

18. FILMSKI FESTIVAL

slobodna zona



BEOGRAD • NOVI SAD • NIŠ / 3–8. NOVEMBAR 2022.

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festival pomogli:



produkcija:



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kraj nevinosti

BRANKA PAVLOVIĆ I RAJKO PETROVIĆ

Punoletstvo, taj simbolični prelazak iz detinjstva u mladost, za koga se vezuju i zrelost i buntovništvo, i odgovornost i oslobadanje – za nas kao tim znači da smo za sve ove godine nešto uradili kako treba – Slobodna zona i zvanično puni 18 godina.

Taj „rodendan“ slavimo u svetu drastično promjenjenom pandemijom, ekonomskom krizom i ratom čije posledice – za razliku od mnogih drugih koji se vode neprestano, ali koji nisu „tako blizu“ – direktno osećamo. Rat je ponovo tu, ponovo se spominju sankcije, ponovo je potrebno „odabrat stranu“, ponovo se kod generacija čija deca sada pune 18 godina vraća sećanje na sve ratove u kojima „nismo učestvovali“ i one druge, u kojima smo „pobedili“. Kao da u bilo kom ratu može biti stvarnog „pobednika“.

Za one koji su se dugo trudili da zaborave, ponovo je tu onaj osećaj da je istorija aktuelnija nego ikada i da nas gleda u oči, kao stroga učiteljica (života) – jesmo li naučili nešto, ili ćemo opet da ponavljamo?

„Toliko smo se trudili da zaboravimo, a ti sad sve to oživljavaš“, kaže prekorno majka autorki filma *Pomračenje* Nataši Urban na pitanje čega se seća iz „naše ratne prošlosti devedesetih“. Autorka uz pomoć najblžih članova porodice i prijatelja sakuplja fragmente sećanja, svojih i tudi ih, na sve što (nam) se (nije) dogodilo devedesetih i pokušava da odgovori na pitanje šta (je trebalo) činiti kada se jedan svet sruši, na šta da se oslonimo kada nas

pokrije (ratna) tama i šta da radimo kada se sve što smo do tada poznavali pretvoriti u svoju suštu suprotnost. Da li smo krivi ako nastavimo da živimo uprkos svemu što se dešava?

„Sve što se dešavalо, dešavalо se nekom drugom“ – pisma Sandara Vajulina, sovjetskog vojnika i ratnog zarobljenika koji je, mobilisan, 14 godina proveo u Drugom svetskom ratu, nemačkom zarobljeništvu i na kraju u gulagu kao izdajnik, uspostavljaju dijalog sa prošlošću, roditeljima, istorijom. U trenutku kad je mobilisan, imao je 19 godina. Iako nas od njegovih reči deli više od 70 godina, junak filma *Okreni se ka Suncu* ne obraća se samo mladoj Tagiri, devojci koja je ukrala njegovo pismo sa tetkinog stola i odlučila da mu piše, ni čerkama koje su 60 godina kasnije krenule put Sibira da sklope fragmente njegove životne priče; on se u filmu Alione van der Horst obraća direktno nama kad pita: „Da li je domovina izdala mene?“ Kroz retko videne snimke iz nemackih, američkih i sovjetskih ratnih arhiva, rediteljka, poput arheologa, traga za milionima sovjetskih vojnika koji su izostavljeni iz narativa o Drugom svetskom ratu i velikoj pobedi. Smrt sovjetskih ratnih zarobljenika bila je najveće masovno ubistvo u Drugom svetskom ratu nakon Holokausta. Za koje niko ne zna, o kome niko nije govorio, čak ni oni koji su ga preživeli. „A gde sam ja i kje je to ja?“ – kadar po kadar, frejm po frejmu, Aliona van der Horst traga kroz lica tih neznanih vojnika za dušom slike, za malim, jedva vidljivim ostacima ogromne, prečutane ljudske tragedije.

Priče o jednoj zemlji i jednom životu, nepovratno su isprepletene u filmu *1341 slika o ljubavi i ratu*. Legendarni izraelski fotograf Miha Bar-Am (91) reditelj Ranu Talu stavio je na raspolaganje preko 500.000 printova, negativa i dijapositiva koji nas vode kroz istoriju Izraela. Na crno-belim fotografijama ukazuju se prizori ratnih

zarobljenika, vojske, slike velike patnje i tuge, snimci ranjenika i ratnih dejstava iz neposredne blizine. One su traumatične i impresivne u isto vreme; Miha Bar-Am ih komentariše – one su njegovo sećanje, dokaz šta se sve može preživeti u jednom životu: „Štitim se od ludila tako što neprestano pokušavam da kroz objektiv svetu dam smisao i red. Ja nisam ratni fotograf.“ I onda, usred ratnog ludila i opstajanja u konstantnom vanrednom stanju, Bar-Am beleži slike pune života, senzualnosti, ljubavi. Ukazuju se porodične fotografije, radost života, porodična slavlja, rađanje dece. Upros svemu, život pobede. I sam Miha Bar-Am je tu, u ogledalu, vitak muškarac, visok, sa impresivnom bradom, u ogledalu zagledan u objektiv svog foto-aparata i u nas. Kaže da se nadao da će svojim fotografijama svet učiniti i boljim. I da je ostavio fotografiju jer u tome nije uspeo. Danas fotografije samo svog unuka.

„Svi igraju igru u kojoj ja ne želim da učestvujem“, zapisao je u svom dnevniku Halil, jedan od nekoliko mlađih ljudi na čijim se dnevnicima, video-zapisima i crtežima bazira *Nevinost* (selekcija 14+), film o mlađim ljudima koji se nisu vratili sa služenja obavezognog vojnog roka u Izraelu. U filmu ih vidimo kao decu, nasmejane, kako se preoblače u maminu odevu i štikle, igraju, sa detinjom mudrošću govore o budućnosti, željama, sanjare o životu posle te dve ili tri godine u kojima će pripadati vojsci i domovini, sve manje svojoj porodici, a najmanje sebi. Reditelj Gaj Davidi kombinuje snimke i pisma koje je sakupljao više od 10 godina sa snimcima nekih novih klinaca danas, na koje će uskoro doći red da oduže dug otadžbini – pred očima nam odrastaju, dok pokušavaju da se uklape i nadu svoje mesto u svetu punom surovosti – koji očekuje da svako bude vojnik, bez obzira na cenu. Taj momenat kada shvate da nemaju izbora je kraj detinjstva i kraj nevinosti.

Betina Vegner, kantautorka i pevačica iz Istočne Nemačke, opozicionarka i buntovnica, 1968. godine osudena je na dve godine zatvora zbog deljenja rukom pisanih letaka protiv krvavog gušenja Praškog proleća u okupacije Čehoslovačke. Ona je zajedno sa grupom prijatelja u sandučiće u Istočnom Berlinu ubacivala letke na kojima je pisalo „Živeo crveni Prag!“. Imala je tada 21 godinu i tek rođenog sina. Nikada nije želela da napusti Istočnu Nemačku jer je verovala u socijalističke ideje, u bolje i humaniju društvo, ali je iznad svega verovala u pravdu. Vlasti njene zemlje su je zato primudile da iz Istočnog oda u Zapadni Berlin i tamo zauvek ostane. Bila je samo nekoliko ulica dalje, a istrgnuta iz svega što je volela. U dokumentarnom filmu **Betina** (Ženska linija) Luca Penerta jasno se vidi da to nikada nije prebolela, iako zemlje koju ju je prognala odavno više nema. Domovina ju je izdala, ali ona sama nikada nije izdala sebe.

Upoznajte Betinu Vegner, pevačicu koja je samo htela da peva ljubavne pesme, ali nije mogla da čuti.

O zapovestima (Betina Vegner)

„U školi sam naučila: nikada ne laži – i bila sam sigurna, biće sve poštено.
Ali sam za 40 godina naučila ovo – zapovesti smisljavaju da bi ih zaobišli.
Propovedaš vodu – a vino se pije, a ko danas traži moral – taj lojalan nije.
Tako su me prinudili da napravim svoje – 10 zapovesti za moj život oružje su moje:

- Stoj pravo dok svi drugi sede
- Budi veterak dok se drugi znoje
- Budi glasna dok svi drugi čute
- Pokaži se dok se drugi kriju
- Ne pretvaraj se nikad da si neko drugi

- Kada te povrede, nikada ne plaći
- Nadaj se i kad voda dode ti do grla
- U blagostanje se nikad ne utopi
- Neprijatelja nikad nemoj prijateljem zvati
- Sa slabijim uvek solidarna budi!

Nisam ih prekršila nikad, osim jedne – ponekad, ja ipak plačem kada me povrede.“

Dobro došli u Slobodnu zonu!

the end of innocence

BRANKA PAVLOVIĆ AND RAJKO PETROVIĆ

Puberty, the symbolic transition from childhood into adulthood, associated with maturity and rebellion, responsibility and liberation – for us as a team means that we have been doing something right for all these years. Free Zone is officially celebrating its' 18th birthday.

We are celebrating this birthday in a world drastically changed by the pandemic, an economic crisis and a war whose consequences we directly feel as opposed to many others that are always present but not so near. The war is here again, we are hearing of sanctions once more, we need to chose a side again, and the generation whose kids are turning 18 now is once more reminded of all the wars in which we didn't participate in and all the ones in which we have “won”. As if any war has a true winner...

For all of those who were trying to forget for a long time, they once more have a feeling that history is more important than ever and that it is directly in front of us, like a stern teacher (of life) asking – have we learnt anything or will we fail once more?

“We were trying so hard to forget, and now you're revisiting it all,” says reproachfully the mother of Nataša Urban, the author of the film **The Eclipse**, when asked if she remembers our war history from the 90s. The author, with the help from close family members and friends, gathers fragments of memories, her own and those of others, of all the things that have happened in the 90s and she tries to answer the questions: what was

supposed to be done when one world collapsed, on what can we rely on when the darkness of war covers us and what do we do when all that was known to us before turns upside down? Should we feel guilty if we continue on living in spite of all the things around us?

"All that was happening was happening to somebody else" – Sandar Vajulin, a Soviet soldier and war prisoner who had spent 14 years mobilised in the Second World War, then being a German captive and prisoner in a gulag as a traitor, introduces with his letters a dialogue with the past, with his parents, with history. He was 19 when he was mobilised. Even though we are separated from his words by more than 70 years, the protagonist of the film *Turn Your Body to the Sun* doesn't just talk to young Tagira, a girl who stole his letter from her aunt's desk and decided to write to him, nor does he talk to the daughters who went to Siberia 60 years later to gather the fragments of his life story; in Aliona van der Horst's film he talks directly to us when he asks – Did my homeland betray me? With the help of rarely seen footage from German, American and Soviet war archives, the director, like an archeologist searches for millions of Soviet war prisoners who were excluded from the narrative of the Second World War and the great victory. The deaths of Soviet war prisoners were the biggest massive murders in the Second World War after the Holocaust. The tragedy that no one knows and talks about, even the ones who survived it. Where am I and who am I? – shot per shot, frame per frame, Aliona van der Horst searches through the faces of these unknown soldiers for a picture of the soul, and small, barely visible remains of an immense, silenced human tragedy.

Stories of one country and one life are irreversibly twined together in the film **1341**

frames of Love and War. Legendary Israeli photographer Micha Bar-Am (91) gave the director Ran Tal permission to use over 500.000 of his prints, negatives and photographs that guide us through the history of Israel. The black and white photographs show the images of war prisoners, army, images of great sorrow and sadness, footage of the wounded and war operations from up close. They are as traumatising as they are impressive – Bar-Am comments – they are his memories, proof that you can survive everything in one life: "I'm shielding myself from the craziness by constantly trying to give the world sense and order through my camera lens. I'm not a war photographer." In the middle of the craziness of war and surviving in the constant state of emergency, Bar-Am creates photographs full of life, sensuality and love. We see family photos, the joy of life, family gatherings, the birth of children. Despite it all, life wins. Micha Bar-Am is there himself, a tall, fit man with an impressive beard, looking into a mirror through his camera lens at us. He says that he had hoped to make the world a better place with his photographs. And that he had left photography because he failed at that. Today he only takes pictures of his grandson. "Everyone is playing a game that I don't want to be a part of", writes Halil in his diary, one of the few young people on whose diaries, videos and drawings the film *Innocence* (14+ selection) is based, a film about young people that never returned from obligatory military service in Israel. We see them as children, smiling, dressing up in their mothers' clothes and high heels, playing, talking about the future and wishes with childlike wisdom, daydreaming about the life they are to have after those 2, 3 years in which they'll belong to the army and the country, less to their family and least of all to themselves. The director Guy Davidi combines

videos and letters that he has collected for over more than 10 years, with videos of kids these days, who are expected to pay the debt to their country soon – they are growing up in front of our eyes whilst trying to fit in and find their place in a world filled with cruelty – the world that expects everyone to be a soldier, no matter the cost. The moment when they realise they have no choice is the end of childhood and innocence.

Bettina Wegner, East-German singer-songwriter, oppositioner and rebel was sentenced in 1968 to 2 years of prison for handing out handwritten pamphlets against the bloody ending of the Prague spring and occupation of Chechoslovakia. She, along with a group of friends, was putting pamphlets in post boxes in East Berlin that said "Long live red Prague!". She was 21 then and had a baby son. She never wanted to leave East Germany because she believed in socialistic ideals, in a better and more humane society, and above all else she believed in justice. The government of her own country forced her to go from East to West Berlin and to stay there forever. Only a couple blocks away but still she was robbed of everything she loved. In the documentary *Bettina* (Women's line) by Lutz Pehnert it clearly shows that she never got over that even though the country that exiled her no longer exists. Her homeland betrayed her, but she never betrayed herself. Meet Bettina Wegner, a singer who only wanted to sing love songs but couldn't stay quiet.

On Commandements (Bettina Wagner)

*In school I learned : never lie – and I was sure everything would be fair.
But in 40 years I learned this – they make up commandements so that they can avoid them.*

You talk of water yet wine is drunk, and he who asks for morality can't be loyal.

That's why I was forced to make my own – ten commandements of my life are my weapons:

- Stay standing while others remain sitting*
- Be a breeze while others sweat*
- Be loud while others are quiet*
- Show yourself while others are hiding*
- Don't ever pretend to be someone you're not*
- When they hurt you never cry*
- Hope even when the water comes up to your throat*
- Don't drown yourself in prosperity*
- Never call your enemy a friend*
- Always have solidarity with the weaker ones!*

I have followed them all, except one – I sometimes still cry when I'm hurt.

Welcome to Free Zone!

priče iz komšiluka

IVAN BAKRAČ

Priče o mentalitetu Balkanaca neiscrpana su inspiracija regionalnim autorima decenijama unazad. A u komšilucima obično najviše dolazi do izražaja. Od sitnih tračeva, preko porodičnih svada, pa do zaraćenih nacija, taj mentalitet oblikuje naše živote, utiče na njih čak i onda kada se trudimo da mu se suprostavimo. Ovogodišnja regionalna takmičarska selekcija *Horizonti Balkana* pokazuje upravo takvu raznolikost na temu mentaliteta, iako pokriva različite države, istorijske epohe i generacije. Komšije su uvek tu, zaviruju u naše živote, ali i mi ponekad bivamo uvučeni u njihove, hteli to ili ne.

Nikoli i Antoniju (*Garbura*) nije baš sasvim jasno zašto njihove porodice, koje su prve komšije, nemaju dobre odnose iako su njih dvojica najbolji prijatelji. Ali uticaj starijih, koji su ostrašeni u nekim svojim mukama, staviće prijateljstvo dečaka na najveći test. Ostaje samo da se nadamo da će mlade generacije ipak biti pametnije od naših starijih i izabrati drugačiji put. Vera pripada sasvim drugoj generaciji (*Vera sanja more*) ali se takode borii sa patrijarhalnim mentalitetom. Iznenadna smrt njenog muža pokreće razne lične sumnje u njoj, ali i automatski privlači „hijene“ koje tu vide samo ličnu korist. Vera ipak dokazuje da balkanska žena, sama, može mnogo više nego što od nje društvo očekuje. Dok se Vera borii u svom poznatom miljeu, Emre (*Gorući dani*) kao potpuni stranac upada u svet korupcije, manipulacije, pa i homofobije u provincijalno-ruralnoj Turskoj.

Komšiluk se „drži“ zajedno i motri na pridošlicu, ali i na domaćeg izdajnika kog su sami proglašili za takvog, a glasovi se brzo šire. U potpuno drugačijem okruženju, u srži moderne Atine danas (*Brodvej*), jedan mikrouniverzum „beskućnika“ i lopova, ali u duši i umetnosti, otvara razna pitanja – o opstanku u posttranzicijonoj metropoli podelesenoj između „balkanizma“ i stremljenja ka Zapadu, o seksualnosti, rodnoj pripadnosti, ali i o bazičnim ljudskim emocijama. U jednoj drugoj metropoli, Bukureštu, ali čitave četiri decenije ranije, komunistički diktatorski režim osuduje ljubav dvoje srednjoškolaca (*Metronom*) na propast. Sorin pokušava da sačuva svoju tajnu, ali u sistemu u kom i zidovi imaju uši nije važno da li su komšije i poznanici na vašoj strani ili ne. Traumatična sećanja i posledice jedne druge diktature, i sukoba komšija koji su nekada delili sve, dirljivo sa nama dele Ana, Marija, Katica i Višnja (*Veće od traume*). Žrtve ratnih silovanja kroz grupnu psihoterapiju pokušavaju nastaviti život dalje, pružajući podršku jedna drugoj, dok im i posle dve decenije neke komšije upućuju poglede prezira i nerazumevanja. Slike iz života stanovnika zgrade industrijskog naselja u blizini Železare Sisak (*Hrvatskog narodnog preporoda*) na najbolji način pokazuju šta je ostalo od velikih ideja građenih u bivšoj Jugoslaviji šezdesetih godina prošlog veka. Ovaj opservacijski dokumentarac na perfektan način zaokružuje selekciju i objedinjuje priče o najrazličitijim sudbinama sa našeg Balkana. S druge strane, selekcija pokazuje i da je balkanska filmska scena trenutno dosta stilski raznolika i da se autori ne plaše da eksperimentišu sa različitim žanrovima, što savršeno korespondira sa eklektičnim prostorima regionala i ove filmove dovodi do najvećih svetskih festivala u Kanu, Veneciji, San Sebastijanu, Roterdamu...

Sve ove „komšijske“ priče zajedno nas podsećaju na to da one nikada nisu benigne, kako se nekad čini, već da iza svih stoje kompleksna, često nažlost i traumatična iskustva, koja pozivaju na solidarnost, lična preispitivanja kroz iskustva drugih i neophodni trud uložen u to da na svoje komšije i njihove probleme gledamo iz drugačijeg ugla, a ne samo iz onog koji smo neupitno nasledili ili nam je ideološki nametnut.

Dobro došli u uvek inspirativne horizonte Balkana!

stories from the neighborhood

IVAN BAKRAČ

Stories about the mentality of the people from the Balkans have been an inexhaustible inspiration for regional authors for decades. And it is usually the most distinguishable in the neighborhoods. From petty gossip, through family quarrels, to warring nations, this mentality shapes our lives, affects them even when we try to resist it. This year's regional competitive selection *Balkan Horizons* shows just such diversity on the topic of mentality, although it covers different countries, historical eras and generations. Neighbors are always there, peeking into our lives, but sometimes we get dragged into theirs, whether we want it or not.

Nikola and Antonio (*Carbide*) don't quite understand why their families, who are next-door neighbors, are not on good terms even though the two are best friends. But the influence of the elders, who are burdened by their troubles, will put the friendship of the boys to the greatest test. We can only hope that the young generations will be smarter than our elders and choose a different path. Vera belongs to a completely different generation (*Vera Dreams of the Sea*), but she also struggles with the patriarchal mentality. The sudden death of her husband triggers various personal doubts in her, but it also automatically attracts "hyenas" that see only their own benefit. Vera, however, proves that a Balkan woman, alone, can do much more than the society expects of her. While Vera has problems in the surroundings familiar to her, Emre (*Burning days*), as a complete stranger, enters the world of

corruption, manipulation and even homophobia in provincial, rural Turkey. The neighborhood "sticks" together and keeps an eye on the newcomer, but also on the local traitor whom they themselves have declared as such, and the word spreads quickly. In a completely different environment, in the core of modern, present Athens (*Broadway*), a microcosm of "homeless people" and thieves, who are also artists deep down, start various conversations – about survival in a post-transitional metropolis divided between "Balkanism" and striving towards the West, about sexuality, gender, but also about basic human emotions. In another metropolis, Bucharest, but a whole four decades earlier, the communist dictatorial regime condemns the love of two high school students to ruin (*Metronome*). Sorin tries to keep his secret, but in a system where even walls have ears, it doesn't matter if your neighbors and acquaintances are on your side or not. Ana, Marija, Katica and Višnja touchingly share with us the traumatic memories and consequences of another dictatorship and of the conflict between neighbors who once shared everything (*Bigger Than Trauma*). Victims of war rape are trying to go on with their lives by going to group psychotherapy and by supporting each other, although even after two decades, some neighbors look at them with contempt and misunderstanding. Pictures from the lives of the tenants of a building in an industrial settlement near the Sisak Iron Mill (*The Building*) show what remains of the great ideas formed in the former Yugoslavia in the sixties. This observational documentary rounds off the selection in a perfect way and brings together stories about the most different destinies from our Balkans. On the other hand, the selection also shows that the Balkan film scene is currently quite stylistically diverse and that the authors are not afraid to experiment with

different genres, which corresponds perfectly with the eclectic spaces of the region and brings these films to the biggest world festivals in Cannes, Venice, San Sebastian, Rotterdam...

All these stories "from the neighbourhood" remind us that they are never benign, as it sometimes seems, but that behind all of them there are complex, often unfortunately traumatic experiences, which call for solidarity, personal re-examination through the experiences of others and for the necessary effort to be kind to one's neighbors and to look at their problems from a different angle, not only from the one that we unquestionably inherited or that was ideologically imposed on us.

Welcome to the always inspiring horizons of the Balkans!

kompas slobodne zone 2022

IVAN MILENKOVIC

Neokolonijalizam

„Kompas“ valja razumeti doslovno, kao sredstvo, ili oruđe orientacije. Kada se javni prostor isprazni od sadržaja i kada se uklone orientirni iz javnog života, kada magla prekrije prostor slobode i kada dezorientacija gradana postane politički program, tada umetnički i angažovani gest postaju isto, a umetnički izraz i govor o slobodi postaju nekom vrstom kompasa.

Over godine *Kompas Slobodne zone* usmerava se na savremene oblike kolonijalizma koji, neretko, prolaze „ispod radara“ javne pažnje.

Nikada kolonijalizam nije bio „čist“ oblik nasilja u onom smislu u kojem je to, recimo, vojna okupacija praćena svim onim što podjarmljivanje te vrste prati. Kolonizator, naime, procenjuje da će mu „mekša“ moći doneti više dobiti od sirove sile i ogoljenog nasilja. Iz klasične definicije kolonijalizma izostaju samo zaposedanje teritorije i fizička sila, ali zbog toga neokolonijalizam razvija raznovrsnije i tananije oblike potčinjavanja od klasičnog kolonijalizma.

Pisanje vatrom (2021) Rintu Tomas i Sušmita Goša film je o borbi žena protiv unutrašnje, tradicijom zacementirane kolonizacije, u kojoj je žena osoba drugog reda. Grupa indijskih novinarke neustrašivo obavљa svoj posao uprkos tome što ih muškarci potcenjuju, uprkos tome što su izložene nepoverenju, ponekad i otvorenem neprijateljstvu. Između visoke politike i svakodnevnih tema

one se, gotovo na svakom zadatku, sudsaruju sa preprekama i, podnoseći dvostruki teret (privatnog i javnog života), kidaju tradicionalističke okove i otvaraju prostore slobode. *Kompas Slobodne zone*, s tim u vezi, pokreće pitanje mesta novinarstva u savremenim društвima, naročito ženskog novinarstva. U kojoj meri samo novinarstvo doprinosi poboljšanju položaja žena u savremenim društвima? Da li su novinarke ravnopravne sa svojim muškim kolegama? Da li novinarke mogu da zahtevaju povlašćeni položaj u odnosu na svoje muške kolege (tokom, na primer, ratnih dejstava)? Kakva je situacija u Srbiji uopšte, a kakva kada su novinarke u pitanju?

Prekovremeni rad (2021) Erika Gravela pokreće pitanje savremenog fizičkog rada u velikim gradovima (reč je o Parizu) kada su sami dolazak na posao i odlazak s posla poduhvati koji gutaju vreme. Dodaju li se tome niske plate i suptilni oblici izrabljivanja, savremeni se fizički rad pokazuju kao nužnost koja se od klasičnih oblika izrabljivanja razlikuje samo po vrsti govora koji taj rad obujmjuje, a da, istovremeno, fizički radnici nemaju ni minimum zaštite koju im je, u ranijim vremenima, obezbeđivala pripadnost sindikatima, na primer. Pitanja koja Kompas postavlja vrte se oko tipa društva u kojem raslojenost nije vidljiva zato što ne postoje definisane grupacije, zato što je politička supstancija razdrobljena, zato što se moć raspršila i, tako raspršena, postala efikasnija u svojoj samosvrhovitoj održivosti. Da li se, utoliko pre, svemu uprkos, mogu ponuditi modeli ponovne politizacije fizičkog rada?

Sparta (2022) Ulricha Zajdla, kako reakcijama izvan filmskog sveta (pokrenuta istraga protiv autora i ekipe), tako i svojim sadržajem (sklonost odraslog muškarca prema dečacima, te oblici porodičnog nasilja), pokreće pitanja političke

korektnosti u javnom prstorу. S jedne strane nalazi se muškarac koji se suočava sa svojim nedopustivim sklonostima (i on to zna), dok se, s druge strane, nalazi društveno prihvaćen i priznat tradicionalistički odnos ispunjen neslobodom i nasiljem. Kako se odnositi prema ta dva „greha“, ili egzistencijalna odnosa, ukoliko se oni, već u startu, nalaze u neravnoteži (jedno je nedopustivo, drugo je dopušteno, čak i pozdravljen)? O jednom se ne sme ni govoriti, dok se drugo, bez problema, može upražnjavati.

Politička korektnost interveniše pre svega na ravn jezika kako bi ukazala na oblike stvarne kolonizacije, rasne diskriminacije, nasilja u porodici i manjinskim etničkim zajednicama. Ali gde je granica političke korektnosti? Politički korektan govor je i sam počeo da kolonizuje čitave oblasti izražavanja, što znači, drugim rečima, da uzurpira slobodu i da raskrivanjem nepravde, na primer, zapravo skriva druge slojeve nasilja.

Klondajk (2022) Marine Er Gorbah postavlja pitanje ko sve u ratu strada i na koje načine, odnosno da li ratni govor mora da kolonizuje istinu na taj način što će izbrisati svaki obzir prema stvarnosti? Da li istina može biti štetna kada je reč o govoru o ratu i na koji način? Drugim rečima, da li je o ratu moguće govoriti „objektivno“, ili je „objektivnost“, opet, nužna da bi se o ratu išta smisleno moglo reći?

free zone compass 2022

IVAN MILENKOVIC

Neocolonialism

“Compass” should be understood literally, as a means or tool of orientation. When the public space is emptied of its content and when the landmarks are removed from public life, when fog covers the space of freedom, and when disorientation of citizens becomes a political program, that is when the artistic and engaged gesture become the same, and artistic expression and the speech of freedom become sort of a compass.

This year, *The Free Zone Compass* focuses on new forms of colonialism that, not infrequently, pass “under the radar” of public attention.

Colonialism was never a “pure” form of violence in the sense that is, say, military occupation followed by everything that comes with subjugation and all that is accompanied. The colonizer, in fact, estimates that a “softer” power will bring him more profit, than raw force and pure violence. Only thing missing from the classic definition of colonialism are the possession of territory and physical, but because of this, neocolonialism develops more diverse and subtle forms of subjugation than classic colonialism.

Writing with Fire (2021) directed by Sushmit Ghosh and Rintu Thomas is a film about women’s struggle against internal, tradition-cemented colonization, in which women are second-class citizens. A group of Indian female journalists fearlessly carry out their work despite being underestimated by men, despite being exposed to

distrust, sometimes even open hostility. Between high-class politics and everyday topics, they collide with obstacles in almost every task and, bearing the double burden (of private and public life), break traditionalist shackles and open some space to freedom. *The Free Zone Compass*, to that extent, raises the question of the place of journalism in modern societies, especially female journalism. To what extent does journalism itself contribute to improving the position of women in modern societies? Are women journalists equal to their male colleagues? Can female journalists claim a privileged position compared to their male colleagues (war operations, for example)? What is the situation in Serbia in general, and what is it like when it comes to female journalists?

Full Time (2021) by Eric Gravel raises the question of modern physical labor in big cities (Paris in this case) when just getting to and from work are time-consuming endeavors. If low wages and subtle forms of exploitation are added to this, modern manual labor is shown to be a necessity that differs from classical forms of exploitation only by the type of speech that encompasses that labor, and that at the same time, manual workers don’t even have the minimum protection that they had, in earlier times, ensured by the membership in unions, for example. The questions that Compass asks revolve around the type of society in which *stratification* is not visible because there are no defined groupings, because the political substance is fragmented, because power is dispersed and, thus dispersed, becomes more effective in its self-serving sustainability. In spite of everything, can models of re-politicization of physical labor be offered?

Sparta (2022), by Ulrich Seidl, raises questions of political correctness in the public eye, both by reactions outside the film world (an investigation

was launched against the author and crew), as well as by its content (an adult man’s preference for boys, and forms of domestic violence). On one hand, there is a man facing his unacceptable tendencies (and he knows it), while, on the other hand, there is a socially accepted and recognized traditionalist relationship filled with dependence and violence. How to relate to these two “sins”, or existential relationships, if they are already out of balance (one is inadmissible, the other is allowed, even welcomed)? One mustn’t even be talked about, while the other can be practiced without any problems.

Political correctness intervenes primarily on the level of language in order to point out the forms of real colonization, racial discrimination, violence in families and minority ethnic communities. But where is the limit of political correctness? Politically correct speech has itself begun to colonize entire areas of expression, which means, in other words, to usurp freedom and by exposing injustice, for example, actually conceals other layers of violence.

Klondike (2022) from Maryna Er Gorbach asks the question of who suffers in war and in what ways, i.e. does war speech have to colonize the truth in such a way that it erases all consideration for reality? Can the truth be harmful when talking about war and in what way? In other words, is it possible to talk about war “objectively”, or is “objectivity”, again, necessary in order to be able to say anything meaningful about war?

nagrade awards

žiri
jury

Filmski festival Slobodna zona dodeljuje nagrade za /
Free Zone Film Festival is giving awards for:

NAJBOLJI ANGAŽOVANI FILM U MEĐUNARODNOJ KONKURENCIJI
BEST ENGAGING FILM IN INTERNATIONAL SELECTION

NAJBOLJI ANGAŽOVANI FILM U REGIONALNOJ KONKURENCIJI „HORIZONTI BALKANA“
BEST ENGAGING FILM IN REGIONAL SELECTION “BALKAN HORIZONS”

NAJBOLJI FILM U SELEKCIJI „PRVA DVA KORAKA“
BEST FILM IN “FIRST TWO STEPS” SELECTION

NAJBOLJI FILM U SELEKCIJI 14+
BEST FILM IN 14+ SELECTION

NAJBOLJI FILM U SELEKCIJI 8+
BEST FILM IN 8+ SELECTION

NAGRADU HUMAN RIGHTS
HUMAN RIGHTS AWARD

NAGRADU PUBLIKE
AUDIENCE AWARD

međunarodni žiri international jury



ALEKSANDRA ODIĆ je filmska rediteljka iz Berlina. Rodena je u Bosni i Hercegovini, a kao dete je tokom rata izbegla u Nemačku. Njen glumački rad pratili su studije filmske režije na Deutsche Film- und Fernsehakademie Berlin (DFFB). Aleksandrin srednjometražni film *Kineski zid* premijerno je prikazan na Sarajevo Film Festivalu 2017, a nemačku premjeru imao je na Berlinalu 2018. Njen poslednji kratki film *Frida* premijerno je prikazan na Filmskom festivalu u Kanu 2021. u sekciji Cinéfondation, gde je osvojio Queer Palm for short movie 2021 i Lights on women Award 2021. Aleksandra trenutno radi na svom dugometražnom filmu.

ALEKSANDRA ODIĆ is a Berlin based film director. Born in Bosnia-Herzegovina, as a child she moved to Germany due to the war. Her work as an actress was followed by studies of Film Direction at the German Film and Television Academy Berlin (DFFB). Aleksandria's mid-length film *Great wall of China* premiered at the Sarajevo Film Festival 2017 and had its German premiere at the Berlinale 2018. Her last short film *Frida* premiered at the Cannes Film Festival 2021 in the Cinéfondation section and won the Queer Palm for short movie 2021 and the Lights on women Award 2021. Aleksandra is presently working on her feature film project.



BOŠKO PROSTRAN je docent na Fakultetu za medije i komunikacije na Departmanu za digitalne umetnosti. Kao video i filmski umetnik stvara zajedno sa Isidorom Ilić u umetničkoj grupi Doplgener. Radovi Doplgenera bave se odnosom između umetnosti i politike kroz preispitivanje režima pokretnih slika i modusa njihove recepcije. Oslanjajući se na tradicije eksperimentalnog filma i videa, Doplgener interveniše na već postojećim medijskim proizvodima ili proizvodi u formi proširenog filma. Iako im je pokretna slika osnovni medij, njihova praksa uključuje i tekst, prostorne instalacije, performanse, predavanja i diskusije.

BOŠKO PROSTRAN is a docent at the Department for Digital Arts on Faculty for Media and Communications. As film and video artist Prostran works with Isidora Ilić under the name of Doplgener artist duo. The work of Doplgener deals with the relation between art and politics by exploring the regimes of moving images and the modes of their reception. They rely on the tradition of experimental and avant-garde film and through some of the actions of these traditions intervene on the existing media products or work in expanded cinema forms. Although their main media is moving image, their work is realised through the text, installations, performances, lectures and discussions.



NEZAKET EKICI je međunarodno priznata umetnica performansi koja živi i radi u Berlinu, Stuttgartu i Istanbulu. Magistrirala je likovnu pedagogiju. Od 2001. do 2004. studirala je umetnost performansa pod mentorstvom Marine Abramović. Njeni umetnost proistekla je iz više tematskih okvira, uključujući svakodnevne situacije, njeno kulturno poreklo, istoriju umetnosti, religiju, kulturu, politiku i još mnogo toga. Njeni performansi promišljaju vreme, pokret, prostor (često specifične lokacije), materijal, telo, akciju i interakciju. Rad Nezaket Ekici uključuje uglavnom performanse, instalaciju, video i fotografiju. Predstavila je više od 300 različitih permormansa na četiri kontinenta, u preko 70 zemalja i više od 200 gradova, i dobila brojne nagrade.

NEZAKET EKICI is an internationally renowned performance artist lives and works in Berlin, Stuttgart and Istanbul. She holds an M.A. in Art Pedagogy. From 2001 to 2004 she studied Performance Art under Marina Abramović. Ekici's artworks derive from multiple topics, including everyday situations, her cultural background, art history, religion, culture, politics and more. Her performances reflect upon and are related to time, movement, space (often site-specific), material, body, action, and interaction. Ekici's work includes mainly performance, installation, video and photography. She presented more than 300 different performances in over 70 countries, more than 200 cities on four continents, and received numerous awards.

regionalni žiri

regional jury



MILICA TOMOVIĆ diplomirala je na Fakultetu dramskih umetnosti u Beogradu 2011. godine sa omnibus filmom *Oktobar*. Njen kratki film *Tranzicija* je 2016. godine imao međunarodnu filmsku premijeru u Lokarnu, a odmah zatim premijeru u Toronto (Short Cuts). Osvojio je zlatnu plaketu u selekciji srpskog kratkometražnog filma na Beogradskom filmskom festivalu, Srce Sarajeva za najbolji kratki film na Sarajevo Film Festivalu, Nagradu za najbolju režiju na Međunarodnom festivalu kratkog filma na Kipru i druge. Režirala je pet epizoda serije *Jutro će promeniti sve*. Godine 2021. njen debutantski igrani film *Kelti* imao je svetsku premijeru na Berlinale festivalu i nastavio dobar festivalski život. Iste godine režirala je tri epizode TV mini-serije *Blok 27*.

MILICA TOMOVIĆ graduated from Academy of Dramatic Arts in Belgrade 2011. with the omnibus film *October*. In 2016. her short film *Transition* had its international premiere in Locarno (*Pardi di domani*), followed immediately by a premiere in Toronto (Short Cuts). *Transition* won golden plaque in Serbian short fiction film selection in Belgrade Film Festival, Heart of Sarajevo best short film in Sarajevo Film Festival, Best Director Award at the International Short Film Festival of Cyprus and other awards. She directed five episodes of TV series *Morning Changes Everything*. In 2021. her debut feature film *Celts* had a world premiere at Berlinale Festival (Panorama) and continued a good festival life. The same year directed three episodes of TV mini-series *Block 27*.



TAMARA SKROZZA rođena je 1973. godine, a novinarstvom se bavi od 1997. Radila je na Radio Indeksu, više od dve decenije provela u nedeljniku *Vreme*, a od 2019. godine urednica je video produkcije u Novinskoj agenciji FoNet i deo autorskog tima FoNetovog serijala *Kvaka 23*. Redovna je saradnica portala Cenzolovka, članica Komisije za žalbe Saveta za štampu, aktivna na polju medijske etike, slobode govora i rodne ravnopravnosti. Kao predavačica, novinarka i medijska analitičarka, saraduje s brojnim domaćim i međunarodnim organizacijama i medijima. Dobitnica je novinarskih nagrada „Jug Grizelj“ (2015), „Katarina Preradović“ (2019) i „Stanislav Staša Marinković“ (2022), kao i priznanja OSBS za medijsku ličnost 2016. godine i Osvajanje slobode za ženski aktivizam 2017.

TAMARA SKROZZA was born in 1973, and has been a journalist since 1997. She worked at Radio Indeks, spent more than two decades in the *Vreme* magazine, and since 2019 she is the editor of video productions at the FoNet News Agency and part of the author team of the FoNet series *Kvaka 23*. She is a regular contributor to the Cenzolovka portal, a member of the Complaints Commission of the Press Council, active in the field of media ethics, freedom of speech and gender equality. As a lecturer, journalist and media analyst, she collaborates with numerous domestic and international organizations and media. She is the winner of the “Jug Grizelj” (2015), “Katarina Preradović” (2019) and “Stanislav Staša Marinković” (2022) journalism awards, as well as the OSCE recognition for media personality in 2016 and the Winning of Freedom for Women’s Activism in 2017.



JELENA MIŠELIĆ je producentkinja i teoretičarka filma. Predavačica je na Fakultetu dramskih umjetnosti Cetinje Univerziteta Crne Gore. Producenckinja je nekoliko međunarodno nagradivanih filmova. Autorka je radova iz oblasti studija filma i vizuelnih medija. Selektorka je programa dugometražnog igranog filma Filmskog festivala Herceg Novi. Članica mreže EWA – Evropske mreže žena u audiovizuelnoj industriji. Članica je Evropske filmske akademije.

JELENA MIŠELIĆ is a film producer. She is a teaching assistant at the University of Montenegro – Faculty of Dramatic Arts. She is a producer of several internationally awarded short films. She is also the author of several works in the field of film and visual media studies. She is a selector for competition programme for feature films at Film festival Herceg Novi – Montenegro Film Festival. Member of EWA – European Women's Audiovisual Network. She has been a member of European Film Academy since 2018.

prva dva koraka žiri first two steps jury



SINIŠA CVETIĆ rođen je u Beogradu 1994. godine. Od 2013. do 2016. studira filozofiju. Od 2016. godine studira filmsku i TV režiju na Fakultetu dramskih umetnosti u Beogradu. Tokom studija je režirao nekoliko kratkih filmova od kojih su neki bili prikazivani i nagradivani na festivalima (*Kompromis, Nemi Krik, Dinosaur, Izvršenje*). U saradnji sa producentskom kućom Košutnjak Film i uz podršku Filmskog Centra Srbije snimio je svoj debutantski film *Usekovanje*, koji je imao internacionalnu premijeru u takmičarskoj selekciji Međunarodnog filmskog festivala u Moskvi, gde je osvojio nagradu Srebrni Đorđe za najboljeg reditelja i nagradu publike. Film je na SOFESTU 2022 osvojio nagradu publike, dok je na Filmskim Susretima u Nišu 2022. godine osvojio tri glumačke nagrade.

SINIŠA CVETIĆ was born in Belgrade in 1994. He studied philosophy from 2013. to 2016. Since 2016, he has been studying film and TV directing at the Faculty of Dramatic Arts in Belgrade. During his studies, he directed several short films, some of which were screened and awarded at festivals (*Compromise, Mute Howl, Dinosaur, Execution*). In cooperation with the production company Košutnjak Film and with the support of the Film Center of Serbia, he successfully shot his debut film *Usekovanje*, which won the audience award at SOFEST 2022 and three acting awards at the Film Meetings in Niš. It also had its international premiere in the competitive selection of the International Film Festival in Moscow in the same year, where it won the Silver George Award for Best Director and the Audience Award.



MATIJA GLUŠČEVIĆ studirao je filmsku i TV režiju na Fakultetu dramskih umetnosti u Beogradu. Matijin kratkometražni dokumentarni film *Utopija* (2016) prikazan je na Pulskom i na Martovskom festivalu, a kratkiigrani film *Loop* (2017) imao je svetsku premijeru na festivalu u Lokarnu. Ove godine na Venecijanskom festivalu u okviru selekcije 37. Nedelje kritike premijerno je prikazan njegov dugometražniigrani debi *Da li ste videli ovu ženu?* (2022) koji je režirao zajedno sa Dušanom Zorićem.

MATIJA GLUŠČEVIĆ studied film directing at the Faculty of Dramatic Arts in Belgrade. His documentary *Utopia* (2016) was screened at Pula Film Festival and Belgrade Documentary and Short FF. His short fiction film *Loop* (2017) premiered at the Locarno Film Festival. Matija's latest film, his feature debut *Have You Seen This Woman?* (2022) was selected at 37. Settimana internazionale della critica (Venice film festival).



DUŠAN ZORIĆ završio je filmsku i TV režiju na Fakultetu dramskih umetnosti u Beogradu i još za vreme studija ostvario mnoge uspehe na domaćim i internacionalnim filmskim festivalima. Njegov dokumentarni film *Ljubav* (2016) imao je premijeru na festivalu Visions du Réel u Nionu, dok je kratkiigrani film *Strano telo* (2018) uvršten u zvanični program Venecijanskog filmskog festivala. Debitovao je ove godine sa filmom *Da li ste videli ovu ženu?* (2022) na Venecijanskoj Mostri u okviru programa 37. Nedelje kritike.

DUŠAN ZORIĆ graduated in film directing at the Faculty of Dramatic Arts in Belgrade and during his studies achieved many successes at various international film festivals. His documentary *Love* (2016) had its world premiere at Visions du Réel. His short *Foreign Body* (2018) had its world premiere at the Venice Film Festival (Orizzonti). Along with Matija Gluščević he directed a feature debut *Have You Seen This Woman?* (2022) which premiered at 37. Settimana internazionale della critica (Venice film festival).

14+ žiri 14+ jury



Moje ime je **Teodora Jovičić**. Oduvek je me privlačila umetnost. Obožavam da pronalazim i proživljavam emocije koje je neko priložio u svoj rad. Filmovi, muzika, slike – u svemu volim da otkrivam neki svoj doživljaj, i trudim se da doživim emocije koje je umetnik želeo da prenese. Zanima me i istorija jer volim da učim o sledu događaja koji su napravili svet kakav znamo.

My name is **Teodora Jovičić**. I have always been attracted to art. I love to seek and experience the emotions that someone has put into their work. Movies, music, pictures – I like to discover some of my own experience in everything, and I try to experience the emotions that the artist wanted to convey. I am also interested in history, because I like to learn about the sequence of events that made the world as we know it.



Zovem se **Lena Jeremić**. Imam 15 godina i učenica sam Šeste beogradske gimnazije. Bavim se glumom tri godine i uživam u tome. U slobodno vreme volim da crtam i veliki sam ljubitelj kvalitetnih filmova i serija.

My name is **Lena Jeremić**. I am 15 years old and a student of the Sixth Belgrade Gymnasium. I have been acting for three years and I enjoy it. In my spare time I like to draw and I am a big fan of quality movies and series.



Ja sam **Nada Nikolajev Čirić** i rođena sam 20. 2. 2006. Završila sam OŠ „Drinka Pavlović“, a trenutno pohadam treći razred u Šestoj beogradskoj gimnaziji. Od detinjstva sam veoma entuzijastična kada je reč o filmovima i serijama. Oduvek me je fascinirala gluma, kao i sam proces pravljenja različitih filmskih dela. S tim u vezi, velika mi je čast što sam deo ovakvog programa koji moju ljubav prema ovoj industriji samo uvećava.

My name is **Nada Nikolajev Čirić** and I was born on February 20, 2006. I went to Primary School “Drinka Pavlović”, and I am currently in the third grade at the Sixth Belgrade Gymnasium. I have been very enthusiastic about movies and series since childhood. I have always been fascinated by acting, as well as the process of making different film works. In this regard, I am very honored to be a part of a program that only increases my love for this industry.



Moje ime je **Natalija Vukosavljević**. Imam petnaest godina i učenica sam Šeste beogradske gimnazije. Bavim se folklorom već deset godina i završila sam osnovnu muzičku školu – sviram violinu. U slobodno vreme volim da gledam strane filmove i serije i da čitam. Takode, slušalice su mi u ušima kada god nadem priliku, i volim da pišem pesme.

My name is **Natalija Vukosavljević**. I am fifteen years old and a student of the Sixth Belgrade Gymnasium. I have been devoted to folklore dancing for ten years and I graduated from primary music school – I play the violin. In my free time, I like to watch foreign movies and series and read. Also, I have my headphones on whenever I get the chance, and I love writing poetry.



Zovem se **Aleksandra Zelenković**, imam petnaest godina i učenica sam Šeste beogradske gimnazije i muzičke škole „Josip Slavenski“ na teoretskom odseku. Takode, od svoje desete godine pohadam školu glume i govora „Dadov“. Veliki sam ljubitelj filmova i volela bih da se u budućnosti bavim pozorišnom i filmskom umetnošću.

My name is **Aleksandra Zelenković**, I am fifteen years old and I am a student of the Sixth Belgrade Gymnasium and music school “Josip Slavenski” at the theoretical department. Also, since I was ten years old, I have been attending the “Dadov” acting and speech school. I am a big fan of movies and I would like to work in the field of theater and film arts in the future.

A black and white photograph of a city skyline at night. The scene is dominated by a large, dark, textured building on the left, possibly a cooling tower or a modern skyscraper. In the background, there are several other buildings with illuminated windows, creating a grid-like pattern. A bridge structure is visible in the distance, spanning across the frame. The overall atmosphere is hazy and atmospheric.

filmski program
film programme

**SVEČANO OTVARANJE / FESTIVAL OPENING
SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX**

igr. / fic.



trougao tuge triangle of sadness

REDITELJ / DIRECTOR: Ruben Östlund

ZEMLJA / COUNTRY: Sweden, France, United Kingdom, Germany, Turkey, Greece

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 150'

JEZIK / LANGUAGE: English

ULOGE / CAST: Thobias Thorwid, Harris Dickinson, Charlbi Dean

PRODUKCIJA / PRODUCTION: Imperative Entertainment, Film i Väst, BBC Films

MTS DVORANA, 3. NOV, 18.30, 21.00 / ARENA CINEPLEXX NOVI SAD, 3. NOV, 19.30 /
CINEPLEXX NIŠ, 3. NOV, 19.00 / CINEPLEXX KRAGUJEVAC, 6. NOV, 18.00

SINOPSIS

Kanski festival je 2022. određen kao mesto premijere novog, dugoočekivanog filma švedskog nagradivanog reditelja Rubena Östlunda, koji je na njemu ubedljivo osvojio drugu Zlatnu palmu. *Trougao tuge*, u kom se u ulozi besnog marksiste koji je igrom slučaja kapetan na krstarenju za superbogate našao čuveni Vudi Harelson, svojevrsna je kritika savremenog sveta u pravom estlundovskom ključu.

Film je smešten u svet visoke mode, u kojem srećemo par manjaka koji se nalazi na raskrsnicu svojih karijera. Oni su pozvani na luksuzno krstarenje kao Instagram influensi koji bi dodatno doprineli glamuru neobičnog i, pre svega, prebogatog društva koje se našlo na jahti. Kada jahta potone, nasukani su na pustom ostrvu s grupom milijardera i čistačicom. U borbi za preživljavanje i opstanak na ostrvu, stare društvene hijerarhije se raspadaju i preokreću.

O REDITELJU

Ruben Östlund rođen je 1974. i odrastao je na ostrvu na zapadnoj obali Švedske. Režirao je šest dugometražnih filmova: *Gitar-mongoloid* (2005), *Nevoljno* (2008), *Igra* (2011), *Viša sila* (2014), *Kvadrat* (2017) i *Trougao tuge* (2022). Svi Östlundovi filmovi premijerno su prikazivani u Kanu, počev od njegovog drugog filma. Dobitnik je nagrada FIPRESCI, Zlatna palma, Zlatni medved. Nagraden je i Nordijskom filmskom nagradom, najvećim skandinavskim priznanjem u oblasti filma. Njegov peti film bio je nominovan za Zlatni globus i našao se u užem izboru za Oskara.

SYNOPSIS

In 2022, the Cannes Film Festival was designated to host the premiere of the new, long-awaited film by the award-winning Swedish director Ruben Östlund, which has decisively won him his second Golden Palm at this festival. *Triangle of Sadness*, in which the famous Woody Harrelson plays an enraged Marxist that happens to be the captain on a cruise for the ultra-rich, is in a sense a critique of today's society in a typical Östlund manner.

The film is set in the world of high fashion, in which we meet a pair of models at a crossroads in their careers. They are invited to a luxury cruise as Instagram influencers, to add to the glamour of the unusual and, above all, filthy rich passengers gathered on the yacht. When the yacht sinks, they are stranded on a desert island with a group of billionaires and a cleaning lady. In a battle for survival on the island, old social hierarchies collapse and get overturned.

DIRECTOR'S BIOGRAPHY

Ruben Östlund was born in 1974 and grew up on an island on the west coast of Sweden. He directed six feature films: *The Guitar Mongoloid* (2005), *Involuntary* (2008), *Play* (2011), *Force Majeure* (2014), *The Square* (2017) and *Triangle Of Sadness* (2022). All of Östlund's subsequent feature films premiered at Cannes, starting with his second. He won the Fipresci Award, Palme d'Or, as well as the Golden Bear. Moreover, he won the Nordic Film Prize, the most important Scandinavian prize. His fifth feature was also nominated for a Golden Globe and an Oscar.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Palme d'Or, Cannes Film Festival 2022 | San Sebastián International Film Festival 2022

MEĐUNARODNA SELEKCIJA / INTERNATIONAL SELECTION

igr. / fic.



utama **utama**

REDITELJ / DIRECTOR: Alejandro Loayza Grisi

ZEMLJA / COUNTRY: Bolivia, Uruguay, France

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 87'

JEZIK / LANGUAGE: Quechua, Spanish

ULOGE / CAST: José Calcina, Luisa Quispe, Candelaria Quispe

PRODUKCIJA / PRODUCTION: Alma Films

BIOSKOP FONTANA, 4. NOV, 20.30 / DKC, 5. NOV, 21.00 /

KULTURNI CENTAR NOVOG SADA, 8. NOV, 17.00

SINOPSIS

Prema legendi sa Anda, kada kondor, impozantna južnoamerička ptica dugog životnog veka, odluči da nema svrhe da nastavi da zanjuhi svojim ogromnim krilima, izvršava samoubistvo bacivši se na stene. U raskošno izvedenom debitantskom filmu pod imenom *Utama* bolivijskog pisca i reditelja Alehandra Loajsa Grisia, sličan pad u beznađe doživljava i njegov ljudski pandan. U bolivijskom delu andske visoravni, stariji kečuanski ljubavni par, koji je godinama živeo mirnim životom, suočava se sa nemogućom dilemom tokom neuobičajeno duge suše: odupreti se ili biti poražen neprijateljski nastrojenim okruženjem i nemilosrdnim protokom vremena.

O REDITELJU

Alejandro Loajsa Grisi (1985) je bolivijski reditelj. Svoju umetničku karijeru započinje kao komercijalni fotograf u oblasti filma, a zatim putem kinematografije ulazi u svet bioskopa. U ulozi direktora fotografije radio je na dokumentarnoj seriji pod imenom *Planeta Bolivia*, kao i na mnogim kratkim filmovima poput *Aiše* i *Dočere*. Očaran pričama koje se mogu prikazati pokretnim slikama, Alejandro se upušta u pisanje scenarija i režiranje, te nastaje njegov prviigrani film pod imenom *Utama*.

SYNOPSIS

According to Andean legend, when the condor, an imposing South American bird with a long lifespan, decides there's no longer a purpose to keep on flapping its enormous wings, the animal commits suicide by diving into the rocks. In Bolivian writer-director Alejandro Loayza Grisi's sumptuously rendered debut feature *Utama*, a comparable descent into hopelessness occurs for a human counterpart. In the Bolivian altiplano, an elderly Quechua couple who have lived a quiet life for years, face an impossible dilemma during an unusually long drought: resist or be defeated by the hostile environment and the relentless passage of time.

DIRECTOR'S BIOGRAPHY

Alejandro Loayza Grisi (1985) is a Bolivian filmmaker. He began his artistic career in still photography and then entered the world of cinema through cinematography. As a director of photography he worked in documentary series *Planeta Bolivia*, and many short films such as *Aicha* and *Dočera*. Attracted by the stories that can be told through the image in motion, he ventures into script and direction with his first feature film, *Utama*.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Grand Jury Prize, World Cinema – Dramatic, Sundance Film Festival 2022 | Best Supporting Actor, Beijing International Film Festival 2022 | Audience Award; Best Film Award, Cyprus Film Days International Festival 2022 | Honorable Mention, FEST New Directors/New Films Festival 2022 | Best Iberoamerican Film, Málaga Spanish Film Festival 2022

MEĐUNARODNA SELEKCIJA / INTERNATIONAL SELECTION

1341 slika o ljubavi i ratu **1341 frames of love and war**

REDITELJ / DIRECTOR: Ran Tal

ZEMLJA / COUNTRY: Israel, United States, United Kingdom

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 89'

JEZIK / LANGUAGE: Hebrew, German

ULOGE / CAST: Barak Bar-Am, Micha Bar-Am, Nimrod Bar-Am

PRODUKCIJA / PRODUCTION: Salty Features, Yes Docu

dok. / doc.

SINOPSIS

Godinu i po dana, priznati foto-žurnalista Miha Bar-Am dopuštao je direktoru Ranu Talu da pristupa njegovom bogatom arhivu negativa. U potpunosti sastavljen od fotografija koje je Bar-Am snimao više od pedeset godina, *1341 slika o ljubavi i ratu* otkriva ogromnu cenu koja dolazi sa dokumentovanjem grozota i ratova.

1341 slika o ljubavi i ratu pruža intimni portret umetnika i refleksiju o sećanju, nasilju i identitetu. Pored ovog pripovedanja, film nudi jedinstveno kinematografsko, vizuelno i čulno iskustvo koje istražuje kako, s jedne strane, ispuniti fotografiju pokreton, a sa druge strane zamrznuti kinematografski pokret kako bi se istakli značenje i emocije. On je složeno ljubavno pismo moći, lepoti i užasu fotografiskih slika.

O REDITELJU

Ran Tal, rođen 1963, diplomirao je na Odseku za film Univerziteta u Tel Avivu 1994. Tal je nezavisni reditelj čiji se dokumentarni filmovi fokusiraju na izraelsku stvarnost kroz istorijsku i društvenu perspektivu. Dobitnik je nagrade Ofir, nagrade Volgin Filmskog festivala u Jerusalimu, nagrade festivala DocAviv, nagrade Foruma za očuvanje audio-vizuelne slike i nagrade Dokumentarnog foruma. Takođe je osvojio nagradu Ministarstva kulture za filmsku umetnost i nagradu Mifal HaPais Landau za scensku umetnost.

SYNOPSIS

For a year and a half, the acclaimed photo-journalist Micha Bar-Am allowed director Ran Tal to enter his vast archive of negatives. Composed entirely of images that Bar-Am took over more than fifty years, *1341 Frames of Love and War* reveals the enormous price that comes along with documenting atrocities and wars.

1341 Frames of Love and War provides an intimate portrait of an artist and a meditation on memory, violence and identity. Beyond this narrative tribute, the film offers a unique cinematic, visual, and sensory experience that explores how to imbue still photography with movement on the one hand, while freezing cinematic movement to distill meaning and emotion on the other. It is a complex love letter to the power, beauty and horror of photographic imagery.

DIRECTOR'S BIOGRAPHY

Ran Tal, born in 1963, graduated from the Tel Aviv University Department of Film in 1994. Tal is an independent director whose documentaries focus on Israeli reality through an historic social perspective. Tal is the recipient of the Ophir Prize, the Jerusalem Film Festival Volgin Award, the DocAviv Film Festival Award, the Forum for the Preservation of Audio Visual award and the Documentary Forum award. Tal also won the Ministry of Culture Cinema Art prize and the Mifal HaPayis Landau Award for Stage Art.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

DocAviv Film Festival 2022 | Krakow Film Festival 202

**MEĐUNARODNA SELEKCIJA / INTERNATIONAL SELECTION
SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX**



srećno, leo grande good luck to you, leo grande

REDITELJKA / DIRECTOR: Sophie Hyde

ZEMLJA / COUNTRY: United Kingdom, United States

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 97'

JEZIK / LANGUAGE: English

ULOGE / CAST: Emma Thompson, Daryl McCormack, Isabella Laughland

PRODUKCIJA / PRODUCTION: Genesius Pictures, Align, Cornerstone Films

igr. / fic.

SINOPSIS

Nensi Stouks, penzionisana učiteljica i udovica, žudi za avanturom, povezanošću i seksom. Dobrim seksom. Mada je njen suprug, Robert, obezbedio dom i porodicu, nešto što liči na život – dobar seks nikada nije bio u ponudi. Ipak, njega više nema, a Nensi ima plan: upustiće se u avanturu sa seksualnim radnikom po imenu Leo Grande. Nensi ga dočekuje u neimenovanoj hotelskoj sobi. Iako Leo izgleda jednako dobro kao na fotografijama, Nensi nije očekivala da će tokom sastajanja s njim, pored bluda, dobiti i dobar razgovor. Leo ima stav o svemu i, premda možda ne govori baš uvek istinu, Nensi uvida da joj se Leo dopada. A i ona se dopada njemu. Kako joj seksualno samopouzdanje raste, ona se sve više opušta. Kako vreme prolazi, dinamika moći se menja i njihove dobro nameštene maske počinju da klize.

O REDITELJKI

Sofi Hajd je australijska rediteljka, spisateljica i producentkinja. Njena debitantska drama pod imenom *Pedeset dva utorka* osvojila je Nagradu za režiju na festivalu Sandens i Kristalnog medveda na Berlinskom filmskom festivalu. Režirala je i producirala film *Životinje* koji je premijerno prikazan na Sandensu 2019. godine, a osvojila je i BIFA nagradu za najbolji debitantski scenario, kao i seriju *F*!#ing Adelaide*. Kreirala je, producirala i režirala četvrtu epizodu serije *Lov*, koja je osvojila dve Nagrade Australijske akademije, kao i Nagradu udruženja pisaca Australije za najbolju seriju.

SYNOPSIS

Nancy Stokes, a retired school teacher and widow, is yearning for some adventure, some human connection, and some sex. Good sex. Whilst her husband Robert provided a home, a family, something resembling a life, good sex was never on offer. But he's gone now, and Nancy has a plan: she will find adventure with a sex worker named Leo Grande. In an anonymous hotel room Nancy greets Leo. He looks every bit as good as his picture, but what Nancy wasn't expecting was conversation as well as fornication. Leo has a view on everything, and though he may not always tell the truth, Nancy finds she likes him. And he likes her. With growing sexual confidence, Nancy starts to relax. Over the course of their rendezvous, the power dynamics shift and their well-worn masks begin to slip.

DIRECTOR'S BIOGRAPHY

Sophie Hyde is an Australian film director, writer and producer. Her debut feature drama *52 Tuesdays* won the Directing Award at Sundance and the Crystal Bear at the Berlin Film Festival. She directed and produced *Animals* which premiered in Sundance 2019 and won a BIFA for Best Debut Screenplay, as well as episodic series *F*!#ing Adelaide*; she created, produced and directed (EP4) series *The Hunting*, which won two Australian Academy Awards and the Australian Writers Guild award for Best Series.

CINEPLEXX GALERIJA, 5. NOV, 20.00 / CINEPLEXX UŠĆE 6. NOV, 18.00 / DOB, 8. NOV, 18.00 /
ARENA CINEPLEXX NOVI SAD, 5. NOV, 19.30 / CINEPLEXX NIŠ, 5. NOV, 20.00

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Hollywood Critics Association Midseason Awards 2022 | Provincetown International Film Festival 2022

MEĐUNARODNA SELEKCIJA / INTERNATIONAL SELECTION

igr. / fic.



rabije kurnaz protiv džordža v. buša rabiye kurnaz vs. george w. bush

REDITELJ / DIRECTOR: Andreas Dresen

ZEMLJA / COUNTRY: Germany, France

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 119'

JEZIK / LANGUAGE: German, Turkish, English

ULOGE / CAST: Meltem Kaptan, Alexander Scheer, Charly Hübner

PRODUKCIJA / PRODUCTION: Cinéma Defacto, Iskremas Filmproduktion, Pandora Filmproduktion

DOB, 4. NOV, 18.00 / BIOSKOP FONTANA, 6. NOV, 20.30 / MTS DVORANA, 7. NOV, 18.00 / CINE GRAND RAKOVICA, 7. NOV, 18.30 / CINEPLEXX NIŠ, 6. NOV, 20.00 / ARENA CINEPLEXX NOVI SAD, 8. NOV, 17.00

SINOPSIS

Murat je zatvoren u američkoj pritvornoj jedinici u Gvantanamu. Očajnički zeleći da pomogne sinu, Rabije Kurnaz, domaćica i majka puna ljubavi iz Bremena, odlazi u policiju, obaveštava nadležne i skoro da gubi nadu zbog njihove nemoći dok ne sazna za Bernharda Dokeu. Ovaj povućeni, hladnokrvni advokat za ljudska prava i temperamentna Turkinja sada se zajedno bore za Muratovo oslobođanje. Doke je strpljiv, Rabije nije. Ona bi se najradije vratala kući, svojoj porodici, ali postaje potpuno upletena u svetsku politiku. Odlazi sa Bernhardom u Vašington, i stiže sve do Vrhovnog suda, gde pokreće proces protiv Džordža Buša mladeg. Bernhard se stara o njoj. Rabije ga uveseljava. I srcem i dušom. Na kraju se, uprkos svemu, dogodi nešto zaista izuzetno.

O REDITELJU

Nemački reditelj Andreas Dresen, čiji filmovi su osvajali nagrade na festivalima u Kanu, Berlinu i Karlovim Varima, jedan je od najpriznatijih nemačkih reditelja sa raznolikim nagradivanim igranim filmovima. Dresen je rođen 1963. godine u Geri, u Istočnoj Nemačkoj. Njegov specifičan rediteljski stil zasniva se na improvizacijama koje dovode do neobičnih glumačkih postignuća i stvaraju osećaj blizak realizmu dokumentaraca. Ranih 80-ih godina počeo je da radi u pozorištu i da snima kratke filmove. Piše i režira na filmu, televiziji, u pozorištu i operi.

SYNOPSIS

Murat is incarcerated in the U.S. Guantanamo detention camp. Desperate to help her son, Rabiye Kurnaz, a housewife and loving mother from Bremen, goes to the police, notifies authorities and almost despairs at their impotence, until she discovers Bernhard Docke. The reserved, level-headed human rights lawyer and the temperamental Turkish woman – now fighting side-by-side for Murat's release. Docke is patient, Rabiye is not. She'd actually prefer to be back home with her family but finds herself totally enmeshed in world politics. She goes with Bernhard to Washington, and right up to the Supreme Court to bring legal action against George W. Bush. Bernhard watches out for her. And Rabiye makes him laugh. With heart and soul. And in the end, against all the odds, something truly remarkable happens.

DIRECTOR'S BIOGRAPHY

German director Andreas Dresen, who won awards for his films at Cannes, Berlinale and Karlovy Vary, is one of Germany's most admired directors with diverse and award-winning features. Dresen was born in 1963 in Gera, East Germany. His specific directing style is based on improvisation which results in extraordinary acting accomplishments and a feeling of almost documentary-like realism. In the early '80s, he began working in theater and making short films. He has been working as a writer and director for film, TV, theatre and opera.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Guild Film Prize; Best Screenplay, Berlin International Film Festival 2022 | Best Performance by an Actress in a Leading Role; Best Performance by an Actor in a Supporting Role; Outstanding Feature Film, German Film Awards 2022 | German Screen Actors Awards 2022 | Motovun Film Festival 2022 | Nuremberg Film Festival "Turkey-Germany" 2022

MEĐUNARODNA SELEKCIJA / INTERNATIONAL SELECTION

dok. / doc.



okreni se ka suncu turn your body to the sun

REDITELJKA / DIRECTOR: Aliona van der Horst

ZEMLJA / COUNTRY: Netherlands

GODINA / YEAR: 2021.

TRAJANJE / RUNTIME: 93'

JEZIK / LANGUAGE: Russian

ULOGE / CAST: Sana Valiulina

PRODUKCIJA / PRODUCTION: Docmakers, NTR, Südwestrundfunk (SWR)

BIOSKOP FONTANA, 4. NOV, 16.00 / DKC, 7. NOV, 19.00 /

KULTURNI CENTAR NOVOG SADA, 6. NOV, 17.00

SINOPSIS

Neverovatna životna priča sovjetskog vojnika koga su nacisti zarobili tokom Drugog svetskog rata. Njegova čerka Sana istražuje prošlost kako bi razumela tišinu svog oca. Prateći Sanu na njenom putovanju, rediteljka poseže za filmskim arhivama kako bi pronašla tragove o milionima sovjetskih vojnika, žrtava dvojice diktatora: Hitlera i Staljina. Tehnikom „reapproprijacije arhiva“ rediteljka traga za dušom slike, odnosno za supitnium tragovima tih miliona koji su izostavljeni iz narativa o ratu. Nenametljivo, ali odučno, ovo filmsko ostvarenje prekida šezdesetogodišnje čutanje.

O REDITELJKI

Holandska rediteljka Aliona van der Horst rođena je u Moskvi. Svoju karijeru započinje 1997. godine renomiranim ostvarenjem *Dama sa belim šeširom*, a u narednom periodu osvaja mnoštvo nagrada za veliki broj svojih dela. U mnogim rediteljkinih ostvarenjima, umetnost i umetnici igraju suštinsku ulogu. Njeni filmovi snimani su sa velikom posvećenošću, a nastali su kao rezultat spajanja intuitivno-asocijativnih procesa sa ogledima i eksperimentisanjem. U svojim delima, rediteljka posvećuje puno pažnje stilu, zvuku i ritmu.

SYNOPSIS

The incredible life story of a Soviet soldier who was captured by the Nazis during WWII. His daughter Sana searches the past to understand her silent father. As she accompanies Sana in her journey, the filmmaker excavates film archives, to find traces of those millions of Soviet soldiers, who fell victim of two dictators: Hitler and Stalin. Through the technique of “re-appropriating the archive”, the filmmaker searches for the soul of the image, for those subtle remnants of those millions who were omitted from the narrative of the war. Softly, but determinately the film starts breaking sixty years of silence.

DIRECTOR'S BIOGRAPHY

Dutch director Aliona van der Horst was born in Moscow. She began her career in 1997 with the much-acclaimed *The Lady with the White Hat* and since then has received multiple awards for most of her films. In many of her films, art and artists play an essential role. Her films are meticulously crafted, she melds intuitive-associative processes with essay and experimentation, paying a lot of attention to style, sound and rhythm.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Amsterdam International Documentary Film Festival 2021 | Biografilm Festival 2022

MEĐUNARODNA SELEKCIJA / INTERNATIONAL SELECTION

pomračenje the eclipse

REDITELJKA / DIRECTOR: Nataša Urban

ZEMLJA / COUNTRY: Norway

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 110'

JEZIK / LANGUAGE: Serbian, Romanian

PRODUKCIJA / PRODUCTION: Medieoperatørene

dok. / doc.**SINOPSIS**

Dana 11. avgusta 1999. veči deo Evrope bio je zaokupljen potpunim pomračenjem Sunca, koje je na trenutak obavilo Zemlju tamom. Ali u Srbiji su ljudi bili zauzeti barikadiranjem u svoje domove i skloništa iz straha od mraka. Rediteljka Nataša Urban vraća se pomračenju kao motivu i metaforu u paradoksalno evokativnom i promišljenom filmu o sopstvenom odrastanju tokom rata u bivšoj Jugoslaviji. Pamučna zavesa na vetu u prolećni dan, bujna šumska podloga: rat je daleko – ili ne? Rediteljka stvara bogatu, egzistencijalnu slikovnost tih, dragocene i retke filozofske težine.

O REDITELJKI

Nataša Urban je rediteljka i montažerka dokumentarnih filmova. Njeni filmovi, kao što su *Putovanje crvenog frižidera* (IDFA Prva pojavljivanja 2007, IDFA Top 25 favorita publike 2007) i *Velika sestra Punam* (UNICEF-ova Children Rights Award), prikazani su na preko 100 međunarodnih filmskih festivala i dobili 40 nagrada.

Nataša je magistrirala fotografiju i učestvovala je na programima ESoDoc 2006, IDFAcademy 2007, IDFA Summer School 2014, Berlinale Talents 2015 i Verner Herzog Rogue Film School 2016.

SYNOPSIS

On 11 August 1999, most of Europe was engrossed in the total solar eclipse, which momentarily enveloped the Earth in darkness. But in Serbia, people were busy barricading themselves in their homes and shelters for fear of the dark. Filmmaker Nataša Urban returns to the eclipse as motif and metaphor in a paradoxically evocative and thoughtful film about her own upbringing during the war in the former Yugoslavia. A cotton curtain in the wind on a spring day, a lush forest floor. The war is far away – or is it? The director creates a rich, existential work of imagery with a quiet, philosophical weight that is rare and precious.

DIRECTOR'S BIOGRAPHY

Nataša Urban is a documentary film director and editor. Her films, such as *Journey of a Red Fridge* (IDFA First Appearance Competition 2007, IDFA Top 25 Audience Favorites 2007) and *Big Sister Punam* (UNICEF Award for Children Rights), have been screened at over 100 international film festivals and have received 40 awards.

Nataša holds a Masters degree in Photography, and took part in ESoDoc 2006, IDFAcademy 2007, IDFA Summer School 2014, Berlinale Talents 2015, and Werner Herzog Rogue Film School 2016.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

DOX:AWARD, CPH:DOX 2022 | Best Documentary Film, Doc Alliance Award 2022 | Special Mention, Dokufest International Documentary and Short Film Festival 2022 | Best film, MakeDox Creative Documentary Film Festival 2022 | Jerusalem Film Festival 2022

HORIZONTI BALKANA / BALKAN HORIZONS

brodvej **broadway**

REDITELJ / DIRECTOR: Christos Massalas

ZEMLJA / COUNTRY: Greece, France, Romania

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 97'

JEZIK / LANGUAGE: Greek

ULOGE / CAST: Elsa Lekakou, Foivos Papadopoulos, Stathis Apostolou

PRODUKCIJA / PRODUCTION: Neda Film, Blue Monday Productions, Digital Cube

igr. / fic.

SINOPSIS

Neli je pobegla od svoje bogate i previše zahtevne porodice. Dok pleše u striptiz-klubu, upoznaje Markosa, niskog ali harizmatičnog gangstera, koji joj pomaže da umakne očevom poslušniku. Markos uskoro postaje njen zaštitnik i ljubavnik. Dovodi je u Brodvej, napušteni atinski kompleks namenjen zabavi u kome skvotira mala zajednica plesača, skitnica, lopova i jedan zatočeni majmun.

Neko vreme sve ide kako treba, čak i kada Brodvej ugosti misterioznog čoveka, ranjenog i u zavojima, koga najopasnija atinska mafija želi mrtvog. Međutim, kada Markosa uhapše i zatvore, novi član će zauzeti neočekivano bitno mesto u bandi.

O REDITELJU

Roden u Grčkoj, Hristos Masalas diplomirao je na Londonskoj filmskoj školi. Njegovi kratkometražni filmovi nagradivani su širom sveta i prikazivani na međunarodnim filmskim festivalima uključujući, između ostalih, Kan, Novi režiseri/Novi filmovi, Lokarno, AFI Fest, Gvanahuato i BFI. Njegov najnoviji kratki film *Copa-Loса* nominovan je za nagradu Evropske filmske akademije. *Brodvej* će biti njegov rediteljski debi u igranom filmu.

SYNOPSIS

Nelly has escaped from her wealthy and controlling family. As she dances in a strip club, she meets Markos, a small yet charismatic gangster, who helps her run away from her stepfather's henchmen. Markos soon becomes her protector and lover. He brings her into Broadway, an abandoned entertainment complex in Athens squatted by a small community of dancers, tramps, thieves and a captive monkey.

For a while, everything goes well, even when Broadway hosts a mysterious man, injured and covered with bandages, wanted dead by Athens' most dangerous mafia. However, when Markos gets arrested and imprisoned, the newcomer will take an unexpectedly important place in the gang.

DIRECTOR'S BIOGRAPHY

Born in Greece, Christos Massalas is a graduate of the London Film School. His short films have received awards from around the world and have screened at international film festivals including Cannes, New Directors/New Films, Locarno, AFI Fest, Guanajuato and BFI, among others. His latest short film *Copa-Loса* was nominated for the European Film Academy Award. *Broadway* will be his feature directorial debut.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Audience Award, Festival Mix Milano 2022 | International Film Festival Rotterdam 2022 | Best Feature Film, Maremetraggio International Short Film Festival 2022 | Brussels International Film Festival 2022 | Cyprus Film Days International Festival 2022

HORIZONTI BALKANA / BALKAN HORIZONS

igr. / fic.



gorući dani burning days

REDITELJ / DIRECTOR: Emin Alper

ZEMLJA / COUNTRY: Turkey, France, Germany, Netherlands, Greece, Croatia

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 129'

JEZIK / LANGUAGE: Turkish

ULOGE / CAST: Selahattin Pasali, Ekin Koç, Hatice Aslan

PRODUKCIJA / PRODUCTION: 4 Film, Ay Yapım, Circe Films

SINOPSIS

Emre, mladi i posvećeni sudski tužilac, dobija posao u malom gradu koji je pogoden nestaćicom vode i političkim skandalima. Nakon prvobitne dobrodošlice, doživjava sve veći broj napetih situacija i biva nevojno uvučen u lokalne političke prilike. Kada se Emre poveže sa vlasnikom lokalnih novina, pritisak na njega eskalira pod uticajem snažnih glasina.

U zlosutnoj i podrugljivoj, uzavreloj paraboli Emine Alpera o korupciji u malim gradovima zagušljive patrijarhalne ruralne Turske, saosećanja fali koliko i vode. Predstavljači lov na čoveka tako da podseća na lov na divlje svinje, uz jezero nalik na fatamorganu, čije vode mogu ili ne moraju biti toksične, hladan kinematografski pristup suptilniji je od metafora. S druge strane, kada je reč o homofobiji, mizoginiji, krizi muškosti i ostalim pratećim okrutnostima prikazanog društva s moćnicima na vlasti – ovo nisu suptilna vremena.

O REDITELJU

Emin Alper je turski reditelj rođen 1974. godine. Studirao je ekonomiju i istoriju i ima doktorat iz savremene turske istorije. Njegov prvi igrani film, *Iza brda* (2012), dobio je brojne nagrade, uključujući i Kaligari filmsku nagradu Međunarodnog filmskog festivala u Berlinu; proglašen je za najbolji film na Asia Pacific Screen Awards festivalu. Predaje na Odseku za humanističke i društvene nauke na Tehničkom univerzitetu u Istanbulu.

SYNOPSIS

Emre, a young and dedicated prosecutor, is newly appointed to a small town hit by a water crisis and political scandals. After an initial welcome, he experiences an increasing number of tense interactions and is reluctantly dragged into local politics. When Emre forms a bond with the owner of the local newspaper, pressure escalates under heated rumours.

Compassion is almost as short supply as water in Emin Alper's sardonic, seething parched parable about small-town corruption in chokingly patriarchal rural Turkey. Featuring a manhunt that echoes a wild boar hunt and a mirage-like lake whose waters may or may not be toxic, here, the cool filmmaking is subtler than the metaphors. But then, when it comes to homophobia, misogyny, masculine crisis and the other attendant cruelties of the depicted strongman-led society, these are not subtle times.

DIRECTOR'S BIOGRAPHY

Emin Alper is a Turkish director born in 1974. He was trained in economics and history and holds a Ph.D in Modern Turkish History. His first feature, *Beyond the Hill* (2012), received numerous awards, including the Caligari Film Prize from the Berlin International Film Festival; it was named Best Film in the Asia Pacific Screen Awards. He teaches in the Humanities and Social Sciences Department at Istanbul Technical University.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Cannes Film Festival 2022 | International Competition: Best Film, Pula Film Festival 2022 | Munich Film Festival 2022 | Jerusalem Film Festival 2022 | Chicago International Film Festival 2022

HORIZONTI BALKANA / BALKAN HORIZONS**garbura
carbide**

REDITELJ / DIRECTOR: Josip Žuvan

ZEMLJA / COUNTRY: Croatia, Serbia

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 113'

JEZIK / LANGUAGE: Croatian

ULOGE / CAST: Franko Floigl, Mauro Ercegović Gracin, Ljubomir Bandović

PRODUKCIJA / PRODUCTION: Maxima film, Biberche Productions

igr. / fic.

SINOPSIS

Antonio i Nikola nerazdvojni su prijatelji koji žive jedan preko puta drugog, a dele ljubav prema pirotehnici i mobilnim telefonima. Porodice su im godinama u svadi zbog, naizgled, lako rešivog problema: vode koja se sliva iz gornje kuće ka donjoj. Prijateljstvo dva dečaka na pragu puberteta biće iskušano tokom božićnih praznika kada se među porodicama otkrivaju ipak mnogo opasnije tajne i interesi, a vodom prenosi mržnja starijih na decu. Film je dobio ime po lokalnom nazivu za mineral koji u kontaktu s vodom oslobada zapaljivi plin, što u kombinaciji s plamenom rezultira snažnom detonacijom.

O REDITELJU

Josip Žuvan rođen je 1987. godine. Magistrirao je filmsku i TV režiju na Akademiji dramske umjetnosti, smer igrani film. Tokom studija snima kratkeigrane, eksperimentalne i animirane filmove koji su prikazani na domaćim i stranim festivalima. Član je Društva hrvatskih filmskih redatelja. Radi kao reditelj, scenarista i kreativni producent na mnogim televizijskim komercijalnim projektima koji su postigli izuzetnu gledanost i popularnost na domaćem i regionalnom TV tržištu. *Garbura* mu je prvi dugometražni igrani film.

SYNOPSIS

Antonio and Nikola are inseparable friends who live across the street from each other and share a love for pyrotechnics and cell phones. Their families have been feuding for years because of what seems to be an easily solvable problem: water flowing from the upper to the lower house. The friendship of two boys on the threshold of puberty will be put to the test during the Christmas holidays when much more dangerous secrets and interests are revealed between the two families, and the hatred of the elders is being transferred to the children via the water. The film got its name from a local mineral that, in contact with water, releases a flammable gas that gives a powerful detonation when combined with flame.

DIRECTOR'S BIOGRAPHY

Josip Žuvan was born in 1987. He has a master's degree in Film and TV Directing at the Academy of Dramatic Arts, majoring in feature film. During his studies, he made short fiction, experimental and animated films that were shown at domestic and foreign festivals. He is a member of the Association of Croatian Film Directors. He works as a director, screenwriter and creative producer on numerous television commercial projects that have achieved exceptional viewership and popularity on the domestic and regional TV market. *Carbide* is his first feature film.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

San Sebastián International Film Festival 2022

HORIZONTI BALKANA / BALKAN HORIZONS

dok. / doc.



hrvatskog narodnog preporoda the building

REDITELJ / DIRECTOR: Goran Dević

ZEMLJA / COUNTRY: Croatia

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 68'

JEZIK / LANGUAGE: Croatian

PRODUKCIJA / PRODUCTION: Petnaesta umjetnost

SINOPSIS

Na desetu godišnjicu uvođenja radničkog samoupravljanja, Železara Sisak, jedan od većih industrijskih pogona u bivšoj Jugoslaviji, za svoje radnike koji su dotad živeli u barakama oko fabrike gradi „idealno“ naselje. Oko fabrike niče grad. Šezdeset godina kasnije, zgrada koja je planirana kao arhitektonski savremeno središte naselja našla se u ulici novog imena: Hrvatskog narodnog preporoda. Film prati jednu sedmicu svakodnevnog života te zgrade. Na njenom svom pročelju stanari mogu pratiti kako nastaje šarenim umetničkim muralom. Istovremeno, dok ljudi koji su tu odrasli zbog starosti ili ekonomskih razloga polako napuštaju zgradu i naselje, u ulaz broj 2 dolaze neki novi, neočekivani stanari.

O REDITELJU

Goran Dević rođen je 1971. godine u Sisku. Diplomirao je filmsku i TV režiju na zagrebačkoj Akademiji dramske umetnosti, gde danas radi. Njegovi filmovi nagradivani su u Puli, Kotbusu, Prizrenu, Pragu, Sarajevu, Oberhauzenu, Lajpcigu, Motovunu i Zagrebu. Njegov rediteljski debi u igranom filmu bila je psihološka ratna drama *Crnci* iz 2009. koja je dobila pohvale kritike. Retrospektive njegovih dokumentarnih filmova prikazane su na Arsenalu u Berlinu, MAXXI-ju, u rimskom Nacionalnom muzeju umetnosti 21. veka, na festivalima Crossing Europe, Beldocsu i u Zagrebu.

SYNOPSIS

On the tenth anniversary of the introduction of workers' management, the Sisak Iron Mill, one of the largest industrial plants in former Yugoslavia, built an "ideal" settlement for their workers who had thus far lived in huts around the factory. A town was erected around the plant. Sixty years later the building planned as an architecturally contemporary centre of the neighbourhood found itself in a renamed street: Croatian National Revival. The film follows a week in the building's everyday life. On its grey façade the residents follow a colourful artistic mural being made. At the same time people who grew up here slowly start to leave the building and the neighbourhood, for their age or economic reasons, and some new, unexpected tenants move in at number 2.

DIRECTOR'S BIOGRAPHY

Goran Dević was born in Sisak in 1971. He took a degree in Film and TV Directing from the Zagreb Academy of Dramatic Arts, where he works today. His films were awarded in Pula, Cottbus, Prizren, Prague, Sarajevo, Oberhausen, Leipzig, Motovun and Zagreb. His feature film directorial debut was a critically acclaimed 2009 psychological war drama *The Blacks*. Retrospectives of his documentaries were screened at Arsenal Berlin, MAXXI, the National Museum of 21st Century Arts Roma, Crossing Europe Filmfestival Linz, Beldocs and Zagreb.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

ZagrebDox 2022. | Dani hrvatskog filma 2022. | Liburnia Film Festival | DokuFest

HORIZONTI BALKANA / BALKAN HORIZONS

igr. / fic.



metronom metronome

REDITELJ / DIRECTOR: Alexandru Belc

ZEMLJA / COUNTRY: Romania, France

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 93'

JEZIK / LANGUAGE: Romanian

ULOGE / CAST: Mara Bugarin, Serban Lazarovici, Vlad Ivanov

PRODUKCIJA / PRODUCTION: Strada Film, Midralgar, Chainsaw Europe

SINOPSIS

U Bukureštu je 1972. godina. Čaušesku je na vlasti već sedam godina, a tko običnog života dovoljno je dugo natapano represivnim metodama njegovog režima da je počelo da se raspada. Pa ipak, i na ovoj pozornici rastuće sumornosti cveta sveža, prva ljubav. Spori, elegantni, bogato zamišljeni filmski debi Aleksandru Belka mnogo je više od rumunskog odjeka Romeoa i Julije.

Sedamnaestogodišnja Ana saznaje da će njen dečko za nekoliko dana zauvek pobjeći iz zemlje. Dvoje mladih ljubavnika odlučuju da dane pre bega provedu zajedno.

Metafora naslova prati dinamiku filma. Metronom ukazuje muzičarima na ispadanje iz ritma. Film *Metronom* opisuje kako se čak i mlađi – oni koji su najskloniji pobuni i optimističkom samouizražavanju u svakom društvu – podmuklo mogu naterati da ukorak prate sumorni, marširajući ritam autoritarizma.

O REDITELJU

Alexandru Belc rođen je 26. jula 1980. godine u Brașovu u Rumuniji. Aleksandru je reditelj i pisac, poznat po filmovima *Metronom* (2022), *Cinema, mon amour* (2015) i *Osmi mart* (2012). Diplomirao je na Filmskoj akademiji u Bukureštu 2007. i dobio master diplomu iz političkih nauka na Univerzitetu u Bukureštu 2012. Aleksandru Belc radio je kao asistent režije i supervizor scenarija za reditelje Kornelija Porumboiu i Kristijana Mundijua. Režirao je nekoliko društveno orijentisanih TV kampanja.

SYNOPSIS

It is Bucharest in 1972. Ceausescu has been in power for seven years already, and the fabric of ordinary life has been soaked with repressive methods of his regime for so long that it has started to fall apart. And yet, even on such an increasingly grim stage, a rose of a first love is blooming. The slow, elegant, richly designed film debut of Alexandru Belc is much more than a Romanian echo of Romeo and Juliet.

The 17-year-old Ana finds out that her boyfriend would escape from the country forever in a few days. The two young lovers decide to spend the days before the escape together.

The metaphor of the title follows the film's dynamic. A metronome indicates that musicians are out of sync. The film *Metronome* describes how even young people – those who are most prone to rebellion and optimistic self-expression in any society – can be forced to follow the grim, marching rhythm of authoritarianism in lock step.

DIRECTOR'S BIOGRAPHY

Alexandru Belc was born on July 26, 1980 in Brasov, Romania. Alexandru is a director and writer, known for *Metronome* (2022), *Cinema, mon amour* (2015) and *8th of March* (2012). He graduated from Bucharest Film Academy in 2007 and got an MA in Political Science from University of Bucharest in 2012. Alexandru Belc worked as assistant director and script supervisor for directors Cornelius Porumboiu and Cristian Mungiu. He directed several social TV campaigns.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Best International Film, Jerusalem Film Festival 2022 | Cannes Film Festival 2022 | Adelaide Film Festival 2022 | Anonimul International Independent Film Festival 2022 | Chicago International Film Festival 2022

HORIZONTI BALKANA / BALKAN HORIZONS

veće od traume bigger than trauma

REDITELJKO / DIRECTORS: Vedrana Pribićić, Mirta Puhlovski

ZEMLJA / COUNTRY: Croatia

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 90'

JEZIK / LANGUAGE: Croatian

PRODUKCIJA / PRODUCTION: Metar 60, HRT Television

dok. / doc.**SINOPSIS**

Film prati tri godine u životima četiri žene iz Vukovara koje su bile među hiljadama onih koje su doživele traumu hrvatskog Domovinskog rata, završenog 1995. godine. One pripovedaju svoje životne priče kroz složen proces ličnog osnaživanja, koji menja njihove živote i odnose. Marija smatra da ne zaslžuje da bude slobodna; Katica je svaki oblik promene zastrašujući; Ana za sebe kaže da je usamljeno malo pače koje nigde ne pripada.

Sa tako dubokom traumom, potreban je ogroman napor da se promeni perspektiva i ponovo poveže sa svojim pravim ja. Neuobičajeni program lečenja okuplja ovu grupu žena koja kreće na intimno putovanje u nepoznato. One, i pojedinačno i kao grupa, počinju da sazrevaju i život im polako dozvoljava da postanu veće od svoje traume.

O REDITELJKAMA

Vedrana Pribićić (1977) je hrvatska novinarka, rediteljica i scenaristkinja. Magistrirala je politikologiju. Članica je Hrvatske asocijacije filmskih djelatnika. Od 2000. godine radi kao TV reporterka i glavna urednica na različitim televizijskim kanalima. Svoj prvi četredisetpetominutni dokumentarac snima za nacionalnu televiziju 2016. godine. Svoj rediteljski debi *Veće od traume* razvijala je pet godina.

Mirta Puhlovski (1978) je magistrirala filmsku i pozorišnu produkciju. Poslednjih 16 godina radi kao producentkinja i scenaristkinja. Vodi dve producentske kuće, u okviru kojih je producirala i koproducirala mnoge kratkometražne i dokumentarne filmove, prikazane i nagradivane na velikim festivalima.

SYNOPSIS

Over the course of three years, the film follows four women from Vukovar who were among thousands of those that experienced life-changing trauma during the war for Croatian independence 27 years ago. They relate their life stories through a complex process of personal empowerment, and the journey is changing their lives and relationships.

Marija feels that she doesn't deserve to be free; Katica finds any form of change terrifying; Ana describes herself as a lonely little duckling that doesn't belong anywhere.

With trauma so deep, it takes an enormous effort to change perspective and reconnect with one's true self. An unconventional healing program brings this group of women together as they embark on an intimate journey to the unknown. Both individually and as a group, they begin to grow and life starts to allow them to become bigger than their trauma.

DIRECTORS' BIOGRAPHIES

Vedrana Pribićić (1977) is a Croatian journalist, director and screenwriter. She holds a Master's degree in Politics. She is a member of Croatian Association of Film Professionals. She has been working as a TV reporter and editor in chief since 2000 on various TV channels. In 2016 she made her first 45' minute documentary for national television, presented at several festivals in Europe and awarded on Croatian festivals. She had developed her director's debut *Bigger Than Trauma* for five years.

Mirta Puhlovski (1978) holds a Master's degree in Film and Theatre Production. For the past 16 years, she has been working as a producer and screenwriter. She runs two production companies, through which she produced and co-produced many short and documentary films, screened and awarded at major festivals.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Jury Special Mention; Zaba – Audience Award, ZagrebDox international film festival 2022 Croatian film days 2022 | Sarajevo film festival 2022 | Audience Award, Liburnia film festival 2022 | Best script award, History film festival Croatia Rijeka 2022

HORIZONTI BALKANA / BALKAN HORIZONS

vera sanja more **vera dreams of the sea**

REDITELJKA / DIRECTOR: Kaltrina Krasniqi

ZEMLJA / COUNTRY: Albania, North Macedonia, Kosovo*

GODINA / YEAR: 2021.

TRAJANJE / RUNTIME: 88'

JEZIK / LANGUAGE: Albanian

ULOGE / CAST: Teuta Ajdini, Alketa Sylaj, Refet Abazi

PRODUKCIJA / PRODUCTION: ISSTRA Creative Factory, Dream Factory Macedonia, Papadhimitri Film Production

igr. / fic.

SINOPSIS

Vera je sredovečna prevoditeljka znakovnog jezika koja živi u Kosovu* i vodi dobro strukturiran život: supruga je poznatog sudije, majka puna podrške i brižna baka. Njen spokoj narušen je neočekivanim samoubistvom njenog supruga, koje prati nepoželjna, preteća parada rodaka koji tvrde da su vlasnici njihove porodične kuće na selu.

Kada pipci podmuklog plana počnu da izbjiju na površinu, Verin svet suoči se s opasnošću i činiće se da je sve na ivici kolapsa. Strah i nepoverenje primorarće Veru da uzme sudbinu porodice u svoje ruke. Uronjen u zloslutnu atmosferu, *Vera sanja more* intiman je, ali univerzalan portret žene koja se mora suočiti sa surovom stvarnošću sukobljavanja sa duboko ukorenjenim rodnim nevoljama koja preovladavaju u našem vremenu.

O REDITELJKI

Kaltrina Krasniqi je nagradjivana filmska rediteljka sa Kosova*, kao i stručnjakinja za medije koja se bavi filmom, televizijom i elektronskim izdavaštvo. Jedna je od osnivača Inicijative za usmenu istoriju Kosova* – onlajn platforme na kojoj se beleže i objavljaju lične istorije pojedinaca sa različitim životnim putevima. Režiju je diplomirala na Univerzitetu u Prištini, a masterirala je na Kosovskom institutu za novinarstvo i komunikacije 2011. godine. Svoj profesionalni razvoj nastavila je na Univerzitetu u Kaliforniji, gde se fokusirala na režiju.

SYNOPSIS

Vera is a middle-aged sign language interpreter who lives in Kosovo* and leads a well-structured life: she is the wife of a famous judge, a supportive mother and a caring grandmother. Her serenity is disrupted by the unexpected suicide of her husband, followed by an unwelcome, menacing parade of relatives who claim to have ownership over their family country house. When an insidious plan begins to unfold, Vera's world will face danger and everything will seem to be on the brink of collapse. Fear and mistrust will force Vera to take the family's fate into her own hands. Immersed in an ominous atmosphere, *Vera dreams of the Sea* is an intimate, yet universal portrait of a woman who must face the harsh reality of going against the deep-rooted gender troubles that prevail in modern times.

DIRECTOR'S BIOGRAPHY

Kaltrina Krasniqi is an award-winning Kosovo*-based film director and media specialist working in film, television and online publishing. She is a founding member of the Kosovo* Oral History Initiative – an online platform where personal histories of individuals from various life paths are recorded and published. She graduated in Film Directing at the University of Prishtina and completed her MA in Kosovo's Institute for Journalism and Communication in 2011. She continued her professional development at the University of California, focusing on Film Producing.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

International Debut Award, Göteborg Film Festival 2022 | Best Film, Tokyo International Film Festival 2021 | Venice Film Festival 2021 | Cleveland International Film Festival 2022

PRVA DVA KORAKA / FIRST TWO STEPS

igr. / fic.

klara sola clara sola

REDITELJKA / DIRECTOR: Nathalie Álvarez Mesén

ZEMLJA / COUNTRY: Sweden, Costa Rica, Belgium, Germany, France, United States

GODINA / YEAR: 2021.

TRAJANJE / RUNTIME: 106'

JEZIK / LANGUAGE: Spanish

ULOGE / CAST: Wendy Chinchilla Araya, Ana Julia Porras Espinoza, Daniel Castañeda Rincón

PRODUKCIJA / PRODUCTION: Hobab, Laïdak Films, Need Productions

SINOPSIS

Klara (40) veruje da ima posebnu povezanost sa Bogom. Kao „isceliteljku“, ona održava nadu potrebnu porodicu i selu, dok istovremeno traži utehu u svom odnosu sa svetom prirode. Nakon što je godinama bila kontrolisana majčinom represivnom brigom, Klarine seksualne želje su pobudene privlačnošću koju oseća prema novom momku njenе nećake. Ova novopobudena sila dovodi Klaru na neotkrivenu teritoriju, dozvoljavajući joj da prekorači kako fizičke, tako i mističke granice. Ohrabrena ovim samootkrivćem, Klara se postepeno oslobađa uloge „svetice“ i počinje da leči samu sebe.

O REDITELJKI

Natali Alvarez Mesen je kostarikansko-švedska scenaristkinja i rediteljka. Svoju karijeru započela je baveći se fizičkim teatrom u Kostariki. Diplomirala je na filmskom programu na Univerzitetu Kolumbija u Njujorku kao master filmske režije i dramaturgije. Njen kratki film *Filip* osvojio je nagradu za najbolji film ispod 15 minuta na festivalu Palm Springs Shortfest 2016. godine; *Asunder* je prikazan na Teljurajdskom filmskom festivalu iste godine. Takođe je koscenaristkinja filma *Entre Tú y Milagros*, koji je osvojio nagradu u selekciji Horizonti za najbolji kratki film na Venecijanskom filmskom festivalu 2020. godine.

SYNOPSIS

Clara, 40, is believed to have a special connection to God. As a “healer”, she sustains a family and a village in need of hope, while she finds solace in her relationship with the natural world. After years of being controlled by her mother’s repressive care, Clara’s sexual desires are stirred by her attraction to her niece’s new boyfriend. This newly awakened force takes Clara to unexplored territory, allowing her to cross boundaries, both physical and mystical. Empowered by her self-discovery, Clara gradually frees herself from her role as “saint” and begins to heal herself.

DIRECTOR'S BIOGRAPHY

Nathalie Álvarez Mesén is a Costa Rican-Swedish screenwriter/director. She started her career in physical theater in Costa Rica. She graduated from Columbia University’s Graduate Film Program in NYC with an M.F.A. in Film Directing/Screenwriting. Her short film, *Philip*, won Best Film Under 15 Minutes at the 2016 Palm Springs Shortfest, and *Asunder*, was screened at the 2016 Telluride Film Festival. She also co-wrote *Entre Tú y Milagros*, winner of the Orizzonti Award for Best Short in the Venice Film Festival 2020.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Audience Award, Charlotte Film Festival 2021 | Best Film; Best Direction; Best Screenplay, Guldbagge Awards 2022 | Best Debut Director, Kerala International Film Festival 2022 | Cannes Film Festival 2021 | Cleveland International Film Festival 2022 | Denver International Film Festival 2021

PRVA DVA KORAKA / FIRST TWO STEPS
SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX



korset
corsage

REDITELJKA / DIRECTOR: Marie Kreutzer

ZEMLJA / COUNTRY: Austria, Luxembourg, Germany, France

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 113'

JEZIK / LANGUAGE: German, French, English, Hungarian

ULOGE / CAST: Colin Morgan, Vicky Krieps, Finnegan Oldfield

PRODUKCIJA / PRODUCTION: Arte France Cinéma, Eurimages, Film AG Produktion

CINE GRAND RAKOVICA, 4. NOV, 18.30 / CINEPLEXX GALERIJA, 4. NOV, 20.00 / DOB, 5. NOV, 18.00 /
 CINEPLEXX UŠĆE, 5. NOV, 18.00 / MTS DVORANA, 8. NOV, 16.00 / ARENA CINEPLEXX NOVI SAD, 4. NOV, 17.00 /
 CINEPLEXX NIŠ, 4. NOV, 18.00 / CINEPLEXX KRAGUJEVAC, 5. NOV, 18.00

igr. / fic.

SINOPSIS

Božić je 1877. godine. Austrijska carica Elizabeta slavi svoj 40. rođendan. Uvek je u svojoj kraljevskoj ulozi – ona je žena cara Franca Jozefa, cenjena zbog svoje lepote i stilja; ne sme da iznese svoje mišljenje i pokaže svoju pamet već zauvek mora da ostane mlađa i lepa carica. Da bi ispunila ova očekivanja, pridržava se rigoroznog režima ishrane, vežbanja, friziranja i svakodnevnog merenja struka. Ali Elizabetina glas za znanjem i želja za životom sve se više buni protiv pogrešne slike koja o njoj postoji i ona više nije voljna da živi život sputan dvorskim korsetom.

O REDITELJKI

Mari Krojcer, rođena u Gracu, jedna je od najvažnijih i najpriznatijih austrijskih rediteljki. Studirala je dramaturgiju i pisao scenarija na Bečkoj filmskoj akademiji i diplomirala sa posebnim priznanjem. Nakon toga je radila kao supervizorka scenarija i kontinuiteta u scenama na filmu i televiziji, i snimila niz nagradivanih kratkih filmova koji su prikazivani na brojnim festivalima. Krojcerini filmovi *Gruber odlazi* i *Tlo pod mojim nogama* ostvarili su veliki uspeh kod publike i već se smatraju klasicima savremene austrijske kinematografije.

SYNOPSIS

It's Christmas 1877. The Austrian Empress Elisabeth is celebrating her 40th birthday. She is always in her role of a royal – she is the wife of the Emperor Franz Joseph, respected for her beauty and style. She must never state her opinion and show how smart she is – she has to stay the young and beautiful Empress forever. To meet these expectations, she follows a strict diet, exercises, gets her hair done and measures her waistline daily. However, Elizabeth's thirst for knowledge and her desire to live are increasingly rebelling against the wrong image of her that prevails, and she no longer wants to live the life constrained by the corsage of the court.

DIRECTOR'S BIOGRAPHY

Marie Kreutzer, born in Graz, is one of Austria's most important and established filmmakers. She studied dramaturgy screenwriting at the Film Academy Vienna and graduated with distinction. Afterwards, she worked as a script supervisor and in continuity in cinema and TV productions and made a variety of award-winning short feature films, which were shown at numerous festivals. Kreutzer's films *Gruber Is Leaving* and *The Ground Beneath My Feet* have been enormous audience successes and are already among the classics of contemporary Austrian film.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Un Certain Regard – Best Performance, Cannes Film Festival 2022 | Best Actress, Heart of Sarajevo 2022 | Chicago International Film Festival 2022 | Jerusalem Film Festival 2022

PRVA DVA KORAKA / FIRST TWO STEPS

nežno gentle

REDITELJI / DIRECTORS: László Csuja, Anna Nemes

ZEMLJA / COUNTRY: Hungary

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 92'

JEZIK / LANGUAGE: Hungarian

ULOGE / CAST: Eszter Csonka, György Turós, Csaba Krisztik

PRODUKCIJA / PRODUCTION: FocusFox Studio, Komplizen Film

igr. / fic.

SINOPSIS

Film o opsesiji bodibildingom, romantici, (ne)ispunjenošći i ljubavi ispričan između serija ponavljanja i brojanja kalorija. Pod budnim okom svog partnera Adama, Edina pobeduje na svim većim turnirima bodibildera. Na njima, ljudi oko nje padaju u trans i fetišizuju njen telo, a njen nastup na neki način postaje umetnost. Ali ni bodibilding ne može bez sponzora. Zato Edina odlučuje da dodatno zaradi tako što će ponuditi svoje telo za novac muškarcima čiji su fetiš žene herkulovske snage. Među tim muškarcima, koji doživljavaju vrhunac gledajući je, pojavljuje se jedan sa kojeg Edina postaje više od snažnog ženskog tela. Ona počinje da uvida razliku između svojih snova (ili onog što je mislila da su njeni snovi) i svog pravog ja.

O REDITELJIMA

Ana Ester Nemeš i Laslo Čuja su scenarističko-rediteljski tandem.

Laslo Čuja rođen je 1984. godine u Debrecenu, u Mađarskoj. On je pisac i reditelj, poznat po filmovima *Nežno* (2022), *Dolina cveća* (2018) i *Devetomeseci rat* (2019).

Ana Nemeš je slikarka, poznata i po filmovima *Nežno* (2022) i *Lepota zveri* (2022).

SYNOPSIS

A film about obsession with bodybuilding, romance, (un)fulfillment and love, told between sets of reps and counting calories. Under her partner Adam's relentless supervision, Edina wins all major bodybuilding tournaments. At those tournaments, people around her are entranced and fetishize her body, and her performance becomes a kind of art. However, not even bodybuilding works without sponsors. Thus, Edina decides to make extra money by offering her body for pay to men whose fetish are women of Herculean strength. Among those men, who climax while watching her, appears one to whom Edina becomes more than a strong female body. She begins to realize the difference between her dreams (or what she thought were her dreams) and her true self.

DIRECTORS' BIOGRAPHIES

Anna Eszter Nemes and László Csuja are a screenwriter-director tandem.

László Csuja was born in 1984 in Debrecen, Hungary. He is a writer and director, known for *Gentle* (2022), *Blossom Valley* (2018) and *Nine Month War* (2019).

Anna Nemes is a painter, also known for *Gentle* (2022) and *Beauty of the Beast* (2022).

DKC, 4. NOV, 21.00 / BIOSKOP FONTANA, 5. NOV, 16.00 / MTS DVORANA, 6. NOV, 18.00 /

KULTURNI CENTAR NOVOG SADA, 4. NOV, 17.00

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Brussels International Film Festival 2022 | Cleveland International Film Festival 2022 | Palic Film Festival 2022

PRVA DVA KORAKA / FIRST TWO STEPS

Iljubav, nemačke marke i smrt love, deutschmarks and death

REDITELJ / DIRECTOR: Cem Kaya

ZEMLJA / COUNTRY: Germany

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 96'

JEZIK / LANGUAGE: German, Turkish

ULOGE / CAST: Alper Aga, Orhan Amuroglu, Imran Ayata

PRODUKCIJA / PRODUCTION: Filmfaust Filmproduktion, Film Five

dok. / doc.**SINOPSIS**

Sporazum Nemačke i Turske iz 1961. godine nije doveo samo „gastarbjtere“ u Nemačku: s njima je došla i njihova muzika. Ovaj dokumentarni filmski esej predstavlja tutorijal iz turske i nemačke novije istorije i priča priču o poslovima turskih emigranata na montažnoj traci, nostalгиji i spajjanju porodice, bazaru na železničkoj stanici u Bilovštrase u Berlinu, xenofobiji i rasizmu, setnim pesmama ranih godina i hip-hop periodu nakon ujedinjenja Nemačke.

Ovo je svet Radija Yilmaz, raznih muzičkih pravaca, svadbenih bendova koji pevaju i na kurdskom i arapskom jeziku kako bi zadovoljili zahteve tržišta. Filmom *Ljubav, nemačke marke i smrt* Džem Kaja stvorio je ritmičnu i živo ispričanu filmsku enciklopediju turske muzike u Nemačkoj.

O REDITELJU

Džem Kaja rođen je 1976. godine u Švajnfurtu. Autor je zapaženih dokumentaračnih dokumentarača *Arabeks*, o muzičkoj kulturi i migracijama unutar Turske, i *Remake, Remix, Rip-Off*, koji je postigao izvanredan uspeh. Džem Kaja koristi veliki broj pronađenih snimaka i raznih vrsta arhivskih materijala. Sastoјak njegovih izuzetno pronicljivih, ponekad bizarnih i urnebesnih dokumentarnih eseja je i šarolika mešavina materijala i njegovih ličnih zapažanja.

SYNOPSIS

Not only did the 1961. agreement between Germany and Turkey bring in “guest workers” to Germany, but their music as well. This documentary film essay represents a tutorial on Turkish and German recent history which tells a story about jobs of Turkish emigrants on the assembly line, nostalgia and reunification of a family, Berlin's Bülowstraße train station bazaar, xenophobia and racism, melancholic songs of the early years and the hip-hop period after the unification of Germany.

This is the world of the Radio Yilmaz, with all kinds of music genres, wedding bands that sing in Kurdish and Arabic in order to meet the demands of the market. In the film *Love, Deutschmarks and Death*, Cem Kaya has created a rhythmic and vividly told film encyclopedia of Turkish music in Germany.

DIRECTOR'S BIOGRAPHY

Cem Kaya was born in Schweinfurt in 1976. He is the author of feature-length documentaries *Arabeks*, dealing with the music culture of internal migration in Turkey, and *Remake, Remix, Rip-Off*, that had an extraordinary success. Cem Kaya uses extensive found footage and archive material of various kinds. This colourful mix of material and his own documentary observations are the ingredients for his extremely insightful, sometimes bizarre and often hilarious docu-essays.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Panorama Audience Award for Documentary film, Berlin International Film Festival 2022 | Indiemusic
Schweppes Award, IndieLisboa International Independent Film Festival 2022

PRVA DVA KORAKA / FIRST TWO STEPS

igr. / fic.

**rodeo
rodeo**

REDITELJKA / DIRECTOR: Lola Quivoron

ZEMLJA / COUNTRY: France

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 105'

JEZIK / LANGUAGE: French

ULOGE / CAST: Julie Ledru, Yannis Lafki, Antonia Buresi

PRODUKCIJA / PRODUCTION: CG Cinéma, Canal+, Ciné+

SINOPSIS

Debitantski dugometražni film *Rodeo* francuske rediteljke i scenaristkinje Lole Kivoron smešten je u moto-kulturu predgrađa Pariza, gde neustrašiva motoristkinja uspeva da potpuno uzdrma muški motociklistički klub. Džulija je mlada i nepričagodena, i njena najveća strast je vožnja motora. Film i počinje sekvencom u kojoj se Džulija prkosno suočava s nekolicinom mladića iz naselja koji pokušavaju da je spreče da sledi svoj put. Taj put podrazumeva nabavku točkova – tako i juri auto-potem na ukradenoj hondi. Iako je svet motociklista koji izvode vratolomije pravi muški klub, Džulija ne posustaje, i posećuje ilegalne moto-skupove, tzv. „rodeos“.

Ono što se u početku čini kao da bi mogao biti poznati šablon *coming of age* filmova – onaj o pronađenju svog plemena i provođenju vremena na opasnim ulicama – ubrzo se pokazuje kao mnogo više od toga.

O REDITELJKI

Lola Kivoron rođena je 1989. godine u Parizu. Rediteljka je i spisateljica, najpoznatija po filmovima *Rodeo* (2022), *Sin vukova* (2015) i *Au loin, Baltimore* (2016). Rediteljka je provela godine upoznajući undergraund zajednicu motociklista koji se voze severno od Pariza, te njen poslednji film oslikava njeno empatično razumevanje takvog miljea i njegovih protagonisti.

SYNOPSIS

The debut feature-length film *Rodeo* by the French director and screenwriter Lola Quivoron is set in the moto-culture of the suburbs of Paris, where a fearless female biker manages to completely shake up the men's motorcycle club. Julia is young and maladjusted, and her greatest passion is motorcycle riding. The film begins with a sequence in which Julia defiantly confronts a couple of young men from the suburbs, who try to prevent her from going her way. That way involves getting wheels – and so she races down the highway driving a stolen Honda. Even though the world of motorcyclists who perform stunts is a real men's club, Julia doesn't give up and visits illegal moto-gatherings, so-called "rodeos".

What at first seems to be the familiar template of *coming-of-age* movies – the one about finding your tribe and spending time on dangerous streets – soon turns out to be much more than that.

DIRECTOR'S BIOGRAPHY

Lola Quivoron was born in 1989 in Paris, France. She is a director and writer, known for *Rodeo* (2022), *Son of the Wolf* (2015) and *Au loin, Baltimore* (2016). The director spent years familiarizing herself with the underground community of motorcyclists who ride north of Paris, and therefore her latest film reflects her empathetic understanding of such a milieu and its protagonists.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Un Certain Regard – Jury Coup de Coeur, Cannes Film Festival 2022 | Prix de la Critique; Prix du jury, Champs-Élysées Film Festival 2022 | Hamptons International Film Festival 2022 | Jerusalem Film Festival 2022

**SVEĆANO ZATVARANJE / FESTIVAL CLOSING
PRVA DVA KORAKA / FIRST TWO STEPS**



raj za karaoke karaoke paradise

REDITELJ / DIRECTOR: Einari Paakkanen

ZEMLJA / COUNTRY: Finland

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 75'

JEZIK / LANGUAGE: Finnish

PRODUKCIJA / PRODUCTION: Napafilms

dok. / doc.

SINOPSIS

Lica. Mesta. I pesme pevane svom dušom. Zabavan prikaz strasti Finaca prema karaokama. U zajednici bez velikih pretencija, karaoke su protivotrov za usamljenost i lek za uživanje. Putujemo kroz Finsku skrivenu iza stereotipa o ledenoj i negostoprimaljivoj zemlji. Reditelj Ejnari Pakanen pokazuje nam male, pamtljive fragmente života. Pevanje nam omogućava da izrazimo emocije, ali da bismo mogli da ih izrazimo, moramo imati osećaj sa humor. Garaže, barovi, dnevna soba... Svi su dobrodošli da se pridruže finskoj karaoke žurci. Radost i melanolholi stapanju se u prijateljskom pristupu ovog filma, koji će ostaviti trajni utisak na svoju publiku.

O REDITELJU

Ejnari Pakanen je reditelj koji se fokusira na emotivne priče i na toplo i intimno pripovedanje. Masterirao je dokumentarnu režiju na Školi za film i audio-vizuelnu tehniku Katalonije. Njegov prvi dugometražni dokumentarni film, *Moj otac sa Sirijusa*, premijerno je prikazan na Varšavskom filmskom festivalu 2016. Njegovi ostali dokumentarni filmovi uključuju *Cross-Country* i *Permission to Fall*. Pakanen je takođe režirao animaciju. Učestvovao je u programima IDFAcademy, Twelve for the Future, Ice & Fire, MFI's Script 2 Film i Berlinale Talents.

SYNOPSIS

Faces. Places. And songs sung with all the soul. A fun portrayal of the Finnish passion for karaoke. Each character in this endearing documentary has a story to share. Karaoke are the antidote to loneliness and a medicine to enjoy in community without great pretensions. We travel through a Finland hidden behind the stereotype of an icy and inhospitable country. Filmmaker Einari Paakkanen shows us small, memorable fragments of life. Singing allows you to express emotions, but to do so you need a sense of humor. Garages, bars, the living room... Everyone is welcome to join the Finnish karaoke party. Joy and melancholy merge in this film's friendly approach, which will leave a lasting impression on its audience

DIRECTOR'S BIOGRAPHY

Einari Paakkanen is a filmmaker focusing on human interest stories and on warm and intimate storytelling. He graduated as a Master of Documentary Directing from Cinema and Audiovisual School of Catalonia. His first feature documentary *My Father from Sirius* had its international premiere in Warsaw Film Festival in 2016. His other documentaries include *Cross-Country* and *Permission to Fall*. Paakkanen has also directed animation. He has participated in IDFAcademy, Twelve for the Future, Ice & Fire, MFI's Script 2 Film and the Berlinale Talents – programs.

EU: ZONA PROMENA / EU: ZONE OF CHANGE

prekovremen rad full time

REDITELJ / DIRECTOR: Eric Gravel

ZEMLJA / COUNTRY: France

GODINA / YEAR: 2021.

TRAJANJE / RUNTIME: 88'

JEZIK / LANGUAGE: French

ULOGE / CAST: Laure Calamy, Anne Suarez, Geneviève Mnich

PRODUKCIJA / PRODUCTION: Novoprod, France 2 Cinéma, Haut et Court

igr. / fic.

SINOPSIS

Džuli zatičemo u luksuznom hotelu u Parizu, gde kao glavna soberica užurbano i pedantno sređuje apartmane u kojima noć košta verovatno više nego što ona zaraduje održavajući ih besprekornim. Film čiju režiju potpisuje Erik Gravel smešta Džuli u trenutak nacionalnog štrajka javnih prevoznika i razgovora za posao u struci na koji je upravo pozvana. Počinje njenja trka s vremenom, i tu leži ceo zaplet: kao u odličnim akcionim filmovima, ova drama je nabijena tempom koji potcrtava sve one paradoksalne situacije u kojima se svaka osoba može naći – kako obezbediti sebi nešto ako konstatno moramo da ostajemo u zoni komfora da bismo uspeli da preživimo?

O REDITELJU

Erik Gravel je franko-kanadski scenarista i reditelj koji poslednjih dvadeset godina živi u Francuskoj. Snimio je mnoge kratkometražne filmova u okviru međunarodnog filmskog pokreta Kino pre nego što je 2017. godine debitovao dugometražnim francuskim filmom *Crash Test Aglaé*. *Prekovremeni rad* je njegovo drugo dugometražno ostvarenje.

SYNOPSIS

We find Julie in a luxurious hotel in Paris, where she's swiftly and meticulously tidying up apartments where a single night probably costs more than she earns for keeping them flawless. The film, directed by Eric Gravel, places Julie in the moment of a national public transport strike and a job interview to which she had been invited. Her race with time begins and there lies the entire plot: like in great action movies, this drama is loaded with tempo that underlines all the paradoxical situations one can find themselves in – how do we secure something for ourselves if we constantly have to stay within our comfort zone in order to survive?

DIRECTOR'S BIOGRAPHY

Éric Gravel is a French-Canadian screenwriter and director living in France for the past 20 years. He made many short films within the international film movement Kino before making his feature film debut in 2017 with the French film *Crash Test Aglaé*. *Full Time* is his second feature film.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Best Director; Best Actress, Venice Film Festival 2021 | Beijing International Film Festival 2022

EU: ZONA PROMENA / EU: ZONE OF CHANGE

klondajk

klondike

REDITELJKA / DIRECTOR: Maryna Er Gorbach

ZEMLJA / COUNTRY: Ukraine, Turkey

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 100'

JEZIK / LANGUAGE: Ukrainian, Russian, Chechen, Dutch

ULOGE / CAST: Oksana Cherkashyna, Sergey Shadrin, Oleg Shcherbina

PRODUKCIJA / PRODUCTION: Kedr Film, Protim Video Production

DOB, 5. NOV, 16.00 / CINE GRAND RAKOVICA, 6. NOV, 18.30 / MTS DVORANA, 7. NOV, 20.00 /
KULTURNI CENTAR NOVOG SADA, 8. NOV, 19.00, KOMPAS SLOBODNE ZONE

igr. / fic.

SINOPSIS

Jul 2014. godine. Budući roditelji Irka i Tolik žive u Donjeckoj oblasti u istočnoj Ukrajini blizu ruske granice, sporne teritorije na početku rata u Donbasu. Njihovo nervozno iščekivanje rođenja njihovog prvog deteta nasilno je poremećeno jer obližnji pad MH17 podiže preteću napetost koja obuzima njihovo selo. Sveprisutne olupine oborenog aviona i nadolazeća parada ožalošćenih naglašavaju nadrealnu traumu trenutka. Kako Tolikovi prijatelji separatisti očekuju da se pridruži njihovom pokretu, Irkinog brata razbesne sumnje da su njih dvoje izdali Ukrajinu. Irka odabiće da bude evakuisana čak i kada selo biva opsednuto od strane oružanih snaga, i pokušava da se pomiri svog muža i brata tako što im traži da poprave njihovu bombardovanu kuću.

O REDITELJKI

Marina Er Gorbac je ukrajinska filmska rediteljka. Nakon studija u Kijevskom narodnom pozorištu „I. K. Karpenko-Kari“ i ukrajinskom Univerzitetu za film i televiziju, magistrirala je na Školi filmske režije „Andzej Vajda“ u Poljskoj. Marina Er Gorbac je članica Evropske filmske akademije od 2017. godine. Njen najnoviji film *Klondajk* nagrađen je na međunarodnim filmskim festivalima Sandens i Berlinale. U njene filmove ubrajuju se i *Omar i mi* (2019), *Voli me* (2013) i *Crni psi laju* (2009).

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

World Cinema – Dramatic, Sundance Film Festival 2022 | Best Film, Santiago International Film Festival – SANFIC 2022 | Best Director, Sarajevo Film Festival 2022 | Best Film, Wiesbaden goEast 2022 | Best Feature Film, Seattle International Film Festival 2022

SYNOPSIS

July 2014. Expectant parents Irka and Tolik live in the Donetsk region of eastern Ukraine near the Russian border, disputed territory in the early days of the Donbas war. Their nervous anticipation of their first child's birth is violently disrupted as the vicinal crash of flight MH17 elevates the forbidding tension enveloping their village. The looming wreckage of the downed airliner and an incoming parade of mourners emphasize the surreal trauma of the moment.

As Tolik's separatist friends expect him to join their efforts, Irka's brother is enraged by suspicions that the couple has betrayed Ukraine. Irka refuses to be evacuated even as the village gets captured by armed forces, and she tries to make peace between her husband and brother by asking them to repair their bombed house.

DIRECTOR'S BIOGRAPHY

Maryna Er Gorbach is an Ukrainian film director: After studying in Kyiv National I. K. Karpenko-Kary Theater, Cinema & Television University (Ukraine), she graduated from Andrzej Wajda Master School of Film Directing (Poland). Since 2017, Maryna ER Gorbach has been a member of the European Film Academy. Her latest film *Klondajk* was awarded at Sundance IFF & Berlinale IFF. Her films also include *Omar and Us* (2019), *Love Me* (2013) and *Black Dogs Barking* (2009).

EU: ZONA PROMENA / EU: ZONE OF CHANGE

moja zamišljena zemlja my imaginary country

REDITELJ / DIRECTOR: Patricio Guzmán

ZEMLJA / COUNTRY: Chile

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 83'

JEZIK / LANGUAGE: Spanish

PRODUKCIJA / PRODUCTION: Arte France Cinéma, Atacama Productions, Market Chile

dok. / doc.**SINOPSIS**

„Oktobar 2019, neočekivana revolucija, društvena eksplozija. Više od milion i po ljudi demonstrira na ulicama Santjaga za više demokratije. Za dostonjstveniji život, bolje obrazovanje, bolji zdravstveni sistem i novi ustav. Čile je našao svoje sećanje. Konačno se desio dogadjaj koji sam čekao od studentskih godina“, svedoči veliki Patrisio Guzman o svom novom filmu.

Potraga, susret i gubitak tri su osovine koje možemo prepoznati u ovoj priči koja se delom oslanja na njegove prethodne filmove. Guzmanova želja da Čile pronade svoju radost i povrati izgubljeno detinjstvo postala je stvarnost tog oktobra. Uz fluidnu poeziju isprekidanu svedočanstvima, slike i metafore se projektuju kao u ogledalu, odražavajući kolektivne ideale i snagu ljudi ranjenih nejednakosti koju je, između vatre i kamenja, bilo neophodno iskazati.

O REDITELJU

Patrisio Guzman rođen je 1941. godine u Santjagu u Čileu. Reditelj je i pisac, cenjeni autor *Bitke za Čile*, četvorosatne dokumentarne trilogije koja prikazuje poslednju godinu Aljendeove vladavine. Snimanje je trajalo do samog puča 11. septembra 1973., kada su Guzman i hiljade drugih bili затvoreni na čileanskom Nacionalnom stadionu. Nakon što je povratio slobodu, Guzman se odselio u Evropu. *Bitka za Čile* proglašena je jednim od deset najboljih političkih filmova na svetu. Živi u Parizu.

SYNOPSIS

“October 2019, an unexpected revolution, social expansion. More than a million and a half people demonstrate on the streets of Santiago calling for more democracy. For a life with more dignity, a better healthcare system and a new constitution. Chile has found its memory. The event I had been waiting for since I was a student finally happened,” testifies the great Patricio Guzmán about his new film.

The search, the encounter and loss are the three axes we can recognize in this story that partially relies on his past films. Guzmán's desire for Chile to find its joy and regain a childhood lost became reality that October. With fluid poetry interrupted by testimonials, images and metaphors are projected like in a mirror, reflecting collective ideals and the power of people wounded by inequality, which had to be showcased, between fire and stone.

DIRECTOR'S BIOGRAPHY

Patricio Guzmán was born in 1941 in Santiago, Chile. He is a director and writer, much praised for filming *The Battle of Chile*, four-hour documentary trilogy chronicling Allende's final year. Filming lasted until the very day of the coup d'état on September 11, 1973, when Guzmán and thousands of others were imprisoned in Chile's National Stadium. After gaining his freedom, Guzmán left for Europe. *The Battle of Chile* was declared one of the ten best political films in the world. He lives in Paris.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Best Documentary, Jerusalem Film Festival 2022 | Cannes Film Festival 2022 | San Sebastián International Film Festival 2022

EU: ZONA PROMENA / EU: ZONE OF CHANGE

sparta

sparta

REDITELJ / DIRECTOR: Ulrich Seidl

ZEMLJA / COUNTRY: Austria, Germany, France

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 101'

JEZIK / LANGUAGE: Romanian, German

ULOGE / CAST: Georg Friedrich, Hans-Michael Rehberg, Florentina Elena Pop

PRODUKCIJA / PRODUCTION: Arte France Cinéma, Bayerischer Rundfunk (BR), Coproduction Office

igr. / fic.

SINOPSIS

Ewald se preselio u Rumuniju pre mnogo godina. Sada, u svojim četrdesetim, želi novi početak. Napustivši devojku, seli se u zalede. Sa mladićima koji žive u blizini, školu koja propada pretvara u tvrđavu. Deca uživaju u novom, bezbrižnom postojanju. Ali ubrzo se budi nepoverenje seljana, i Ewald je primoran da se suoči sa istinom koju je dugo skrivaо.

O REDITELJU

Ulrich Zajdl je započeo svoju karijeru nagradivanim dokumentarcima među kojima su *Good News*, *Animal Love* i *Models*. Zajdlov prvi dugometražni igrani igrani film *Dog Days* osvojio je Specijalnu nagradu žirija na Venecijanskom filmskom festivalu 2001. *Import Export* bio je prvi film koji je Zajdl producirao u okviru sopstvene proizvodcijske kuće. Usledila je njegova nagradivana trilogija „Raj“ (2012). Sva tri filma premijerno su prikazana u Kanu, Veneciji i Berlinu. Poslednji film, *Rimini*, imao je svetsku premijeru na Berlinalu 2022.

SYNOPSIS

Ewald moved to Rumania years ago. Now in his fourties, he seeks a fresh start. Leaving his girlfriend, he moves to the hinterland. With young boys from the area, he transforms a decaying school into a fortress. The children enjoy a new, carefree existence. But the distrust of the villagers is soon awoken, and Ewald is forced to confront a truth he has long suppressed.

DIRECTOR'S BIOGRAPHY

Ulrich Seidl started his career with award-winning documentaries such as *Good News*, *Animal Love* and *Models*. Seidl's first feature fiction film *Dog Days* won the Special Jury Prize at the Venice Film Festival in 2001. *Import-Export* was the first film Seidl produced through his own production company. It was followed by his prize-winning *Paradise Trilogy* (2012). All three films were premiered in competition in Cannes, Venice and Berlin. The most recent film, *Rimini*, had its world premiere at the Berlinale 2022.

EU: ZONA PROMENA / EU: ZONE OF CHANGE

pisanje vatrom writing with fire

REDITELJI / DIRECTORS: Sushmit Ghosh, Rintu Thomas

ZEMLJA / COUNTRY: India

GODINA / YEAR: 2021.

TRAJANJE / RUNTIME: 92'

JEZIK / LANGUAGE: Hindi

ULOGE / CAST: Meera Devi, Shyamkali Devi, Suneeta Prajapati

PRODUKCIJA / PRODUCTION: Black Ticket Films

DOB, 4. NOV, 16.00 / BIOSKOP FONTANA, 8. NOV, 16.00 / MTS DVORANA, 8. NOV, 20.00 / ARENA CINEPLEXX
NOVI SAD, 6. NOV, 17.00 KOMPAS SLOBODNE ZONE

dok. / doc.**SINOPSIS**

Snažan dokumentarni film o novinarkama u *Khabar Lahariji*, jedinoj indijskoj novinskoj organizaciji koju vode isključivo žene. Žene *Khabar Laharije*, sve iz kaste Dalita („nedodirljivih“), spremaju se da pokrenu digitalno izdanie novina, iako mnoge nemaju struju kod kuće. Naoružane pametnim telefonima, glavna reporterka Mira i njen tim istraživačkih novinarki suočavaju se sa nekim od najvećih problema Indije – razotkrivanjem nemilosrdne diskriminacije žena i davanjem glasova potičnjima u represivnom kastinskom sistemu. *Pisanje vatrom* beleži njihovu zadivljujuću odlučnost dok se medusobno osnažuju i pozivaju na odgovornost one koji su odgovorni za nepravdu. Film je savršeno predstavio kastni sistem u Indiji, star milenijumima, tradiciju, seksualno nasilje nad ženama i korupciju.

O REDITELJIMA

Rintu Tomas i Sušmit Goš su nagradivani reditelji i producenti iz Indije. Godine 2019. osnovali su *Black Ticket Films*, produkcijsku kompaniju koja je posvećena moći pričanja nefikcijskih priča, sa snažnim fokusom na one o socijalnoj pravdi. Rintu i Sušmit odlikovani su za svoj rad Predsedničkom medaljom 2012. godine, što je najviša počast koju filmadžije mogu dobiti u Indiji. *Pisanje vatrom* je njihov prvi dugometražni dokumentarni film.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

World Cinema Documentary Special Jury Award; Audience Award, Sundance Film Festival 2021 | IDFA Audience Award, Amsterdam International Documentary Film Festival 2021 | Best Feature Documentary; Audience Award, Blackstar Film Festival 2021 | Best Documentary, DocsMX: The International Documentary Film Festival of Mexico City 2021 | Dokufest International Documentary and Short Film Festival 2021

SYNOPSIS

A powerful documentary about the journalists of *Khabar Lehariya*, the only news organization in India led exclusively by women. The women of *Khabar Lehariya*, all belonging to the Dalit caste (“the untouchables”), are preparing to launch a digital newspaper, even though many of them don’t even have electricity at home. Armed with smartphones, the main reporter Meera and her team of research journalists face some of India’s greatest problems – uncovering the ruthless discrimination of women and giving a voice to those who are oppressed in the repressive caste system. *Writing with Fire* chronicles their admirable determination while they empower each other and demand responsibility from those who cause injustice. The film perfectly presents the millennia-old caste system in India, tradition, gender-based violence against women and corruption.

DIRECTORS' BIOGRAPHIES

Rintu Thomas and Sushmit Ghosh are award-winning directors-producers from India. In 2009, they founded *Black Ticket Films*, a production company invested in the power of non-fiction storytelling with a strong eye on social justice stories. Rintu and Sushmit were recognised for their work with a President's Medal in 2012, the highest honour given to filmmakers in India. *Writing With Fire* is their first feature documentary.

ZELENA ZONA / GREEN ZONE

moja ukradena zemlja this stolen country of mine

REDITELJ / DIRECTOR: Marc Wiese

ZEMLJA / COUNTRY: Germany

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 93'

JEZIK / LANGUAGE: Spanish

ULOGE / CAST: Paúl Jarrín Mosquera, Fernando Villavicencio

PRODUKCIJA / PRODUCTION: Dreamer Joint Venture Filmproduction

dok. / doc.

SINOPSIS

Moja ukradena zemlja govori o izrazitim pretenzijama Kine prema prirodnim resursima na Ekvadoru i načinima njenog agresivnog delovanja sa ciljem dobijanja pristupa ekvadorskim energentima tokom čitave protekle decenije, pritom čineći ovu latinoameričku zemlju svojim najvećim dužnikom. Upoznajte Paula Harina Moskeru, predvodnika otpora autohtonog stanovništva prema eksploraciji ove zemlje. Kina koristi ekvadorsku vladu da pretvori Ekvador u jednu od svojih kolonija, vezavši je za sebe različitim kreditima, kao i nizom sporazuma i ugovora zasnovanim na koruptivnom delovanju. Kada novinar Fernando Viljavicencio dobije pristup ugovorima između Kine i Ekvadora i otkrije zastrašujuću istinu, vlast želi da ih obojicu učutka. Oni su najveći borci za slobodu u bitki protiv svetske supersile.

O REDITELJU

Mark Vize rođen je u Dortmundu 1966. godine. Snima dokumentarne filmove već dvadeset pet godina i član je Saveznog udruženja reditelja. Radio je u mnogim konfliktnim područjima širom sveta i osvojio je brojne međunarodne nagrade za svoje filmove, među kojima su dugometražni dokumentarni filmovi *There will be war*, *KANUN – Blood for honour*, *CAMP 14 – Total Control Zone*, *When under fire – shoot back!*, *War Diary*, *Slaves* i *We Hold the line*, kao i TV dokumentarni filmovi *Escape into Death*, *Radovan Karadžić: Most Wanted?*, *Warkids* i *The Picture of the napalm girl*.

SYNOPSIS

This Stolen Country of Mine is about China's massive hunger for natural resources and how during the last decade it has been aggressively operating to obtain access to these resources in Ecuador. The country is now stuck with the most Chinese debts in Latin America. Meet Paúl Jarrín Mosquera, who leads the indigenous resistance against the exploitation of their land. Meanwhile, China uses the Ecuadorian government to turn the country into one of its new colonies, having made the country dependent on credit through a series of corrupt and greedy treaties. When journalist Fernando Villavicencio exposes these plots and gets access to the contracts between China and Ecuador, the government wants him silenced too. Both men are fighting for freedom in this battle against a superpower.

DIRECTOR'S BIOGRAPHY

Marc Wiese, born in Dortmund in 1966, has been making documentaries for 25 years and is a member of the Federal Association of Directors. He has worked in many conflict areas around the world and has won numerous international awards for his films, which include feature documentaries *There will be war*, *KANUN – Blood for honour*, *CAMP 14 – Total Control Zone*, *When under fire – shoot back!*, *War Diary*, *Slaves* and *We Hold the line*, as well as TV documentaries *Escape into Death*, *Radovan Karadžić: Most Wanted?*, *Warkids* and *The Picture of the napalm girl*.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

DocAviv Film Festival 2022 | Dokufest International Documentary and Short Film Festival 2022 | Warsaw International Film Festival 2022

ZELENA ZONA / GREEN ZONE

4 sunca i klavir 4 suns & piano

REDITELJ / DIRECTOR: Boris Kovač

ZEMLJA / COUNTRY: Serbia

GODINA / YEAR: 2021.

TRAJANJE / RUNTIME: 79'

JEZIK / LANGUAGE: Serbian

PRODUKCIJA / PRODUCTION: Studio za proizvodnju filmova Boris Kovac PR

dok. / doc.**SINOPSIS**

Poetski dokumentarac prati priču četiri čoveka koji rade sve što savremeni čovek ne radi – žive u prirodi i u skladu sa njom. Samostalno proizvode gotovo sve što im je potrebno, a njihov skromni život postaje izvrnuta slika u ogledalu savremenog čoveka koji u svojoj samodovoljnosti uništava prirodu i sebe samog. Četiri lika, kroz četiri godišnja doba, oslikavaju fresku prolaznosti svoje svakodnevice i svojih intimnih životnih priča koje se prelamaju kroz faze večnog povratka u isto, tokom bezbrojnih prirodnih ciklusa. Film stvara prostor gde se poetika reditelja i kompozitora susreće sa životima protagonisti, poslednjim primerima zavičajnog načina života u realnom i metafizičkom prostoru Panonije, njenog sveta prirode i tradicionalne kulture.

O REDITELJU

Boris Kovač (1955) je kompozitor, instrumentalista i filmski stvaralač iz Srbije. Većina njegovih projekata je u izvesnoj meri povezana sa filmom i pozorištem. Njegovi ansambl nastupali su na više od 600 koncerata i festivala svetske/nove/džez muzike, u preko trideset zemalja. Pre objavljivanja svog prvog dokumentarnog filma pod imenom *Četiri sunca i klavir*, objavio je i dva muzička, odnosno plesna filma. Njegov DVD film *Pre i posle Apokalipse* je 2008. godine dobio nagradu Nemačkog udruženja kritičara. Za svoja dela osvojio je mnoga priznanja, a među njima je i Sterijina nagrada za muziku iz 2007. godine, za predstavu *Nahod Simeon*.

SYNOPSIS

A poetical documentary. Four men live and do everything that a modern man does not do – they live in nature and harmony with it. Producing almost everything they need with their two hands, their humble life becomes an inverted image in the mirror of modern man who destroys nature and destroys himself in his self-sufficiency. Four characters, through four seasons, paint a fresco of the transience of their everyday life and their intimate life stories that are refracted through phases by the eternal return of the same during the countless natural cycles. The film creates a space where the director's and composer's poetics meet the life of the protagonist, the last examples of the native way of life in the real and metaphysical space of the Pannonian space, its world of nature, and traditional culture.

DIRECTOR'S BIOGRAPHY

Boris Kovač (1955) is a composer, instrumentalist and filmmaker from Serbia. Many of his projects are to some extent connected with film and theatre. His ensembles performed more than 600 concerts and festivals of World/New/Jazz Music in around 30 countries. Before his first documentary film *4 Suns and Piano* he created two music/dance films. His DVD film *Before and after Apocalypse* received the prize of the German Critics Association in 2008. Among many notable prizes, he won the Sterija Award for music in 2007 for the play *Nahod Simeon*.

ZELENA ZONA / GREEN ZONE

teritorija **the territory**

REDITELJ / DIRECTOR: Alex Pritz

ZEMLJA / COUNTRY: Brazil, Denmark, United States

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 85'

JEZIK / LANGUAGE: Portuguese, Tupi

ULOGE / CAST: Neidinha Bandeira, Bitaté Uru Eu Wau Wau

PRODUKCIJA / PRODUCTION: Associação Jupaú do Povo Uru-eu-wau-wau, Doc Society, Documist

dok. / doc.**SINOPSIS**

Teritorija pruža sveobuhvatan, realističan pogled na neumornu borbu domorodačkog naroda Uru-eu-vau-vau protiv napredjujuće deforestacije koju realizuju ilegalni doseljenici i skupina nedomorodačkih farmera brazilske Amazonije. Uz zadirajuću kinematografiju koja prikazuje pejaže teritorije i dizajn zvuka bogate teksture, film vodi publiku duboko u zajednicu Uru-eu-vau-vau naroda i pruža jedinstven uvid u doseljenike koji bespravno pale i krče zemlju zajedno sa mrežom farmera koji se bore za legitimizaciju zemlje koju su nelegalno prigrabili.

Delimično snimljen od strane samog Uru-eu-vau-vau naroda, film se oslanja na *vérité* snimke napravljene u tri godine tokom kojih je ta zajednica rizikovala živote kako bi uspostavila svoj medijski tim u nadi da će razotkriti istinu.

O REDITELJU

Aleks Pric je reditelj dokumentarnih filmova i sineasta fokusiran na odnos čoveka i prirodnog sveta. Pricov debi, *Teritorija*, imao je premijeru na festivalu Sandens 2022. godine u kategoriji Svetska kinematografija, gde je osvojio i nagradu publike i posebnu nagradu žirija za dokumentarno umeće. Pric ima diplomu osnovnih studija iz nauke o životnoj sredini i filozofije. Godine 2012, bio je prvi dobitnik stipendije „Dalaj Lama“ za rad na razvijanju filmskog kurikuluma u saradnji sa siromašnim zajednicama na Filipinima.

SYNOPSIS

The Territory provides an immersive on-the-ground look at the tireless fight of the Indigenous Uru-eu-wau-wau people against the encroaching deforestation brought by illegal settlers and an association of nonnative farmers in the Brazilian Amazon. With awe-inspiring cinematography showcasing the titular landscape and richly textured sound design, the film takes audiences deep into the Uru-eu-wau-wau community and provides unprecedented access to the settlers illegitimately burning and clearing land along with a network of farmers fighting to legitimize their illegal land grab. Partially shot by the Uru-eu-wau-wau people, the film relies on *vérité* footage captured over three years as the community risks their lives to set up their own news media team in the hopes of exposing the truth.

DIRECTOR'S BIOGRAPHY

Alex Pritz is a documentary film director and cinematographer focused on human's relationship with the natural world. Pritz's debut, *The Territory*, premiered in the World Cinema competition at Sundance 2022, winning both an Audience Award and Special Jury Award for Documentary Craft. Pritz holds a Bachelor of Science in Environmental Science and Philosophy. In 2012, he received an inaugural Dalai Lama Fellowship for his work developing film curricula alongside low-income communities in the Philippines.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Audience Award; World Cinema Documentary Special Jury Award, Sundance Film Festival 2022 | F:ACT Award – Honorable Mention, CPH:DOX 2022 | Best Feature Documentary, FICMEC 2022 | Best Feature Film, International Wildlife Film Festival 2022 | DocsBarcelona, ES 2022

ŽENSKA LINIJA / WOMEN LINE

betina

bettina

REDITELJ / DIRECTOR: Lutz Pehnert

ZEMLJA / COUNTRY: Germany

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 107'

JEZIK / LANGUAGE: German

ULOGE / CAST: Bettina Wegner

PRODUKCIJA / PRODUCTION: solo:film

dok. / doc.

SINOPSIS

Betina se bavi jednom od najuzbudljivijih i najjedinstvenijih umetničkih biografija dvadesetog veka. Rođena u Zapadnom Berlinu 1947. godine, odrasla u Istočnom Berlinu i emigrirala u 36. godini, Bettina Wegner živila je život pun događaja. Kao devojčica, bila je strastvena obožavateljka Staljina, a izrasla je u tinejdžerku ispunjenu nadom koja je želela da utiče na društvo svojim psmama. Bettina ne samo da je postala inspirativna muzičarka, već i učesnica pokreta otpora, okrenuta isključivo svojim svetonačorima. Ovo je priča o herojstvu, ali i žalosti, predanosti, usponima i padovima i uzaludnosti života. *Betina* je film o životu umetnice čija nam priča, koja je priča 20. veka, dolazi iz njene duše, njenih misli i njenih pesama.

O REDITELJU

Luc Penert rođen je u Berlinu 1961. godine. Godine 1996, njegov film *Brend* o jednoj od „alkoholičarskih brigada“ koja radi u čeličani i nosi se sa posledicama ponovnog ujedinjenja Nemačke, bio je prikazan u selekciji „Forum“ na Međunarodnom filmskom festivalu u Berlinu. Za svoj dokumentarac *DDR ahoi!* 2011. godine dobija nagradu Grim. Njegov film *Partizan* dobio je drugu Panorama nagradu publike na 68. filmskom festivalu u Berlinu i bio je preselektovan u kategoriji najboljeg dokumentarnog filma za Nemačku filmsku nagradu 2019. godine.

SYNOPSIS

Bettina explores one of the most exciting and unique artists' biographies of the 20th century. Born in West Berlin in 1947, raised in East Berlin and eventually expatriated at the age of 36, Bettina Wegner has led an eventful life. A passionate Stalin admirer as a child, she grew into a hopeful teenager wanting to shape society with her songs. Bettina not only became an inspiring musician but also a resistance fighter, committed to nobody's morals but her own. It is a story of heroism, but also of grief, devotion, ups and downs, and the futility of life. *Bettina* is a film about the life of an artist whose story, which is also the story of the 20th century, speaks to us from her soul, her thoughts and her songs.

DIRECTOR'S BIOGRAPHY

Lutz Pehnert was born in Berlin in 1961. In 1996 the film *Brand* about one of the “alcoholic brigades” working in a steel mill, trying to deal with the aftermath of the reunification of Germany was presented in the “Forum” section at Berlin International Film Festival. In 2011, he received the Grimme Award for his documentary *DDR ahoi!*. His film *Partisan* won the 2nd Panorama Audience award at the 68. Berlin International Film Festival and was preselected in the category Best Documentary for the German Film Award in 2019.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

FIPRESCI Prize, Berlin International Film Festival 2022

ŽENSKA LINIJA / WOMEN LINE

plesati pinu dancing pina

REDITELJ / DIRECTOR: Florian Heinzen-Ziob

ZEMLJA / COUNTRY: Germany

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 111'

JEZIK / LANGUAGE: German

ULOGE / CAST: Malou Airaudo, Clementine Deluy

PRODUKCIJA / PRODUCTION: Fontäne Film with the support Kunststiftung NRW, Film- und Medienstiftung NRW, BKM

BIOSKOP FONTANA, 4. NOV, 18.00 / DKC, 6. NOV, 21.00 / KULTURNI
CENTAR NOVOG SADA, 6. NOV, 19.00

dok. / doc.**SINOPSIS**

Plasačica i koreografkinja Pina Bauš bila je jedna od najvažnijih figura savremenog *Tancteatra* u 20. veku. Film *Plesati Pinu* slavi umetnost legendarne igračice, kao i svih onih koji danas interpretiraju njen rad. Dva plesna projekta pokazuju kako mladi plesači širom sveta ponovo otkrivaju Pinin jedinstveni koreografski stil: ugledna operска kuća Zemper u Drezdenu, u Nemačkoj, kao i plesna škola École des Sables u ribarskom selu u blizini Dakara, u Senegalu. Ali Pina nije neko ko se jednostavno može iskopirati. Plesačice moraju ponovo proživeti Pinine koreografije svojim telima i svojim sopstvenim pričama. To je fascinanta metamorfoza: kada izvodačice uličnog plesa, klasičnog baleta, kao i savremenih i tradicionalnih afričkih plesnih formi transformišu Pinin rad, njene koreografije zauzvrat čine isto.

O REDITELJU

Florijan Hajncen-Ciob rođen 1984. godine u Diseldorfu. On je frilens režiser i producent, kao i jedan od osnivača produkcijske kuće Fontane Film. Studirao je medijsku umetnost i režiju na Akademiji medijskih umetnosti u Kelnu. Kao autor, reditelj i producent, realizovao je tri dokumentarna filma: *Originalna kopija*, *Nemačka klasa* i *Plesati Pinu*. Njegova dela prikazana su na preko stotinu filmskih festivala širom sveta, uključujući Roterdamski filmski festival, Hot Docs Toronto, Sheffield DocFest i DOK.fest, a osvojila su i nekoliko nagrada. Živi i radi u Kelnu.

SYNOPSIS

Dancer and choreographer Pina Bausch was one of the most important figures of the modern *Tanztheater* in the 20th century. *Dancing Pina* celebrates the art of the legendary dancer and the people who interpret her work today. Two of her dance projects show how young dancers from all over the world are rediscovering Pina's unique choreographic style: the venerable Semperoper in Dresden, Germany, and the École des Sables in a fishing village near Dakar, Senegal. But Pina is not someone who can simply be copied. The dancers have to re-live Pina's choreographies with their bodies and their own stories. It is a fascinating metamorphosis: while the performers of street dance, classical ballet and traditional and contemporary African dance forms transform Pina's work, Pina's choreographies transform the dancers.

DIRECTOR'S BIOGRAPHY

Born 1984 in Düsseldorf, Germany. Florian Heinzen-Ziob is a freelance director and producer and co-founder of Fontäne Film production. He studied media arts and film directing at the Academy of Media Arts in Cologne. As an author, director and producer he realized the three cinema documentaries: *Original Copy*, *German class* and *Dancing Pina*. His films have been shown at over a hundred film festivals worldwide, including Rotterdam Film Festival, Hot Docs Toronto, Sheffield DocFest and DOK.fest Munich, and have received several awards. He lives and works in Cologne.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

DOK.fest Munich 2022 | Sheffield Doc/Fest 2022 | Espoo Ciné 2022 | Doclisboa 2022 | Vancouver International Film Festival 2022

ŽENSKA LINIJA / WOMEN LINE

neli i nadin **nelly and nadine**

REDITELJ / DIRECTOR: Magnus Gertten

ZEMLJA / COUNTRY: Sweden, Belgium, Norway

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 92'

JEZIK / LANGUAGE: French, English, Swedish, Spanish

ULOGE / CAST: Nadine Hwang, Nelly Mousset Vos

PRODUKCIJA / PRODUCTION: Associate Directors, Auto Images AB, Malmö, Canvas

dok. / doc.**SINOPSIS**

Neli i Nadin je neverovatna priča o dve žene koje se zaljubljuju na Badnje veče 1944., u konklogoru Ravensbrik. Iako su bile odvojene u poslednjim meseциma rata, Neli i Nadine uspele su da se nanovo sastanu i provedu ostatak života skupa. Dugo godina je njihova ljubavna priča morala biti tajna koju su krile čak i od nekih članova porodica. Sada je Nelina unuka, Silvi, odlučila da otvori njihovu skrivenu arhivu i otkrije njihove izuzetne priče. *Neli i Nadin* izuzetna je priča o ratnim patnjama, misterijama, ljubavi uprkos svim izgledima, isceljujućoj moći muzike, dobro čuvanim tajnama i komplikovanim porodičnim pričama preživelih logoraša koji i dalje pokušavaju da se izbore sa duhovima iz prošlosti.

O REDITELJU

Magnus Gerten je švedski reditelj i producent. Od 1998. godine režirao je veliki broj dokumentarnih filmova, od kojih su mnogi prikazani u inostranstvu, na filmskim festivalima i na TV mrežama. Među istaknutim filmovima Magnusa Gertena su *Long Distance Love* (2009), koji je nagrađen kao najbolji dokumentarac na Hamptons IFF-u 2009, i *Harbor of Hope* (2012), koji je dobio specijalno priznanje žirija na Festivalu dokumentarnog filma u Krakovu 2012. Njegov film *Every Face Has a Name* (2014) osvojio je nagrade širom sveta i prikazan je na IDFA 2015 u odeljku Best of Fest.

SYNOPSIS

Nelly & Nadine is the unlikely story between two women falling in love on Christmas Eve, 1944, in the Ravensbrück concentration camp. Despite being separated in the last months of the war, Nelly and Nadine manage to later reunite and spend the rest of their life together. For many years their love story was kept a secret, even to some of their closest family. Now Nelly's grandchild, Sylvie, has decided to open Nelly and Nadine's unseen personal archives and uncover their remarkable story. *Nelly & Nadine* is a remarkable story about war sufferings, mysteries, love against all odds, the healing power of music, well-kept secrets, and the complicated family stories of concentration camp survivors, still trying to deal with the ghosts of the past.

DIRECTOR'S BIOGRAPHY

Magnus Gerten is a Swedish director and producer. Since 1998 he has directed a large number of documentaries, many of which have been shown internationally at film festivals and on television networks. Among Magnus Gerten's highlighted films are *Long Distance Love* (2009), which won Best Documentary at Hamptons IFF in 2009, and *Harbour of Hope* (2012), which garnered a Special Jury Mention at the Krakow Documentary Festival in 2012. His film *Every Face Has a Name* (2014) won awards internationally and screened at IDFA 2015 in the Best of Fest section.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Teddy – Jury Award, Berlin International Film Festival 2022 | DocsBarcelona, ES 2022 | Docville 2022 | Millennium Docs Against Gravity 2022

SELEKCIJA 14+ / SELECTION 14+

nevinost innocence

REDITELJ / DIRECTOR: Guy Davidi

ZEMLJA / COUNTRY: Israel, Iceland, Denmark, Finland

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 100'

JEZIK / LANGUAGE: Hebrew

PRODUKCIJA / PRODUCTION: Danish Documentary Production, Medalia Productions, Real Lava

dok. / doc.

SINOPSIS

Stvaranje rata je posao za pripovedača. Dobra priča je ključna za legitimizaciju upotrebe vojne sile. Ali pre nego što se priča predstavi drugima, prvo se mora predstaviti deci Izraela...

Nevinost priča o deci koja su se opirala tome da budu uvrštena u program vojne službe, ali su kapitulirala. Njihove priče nikada nisu ispričane jer su umrli tokom vojne službe. Kroz naraciju zasnovanu na zastrašujućim sadržajima njihovih dnevnika, film prikazuje njihova unutrašnja previranja.

O REDITELJU

Izraelski reditelj Gaj Davidi, nominovan za Oskara i dobitnik nagrade Emi, rođen je u Jafi 1978.

Njegovi dokumentarni filmovi prikazani su na desetinama međunarodnih filmskih festivala.

Njegov drugi dugometražni dokumentarac *Five Broken Cameras* nominovan je za Oskara 2013. i iste godine osvojio je međunarodnu nagradu Emi za najbolji dokumentarac. Davidi je osvojio nagradu za najbolju režiju na Sandensu, kao i nagradu publike i žirija na IDFA. Njegov treći dugometražni film, *Mixed Feelings*, osvojio je nagradu za najbolji dokumentarni film na filmskom festivalu Epos u Tel Avivu.

SYNOPSIS

Making a war is a storyteller's job. A good story is crucial to legitimize the use of military force. But before pitching the story to the world, it's important to pitch it to the children of Israel...

Innocence tells the story of children who resisted to be enlisted but capitulated. Their stories were never told as they died during their service. Through a narration based on their haunting diaries, the film depicts their inner turmoil.

DIRECTOR'S BIOGRAPHY

Academy Award Nominated and Emmy Award Winner Israeli filmmaker Guy Davidi was born in Jaffa in 1978. His documentaries have been screened in dozens of international film festivals. His second feature documentary *Five Broken Cameras* was nominated to the Oscar 2013 and has won the 2013 International Emmy Award for Best Documentary. Davidi won the prize for Best Director at the Sundance Film Festival as well as the Audience and Jury awards at IDFA. His third feature length *Mixed Feelings* won the Best Documentary Award in Epos film Festival in Tel Aviv.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Chicago International Film Festival 2022 | Venice Film Festival 2022

SELEKCIJA 14+ / SELECTION 14+

tiha devojčica the quiet girl

REDITELJ / DIRECTOR: Colm Bairéad

ZEMLJA / COUNTRY: Ireland

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 94'

JEZIK / LANGUAGE: Irish Gaelic, English

ULOGE / CAST: Catherine Clinch, Carrie Crowley, Andrew Bennett

PRODUKCIJA / PRODUCTION: Inscéal, Broadcasting Authority of Ireland, Fís Éireann/Screen

igr. / fic.

SINOPSIS

Ruralna Irska, 1981. godine. Tiha, zanemarena devojčica odvedena je iz svoje disfunktionalne porodice da preko leta živi sa hraniteljima. Procvetala je od njihove brige, ali u kući u kojoj ne treba da bude tajni, ona otkriva jednu. Postoje različite vrste tišine. Postoji tišina mira i spokoja, i tišina represije i srama. Postoji tišina zadovoljnog, upijajućeg rada. A tu je i tišina straha, ona vrsta usamljeničke tišine u koju bi se zlostavljano dete moglo povući kada čuje težak bat koraka nestrpljive odrasle osobe na stepenicama ili začikavanje drske dece. Nežan, neposredan film Colma Barejda fino je naštimoval na sve te vrste tišine i delikatna osećanja koja one mogu da sadrže.

O REDITELJU

Colm Barejd (1981) je irski pisac i reditelj čije delo pokazuje snažnu posvećenost irskom gelskom jeziku. Režirao je niz nagradivanih kratkih filmova i mnogo sati dokumentarnog televizijskog programa za emitera na irskom jeziku TG4. Colm Barejd je poznat po *Lorg na gCos: Súil Siar ar Mise Éire* (2012), *Frank O'Connor: Idir Dhá Shruth* (2016) i hvaljenom dugometražnom debiju *Tiha devojčica* (2022).

SYNOPSIS

Rural Ireland, 1981. A quiet, neglected girl is sent away from her dysfunctional family to live with foster parents for the summer. She blossoms in their care, but in this house where there are meant to be no secrets, she discovers one.

There are different types of quiet. There's the quiet of peace and serenity, and the quiet of repression and shame. There's the quiet of contented, absorbing work. And there's the quiet of fear, the kind of lonely silence a bullied child might retreat into when she hears the heavy tread of an impatient adult on the stairs, or the catcalling of other, brasher kids. Colm Bairéad's gentle, straightforward *The Quiet Girl* has an ear finely attuned to all those types of hush, and to the tender feelings they can contain.

DIRECTOR'S BIOGRAPHY

Colm Bairéad (1981) is an Irish writer and director whose body of work displays a strong commitment to the Irish Gaelic language. He has directed a number of award-winning short films and many hours of documentary television for Irish-language broadcaster TG4. Colm Bairéad is known for *Lorg na gCos: Súil Siar ar Mise Éire* (2012), *Frank O'Connor: Idir Dhá Shruth* (2016) and his acclaimed feature film debut *The Quiet Girl* (2022).

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Grand Prix of the Generation Kplus International Jury, Berlin International Film Festival 2022 | Audience Award, Dublin International Film Festival 2022 | Best Film; Best Director, Irish Film and Television Awards 2022 | Athens International Film Festival 2022 | Sydney Film Festival 2022

SELEKCIJA 14+ / SELECTION 14+

ratni pony war pony

REDITELJKI / DIRECTORS: Gina Gammell, Riley Keough

ZEMLJA / COUNTRY: United States

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 115'

JEZIK / LANGUAGE: English

ULOGE / CAST: Jojo Baptiste Whiting, Ladainian Crazy Thunder, Jesse Schmocket

PRODUKCIJA / PRODUCTION: Felix Culpa, Caviar

igr. / fic.

SINOPSIS

Ratni pony prati isprepletene priče dvojice mladića iz Oglala Lakota plemena koji odrastaju u rezervatu Pajn Ridž. Dvadesetogodišnji Bil samo želi da uspe u životu. Bilo da se radi o isporuci robe ili uzgoju pudla, on je odlučan u tome da se probije ka „američkom snu“. U međuvremenu, dvanaestogodišnji Mato ne može da dočeka da postane muškarac. Očajnički traži odobrenje svog mlađeg oca, ali niz impulsivnih odluka okreće njegov život naglavce, i ispostavlja se da on nije kadar da se nosi sa surovom realnošću sveta odraslih. Vezani zajedničkom potragom za pripadnošću, svaki od dečaka bori se sa sopstvenim identitetom, porodicom i gubitkom na jedinstvenom putu postajanja muškarcem.

O REDITELJKAMA

Džina Gamel spočetka je producirala i režirala kratke muzičke spotove i reklame. Godine 2017, Džina je producirala svoj prvi dugometražni film, a 2018. je osnovala Felix Culpa sa Rajli Kju; 2019. režirala je svoj prvi dugometražni film, *Ratni pony*, čija je i koscenaristkinja.

Rajli Kju je glumica, producentkinja i rediteljka najpoznatije po ulogama u filmovima *Pobesneli Maks: Auto-put besa* (2015), *American honey* (2016), *Kuća koju je Džek sagradio* (2018), *Earthquake bird* (2019) i *Devil all the time* (2020). *Ratni pony* je njen prvi dugometražni film.

SYNOPSIS

War pony follows the interlocking stories of two young Oglala Lakota men growing up on the Pine Ridge Reservation. At 23, Bill just wants to make something of himself. Whether it's delivering goods or breeding poodles, he is determined to hustle his way to the "American Dream". Meanwhile, 12-year-old Mato can't wait to become a man. Desperate for approval from his young father, a series of impulsive decisions turns Mato's life upside down and he finds himself unequipped to deal with the harsh realities of the adult world. Bound by their shared search for belonging, each of the boys grapple with identity, family, and loss, as they navigate their unique paths to manhood.

DIRECTORS' BIOGRAPHIES

Gina Gammell started out producing and directing short-format music videos and commercials. In 2017 Gina produced her first feature film, in 2018 she founded Felix Culpa with Riley Keough and in 2019 she co-wrote and directed her first feature film, *War pony*.

Riley Keough is an actress, producer and director best known for her roles in *Mad Max: Fury road* (2015), *American honey* (2016), *The house that Jack built* (2018), *Earthquake bird* (2019) and *Devil all the time* (2020). *War Pony* is her first feature film.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Best film, Motovun Film Festival 2022 | Cannes Film Festival 2022 | Adelaide Film Festival 2022 | Munich Film Festival 2022 | Sarajevo Film Festival 2022

SELEKCIJA 8+ / SELECTION 8+

igr. / fic.



kapetanica nova captain nova

REDITELJ / DIRECTOR: Maurice Trouwborst

ZEMLJA / COUNTRY: Netherlands

GODINA / YEAR: 2021.

TRAJANJE / RUNTIME: 86'

JEZIK / LANGUAGE: Dutch

ULOGE / CAST: Anniek Pheifer, Bram Blankestijn, Dunya Khayame

PRODUKCIJA / PRODUCTION: Keplerfilm, Vrijzinnig Protestantse Radio Omroep (VPRO)

SINOPSIS

Godine 2050, Zemlja je postala suvo i pusto mesto. Pilotkinja borbenog aviona Nova primorana je da putuje unazad kroz vreme kako bi sprečila razornu ekološku katastrofu. Međutim, neželjeni efekat putovanja kroz vreme čini da Nova postane ponovo mlada, pa ona dosegva u 2025. kao dvanaestogodišnjakinja. Čini se da nju i njenu misiju niko ne shvata ozbiljno, osim Nasa – tinejdžera koji pokušava da ovu misterioznu devojku i njenog malog letećeg robota ADD-a sačuva van domaća obaveštajne službe. Hoće li Nova i Nas uspeti da spasu budući svet?

O REDITELJU

Maurice Trouwborst (1981) je holandski reditelj, pisac i montažer. Režirao je naučnofantastičnu omladinsku seriju *Zenit*, koja je osvojila nagradu žirija Cinekid Lion 2017. godine. Od 2018. režira popularnu omladinsku seriju *Floor rules*, koja je osvojila nagrade žirija i publike na Cinekidu i Međunarodnu nagradu Emi za najbolju seriju za decu. Njegov debitantski igrani film *Kapetanica Nova* otvorio je 35. Cinekid festival i osvojio nagrade za najbolji dečji film.

SYNOPSIS

In 2050, Earth has become a dry and desolate place. Fighter pilot Nova is forced to travel back in time to prevent a devastating environmental disaster, however an unforeseen side effect of time travel makes Nova young again and she crashlands into 2025 as a twelve-year old. Nobody seems to take her and her mission seriously, except for Nas – a teen who tries to keep this mysterious girl and her little flying robot ADD out of the hands of the secret service. Will Nova and Nas succeed in saving the future world?

DIRECTOR'S BIOGRAPHY

Maurice Trouwborst (1981) is a Dutch director, writer and editor. He directed the sci-fi youth series *Zenit*, winning the Cinekid Lion Jury Award in 2017. Since 2018 he is directing the successful youth series *Floor rules*, which won both Jury and Audience Lion Awards at Cinekid and the International Emmy Award for Best Children's Series. His debut feature film *Captain Nova* opened the 35th Cinekid Festival and won the Lions for Best Children's Film.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Best Children's Film; Best Feature Film, Cinekid 2021 | Buma Music in Motion 2022 | Children KinoFest 2022 |
Nederlands Film Festival 2022

SELEKCIJA 8+ / SELECTION 8+

snovi su poput divljih tigrova dreams are like wild tigers

REDITELJ / DIRECTOR: Lars Montag

ZEMLJA / COUNTRY: Germany

GODINA / YEAR: 2021.

TRAJANJE / RUNTIME: 95'

JEZIK / LANGUAGE: German

ULOGE / CAST: Shan Robitzky, Annlis Krischke, Murali Perumal

PRODUKCIJA / PRODUCTION: Kinderkanal (KiKA), NFP, Norddeutscher Rundfunk (NDR)

igr. / fic.

SINOPSIS

Bolivud je najvažnija stvar za dvanaestogodišnjeg Ranđija iz Mumbaja: živopisni filmovi indijske filmske industrije sa zaraznim pesmama i plesnim koreografijama čine ga srećnim. Ne želi ništa drugo nego da stane pred kameru sa svojim herojem, indijskom superzvezdom Amirom Rošanom. Ali njegova velika čežnja prelazi u nedostignost kada mu roditelji kažu da sanjaju da emigriraju u daleku Nemačku. U životu ga održava samo nada da će učestvovati na kastingu za novi film Amira Rošana. Morate se boriti za svoje snove – oni se ne ostvaruju sami od sebe. To zna i devojčica iz komšiluka, Toni, koja će mu postati neočekivani saveznik. Hrabo i udruženim snagama, njih dvoje kreću na put ostvarivanja svojih snova – i na tom putu pronalaze i sreću istinskog prijateljstva.

O REDITELJU

Lars Montag je rođen u Bindeu 1971. Nakon što je diplomirao sa nagradivanim jedanaestominutnim kratkim filmom *Lenas Land* (1999), Montag je počeo da radi za nekoliko TV mreža. Kao pisac i televizijski reditelj, upravljao je širokim spektrom projekata, uključujući tinejdžersku komediju *Küssen verboten, Baggen erlaubt* (2003), satiru *Willkommen in Lüsgraf* (2006) i romantičnu komediju *Nur ein kleines bisschen schwanger* (2007). Uz to, režirao je epizode nekolikih popularnih nemačkih TV programa.

SYNOPSIS

Bollywood is the greatest thing for twelve-year-old Ranji from Mumbai: the colorful films of the Indian film industry with their infectious songs and dance choreographies make him happy. He wishes nothing more than to stand in front of the camera with his hero, the Indian superstar Amir Roshan. But his great longing moves into unattainable distance when his parents tell the boy their dream of emigrating to far away Germany. Only the hope of taking part in a casting for the new film by Amir Roshan keeps him alive. You have to fight for your dreams – they don't come true on their own. The neighbor girl Toni, who turns out to be an unexpected ally for Ranji, also knows this. With courage and combined forces, the two set out to make their dreams come true – and in the process also find the happiness of true friendship.

DIRECTOR'S BIOGRAPHY

Lars Montag was born in Bünde in 1971. After graduating with the award-winning eleven-minute short film *Lenas Land* (1999), Montag started working for different TV networks. As a writer and director for TV, he helmed a wide range of projects, including the teen comedy *Küssen verboten, Baggen erlaubt* (2003), the satire *Willkommen in Lüsgraf* (2006) and the romantic comedy *Nur ein kleines bisschen schwanger* (2007) and several Tatort entries. Moreover, he directed episodes of several popular German TV shows.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Best Children's or Youth Film, Kinofest Lünen 2021 | Best Youth Film, Bavarian Film Awards 2022

SELEKCIJA 8+ / SELECTION 8+

igr. / fic.

časna sestra fudbalski trener full of grace

REDITELJ / DIRECTOR: Roberto Bueso

ZEMLJA / COUNTRY: Spain

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 109'

JEZIK / LANGUAGE: Spanish

ULOGE / CAST: Carmen Machi, Paula Usero, Anis Doroftei

PRODUKCIJA / PRODUCTION: Mod Producciones, Misent Producciones S.L., The Nun Producciones AIE

SINOPSIS

Sestra Marina, veoma nesvakidašnja monahinja, poslata je tokom leta 1994. u El Paral, internat za dečake kom preti zatvaranje u bliskoj budućnosti. Iako dečaci Marinu dočekuju uz razne podvale, oni će, malo-pomalo, postati nešto veoma nalik porodicu koju nikada nisu imali.

Osim svog humora, ono što film čini zaista posebnim su lukavstvo i hrabrost potrebeni ovoj ženi da inspiriše decu i nauči ih pravim vrednostima. Zato film govori o istinskom učenju, onom koje je istrajno i koje razume da dete uvek zaslужuje drugu šansu. Ovo je takode priča koja govori o pojmu „doma“ i potrebi da se zasnuje prava porodica. Ovo je srž ove priče, i treba joj pristupiti sa blagonaklonošću i osećajem odgovornosti.

O REDITELJU

Roberto Bueso je rođen u Valensiji 1986. godine. Završio je ibero-američki master scenaristike, gde je spojio svoje dve strasti: pisanje i film. Kasnije je studirao režiju na ECAM-u i dobio je Nagradu za izvanredan završetak studija za kratki film *La noche de las ponchongas*, nagradivan na mnogim festivalima. Godine 2019. premijerno je prikazao svoj debitantski igrani film, *Love Beats*, koji je učestvovao u zvaničnoj selekciji na Filmskom festivalu u Malagi. *Časna sestra fudbalski trener* je njegov drugi dugometražni film.

SYNOPSIS

Sister Marina, a very unorthodox nun, is sent during the summer of 1994 to El Parral, a boarding school for boys threatened to be closed soon. Even though the kids welcome Marina with all kinds of pranks, they will, little by little, become something very close to the family they never had.

Beyond all the humor, what makes the film truly special is the cunning and courage it took for this woman to inspire these kids and impart values to them. Thus the film speaks of true teaching, one that is persevering and that understands that a child always deserves a second chance. It is also a story that talks about the concept of "home" and of the need to shape a true family. This is the heart of this story and one should approach it with elegance and a sense of responsibility.

DIRECTOR'S BIOGRAPHY

Roberto Bueso was born in Valencia in 1986. He completed Ibero-American Master of Screenwriting where he combined two of his passions: writing and movies.

He later studied direction at ECAM and received the Extraordinary End of Degree Award with the short film *La noche de las ponchongas*, awarded at many festivals.

In 2019, he premiered his debut feature, *Love Beats*, which participated in Official Selection at the Malaga Film Festival. *Full of Grace* is his second feature film.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

San Sebastian Film Festival 2022 | Malaga Film Festival 2022

future is here

dok. / doc.

FUTURE IS HERE

200 krvi 200 gjaqe

REDITELJKA / DIRECTOR: Saranda Bytyqi
ZEMLJA / COUNTRY: Kosovo*
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 8'
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLES: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



SINOPSIS

Tradicija mudrosti reči u okončanju dve stotine krvnih osveta i isto toliko rana Halila Klečke, prikazana je prisećanjima njegovog sina, Aluša.

O REDITELJKI

Saranda Bitići rođena je 2002. godine u Prizrenu, Kosovo*. Pohadala je prirodni smer srednje škole „Đon Buzuku“. Ljubiteljka je arhitekture. Pored njene strasti prema umetnosti i fotografiji, posvećena je filmu.

SYNOPSIS

The tradition of the wisdom of the word in the reconciliation of 200 blood feuds and as many wounds by Halil Klečka, is depicted by the reminiscence of his son, Alush.

DIRECTOR'S BIOGRAPHY

Saranda Bytyqi was born in 2002 in Prizren, Kosovo*. She attended the "Gjon Buzuku" High School of Sciences. She's an aficionado of Architecture. In her passion for art and photography, there is also film.

FUTURE IS HERE**izvrnuto cvetanje
blossoms inverted**

REDITELJI / DIRECTORS: Ismail Myrseli, Vesa Shahini
ZEMLJA / COUNTRY: Kosovo*
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 6'
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLES: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



dok. / doc.

SINOPSIS

Središte, napuštenost, simbioza, otuđenje, manjine, kolektivno pamćenje, ispovesti unutar napuštene prizrenске železničke stanice: Lendi se ispoveda o slomljenom srcu, porodičnim vrednostima, svakodnevnim mukama, i fristajlingu. Izgubivši svoju prvenstvenu funkciju pre više od dve decenije, železnička stanica se vraća u život kao njegova statična oaza.

O REDITELJIMA

Ismail Myrseli završio je arheologiju. Uglavnom je fokusiran na rad u zajednici, umetničko posredovanje i obrazovanje.WW

Vesa Shahini je diplomirana sociološkinja iz Prištine, koju naročito interesuje snimanje dokumentarnih filmova.

SYNOPSIS

Hub, abandonment, symbiosis, alienation, minorities, collective memory, confessions in the hub of Prizren's abandoned train station: Lendi confesses about heartbreak, family values, daily struggles, and freestyling. Having lost its initial function for over two decades, the train station revives as his static oasis.

DIRECTORS' BIOGRAPHIES

Ismail Myrseli graduated in bachelor studies at the Anthropology department in the branch of Archaeology. He is mainly focused in community work, art mediation and education.
Vesa Shahini is a graduated Sociologist from Prishtina, with a particular interest in documentary filmmaking.

FUTURE IS HERE**dedi
dedi**

REDITELJ / DIRECTOR: Blendi Haxhibeqiri
ZEMLJA / COUNTRY: Kosovo*
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 12'
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLES: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



dok. / doc.

SINOPSIS

Dnevnik, jedina imovina koja neće zaboraviti najlepše stvari u životu. Dedov najlepši trag toga da ti dogadaji žive večno. Svaki unos napisan je s posebnom pažnjom i puno ljubavi.

O REDITELJU

Blendi Hadžibećiri rođen je 2005. godine u Prizrenu. Učenik je škole „11 Marsi“, smera za grafički dizajn. Od malih nogu je želio da se bavi fotografijom, koja je sada njegova strast.

DIRECTOR'S BIOGRAPHY

Blendi Haxhibeqiri, born in 2005 in Prizren. He is a student at the “11 Marsi” school, Graphic Design department. From an early age, he wanted to be involved in photography, which is now his passion.

FUTURE IS HERE

đavolja muzika muzika e dreqit

REDITELJI / DIRECTORS: Laurin Baxhaku,
Mal Kubati, Timur Urcani
ZEMLJA / COUNTRY: Kosovo*
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 7'
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLES: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



dok. / doc.

SINOPSIS

Snažna obmana. Predrasuda. Ocrnjivanje. O čemu je zapravo rok i metal muzika?

O REDITELJIMA

Ljaurin Badžaku je sedamnaestogodišnjak koji je u poslednje vreme počeo da se interesuje za snimanje filmova. Studira srednju muzičku školu i prvi put snima film.

Mal Kubati je apsolvent prištinske gimnazije. Osim rastuće strasti za filmskim stvaralaštvom, Mal je aktivran na muzičkoj sceni.

Timur Urcan je programer i grafički dizajner rođen i odrastao u Prištini. Trenutno pohađa završnu godinu Prištinske gimnazije i planira da studira u inostranstvu.

SYNOPSIS

A strong mislead. Prejudice. Denigration. What is Rock and Metal music all about?

DIRECTORS' BIOGRAPHIES

Laurin Baxhaku is a 17 years old guy who lately started getting interested into movie making. He studies at high school of music and it's his first time making a film.

Mal Kubati is a senior at Prishtina High School. Apart from his rising passion for filmmaking, Mal is active in the music scene.

Timur Urcan is a programmer and graphic designer born and raised in Prishtina. He is currently attending his senior year at Prishtina High School, and plans on studying abroad.

FUTURE IS HERE

epitaf zaboravljenima an epitaph for the forgotten

REDITELJ / DIRECTOR: Adem Tutić
ZEMLJA / COUNTRY: Serbia
GODINA / YEAR: 2021.
TRAJANJE / RUNTIME: 25'04"
JEZIK / LANGUAGE: Serbian
TITL / SUBTITLES: English
PRODUKCIJA / PRODUCTION: Slobodna zona Junior (Fond B92)



dok. / doc.

SINOPSIS

Jevrejsko groblje u Novom Pazaru, skoro osam decenija zaušteno i zaboravljeno, po prvi put je rekonstruisano. Nakon Holokausta, o tom groblju se više niko nije brinuo. Po prvi put nakon dugo vremena, okupljeni građani posećuju ovo groblje i zatiču ga u dostojnom stanju.

O REDITELJU

Adem Tutić, rođen i odrastao u Novom Pazaru, gde je završio osnovnu i srednju školu. Student je filmske i televizijske režije na Fakultetu dramskih umetnosti u Beogradu. Kroz različite formalne i neformalne programe obrazovanja stekao je kručajalna znanja o razlikama, toleranciji i ljudskim pravima.

DIRECTOR'S BIOGRAPHY

Adem Tutić was born and raised in Novi Pazar, where he finished primary and secondary school. He is a student of film and television directing at the Faculty of Dramatic Arts in Belgrade. Through various formal and informal educational programs, he gained crucial knowledge about differences, tolerance and human rights.

FUTURE IS HERE

**pronadeno
found-out**

REDITELJI / DIRECTORS: Gentrit Kastrati, Linda Mustafa, Trim Basha
ZEMLJA / COUNTRY: Kosovo*
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 8'
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLES: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



dok. / doc.

SINOPSIS

Žena iz Prizrena na putu da pronade svoje ja.

O REDITELJIMA

Gentrit Kastrati je mladi dokumentarista sa Kosova*, koji trenutno završava studije u Austriji. Fokusiran je na pravljenje dokumentarnih filmova i podizanje svesti o društvenim problemima. Trim Baša je student integrisanog dizajna iz Prizrena. Radio je kao volontер и члан osoblja za DokuFest. Njegove strasti su umetnost, dizajn, uređivanje fotografija i videa i drugi oblici digitalne umetnosti. Linda Mustafa je entuzijastkinja zainteresovana za snimanje videa i osnivačica Hyjneshata, kvir kolektiva koji organizuje kulturne događaje na Kosovu*.

SYNOPSIS

A woman from Prizren towards her journey to find herself.

DIRECTORS' BIOGRAPHIES

Gentrit Kastrati is a young documentary filmmaker from Kosova*, currently doing their bachelors in Austria. He focuses on making documentaries and raising awareness about social issues. Trim Basha is an Integrated Design student from Prizren. He has worked as a volunteer and as a staff member for DokuFest. His passions include Arts, Design, Photo & Video editing and other forms of Digital Art. Linda Mustafa is a video-making enthusiast and the co-founder of Hyjneshat, a queer collective who organizes cultural events in Kosovo*.

FUTURE IS HERE

**ispod kruške, kruška
the pear never falls far
from the tree**

REDITELJ / DIRECTOR: Nebojša Resanović
ZEMLJA / COUNTRY: Serbia
GODINA / YEAR: 2021.
TRAJANJE / RUNTIME: 20'
JEZIK / LANGUAGE: Serbian
TITL / SUBTITLES: English
PRODUKCIJA / PRODUCTION: Slobodna zona Junior (Fond B92)



dok. / doc.

SINOPSIS

Od snegov pokrivenih i ogoljenih stabala zimi, do lepih i zrelih krušaka leti, ova priča prati voćnjak na obroncima Fruške gore, i oca koji će napornu poljoprivrednu sezonu po prvi put izgurati sam.

O REDITELJU

Nebojša Resanović, rođen 1994. godine u Glini (Republika Hrvatska). Odrastao i završio srednju školu u Sremskoj Mitrovici, dok je zvanje diplomiranog inženjera zaštite bilja stekao na Univerzitetu u Beogradu. U svet filma je ušao putem skejtboardinga, kojim se bavi čitav život. Jedan je od osnivača skejt festivala Šamit Nesvrstanih.

DIRECTOR'S BIOGRAPHY

Nebojša Resanović was born in 1994 in Glina (Republic of Croatia). He grew up and finished high school in Sremska Mitrovica, while he obtained the title of graduate plant protection engineer at the University of Belgrade. He entered the world of film through skateboarding, which he has been doing all his life. He is one of the founders of the Skate Festival Summit of the Non-Aligned.

FUTURE IS HERE**ljubav?
dashni?**

REDITELJI / DIRECTORS: Andi Morina,
Beratrisa Zherka
ZEMLJA / COUNTRY: Kosovo*
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 8'
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLES: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



dok. / doc.

SINOPSIS

Tri osobe objašnjavaju ljubav iz svoje tačke gledišta. Prvo se objašnjava osećaj koji je povezan sa ovom emocijom, kako se on manifestuje prema drugoj osobi na romantičan način, i konačno se prikazuje ogromna vrednost ljubavi prema sebi.

O REDITELJIMA

Andi Morina studira informatiku i, pored mnoštva ličnih projekata, uspeo je da izradi nekoliko dokumentarnih filmova kao što su *Roma Culture* i *Dashni?*.

Beratrisa Zherka ima 20 godina. Rodena je i odrasla u Đakovici. Srednju školu završila je u SAD, a trenutno je studentkinja sociologije na Univerzitetu Corvinus u Budimpešti.

SYNOPSIS

Three people explain love from their point of view. First, the feeling associated with this emotion is explained, how it can manifest itself in a romantic way to another person, and finally the extremely great value of self-love is shown.

DIRECTORS' BIOGRAPHIES

Andi Morina is a student of Computer Science who, amongst a lot of personal projects, managed to complete a couple of documentaries like *Roma Culture* and *Dashni?*.

Beratrisa Zherka is 20 years old, born and raised in the city of Gjakova. She graduated in the USA at the high school level, and currently is a student at Corvinus University in Budapest, department of Sociology, BA.

FUTURE IS HERE**noći
nights**

REDITELJ / DIRECTOR: Ben Gorani
ZEMLJA / COUNTRY: Kosovo*
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 9'
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLES: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



dok. / doc.

SINOPSIS

Eksperimentalni film iz perspektive čoveka koji je izolovan od društva, i načina na koji gleda na svoj život i svet.

O REDITELJU

An experimental film about the perspective of a man who is isolated from society, and how he views his life and the world.

DIRECTOR'S BIOGRAPHY

Ben Gorani is a young filmmaker with a passion for experimental storytelling and visuals. A "Future Is Here" Alumni.

FUTURE IS HERE

oktobar october

REDACTROR / DIRECTOR: Vanja Čečen
ZEMLJA / COUNTRY: Serbia
GODINA / YEAR: 2021.
JEZIK / LANGUAGE: Serbian
TITL / SUBTITLES: English
PRODUKCIJA / PRODUCTION: Slobodna zona Junior (Fond B92)

dok. / doc.



SINOPSIS

Ilija i maca Sara u beogradskoj zadruzi *Oktobar*, antifašističkom LGBTQ društvenom centru u suterenu jedne zgrade na Dorćolu, dočekuju ekipu koja dolazi na prvu žurku godine nakon višemesečne pauze u radu zbog pandemije.

O REDACTRORI

Vanja Čečen, rođena u Beogradu 1998, završila je Petu beogradsku gimnaziju, trenutno studira Koncept i karakter dizajna na beogradskoj Politehnici. Ljubiteljka priča i vizuelnih umetnosti, šaptačica psima (i poneko mački) i voljni domaćin putnicima namernicima.

SYNOPSIS

In the cooperative *October* in Belgrade, an anti-fascist LGBTQ social center in the basement of a building in Dorćol, Ilija and cat Sara welcome the team that is coming to the first party of the year, after several-months break due to pandemic.

DIRECTOR'S BIOGRAPHY

Vanja Čečen, born in Belgrade in 1998, has finished Fifth Belgrade Gymnasium, currently studying Concept and Character Design at the Belgrade Polytechnic. She is a lover of stories and visual arts, a whisperer to dogs (and some cats) and a willing host to occasional travellers.

FUTURE IS HERE

oprati pre korišćenja wash before use

REDACTROR / DIRECTOR: Lena Trifunović
ZEMLJA / COUNTRY: Serbia
GODINA / YEAR: 2021.
TRAJANJE / RUNTIME: 12'
JEZIK / LANGUAGE: Serbian
TITL / SUBTITLES: Eglish
PRODUKCIJA / PRODUCTION: Slobodna zona Junior (Fond B92)

dok. / doc.



SINOPSIS

Aljoša drži Štenaru u kojoj prodaje second-hand i vintage odeću. Garderobu furaju umetnici, skejteri, muzičari, mlađi ljudi slobodnog duha. Old school moda, šarenii šuškavci i čudni krojevi su izraz nove beogradске energije. Devojke i momke spaja ljubav prema modi koja je jeftina, ekološki održiva i buni se protiv kliševa.

O REDACTRORI

Lena Trifunović ima 19 godina i maturirala je u Trećoj beogradskoj gimnaziji. Brusoškinja je na Fakultetu dramskih umetnosti na Katedri za filmsku i televizijsku produkciju.

DIRECTOR'S BIOGRAPHY

Lena Trifunovic is 19 years old and graduated from Third Belgrade Gymnasium. She is a freshman at the Faculty of Dramatic Arts at the Department of Film and Television Production.

FUTURE IS HERE

zatvorska romansa romancë burgu

REDITELJKA / DIRECTOR: Denisa Mici
ZEMLJA / COUNTRY: Kosovo*
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 6'
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLES: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



dok. / doc.

SINOPSIS

Tinejdžerska ljubavna priča, smeštena u vreme poslednjeg rata na Kosovu* 1999–2000, ljubav iskazana u pismima...

O REDITELJKI

Denisa Mici rođena je 2004. godine u Đakovici. Učenica je srednje škole „Kadri Kusari“ u Đakovici. Od malih nogu je strastvena ljubiteljka sveta filma, a svoj filmski put započela je sa 12 godina učešćem u filmu *Daleki andeli* reditelja Đerda Đžuvanija.

SYNOPSIS

A love story of a teenage, during the last war in Kosovo* 1999–2000, love expressed in letters...

DIRECTOR'S BIOGRAPHY

Denisa Mici was born in 2004 in Gjakovë, Kosovë. Denisa is a "Kadri Kusari" High School student, in Gjakovë. She was passionate about the world of film from a young age, and started her film journey at the age of 12, with the participation in the *Distant Angels* directed by Gjergj Xhuvani.

FUTURE IS HERE

sigurna sigurtë

REDITELJI / DIRECTORS: Ben Gorani, Vlera Dani
ZEMLJA / COUNTRY: Kosovo*
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 7'
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLES: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



dok. / doc.

SINOPSIS

Priča o nasilju koje je iskusila mlada devojka. O tome kako je par životnih preokreta načinilo njen dom nesigurnim i toksičnim za život.

DIRECTORS' BIOGRAPHIES

Vlerra Dani is from Prizren but lives in Prishtina. She is a law student with an interest in filmmaking and human rights. Ben Gorani is a young filmmaker with a passion for experimental storytelling and visuals. A "Future Is Here" Alumni.

FUTURE IS HERE

**severni grad
northern city**

REDITELJKA / DIRECTOR: Teodora Jovanović
ZEMLJA / COUNTRY: Serbia
GODINA / YEAR: 2021.
TRAJANJE / RUNTIME: 16'40"
JEZIK / LANGUAGE: Serbian
TITL / SUBTITLES: English
PRODUKCIJA / PRODUCTION: Slobodna zona Junior (Fond B92)



dok. / doc.

SINOPSIS

Studenti glume iz Kosovske Mitrovice, zajedno sa Teodom, okupili su se nakon završenih studija i podelili su svoje iskustvo o studiranju na Kosovu*. Od prijemnog ispita do kraja studija, zajedno su živeli, menjali stanove, čuvali jedni druge i pevali, svakog dana neku novu izmišljenu pesmu.

O REDITELJKI

Teodora Jovanović rođena je u Leskovcu 1996. godine. Diplomirala je osnovne studije glume na Fakultetu umetnosti Univerziteta u Prištini. Student je master studija audiovizuelnih umetnosti na istom fakultetu. Želja joj je da nastavi sa studijama filma u inostranstvu.

SYNOPSIS

Drama students from Kosovska Mitrovica, together with Teodora, gathered after graduation and shared their experience of studying in Kosovo*. From their entrance exam till the end of the studies, they lived together, changed apartments, took care of each other and every day, sang new made up songs.

DIRECTOR'S BIOGRAPHY

Teodora Jovanović was born in Leskovac in 1996. She graduated in basic acting studies from the Faculty of Arts of the University of Prishtina. She is a student of master studies of audiovisual arts at the same faculty. She is willing to continue her film studies abroad.

FUTURE IS HERE

**umetnost zaceljivanja
arti i te shëruarit**

REDITELJI / DIRECTORS: Lyra Ymeraga, Morea Pula
ZEMLJA / COUNTRY: Kosovo*
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 7'
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLES: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



dok. / doc.

SYNOPSIS

A film about Fatos Puli, who made the connection between his two passions that come from different worlds, but not only. He recounts how he integrated art into his profession to create his physiotherapeutic inventions, involved zealously in many spheres, always to heal and help others.

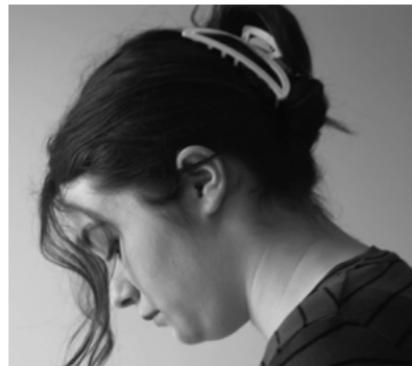
DIRECTORS' BIOGRAPHIES

Lyra Ymeraga was born in Gjakova in 2004. She studies at Brown University, USA. Morea Pulja was born in Gjakova in 2004. She is currently a student at the University of Prishtina, Faculty of Law. She is a social and human rights' activist.

FUTURE IS HERE**osim jednog
veç edhe njo**

REDITELJKA / DIRECTOR: Aurorë Smirqaku
ZEMLJA / COUNTRY: Kosovo*
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 6'
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLES: Serbian
PRODUKCIJA / PRODUCTION: DokuFest

dok. / doc.

**SINOPSIS**

Lični dnevnik, svakodnevne muke i intruzivne misli osobe sa telesnom dismorfijom i poremećajem ishrane.

O REDITELJKI

Aurore Smirćaku rođena je 2003. godine u Gnjilanima i nedavno je završila Gimnaziju za prirodne nauke „Džavit Ahmeti“. Veoma je strastvena u pogledu fotografije, pozorišta i filma. Ovo je njen prvi film.

SYNOPSIS

A personal journey, the daily struggles and intrusive thoughts of a person with body dysmorphia and disordered eating.

DIRECTOR'S BIOGRAPHY

Born in 2003 in Gjilan, Aurorë Smirqaku is a recent graduate of the Gymnasium of natural sciences “Xhavit Ahmeti” – Gjilan. Very passionate about photography, theater and filmmaking. This is her first film.

FUTURE IS HERE**kasno
von**

REDITELJKA / DIRECTOR: Hana Ahmeti
ZEMLJA / COUNTRY: Kosovo*
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 7'
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLES: Serbian
PRODUKCIJA / PRODUCTION: DokuFest

dok. / doc.

**SINOPSIS**

A story on how the little things in life can help someone find and love themselves.

DIRECTOR'S BIOGRAPHY

Born in 2004 in Skopje, Hana Ahmeti is a recent graduate of Mehmet Akif College. Her passion for photography and video editing started from a young age and since then only grew.

ZONA BEZ GRANICA / BORDER FREE ZONE

dok. / doc.



do daske no pardon

REDITELJ / DIRECTOR: Aleksandar Reljić

ZEMLJA / COUNTRY: Serbia

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 63'

JEZIK / LANGUAGE: Serbian

PRODUKCIJA / PRODUCTION: Core Dox, BIRN Srbija, Awakenings Film

SINOPSIS

Početkom 2020. u svim medijima su se pompeznog najavljuvala hapšenja pedofila političara i drugih javnih ličnosti. Policija je 28. 1. 2020. umesto njih uhapsila modnog fotografa, stilistu i DJ-a iz Novog Sada, Srđana Švelja. Pre zvaničnog privodenja, mediji su već objavili da je Šveljo „pedofil“, koji je „silovao, podvodio, drogirao i fotografisao dečake u pornografske svrhe“. Tabloidi su ga nazvali monstrumom i predatorom i njegov lik objavljuvali na naslovnim stranama. Iako je tužilaštvo u Novom Sadu podiglo optužnicu u kojoj nijedna tačka nije bila povezana sa pedofilijom, javnost to nije mogla da sazna, jer je sudjenje bilo zatvoreno. Čoveku su uništeni život i ugled, a najavljeni hapšenja političara pedofila se do danas nisu dogodila.

O REDITELJU

Aleksandar Reljić je novinar i autor brojnih televizijskih dokumentarnih filmova, koji su se uglavnom bavili temama kulture sećanja, ratnih zločina, zaštite ljudskih prava, xenofobije i sl. Autor je u Dokumentarno-obrazovnom programu Radio televizije Vojvodine. Njegov film *Enkel* dobio je više domaćih i stranih priznanja i bio nominovan za Najbolji evropski dokumentarni film godine 2018. na Prix Europa festivalu u Berlinu. Od 2019. vodi nezavisnu filmsku produkcijsku kuću *Core Dox*.

SYNOPSIS

At the beginning of 2020, the arrests of pedophiles politicians and other public figures were pompously announced in all media. Instead of them, the police arrested fashion photographer, stylist and DJ from Novi Sad Srđan Šveljo on January 28th, 2020. Before the official arrest, the media already announced that Šveljo was a “pedophile”, who “raped, pimped, drugged and photographed boys for pornographic purposes”. The tabloids called him a monster and a predator and published his image on the front pages. Although the prosecution in Novi Sad filed an indictment in which none of the charges were related to pedophilia, the public could not find out, because the trial was closed. The man's life and reputation were destroyed, and the announced arrests of pedophile politicians have not happened to date.

DIRECTOR'S BIOGRAPHY

Aleksandar Reljić is a journalist and the author of numerous TV documentaries, which mainly dealt with the topics of culture of memory, war crimes, protection of human rights, xenophobia, etc. He is the author of the documentary-educational program of Radio Television of Vojvodina. His film *Enkel* received several awards and was nominated for the Best European Documentary Film of the Year 2018 at the Prix Europa Festival in Berlin. Since 2019, he has been running the independent film production company *Core Dox*.

ZONA BEZ GRANICA / BORDER FREE ZONE

igr. / fic.

**rimini
rimini**

REDITELJ / DIRECTOR: Ulrich Seidl

ZEMLJA / COUNTRY: Germany, France, Austria

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 114'

JEZIK / LANGUAGE: German, Italian, English

ULOGE / CAST: Michael Thomas, Tessa Götlicher, Hans-Michael Rehberg

PRODUKCIJA / PRODUCTION: Ulrich Seidl Film Produktion GmbH, Bayerischer Rundfunk (BR), Arte France Cinéma

DOB, 6. NOV, 18.00 / BIOSKOP FONTANA, 7. NOV, 18.00 /

KULTURNI CENTAR NOVOG SADA, 7. NOV, 17.00 / CINEPLEXX NIŠ, 8. NOV, 18.00

SINOPSIS

Nakon smrti majke, Riči Bravo se iz doma u Italiji vraća u svoju tinejdžersku sobu u Donjoj Austriji, gde Carlton Heston još uvek pokazuje biceps, a Vinetu je još uvek živ. S rakijom u ruci i baršunastim „wurlitzer“ melodijama u vazduhu, on i njegov „piccolo fratello“ oprostili su se od roditeljskog doma.

Riči Bravo, pop zvezda, živi i radi u Riminiju. Plakati u prirodnoj veličini na zidovima njegove vile govore o slavnoj prošlosti. Riči tvrdi da je još uvek „con molto amore“ – pomalo stisnut, a stiskanje je ono što je potrebno da bi se Riči uvukao u svoj korset i jaknu pre nego što vatreno peva šašave nemačke pesme u mirnim i egzotičnim hotelskim foajima Italije. Ovaj austrijski žigolo svojim otrovnim šarmom otkriva svoj put u um, telo i novčanike žena određenih godina.

O REDITELJU

Ulrich Zajdl je započeo svoju karijeru nagradivanim dokumentarcima među kojima su *Good News*, *Animal Love* i *Models*. Zajdlov prvi dugometražni igrani igrani film *Dog Days* osvojio je Specijalnu nagradu žirija na Venecijanskom filmskom festivalu 2001. *Import Export* bio je prvi film koji je Zajdl producirao u okviru sopstvene produkcijske kuće. Usledila je njegova nagradivana trilogija „Raj“ (2012). Sva tri filma premijerno su prikazana u Kanu, Veneciji i Berlinu. Poslednji film, *Rimini*, imao je svetsku premijeru na Berlinalu 2022.

SYNOPSIS

After the death of his mother, Richie Bravo is leaving his Italian home and returning to his teenage bedroom in Lower Austria, where Charlton Heston is still showing off his biceps and Vinet is still alive. With bottles of rakia in their hands and rich “wurlitzer” melodies in the air, he and his “piccolo fratello” (little brother) said goodbye to their parents’ house.

Richie Bravo, a pop star, lives and works in Rimini. Life-size posters on the walls of his villa tell the tale of a famous past. Richie claims that he is still *con molto amore* – a little bit tight, but tightening up is exactly what he needs to get into his corset and jacket before he starts singing silly German songs in the quiet and exotic Italian hotel lobbies. Through his poisonous charm, this Austrian gigolo reveals his road to the minds, bodies and wallets of women of a certain age.

DIRECTOR'S BIOGRAPHY

Ulrich Seidl started his career with award-winning documentaries such as *Good News*, *Animal Love* and *Models*. Seidl's first feature fiction film *Dog Days* won the Special Jury Prize at the Venice Film Festival in 2001. *Import Export* was the first film Seidl produced through his own production company. It was followed by his prize-winning *Paradise Trilogy* (2012). All three films were premiered in competition in Cannes, Venice and Berlin. The most recent film, *Rimini*, had its world premiere at the Berlinale 2022.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Berlin International Film Festival 2022 | Diagonale, Austria 2022 | Palić Film Festival 2022

ZONA BEZ GRANICA / BORDER FREE ZONE

igr. / fic.



nezaboravno leto that kind of summer

REDITELJ / DIRECTOR: Denis Côté

ZEMLJA / COUNTRY: Canada

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 137'

JEZIK / LANGUAGE: French

ULOGE / CAST: Larissa Corriveau, William Desjardins, Karl-Patrice Dupuis

PRODUKCIJA / PRODUCTION: Metafilms

SINOPSIS

Pozvane da se povuku i istraže svoje seksualne probleme, tri žene provode dane i noći pokušavajući da ukrote svoje unutrašnje demone. Pod neznačnim nadzorom nemačke terapeutkinje i uvidavnog socijalnog radnika, grupa pokušava da održi tananu ravnotežu. Za mladu Gejsu, mračnu Leoni i nepredvidivu Euženi, ovo je prilika da pobegnu od buke, pozabave se sadašnjim trenutkom, i razmisle o budućnosti. Za razliku od ostalih predstavnika savremene kinematografije, Denis Kote uspeva da stvorи dinamične filmske prostore u kojima je moguće videti iskustva (psihička, fizička, intelektualna) kao igru i, baš zbog toga, upotrebiti ih u potrazi za realnošću. Pravila se dekonstruišu, sadašnjoš postaje opipljiva, a budućnost je moguće zamisliti. Film je – vibracija.

O REDITELJU

Denis Kote rođen je u Nju Bransviku 1973. Svoј prvi dugometražni film, *Drifting States*, završio je 2005. godine, i za njega dobio Zlatnog leoparda na Filmskom festivalu u Lokarnu, gde će takođe biti nagraden za *Curling* 2010. godine. Film *Carcasses* predstavljen je 2009. godine na Kanskom festivalu u okviru programa Petnaest dana autora, dok su *Vic + Flo Saw A Bear* i *Social Hygiene* nagradeni na Berlinalu 2013. i 2021. godine. Jedan je od najuglednijih savremenih filmadžija u Kvebeku, čije su glavne teme samoća, intimni strahovi i otudenje.

SYNOPSIS

Invited to a rest home to explore their sexual issues, three women spend their days and nights trying to tame their inner demons. Under the detached supervision of a German therapist and a considerate social worker, the group attempts to maintain a delicate balance. For the young Geisha, somber Léonie and unpredictable Eugenie, it's a chance to get away from the noise, to engage with the present, and think about the future.

Unlike any other proponent of contemporary cinema, Denis Côté succeeds in creating dynamic cinematic spaces in which experiences (psychological, physical, intellectual) may be seen as a game and, precisely because of this, can be used to pursue reality. Norms are deconstructed, the present becomes tangible and the future conceivable. Cinema is – vibration.

DIRECTOR'S BIOGRAPHY

Denis Côté was born in New Brunswick in 1973. In 2005 he completed his first feature-length film, *Drifting States*, which won the Golden Leopard Award at Locarno Film Festival, where he will also be rewarded for *Curling* in 2010. With *Carcasses*, presented at the 2009 Cannes Directors' Fortnight, *Vic + Flo Saw A Bear* and *Social Hygiene*, both rewarded at the Berlinale in 2013 and 2021, he stands up as one of the most prominent filmmakers within Quebec contemporary cinema, exploring his preferred themes, solitude, intimate fears and alienation.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Berlin International Film Festival 2022

ZONA BEZ GRANICA / BORDER FREE ZONE

živeti zajedno zusammenleben

REDITELJ / DIRECTOR: Thomas Fürhapter

ZEMLJA / COUNTRY: Austria

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 90'

JEZIK / LANGUAGE: German, English

PRODUKCIJA / PRODUCTION: Mischief Films – Verein zur Förderung des Dokumentarfilms & Co KG

dok. / doc.**SINOPSIS**

Koju sliku migranti imaju o Beču i Austriji, na koje informacije i „vrednosti“ se obraća pažnja na integracionim kursevima, a koje su izostavljene? Tomas Fürhapter dokumentuje kurseve u kojima se podjednako diskutuje kako o pravnim, tako i o privatnim pitanjima. Između kulturne medijacije i diskursive grupe iskršava složeno svedočanstvo različitosti, zajedno sa mnogobrojnim trenucima uzrujanosti i izazovima koji idu uz nju. Slika stanovnika Beča izlazi na videlo, ona koju su predavači na kursevima vrlo jasno prikazali: oni su vrlo uzdržan tip ljudi koji izbegava da direktno iskaže svoje mišljenje i sa kojim je teško ustupavati kontakt. Ubrzo postaje jasno da, u gradu čije stanovništvo čini gotovo pedeset posto ljudi migrantskog porekla, jedva mogu postojati autohtone Bečlje.

O REDITELJU

Tomas Fürhapter je rođen u Beču 1971. godine. Završio je studije psihologije na Univerzitetu u Salzburgu i studije filozofije na Univerzitetu u Beču. Već petnaest godina je pisac i reditelj. Poznat je po filmovima *Majkl Berger: Histerija* (2010), *Treći izbor* (2017) i *Žuta bez zebre* (2005).

SYNOPSIS

What ideas do migrants have of Vienna and Austria, what information and “values” are addressed in integration courses, which are left out? Thomas Fürhapter documents courses in which both legal and private matters are discussed. A complex document of diversity emerges between cultural mediation and discussion group, together with the manifold moments of irritation and challenges that go with it. A picture of the Viennese emerges that is made very clear by the lecturers in the courses: they are a rather distant type of person who would avoid expressing their opinion directly and with whom it is difficult to establish contact. It quickly becomes clear that there can hardly be any autochthonous Viennese in a city whose population consists of almost fifty percent people with a migrant background.

DIRECTOR'S BIOGRAPHY

Thomas Fürhapter, born in Vienna in 1971. He obtained a degree in psychology studies at the University of Salzburg, and one in the field of philosophy at the University of Vienna. He's been an author and director for fifteen years. He is known for *Michael Berger: A Hysteria* (2010), *The Third Option* (2017) and *Das Gelb ohne Zebra* (2005).

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Best Cinematography, Diagonale, Austria 2022 | VIKTOR DOK.deutsch, Munich International Documentary Festival 2022

U FOKUSU: AVI MOGRABI / IN FOCUS: AVI MOGRABI

dok. / doc.

**oko za oko****avenge but one of my two eyes**

REDITELJ / DIRECTOR: Avi Mograbi

ZEMLJA / COUNTRY: France, Israel

GODINA / YEAR: 2005.

TRAJANJE / RUNTIME: 100'

JEZIK / LANGUAGE: English, Arabic, Hebrew

ULOGE / CAST: Shredi Jabarin

PRODUKCIJA / PRODUCTION: Les Films d'Ici, Centre national du cinéma et de l'image animée (CNC), Israel Film Council

SINOPSIS

Dokumentarni film Avija Mograbija ima neprikosnoveno provokativnu temu. Tokom filma, Mograbi uporedo prikazuje snimke Palestinaca sramoćenih od strane izraelskih vojnika i snimke jevrejskih turista koji se zabavljaju pričama o istorijskim borbama svojih predaka za slobodu. Fokusirajući se na često prepričavane priče o Samsonu (koji je, nakon što je bio oslepljen i osramočen od strane Filistejaca, srušio ceo hram da bi potisnuo svoje neprijatelje) i Masadi (mestu gde je preko devet stotina Jevreja počinilo samoubistvo da bi izbeglo ropstvo pod Rimljanim), reditelj naglašava dvojilostopstvenih sunarodnika koji istovremeno slave ove antičke priče i osudu Palestine jer se ponašaju na sličan, agresivan način.

O REDITELJU

Avi Mograbi je rođen u Tel Avivu 1956. godine. On je filmski reditelj čiji filmovi, koji se po pravilu bave sukobom između Izraela i Palestine, istražuju kako nasilje utiče na pojedinca. Često se i sâm pojavljuje u svojim filmovima, progovarači iz pozicije reditelja, ali i zabrinutog građanina, pokušavajući da shvati ono o čemu svedoči. Studirao je umetnost i filozofiju, a od 1989. snimio je preko dvadeset filmova. Filmografija: *Izmedu ograda* (2016), *Jednom kad sam ušao u vrt* (2012), *Z32* (2008), *Oko za oko* (2005), *Avgust* (2002), *Srećan rodandan, gospodine Mograbi* (1999), *Kako sam naučio da ne brinem i zavoleo Arika Šarona* (1997), *Rekonstrukcija* (1994).

SYNOPSIS

Avi Mograbi's documentary has an unabashedly provocative thesis. Throughout the film, Mograbi juxtaposes footage of Palestinians being humiliated by Israeli guards with scenes of Jewish tourists being regaled by tales of their ancestors' historical struggles for freedom. Focusing on the oft-retold stories of Samson (who, after being blinded and humiliated by the Philistines, knocked an entire temple down to crush his oppressors) and Masada (the site where over nine hundred Jews committed suicide to resist becoming slaves of the conquering Romans), the director highlights the hypocrisy of his fellow countrymen for celebrating these ancient tales as they simultaneously condemn the Palestinians for acting out in a similarly violent manner.

DIRECTOR'S BIOGRAPHY

Avi Mograbi, born in 1956 in Tel Aviv, is a film director whose projects, regularly centered on the conflict between Israel and Palestine, examine how violence impacts the individual. Mograbi frequently appears in his films, taking the position of both director and concerned citizen in seeking to understand what he witnesses. He studied art and philosophy and has made more than twenty films since 1989. Filmography: *Between Fences* (2016), *Once I entered a garden* (2012), *Z32* (2008), *Avenge But One Of My Two Eyes* (2005), *August* (2002), *Happy Birthday Mr. Mograbi* (1999), *How I Learned to Overcome My Fear and Love Arik Sharon* (1997), *The Reconstruction* (1994).

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Best film, International Film Festival WATCH DOCS 2006 | Rotterdam International Film Festival 2006

U FOKUSU: AVI MOGRABI / IN FOCUS: AVI MOGRABI



između ograda between fences

REDITELJ / DIRECTOR: Avi Mograbi

ZEMLJA / COUNTRY: Israel, France

GODINA / YEAR: 2016.

TRAJANJE / RUNTIME: 85'

JEZIK / LANGUAGE: Hebrew, Tigrigna, Arabic

PRODUKCIJA / PRODUCTION: Les Films d'Ici, Vidéo-de-Poche

dok. / doc.

SINOPSIS

Avi Mograbi i Čen Alon odlaze da se sastanu sa afričkim tražiocima azila usred pustinje Negev, gde ih je smestila država Izrael. zajedno preispituju status izbeglica u Izraelu koristeći se tehnikama teatra potlačenih. Da li je njihova tragična priča drugačija od priče Mograbijeve bake koja je pobegla nacistima? Šta natera ljudе da ostave sve i krenu u nepoznato? Zašto Izrael, zemlja izbeglica, odbija da razmotri situaciju prognanih, bačenih u vrtlog rata, bedi i nasilja? Može li pozorište da sagradi mostove između ljudi? Može li pozorište da postane nosilac društvene promene?

O REDITELJU

Avi Mograbi je rođen u Tel Avivu 1956. godine. On je filmski reditelj čiji filmovi, koji se po pravilu bave sukobom između Izraela i Palestine, istražuju kako nasilje utiče na pojedinca. Često se i sam pojavljuje u svojim filmovima, progovarajući iz pozicije reditelja, ali i zabrinutog gradanina, pokušavajući da shvati ono o čemu svedoči. Studirao je umetnost i filozofiju, a od 1989. snimio je preko dvadeset filmova. Filmografija: *Izmedu ograda* (2016), *Jednom kad sam ušao u vrt* (2012), *Z32* (2008), *Oko za oko* (2005), *August* (2002), *Srećan rodandan, gospodine Mograbi* (1999), *Kako sam naučio da ne brinem i zavoleo Arika Šarona* (1997), *Rekonstrukcija* (1994).

SYNOPSIS

Avi Mograbi and Chen Alon go to meet African asylum-seekers in a camp in the middle of the Neguev desert where they are confined by the state of Israel. Together, they question the status of the refugees in Israel using 'Theater of the Oppressed' techniques. Is their tragic story any different from the one of Mograbi's grandmother who fled the Nazis? What leads people to leave everything behind and go towards the unknown? Why does Israel, land of the refugees, refuse to take into consideration the situation of the exiled, thrown onto the roads by war, misery and abuses? Could theater create a bridge between people? Can theater become a player in social change?

DIRECTOR'S BIOGRAPHY

Avi Mograbi, born in 1956 in Tel Aviv, is a film director whose projects, regularly centered on the conflict between Israel and Palestine, examine how violence impacts the individual. Mograbi frequently appears in his films, taking the position of both director and concerned citizen in seeking to understand what he witnesses. He studied art and philosophy and has made more than twenty films since 1989. Filmography: *Between Fences* (2016), *Once I entered a garden* (2012), *Z32* (2008), *Avenge But One Of My Two Eyes* (2005), *August* (2002), *Happy Birthday Mr. Mograbi* (1999), *How I Learned to Overcome My Fear and Love Arik Sharon* (1997), *The Reconstruction* (1994).

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Berlinale 2016 | Doclisboa 2016 | Silent Green 2016 | Festival des 3 Continents 2016

U FOKUSU: AVI MOGRABI / IN FOCUS: AVI MOGRABI

dok. / doc.



prve 54 godine: skraćeni priručnik za vojnu okupaciju the first 54 years: an abbreviated manual for military occupation

REDITELJ / DIRECTOR: Avi Mograbi

ZEMLJA / COUNTRY: Israel, France, Finland, Germany

GODINA / YEAR: 2021.

TRAJANJE / RUNTIME: 110'

JEZIK / LANGUAGE: Hebrew, English

ULOGE / CAST: Zvi Barel, Shomo Gazit, Avi Mograbi

PRODUKCIJA / PRODUCTION: Les Films d'Ici, Arte France, 24images, Citizen Jane Prods., Avi Mograbi, ma.ja.de.

SINOPSIS

Novi film velikog izraelskog dokumentariste Avija Mograbija svedočenje je izraelskih vojnika o okupaciji palestinskih teritorija na Zapadnoj obali i u Pojasu Gaze. Kritičari kažu da se kod reditelja jedva može nazreti hladan bes zbog teme kojom se bavi. Neprimetan je zato što Mograbi, koji i režira i ima ulogu naratora, vešto dopušta istorijskim činjenicama i desetinama intervjuva sa bivšim vojnicima da precizno rasvetle šta je poluvekovna okupacija Zapadne obale i Pojasa Gaza uradila obema stranama – i Palestincima, i Izraelcima. Naslov filma je ključ – Mograbi doslovno konstruiše ironični priručnik od istorijskih činjenica o tome kako okupirati tdu teritoriju na više od pet decenija.

O REDITELJU

Avi Mograbi je rođen u Tel Avivu 1956. godine. On je filmski reditelj čiji filmovi, koji se po pravilu bave sukobom između Izraela i Palestine, istražuju kako nasilje utiče na pojedinca. Često se i sam pojavljuje u svojim filmovima, progovaraajući iz pozicije reditelja, ali i zabrinutog građanina, pokušavajući da shvati ono o čemu svedoči. Studirao je umetnost i filozofiju, a od 1989. snimio je preko dvadeset filmova. Filmografija: *Izmedu ograda* (2016), *Jednom kad sam ušao u vrt* (2012), *Z32* (2008), *Oko za oko* (2005), *Avgust* (2002), *Srećan rodandan, gospodine Mograbi* (1999), *Kako sam naučio da ne brinem i zavoleo Arika Šarona* (1997), *Rekonstrukcija* (1994).

SYNOPSIS

The new film by the great Israeli documentary filmmaker Avi Mograbi is a testimony of Israeli soldiers about the occupation of the Palestinian territories in the West Bank and the Gaza Strip. Critics say that you can hardly see the cold anger due to the topic it is dealing with. It is inconspicuous because Mograbi, who directs and acts as a narrator, uses a clever way to allow historical facts and dozens of interviews with ex-soldiers to shed light on exactly what the half-century occupation of the West Bank and Gaza Strip has done to both Palestinians and Israelis. The title of the film is the key – Mograbi literally constructs an ironic manual from historical facts on how to occupy someone else's territory for more than five decades.

DIRECTOR'S BIOGRAPHY

Avi Mograbi, born in 1956 in Tel Aviv, is a film director whose projects, regularly centered on the conflict between Israel and Palestine, examine how violence impacts the individual. Mograbi frequently appears in his films, taking the position of both director and concerned citizen in seeking to understand what he witnesses. He studied art and philosophy and has made more than twenty films since 1989. Filmography: *Between Fences* (2016), *Once I entered a garden* (2012), *Z32* (2008), *Avenge But One Of My Two Eyes* (2005), *August* (2002), *Happy Birthday Mr. Mograbi* (1999), *How I Learned to Overcome My Fear and Love Arik Sharon* (1997), *The Reconstruction* (1994).

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Visions du Réel 2021 | Berlin International Film Festival 2021 | CPH:DOX 2021 | IDFA Forum 2020

MONIKA VITI TRIBJUT / MONICA VITTI TRIBUTE

igr. / fic.



avantura the adventure

REDITELJ / DIRECTOR: Michelangelo Antonioni

ZEMLJA / COUNTRY: Italy, France

GODINA / YEAR: 1960.

TRAJANJE / RUNTIME: 144'

JEZIK / LANGUAGE: Italian, English, Greek

ULOGE / CAST: Gabriele Ferzetti, Monica Vitti, Lea Massari

PRODUKCIJA / PRODUCTION: Cino del Duca, Produzioni Cinematografiche Europee (P.C.E.),
Société Cinématographique Lyre**SINOPSIS**

Ana je bogata Italijanka nesigurna u svoja osećanja prema svom ljubavniku, Sandru. Na putovanju jahtom, uz obalu Sicilije, grupa dobrostojecih prijatelja – uključujući i njenu najbolju prijateljicu, Klaudiju – posećuje narušeno vulkansko ostrvo. Kada se vremenske prilike promene, odlaze. Međutim, Ana je nestala. Klaudija i Sandro, zajedno sa još jednim prijateljem, ostaju preko noći na ostrvu pokušavajući da pronadu Anu. Sledеćeg jutra, obalska straža se priključuje potrazi, ali ni oni je ne pronalaze. Sandro i Klaudija odlučuju da traže Anu širom Italije i usput se zaljubljuju.

O REDITELJU

Mikelangelo Antonioniju (1912–2007) pripisuje se definisanje modernog umetničkog filma. Kao najveći doprinos njegovog filmskog sveta najčešće se navode upečatljivi opisi jedinstvene vrste posleratne mlakslosti koja je bila svepristuna u preobraženom životu i navikama italijanske srednje i više klase. Otkrivanjem dubokih tehnoloških, političkih i psiholoških promena u svetu rada u Italiji po završetku Drugog svetskog rata, odlučio je da istraži ambiguitete iznenada otudenog i dislociranog društva. Njegova najpoznatija dela su *Avantura* (1960), *Uvećanje* (1966), *Profesija: reporter* (1975) i *Prijateljice* (1955).

SYNOPSIS

Anna is a wealthy Italian woman unsure of her feelings for her lover, Sandro. While on a yacht trip up the Sicily coast with some other upper-class friends including her best friend, Claudia, the group visits a deserted volcanic island. When the weather changes, they leave the island. However, Anna has vanished. Claudia, Sandro and another friend stay on the island during the night trying to find Anna. The next morning, the coast guard joins the search, but they do not find her either. Sandro and Claudia set out to search for Anna throughout Italy, and wind up falling in love along the way.

DIRECTOR'S BIOGRAPHY

Michelangelo Antonioni (1912–2007) is credited with defining the modern art film. Among the most-cited contributions of his cinema are their striking descriptions of that unique strain of post-boom ennui everywhere apparent in the transformed life and habits of the Italian middle and upper classes. Detecting profound technological, political and psychological shifts in labor in post-WWII Italy, he set out to explore the ambiguities of a suddenly alienated and dislocated country. He is best known for *L'Avventura* (1960), *Blow-Up* (1966), *The Passenger* (1975) and *Le Amiche* (1955).

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Best Actress, Golden Goblets, Italy 1961 | Sutherland Trophy, British Film Institute Awards 1960 | Jury Prize, Cannes Film Festival 1960 | Special Mention, Thessaloniki Film Festival 1961 | Special Jury Award, Golden Globes, Italy 1961

MONIKA VITI TRIBJUT / MONICA VITTI TRIBUTE

igr. / fic.



crvena pustinja red desert

REDITELJ / DIRECTOR: Michelangelo Antonioni

ZEMLJA / COUNTRY: Italy, France

GODINA / YEAR: 1964.

TRAJANJE / RUNTIME: 117'

JEZIK / LANGUAGE: Italian, Turkish

ULOGE / CAST: Monica Vitti, Richard Harris, Carlo Chionetti

PRODUKCIJA / PRODUCTION: Film Duemila, Federiz, Francoriz Production

SINOPSIS

Film koji izaziva najviše stahopoštovanja i najmisteriozne delo Mikelandela Antonionija, jeste njegov prvi film u boji iz 1964. godine. Svojstva modernosti – teška industrija, atomska energija, naftni otpad, kao i rana zrelost malog dečaka – prete da razore psihu supruge inženjera u italijanskoj luci Ravena. Đulijana (Monika Viti) nije povratila svoju pribranost ni nakon mesec dana provedenih u bolnici zbog pokušaja samoubistva; suština njenog problema je metafizička, i čini se da je samo šef njenog supruga (Richard Harris) razume. Film prikazuje Đulijanin slom kao kruz savesti i identiteta. Metalik reka, žuti otrovni gas i narandžasti plamenovi koji kuljavaju iz dimnjaka i gole pustare pravi su glavni likovi filma, koji povlače konce živih lutaka koje od njih zavise.

O REDITELJU

Mikelandelu Antonioniju (1912–2017) pripisuje se definisanje modernog umetničkog filma. Kao najveći doprinos njegovog filmskog sveta najčešće se navode upečatljivi opisi jedinstvene vrste posleratne mlaklastosti koja je bila svepristupa u preobraženom životu i navikama italijanske srednje i više klase. Otkrivanjem dubokih tehnoloških, političkih i psiholoških promena u svetu rada u Italiji po završetku Drugog svetskog rata, odlučio je da istraži ambiguitete iznenada otudenog i dislociranog društva. Njegova najpoznatija dela su *Avantura* (1960), *Uvećanje* (1966), *Profesija: reporter* (1975) i *Prijateljice* (1955).

SYNOPSIS

Michelangelo Antonioni's first film in color, from 1964, is his most mysterious and awe-inspiring work. The accoutrements of modernity – heavy industry, atomic energy, petroleum waste, and a little boy's scientific precocity – converge to shatter the psyche of an engineer's wife in the Italian port of Ravenna. Giuliana (Monica Vitti) hasn't regained her composure after a month-long hospital stay following a suicide attempt, but the essence of her problem is metaphysical, and only her husband's boss (Richard Harris) seems to understand. The film portrays Giuliana's breakdown as a crisis of conscience and identity. The metallic river, the yellow poison gas and orange flames that spout from smokestacks, and the fields of debris are the film's true main characters, pulling the strings of the human puppets who depend on them.

DIRECTOR'S BIOGRAPHY

Michelangelo Antonioni (1912–2007) is credited with defining the modern art film. Among the most-cited contributions of his cinema are their striking descriptions of that unique strain of post-boom ennui everywhere apparent in the transformed life and habits of the Italian middle and upper classes. Detecting profound technological, political and psychological shifts in labor in post-WWII Italy, he set out to explore the ambiguities of a suddenly alienated and dislocated country. He is best known for *L'Avventura* (1960), *Blow-Up* (1966), *The Passenger* (1975) and *Le Amiche* (1955).

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Golden Lion; FIPRESCI Prize; New Cinema Award, Venice Film Festival 1964 | Best Actress; Golden Cup, Golden Goblets, Italy 1965 | Best Foreign Film, Kansas City Film Critics Circle Awards 1967 | Italian National Syndicate of Film Journalists 1965 | Cahiers du Cinéma 1964

MONIKA VITI TRIBJUT / MONICA VITTI TRIBUTE

noć the night

REDITELJ / DIRECTOR: Michelangelo Antonioni

ZEMLJA / COUNTRY: Italy, France

GODINA / YEAR: 1961.

TRAJANJE / RUNTIME: 122'

JEZIK / LANGUAGE: Italian, English, French

ULOGE / CAST: Jeanne Moreau, Marcello Mastroianni, Monica Vitti

PRODUKCIJA / PRODUCTION: Nepi Film, Sofitedip, Silver Films

igr. / fic.

SINOPSIS

„Kad god pokušam da komuniciram, ljubav nestaje.“ Na ovaj način se mlada Valentina poverava sredovečnom Đovaniju tokom večere – i tih sedam reči (možda čak samo poslednje dve) služe da sažmu Noć, drugi deo Antonioniove takozvane „trilogije nesaopštivosti“, obrubljen filmovima *Avantura* i *Pomračenje*.

Film prikazuje kruz bračnog para, odražavajući modernističke strepnje u vreme smrti i zaborava. Obuhvatajući dan i noć u životu intelektualca i piscu Đovaniju i njegove žene Lidije, počinje njihovom posetom prijatelju koji je na samrti u klinici. Kako popodne prerasta u veče, njih dvoje se ponovo sastaju i odlaze u noćni klub, gde je Đovanovi previše zauzet posmatranjem burleske tačke kako bi obratio pažnju na Lidijine pokušaje da uspostavi komunikaciju. Kako zora sviče, zatičemo bračni par nekako i dalje skupa, dok pokušavaju da reše svoje teškoće.

O REDITELJU

Mikelangelo Antonioni (1912–2017) pripisuje se definisanje modernog umetničkog filma. Kao najveći doprinos njegovog filmskog sveta najčešće se navode upečatljivi opisi jedinstvene vrste posleratne mlakslosti koja je bila svepristuna u preobraženom životu i navikama italijanske srednje i više klase. Otkrivanjem dubokih tehnoloških, političkih i psiholoških promena u svetu rada u Italiji po završetku Drugog svetskog rata, odlučio je da istraži ambiguitete iznenada otudenog i dislociranog društva. Njegova najpoznatija dela su *Avantura* (1960), *Uvećanje* (1966), *Profesija: reporter* (1975) i *Prijateljice* (1955).

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Golden Berlin Bear, Berlin International Film Festival 1961 | Best Director, David di Donatello Awards 1961
Best Director; Best Supporting Actress, Italian National Syndicate of Film Journalists 1962 | Jussi Awards 1962 | Cahiers du Cinéma 1961

SYNOPSIS

“Whenever I try to communicate, love disappears.” So confides young Valentina to middle-aged Giovanni at a soirée – and those seven words (even, arguably, just the last two) serve to summarise *The Night*, the second in Antonioni’s so-called “incommunicability trilogy”, bracketed by *The Adventure* and *The Eclipse*.

The film depicts a married couple’s crisis that reflects the anxieties of modernism in an age of death and oblivion. Spanning a day and night in the life of intellectual writer Giovanni and his wife Lidia, it begins with them visiting a dying friend at a clinic. As afternoon turns to evening, the two reunite and go to a night club where Giovanni is too diverted by the burlesque act to pay any attention to Lidia’s attempts to communicate. As dawn breaks, we find the married couple somehow still together, trying to work out their difficulties.

DIRECTOR’S BIOGRAPHY

Michelangelo Antonioni (1912–2007) is credited with defining the modern art film. Among the most-cited contributions of his cinema are their striking descriptions of that unique strain of post-boom ennui everywhere apparent in the transformed life and habits of the Italian middle and upper classes. Detecting profound technological, political and psychological shifts in labor in post-WWII Italy, he set out to explore the ambiguities of a suddenly alienated and dislocated country. He is best known for *L’Avventura* (1960), *Blow-Up* (1966), *The Passenger* (1975) and *Le Amiche* (1955).

MONIKA VITI TRIBJUT / MONICA VITTI TRIBUTE

pomračenje the eclipse

REDITELJ / DIRECTOR: Michelangelo Antonioni

ZEMLJA / COUNTRY: Italy, France

GODINA / YEAR: 1962.

TRAJANJE / RUNTIME: 126'

JEZIK / LANGUAGE: Italian, English

ULOGE / CAST: Monica Vitti, Alain Delon, Francisco Rabal

PRODUKCIJA / PRODUCTION: Cineriz, Interopa Film, Paris Film

igr. / fic.

SINOPSIS

Zaključno poglavlje trilogije Mikelandela Antonionija je romantična drama i priča o zatočenim osećanjima, koja prati ljubavni život lepe književne prevoditeljke Vitorije, koja živi u Rimu. Nakon raskida sa svojim dečkom, piscem Rikardom, oslobođena od neugodne i beznačajne veze, ubrzo pada na šarm egocentričnog Pjera, koji se bavi berzanskim poslovima, i upušta se u još jednu nesrećnu ljubavnu aferu. Iako Vitorija i Pjero započinju vezu, stvari nisu jednostavne. Naspram pozadine gotovo napuštenog grada, dvoje ljubavnika najposle će se suočiti sa gorkom, nepodnošljivom realnošću: njihova posvećenost biva testirana tokom eklipse, pokazujući nam kako je, ponekad, ljudska povezanost jednostavno nemoguća.

O REDITELJU

Mikelandelu Antonioniju (1912–2007) pripisuje se definisanje modernog umetničkog filma. Kao najveći doprinos njegovog filmskog sveta najčešće se navode upečatljivi opisi jedinstvene vrste posleratne mlakslosti koja je bila svepristuna u preobraženom životu i navikama italijanskih srednjeg i više klase. Otkrivanjem dubokih tehnoloških, političkih i psiholoških promena u svetu rada u Italiji po završetku Drugog svetskog rata, odlučio je da istraži ambiguitete iznenada otudenog i dislociranog društva. Njegova najpoznatija dela su *Avantura* (1960), *Uvećanje* (1966), *Profesija: reporter* (1975) i *Prijateljice* (1955).

SYNOPSIS

The concluding chapter of Michelangelo Antonioni's trilogy is a romantic drama and a "story of imprisoned sentiments" that follows the love life of Vittoria, a beautiful literary translator living in Rome. After splitting from her writer boyfriend, Riccardo, free from an uncomfortable and meaningless relationship, she soon finds herself falling for the charms of self-absorbed young stockbroker Piero, only to drift into yet another ill-fated romantic affair. Though Vittoria and Piero begin a relationship, it is not one without difficulties. Against the backdrop of a nearly-deserted city, the two lovers will eventually face a bitter, unbearable reality: their commitment to one another is tested during an eclipse showing us how, sometimes, human connection is simply impossible.

DIRECTOR'S BIOGRAPHY

Michelangelo Antonioni (1912–2007) is credited with defining the modern art film. Among the most-cited contributions of his cinema are their striking descriptions of that unique strain of post-boom ennui everywhere apparent in the transformed life and habits of the Italian middle and upper classes. Detecting profound technological, political and psychological shifts in labor in post-WWII Italy, he set out to explore the ambiguities of a suddenly alienated and dislocated country. He is best known for *L'Avventura* (1960), *Blow-Up* (1966), *The Passenger* (1975) and *Le Amiche* (1955).

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Jury Special Prize, Cannes Film Festival 1962 | Faro Island Film Festival 1962 | Italian National Syndicate of Film Journalists 1963

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igr. / fic.



telo hristovo corpus christi

REDITELJ / DIRECTOR: Jan Komasa

ZEMLJA / COUNTRY: Poland, France

GODINA / YEAR: 2019.

TRAJANJE / RUNTIME: 115'

JEZIK / LANGUAGE: Polish

ULOGE / CAST: Bartosz Bielenia, Aleksandra Konieczna, Eliza Rycembe

PRODUKCIJA / PRODUCTION: Aurum Film, Canal+ Polska, WFS Walter Film Studio

SINOPSIS

Telo Hristovo je poljski kandidat za Oskara za najbolji strani film i dobitnik preko 30 nagrada na festivalima širom sveta, uzbudljiv i provokativan film u kome, rečima kritike, celu priču iznosi glavni junak, mlađi Daniel. Ovo je priča o dvadesetogodišnjaku koji doživljava duhovnu transformaciju u pritvoru za mlade. Zločin koji je počinio sprečava ga da pristupi formalnom izučavanju hrišćanstva. Međutim, Daniel ne odustaje od svog sna i odlazi u mali grad da oproba sreću u onome što zaista voli. *Telo Hristovo* je u osnovi emotivna priča zasnovana na istinitom dogadaju koja je ujedno i inteligentan, često i ironičan odgovor na poziciju crkve i religije u savremenom evropskom društvu.

O REDITELJU

Jan Komasa (1981) je poznati i cenjeni poljski reditelj mlade generacije, dobitnik brojnih filmskih nagrada, uključujući i nagrade na prestižnom filmskom festivalu u Kanu. Najpoznatiji je po režiji filmova *Suicide Room* (2011), *Warsaw 44* (2014) i *Corpus Christi* (2019), koji je nominovan za najbolji međunarodni dugometražni film na 92. dodeli Oskara. Njegovi prethodni radovi su premijerno prikazani i osvojili nagrade na Trajbeka festivalu, Berlinskom filmskom festivalu, Kanu i Veneciji.

SYNOPSIS

The Polish candidate for the Oscar for the best foreign film and the winner of over 30 awards at festivals around the world, *Corpus Christi* is an exciting and provocative film, in which, as critics say, the whole story is presented by the main character, young Daniel. This is the story of a twenty-year-old who undergoes a spiritual transformation in a youth detention center. The crime he committed prevents him from taking up the formal study of Christianity. However, Daniel does not give up on his dream and goes to a small town to try his luck in what he really loves. *Corpus Christi* is basically an emotional story based on a true event, and also an intelligent, often ironic response to the position of the church and religion in contemporary European society.

DIRECTOR'S BIOGRAPHY

Jan Komasa (1981) is a well-known and respected Polish director of the young generation, winner of numerous film awards, including awards at the prestigious Cannes Film Festival. He is best known for directing *Suicide Room* (2011), *Warsaw 44* (2014), and *Corpus Christi* (2019), which was nominated for the Best International Feature Film at the 92nd Academy Awards. His previous works premiered and won awards at Tribeca Film Festival, Berlin Film Festival, Cannes, and Venice.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Academy Awards, USA 2020 | Best Film, Venice Film Festival 2019 | Best Actor, Chicago International Film Festival 2019 | Best Feature Film; Best Director, Polish Film Festival 2019

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igr. / fic.



čovek koji je prodao svoju kožu the man who sold his skin

REDITELJKA / DIRECTOR: Kaouther Ben Hania

ZEMLJA / COUNTRY: Tunisia, France, Belgium, Germany, Sweden, Qatar, Cyprus

GODINA / YEAR: 2020.

TRAJANJE / RUNTIME: 104'

JEZIK / LANGUAGE: Arabic, English, French, Flemish

ULOGE / CAST: Yahya Mahayni, Dea Liane, Koen De Bouw

PRODUKCIJA / PRODUCTION: Tanit Films, Cinétéléfilms, Twenty Twenty Vision Filmproduktion GmbH

SINOPSIS

U filmu u kome jednu od glavnih uloga igra Monika Beluči, priča prati mladog, emotivnog i povremeno impulsivnog Sirjica Samu, koji je napustio svoju zemlju i otišao u Liban bežeći od rata.

Da bi mogao da oputuje u Evropu i započne život s devojkom koju neizmerno voli, prihvata da bude model mlađom i blaziranom umetniku kome dozvoljava da mu istetovira cela leđa.

Pretvorivši svoje telo u prestižni umetnički komad, Sam će shvatiti da ga je njegova odluka odvela do svega osim do slobode. Rečima mlade rediteljke, Tunisanke Ben Hanije, ovaj film je susret dva sveta koji se prožimaju, a upravljeni su potpuno različitim kodovima. Sa jedne strane je svet elite u kom je sloboda ključni pojam, a na drugoj je svet preživljavanja koji zavisi od trenutnih događaja i u kojem nema mnogo slobode izbora.

O REDITELJKI

Kauter Ben Hanija je rođena u Tunisu, a radi kao rediteljka i scenaristkinja u Parizu. Režirala je nekoliko kratkih filmova. Njen dokumentarac *Imami idu u školu* premijerno je prikazan na Medunarodnom festivalu dokumentarnih filmova 2010. godine, i uvršten je u programe mnogih drugih prestižnih festivala. Njen drugiigrani film, *Lepota i psi*, izabran je za Kanski festival 2017. godine. Godine 2021, njenigrani film *Čovek koji je prodao svoju kožu* postao je prvi tuniski film nominovan za Oskara.

SYNOPSIS

The film starring Monica Bellucci follows a young, emotional and sometimes impulsive Syrian, Sam, who has left his country and gone to Lebanon fleeing from war.

To be able to travel to Europe and start a life with a girl he adores, he accepts to model for a young and blasé artist who tattoos his entire back. Turning his body into a prestigious work of art will make Sam realize that his decision has brought him anything but freedom. In the words of the young Tunisian director, Ben Hania, this film is an encounter of two entwined worlds, governed by entirely different codes. On the one hand stands the elite world where freedom is key, on the other is the world of survival which depends on the events of the moment, with little freedom of choice.

DIRECTOR'S BIOGRAPHY

Kaouther Ben Hanija was born in Tunisia. She is a director and a scriptwriter based in Paris. She directed several short films. Her documentary film *Imams Go to School* premiered at IDFA 2010 and was selected for many prestigious festivals. Her second feature film, *Beauty and The Dogs* was selected into Cannes 2017. In 2021, her feature film, *The Man Who Sold His Skin* was the first-ever Tunisian film to be nominated for an Oscar.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Best Screenplay, Stockholm Film Festival 2020 | Best Screenplay, THE CRITICS AWARDS FOR ARAB FILMS 2021 | Best Actor, Venice Film Festival 2020 | Academy Awards, USA 2021

KINOKAUCH PREDSTAVLJA / KINOKAUCH PRESENTS

dok. / doc.



gorbačov.raj gorbachev.heaven

REDITELJ / DIRECTOR: Vitaliy Manskiy

ZEMLJA / COUNTRY: Latvia, Czech Republic

GODINA / YEAR: 2020.

TRAJANJE / RUNTIME: 100'

JEZIK / LANGUAGE: Russian

ULOGE / CAST: Mikhail Gorbachev, Chulpan Khamatova, Evgeniy Mironov

PRODUKCIJA / PRODUCTION: Vertov SIA, Hypermarket Film, ARTE

SINOPSIS

Gorbačov.Raj je dokumentarni film o promenama koje su odjeknule u celom svetu, a bile su delo jednog čoveka. Ovaj film rezimira život pojedinca koji je promenio svet u dvadesetom veku. Bio je idejni tvorac Glasnosti i Perestrojke, dve politike koje su gradanima Sovjetskog Saveza dale šansu da budu slobodni. Srušio je Berlinski zid. Ali u isto vreme, pod njegovom vlašću, nuklearno postrojenje Černobilj je eksplodiralo, a to uništenje je bilo zataškano. Gradani koji su tražili nezavisnost u baltičkim zemljama su ubijeni. Vojnici su lopatama na brutalan način potisnuli protestante u Tbilisiju. Sovjetski tenkovi pregazili su mirne demonstrante u Bakuu. Sovjetsko carstvo se srušilo pod njim, a sopstveni narod ga je osudio. Sa ovakvim teretom prošlosti, ovaj usamljeni starac živi poslednje dane života u praznoj kući u predgradu blizu Moskve.

O REDITELJU

Vitalij Manski rođen je 1963. godine u Lavovu. Upisao je Sveruski državni institut za kinematografiju 1982. godine. Njegovo prvo delo u svetu kinematografije se pojavilo 1989. godine i otad je snimio više od 30 filmova i učešće vodio na više od 400 internacionalnih filmskih festivala. Nagrada je više od 50 puta u Rusiji i inostranstvu. Manski trenutno radi na projektu koji za cilj ima arhiviranje privatnih, amaterskih snimaka iz vremena bivšeg Sovjetskog Saveza od tridesetih, pa sve do devedesetih godina prošlog veka.

SYNOPSIS

Gorbachev.Heaven is a documentary film about changes that reverberated throughout the world wrought by one man. A film summing-up the life of a man who changed the world in the 20th century. He was the architect of Glasnost and Perestroika, policies that gave the citizens of the Soviet Union a chance to be free. He tore down the Berlin Wall. But at the same time, under his rule, the Chernobyl nuclear facility exploded and its destruction was concealed. Citizens demanding independence in the Baltic states died. Soldiers wielding shovels brutally suppressed protesters in Tbilisi. And Soviet tanks killed peaceful demonstrators in Baku. The Soviet empire collapsed under him – and he is condemned by his own people. With this burden of the past, this lonely old man is living the last days of his life in an empty house in the suburbs near Moscow.

DIRECTOR'S BIOGRAPHY

Vitaliy Mansky was born in 1963 in Lvov. In the year 1982 he entered the All-Russian State Institute of Cinematography (VGIK). His first work in the world of cinematography appeared in 1989, and since that time he has shot more than 30 films, presented at more than 400 international film festivals. He was awarded with more than 50 awards and prizes in Russia and abroad. Mansky has been working on a project that aims at archivation of amateur private video files that were shot in the times of the former USSR from 1930s until 1990s.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

IDFA Award for Best Directing, Amsterdam International Documentary Film Festival 2020 | Asia Pacific Screen Awards 2021 | Latvian National Film Festival 2021 | Millennium Docs Against Gravity 2021 | Russian Guild of Film Critics 2022

KINOKAUCH PREDSTAVLJA / KINOKAUCH PRESENTS

dok. / doc.



zemlja meda honey land

REDITELJI / DIRECTORS: Tamara Kotevska, Ljubomir Stefanov

ZEMLJA / COUNTRY: North Macedonia

GODINA / YEAR: 2019.

TRAJANJE / RUNTIME: 89'

JEZIK / LANGUAGE: Serbian, Croatian, Turkish, Macedonian, Bosnian

ULOGE / CAST: Hatidze Muratova, Nazife Muratova, Hussein Sam

PRODUKCIJA / PRODUCTION: Apolo Media, Cinereach, Macedonian Film Agency

SINOPSIS

Poslednja pčelarka u Evropi mora da sačuva svoje pčele i vrati prirodnu ravnotežu u Zemlju meda. Uvodni kadrovi filma su tako rustično raskošni da se na trenutak zapitate da li je zaista reč o dokumentaru. Elegantno obućena u živopisnu bluzu i sa smaragdnom maramom na glavi, Hatidže Muratova gazi krševitim, ali spektakularnim balkanskim predelom na svom putu ka koloniji pčela koju uzgaja. Živi sa svojom bolesnom majkom Nazife u maloj kolibi bez struje u nenaseljenim planinama Severne Makedonije ne poznavajući drugačiji život, i svakako češće vidi pčele nego ljudе, sve dok porodica pčelara nomada ne uđe na njenu teritoriju i tako ugrozi ono od čega živi.

O REDITELJIMA

Tamara Kotevska je rođena 1993. godine u Prilepu u Makedoniji. Rediteljka je i scenaristkinja poznata po filmovima *Zemlja meda*, *Games* i *Man vs Flock*. Ljubomir Stefanov je rođen 1975. u Makedoniji. *Zemlja meda* je drugi film na kome rade zajedno. Pre toga Stefanov je proveo skoro dvadeset godina snimajući filmove sa ekološkim temama. Film *Zemlja meda* nominovan je za najbolji dokumentarac i najbolji strani dugometražni film na 92. dodeli Oskara – čime se upisao u istoriju svetske kinematografije kao prvo ostvarenje koje je dobilo ove dve nominacije.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Cinematography Award; Grand Jury Prize for World Cinema – Documentary; World Cinema Documentary | Special Jury Award for Impact and Change, Sundance Film Festival 2019 | Academy Awards, USA 2020 Hong Kong International Film Festival 2019 | Best Documentary, International Online Cinema Awards INOCA 2020 | Bydgoszcz ART.DOC Award; Grand Prix Bank Millenium Award; Best Documentary, Millennium Docs Against Gravity 2019

SYNOPSIS

The last female beekeeper in Europe must save her bees and return the natural balance in Honeyland. The beginning shots of the movie are so rustic and lavish that for a moment you have to wonder if this really is a documentary. Elegantly dressed in a lively blouse with an emerald-coloured shawl around her head, Hatidze Muratova walks the rocky yet spectacular Balkan region on her way to her colony of bees. She lives with her ailing mother Nazife in a little cottage without electricity in the uninhabited mountains of North Macedonia not knowing of any other life and seeing bees more often than people – that is, until a family of nomadic beekeepers invades her territory and threatens her livelihood.

DIRECTORS' BIOGRAPHIES

Tamara Kotevska was born in 1993 in Prilep, Macedonia. She is a director and screenwriter known for movies *Honeyland*, *Games* and *Man vs Flock*. Ljubomir Stefanov was born in 1975 in Macedonia. *Honeyland* is the second film on which they collaborated. Before *Honeyland*, Stefanov has spent almost twenty years making films with ecological themes.

Honeyland was nominated for Best Documentary and Best Foreign Language Film at the 92nd Oscars – for that it entered the history books of world cinematography as the first film that got those two nominations.

KINOKAUCH PREDSTAVLJA / KINOKAUCH PRESENTS

igr. / fic.



ivan ivan

REDITELJ / DIRECTOR: Janez Burger

ZEMLJA / COUNTRY: Slovenia, Croatia

GODINA / YEAR: 2017.

TRAJANJE / RUNTIME: 91'

JEZIK / LANGUAGE: Slovenian, Italian

ULOGE / CAST: Marusa Majer, Matjaz Tribuson, Natasa Barbara Gracner

PRODUKCIJA / PRODUCTION: Staragara, RTV Slovenija, Propeler Film

SINOPSIS

Nakon što mlada Mara rodila Ivana, pokreće se lanac neočekivanih i napetih dogadaja. Nestao je Ivanov otac Rok, oženjeni biznismen kojeg Mara opsvesivo voli. Kada sazna da je Rok optužen za zločin u oblasti privrednog kriminala, brutalno je pretuklu prijatelji njegove žene. Mara i Rok uspevaju da se nadu jedno uz drugo, ali primorana da bira između svog ljubavnika i deteta, Mara se zatiče u nemogućoj situaciji. Na pozornici iskvarenog sveta odigrava se gruba i uzbudljiva drama o dilemi i pogrešnim izborima.

O REDITELJU

Janez Burger (1965, Slovenija) diplomirao je filmsku i TV režiju na praškoj FAMU. Svetska premijera njegovog prvog igranog filma *Idle Running* održana je na Međunarodnom filmskom festivalu u Karlovim Varima 1999. Burger je 2002. snimio svoj drugi film, *Ruins*, koji je svetsku premijeru imao na Međunarodnom filmskom festivalu u Roterdamu 2005. godine. Njegov treći dugometražni film, *Silent Sonata*, film bez dijaloga, imao je svetsku premijeru na Međunarodnom filmskom festivalu u Roterdamu 2011. godine.

SYNOPSIS

After young Mara gives birth to Ivan, a chain of unexpected and nerve wrecking events begins. Ivan's father Rok, a married businessman whom Mara obsessively loves, is missing. When she finds out that Rok is accused of a white-collar crime, she gets brutally beaten by his wife's cronies. Mara and Rok manage to get together, but Mara finds herself in an impossible situation when she has to choose between her lover and her child. On the background of a corrupted world, a rough and thrilling drama about the dilemma of taking the wrong choices.

DIRECTOR'S BIOGRAPHY

Janez Burger (1965, Slovenia) graduated from film and TV direction at Prague (FAMU). The world premiere of his first feature film *Idle Running* took place at the Karlovy Vary International Film Festival in 1999. In 2002, Burger shot his second film *Ruins*, which had its world premiere on the International Film Festival Rotterdam in 2005. In 2009 he shot his third feature film *Silent Sonata*, a film without dialogue. The film had its world premiere at the International Film Festival Rotterdam in 2011.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Best Feature Film; Best Actress; Best Screenplay, Slovene Film Festival 2017 | Best Actress; Special Mention – Feature Film, Avanca Film Festival 2018 | Best Feature Film, LET'S CEE Film Festival 2018 | Pula Film Festival 2018

KINOKAUCH PREDSTAVLJA / KINOKAUCH PRESENTS

igr. / fic.



jagnje lamb

REDITELJ / DIRECTOR: Valdimar Jóhannsson

ZEMLJA / COUNTRY: Iceland, Sweden, Poland

GODINA / YEAR: 2021.

TRAJANJE / RUNTIME: 106'

JEZIK / LANGUAGE: Icelandic

ULOGE / CAST: Noomi Rapace, Hilmir Snær Guðnason, Björn Hlynur Haraldsson

PRODUKCIJA / PRODUCTION: lack Spark Film & TV, Chimney Poland, Chimney Sweden

SINOPSIS

Nomi Rapas, proslavljenja kao Lisbeth Salander u trilogiji *Milenijum*, ovog puta se na filmskom platnu pojavljuje kao farmerka koja, zajedno sa suprugom, uzgaja stado ovaca na prelepoj, ali udaljenoj farmi na Islandu. Žive u idiličnom ambijentu koji im sve pruža; njihov jedini problem je što nemaju decu. Ali i to se menja kada jednog dana na svojoj farmi otkriju novorođenče koje se tu pojavilo misteriozno i iznenada. Odlučuju da ga zadrže i odgajaju kao svoje dete. Ovaj neočekivani obrt u njihovim životima donosi im mnogo radosti koja će transformisati njihove živote na najneočekivaniji i superuzbudljiv način.

Zanimljivost sa snimanja ovog filma jeste da je Nomi Rapas prvi put na filmu govorila islandski jezik, koji je naučila kao mala dok je s majkom živela u toj ostrvskoj državi.

O REDITELJU

Valdimar Johanson rođen je 1978. godine na severu Islanda. Već dvadeset godina je aktivan u islandskoj filmskoj industriji. *Jagnje* je Valdimarov prvi dugometražni film. Pre toga, režirao je kratke filmove, od kojih su neki bili nagradivani i distribuirani u značajan broj država. Od 2013. do 2015. bio je uključen u PhD program na Filmskoj akademiji Bele Tara u Sarajevu, u BiH. Njegovi mentoru su, između ostalih, Tilda Swinton, Gas Van Sant, Karlos Reygadas. Valdimar živi u Rejkjaviku sa suprugom i čerkama.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Un Certain Regard – Prize of Originality, Cannes Film Festival 2021 | Best film, Trieste Science+Fiction Festival 2021 | Best Film; Director of the Year, Edda Awards, Iceland 2022 | Best Motion Picture, Sitges - Catalonia International Film Festival 2021 | Special Jury Mention – Feature Film, Strasbourg European Fantastic Film Festival 2021 | Zurich Film Festival 2021

SYNOPSIS

This time on the big screen, Noomi Rapace, best known as Lisbeth Salander in the *Millennium* trilogy, plays a farmer who along with her husband raises a heard of sheep on a beautiful but remote farm in Iceland. They are living in an idyllic atmosphere in which they have everything except for children of their own. But that also changes when, one day, on their farm they discover a newborn who has mysteriously and suddenly appeared. They decide to keep it and raise it as their child. This surprising change brings them immense joy that will transform their lives in the most unexpected and exciting ways.

An interesting fact from filming is that Noomi Rapace speaks Icelandic for the first time in a movie, a language she had learnt as a young girl while living with her mother in this island country.

DIRECTOR'S BIOGRAPHY

Valdimar Jóhannsson was born in 1978 in the north of Iceland. He has been active in the Icelandic film industry for two decades. *Lamb* is Valdimar's first feature film. He has previously directed short films, some of them award winning and widely distributed. From 2013–2015 he was in the PhD program at Béla Tarr's Filmfactory in Sarajevo, Bosnia-Herzegovina. His mentors there included Tilda Swinton, Gus Van Sant, Carlos Reygadas, among others. Valdimar lives in Reykjavík with his wife and daughters.

KINOKAUCH PREDSTAVLJA / KINOKAUCH PRESENTS

igr. / fic.



lucu luzzu

REDITELJ / DIRECTOR: Alex Camilleri

ZEMLJA / COUNTRY: Malta, United States

GODINA / YEAR: 2021.

TRAJANJE / RUNTIME: 94'

JEZIK / LANGUAGE: Maltese, English

ULOGE / CAST: Jesmark Scicluna, Marlene Schranz, David Scicluna

PRODUKCIJA / PRODUCTION: Luzzu, Maborosi Films, Noruz Films

SINOPSIS

Ovo je priča o tradiciji u tranziciji. Jesmark, rođen u porodici ribara, svakodnevno izlazi da plovi na svom brodiću po imenu Lucu, koji daje ime ovoj priči, i star je koliko i tradicija ribarenja Jesmarkove porodice. Lucu čuva tragove mnogobrojnih popravki, kao i Jesmarkovih stopala iz vremena kad je bio beba. Ali vode više nisu iste, kao ni zakoni, što znači da je ribe sve manje, a propisa sve više. Vezan za morsku vodu kao i sama so, Jesmark ne može da zamisli da se bavi nečim drugim, iako je prodaja nezakonitog ulova ribarskoj mafiji jedina stvar koja ga finansijski održava. Suočen sa pustošenjem koje moderni svet sa sobom nosi, on mora da odluci: da li je i dalje ribar bez svog broda? Da li će izneveriti nasledstvo svog oca i oca svoga oca ako sad odustane?

O REDITELJU

Aleks Camilleri je malteško-američki reditelj. Njegova dela prikazana su na poznatim festivalima. Istim se *Keep the change* (nagrada za najbolji film i najbolju režiju, Tribeka 2017) i *Blood kin* (Venecija, 2018, Sconfini), HBO serija *Fahrenheit 451* i *Luzzu* (2021). Film *Luzzu* dobio je materijalne sredstva od vlade Malte; odabran je za projekciju 2019. na festivalu Les Arcs u programu Works-in-Progress i otkupila ga je poznata firma Memento Film International za prikazivanje u 2021. godini.

SYNOPSIS

This is a story about tradition in transition. Jesmark, born into a family of fishermen, goes out every day to sail on his Luzzu – a small boat that names this story and is as old as the fishing tradition of Jesmark's family. Luzzu keeps traces of numerous repairs as well as Jesmark's feet when he was a baby. But the waters are no longer the same, and neither are the laws, which means that there is less and less fish, and more and more regulations. As attached to seawater as salt itself, Jesmark can't imagine doing anything else, even though selling illegal catch to the fishing mafia is the only thing that keeps him financially afloat. Faced with the devastation that the modern world brings with it, he must decide: is he still a fisherman without his boat? Will he betray his father's inheritance and his father's father if he gives up now?

DIRECTOR'S BIOGRAPHY

Alex Camilleri is a Maltese-American director. His works were shown at famous festivals. Highlights include *Keep the change* (best film and best director award, Tribeca 2017) and *Blood kin* (Venice, 2018, Sconfini), the HBO series *Fahrenheit 451* and *Luzzu* (2021). The film *Luzzu* received material funding from the Government of Malta; it was selected for screening in 2019 at the Les Arcs Festival in the Works-in-Progress program and was bought by the famous company Memento Film International for screening in 2021.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

World Cinema Dramatic Special Jury Award – Sundance Film Festival 2021 | Young Jury Award – Sofia International Film Festival 2021 | Grand Prize – Skip City International D-Cinema Festival 2021

KINOKAUCH PREDSTAVLJA / KINOKAUCH PRESENTS

igr. / fic.



nemiran the restless

REDITELJ / DIRECTOR: Joachim Lafosse

ZEMLJA / COUNTRY: Belgium, France, Luxembourg

GODINA / YEAR: 2021.

TRAJANJE / RUNTIME: 117'

JEZIK / LANGUAGE: French

ULOGE / CAST: Leïla Bekhti, Damien Bonnard, Gabriel Merz Chammah

PRODUKCIJA / PRODUCTION: Stenola Productions, Samsa Film, KG Productions

SINOPSIS

Brak između restauratorke nameštaja Lejle i umetnika Damijena je, na svom vrhuncu, hektičan i uzbudljivo nepredvidiv. Ali strast i spontanost počinju da gube svoj šarm kada iz njih proistekne još jedna od Damijenovih spiralnih bipolarnih epizoda. Žoakim Lafos, reditelj koji je posebno vešt u suptilnom prikazivanju trenja i komplikovane dinamike bračne zajednice u filmovima poput *Naša deca*, *Posle ljubavi* i *Samo napred*, daje impresivno iznijansiran portret trosmernog odnosa između muškarca, žene i njegove bolesti.

Snimljen na pojedinim naročito dirljivim lokacijama u ruralnom Luksemburgu i Francuskoj, odvijajući se u svetu prepunom umetnosti i lepote, *Nespokojan* je film koji se trudi da razjasni vezu između Lejle i Damijena i da slavi njihovo nekonvencionalno, boemsко postojanje.

O REDITELJKU

Žoakim Lafos rođen je 1975. godine u Belgiji. Njegovi filmovi prikazivani su i nagradivani na festivalima u Veneciji, San Sebastijanu, Kanu. *Nespokojan* je njegov treći film predstavljen na Kanskom festivalu, a prvi koji je bio u takmičarskom programu. Prethodna dva, *Privatni časovi* i *Posle ljubavi*, prikazana su u okviru programa Petnaest dana autora.

SYNOPSIS

The marriage between furniture restorer Leila and artist Damien is, at its strongest, a febrile and thrillingly unpredictable thing. But passion and spontaneity starts to lose its charm when it accelerates into yet another of Damien's spiralling bipolar episodes. Joachim Lafosse, a director who is particularly adept at teasing out the frictions and complicated dynamics in marriages in films like *Our Children*, *After Love* and *Keep Going*, delivers an impressively nuanced portrait of the three-way relationship between a man, a woman and his disorder.

Filmed in some particularly blissful locations in rural Luxembourg and France, and unfolding in a world filled with art and beauty, *The Restless* is a film which goes to great lengths to flesh out the bond between Leila and Damien and to celebrate their unconventional, Bohemian existence.

DIRECTOR'S BIOGRAPHY

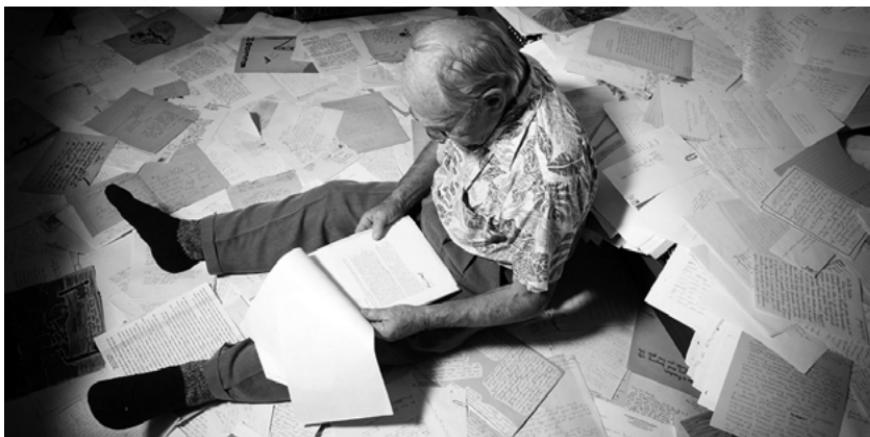
Joachim Lafosse was born in 1975 in Belgium. His films were screened at festivals in Venice, San Sebastian, and Cannes. *Restless* is his third film presented at the Cannes Festival, the first that was in the competition program. The previous two, *Private Lessons* and *After Love*, were shown as part of the 15 Days of the Author program.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Cannes Film Festival 2021 | César Awards, France 2022 | International Film Festival of India 2021
Lumiere Awards, France 2022 | Magritte Awards, Belgium 2022

KINOKAUCH PREDSTAVLJA / KINOKAUCH PRESENTS

dok. / doc.



skok the jump

REDITELJKA / DIRECTOR: Giedrė Žickytė

ZEMLJA / COUNTRY: Lithuania, Latvia, France

GODINA / YEAR: 2020.

TRAJANJE / RUNTIME: 85'

JEZIK / LANGUAGE: Lithuanian, English

ULOGE / CAST: Ralph W. Eustis, Daiva Kezys, Henry Kissinger

PRODUKCIJA / PRODUCTION: Moonmakers, VFS Films, Faites Un Voeu

SINOPSIS

Skok je dokumentarni film o jednom od najfascinantnijih dogadaja iz ere Hladnog rata. Tog 23. novembra 1970. godine, američka Obalska straža je sasvim slučajno susrela sovjetski ribarski brodić. Dok su predstavnici dveju strana vodili uobičajene razgovore, desilo se nešto nezamislivo: sovjetski mornar litvanskog porekla, zadužen za radio-vezu, skočio je tri metra preko zaledene vode, pravo na palubu američkog broda, gde je zatražio politički azil. I to je bio početak neverovatnog putovanja Simasa Kudirke, čiju priču prati ovaj dokumentarni film. Veliki incident tada se završio tako što je Simas na kraju osuden pri povratku u SSSR i proteran u gulag zbog prekršaja koji je napravio. Ali priča se tu ne završava; zapravo, tek počinje, i prati ovog neponovljivog čoveka u njegovom nastojanju da napusti SSSR.

O REDITELJKI

Gijedre Žickytė je litvanska rediteljka i producentkinja. Završila je master studije iz vizuelnih umetnosti na Umetničkoj akademiji u Viljnjusu. Njen prvi dokumentarac *Baras* osvojio je nagradu za najbolji TV film na Litvanskim nacionalnim filmskim nagradama. Prvi dugometražni dokumentarni film koji je režirala, *Kako smo odigrali revoluciju*, prikazan je na mnogim međunarodnim filmskim festivalima. Rediteljkin dokumentarni film *Master i Tatiana* osvojio je četiri nacionalne bioskopske nagrade, uključujući i nagradu za najbolju režiju.

SYNOPSIS

In the Cold War years of the 1970s, an American patrol boat meets a Soviet ship off the East coast of the United States for talks about fishing rights in the Atlantic. In the midst of this, while Soviet commanders are aboard the US Coast Guard vessel where the talks are being held, a Lithuanian sailor jumps across the ten feet of icy water separating the boats. Crash-landing on the deck of the American ship, he desperately begs for asylum. But this was only the beginning of the story. Through rare archival footage and a dramatic first-person re-enactment of that fateful day by Simas Kudirka, the would-be defector himself, this tale of one of the biggest Cold War muddles takes us on a stranger-than-fiction journey of imprisonment, uncanny twists of fate, and the emotional sacrifices of becoming a universal symbol of freedom.

DIRECTOR'S BIOGRAPHY

Gijedre Žickytė is a Lithuanian film director and producer. She graduated with MA in Visual Arts at Vilnius Art Academy. Her first documentary *Baras* has won the best TV film award at Lithuanian National Film Awards. Her first feature documentary *How We Played the Revolution* was selected to many international film festivals. Gijedre's documentary feature *Master and Tatiana* won four national cinema awards, including the award for best directing.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Best Documentary Award – Warsaw Film Festival 2020 | Rome Film Festival 2020 | DOC NYC 2020

KINOKAUCH PREDSTAVLJA / KINOKAUCH PRESENTS

igr. / fic.



ti imaš noć you have the night

REDITELJ / DIRECTOR: Ivan Salatić

ZEMLJA / COUNTRY: Montenegro, Serbia

GODINA / YEAR: 2018.

TRAJANJE / RUNTIME: 82'

JEZIK / LANGUAGE: Serbian, English, Italian

ULOGE / CAST: Jasna Đuričić, Boris Isaković, Nikola Manojlović

PRODUKCIJA / PRODUCTION: Meander Film, Non-Aligned Films

SINOPSIS

Nakon što kompanija za koju radi bankrotira, a ona ostaje bez posla na brodu, Sanja shvata da nema gde da se vrati osim u dom iz kojeg je otisla. Kao i život mnogih drugih radnika koji ostaju bez posla, i njen se nalazi na velikoj prekretnici. Ovaj film bavi se mikrokosmom u predgrađu današnje Evrope, životima ljudi koji su došli do ivice i sada bi trebalo da pronadu snagu za novi početak.

Ti imaš noć je svetsku premijeru imao na Filmskom festivalu u Veneciji, gde je pobrao povoljne kritike. Takođe, dobio je Glavnu nagradu Festivala autorskog filma 2018. godine.

O REDITELJU

Ivan Salatić je završio Školu likovnih umetnosti u Beogradu, ali se vremenom sve više interesovao za film. Kasnije je upisao filmsku školu u Crnoj Gori. Njegovi filmovi su predstavljeni i nagradivani na mnogim međunarodnim festivalima. Njegov kratki film *Dvorишta* prikazan je na Venecijanskom filmskom festivalu 2015, kao i njegovigrani film *Ti imaš noć*, predstavljen 2018. Magistrirao je na HFBK-u u Hamburgu 2016. Jedan je od direktora Meander Filma, producentske kuće sa sedištem u Crnoj Gori.

SYNOPSIS

After the company she works for goes bankrupt and she finds herself out of a job on a ship, Sanja realizes that she has nowhere to return but the home she left. Like the lives of many other workers who lose their jobs, hers is at a major turning point. This film deals with a microcosm in the suburbs of today's Europe, the lives of people who have reached the edge and should now find the strength for a new beginning. *You have the night* had its world premiere at the Venice Film Festival, where it received successful reviews. Also, he won the Grand Prize of the Author's Film Festival in 2018.

DIRECTOR'S BIOGRAPHY

Ivan Salatić finished the School of Fine Arts in Belgrade, but over time became more interested in films. He later enrolled in a film school in Montenegro. His films were presented and awarded at many international festivals. The short film *Backyards* which was screened at the Venice IFF in 2015. His feature film *You have the night* was also presented at the Venice IFF in 2018. He earned a master's degree at HFBK in Hamburg 2016. He co-runs Meander Film, a production company based in Montenegro.

FESTIVALI I NAGRADA / FESTIVALS AND AWARDS:

Best Film, Auteur Film Festival 2018 | Venice Film Festival 2018 | Hong Kong International Film Festival 2018 | Rotterdam International Film Festival 2019 | Seville European Film Festival 2018

SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX

igr. / fic.



vreme armagedona armageddon time

REDITELJ / DIRECTOR: James Gray

ZEMLJA / COUNTRY: United States, Brazil

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 115'

JEZIK / LANGUAGE: English

ULOGE / CAST: Anne Hathaway, Jeremy Strong, Banks Repeta

PRODUKCIJA / PRODUCTION: Focus Features, Keep Your Head, Mad River Pictures

CINEPLEXX UŠĆE, 5. NOV. 20.30 / CINEPLEXX GALERIJA 6. NOV. 17.30 / CINEPLEXX KRAGUJEVAC, 5. NOV. 20.30 /
ARENA CINEPLEXX NOVI SAD 7. NOV. 17.00 / CINEPLEXX NIŠ, 6. NOV. 18.00

SINOPSIS

Kvins, Njujork. Osamdesete godine prošlog veka. Dvanaestogodišnji Pol Graf odrasta u toplom i bučnom porodičnom okruženju čiji je deo njegov deda, koji podstiče njegove umetničke težnje. Njegov najbolji prijatelj je Džon Kroker, afroamerički dečak. Njih dvoje su nerazdvojni i skloni nestašlicima, ali nakon incidenta u kojem Džon i Pol dele „čaj koji te zasmejava“, Polovi roditelji odlučuju da ga prebacue u privatnu školu koju pohada njegov stariji brat, Ted. Studenti u njoj su skoro isključivo privilegovani belci puni predrasuda. Mladici smišljaju rizičan plan da umaknu svojoj životnoj situaciji i pobegnu na Floridu...

O REDITELJU

Džejms Grej (1969) je američki filmski reditelj i scenarista. Odrastajući u Kvinsu u Njujorku, Grej je želeo da bude slikar. Medutim, kada se u ranim tinejdžerskim godinama upoznao sa radovima raznih filmskih stvaralača, uključujući Frensisa Forda Kopolu, njegova interesovanja proširila su se na filmsku umetnost. Od svog dugometražnog debija *Little Odessa*, dobitnika prestižne nagrade Srebrni lav na Venecijanskom filmskom festivalu 1994. godine, režirao je još sedamigranih filmova, od kojih se pet takmičilo za Zlatnu palmu na Filmskom festivalu u Kanu.

SYNOPSIS

Queens, New York. The 1980s. Twelve-year-old Paul Graff is growing up in a warm and rowdy family that includes his grandfather, who encourages his artistic aspirations. His best friend is John Crocker, an African-American boy. The two are inseparable and prone to mischief, but after an incident in which John and Paul share “tea that makes you laugh”, Paul’s parents decide to transfer him to the private prep school his older brother Ted attends. Here, the student body is almost exclusively white, privileged – and prejudiced. Together, the boys concoct a risky scheme to escape their lives and run away to Florida...

DIRECTOR'S BIOGRAPHY

James Gray (1969) is an American film director and screenwriter. As a child growing up in Queens, New York, Gray aspired to be a painter. However, when introduced to his early teenage years to the works of various filmmakers, including Francis Ford Coppola, Gray's interests expanded to the art of filmmaking. Since his feature debut *Little Odessa*, the winner of the Venice Film Festival's prestigious Silver Lion Award in 1994, he has made seven other features, five of which competed for the Palme d'Or at the Cannes Film Festival.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Cannes Film Festival 2022

SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX

dok. / doc.



moonage daydream **moonage daydream**

REDITELJ / DIRECTOR: Brett Morgen

ZEMLJA / COUNTRY: Germany, United States

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 135'

JEZIK / LANGUAGE: English

ULOGE / CAST: David Bowie (archive footage)

PRODUKCIJA / PRODUCTION: BMG, Live Nation Productions, Public Road Productions

CINEPLEXX GALERIJA, 4. NOV, 20.30 / 5. NOV, 20.30 / 6. NOV, 20.30 / 7. NOV, 20.30 / 8. NOV, 20.30 /
CINEPLEXX NIŠ, 4. NOV, 20.00 / ARENA CINEPLEXX NOVI SAD, 4. NOV, 19.30

SINOPSIS

Smatran jednim od najvećih umetnika našeg vremena, Dejvid Bouvi je ostavio značajan trag u preko pedeset godina kulture. *Moonage Daydream* je prvi film koji je podržalo David Bowie Estate, koje je Morgenu omogućilo pristup njihovoj kolekciji bez presedana. Ispričan kroz uzvišene, kaleidoskopske slike, lične arhivirane snimke, dosad nevidene performanse, a usidren sopstvenom muzikom i rečima Dejvida Bouvija, *Moonage Daydream* poziva publiku da uroni u jedinstveni „Bouvi“ svet.

O REDITELJU

Morgen je rođen 1968. godine u Njujorku, gde je i odrastao. Njegov nagradjivani rad pomogao je da se postavi standard snimanja dokumentarnih filmova na početku 21. veka. Tokom svoje izuzetno uspešne karijere, pokrio je teme od sportista preko punk rokera do svojih kolega, filmskih stvaralaca. U njegovo stvaralaštvo se ubrajaju dugometražni dokumentarni filmovi *On the Ropes* (1999), *The Kid Stays In The Picture* (2002) i *Kurt Cobain: Montage of Heck*.

SYNOPSIS

Considered one of the greatest artists of our time, David Bowie left a significant mark on culture for over fifty years. *Moonage Daydream* is the first film to be supported by the David Bowie Estate, which has given Morgen unprecedented access to their collection. Told through sublime, kaleidoscopic images, personal archival footage, exceptional performances, and anchored by David Bowie's own music and words, *Moonage Daydream* invites the audience to immerse themselves in a unique "Bowie" world.

DIRECTOR'S BIOGRAPHY

Morgen was born in 1968 and grew up in New York City. His award-winning work helped set the standard of nonfiction movie making in the early 21st century. Over the course of his hugely successful career, he covered subjects regarding athletes, punk rockers, all the way to his fellow movie makers. His films include the feature-length documentaries *On the Ropes* (1999), *The Kid Stays In The Picture* (2002) and *Kurt Cobain: Montage of Heck*.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Cannes Film Festival 2022

SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX

igr. / fic.

**rekla je
she said**

REDITELJKA / DIRECTOR: Maria Schrader

ZEMLJA / COUNTRY: United States

GODINA / YEAR: 2022.

TRAJANJE / RUNTIME: 128'

JEZIK / LANGUAGE: English

ULOGE / CAST: Samantha Morton, Tom Pelphrey, Carey Mulligan

PRODUKCIJA / PRODUCTION: Universal Pictures, Annapurna Pictures, Plan B Entertainment

CINEPLEXX UŠĆE, 4. NOV. 20.30 / CINEPLEXX GALERIJA, 5. NOV. 17.30 / CINEPLEXX KRAGUJEVAC, 4. NOV. 20.30 /
 CINEPLEXX NIŠ, 6. NOV. 18.00 / ARENA CINEPLEX NOVI SAD, 7. NOV. 15.00

SINOPSIS

Dve novinarke *Njujork tajmsa* zajedno su objavile jednu od najvažnijih priča generacije – priču koja je razbila decenije čutanja u vezi sa temom seksualnog nasilja u Holivudu i zauvek promenila američku kulturu.

Rekla je je to svedočanstvo moći istraživačkog novinarstva. U filmu su detaljno opisani putevi reporterica i urednika koji su angažovani u nemilosrdnoj potrazi za istinom. Naglašena je hrabrost preživelih i svedoka koji su odlučili da istupe da zaustave serijskog predatora u njegovim prestupima. Njihova posvećenost i hrabrost zajedno su pokrenule debatu u javnosti, doprinele formirajući #MeToo pokreta i podstakle obraćun sa sistemom koji je omogućio njegove postupke.

O REDITELJKI

Marija Šrader rođena je u Hanoveru u Nemačkoj 27. septembra 1965. Režirala je nagradivani film *Love Life* (2007), čija je i koscenaristkinja. Takođe je režirala *Stefan Zweig: Farewell to Europe* (2016) i Emijem nagradenu mini-seriju *Unorthodox* (2020). Zapažena je i zbog glume u filmovima *Nobody Loves Me* (1994), *Aimee & Jaguar* (1999), *The Giraffe* (1998), *Deutschland 83* (2015), *Deutschland 86* (2018) i *Deutschland 89* (2020).

SYNOPSIS

Two *New York Times* reporters broke one of the most important stories in a generation together – a story that shattered decades of silence around the subject of sexual assault in Hollywood and altered American culture forever.

She Said is a testament to the power of investigative journalism. It details the journey of reporters and editors engaged in the unrelenting pursuit of the truth and highlights the courage of survivors and witnesses who chose to come forward to stop a serial predator in his tracks. Together, their commitment and fortitude sparked a national conversation, helped propel the #MeToo movement, and fueled a reckoning of the system that had enabled him.

DIRECTOR'S BIOGRAPHY

Maria Schrader was born in Hanover in Germany, on September 27th, 1965. She directed and co-wrote the screenplay of the awards-winning film *Love Life* (2007). As well, she directed *Stefan Zweig: Farewell to Europe* (2016) and the Emmy-award winning miniseries *Unorthodox* (2020). She is well known for acting in *Nobody Loves Me* (1994), *Aimee & Jaguar* (1999), *The Giraffe* (1998), *Deutschland 83* (2015), *Deutschland 86* (2018) and *Deutschland 89* (2020).

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Montclair Film Festival 2022

A black and white photograph of a landscape. In the foreground, there's a dark, flat area that could be a field or a paved surface. Beyond it, a range of hills or low mountains is visible. The sky above is filled with heavy, textured clouds, creating a dramatic and somewhat somber atmosphere.

prátečí programi
accompanying programmes

kompas slobodne zone

debatni program

UREDNIK I MODERATOR PROGRAMA:
IVAN MILENKOVIC

MESTO ODRŽAVANJA: DOM OMLADINE BEOGRADA

PETAK, 4. NOVEMBAR U 20.00 Č.

RAD DO SMRTI

**Panel-diskusija sa gostima nakon projekcije
filma *Prekovremeni rad***

Učesnici programa: Jelena Latalović (književna kritičarka), Srdan Damjanjanović (psychoanalitičar i filozof), Luka Tripković (pisac)

NEDELJA, 6. NOVEMBAR U 20.00 Č.

TEROR POLITIČKE KOREKTNOSTI

**Panel-diskusija sa gostima nakon projekcije
filma *Sparta***

Učesnici programa: Jovan Čekić (filozof), Milica Rašić (filozofkinja), Teofil Pančić (novinar i pisac), Đurdica Čilić (spisateljica)

MESTO ODRŽAVANJA: KULTURNI CENTAR NOVOG SADA, ARENA CINEPLEXX NOVI SAD I KAFE THE END

SUBOTA, 5. NOVEMBAR U 17.00 Č.

ARENA CINEPLEXX I KAFE THE END

NEOKOLONIJALIZAM RADNOG VREMENA

**Panel-diskusija sa gostima nakon projekcije
filma *Prekovremeni rad***

Učesnici programa: Jelena Latalović (književna kritičarka), Srdan Damjanjanović (psychoanalitičar i filozof), Luka Tripković (pisac)

NEDELJA, 6. NOVEMBAR U 17.00 Č.
ARENA CINEPLEXX I KAFE THE END
NEOKOLONIJALIZAM (DEZ)INFORMACIJA
**Panel-diskusija sa gostima nakon projekcije
filma *Pisanje vatrom***
Učesnici programa: Marija Vučić (novinarka), Tanja Mravak (spisateljica), Ana Lalić (novinarka)

PONEDJELJAK, 7. NOVEMBAR U 19.00 Č.
KULTURNI CENTAR NOVOG SADA
NEOKOLONIJALIZAM PRIHVATLJIVO GOVORA
**Panel-diskusija sa gostima nakon projekcije
filma *Sparta***
Učesnici programa: Jovan Čekić (filozof), Milica Rašić (filozofkinja), Teofil Pančić (novinar i pisac), Đurdica Čilić (spisateljica)

UTORAK, 8. NOVEMBAR U 19.00 Č.
KULTURNI CENTAR NOVOG SADA
NEOKOLONIJALIZAM RATNIH NARATIVA
**Panel-diskusija sa gostima nakon projekcije
filma *Klondajk***
Učesnici programa: Aleksandar Radić (analitičar), Magdalena Blažević (spisateljica), Milivoj Bešlin (istoričar), Dragan Markovina (istoričar i pisac)



ДРУГА?
ЕВРОПА

free zone compass

debate programme

PROGRAM EDITOR AND MODERATOR:
IVAN MILENKOVIC

VENUE: BELGRADE YOUTH CENTER

FRIDAY, NOVEMBER 4TH AT 8:00 P.M.

LABOR UNTIL DEATH

**Panel discussion with guests after the screening
of the film *Full Time***

Programme participants: Jelena Latalović (literary critic), Srdan Damjanjanović (psychoanalyst and philosopher), Luka Tripković (writer)

SUNDAY, NOVEMBER 6TH AT 8:00 P.M.

THE TERROR OF POLITICAL CORRECTNESS

**Panel discussion with guests after the screening
of the film *Sparta***

Programme participants: Jovan Čekić (philosopher), Milica Rašić (philosopher), Teofil Pančić (journalist and writer), Đurdica Čilić (writer)

VENUE: CULTURAL CENTER OF NOVI SAD, ARENA CINEPLEXX NOVI SAD AND CAFE THE END

SATURDAY, NOVEMBER 5TH AT 5:00 P.M.

ARENA CINEPLEXX AND CAFE THE END

NEOCOLONIALISM OF WORKING TIME

**Panel discussion with guests after the screening
of the film *Full Time***

Programme participants: Jelena Latalović (literary critic), Srdan Damjanjanović (psychoanalyst and philosopher), Luka Tripković (writer)

SUNDAY, NOVEMBER 6TH AT 5:00 P.M.
ARENA CINEPLEXX AND CAFE THE END
NEOCOLONIALISM OF (DIS)INFORMATION

**Panel discussion with guests after the screening
of the film *Writing with Fire***

Programme participants: Marija Vučić (journalist), Tanja Mravak (writer), Ana Lalić (journalist)

MONDAY, NOVEMBER 7TH AT 7:00 P.M.
CULTURAL CENTER OF NOVI SAD

NEOCOLONIALISM OF ACCEPTABLE SPEECH

**Panel discussion with guests after the screening
of the film *Sparta***

Programme participants: Jovan Čekić (philosopher), Milica Rašić (philosopher), Teofil Pančić (journalist and writer), Đurdica Čilić (writer)

TUESDAY, NOVEMBER 8TH AT 7:00 P.M.
CULTURAL CENTER OF NOVI SAD

NEOCOLONIALISM OF WAR NARRATIVES

**Panel discussion with guests after the screening
of the film *Klondike***

Programme participants: Aleksandar Radić (analyst), Magdalena Blažević (writer), Milivoj Bešlin (historian), Dragan Markovina (historian and writer)

digitalni propeler 2022

online industry programme

PREDAVAČI: RIKKE FLODIN, LARS TVERSTED
UTORAK, 8. NOVEMBAR, 10.00 Č.

Izgradnja publike oko priče: izgradnja svesti publike od rane faze scenarija do prezentovanja

Industry program *Digitalni propeler* okuplja profesionalce iz filmske industrije sa ciljem da doprinese vidljivosti art-house evropskog i domaćeg filma, kroz jačanje sektora prikazivača, distributera, kao i digitalnih distributera VoD i (S)VoD. Opšti cilj projekta podrazumeva osnaživanje, edukaciju i umrežavanje filmskih profesionalaca, predstavnika nezavisnih bioskopa, produkcije, sektora digitalnog marketinga i distribucije iz Srbije i celog regiona. Koristeći jedinstvenu kombinaciju veštacke inteligencije i antropologije, danski PUBLIKUM.io specijalizovao se za izgradnju publike i podizanje svesti u evropskoj filmskoj industriji. Sesija će uključiti demonstraciju alata za razvoj publike koji kombinuju veštacku inteligenciju i antropologiju i prezentacije slučajeva u saradnji sa producijskim kompanijama visokog profila. Master klas će održati Rike Flodin i Lars Tversted.

Rike Flodin, Uvidi u publiku, PUBLIKUM.io
Rike je antropološkinja koja se bavi uvidima u publiku. Radila je na više od dvadeset pet projekata u Danskoj, Švedskoj, Norveškoj i Holandiji. Filmske stvaraoce podržava građeći svest publike u obliku dubokih, ljudskih uvida.

Lars Tversted, partner, PUBLIKUM.io

Lars ima dvadesetpetogodišnje iskustvo u radu sa digitalnom strategijom, inovacijama i implementacijom brendova, proizvoda i usluga nekih od najvećih danskih i međunarodnih brendova.

PUBLIKUM.io je danski servis za izgradnju publike koji kombinuje AI-analizu i antropološke uvide. Usluga je osmišljena tako da pruža kreativni pravac u ranoj fazi razvoja scenarija kako bi filmski i televizijski sadržaji doprišli do šire publike i ostavili dublji utisak. Usluga se takođe koristi za pre-pozicioniranje i podršku, prodaju, distribuciju, marketing, finansiranje i давање zelenog svetla za projekte. PUBLIKUM.io je pokrenut 2021. godine i trenutno radi sa producentima i filmskim institutima u Danskoj, Norveškoj, Švedskoj, Nemačkoj, Velikoj Britaniji i Holandiji. U prvoj godini, PUBLIKUM.io bio je od pomoći u slučaju trideset filmova koji su ostvareni u mnogim žanrovima od strane produkcijskih kompanija kao što su Lemming Film, SF Studios, Maipo Film, Zentropa, Nordisk Film, Oslo Pictures, Danish Documentari, Baldr Film, Profile Pictures i Studio Ruba. PUBLIKUM je takođe radio sa Final Cut For Real na danskom filmu *Flee*, nominovanom za Oskara u tri kategorije.

digital propellers 2022

online industry programme

LECTURERS: RIKKE FLODIN, LARS TVERSTED
NOVEMBER 8TH, 10 A. M.

Audience Building Closer To The Story: Building Audience Awareness From Early Script Development To Launch.

The industry programme *Digital Propeller* gathers professionals from the film industry with the aim of contributing to the visibility of art-house European and domestic films, through strengthening the sector of cinemas, distributors, as well as VoD and (SVoD) distributors. The overall goal of the project is to empower, educate and network film professionals, representatives of the independent cinemas, productions, digital marketing and distribution sector from Serbia and the entire region.

Using a unique combination of artificial intelligence and anthropology, Danish-based PUBLIKUM.io has specialized in audience building and awareness in the European film industry. The session will include a demonstration of tools for audience development combining AI and anthropology and case presentations collaborating with high-profile production companies. Rikke Flodin and Lars Tversted will hold the master class.

Rikke Flodin, Audience Insights, PUBLIKUM.io
Rikke is an anthropologist working with Audience Insights and has worked with 25+ projects in Denmark, Sweden, Norway and the Netherlands

supporting filmmakers with audience awareness in the shape of deep, human insights.

Lars Tversted, Partner, PUBLIKUM.io

Lars has extensive experience from 25 years working with digital strategy, innovation and implementation of brands, products and services from some of the most prominent Danish and international brands.

PUBLIKUM.io is a Danish-based service for audience building combining AI-analysis and anthropological insights. The service is designed to give creative direction in the early stage of script development to help film and TV reach a larger audience and leave a deeper impression. The service is also used for pre-positioning and to support, sales, distribution, marketing, funding, and green-lighting. PUBLIKUM.io was launched in 2021 and is currently working with producers and film institutes in Denmark, Norway, Sweden, Germany, the UK and the Netherlands. In the first year, PUBLIKUM.io has helped 30 films across most genres from production companies such as Lemming Film, SF Studios, Maipo Film, Zentropa, Nordisk Film, Oslo Pictures, Danish Documentary, Baldr Film, Profile Pictures and Studio Ruba.

PUBLIKUM also worked with Final Cut For Real on the Danish 3 x Oscar nominee *Flee*.

u fokusu: avi mograbi

master klas: svedočenje vojnika - dva slučaja

PONEDJELJAK, 7. NOVEMBAR

**NAKON PROJEKCIJE FILMA PRVE 54 GODINE:
SKRAĆENI PRIRUČNIK ZA VOJNU OKUPACIJU**

MESTO ODRŽAVANJA:

JUGOSLOVENSKA KINOTEKA – UZUN MIRKOVA

Ove godine u okviru programa *U Fokusu* predstavljamo izraelskog dokumentaristu Aviju Mograbiju koji duže od tri decenije svojim filmovima otvoreno kritikuje izraelsku politiku i društvo.

Avi Mograbi će na 18. Slobodnoj zoni u okviru programa *U Fokusu* predstaviti svoje dokumentarne filmove *Oko za oko*, *Između ograda* i *Prve 54 godine: skraćeni priručnik za vojnu okupaciju*, a publika će nakon projekcije filma *Prve 54 godine: skraćeni priručnik za vojnu okupaciju* u ponedeljak 7. novembra u 18 č. u Jugoslovenskoj kinoteći u Uzun Mirkovoj biti u prilici da prisustvuje master klasu koji će reditelj održati putem Zoom uključenja. Master klas počinje u 20 č. Mograbi navodi da je snimio dva filma oslanjajući se na isti materijal: *Z32* (2008) i *Prve 54 godine: skraćeni priručnik za vojnu okupaciju* (2021). Oba filma su izvedena iz svedočenja izraelskih vojnika koji su služili na okupiranim teritorijama koje je prikupio *Breaking the Silence*. Filmovi su u konačnici bili izuzetno različiti u pogledu pristupa, filmskog jezika i tona. Master klas će pratiti nastajanje ova dva filma.

Avi Mograbi je rođen u Tel Avivu 1956. godine. On je filmski reditelj čiji filmovi, koji se po pravilu bave sukobom između Izraela i Palestine, istražuju kako nasilje utiče na pojedinca. Često se i sam pojavljuje u svojim filmovima, progovarajući iz pozicije reditelja, ali i zabrinutog gradanina, pokušavajući da shvati ono o čemu svedoči. Studirao je umetnost i filozofiju, a od 1989. snimio je preko dvadeset filmova. Filmografija: *Između ograda* (2016), *Jednom kad sam ušao u vrt* (2012), *Z32* (2008), *Oko za oko* (2005), *August* (2002), *Srećan rodendan, gospodine Mograbi* (1999), *Kako sam naučio da ne brinem i zavoleo Arika Šarona* (1997), *Rekonstrukcija* (1994).

in focus: avi mograbi

masterclass: soldiers' testimonies - two cases

MONDAY, NOVEMBER 7TH

AFTER THE SCREENING OF THE FILM *THE FIRST 54 YEARS: AN ABBREVIATED MANUAL FOR MILITARY OCCUPATION*

VENUE:

YUGOSLAV FILM ARCHIVE IN UZUN MIRKOVA

This year, as part of the *In Focus* program, we present Israeli documentary filmmaker Avi Mograbi, who has been openly criticizing Israeli politics and society with his films for more than three decades.

At the 18th Free Zone, as part of the *In Focus* program, Avi Mograbi will present his documentaries *Avenge But One Of My Two Eyes*, *Between Fences* and *The First 54 Years: An Abbreviated Manual for Military Occupation*, and the audience will be able to attend the master class that the director will hold via Zoom after the screening of *The First 54 Years: An Abbreviated Manual for Military Occupation* on Sunday, November 7 at 6 p.m. the Yugoslav Film Archive in Uzun Mirkova. The master class starts at 8 p.m. Mograbi states that he shot two films that started from the same kind of material: *Z32* (2008) and *The First 54 Years: An Abbreviated Manual for Military Occupation* (2021). Both films were derived from testimonies of Israeli soldiers who served in the occupied territories that were collected by *Breaking the Silence*. The two films ended up being extremely different in approach, cinematic language and tone. The masterclass will follow the evolution of those two different films.

Avi Mograbi, born in 1956 in Tel Aviv, is a film director whose projects, regularly centered on the conflict between Israel and Palestine, examine how violence impacts the individual. Mograbi frequently appears in his films, taking the position of both director and concerned citizen in seeking to understand what he witnesses. He studied art and philosophy and has made more than twenty films since 1989. Filmography: *Between Fences* (2016), *Once I entered a garden* (2012), *Z32* (2008), *August* (2002), *Happy Birthday Mr. Mograbi* (1999), *How I Learned to Overcome My Fear and Love Arik Sharon* (1997), *The Reconstruction* (1994).

sonar

program za mlade

UREDNICI PROGRAMA:

LENA TRIFUNOVIĆ I TAMARA MILOŠEVIĆ

UTORAK, 8. NOVEMBAR OD 16.00–19.00

MESTO ODRŽAVANJA: SPRAT BAR

16.00 – Radionica montaže sa Igorom Šćepanovićem Šćepom

17.00 – projekcije filmova

18.00 – panel-diskusija: *Kako i zašto se snima avantura?* – učesnici: Igor Šćepanović i Radovan Kovač, moderatorke: Lena Trifunović i Tamara Milošević

U svom drugom izdanju, *Sonar* – program za mlade Slobodne zone – fokusiran je na to kako se u svetu web dokumentarizma snimaju i predstavljaju putovanja i avture. Koliko nam je potrebno vremena, novca i tehnike da ispričamo priču u hodu? A koje benefite imamo ako priču predstavljamo u retrospektivi?

Glavna tema ovogodišnjeg *Sonara* jeste postavljanje paralele između onoga što želimo da snimimo i onoga što želimo da ostane samo naše, i postoji u apstraktnom prostoru našeguma. U svetu društvenih mreža, gde je potpuno normalno deliti svaki svoj korak, *Sonar* ima za cilj da pronade filter: koje to korake treba podeliti, a koje ne. Da li se konstantno prisustvo u virtualnom prostoru kosi sa ideologijom „života u trenutku“? Da li naše beleženje svakog trenutka utiče na lični doživljaj avture, koliko je taj uticaj pozitivan ili negativan,

i da li potreba za pamćenjem u savremenom društvu automatski znači i potrebu za javnim objavljivanjem?

U odgovaranju na ova pitanja pomoći će nam gosti ovogodišnjeg programa – Igor Šćepanović Šćepa i Radovan Kovač – dvoje avanturista koji svoje doživljaje beleže i dele na društvenim mrežama, ali na dva potpuno različita načina. Kao priprema za dalju priču, uvodni deo programa biće odvojen za Šćepinu radionicu montaže *on the go*, na kojoj će polaznici imati priliku da nauče tehnikе montaže koje on sam koristi u svom dokumentarnom izrazu. Nakon toga sledi glavni program – projekcije radova oba autora – posle kojeg će urednice programa Lena Trifunović i Tamara Milošević voditi panel-diskusiju sa autorima u kojoj će, kroz analizu njihovih radova i priču o dosadašnjim iskustvima, pokušati da odgjetnu šta to priroda može da nam otkrije i zašto je u digitalnoj dobi važno biti avanturista.

Cilj *Sonara* je da u vremenu u kom nam mnogo stvari prolazi ispod radara, gde većinu sadržaja upijamo nesvesno, izgradimo neki odnos prema onome što nas okružuje. Pitanje je samo: da li ste spremni da aktivirate sonar?

sonar

youth programme

PROGRAMME EDITORS:

LENA TRIFUNOVIĆ AND TAMARA MILOŠEVIĆ

TUESDAY, NOVEMBER 8TH FROM 4:00 P.M. TO 7:00 P.M.

VENUE: SPRAT BAR

16.00 – Editing workshop with Igor Šćepanović Šćepa

17.00 – film screenings

18.00 – panel discussion: *How and why is an adventure filmed?* – participants: Igor Šćepanović and Radovan Kovač, moderators: Lena Trifunović and Tamara Milošević

In its second edition, *Sonar* – the Free Zone youth program – focuses on how travel and adventure are filmed and presented in the world of web documentaries. How much time, money and technology do we need to tell a story on the go? And what are the benefits of showing the story retrospectively?

The main theme of this year's *Sonar* is drawing a parallel between what we want to record and what we want to keep only for ourselves, existing in the abstract space of our minds. In the world of social networks, where it's quite normal to share your every step, *Sonar* aims to find a filter regarding the steps that should be shared and those that shouldn't. Does constant presence in virtual space contradict the ideology of “living in the moment”? Does recording of our each and every moment affect the personal experience

of the adventure, how positive or negative is that influence, and does the need for memory in modern society automatically mean the need for public publication?

The guests of this year's program will help us with answering these questions – Igor Šćepanović Šćepa and Radovan Kovač – two adventurers who record and share their experiences on social networks, but in two completely different ways. As a preparation for the further story, the introductory part of the program will be dedicated to Šćepa's editing workshop *on the go*, where participants will have the opportunity to learn editing techniques that he uses in his documentary expression. The main program will follow – screenings of the works of both authors – and after that, program editors Lena Trifunović and Tamara Milošević will lead a discussion with the authors, in which, through the analysis of their works and the story of their past experiences, they will try to discover what nature can reveal to us and why it is important to be adventurous in the digital age.

The goal of *Sonar* is to build a relationship with what surrounds us at a time when we absorb most of the content unconsciously and when many things pass unnoticed. The only question is: are you ready to activate the sonar?

promocija knjige

**STENLI KJUBRIK: IZMEDU SLIKARSTVA I FILMA
DIJANA METLIĆ**

PONEDELJAK, 7. NOVEMBAR U 15.00 Č.
MESTO ODRŽAVANJA: DOM OMLADINE BEOGRADA

Učesnici: Dijana Metlić (autorka), prof. dr Simona Čupić (istoričarka umetnosti), prof. dr Slobodan Mijušković (istoričar umetnosti); moderira: Miroslav Stojanović (filmski kritičar)

U drugom, znatno dopunjrenom izdanju analitičke studije o jednom od najuticajnijih svetskih reditelja, Stenliju Kjubriku (1928–1999), autorka prati sve faze njegove filmske karijere, kao i ono što joj prethodi: njegovo bavljenje fotografijom, odnos prema književnosti i književnim delima i, pre svega, brojne uticaje svetskog slikarstva koji su oblikovali njegovu filmsku estetiku.

Oslanjajući se na intertekstualni pristup u analizi Kjubrikovih filmova nastalih nakon njegovog preseljenja u Evropu (od *Lolite* do *Širim zatvorenim očiju*), ali i upotrebljavajući rezultate brojnih istraživanja koje je sprovela u Kjubrikovom arhivu u Londonu, Dijana Metlić prepleteno i zanimljivo govori o presudnom значајu likovnih umetnosti na Kjubrikovo sagledavanje društvenih, političkih i kulturnih okolnosti epoha/perioda koje problematizuje u svojim filmovima. Pri tome, istorijsko-umetnički metod kojim se autorka suvereno služi postaje od ključnog značaja za

razumevanje Kjubrikovog pristupa filmu kao „totalnom umetničkom delu“, u kome se statična i pokretna slika konstantno prepiliču čineći njegov filmski univerzum jednako privlačnim i aktuelnim i danas.

Dijana Metlić rođena je u Beogradu. Doktorirala je na opusu Stenlija Kjubrika, 2012. godine, na Odeljenju za istoriju umetnosti Filozofskog fakulteta u Beogradu. Objavila je brojne naučne radove i studije o likovnim umetnostima, filmu, fotografiji. Kourednica je izdanja *Gender, Power and Identity in the Films of Stanley Kubrick*, Karen A. Ritzenhoff, Dijana Metlić, Jeremi Szaniawski (New York: Routledge, 2023). Istražuje odnose slikarstva, fotografije i filma na primerima evropske i američke umetnosti. Profesorka je istorije umetnosti na Univerzitetu u Novom Sadu.

book promotion

STANLEY KUBRICK: BETWEEN PAINTING AND FILM, DIJANA METLIĆ

MONDAY, NOVEMBER 7TH AT 3 P. M.
BELGRADE YOUTH CENTER

Participants: Dijana Metlić (author), Simona Čupić (art historian), Slobodan Mijušković (art historian); moderated by: Miroslav Stojanović (film critic)

In the second, significantly updated edition of the analytical study on one of the world's most influential directors, Stanley Kubrick (1928–1999), the author traces all the stages of Kubrick's film career, as well as what preceded it: his photography, relationship to literature and literary works, and above all numerous influences of the world's history of painting that shaped his film aesthetic.

Relying on an intertextual approach in the analysis of Kubrick's films made after he moved to Europe (from *Lolita* to *Eyes Wide Shut*), but also using the results of numerous researches she conducted in the Kubrick archive in London, Dijana Metlić talks in an interwoven and interesting way about the crucial importance of fine arts to Kubrick's perception of the social, political and cultural circumstances of the epochs/periods he problematizes in his films. At the same time, the historical and artistic method that the author sovereignly uses becomes of key importance for understanding Kubrick's approach to film as a

“total work of art”, in which static and moving images are constantly interwoven, making his film universe equally attractive and current even today.

Dijana Metlić was born in Belgrade. She wrote her PhD dissertation on the oeuvre of Stanley Kubrick in 2012 at the Department of Art History of the Faculty of Philosophy in Belgrade. She has published numerous scientific works and studies on fine arts, film, photography. She is the co-editor of *Gender, Power and Identity in the Films of Stanley Kubrick*, Karen A. Ritzenhoff, Dijana Metlić, Jeremi Szaniawski (New York: Routledge, 2023). She explores the relationship between painting, photography and film using examples of European and American art. She is a professor of art history at the University of Novi Sad.

kako te vidim?

multimedijalna izložba

SVEČANO OTVARANJE:

PONEDJELJAK, 7. NOVEMBAR U 14.00 Č.

MESTO ODRŽAVANJA: FOND B92

(OBILIĆEV VENAC 2/1), 7–9. NOVEMBAR

Izložba **Kako te vidim? (How Do I See You?)** je umetnički odraz upoznavanja i druženja mladih iz Srbije i sa Kosova*, a izložbenu postavku čine video-intervjui „U paru“, kao i fotografije i citati nastali u okviru istoimenog projekta kulturne razmene.

Video-intervjui predstavljaju razgovore i utiske mladih iz Srbije i sa Kosova* nakon sedam zajednički provedenih dana tokom studijske posete organizovane u Beogradu i Novom Sadu u septembru 2022. Pored videa, postavka uključuje i selekciju fotografija sa istog događaja.

Multimedijalna izložba **Kako te vidim? (How Do I See You?)** realizuje se u okviru istoimenog projekta koji za cilj ima da osnaži mlade iz Srbije i sa Kosova* da se izbore sa društvenim izazovima, te da u ovom zastrašujućem dobu lažnih vesti i govora mržnje kao normi naših života otkriju jedni druge i spoznaju kulturne i društvene obrazce iz kojih dolaze, te pronadu tačku na kojoj se mogu susresti.

Projekat zajednički sprovode Dokufest iz Prizrena, program Slobodna zona Junior (Fond B92) i Filmski festival Slobodna zona, uz podršku Evropske unije.



This project is funded
by the European Union



Implemented by:
Dokufest, Foundation Fond B92 & Free Zone Film Festival

¹ Kosovo* – sve reference na Kosovo, bilo da se radi o teritoriji, institucijama ili stanovništvu, u ovom tekstu će se razumeti u potpunosti u skladu sa rezolucijom 1244 Saveta bezbednosti Ujedinjenih nacija i bez uticaja na status Kosova.

how do i see you?

multimedia exhibition

OPENING CEREMONY:

MONDAY, NOVEMBER 7TH AT 2 P. M.

VENUE: FOND B92 (OBILIĆEV VENAC 2/1)

UNTIL 9TH NOVEMBER

Exhibition **How do I see you? (Kako te vidim?)** is an artistic reflection of the acquaintance and socializing of young people from Serbia and Kosovo*, and the exhibition consists of video interviews “In pairs”, as well as photographs and quotes created within the cultural exchange project of the same name.

The video interviews represent conversations and impressions of young people from Serbia and Kosovo* after seven days spent together during a study visit organized in Belgrade and Novi Sad in September 2022. In addition to the video, the exhibition also includes a selection of photos from the same event.

Multimedia exhibition **How Do I See You? (Kako te vidim?)** is realized within the project of the same name, which aims to empower young people from Serbia and Kosovo* to cope with social challenges, and in this frightening age of fake news and hate speech as the norm of our lives, discover each other and get to know the cultural and social patterns from which they come, and find a point where they can meet.

The project is jointly implemented by Dokufest from Prizren, the Free Zone Junior program (Fond B92) and the Free Zone Film Festival, with the support of the European Union.

na kafi sa autorima

Na kafi sa autorima je govorni format Filmskog festivala Slobodna zona. Uspešno je započet 2016. godine, kao mesto okupljanja i druženja predstavnika medija, stručne javnosti i gostiju festivala; predstavlja platformu za komunikaciju i razmenu mišljenja. I ove godine program će se odvijati u onlajn prostoru, kroz dinamične, otvorene i zanimljive razgovore sa autorima festivalskih ostvarenja.

Prateći ga, gledaoci će uz utiske o filmovima imati priliku da steknu kompletniju sliku o temama koje su pokretale autore, te čuju nešto više o njihovim neposrednim iskustvima i saznanjima.

coffee with the authors

Coffee with the authors is a speech format at the Free Zone Festival. It was successfully launched in 2016, as a place for gathering and socializing for media representatives, a community of experts, and festival guests, as well as a platform for communication and exchange of opinions. The program will once again take place online, through dynamic, open, and interesting conversations with the authors of festival achievements.

Participating in these online meetups, viewers will have the opportunity to get a more complete picture of the topics that moved the authors, along with their impressions of the films, and hear more about their immediate experiences and knowledge.

kinokauch

KinoKauch je platforma na kojoj možete naći stotinu naslova najpopularnijih art house i dokumentarnih filmova nastalih u poslednjih nekoliko godina. Iznajmite na 24 sata ili kupite i gledajte kad god poželite. Udobno i jednostavno, hitovi evropske i svetske kinematografije na samo jedan klik od vas. Za sve koji filmove gledaju od kuće. Za sve koji filmove gledaju sa mobilnog telefona. Za sve koji filmove gledaju dok čekaju prevoz ili se u njemu voze. Za sve koji filmove gledaju sa kauča, iz kreveta, na terasi, u kadi, dok ručaju ili čekaju na ručak. U tri ujutru, u jedan po podne, u ponoć ili podne, sami ili u društvu. Sa porodicom u dnevnoj sobi, sa dečkom u spavačoj, sa mačkom u krilu, sa daljinskim ili čašom u ruci, uvijeni u čebe, na ljuljašći u dvorištu. Koji vole da premotaju na omiljenu scenu, da im nikو ne trese stolicu na kojoj sede, sa „pause“ opcijom kad god požele da protegnu noge. Za gledanje bez maske i bez distancе.

kinokauch

KinoKauch is a platform where you can find hundreds of most popular art house and documentary titles made in the last few years. You can rent a movie for 24 hours or buy it and watch it whenever you want. Comfortable and simple, European and world cinema hits at just one click away from you. For everyone who likes to watch movies from home. For everyone who watches movies from a mobile phone. For everyone who watches movies while waiting for a ride or during the ride. For everyone who watch movies from the couch, from the bed, on the terrace, in the bathtub, while having lunch or waiting for lunch. At 3 a.m., at 1 p.m., at midnight or noon, alone or in company. With your family in the living room, with your boyfriend in the bedroom, with a cat in their lap, with a remote or a glass in their hand, wrapped in a blanket, on a swing in the yard. For those who like to rewind to their favorite scene, so that no one is kicking their seat, with the “pause” option whenever they want to stretch their legs.

Kino▶Kauch

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Photo from the documentary feature "Snajka" by Tea Vidović Dalipi

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