



19. Filmski festival

SLOBODNA ZONA

Beograd / Novi Sad / Niš

31. oktobar - 5. novembar 2023.

FESTIVAL POMOGLI:



PRODUKCIJA:



PARTNERI FESTIVALA:



MEDIJSKI SPONZORI:



TIM SLOBODNE ZONE

TIM FESTIVALA:

Direktor festivala:

Rajko Petrović

Selektori međunarodnog programa:

Branka Pavlović, Rajko Petrović

Selektor regionalnog programa Horizonti Balkana:

Ivan Bakrač

Urednici govornog programa Kompas:

Ivan Milenković, Rajko Petrović

Urednice Sonara:

Tamara Milošević i Lena Trifunović

Koordinatorka festivala:

Una Ćirić

Koordinatorka programa:

Melanija Stoin Petrović

PR festivala:

Miona Kovačević

Društvene mreže:

Jovana Netković

Tik Tok kreatorka:

Tijana Dedić

Vizuelni identitet:

Uroš Pavlović, Nikola Korać

TV i audio promo:

Vladimir Šojat

Video produkcija za društvene mreže:

Sara Nenadić

Website:

Nataša Kilibarda

Urednica podkasta:

Milica Lapčević

Urednica kataloga i lektorka:

Dragana Lukač Zečević

Koordinatorka volontera:

Marija Lazarević

Koordinatorka službe za goste i koordinatorka žirija:

Ana Ostojić

Koordinatorka protokola i srednjoškolskog programa:

Ana Šamara

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Koordinatorka u Novom Sadu:

Branišlava Lovre

Tehnička podrška:

Marko Milinković

Vozač:

Miroslav Ivković

Prevodi i tehnička obrada filmova:

Ivana Bogunović

Tehnička realizacija:

Trimark

HVALA

Veran Matić, Maja Čečen, Katarina Živanović, Marko Popović, Tijana Despotović, Nevena Negojević, Slavica Stojanović, Zoe Gudović, Mirjana Bobić Miroslavović, Đurđa Trajković, Galina Maksimović, Catherine Faudry, Branislav Glumac, Caroline Sotta, Đorđe Kačanski, Branišlava Lovre, Srđan Keča, Dušica Parezanović, Jovana Timotjević, Dina Yuković, Angelina Radovanović, Jovana Stranjančević, Višnja Brnjas, Ana Stojković, Jelena Marković, Ana Novaković, Jelena Anoklić, Danijela Savkić, Snežana Čuruvija, Bogdan Bošković, Jelena Gavrilović, Maša Seničić, Mina Hasanović, Milica Joksimović, Ljiljana Ćuk, Mladen Savković, Marina Lučić, Julijana Vincan, Vukašin Veličković, Senka Latinović, Jelena Nidžović, Biljana Stanojević, Vladimir Đorđević, Jelena Kikić, Biljana Tutorov, Zorica Rosić, Mila Ivanović, Vesna Danilović, Dragan Nikolić, Marjan Vujović, Nevena Đonlić, Nemanja Boškov, Nataša Šošević, Dragana Kecman, Timea Levai Majin, Nebojša Popović (in memoriam), Robert Klajn (in memoriam), Bojana Čučilović (in memoriam), Olivera Randić (in memoriam)

VOLONTERI

Beograd:

Aleksa Cvetković, Aleksandra Filipović, Ana Radaković, Ana Zrnić, Anamarija Vitzaz, Andela Jovanović, Andela Stojić, Andela Kuzmanović, Andela Ristić, Andrija Urošević, Andrijana Prodanović, Andrijana Vranić, Anja Brndušić, Anja Despotović, Boris Andelković, Danka Bičanin, Danica Andelković, David Gojković, Dijana Blagojević, Dunja Milenković, Emilia Ristić, Irena Lekić, Isidora Mandić, Isidora Sekulić Mraković, Ivana Bjelopetrović, Ivana Nikolić, Ivana Tešović, Ivona Ilić, Jana Milošević, Jana Savić, Jasmina Filipović, Jelena Božić, Jelena Ilić, Jelena Marić, Jovana Braletić, Jovana Ćotrić, Jovana Dabić, Jovana Mladenović, Katarina Beković, Katarina Dobrevski, Katarina Hadžić, Katarina Pavlović, Lara Maticki, Lena Kužić, Lenka Nedeljkov Srbinoski, Ljubica Erac, Marija Đukić, Marija Matić, Marija Mijailović, Marija Stefanović, Marija Vasiljević, Marko Moljković, Marko Radić, Matija Tanević, Milan Bjelanović, Milena Balabušić, Milena Dudvarska, Milica Milanović, Milica Perić, Mina Pavlović, Nada Erelenvajn, Nada Krstić, Natalija Andrić, Natalija Jović, Natalija Nedeljković, Natalija Stanković, Nevena Arsić, Nevena Mitrović, Nikolina Babičić, Nikolina Ćirić, Nikolina Todorović, Nina Arsić, Nina Glavač, Nina Ljubić, Ognjen Drašković, Olga Krstić, Saša Arsić, Sofija Martinović, Sofija Nada Stanić, Sofija Tadić, Tamara Zelenak, Tara Stanković, Teodora Miljković, Teodora Mitrović, Tijana Jovičić, Tijana Majstorović, Tijana Prišč, Una Dimitrijević, Una Marinović, Vanja Dizdarević, Vanja Nikolić, Žana Jelovac

Novi Sad:

Anja Žigić, Katarina Nosek, Luka Đelić, Milica Mihović, Nevena Marković, Nikolina Popović

Niš:

Jelena Ristić, Mia Nestorović, Natalija Tomic

IZMEĐU STVARNOG I (NE)MOGUĆEG

Branka Pavlović i Rajko Petrović

Praznina, odsustvo, tama - nula bez jedinice - nasuprot bojama, ljubavi, svetlosti i mnoštvu - devetnaesta Slobodna zona vas u Medunarodnoj, ali i svim ostalim selekcijama, vodi na filmsko putovanje između stvarnog i (ne)mogućeg. U senci ratova i klimatskih promena, autorce i autori ovogodišnje selekcije u potrazi su za odgovorima na pitanja da li je drugačiji svet (još uvek) moguć, i po čijoj meri.

Stotine ogromnih satelitskih antena, uzduž se nad bledom, crvenastom prašinom dokle god seže pogled. U pustinji Karu u Južnoj Africi niče najveći istraživački centar na svetu, koji će otkrivati tajne tamne materije i univerzuma i tragati za vanzemaljskom inteligencijom. Ali šta ako su tu tajnu već otkrili naši davnici preci i rezali su je stene u pustum i surovom prostranstvu Velikog Karua? Režiser Dejan Dods, i sam rođen na ivici pustinje Mali Karu, u filmu *IAITSA* (Medunarodna selekcija) daje reč i naučnicima i autohtonim stanovnicima pustinje koji iz dve dijagonalno suprotnе perspektive u mraku pustinje osluškuju šapat zvezda. Za jedne odgovori leže u budućnosti, za druge u prošlosti. Možda su, zapravo, oduvek u nama, samo što smo ih neumitnim protokom vremena jednostavno - zaboravili?

Augusto Gongora, čileanski novinar i pisac, čitav život je posvetio borbi protiv zaborava. Njegova dela su riznica i ključ kolektivnog sećanja na bolnu i turbulentnu istoriju Čilea. Ironijom sudbine upravo on je osuđen na zaborav - kada mu dijagnostikuju Alchajmerovu bolest, njegova supruga Pauli (Paulina

Urutia) počinje da beleži momente iz njihovog života. Režisarka Maite Alberdi ih kombinuje sa arhivskim materijalom, Gongorinim privatnim video snimcima iz prošlosti i scenama koje je snimala prateći ih četiri godine, tokom dobrih i loših dana. „Tu sam da ti pomognem da se setiš ko si bio“, kaže Paulina Augustu kada bolest počne da napreduje. Film *Neizbrisiva sećanja* (Medunarodna selekcija) je svedočanstvo o 25 godina bezuslovne ljubavi na svetu i u tami, u kome je lična sudska neraskidivo povezana sa kolektivnim sećanjem, a ljubav nije samo privatna stvar. Augusto Gongora preminuo je 15. maja 2023., a Paulina je izjavila: „Jedini način da evoluiramo kao društvo je da svako od nas u nekom trenutku u životu preuzme brigu o nekom“.

„Svaki film ima politički potencijal jer proizvodi slike, modele kako bismo mogli da živimo. Šta je moguće, a šta je stvarno?“ Film Kristofa Hohhauslera *Do kraja noći* (Medunarodna selekcija) poput kuće za lutke otvara kadar stana u renoviranju - scena je prazna i još uvek je sve moguće - trenutak kasnije, na tako postavljenoj sceni, gej policajac na tajnom zadatku zaljubiće se u trans femme fatale i sve će funkcionišati kao u klasičnom noir filmu - odnosi moći i zavisnosti, zamene identiteta, manipulacija, izdaja. Režiser se usuđuje da rodne uloge i pitanja identiteta preispisuje kroz žanrovske definisane likove u undercover istrazi - oni su likovi iz senke koji žive u senci svojih prošlosti na granici između onoga što jesu i onoga što se očekuje da budu.

Katarina Mukštajn za scenografiju svog filma *Feminizam WTF* (Ženska linija) takođe bira praznu zgradu, u novoj gradskoj četvrti u Beču. Svaka osoba i tema imaju svoju sobu ili kancelariju - uskladenu sa bojom odeće. U dokumentarnoj formi intervjuja, ova igra boja i tekstura naglašava raznolikost perspektiva i stavova žena, muškaraca i kvir sagovornika* koji se bave nekim od najkontroverznijih tema današnjice. Oni se u filmskom dijalogu sa plesnim video sekvensama (uz elektronsku muziku Tonija Renesance) pitaju kako možemo doprineti razbijanju odnosa moći i zavisnosti da bismo postali društvo za sve, zasnovano na solidarnosti. „Volela bih da sam ovakav film videla kada sam bila tinejdžerka“, kaže režiserka govoreći o razlozima zbog kojih je snimila film.

Upravo su tinejdžeri glavne junakinje i junaci mnogih filmova na ovogodišnjem festivalu.

Džesika Hausner, u takođe specifično stilizovanom filmu *Nula kalorija* (Medunarodna selekcija), uz pomoć muzike, kostima i scenografije, elitnu školu u neimenovanoj zemlji pretvara u poligon za opasnu „društvenu igru“. Učenice i učenici pod uticajem nove profesorke, odlučuju ne samo da svesno jedu manje - nego da potpuno prestanu da jedu. Režiserka se poigrava „tom absurdnom tragedijom našeg nastojanja da budemo OK i da sve uradimo kako treba“ i „trendovima“ i „izazovima“ kojima je teško odupreti se i biti individualac u moru izmanipulisanih sledbenika kapitalističke mante o samooptimizaciji, večnom zdravlju, lepoti i izuzetnosti. Da li će jaz između dece i roditelja posvećenih poslu i sticanju ili, pak, preživljavanju, biti sve veći, sve dok oni i bukvalno ne „nestanu“ iz života sopstvene dece?

Šesnaestogodišnja Laura i njene dve mlađe sestre žive život iz snova bez škole i pravila u svetu u kome se odrasli retko pojavljuju. Likovi odraslih u

filmu Mike Gustafson *Raj u plamenu* (selekcija Prva dva koraka) gotovo da i ne postoje. Oni se pojavljuju ili u liku socijalnih radnika ili ljudi imućnih komšija kojima su ušle u kuću ili bazen dok su bili odsutni. Majke su odsutne ili nespremne za ulogu koja im je namenjena. Prinudene da se same snalaze, devojčice grade sopstveni svet na granici između sna i jave, u kome najvažnije trenutke u životu dele između sebe i odrastaju a da to i ne primete.

Mamo, junak filma *Borci* (Medunarodna selekcija) Jona Havkelanda, u liku socijalnog radnika Berata pronalaže očinsku figuru, oslonac i prijatelja. Oni, svaki za sebe, pokušavaju da se izbore sa prošlošću i nedaćama koje im nameće porodična situacija i poreklo. Međutim, njih dvojica nisu glumci - oni pred kamerama na granici između dokumentarnog filma i fikcije igraju situacije iz sopstvenog života koje su ih spojile i pričaju nam priču o borbi, odrastanju i potrebi da kada je teško neko bude tu da nam čuva led.

Filmovi iz ovogodišnje selekcije ne daju tačne odgovore i gotova rešenja - oni otvaraju prostor za ambivalentnost i sumnju. Za pitanja i duge razgovore kada se upale svetla. Oni su aktuelni, vizuelno i tematski veoma različiti, ima tu i starih znanaca i vaših novih favorita. Biće i muzike i suza i poezije a poezija je važna - jer gde ima poezije ima i otpora i nade - da ćemo se setiti ko smo i kakvu budućnost želimo.

Dobro došli u Slobodnu zonu!

BETWEEN REAL AND (IM)POSSIBLE

Branka Pavlović and Rajko Petrović

The void, the absence, the darkness – zero without the one – as opposed to colors, love, light and multitude – the 19th Free Zone takes you on a cinematic journey between the real and (im)possible in the International, as well as other selections. In the shadow of war and climate change, the authors of this year's selection are searching for answers to the question of whether a different world is (still) possible – and to what extent.

Hundreds of enormous satellite dishes rise as far as the eye can see above the pale, reddish dust. In the Karoo desert in South Africa, emerges the largest research center in the world that will reveal the secrets of dark matter and the secrets of the universe and will search for extraterrestrial intelligence. However, what if our ancient ancestors had already discovered the secret and carved it into the rocks in the desolate and harsh expanse of the Great Karoo? Director Dane Dodds, born on the edge of the Karoo desert, in the film *!AITSA* (International Selection) gives a voice to scientists and indigenous desert inhabitants who listen to the whispers of the stars from two opposing perspectives in the darkness of the desert. For some, the answers lay in the future, others in the past. Perhaps they have always been in us, only we have forgotten them with the relentless passage of time.

Chilean journalist and writer Augusto Gongora dedicated his entire life to fighting oblivion. His work is a treasury and the key to the collective memory of Chile's painful and turbulent history. By irony of fate, he himself was destined to oblivion – when he

is diagnosed with Alzheimer's disease, his wife Pauli (Paulina Urutia) begins capturing moments from their lives. The director, Maite Alberdi, combined them with archival footage, Gongora's private video recordings from the past, and scenes she had filmed over the course of four years, during both good and bad days. "I am here to help you remember who you were". Paulina tells him as the disease progresses. *The Eternal Memory* (International Selection) is a testimony of 25 years of unconditional love in light and darkness, where personal fate is inseparably linked to collective memory, and love is not private. Augusto Gongora passed away on May 15 2023, and Paulina said: "*The only way to evolve as a society is if every one of us at some point of our lives takes care of another person*".

"*Every film has political potential as it produces pictures, paragons which we could model. What is a possibility and what is reality?*" Christoph Hochhäusler's film *Till the End of the Night* (International Selection) opens, like a dollhouse, with a shot of a flat under renovation – the scene is empty and everything is possible. It is here that a moment later, a gay police officer on a secret mission falls in love with a transgender femme fatale and everything plays out like in a classic film noir – with power relations and jealousy, switched identities, manipulation, and betrayal. The director dares question gender roles and identity through genre-non-specific characters on an undercover mission – characters who live in the shadows of their past, walking the thin line between

what they are and what they are expected to be.

Katharina Mückstein also chooses an empty building in a new city district in Vienna as the scenography of her film *Feminism WTF (WOMEN LINE)*. Each person and each topic has a separate room or office – coordinated with the color of their clothes. In a documentary form of interview, this interplay of colors and textures highlights the diversity of viewpoints and attitudes of women, men and queer interviewees* who deal with some of today's most contentious topics. In a cinematic dialogue with dancing video sequences (accompanied by the electronic music by Tony Renaissance), they wonder how we can contribute to breaking the power-dependence relationship so we can become a society for everyone, based on sympathy. "*I wish I had seen such a film when I was a teenager*", says the director, speaking about the reasons for shooting the film.

Teenagers are the main characters of many films at this year's festival.

Jessica Hausner, in the film *Club Zero* (International Selection), which is also specifically styled with the help of music, costumes, and scenography, turns an elite school in an unnamed country into a training ground for a dangerous "board game". Under the influence of the new teacher, students decide not to just consciously eat less but to stop eating altogether. The director is playing with "*that absurd tragedy of our effort to be OK and to do everything right*" and "trends" and "challenges" that are hard to resist and be an individual in a sea of manipulated followers of the capitalist mantra of self-optimization, eternal health, beauty, and excellence. Will the gap between children and parents dedicated to work and acquisition, or, on the other hand, survival, be increasing, until they don't literally "disappear" from

the lives of their own children?

Sixteen-year-old Laura and her two younger sisters are living a dream life, without school or rules in a world where adults rarely appear. The adult characters in Mike Gustafson's *Paradise is Burning (The First Two Steps Selection)* are almost non-existent. Either they appear in the form of social workers or angry wealthy neighbors whose house or pool they entered while they were away. Mothers are absent or unprepared for their intended role. Forced to fend for themselves, the girls create their own world on the border between dreams and reality, in which they share the crucial moments in life between themselves and grow up without even noticing it.

Mamo, the hero of the film *Fighters* (International Selection) by Jon Haukeland, finds a father figure, support and a friend in the character of the social worker Berat. They both try to cope with their own past and the adversities imposed on them by their family situation and origin. However, these two men are not actors – in front of the cameras, on the border between documentary and fiction, they act out situations from their own lives that brought them together and tell us a story about struggle, growing up and the need for someone to be there to watch our back when things are difficult.

The films from this year's selection do not provide correct answers and definitive solutions – they create space for ambivalence and doubt; for questions and long conversations when the lights go up. They are current, visually and thematically diverse, with both familiar faces and your new favorites. There will be music, tears and poetry, and poetry is important; because when there is poetry, there is resistance and hope – hope that we will remember who we are and what kind of future we want.

Welcome to the Free Zone!

POTRAGA ZA SOBOM

Ivan Bakrač

Prethodnih godina u Regionalnoj selekciji Horizonti Balkana često smo se susretali sa pitanjem identiteta, a imajući u vidu i složeniju istoriju našeg regiona, jasno nam je da se taj identitet najčešće odnosi na onaj kolektivni, nacionalni. U ovogodišnjoj selekciji, likovi sa kojima se susrećemo uglavnom su u potrazi za ličnim. Bilo da se suočavaju sa svojom prošlošću, da se nalaze u trenutnim problemima ili razmišljaju o neizvesnoj budućnosti – svi na neki način pokušavaju da pronađu sebe.

Ove godine nam se vraćaju tri bivša učesnika selekcije Horizonti Balkana. Selman Nadžar iz Turske, bivši pobednik sa filmom *Između dve zore*, vraća nam se sa *Ranom oklevanja*, ostvarenjem koje se na izvestan način i nadovezuje na prošlo. Njegov glavni lik Džanan, uz svoj avokatski posao, mora da doneše važne moralne odluke koje će uticati na živote drugih, ali pre svega preispitati njen lični integritet.

Još jedan raniji pobednik sa filmom *Buffet Željezara*, Goran Dević iz Hrvatske, donosi nam *Što da se radi?* dokumentarac u tri čina, dugogodišnju borbu Željka i njegovih kolega iz fabrike Gredelj. Iako je vodio čitav kolektiv, Željko se pita da li je neke stvari mogao drugačije uraditi, i u kom pravcu ga je borba odvela.

Nakon filma *Smernice*, Stefan Komandarev iz Bugarske predstavlja nam *Blagine lekcije*, poslednji film iz njegove estetske trilogije, koju još čini i film *Patrole*. Njegova Blaga, penzionisana učiteljica, naivna žrtva klasične balkanske prevarе, i sama postaje prevarant. Pitanje je, da li je to za nju tek početak novog života ili samo nauk.

Rumunski debitant Andrei Tanase kroz svoj film *Tigrica* prati Veru, veterinarku u zoološkom vrtu u Sibinju, koja pod pritiskom patrijarhalnog okruženja preispituje svoje najdublje emocije dok traži odbeglog tigra.

Još jednu unutrašnju borbu žene u tradicionalnoj sredini, predstaviće nam crnogorski reditelj Senad Šahamanović u svom debitantskom filmu *Sirin*. Natali je promenila svoj identitet i izbrisala korene, ali povratak u domovinu pokrenuće potisnute emocije i potrebu za pripadanjem.

Dobitnik Srca Sarajeva za najbolji dokumentarni film, Nemanja Vojinović iz Srbije, svoj dugogodišnji rad posvećuje skoro pa mitskoj priči *Flašaroši*, skupljačima flaša na deponiji u Vinči. Dok se bliže poslednji dani potrebe za ovim poslom, čitava jedna zajednica traži svoje mesto u modernom svetu.

Vlad Petri, još jedan rumunski autor u ovogodišnjoj selekciji, fokus zadržava na socijalnim i političkim temama koje karakterišu njegov rad. Ipak, igrajući se granicama fikcije i dokumentarizma u novom filmu *Između revolucija*, on ozivljjava svoje junakinje i njihove samospoznaje kroz pisma i arhivske snimke u periodu dve paralelne revolucije.

Još dva domaća mlada reditelja prikazaće kratkeigrane filmove. *Duhovi na mojim ledima*, u režiji Nikole Stojanovića, prati tinejdžerku Saru čije rane i strahove osećamo kroz sirovu sliku i autentične prostore srpske unutrašnjosti u tranziciji. Njena lutanja odvešće je do naizgled jedinog utočišta.

A dokle će, doduše dosta drugačije lično lutanje, odvesti Nikolu, ostaje da sami prepostavimo nakon što se završi film *Golgeter* u režiji Ivana Stojiljkovića. Da li je Nikola svoj život pretvorio u haos, ili je baš kroz haos jedino mogao ostvariti svoje ciljeve?

Vrlo različiti profili režisera bave se kompleksnim pitanjima samopronalaženja, kroz najličnije i najuniverzalnije priče, na njima dobro poznatom terenu, na večito živopisnom Balkanu.

Još jedna Slobodna zona počinje, dodite da se družimo sa njima i njihovim sjajnim likovima koje dovode u naše bioskope.

THE SEARCH FOR SELF

Ivan Bakrač

In previous years, in the Regional Selection Balkan Horizons, we often encountered the issue of identity, and bearing in mind the complex history of our region, it is clear to us that this identity most often refers to the collective, national one. In this year's selection, the characters we meet are mostly in search of personal. Whether they are dealing with their past, navigating current problems, or contemplating an uncertain future, they are all trying to find themselves in some way.

This year, three former participants of the Balkan Horizons are returning to us. Selman Nacar from Turkey, a former winner with the film *Between Two Dawns*, returns to us with *Hesitation Wound*, a work that in a certain way builds on the previous one. Its main character Canan, along with her job as a lawyer, has to make important moral decisions that will affect the lives of others, but above all, she must reevaluate her personal integrity.

Another previous winner with the film *Buffet Željezara (The Steel Mill Caffe)*, Goran Dević from Croatia, brings us *What's To Be Done?* documentary in three acts the long-term struggle of Željko and his colleagues from the Gredelj factory. Although he led the entire team, Željko wonders if he could have done some things differently, and in which direction the struggle took him.

After the film *Directions*, Stefan Komandarev from Bulgaria presents us with *Blaga's Lessons*, the last film from his aesthetic trilogy, which also includes the film *Rounds*. His Blaga, a retired teacher, a naive victim of a

classic Balkan scam, becomes a con artist herself. The question is whether it is just the beginning of a new life for her or just a lesson.

Through his film *Day of the Tiger*, Romanian debutant Andrei Tanase follows Vera, a veterinarian at the zoo in Sibiu, who, under the pressure of a patriarchal environment, examines her deepest emotions while searching for an escaped tiger.

Another internal struggle of a woman in a traditional environment will be presented to us by Montenegrin director Senad Šahmanović in his debut film *Sirin*. Natalie has changed her identity and erased her roots, but returning to her homeland will trigger repressed emotions and the need to belong.

The winner of the Heart of Sarajevo for the Best Documentary Film, Nemanja Vojinović from Serbia, dedicated many years of his work to the almost mythical story of *Flašaroši (Bottlemen)*, bottle collectors at the landfill in Vinča. As the last days of the need for this work approach, an entire community is searching for its place in the modern world.

Vlad Petri, another Romanian author in this year's selection, keeps his focus on the social and political themes that characterize his work. However, playing with the boundaries of fiction and documentary in the new film *Between Revolutions*, he brings his heroines and their self-realizations to life through letters and archival footage in the period of two parallel revolutions.

Another two local young directors will show short feature films. *The Ghosts You Draw on My Back*,

directed by Nikola Stojanović, follows the teenage Sara whose wounds and fears we feel through the raw image and authentic spaces of the Serbian interior in transition. Her wanderings will lead her to what seems to be the only refuge.

In addition, how far, admittedly quite a different personal wandering, will take Nikola, we can only guess after the film *Goalgetter* directed by Ivan Stojiljković is finished. Did Nikola turn his life into chaos, or was he only able to achieve his goals through chaos?

Various profiles of directors deal with complex issues of self-discovery through the most personal and universal stories, on well-known terrain, in the eternally colorful Balkans.

Another Free Zone is starting, come hang out with them and the great characters they bring to our cinemas.

KOMPAS SLOBODNE ZONE 2023.

Ivan Milenković

TOTALITARNI JEZICI I OBRAZOVANJE

Ne postoji nijedna ljudska delatnost koja, doslovno, ne može da postane dvosekli mač, koja se ne može zloupotrebiti i pretvoriti u svoju suprotnost.

Obrazovanje ne da nije izuzetak, već je jedna od onih delatnosti koja se kroz istoriju, a i danas, najuspešnije zloupotrebjavaju. U istoj meri u kojoj bez sistemskog obrazovanja stanovništva političke zajednice ne mogu da prežive, obrazovanje se s lakoćom pretvara u noćnu moru, u traku za proizvodjenje i sistemsko širenje zla.

Totalitarizmi 20. veka ogromnu su energiju ulagali u indoktrinaciju koju su razumeli kao obrazovanje.

Istovremeno, obrazovanje je toliko komplikovan proces, sa toliko šrafovima i toliko tananog podešavanja mehanizma, da ne postoji gotovo niko ko, manje ili više, neposredno ili posredno, u tom procesu ne učeštuje. Od dece, učenika i studenata, preko nastavnika i vlasti koja to organizuje (ili ne organizuje), do roditelja i šire društvene zajednice.

Film *Nula kalorija* sve ove dileme pokreće na specifičan način i na malom uzorku od svega nekoliko učenika, ali uz tih i odlučno saučestovanje šire zajednice, naročito roditelja.

Nastavnica u elitnoj školi, stručnjakinja za zdravu ishranu i fanatično odana ideji po kojoj se savršenstvo dostiže tako što se u organizam unosi sve manje hrane, bori se za duše i tela učenika naočigled direktora, kolega i, naročito, roditelja. Svi oni, međutim, ostaju zbuњeni i neodlučni pred njenim metodama, a

naročito pred njenom retorikom praćenom odlučnom blagošću, tipičnom za religijske fanatike. Šta je to što će hipnotisati decu, a naročito okolinu? Govor, pre svega, u koji su utkani gotovo svi elementi i svi pojmovi koji uživaju najširu podršku razvijenih savremenih društava. Jedino što nastavnica tu retoriku okreće protiv samog života. Zbog toga pitanje i jeste u čemu je snaga totalitarnog govora, onog govora koji se odlukuje jednom istinom i jednim rešenjem, te odbacuje sve druge perspektive ne samo govora, već i samog života?

FREE ZONE COMPASS 2023

Ivan Milenković

TOTALITARIAN LANGUAGES AND EDUCATION

There is no human activity that cannot, literally, become a double-edged sword, that cannot be misused and turned into its opposite. Education is not an exception, but, on the contrary, it is one of those activities that throughout history, and even today, are most successfully abused. To the same extent that political communities cannot survive without systematic education of the population, education easily turns into a nightmare, into a conveyor belt for the production and systemic spread of evil. The totalitarianisms of the 20th century invested enormous energy in indoctrination, which they understood as education. At the same time, education is such a complicated process, with so many screws and so fine tuning of the mechanism, that there is almost no one who, more or less, directly or indirectly, does not participate in that process. From children, pupils and students, through teachers and the government that organizes (or does not organize) it, to parents and the wider social community.

The film *Club Zero* raises all these dilemmas in a specific way and with a small sample of only a few students, but with the quiet and determined participation of the wider community, especially parents.

A teacher at an elite school, an expert in healthy eating and fanatically devoted to the idea that perfection is achieved by consuming less and less food, she fights for the souls and bodies of

students in front of the school principal, colleagues and, especially, parents. All of them, however, remain confused and indecisive in front of her methods, and especially in front of her rhetoric accompanied by a determined gentleness, typical of religious fanatics. What is it that will hypnotize children, and especially the environment? Speech, above all, in which almost all elements and all concepts that enjoy the widest support of developed modern societies are woven. The only thing is that the professor turns that rhetoric against life itself. Therefore, the question is what is the strength of totalitarian speech, that speech that is characterized by one truth and one solution, and rejects all other perspectives not only of speech, but also of life itself?

NAUČNI SKUP SLOBODNE ZONE 2023.

Sloboda kulture i kultura slobode

Sloboda je moguća samo u određenoj kulturi, odnosno određenoj političkoj zajednici. Pojedinac izvan ljudske zajednice, prema Aristotelovim rečima, ili je zver, ili je bog. Slobodan, međutim, nije. Međutim, šta ako je sama kultura tek odblesak neslobodne političke prakse?

Šta ako je kultura tek opravdanje politike kojoj nije cilj sloboda, već dominacija i porobljeno stanovništvo? Da li se, i u tom slučaju, može govoriti o slobodnoj kulturi? Da li se, uopšte, može govoriti o kulturi?

Svetска kultura ne postoji, već postoje samo nacionalne kulture: srpska, hrvatska, ukrajinska, ruska, francuska... Drugim rečima, kultura je uvek kontekstualna, kultura jeste kontekst. Zbog toga je pitanje slobode uvek i pitanje granica određene (nacionalne) kulture. Bezgranična sloboda je, naravno, nemoguća, te je problem odredene kulture uvek i pitanje granica slobode, na onaj način na koji zakon ograničava slobodu u ime slobode. Sloboda je, zbog toga, oblikovana kulturom. No, ako imamo različite kulturne modele, da li govorimo o istom pojmu slobode koji bi, opet prema određenju slobode, morao biti jednak za sve.

Univerzalna kultura, dakle, ne postoji. Ali pitanje glasi: Šta je to što kulturu čini komunikabilnom ako ne momenat univerzalnosti, koji svaka kultura mora da ima u sebi da bi se uopšte mogla smatrati kulturom? Kultura koja ne komunicira s drugim kulturnama osuđena je na propast, te stoga pitanje koje stoji u osnovi naučnog skupa je u kojoj meri kultura mora da odustane od sopstvenih specifičnosti da bi preživela.

Da li, recimo, ljudozderska kultura, koja svoj osnov nalazi u konzumiranju drugih ljudi, mora da odustane od svojih temeljnih pretpostavki kako ne bi ostala izolovana i, sledstveno tome, skončala? Da li je nužno suprotstaviti se imperialnim kulturnim projektima, ili su, možda, upravo imperialni projekti šansa da se male kulture održe u svojoj specifičnosti? Šta je kulturna specifičnost? Ko je autor u kulturi? U kojoj meri jezik učestvuje u čuvanju kulturnog identiteta? Da li kultura učvršćuje identitet, ili kultura, ulazeći u odnos s drugim kulturnama tj drugim identitetima, razgrađuje sopstveni identitet zarad učestvovanja u kulturi šireg obima?

SCIENTIFIC MEETING OF THE FREE ZONE 2023

Freedom of Culture and the Culture of Freedom

Freedom is only possible in a certain culture, that is, a certain political community. An individual outside the human community, according to Aristotle, is either a beast or a god. Either way, he is not free. What if culture itself is just a reflection of unfree political practice? What if culture is just the justification of a policy whose goal is not freedom, but domination and enslaved population? Can we talk about free culture even in that case? Can we talk about culture at all?

World culture does not exist, there are only national cultures: Serbian, Croatian, Ukrainian, Russian, French... In other words, culture is always contextual, culture is context. That is why the question of freedom is always a question of the limits of a certain (national) culture. Boundless freedom is, of course, impossible, and the problem of a certain culture is always a question of the limits of freedom, in the way that the law limits freedom in the name of freedom. Freedom is, therefore, shaped by culture. Nevertheless, if we have different cultural models, are we talking about the same concept of freedom, which, again according to the definition of freedom, should be equal for everyone?

Therefore, universal culture does not exist. The question is: What is it that makes a culture communicable if not the moment of universality, which every culture must have in itself in order to be considered a culture at all? A culture that does not communicate with other cultures is doomed to fail, and therefore the question underlying the scientific

gathering is to what extent does a culture have to give up its own specificities in order to survive? Does, for example, cannibalistic culture, which finds its basis in the consuming of other people, have to give up its fundamental assumptions in order not to remain isolated and, consequently, end? Is it necessary to oppose imperial cultural projects, or, perhaps, exactly imperial projects are a chance for small cultures to maintain their specificity? What is cultural specificity? Who is the author in culture? To what extent does language participate in the preservation of cultural identity? Does culture strengthen identity, or does culture, entering into a relationship with other cultures, that is, other identities, destroy its own identity for the sake of participating in a wider culture?

NAGRADE

Awards

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 „EU Teen zona“
Best Film in "EU Teen Zone"

Nagradu Human Rights
Human Rights Award

Nagradu publike
Audience Award

Nagrada Olivera Randić
Olivera Randić Award



ŽIRI

Jury



MEĐUNARODNI ŽIRI

International Jury



ALEN MUNIĆ pokrenuo je 2008. godine Festival mediteranskog filma Split (FMFS), čiji je umetnički direktor. Tada je već imao pet godina profesionalnog iskustva na najvećim regionalnim festivalima, kao što su Zagreb Film Festival, Motovun Film Festival, ZagrebDox, Animafest Zagreb itd. U kratkom vremenu FMFS postao je najposećeniji kulturni događaj u Splitu.

Godine 2012. pokreće Kino Mediteran, projekat revitalizacije bioskopa u Dalmaciji, koji se danas održava u više od dvadeset gradova. Od 2016. godine Kino Mediteran vodi i regionalnu distribuciju nezavisnih evropskih filmova, a 2020. godine pokreće VOD platformu posvećenu umetničkom filmu.

ALEN MUNIĆ started the Split Mediterranean Film Festival (FMFS) in 2008, of which he is the artistic director. At that time, he already had five years of professional experience at the largest regional festivals, such as Zagreb Film Festival, Motovun Film Festival, ZagrebDox, Animafest Zagreb, etc. In a short time FMFS became the most visited cultural event in Split.

In 2012, he launched Kino Mediteran, a project for revitalizing cinemas in Dalmatia, which today takes place in more than 20 cities. Since 2016, Kino Mediteran has been managing the regional distribution of independent European films, and in 2020 he launched a VOD platform dedicated to art films.



ANA PEJOVIĆ je radnica u kulturi i prevoditeljka. Uredila je preko dvesta naslova domaćih i stranih autora.

Ko-osnivačica je Udruženja KROKODIL (2009) u kojem je radila kao menadžerka projekata i glavna koordinatorka, organizujući preko dvadeset književnih festivala i nastupa u Srbiji i Evropi, kao i rezidencijalni program za pisce. Sa Udruženjem Obrazovanje i kultura pokrenula je festival Krokodokodil i program podrške kulturi čitanja kod osnovnoškolske dece.

Radi u nemačkoj mirovnoj organizaciji forumZFD, sa fokusom na obrazovanje, kulturu sećanja i digitalno pamćenje iz perspektive žena.

ANA PEJOVIĆ is a cultural worker and translator. She has edited over two hundred titles by domestic and foreign authors.

She founded the KROKODIL Association (2009), in which she worked as a project manager and main coordinator, organizing over twenty literary festivals and performances in Serbia and Europe, as well as a residency program for writers. With the Association of Education and Culture, she launched the Krokodokodil festival and a program to support reading culture among elementary school children. Ana works in the German peace organization forumZFD, focusing on education, culture of memory and digital memory from the perspective of women.



VLADIMIR ŠOJAT je filmski producent, montažer i video umetnik. Ko-osnivač je nezavisne umetničke produkcije Arterrora čiji proizvodi su prikazivani na brojnim festivalima i izložbama poput MoMA i Bauhaus. Osnovao je producentsku kuću Frakcija i proizveo je na desetine dokumentarnih i eksperimentalnih filmova. Jedan od njih, *Duga resa*, dobio je nagrade za najbolju režiju i montažu. Šojat je inicijator filmske radionice Kinoaktiv pri Društvu Slovenaca SAVA u Beogradu, supevizor montaže pri Atelier Varan Paris i selektor je smotre DSF+. Šojatova knjiga *Dugo i netremice: Pogled na likove u dokumentarnom filmu*, objavljena je 2019.

VLADIMIR ŠOJAT is a film producer, editor and video artist. He co-founded the independent artistic production Arterrora and its products have been shown at numerous festivals as well as exhibitions such as MoMA and Bauhaus. He founded production company Frakcija and produced dozens of documentary and experimental films. One of those, *Fringe Infringe*, won awards for best direction and editing.

Šojat is the initiator of the film workshop Kinoaktiv at the Society of Slovenians SAVA in Belgrade, the editing supervisor at Atelier Varan Paris, and selector of DSF+.

Šojat's book *Long and Staring: View on Characters in Documentary Film*, was published in 2019.

REGIONALNI ŽIRI

Regional Jury



MILOŠ PUŠIĆ je režiser i producent, rođen 1980. godine u Senti.

Režirao je kratki film *Uspavanka za dečaka* (2007) a nakon toga igrane filmove *Jesen u mojoj ulici* (2009) i *Odumiranje* (2013). Producen je filma *Moj jutarnji smeh* (2019).

Njegov poslednji film *Heroji radničke klase* (2022), koji je režirao i producirao, premijerno je prikazan na Berlinaleu 2022. u programu Panorama. Osvorio je Gran Pri na Međunarodnom filmskom festivalu Andreja Tarkovskog "Zerkalo" i nagradu publike Filmskog festivala u Bolonji. Miloš radi kao docent na Akademiji umetnosti u Novom Sadu.

MILOŠ PUŠIĆ is a director and producer, born in 1980 in Senta.

He directed the short film *Lullaby for a Boy* (2007) and after that, feature films *Autumn in My Street* (2009) and *Withering* (2013). He is the producer of the film *My Morning Laughter* (2019).

His last film *Working Class Heroes* (2022) which he directed and produced, premiered at the Berlinale 2022 in the Panorama program. It won the Grand Prix at the Andrey Tarkovsky International Film Festival "Zerkalo" and Audience Award at the Bologna Film Festival.

Miloš works as an assistant professor at the Academy of Arts in Novi Sad.



NARCISA DARIJEVIĆ MARKOVIĆ je diplomirala Filmsku i TV Režiju na Fakultetu dramskih umetnosti filmom *Mađija*, koji je bio srpski predstavnik u kategoriji "Oskara" za studentski film.

Redovni je profesor na Fakultetu dramskih umetnosti u Beogradu, gde je i šef Katedre za Filmsku i TV režiju.

Narcisa snima dokumentarne filmove, TV emisije i režira u pozorištu. Zapaženiji filmovi su joj *Medijana 2000*, *Par-nepari s Svetlost na brežuljku*. *Freske Studenice - misao o večnosti*, premijerno je prikazan u SANU.

Osnivačica je i umetnička direktorka studentskog festivala dokumentarnog filma "Bistre reke". Članica je udruženja filmskih umetnika i Udruženja filmskih reditelja Srbije.

NARCISA DARIJEVIĆ MARKOVIĆ graduated in Film and TV Directing at the Faculty of Dramatic Arts. Her graduate film *Magic* was the Serbian representative in the "Oscar" category for student film.

She is a professor at the Faculty of Dramatic Arts in Belgrade, where she is Head of the Department of Film and TV Directing.

Narcisa shoots documentaries, TV shows and directs in the theater. Her notable films are *Medijana 2000*, *Even-Odd* and *Light on the Hill*. *Frescoes of Studenica: Thoughts of Eternity*, premiered at SANU.

She is the founder and artistic director of student documentary film festival "Clear Rivers". She is a member of the Association of Film Artists and the Association of Film Directors of Serbia.



VUK RŠUMOVIĆ je pisac i režiser. Studirao je pisanje za film i pozorište na Fakultetu dramskih umetnosti u Beogradu i Studije analitičke psihologije u Beogradu i Cirihi.

Dugometražni debi *Ničije dete* imao je svetsku premijeru na filmskom festivalu u Veneciji i osvojio nagradu publike, FIPRESCI nagradu kritike za najbolji film i nagradu FEDEORA za najbolji scenario. Film je svojio preko 35 nagrada širom sveta.

Napisao je i režirao TV mini-seriju *Kalup* zasnovanu na ozloglašenoj afери „nestalih beba“. *Među bogovima* je njegov drugi dugometražni film.

Radi kao redovni profesor scenarija i filmske režije. Član je Evropske filmske akademije.

VUK RŠUMOVIĆ is a writer and director. He studied writing for film and theatre at the Faculty of Drama Arts in Belgrade and Studies of Analytical Psychology in Belgrade and Zürich.

His feature film debut *No One's Child* had its World Premiere at Venice Film Festival and won Audience Award, FIPRESCI Critics Award for Best Film and FEDEORA Award for Best Script. It also won over 35 awards all over the world. He wrote and directed the TV mini-series *The Mould* based on the notorious "missing babies" affair. *Dwelling Among the Gods* is his second feature film.

Vuk is a professor of Screenwriting and Film Directing and is an active member of the European Film Academy.

PRVA DVA KORAKA ŽIRI

First Two Steps Jury



DINA DUMA je filmska režiserka iz Severne Makedonije. Diplomirala je Filmsku i TV režiju na Fakultetu dramskih umetnosti u Skoplju.

Igranim filmom *Sestrinstvo* debitovala je 2021. na Međunarodnom filmskom festivalu u Karlovim Varima i osvojila Specijalnu nagradu žirija. *Sestrinstvo* je predstavljao Severnu Makedoniju na dodeli Oskara 2022. kao najbolji film na stranom jeziku, i prvi je makedonski film ikada dostupan na Netflixu. Dina trenutno razvija svoj novi film, izabran od strane Residence projekta kanskog festivala - *Skateboarding nije za devoke*.

DINA DUMA is a film director from North Macedonia. She graduated in film and TV directing at the Faculty of Dramatic Arts in Skopje.

She debuted the feature film *Sisterhood* in 2021 at the International Film Festival in Karlovy Vary and won the Special Jury Award. *Sisterhood* represented North Macedonia at the Oscars 2022, as the best foreign language film, and is the first Macedonian film ever available on Netflix. Dina is currently developing her new film, selected by the Residence project of the Cannes festival - *Skateboarding is not for girls*.



IVANA JADRIĆ je rukovoditeljka filmske distribucije i programa Kina Mediteran - regionalnog distributera nezavisnih filmova i bioskopskog prikazivača sa mrežom od dvadeset bioskopa u mestima duž dalmatinske obale. Deo je Kina Mediteran od njegovih početaka kada je 2012. kao projekt revitalizacije dalmatinskih bioskopa, pokrenut u tek nekoliko manjih mesta, da bi s vremenom narastao u jednog od najvećih hrvatskih nezavisnih prikazivača.

Jedna je od selektora programa i programska koordinatorka na Festivalu mediteranskog filma Split (FMFS), koji se održava svake godine u Junu.

IVANA JADRIĆ is the head of film distribution and program at Kino Mediteran – a regional distributor of independent films and cinema screener with a network of twenty cinemas in towns along the Dalmatian coast. She has been a part of Kino Mediteran since its beginnings, when it was launched in 2012 in only a few smaller towns as a project to revitalize Dalmatian cinemas, only to grow over time into one of the largest independent Croatian cinemas. She is one of the program selectors and program coordinator at the Split Mediterranean Film Festival (FMFS), which is held every year in June.



NIKOLA SPASIĆ je režiser, montažer i producent. Diplomira je režiju na Akademiji umetnosti u Novom Sadu, masterirao montažu na FDU u Beogradu. Doktorand je na Akademiji umetnosti u Novom Sadu. Docent je na Računarskom Fakultetu u Beogradu.

Nikolin film *Kristina* osvojio je nagrade na FIDMarseille i Festivalu evropskog filma u Sevilji. Dokumentarac *Zašto je Dragan napravio orkestar* osvojio je glavnu nagradu i nagradu publike na festivalu Cinema City. Ko-osnivač je producijske kuće Rezon i autor i producent filmova, pozorišnih predstava i radio drama. Učestvovao je u radu žirija brojnih festivala kao član žirija, selektor ili član saveta. Član je udruženja DokSrbija i Asocijacije reditelja.

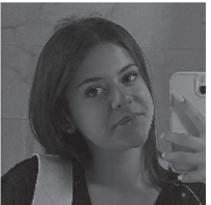
NIKOLA SPASIĆ is a director, editor and producer. He graduated in directing at the Academy of Arts in Novi Sad, mastered editing at FDA in Belgrade. He is on PhD at the Academy of Arts in Novi Sad. He works as an assistant professor at the Faculty of Computing in Belgrade.

Nikola's film *Cristina* won awards at FIDMarseille and at the Seville European FF. The documentary, *Why Dragan Made an Orchestra*, won the Grand Prize and the Audience Award at the Cinema City Festival.

He co-founded the production company Rezon, and is an author and producer of films, theater plays and radio dramas. He was a jury member at many Festivals or the selector or member of the council. He is a member of the DokSrbija Association and the Association of Directors.

TEEN ŽIRI

Teen Jury



TEODORA PRIBAKOVIĆ ima šesnaest godina i učenica je Četrnaeste beogradske gimnazije. Članica je školske dramske sekcije jer od malena voli glumu, predstave, slikanje, filmove, fotografiju, jednom reču umetnost.

Smatra da u svemu navedenom možemo pronaći neku poruku koja utiče na naš lični razvoj. Veoma je komunikativna i raduje se upoznavanju novih ljudi, zato misli da će ovo za nju biti jedno zanimljivo i korisno iskustvo.

TEODORA PRIBAKOVIĆ is a 16-year-old student of the 14th Belgrade Gymnasium. She is a member of the school's drama section because she loves acting, plays, painting, movies, photography, in one word, art. She believes that in all of the above we can find some message that affects our personal development. She is very communicative and looks forward to meeting new people, so she thinks this will be an interesting and useful experience for her.



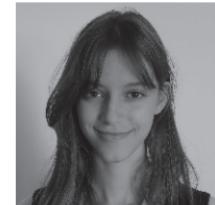
IVA ŽIVKOVIĆ ima šesnaest godina i učenica je Četrnaeste beogradske gimnazije. Oduvek ju je zanimala umetnost tako da uživa u crtanju i slikanju. Često provodi slobodno vreme u pozorištu a voli i fotografiju. Iva planira da u životu iskoristi svoju ljubav ali i talenat prema umetnosti, i smatra da je ovo dobar korak ka tome.

IVA ŽIVKOVIĆ is a 16-year-old student of the 14th Belgrade Gymnasium. She has always been interested in art so she enjoys drawing and painting. She often spends his free time in the theater and loves photography.
Iva plans to use her love and talent for art in her life and she thinks that this is a good step towards that.



NIKOLA BOJOVIĆ ima šesnaest godina i učenik je Četrnaeste beogradske gimnazije. Voli da učestvuje u društvenim i kulturnim programima. Učestvovao je u pripremi i realizaciji raznih školskih manifestacija (muzičkih priredbi, dodeli nagrada, promocijama učeničkih radova). Bio je moderator književnih večeri i matineja. U slobodno vreme voli da gleda filmove, sluša muziku i čita knjige.

NIKOLA BOJOVIĆ is a 16-year-old student of the 14th Belgrade Gymnasium. He likes to be involved in social and cultural programs. He participated in the preparation and implementation of various school events (music performances, award ceremonies, promotions of student works). Nikola was the moderator of literary evenings and matinees. In his spare time, he likes to watch movies, listen to music and read books.



NATAŠA LETO ima petnaest godina i učenica je Četrnaeste beogradske gimnazije. Još od detinjstva je općinjava osećaj uzbudjenja pred ulazak u novu priču i novi svet, kada u bioskopskoj sali svetla lagano počnu da se gase.

NATAŠA LETO is a 15-year-old student of the 14th Belgrade Gymnasium.

Ever since childhood, she has been mesmerized by the feeling of excitement before entering a new story and a new world, when the lights slowly start to fade in the cinema hall.



ZOJA ANDRIJANIĆ ima šesnaest godina i učenica je Četrnaeste beogradske gimnazije, društveno-jezičkog smera. Bavi se crtanjem i slikanjem, učestvovala je na mnogim takmičenjima i radionicama i izlagala je radove na nekoliko izložbi.

U slobodno vreme sluša muziku, gleda filmove i druži se sa vršnjacima.

ZOJA ANDRIJANIĆ is a 16-year-old student of the 14th Belgrade Gymnasium, a socio-linguistic course. She is engaged in drawing and painting, she participated in many competitions and workshops and exhibited her works in several exhibitions.

In her free time, she enjoys listening to music, watching movies and hanging out with her peers.

FILMSKI PROGRAM

Film program





IGR.
FF. SVEČANO OTVARANJE /
FESTIVAL OPENING

ZLO NE POSTOJI Evil Does Not Exist

REŽISER / DIRECTOR: Ryûsuke Hamaguchi
DRŽAVA / COUNTRY: Japan
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 106'
JEZIK / LANGUAGE: Japanese
ULOGE / CAST: Hitoshi Omika, Ryo Nishikawa, Ryuji Kosaka, Ayaka Shibutani
PRODUKCIJA / PRODUCTION: Fictive, NEOPA

mts Dvorana, 31. okt, 19.00 / Cineplex Arena Novi Sad, 31. okt, 19.00 / Cineplexx Niš, 31. okt, 19.00

SINOPSIS

Takumi sa čerkom Hanom živi u selu Mizubiki, blizu Tokija. Kao i generacije pre njih, i oni žive skromno, u skladu sa prirodom i ciklusima u njoj. Jednog dana stanovnici sele saznuju za plan da se izgradi glamping blizu Takumijeve kuće, koji bi stanovnicima grada ponudio udoban „beg“ u prirodu. Kada dvoje predstavnika kompanije iz Tokija stignu u selo da bi održali sastanak, postaje jasno da će ta izgradnja zagaditi lokalni izvorište vode i to izaziva nemire među lokalnim stanovništvom. Namere kompanije ugrožavaju ekološki balans mesta i način života seljana, i ostavljaju duboke posledice na Takumijev život.

SYNOPSIS

Takumi and his daughter Hana live in Mizubiki Village, near Tokyo. Like generations before them, they live a modest life, according to the cycles and order of nature. One day, the village inhabitants become aware of a plan to build a glamping site near Takumi's house; offering city residents a comfortable 'escape' to nature. When two company representatives from Tokyo arrive in the village to hold a meeting, it becomes clear that the project will harm the local water supply, causing unrest. The agency's mismatched intentions endanger both the ecological balance of the nature plateau and their way of life, with an aftermath that affects Takumi's life.

O REŽISERU

Ryûsuke Hamaguchi je japanski filmski režiser i scenarista. Hamaguči, diplomac Univerziteta u Tokiju i Tokijskog univerziteta umetnosti, privukao je pažnju u svojoj zemlji filmom *Strast* (2008), koji mu je diplomski rad. Hamaguči je prvo stekao međunarodno priznanje filmom *Happy Hour* (2015), a zatim ga je pratila *Asako I & II* (2018). Snimio je dva filma 2021. godine, *Točak sreće i fantazija i Povezi me*, za koji je dobio tri nominacije za Oskara, uključujući najbolju režiju, najbolji adaptirani scenario i najbolji međunarodniigrani film. On je treći japanski režiser koji je nominovan za Oskara za najbolju režiju.

DIRECTOR'S BIOGRAPHY

Ryûsuke Hamaguchi is a Japanese film director and screenwriter. Hamaguchi, a graduate of Tokyo University and Tokyo University of Arts, attracted attention in his country with the movie *Passion* (2008), which he shot for his graduation. Hamaguchi first gained international recognition with the film *Happy Hour* (2015) and followed it up with *Asako I & II* (2018). He released two films in 2021, *Wheel of Fortune and Fantasy* and *Drive My Car*, receiving three Academy Award nominations for the latter, including Best Director, Best Adapted Screenplay, and Best International Feature. He is the third Japanese director nominated for an Oscar for Best Director.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Venice Film Festival - Golden Lion for Best Film, Silver Lion, Grand Jury prize, FIPRESCI prize,
Premio CinemaSarà Award - Special Mention, Ca' Foscari Young Jury Award, Premio Fondazione Fai Persona Lavoro Ambiente Award
London Film Festival - Best Film



DOK.
DOC. MEĐUNARODNA SELEKCIJA /
INTERNATIONAL SELECTION

!AITSA !Aitsa

REŽISER / DIRECTOR: Dane Dodds
DRŽAVA / COUNTRY: Denmark, South Africa
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 89'
JEZIK / LANGUAGE: Afrikaans
PRODUKCIJA / PRODUCTION: MED CINE

Art bioskop Kolarac, 1. nov, 20.30 / Ustanova kulture Parobrod, 2. nov, 20.30 / Kulturni centar Novog Sada, 3. nov, 17.00

SINOPSIS

!AITSA je transcendentalan film koji objedinjuje duhovno znanje i najsavremeniju nauku, o ljudima u pustinji Velik Karu u Južnoj Africi koji traže značenje u beskonačnoj tami koja nas sve okružuje. Film detaljno prikazuje kako rane nedavne kolonijalne prošlosti ostaju urezane u zemlji. Poput istorije, ni film se ne odvija linearno. !AITSA pokazuje da mnogo toga zavisi od ugla gledanja, prebacujući se sa izuzetno bliskog na kosmičko kako bi se istražio širok spektar onoga što znači biti čovek.

SYNOPSIS

Bringing together ancient spiritual knowledge and cutting-edge science, !AITSA is a transcendental film about humans in the Great Karoo desert of South Africa seeking meaning in the infinite darkness surrounding us all. The film details how the wounds of the recent colonial past remain etched into the land. Like history, the film does not have a linear progression. A lot depends on perspective !AITSA claims, switching between the ultra-near and the galactic to explore the vastness of what it means to be human.

O REŽISERU

Dejn Dods rođen je 1994. u Južnoj Africi. Samouki je filmski stvaralač i osnivač danske produkcijske kuće MED CINE. Rođen je i odrastao na farmi u pustinji Karu, gde se odigrava radnja njegovog debitantskog dokumentarnog filma !AITSA. Trenutno živi na relaciji Južna Afrika - Danska. Fokus njegovog rada je Isceljenje i Istraživanje.

DIRECTOR'S BIOGRAPHY

Dane Dodds was born in 1994, in South Africa. He is a self-taught filmmaker and founder of a Danish production company, MED CINE. Born and raised on a farm in the Karoo desert, where his debut documentary film, !AITSA takes place. He is currently living between South Africa and Denmark. His work focuses on healing and exploration.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Pärnu International Documentary and Anthropology Film Festival - Grand Prize for Best Film



DOK.
DOC.

MEĐUNARODNA SELEKCIJA /
INTERNATIONAL SELECTION

BORCI Fighters

REŽISER / DIRECTOR: Jon Haukeland
DRŽAVA / COUNTRY: Norway
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 85'
JEZIK / LANGUAGE: Norwegian, Albanian
PRODUKCIJA / PRODUCTION: Medieoperatørene

DKC, 3. nov, 19.00 / Kulturni centar Novog Sada, 2. nov, 17.00

SINOPSIS

Borci je film o odgajanju, zajedništvu i razlici koju jedna osoba može da napravi. U ovom filmu, pratimo omladinskog radnika Berata, zaduženog da spasi mladića Mamo iz kriminalne mreže u Oslu. Njih dvojica razvijaju blizak odnos koji pomaže Mamou u novom pravcu. Kada Berat stane na Mamoovu stranu u policijskom predmetu, policia počne da kopa po Beratovoj prošlosti, prošlosti mladića iz malog grada u planinskoj oblasti Halingdala. Tamo nalaze okolnosti za koje veruju da nisu u skladu sa njegovim položajem omladinskog radnika.

SYNOPSIS

Fighters is a film about upbringing, togetherness, and the difference one person can make. In the film, we follow the youth worker Berat, tasked with rescuing the youngster Mamo from a criminal network in Oslo. The two develop a close relationship that helps Mamo in a new direction. When Berat takes Mamo's side in a police case, the police begin digging into Berat's background as a youngster from a small town in the mountain area of Hallingdal. There they find conditions that they believe are incompatible with his position as a youth worker.

O REŽISERU

Jon Haukeland (rođen 1973) je nagrađivani režiser poznat po bavljenju hibridnim žanrom u okviru dokumentarnog filma. Njegov najnoviji dokumentarac *Borci* (2022) je samostalni nastavak filma *Šta rade mlađi muškarci* (2016). Haukelandova težnja kao režisera jeste da iz svoje glumačke postave izvuče jedinstvenost i verodostojnost. Jon je studirao režiju na Fakultetu umetnosti Tiš Univerziteta u Njujorku. Suvlasnik je producijske kuće Medieoperatorene.

DIRECTOR'S BIOGRAPHY

Jon Haukeland (born 1973) is an award-winning director known for his work with the hybrid genre within documentary film. His newest documentary *Fighters* (2022) is an independent sequel to *What Young Men Do* (2016). Haukeland's ambition as a character director is to bring out a unique authenticity in his cast. Jon studied directing at the Tisch School of Arts at New York University. He is the co-owner of the Medieoperatorene production company.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

CPH: DOX



IGR.
FF. MEĐUNARODNA SELEKCIJA / INTERNATIONAL SELECTION
SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX

CRVENO NEBO

Afire

REŽISER / DIRECTOR: Christian Petzold
DRŽAVA / COUNTRY: Germany
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 103'
JEZIK / LANGUAGE: German
ULOGE / CAST: Thomas Schubert, Paula Beer, Langston Uibel, Enno Trebs
PRODUKCIJA / PRODUCTION: Schramm Film Koerner & Weber

Cine Grand Rakovica, 1. nov. 18.30 / DOB, 3. nov. 18.00 / Cineplexx Ušće, 3. nov. 20.00 / mts Dvorana, 4. nov. 18.00 / Cineplexx Niš, 3. nov. 20.00 / Cineplexx Kragujevac, 3. nov. 20.00 / Kulturni centar Novog Sada, 4. nov. 19.00

SINOPSIS

U kući blizu obale, Leon završava svoju knjigu a Feliks umetnički portfolio, dok im se primiče šumski požar. Planove im remete Nada i Devid, par koji se zatekao na istom mestu. Leon uporno pokušava da bude profesionalan, prikrivajući svoju nedruštvenost i kipteći od besa zbog dobrog raspoloženja i smeha ostalih ukućana. Dolazak Leonovog izdavača unosi dodatni nemir i sve to u trenutku kada nebo postaje zašareneno crveno i na njih počne da izručuje pepeo sagorele okoline šume. *Crveno nebo*, drugi deo Pecoldove trilogije započete filmom *Undine* (2020), govori o mogućnosti da budete deo sveta, a opet dopustite životu da vam isklizne iz ruku.

SYNOPSIS

While forest fire surrounds the beachfront house, Leon and Felix are trying to complete their book and an art portfolio. The unexpected presence of Nadja and David, a couple lodging at the same property, puts a stop to their plans. Leon tries to maintain a professional demeanor, suppressing his introverted nature and masking his vexation with the cheerfulness of others. However, the arrival of Leon's publisher only further deepens the mounting unease as the sky turns a fiery shade of red and the ash of the surrounding forest descends upon the four. The second installment of the trilogy that Petzold began with *Undine* (2020), and *Afire* (2023) talks about the loss of opportunity to be a part of the world by letting life slip through your fingers.

O REŽISERU

Kristijan Pecold je najcenjeniji savremeni predstavnik Berlinske škole. Diplomirao je na Nemačkoj filmskoj i televizijskoj akademiji i od tад svojim radom vodi gledaoce kroz uznemirujuće priče moderne Nemačke. Njegovi najpoznatiji filmovi su svakako *Barbara* iz 2012., za koji je dobio Srebrnog medveda za režiju, i *Feniks* iz 2014., u kojima je glavni motiv autodestrukcija nemačkog naroda kroz istoriju, sa posebnim akcentom na posledice Drugog svetskog rata. Pored izuzetno plodnog stvaralaštva na filmskom i televizijskom polju, Pecold se oprobao i u Nemačkom pozorištu, gde je bio reditelj predstave *Usamljeni put čuvenog Artura Šniclera*.

DIRECTOR'S BIOGRAPHY

Christian Petzold is the most distinguished filmmaker of The Berlin School. Ever since completing his studies at the German Film and Television Academy, Petzold has been telling disturbing tales of contemporary Germany. Some of his most popular films include *Barbara* (2012), for which he was awarded the Silver Bear for Best Director, and *Phoenix* (2014), which explores the self-destruction of the German people throughout history, with a focus on the aftermath of World War II. In addition to his prolific work in film and television scores, Petzold directed Arthur Schnitzler's *The Lonely Way* at the Deutsches Theater.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Berlin International Film Festival - Silver Bear Grand Jury Prize
Palić Film Festival - FIPRESCI prize for Best Film



IGR.
FF.

MEĐUNARODNA SELEKCIJA /
INTERNATIONAL SELECTION

DO KRAJA NOĆI

Till The End Of The Night

REŽISER / DIRECTOR: Christoph Hochhäusler

DRŽAVA / COUNTRY: Germany

GODINA / YEAR: 2023.

TRAJANJE / RUNTIME: 120'

JEZIK / LANGUAGE: German

ULOGE / CAST: Timocin Ziegler, Thea Ehre, Michael Sideris

PRODUKCIJA / PRODUCTION: Heimatfilm GmbH

DKC, 1. nov, 16.30 / mts Dvorana, 3. nov, 20.00 / DOB, 5. nov, 16.00

SINOPSIS

Kako bi stekao poverenje dileru droge Viktoru, Robert – policajac na tajnom zadatku – mora da se pretvara da je ljubavnik Leni, transrođenoj osobi. Policijske snage nisu poznane sa kriminalcem pomoći Robertu da se uvrati u organizaciju. Međutim, iako se ovaj deo plana odvija relativno glatko, njihova sada lažna veza je nekada pre Lenine tranzicije, bila stvarna i emotivna. Ironija leži u tome što je Viktor taj koji će naterati Roberta da se suoči sa svojim konfliktnim ljubavnim osećanjima.

SYNOPSIS

In order to gain the trust of a drug dealer Victor, undercover cop Robert has to pretend to be lover of a transgender person Leni. The police hope her ties with the felon will help to infiltrate the organization. However, while this part of the plan works relatively smoothly, their now fake relationship used to be a real and emotional one, before Leni's transition. The irony is that it is Victor the one who will make Robert confront his conflicting feelings of love.

O REŽISERU

Kristof Hohojslers, rođen u Minhenu 1972, je nemački režiser i scenarista. Snimio je šest dugometražnih filmova koji su više puta bili predstavljeni u zvaničnim programima filmskih festivala u Kanu i koji su osvojili mnoge nagrade. Takođe je koosnivač i koeditir nemačkog filmskog časopisa Revolver. Bio je viši predavač režije na Nemačkoj akademiji za film i televiziju u Berlinu (DFFB) od 2017. do 2021. godine.

DIRECTOR'S BIOGRAPHY

Christoph Hochhäusler, born in Munich in 1972, is a German director and screenwriter. He has made six feature films that have been presented several times in the official programs of the film festivals at Cannes, and have received many awards. He is the co-founder and co-editor of the German film magazine Revolver. He was a Senior Lecturer in Directing at the German Film and Television Academy Berlin (DFFB) from 2017 to 2021.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Berlin International Film Festival – Silver Berlin Bear for Best Supporting Performance



IGR.
FF.

MEĐUNARODNA SELEKCIJA /
INTERNATIONAL SELECTION

KOS KOS KUPINA

Blackbird Blackbird Blackberry

REŽISERKA / DIRECTOR:

Elene Naveriani

DRŽAVA / COUNTRY:

Switzerland, Georgia

GODINA / YEAR:

2023.

TRAJANJE / RUNTIME:

110'

JEZIK / LANGUAGE:

Georgian

ULOGE / CAST:

Eka Chavleishvili, Temiko Chinchinadze, Pikria Nikabadze,
Tamar Mdinaradze, Lia Abuladze, Anka Khurtsidze

PRODUKCIJA / PRODUCTION:

Alva Film, Takes Film

DOB, 2. nov, 18.00 / mts Dvorana, 4. nov, 16.00 / Kulturni centar Novog Sada, 2. nov, 19.00

SINOPSIS

Etero, četrdesetogodišnja žena iz malog gruzijskog sela, nikad nije želela muža. Ona svoju slobodu ceni koliko i svoje torte. Međutim, njen izbor da živi sama je uzrok mnogih tračeva među njenim suseljanima. Neočekivano, ona se strasno zaljubljuje u jednog muškarca i iznenada se suočava sa odlukom da nastavi vezu ili svoj nezavisni način života. Etero mora da se uhvati u koštač sa svojim osećanjima i odluci kako da nađe sopstveni put do sreće.

SYNOPSIS

Etero, a 48-year-old woman living in a small village in Georgia, never wanted a husband. She cherishes her freedom as much as her cakes. However, her choice to live alone is the cause of much gossip among her fellow villagers. Unexpectedly, she finds herself passionately falling for a man, and suddenly she is faced with the decision to pursue a relationship or continue a life of independence. Etero must grapple with her feelings and decide how to find her own path to happiness.

O REŽISERKI

Elene Naveriani je iz Gruzije a sada živi u Švajcarskoj. Po sticanju diplome iz oblasti monumentalnog slikarstva na Državnoj akademiji umetnosti u Tbilisiju, počinje da se bavi režijom. Nakon master studija kritičke kustoske sajbermedije na HEAD u Ženevi (Ženevska škola umetnosti i dizajna), započinje studije filma. Diplomski kratki film *Jevandjele po Anasirmi* (2014) bio je povoljen zbog svog specifičnog potpisa i stava. Prviigrani film *Ja sam zaista kap sunca na zemlji* (2017) osvojio je brojne nagrade a 2021., drugi dugometražni film *Mokri pesak* (2021) osvojio je nagradu za najboljeg glumca. *Kos kos kupina* je Elenin treći dugometražni film.

DIRECTOR'S BIOGRAPHY

Elene Naveriani are a Georgian director now living in Switzerland. They graduated from the Tbilisi State Academy of Art in monumental painting in 2003. After a Master's in Critical Curatorial Cybermedia at the HEAD - Geneva (Geneva School of Art and Design), they started their studies in Cinema. Their graduation short film *Gospel of Anasyrma* (2014) was acclaimed for its distinctive signature and stance. Their first feature *I am Truly a Drop of a Sun on Earth* (2017) won numerous prizes. In 2021, their second feature film *Wet Sand* (2021) earned the Best Actor's Prize. *Blackbird Blackbird Blackberry* is their third feature film.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Sarajevo Film Festival - Heart of Sarajevo for Best Film, Heart of Sarajevo for Best Actress
New Horizons International Film Festival Poland - Audience Award (International Competition)



DOK.
DOC. MEĐUNARODNA SELEKCIJA /
INTERNATIONAL SELECTION

NEIZBRISIVA SEĆANJA The Eternal Memory

REŽISERKA / DIRECTOR: Maite Alberdi
DRŽAVA / COUNTRY: Chile
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 85'
JEZIK / LANGUAGE: Spanish
PRODUKCIJA / PRODUCTION: Micromundo, Fabula

Art bioskop Kolarac, 2. nov, 20.30

SINOPSIS

Na premijeri ovog filma na Sandens festivalu svi su plakali. Augustino i Paulina su zajedno već 25 godina. Nažalost, on boluje od Alchajmerove bolesti celu deceniju i oboje žive u strahu da dana kada je više neće prepoznavati. Poznata glumica i nekadašnja ministarka kulture Čilea, Paulina se od trenutka kada Augustino dobije dijagnozu ne odvaja od njega i uvodi ga u svoj svet. Režiserka je beležila snimke tokom četiri godine, a oni se u filmu prepliću sa porodičnim snimcima ovog para. *Neizbrisiva sećanja* je film koji pokazuje da ne postoji samo jedan način da se bude par, niti samo jedan način da se iskuši ljubav.

SYNOPSIS

At the Sundance premiere of *The Eternal Memory*, everyone was crying. Augustino and Paulina have been together for 25 years. Unfortunately, he has been suffering from Alzheimer's disease for a decade, and they live in fear that one day he will not recognize her anymore. From the moment Augustino receives the diagnosis, Paulina, a famous actor and former Minister of Culture of Chile, does not separate from him and introduces him into her world. The director has been gathering the footage over the course of four years, and in the film, they intertwine with family footage of this couple. This film shows that there are many ways to be a couple, and more than one way to experience love.

O REŽISERKI

Maite Alberdi je poreklom iz Santjaga. Diplomirala je Estetiku i Socijalne komunikacije na Papskom katoličkom univerzitetu Čilea, čija je i danas audiovizuelna direktorka. Gostujuća je predavačica dokumentarnih režije na nekoliko univerziteta a 2018. je bila pozvana u odbor guvernera američke Akademije filmskih umetnosti i nauka, kao predstavnica dokumentarne branje. 2021. je za film *Agent kritika* nominovana za nagradu Oskar u kategoriji za najbolji dugometražni dokumentarni film. Njen temeljni stil je poznat po tome što na veoma lican način ispriča male ljudske priče, u kojima se reflektuju velike etičke dileme.

DIRECTOR'S BIOGRAPHY

Maite Alberdi is originally from Santiago. She majored in Aesthetics and Social Communication at the Pontifical Catholic University of Chile, where she is still an audiovisual director. Alberdi is a visiting professor of documentary filmmaking at several universities, and in 2018, she was invited to the board of governors of the American Academy of Motion Picture Arts and Sciences as a representative of the documentary branch. In 2021, the film *The Mole Agent (El agente topo)* received an Oscar nomination for Best Documentary Feature Film. Alberdi's style is famous for her ability to, in a rather personal manner, tell mundane stories reflecting big ethical dilemmas.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Sundance Film Festival – Grand Jury Priz
Minneapolis St. Paul International Film Festival – Best Documentary



IGR.

MEĐUNARODNA SELEKCIJA / INTERNATIONAL SELECTION
SLOBODNA ZONA CINEPLEXX / FREE ZONE CINEPLEXX

NULA KALORIJA

Club Zero

REŽISERKA / DIRECTOR:

Jessica Hausner

DRŽAVA / COUNTRY:

Austria, UK, Germany, France, Denmark

GODINA / YEAR:

2023

TRAJANJE / RUNTIME:

110'

JEZIK / LANGUAGE:

English

ULOGE / CAST:

Mia Wasikowska, Mathieu Demy, Elsa Zylberstein, Amir El-Masry,
Sidse Babett Knudsen

PRODUKCIJA / PRODUCTION:

Coop99 Filmproduktion

DOB, 1. nov, 20.00 **Kompas Slobodne zone** / mts Dvorana, 3. nov, 18.00 / Cineplexx Ušće, 4. nov, 18.00 / Cine Grand Rakovica, 4. nov, 18.30 /
Kulturni centar Novog Sada, 3. nov, 19.00 / Cineplexx Niš, 4. nov, 18.00 / Cineplexx Kragujevac, 4. nov, 18.00

SINOPSIS

Kada se gospodica Novak pridruži kolektivu profesora elitnog međunarodnog internata, niko ne sluti da bi razvoj događaja mogao otići u tom pravcu. Ona bi trebalo da učenicima drži predavanja o savesnom konzumiranju hrane, međutim, njena načela su, u najmanju ruku, ekstremna. Propovedajući da je ključ zdravlja u što manjem unosu hrane, ona ostvaruje gotovo sektaški uticaj na petoro svojih mladih učenika, postepeno ih potpuno otuđujući čak i od sopstvenih roditelja.

SYNOPSIS

When Miss Novak joins the staff of an elite international boarding school, no one suspects how the events will unfold. She is to give lectures to students on conscious eating; however, her principles are, to say the least, extreme. While preaching about the minimum food intake as the key to good health, she achieves an almost sectarian impact on her five young students, who gradually become entirely alienated even from their parents.

O REŽISERKI

Džesika Hausner je rođena u Beču, gde je diplomirala na Akademiji za film. Skrenula je pažnju međunarodne javnosti na svoj rad 2001. za film *Divna Rita* koji je prikazan na festivalu u Kanu. Nakon toga, još tri njena filma su birana od strane kantskog žirija, *Hotel* (2004), *Amor Fou* (2014) i *Nula kalorija* (2023). Od 1999. je suosnivačica i suvlasnica producentske kuće Coop99 sa sedištem u Beču.

DIRECTOR'S BIOGRAPHY

Jessica Hausner was born in Vienna, where she graduated from the Film Academy. In 2001, she received international attention with the film *Lovely Rita* which was screened at the Cannes Film Festival. Thereafter, the other three of her films were selected by the Cannes Film Festival juries, *Hotel* (2004), *Amor Fou* (2014) and *Club Zero* (2023). Since 1999, she has been the co-founder and co-owner of the production company Coop99, based in Vienna.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Palić Film Festival - Special Mention Award

Cannes Film Festival

IGR.
FF.REGIONALNA SELEKCIJA HORIZONTI BALKANA /
REGIONAL SELECTION BALKAN HORIZONS

BLAGINE LEKCIJE

Blaga's Lessons

REŽISER / DIRECTOR: Stephan Komandarev
DRŽAVA / COUNTRY: Bulgaria, Germany
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 114'
JEZIK / LANGUAGE: Bulgarian
ULOGE / CAST: Eli Skorcheva, Gerasim Georgiev, Rozalia Abgarian, Ivan Barnev
PRODUKCIJA / PRODUCTION: Argo Film, 42film

DOB, 4. nov, 20.00 / mts Dvorana, 5. nov, 18.00 / Cineplexx Niš, 1. nov, 18.00

SINOPSIS

Nakon što upadne u zamku telefonske prevare, penzionisana učiteljica a odnedavno i udovica, ostaje bez životne uštедevine i bez novca za grob pokojnom mužu. Njen život se potpuno preokreće kada shvati da nije moguće da vrati svoj novac, sve dok ne dobije primamljivu, ali i sumnjuvinu ponudu za posao. Kada stvari uzme u svoje ruke, situacija se preokreće, dolazi do priliva novca, ali ovog puta po cenu njene najveće vrline - sopstvenih uverenja, jer se i sama, polako ali sigurno, pretvara u prevarantkinju. Ova sablasna, napeta drama postepeno beleži put jedne žene zaroobljene u začaranom krugu surove realnosti ispred njenog prozora.

SYNOPSIS

When a retired, recently widowed teacher falls prey to a phone scam, she's left robbed of her life savings and without money for her late husband's grave. Her life turns upside down when she realizes that there is no way of getting her money back, up until she receives an alluring, yet suspicious offer for work. The tables turn as she takes matters into her own hands and cash begins rolling in, this time claiming her most prized attribute: her values, as she slowly and surely transforms into the scammer herself. This eerie suspense drama gradually chronicles the journey of a woman swirling into the vicious cycle of the dog-eat-dog reality outside her window.

O REŽISERU

Stefan Komandarev rođen je u Sofiji u Bugarskoj 1966. Diplomirao je Filmsku i TV režiju na Novom bugarskom univerzitetu u Sofiji, gde radi kao predavač na Katedri za film. Njegov rad obuhvata nagradjivane igrane i dokumentarne filmove. Komandarev je 2011. kompletirao program EAVE (European Audiovisual Entrepreneurs - Evropski audiovizuelni privrednici) i član je Evropske filmske akademije, Bugarskog udruženja filmskih režisera i Bugarskog udruženja filmskih producenata.

DIRECTOR'S BIOGRAPHY

Stephan Komandarev was born in Sofia, Bulgaria, in 1966. and graduated in Film & TV directing at the New Bulgarian University. His works include award-winning feature and documentary films. He is a lecturer at the Film Department of the New Bulgarian University in Sofia. Komandarev is a 2011 EAVE graduate and a Member of the European Film Academy, Bulgarian Film Directors' Association and Bulgarian Film Producers' Association.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Karlovy Vary International Film Festival – Crystal Globe for Best Film, Prize of the Ecumenical Jury, Best Actress



IGR.
FF.

REGIONALNA SELEKCIJA HORIZONTI BALKANA /
REGIONAL SELECTION BALKAN HORIZONS

DUHOVI NA MOJIM LEĐIMA The Ghosts You Draw On My Back

REŽISER / DIRECTOR: Nikola Stojanović
DRŽAVA / COUNTRY: Serbia
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 14'
JEZIK / LANGUAGE: Serbian
ULOGE / CAST: Anita Ognjanović, Admir Šehović, Jelena Stupljanin
PRODUKCIJA / PRODUCTION: Non-Aligned Films

DKC, 4. nov, 19.00

SINOPSIS

Tinejdžerka Sara putuje u mali provincijski grad da prisustvuje pomenu svojoj baki. Inače mirno selo sada remeti izgradnja nove pruge. Dok se bori sa svojim strahovima, Sara pronalazi utočište u društvu jednog radnika sa gradilišta.

SYNOPSIS

Teenage Sara travels to a small provincial town to attend the memorial service of her grandmother. The usually quiet village is being disrupted by the construction of the new railway. While fighting her fears, Sara finds shelter in a worker from the construction site.

O REŽISERU

Nikola Stojanović (28) je nagrađivani filmski režiser i montažer. Diplomirao je kao student generacije na Fakultetu dramskih umetnosti u Beogradu, na Katedri za filmsku i TV režiju. Njegovi filmovi su prikazivani na više od sto festivala širom sveta, osvajajući nagrade na festivalima u Sarajevu, Les Arcs, Beldoc i dr. Osim filmova, on režira i muzičke spotove. Učestvovao je na Berlinale talentima u Sarajevu 2020.

DIRECTOR'S BIOGRAPHY

Nikola Stojanović, 28, is an award-winning film director and editor. He graduated as the top student in Film Directing at the Faculty of Dramatic Arts in Belgrade. His films have been screened at over 100 film festivals around the world, winning awards at festivals such as Sarajevo FF, Les Arcs FF, Beldocs FF, and others. Besides film, he directs music videos. He was part of Berlinale Talents in Sarajevo in 2020.



DOK.
DOC.

REGIONALNA SELEKCIJA HORIZONTI BALKANA /
REGIONAL SELECTION BALKAN HORIZONS

FLAŠAROŠI Bottlemen

REŽISER / DIRECTOR: Nemanja Vojinović
DRŽAVA / COUNTRY: Serbia, Slovenia
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 84'
JEZIK / LANGUAGE: Serbian
PRODUKCIJA / PRODUCTION: Rt dobre Nade

DOB, 3. nov, 20.00

SINOPSIS

Na periferiji prestonice Srbije, Beograda, nalazi se jedna od najvećih deponija u Evropi – Vinča. Nekada arheološko nalazište neolitske kulture u Evropi, ovo toksično mesto, podložno požarima, predstavlja radno mesto zajednici sakupljača plastičnih flaša - Flašarošima. U ovom dokumentarnom vesternu pratimo poslednje dane te zajednice pre nego što će njihovi poslovni zastareti, dok fokus prebacujemo na borbu jednog boksera mekog srca, Janike, da postane vođa u tom haotičnom sistemu.

SYNOPSIS

On the outskirts of Serbia's capital, Belgrade lies one of the biggest landfills in Europe – Vinča. Once an archaeological site of the European Neolithic, this toxic place, unsettled by fires, is a workplace for a community of plastic bottle collectors – Bottlemen. In this documentary-western, we follow the last days of this community before their jobs become obsolete, as we focus on the struggle of a good-hearted boxer, Yanika, to be a group leader in a chaotic system.

O REŽISERU

Nemanja Vojinović je studirao filmsku režiju na Fakultetu dramskih umetnosti u Beogradu, gde je i diplomirao 2012. Za kratki dokumentarni film *Realnosti, odjebi* osvojio je brojne nagrade kako na regionalnim, tako i na međunarodnim festivalima. Godine 2013. režirao je svoj prvi dugometražni film *Gde je Nadja?* U svetu dugometražnog filma, kao režiser i producent debituje filmom *Daljine* koji prati emigrante sa Kube u Sjedinjenim Američkim Državama. Nemanja je član Udruženja dokumentarista Srbije, DOKSRBIJA.

DIRECTOR'S BIOGRAPHY

Nemanja Vojinović studied film directing at the Faculty of Dramatic Arts in Belgrade, where he graduated in 2012. His short documentary film *Reality, Fuck off* won awards at regional and international festivals. In 2013, he directed his first feature film *Where is Nadja?* He made his feature documentary debut as a director and producer with *Las Distancias* (2017), in which he followed emigrants from Cuba to the United States. Nemanja is a Member of the Association of Documentary Filmmakers of Serbia, DOKSERBIA.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Sarajevo Film Festival – Heart of Sarajevo for Best Documentary



IGR.
FF.

REGIONALNA SELEKCIJA HORIZONTI BALKANA /
REGIONAL SELECTION BALKAN HORIZONS

GOLGETER Goalgetter

REŽISER / DIRECTOR: Ivan Stojiljković
DRŽAVA / COUNTRY: Serbia
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 17'25"
JEZIK / LANGUAGE: Serbian
ULOGE / CAST: Pavle Mensur, Dejan Cicimilović, Sena Đorović, Ivan Vučković, Igor Filipović, Aleksandar Đindić, Vahid Džanković, Luka Maljević
PRODUKCIJA / PRODUCTION: Sense Production

DKC, 3. nov, 21.00

SINOPSIS

Život srednjoškolca Nikole se okreće naglavačke nakon što je svog fudbalskog trenera javno optužio za seksualno zlostavljanje. Koja je cena nečije beskrupulozne ambicije i čiji sve život može biti uništen u procesu njenog ostvarenja?

SYNOPSIS

High school student Nikola's life turns upside down after he publicly accuses his football coach of sexual abuse. What is the price of someone's unscrupulous ambition and whose entire life can be destroyed in the process of its realization?

O REŽISERU

Pisac i režiser Ivan Stojiljković je rođen i odrastao u Hrvatskoj. Odatle odlazi na Fakultet dramskih umetnosti i Studije japanskog u Beogradu, u Srbiji, i danas putuje svetom režirajući reklame i muzičke spotove za umetnike i brendove. Ivan trenutno radi na svom prvom igranom filmu.

DIRECTOR'S BIOGRAPHY

Writer and Director Ivan Stojiljković was born and raised in Croatia. He went on to study Dramatic Arts and Japanese in Belgrade, Serbia, and today travels the world directing commercials and music videos for artists and brands. Ivan is currently in development of his first narrative feature film.



DOK.
DOC.

REGIONALNA SELEKCIJA HORIZONTI BALKANA /
REGIONAL SELECTION BALKAN HORIZONS

IZMEĐU REVOLUCIJA Between Revolutions

REŽISER / DIRECTOR: Vlad Petri
DRŽAVA / COUNTRY: Romania, Qatar, Iran, Croatia
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 69'
JEZIK / LANGUAGE: Romanian, Persian
PRODUKCIJA / PRODUCTION: Activ Docs

DKC, 3. nov, 21.00 / Kulturni centar Novog Sada, 5. nov, 17.00

SINOPSIS

Močni hibridni film donosi priču o Rumunki Mariji i Iranki Zahri, koje su se upoznale sedamdesetih studirajući zajedno u Bukureštu, i njihovoj dugogodišnjoj strastvenoj korespondenciji. Dve žene neumorno se dopisuju na razmudi revolucija, protesta i politički turbulentnih dešavanja koja su poharala njihove zemlje. Intiman, epistolarni dokumentarac, kroz intrigantne i retko videne arhivske snimke, odmotava klupku kolektivne istorije, razotkriva sve tabue, represiju i položaj žena u zemljama gde su istoriju pisali gotovo isključivo muškarci, nadu i razočaranje koje donose političke transformacije, a takođe preispituje društvene.

SYNOPSIS

The powerful hybrid film tells the story of Maria, a Romanian, and Zahra, an Iranian, who met in the seventies while studying together in Bucharest, and their long-term passionate correspondence. The two women correspond tirelessly in the midst of revolutions, protests, and politically turbulent events that have ravaged their countries. An intimate, epistolary documentary, through intriguing and rarely seen archival footage, unravels the tangle of collective history, exposes all taboos, repression, and the position of women in countries where history was written almost exclusively by men, the hope and disappointment brought by political transformations, and also re-examines the social ones.

O REŽISERU

Vlad Petri je filmski režiser zainteresovan za političke i društvene teme, često mešajući sopstvene snimke s arhivskim. Diplomirao je snimanje na Univerzitetu za pozorište i film u Bukureštu, a magistrirao vizuelnu i mediju antropologiju na Freie Univerzitetu u Berlinu. Njegovi filmovi, na granici dokumentarnog i ligranog, prikazivani su i na međunarodnim filmskim festivalima u Berlinu, Rotterdamu, Sarajevu i Kopenhagenu. Osvorio je tri nacionalne nagrade GOPO – za najbolji debi 2015. i najbolji kratki dokumentarni film 2021. i 2022.

DIRECTOR'S BIOGRAPHY

Vlad Petri is a film director interested in political and social issues, often combining his own footage with archival footage. He graduated in film from the University of Theater and Film in Bucharest and obtained a master's degree in visual and digital anthropology from the Freie University in Berlin. His films, on the line between documentary and fiction, were shown at international film festivals in Berlin, Rotterdam, Sarajevo and Copenhagen. He won three national GOPO awards - for Best Debut in 2015, and Best Short Documentary in 2021. and 2022.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Berlin International Film Festival - FIPRESCI Prize
ZagrebDox - Special Mention
Makedox Creative Documentary Film Festival - Best Film



IGR.
FF.

REGIONALNA SELEKCIJA HORIZONTI BALKANA / REGIONAL SELECTION BALKAN HORIZONS
SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX

RANA OKLEVANJA

Hesitation Wound

REŽISER / DIRECTOR: Selman Nacar
DRŽAVA / COUNTRY: Türkiye, France, Romania, Spain
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 84'
JEZIK / LANGUAGE: Turkish
ULOGE / CAST: Tülin Özén, Oğulcan Arman Uslu, Gülçin Kültür Şahin, Vedat Erincin, Erdem Şenocak
PRODUKCIJA / PRODUCTION: Arizona Productions, Fol Film, Karma Film Prod

Cineplexx Ušće, 1. nov, 18.00 / DOB, 4. nov, 16.00 / Arena Cineplex Novi Sad, 2. nov, 18.00

SINOPSIS

Advokatice Džanan dani prolaze tako što jutra provodi u sudnici, a noći pored bolničkog kreveta svoje majke. Na dan izricanja presude optuženiku za ubistvo kojeg ona brani, Džanan mora da napravi moralni izbor koji će uticati na živote njene majke, sudsije i branjenika.

SYNOPSIS

Criminal lawyer Canan divides her time in the courthouse in the mornings and at her mother's hospital bed at night. On the day of the sentencing hearing for a murder suspect whom Canan is defending, she must make a moral choice that will affect the lives of her mother, the judge, and the defendant.

O REŽISERU

Selman Nadžar je rođen 1990. u Ušaku u Turskoj. Selman je režiser koji ima master na filmskoj režiji sa Univerziteta Kolumbija u Njujorku. Na istom univerzitetu je držao predavanja o stvaranju igranog filma. Takođe je diplomirao na Pravnom fakultetu Univerziteta Bilgi u Istanbulu i Fakultetu za film. Polaznik je Berlinale Talenata 2019. Nadžarov debi *Između dve zore* premijerno je prikazan na 69. filmskom festivalu u San Sebastiju i dobio je mnoge nagrade, uključujući nagradu za najbolji film na 39. filmskom festivalu u Torinu. Nadžarov drugi film premijerno je prikazan na 80. Venecijanskom filmskom festivalu.

DIRECTOR'S BIOGRAPHY

Selman Nacar was born in 1990 in Usak in Türkiye. Selman is a filmmaker with MFA in Film Directing from Columbia University, New York. He gave lectures on fictional filmmaking at the same university. He also holds degrees from Istanbul Bilgi University Faculty of Law and the Faculty of Film. He is an alumnus of the Berlinale Talents 2019. Nacar's debut *Between Two Dawns* premiered at the 69th San Sebastian Film Festival and received many awards, including the Best Film Award at the 39th Torino Film Festival. Nacar's second film premiered at the 80th Venice Film Festival.

FESTIVALI I NAGRADE / FESTIVALS AND AWARDS:

Venice Film Festival
Zurich Film Festival



IGR.
FF.

REGIONALNA SELEKCIJA HORIZONTI BALKANA /
REGIONAL SELECTION BALKAN HORIZONS

SIRIN

Sirin

REŽISER / DIRECTOR: Senad Šahmanović
DRŽAVA / COUNTRY: Montenegro
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 87'
JEZIK / LANGUAGE: English, Serbian
ULOGE / CAST: Danica Ćurčić, May-Linda Kosumović, Jasna Đuričić
PRODUKCIJA / PRODUCTION: Cut-up, On Film Production, Buka

DKC, 2. nov, 19.00

SINOPSIS

Sanela je napustila bivšu Jugoslaviju neposredno po izbijanju rata. Sa svega 18 godina otišla je u SAD i učinila sva da se prilagodi životu u inostranstvu. Želeći da izbriše svoje strano poreklo, promenila je ime i postala Natali. Kao advokatka, preuzela je neobičan slučaj nasledstva koji je nakon 20 godina vraća u otadžbinu. Naime bogata, neudata žena, poreklom iz Crne Gore, zaveštala je pravoslavnoj crkvi svog rodnog grada izvesnu sumu novca, da u njeno ime sagrade kapelu. Natali, rastrzana između svog novog zapadnjačkog identiteta i onog koji je izbrisala, počinje da pronađe neprijatne paralele između svog života i života pokojnice, dok pravni slučaj postaje njen lični.

SYNOPSIS

Sanela left former Yugoslavia right after the war broke out. At just 18 years old, she went to the USA and did everything to adapt to her life abroad. Wanting to erase her foreign heritage, she changed her name and became Natalie. Now a lawyer, she accepts an unusual inheritance case, which leads her back to her motherland for the first time in 20 years: a wealthy, unmarried woman from Montenegro left a certain amount of money to the orthodox church in her hometown for them to build a chapel on her behalf. Torn between her new western identity and the one she had erased, Natalie starts noticing unsettling parallels between her own life and that of the deceased woman, while the legal case becomes her personal one.

O REŽISERU

Senad Šahmanović je studirao filmsku i televizijsku režiju na Fakultetu dramskih umetnosti na Cetinju u Crnoj Gori. Za vreme studija je snimio po dva kratkometražna igrana i dokumentarna filma, kao i nekoliko reklama i muzičkih video spotova. Radio je i kao asistent filmske i pozorišne režije. Njegovi kratkometražni filmovi prikazani su na više od 70 međunarodnih festivala i osvojili su nekoliko nagrada, od kojih je jedna Gran Pri nagrada za najbolji film na Festivalu kratkometražnog filma u Drami u Grčkoj. Od 2015. godine je zaposlen kao režiser u redakciji dokumentarnog programa RTCG i trenutno radi tu kao urednik u redakciji za umetnost i kulturu.

DIRECTOR'S BIOGRAPHY

Senad Šahmanović studied Specialistic studies of film and TV direction at the Faculty of Drama Arts in Cetinje, Montenegro. During his studies, he shot two short films, two short documentaries and many commercials and music videos. He also worked as an assistant director in film and theater. His short films were screened in more than 70 international festivals and also won several awards, such as Grand Prix for Best Film at the Short Film Festival in Drama in Greece. Since 2015, he has collaborated as a director of the documentary department at the National Television of Montenegro and now he works there as an editor of the Art and Culture department.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Sarajevo Film Festival
Herceg Novi Film Festival



DOK.
DOC.

REGIONALNA SELEKCIJA HORIZONTI BALKANA /
REGIONAL SELECTION BALKAN HORIZONS

ŠTO DA SE RADI? What's To Be Done?

REŽISER / DIRECTOR: Goran Dević
DRŽAVA / COUNTRY: Croatia
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 79'
JEZIK / LANGUAGE: Croatian
PRODUKCIJA / PRODUCTION: Petnaesta Umjetnost

DKC, 1. nov, 19.00

SINOPSIS

Željko je predsednik sindikata u fabrici vagona Gredelj i bori se protiv odluke Vlade da tu fabriku odvede u bankrot. Usljed pritisaka, njegov zamenik Mladen izvršava samoubistvo, i to u Željku budi jak osećaj krivice s kojim mora da se nosi dok i dalje zastupa prava i interese radnika. *Što da se radi?* je paradigm evropskih post-komunističkih država i predstavlja hroniku života radnika koji su postali gubitnici tranzicije. Dok su aktivno radili na urušavanju komunističkog ustrojstva, mnogi nisu uspeli da se prilagode na tržišna pravila novog poretku. Dokumentarni deo filma je sniman tokom punih deset godina.

SYNOPSIS

Željko is a labor representative at the Gredelj railway car factory and is fighting against the Government's decision to force the factory into bankruptcy. Pressured, his deputy Mladen commits suicide, which awakens a strong feeling of guilt in Željko he has to handle, whilst still representing the workers' rights and interests. *What's to be done?* is the paradigm of European post-communist countries and represents a chronicle of the workers' lives, who became the losers of the transition. While actively working on the fall of the communist system, many of them didn't manage to adapt to the new order's market rules. The film's documentary part was filmed over ten full years.

O REŽISERU

Goran Dević je rođen 1971. u Sisku, a u Zagrebu je studirao prava, potom filozofiju i na kraju Akademiju dramske umetnosti, gde diplomira i stiče zvanje akademskog režisera. Danas je vanredni profesor, šef katedre za dokumentarni film i rukovodilac master studija režije - smer dokumentarni film. Koautor je i koscenarista dugometražnogigranog filma *Crnci* (2009) koji je 2010. bio hrvatski kandidat za nagradu Oskar, a takođe je autor i scenarista više dokumentarnih filmova nagradjivanih u zemljama i inostranstvu. Član je Društva hrvatskih filmskih režisera i osnivač producijske kuće Petnaesta umjetnost.

DIRECTOR'S BIOGRAPHY

Goran Dević was born in Sisak in 1971, and studied law, later philosophy and eventually graduated at the Academy of Dramatic Arts in Zagreb, where he acquired the title of an academic film director. Today he is an associate professor, the head of the Documentary Film department and the coordinator of the MA studies in Directing - the program of Documentary Film. He is the co-author and co-screenwriter of the feature film *The Blacks* (2009), the Croatian candidate for the Oscars 2010, and he is also the author and screenwriter of numerous documentary films, awarded in Croatia and abroad. He is a member of The Society of Croatian Film Directors and the founder of Petnaesta umjetnost production house.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Sarajevo Film Festival



IGR.
FF.

REGIONALNA SELEKCIJA HORIZONTI BALKANA /
REGIONAL SELECTION BALKAN HORIZONS

TIGRICA

Day Of The Tiger

REŽISER / DIRECTOR:

Andrei Tănase

DRŽAVA / COUNTRY:

Romania, France, Greece

GODINA / YEAR:

2023.

TRAJANJE / RUNTIME:

80'

JEZIK / LANGUAGE:

Romanian

ULOGE / CAST:

Catalina Moga, Paul Ipate, Alex Velea

PRODUKCIJA / PRODUCTION:

Domestic Film, Altamar Films, Graal

DKC, 4. nov, 16.30 / Arena Cineplex Novi Sad, 5.nov, 18.00

SINOPSIS

Vera je veterinarka iz malog grada u Transilvaniji, čiji brak sa glumcem-režiserom Tomom prolazi kroz težak period. Jednog dana, dok u zoološki vrt u kojem ona radi dovode novog tigra, Vera saznaje da njen muž nešto skriva.

SYNOPSIS

Vera is a small-town veterinarian from Transylvania, whose marriage with actor-director Toma is going through a difficult period. On a particular day, while a new tiger is brought to the zoo where she works, Vera finds out that her husband is hiding something.

O REŽISERU

Nakon što je diplomirao na Nacionalnom univerzitetu za pozorište i film u Bukureštu (UNATC), Andrei Tanase je radio kao prevodilac, turistički vodič i honorarni pisac-režiser za nekoliko televizijskih emisija. Učestvovao je u sarajevskom Talent Kampusu 2010. i snimio je nekoliko fiktivnih kratkometražnih filmova hvaljenih od strane kritike. Najskorije od njih, *Prva noć*, premijeru je imao u Veneciji 2016. i osvojio je nekoliko nagrada širom sveta. *Tigrica* je Andrevićev debantski dugometražni film.

DIRECTOR'S BIOGRAPHY

After graduating from the National University of Theatre and Film, Bucharest (UNATC), Andrei Tănase worked as a translator, tour guide, freelance writer-director for a couple of television shows, participated in Sarajevo's 2010 Talent Campus and made a few critically acclaimed fiction shorts. The most recent one, *First Night*, premiered in Venice in 2016, and received several awards in festivals around the world. *Day of the Tiger* is Andrei's debut feature film.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Angers European Film Festival
Rotterdam International Film Festival
Shanghai International Film Festival



IGR.
FF.
PRVA DVA KORAKA /
FIRST TWO STEPS

HLEB I SO Bread And Salt

REŽISER / DIRECTOR: Damian Kocur
DRŽAVA / COUNTRY: Poland
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 100'
JEZIK / LANGUAGE: Polish, English, Arabic
ULOGE / CAST: Tymoteusz Bies, Jacek Bies, Dawid Piejko, Nikola Raczko, Nadim Suleiman, Nadeem Shalave
PRODUKCIJA / PRODUCTION: Munk Studio - Polish Filmmakers Association

DKC, 5. nov, 16.30

SINOPSIS

Timek je mladi pijanista koji studira na Univerzitetu za muziku "Frederik Šopen" u Varšavi. Vraća se u svoj rodni grad da provede letnji raspust sa svojom majkom, bratom i prijateljima iz kraja. Na mestu okupljanja lokalne omladine, u novootvorenom kebab baru u susedstvu, Timek je svedok rastućih tenzija između njegovih prijatelja i radnika Arapa, što dovodi do tragičnog finala. Film je inspirisan istinitim dogadjajima a uloge su poverene glumcima-amaterima.

SYNOPSIS

Tymek is a young pianist studying at the Chopin University of Music in Warsaw. He returns to his hometown to spend the summer break with his mother, his brother, and his friends from the hood. At the meeting point for the local youth, a newly opened neighborhood kebab bar, Tymek witnesses the spiraling tensions between his friends and the Arab employees, leading to a tragic finale. A film inspired by true events, cast with non-professional actors.

O REŽISERU

Damijan Kocur je poljski reditelj i direktor fotografije, diplomac Filmske škole Krzysztof Kieślowski u Katovicama i doktorand na Filmskoj školi u Lodžu. Autor je međunarodno priznatih kratkih filmova. Njegov poslednji film *Još je dan* dobio je nagrade za najbolji kratki film na festivalima u Trstu i Teheranu, kao i nagradu za najbolji evropski film na ISFF-u u Klermon Feranu. Takođe se kvalifikovao za nominaciju za EFA i bio je deo programa Novi režiseri / Novi filmovi na MoMA u Njujorku 2021. Kao filmski stvaralač, Kocur posvećuje veliku pažnju verodostojnosti emocija na ekrani. Njegov glavni cilj je da prikaže autentične priče i likove.

DIRECTOR'S BIOGRAPHY

Damian Kocur is a Polish director and cinematographer, graduate of the Krzysztof Kieślowski Film School in Katowice and a PhD candidate at the Łódź Film School. He is an author of internationally acclaimed short features. His last film *Beyond Is the Day* received awards for best short film at festivals in Trieste and Tehran, and the Best European Film award at the Clermont-Ferrand ISFF. It also qualified for the EFA nomination and was part of the New Directors/New Films program at MoMA in New York in 2021. As a filmmaker, Kocur pays close attention to the believability of onscreen emotions. His main goal is to show authentic stories and characters.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Venice Film Festival - Venice Horizons Award - Special Jury Prize
Antalya Golden Orange Film Festival - International Feature Film Competition Award for Best Director
Cottbus Film Festival of Young East European Cinema - Special Prize for Best Director



IGR.
FF. PRVA DVA KORAKA /
FIRST TWO STEPS

PREBROJ MOJA LUTANJA Number My Wanderings

REŽISER / DIRECTOR: Dušan Solomun
DRŽAVA / COUNTRY: Germany
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 72'
JEZIK / LANGUAGE: German
ULOGE / CAST: Florian Denk, Selin Kavak, Jelena Bosanac, Vera Maria Kremers
PRODUKCIJA / PRODUCTION: Mareschka Filmkollektiv

DKC, 2 nov, 16.30

SINOPSIS

U crkvi sveštenik prima grupu izbeglica. Na bizaran i preuvećivan način, izbeglice se suočavaju sa birokratijom kojom upravljaju nemačke institucije. Crkva predstavlja mešavini najrazličitijih institucija. Na kraju, radnici u ovom institucionalnom mehanizmu se ispostave kao žrtve aparature. Tim sačinjen od profesionalnih glumaca i neprofesionalaca, političkih i ratnih izbeglica iz Sirije, Turske i bivše Jugoslavije, glume situacije u kojima su lično bili. Na osnovu njihovih iskustava sa vlastima, ali i sopstvenih, režiser je napravio kafkijanski, nadrealistički i simbolički film sa mnogobrojnim ironičnim i humorističnim detaljima.

SYNOPSIS

In a church, a priest receives a group of refugees. In a bizarre and exaggerated way, the refugees confront the bureaucracy that German institutions operate. The church serves as a hodgepodge of the most diverse institutions. Finally, the workers in this institutional mechanism turn out to be victims of the apparatus. A team of professional actors and non-professionals, political and war refugees from Syria, Turkey and Ex-Yugoslavia, act out situations that they have personally been in. Based on their experiences with the authorities, but also his own, the director created a Kafkaesque, surrealistic and symbolic film with many ironic and humorous details.

O REŽISERU

Dušan Solomun je rođen u Beogradu, u Srbiji. Kao dete se seli sa porodicom u Berlin, u Nemačkoj, gde je i odrastao. Studirao je u FH-Dortmund, na smeru filmske i televizijske kamere i dokumentarnog filma. Njegovi studentski filmovi, *5 minuta do 12* i *Bruckhausen - Duše u svemiru*, prikazani su širom Evrope. Njegov doktorat je bio film *Lod na Mapi!* Film je objavljen 2012. godine na izrealskom filmskom festivalu u Berlinu. Od 2015. godine Solomun radi na raznim filmskim i pozorišnim radionicama sa izbeglicama iz Sirije.

DIRECTOR'S BIOGRAPHY

Dušan Solomun was born in Belgrade, Serbia. At a young age he moved with his family to Berlin, Germany, where he grew up. He studied at the FH- Dortmund, majoring in film and television camera and documentary filmmaking. His student films, *5 minutes to 12* and *Bruckhausen - Souls in Universe*, screened across Europe. His thesis was a documentary film *Lod on the Map!* The movie was released in 2012, at the Israel Film Festival Berlin. Since 2015, Solomun has been working on various film and theater workshops with refugees from Syria.



IGR.
FF. PRVA DVA KORAKA /
FIRST TWO STEPS

PROTIVNIK Opponent

REŽISER / DIRECTOR: Milad Alami
DRŽAVA / COUNTRY: Sweden, Norway
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 119'
JEZIK / LANGUAGE: Swedish, Persian
ULOGE / CAST: Payman Maadi, Marall Nasiri, Björn Elgerd
PRODUKCIJA / PRODUCTION: Ape&Bjørn, Tangy

mts Dvorana, 1. nov, 20.00 / DOB, 5. nov, 20.00

SINOPSIS

Iman je primoran da pobegne iz Irana sa svojom porodicom nakon razornih glasina. Kao izbeglice, završavaju u zapuštenom hotelu u severnoj Švedskoj. Uprkos tome što se oseća nemoćnim, Iman pokušava da zadrži tome ulogu porodičnog patrijarha, ali krši obećanje dato ženi i pridružuje se lokalnom rvačkom klubu. Vratiti se sportu u nadi da će ubrzati svoj zahtev za azil, tako što će se okušati u švedskom nacionalnom rvačkom timu. To, međutim, dovodi do otkrića da je pravi razlog zašto je napustio Iran taj što ga je jedan od njegovih bivših saigrača odao zajednici da je prikriveni gej muškarac.

SYNOPSIS

Iman is forced to flee Iran with his family in the aftermath of a devastating rumor. As refugees, they end up in a run-down hotel in northern Sweden. Despite feeling powerless, Iman tries to maintain his role as the family patriarch but he breaks a promise to his wife and joins the local wrestling club. He turned back to the sport in hopes of speeding up his asylum application by trying out for the Swedish national wrestling team. This, however, leads to the revelation that the real reason he left Iran was that one of his former teammates outed him to the community as a closeted gay man.

O REŽISERU

Milad Alami je rođen 1982. u Teheranu, u Iranu, a kao izbeglica je sa porodicom otišao u Švedsku kao dete. On je režiser i pisac, diplomirao je na Nacionalnoj filmskoj školi Danske i trenutno živi u Kopenhagenu. Njegov kratki film *Mama* iz 2015, osvojio je nagradu Robert za najbolju kratkometražnu igranu filmsku/animaciju na 33. dodeli Robertovih nagrada 2016. 2017. je režirao svoj dugometražni debi *Šarmer* koji je osvojio Srebrnog Hugoa na IFF-u u Čikagu.

DIRECTOR'S BIOGRAPHY

Milad Alami was born in 1982 in Tehran, Iran, and he left for Sweden with his family when he was a child, as a refugee. He is a director and writer, graduated from the National Film School of Denmark and he currently lives in Copenhagen. His 2015 short film *Mommy* won the Robert Award for Best Short Fiction/Animation at the 33rd Robert Awards in 2016. He released his feature-length debut *The Charmer* (2017) which won Silver Hugo at Chicago IFF.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Seattle IFF - Special Jury Prize in Official Competition for Actress
World Cinema Amsterdam - Jury Award for Best Film
Persian IFF - Golden Gazelle Award for Best Feature Film



IGR.
FF. PRVA DVA KORAKA /
FIRST TWO STEPS

RAJ U PLAMENU

Paradise Is Burning

REŽISERKA / DIRECTOR:	Mika Gustafson
DRŽAVA / COUNTRY:	Sweden, Italy, Denmark, Finland
GODINA / YEAR:	2023.
TRAJANJE / RUNTIME:	108'
JEZIK / LANGUAGE:	Swedish
ULOGE / CAST:	Bianca Delbravo, Dilvin Asaad, Safira Mossberg, Ida Engvoll, Mitja Siren, Marta Oldenburg
PRODUKCIJA / PRODUCTION:	Hobab

Art bioskop Kolarac, 3. nov. 18.30 / mts Dvorana, 5. nov. 20.00

SINOPSIS

U radničkom švedskom naselju, sestre Laura (16), Mira (12) i Stefi (7) žive same, prepuštene same sebi od strane odsutne majke. Nadolazeće leto bez roditelja na vidišu čini život neobuzdanim i bezbržnim, živahnim i anarhičnim. Međutim, kada socijalna služba zakaže sastanak, Laura mora da pronađe nekoga da se pretvara da je njihova mama – inače će devojčice biti razdvojene i odvedene u hraniteljski porodice. Kako ne bi brinula svoje mlađe sestre, ona prečukuje ovu pretnju. Kako se bliži odlučujući trenutak, nastaju nove tenzije, prisiljavajući tri sestre da pregovaraju o tankoj liniji koja razdvaja euforiju potpune slobode i surove stvarnosti odrastanja.

SYNOPSIS

In a working-class area of Sweden, sisters Laura (16), Mira (12) and Steffi (7), get by on their own, left to their own devices by an absent mother. With summer on the way and no parents around, life is wild and carefree, vivacious and anarchic. However, when social services call a meeting, Laura has to find someone to impersonate their mom, or the girls will be taken into foster care and separated. She keeps the threat a secret, so as not to worry her younger sisters. As the decisive moment draws closer, new tensions arise, forcing the three sisters to negotiate the fine line between the euphoria of total freedom and the harsh realities of growing up.

O REŽISERKI

Mika Gustafson je rođena 1988. u Linčepingu u Švedskoj. Diplomirala je na Valand filmskoj akademiji 2016., a iste godine je u Kopenhagu dobila nagradu Nordijskih talenata. Njen diplomski film *Mefobia* je osvojio Ikonoklastičku nagradu na filmskom festivalu u Torinu, kao i nagradu za najboljeg glumca na filmskom festivalu Premier Plans. Dokumentarac *Silvana* je nagrađen Zlatnom bubrom na švedskim filmskim nagradama za najbolji dokumentarac 2017. Dobila je sopstvenu izložbu u Centru za savremene umetnosti u Ženevi. Bila je deo žirija Zmajeva nagrada na Međunarodnom filmskom festivalu u Geteborgu 2019., a takođe je izabrana za Berlinale Script Station 2020., zajedno sa kolegom scenaristom Aleksandrom Orstrandom. *Raj u plamenu* je njen prvi fiktivni igraći film.

DIRECTOR'S BIOGRAPHY

Mika Gustafson was born in Linköping, Sweden, in 1988. She graduated from Valand Film Academy in 2016. The same year, she received the Nordic Talents prize in Copenhagen. Her graduation film *Mephobia*, won Iconoclastic prize at the Torino film festival and Best Actor at Premiere Plans. Her documentary *Silvana* was awarded at the National film awards for best documentary in 2017. She was granted her own exhibition at Centre d'Art Contemporain de Genève. She was part of the Dragon Award Jury at Gothenburg International Film Festival in 2019, and was selected to Berlinale Script Station in 2020, with her fellow scriptwriter Alexander Öhrstrand. *Paradise is Burning* is her first fiction feature.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Venice Film Festival – Venice Horizons Award for Best Director, Authors under 40 Award for Best Screenwriting



DOK.
DOC. PRVA DVA KORAKA /
FIRST TWO STEPS

SNAJKA: DNEVNIK OČEKIVANJA Snajka: Diary Of Expectations

REŽISERKA / DIRECTOR: Tea Vidović Dalipi
DRŽAVA / COUNTRY: Croatia, Italy, Kosovo*
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 75'
JEZIK / LANGUAGE: Croatian, Albanian, English, Romani
PRODUKCIJA / PRODUCTION: Restart

DOB, 4. nov, 19.00 / Kulturni centar Novog Sada, 5. nov, 19.00

SINOPSIS

Snajka: Dnevnik očekivanja je dokumentarac o hrvatsko-romskom paru, Tei i Mirsadu, i njihovom zajedničkom životu, razapetom između pritiska porodica i kompromisa na koje su spremni. Pred njima je izazov balansiranja porodičnog tereta, nasledenog od proših generacija. Želeći da pronađu rešenje za nerealna očekivanja svojih porodica, upuštaju se u složenu igru prilagođavanja, što se pokazuje kao teg u njihovoj intimi. Izuzetno ličan film, otkriva porodične rituale i kulturu-rasizam u kojima ovaj par pokušava da nade meru između ugadanja roditeljima i potrebe da zadrže svoje identitete. Tea i Mirsad pokušavaju da budu istovremeno poslušna deca ali i slobodoumni mama i tata.

SYNOPSIS

Snajka: Diary of Expectations is a documentary about a Croatian-Roma couple, Tea and Mirsad, and their life together, torn between family pressure and compromises they are ready to make. They are facing the challenge of balancing the family burden, inherited from past generations. Wanting to find a solution for unrealistic expectations of their families, they are engaging in a complex game of adjustment, which proves to be an obstacle to their intimacy. This immensely personal film reveals family rituals and cultural racism in which this couple is trying to find a balance between pleasing their parents and the need to maintain their identities. Tea and Mirsad are trying to be obedient children and free-spirited parents at the same time.

O REŽISERKI

Tea Vidović Dalipi je sociološkinja, istraživačica migracija i kulturnih identiteta i režiserka-debitantkinja. Rođena je u Zagrebu, gde se i školovala na Filozofском fakultetu. Završiši Mirovne studije, počinje dugogodišnju saradnju sa Centrom za mirovne studije, gde razvija programe za azil i migracije. Aktivna je članica civilnog društva u Hrvatskoj i sarađuje sa brojnim pojedincima i organizacijama čiji je fokus zaštita ljudskih prava i delovanje u zajednici. U dokumentarnom filmu se našla kada je 2013. upisala Restartovu školu, iz velike želje da savlada tehniku kojom će moći da deli svoje vidjenje migracija i sveta. *Snajka: Dnevnik očekivanja*, sniman je punih deset godina.

DIRECTOR'S BIOGRAPHY

Tea Vidović Dalipi is a sociologist, a researcher of migration and cultural identities, and a debutant director. Born in Zagreb, where she also studied at the Faculty of Philosophy. In a long-term collaboration with the Center for Peace Studies, she developed asylum and migration programs. Tea is an active member of civil society and cooperates with numerous individuals and organizations whose focus is on the protection of human rights and community action. She found herself in the documentary film when she enrolled in the Restart School, out of a great desire to master the technique that would enable her to share her visions. *Snajka: Diary of Expectations*, was shot over the course of 10 years.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Sarajevo Film Festival
MakeDox
Liburnia Film Festival
Rab Film Festival



IGR.
FF.

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

SOKOLOVO JEZERO

Falcon Lake

REŽISERKA / DIRECTOR:

Charlotte Le Bon

DRŽAVA / COUNTRY:

France, Canada

GODINA / YEAR:

2022.

TRAJANJE / RUNTIME:

100'

JEZIK / LANGUAGE:

French, English

ULOGE / CAST:

Joseph Engel, Sara Montpetit, Monia Chokri

PRODUKCIJA / PRODUCTION:

Cinéfrance Studios, Metafilms, OnzeCinq

DKC, 1. nov, 12.00 / mts Dvorana, 1. nov, 16.00 / Cineplexx Ušće, 2. nov, 18.00

SINOPSIS

Bastien i Kloj provode letnji raspust sa svojim porodicama na jezeru u Kvebeku. Stidljivi trinaestogodišnji Bastien i njegova porodica odsedaju u kućici na jezeru, gde Bastien upoznaje odvažnu šesnaestogodišnju Kloj. Ona je ljubiteljka folklora i lokalnih legendi i govori Bastijenu da duh opseda obližnje jezero. Uprkos jazu u godinama, dvoje tinejdžera stvaraju čvrstu vezu. Kako je spreman da prevaziđe svoje najgore strahove da bi zaslužio mesto u Kloinom srcu, raspust postaje buran ključni trenutak za mlađog dečaka.

SYNOPSIS

Bastien and Chloé spend their summer vacation with their families at the lake in Quebec. The shy 13-year-old Bastien and his family are staying at a friend's cottage, where Bastien meets the bold 16-year-old Chloé. She is a fan of folklore and local legends and tells Bastien a ghost is haunting the nearby lake. Despite the age gap between them, the two teenagers form a firm bond. Being ready to overcome his worst fears to earn a place in Chloé's heart, the holiday becomes a turbulent pivotal moment for the young boy.

O REŽISERKI

Šarlot Le Bon (rođena 1986. u Montrealu, u Kanadi) je kanadska glumica, umetnica, bivša manekenka i režiserka. Nakon karijere modela, pojavila se u nekoliko filmova na engleskom i francuskom jeziku. Le Bon je kao režiserka debitovala kratkim filmom *Hotel Žudit*, premijerno prikazanim na Filmskom festivalu u Kanu. Njen režiserski debi igranog filma *Sokolovo jezero*, premijerno je prikazan 2022. na Filmskom festivalu u Kanu. Za taj film je iste godine dobila nagradu za kanadskog reditelja u usponu na Međunarodnom filmskom festivalu u Vankuveru. S obzirom da se školovala u oblasti vizuelnih umetnosti, Le Bon aktivno gradi paralelnu karijeru kao ilustratorka i ulična umetnica.

DIRECTOR'S BIOGRAPHY

Charlotte Le Bon (born 1986 in Montreal, Canada) is a Canadian actress, artist, former model and director. After her modeling career, she appeared in several films in both English and French language. Le Bon made her directorial debut with the short film *Judith Hotel*, which premiered at the Cannes Film Festival. Her feature film directorial debut *Falcon Lake* premiered in 2022 at the Cannes Film Festival. For that film, she won the award for Emerging Canadian Director at the Vancouver International Film Festival the same year. Trained in the field of visual arts, Le Bon has actively pursued a parallel career as an illustrator and street artist.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Chicago International Film Festival – Gold Hugo in New Directors Competition
Deauville Film Festival – Prix d'Ornano-Valenti
Vancouver International Film Festival – Emerging Canadian Director
Bucharest International Film Festival – Grand Prize



DOK.
DOC. EU: ZONA PROMENA /
EU: ZONE OF CHANGE

DRAGA FIONA

Dearest Fiona

REŽISERKA / DIRECTOR: Fiona Tan
DRŽAVA / COUNTRY: the Netherlands
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 102'
JEZIK / LANGUAGE: English
PRODUKCIJA / PRODUCTION: Antithesis films

DKC, 3. nov, 16.30 / Art bioskop Kolarac, 5. nov, 20.30

SINOPSIS

U Muzeju filma u Amsterdamu Fiona Tan je istraživala nemi, dokumentarni materijal pohranjen tamu pre više od jednog veka. Impresivni arhivski materijali prikazuju svakodnevni život i naporan rad ljudi koji su živeli blizu okeana. Fiona, poreklom Indonežanka iz Australije, u Amsterdam je došla na studije 1988. Tokom tog perioda, od oca je dobijala pisma u kojima je opisivao život kod kuće, svog unuka, psa, svetsku političku scenu i ekonomsku trku. Paralelno iščitavanje ovih pisama preko arhivskog materijala je neka vrsta audiovizuelnog toka svesti pojačana veštим zapisom koji sugestivno otkriva suptilnu vezu između slike i zvuka, nekada i sada, Holandije i Indonezije, trgovine i kolonijalizma, oca i kćerke.

SYNOPSIS

In Amsterdam's Movie Museum, Fiona Tan explores the silent documentary material, buried deep in the archives more than a century ago. Impressive material depicts the everyday life of hardworking people who lived near the ocean. Fiona, an Australian of Indonesian heritage, began her studies in Amsterdam in 1988. During this time, she kept receiving her father's letters where he talked about life back home, his grandson, his dog, the world's political scene, and the economic race. The parallel reading of these letters through archival material creates an audiovisual stream of consciousness enhanced by a skillful soundtrack, uncovering the subtle connection between image and sound, then and now, the Netherlands and Indonesia, trade and colonialism, father and daughter.

O REŽISERKI

Fiona Tan je vizuelna umetnica i režiserka, poznata po svojim veštim video instalacijama i filmovima u kojima istražuje sećanja, identitet i istoriju. Zahvaljujući svom mešovitom poreklu, radove je napunila emotivnim nabojem, radoznalim preispitivanjem i kritičkim osvrtom na događaje. Rođena u Indoneziji, od detinjstva živi u Australiji, da bi na studije otišla u Holandiju gde diplomira na Gerrit Rietveld Akademiji u Amsterdamu. Izlagala je na mnogobrojnim izložbama kako samostalno tako i grupno i pobrala najprestižnije nagrade iz oblasti vizuelne umetnosti. Napisala je scenarije i režirala tri dugometražna filma.

DIRECTOR'S BIOGRAPHY

Fiona Tan is both a visual artist and a director, known for her intriguing video installations and movies where she explores memories, identity, and history. Due to her multiethnic roots, her work strikes as emotionally intense, curiously questions oneself and delivers a critical overview of different events. She was born in Indonesia, and spent her childhood in Australia, before moving to the Netherlands where she graduated from Gerrit Rietveld Academy in Amsterdam. She has had numerous exhibitions, both individual and collective ones, and she has also won plenty of prestigious awards in the field of visual arts. She has written scripts and produced three feature films.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Berlin International Film Festival



IGR.
FF.

EU: ZONA PROMENA / EU: ZONE OF CHANGE
SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX

SEVERNJAČKA UTEHA

Northern Comfort

REŽISER / DIRECTOR: Hafsteinn Gunnar Sigurðsson
DRŽAVA / COUNTRY: Iceland, United Kingdom, Germany
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 97'
JEZIK / LANGUAGE: English
ULOGE / CAST: Lydia Leonard, Timothy Spall, Ella Rumpf
PRODUKCIJA / PRODUCTION: Netop films

Cineplexx Ušće, 1. nov, 20.00 / mts Dvorana, 2. nov, 18.00 / Cine Grand Rakovica, 2. nov, 18.30 / Arena Cineplex Novi Sad, 1. nov, 20.00 / Cineplexx Kragujevac, 1. nov, 20.00 / Cineplexx Niš, 1. nov, 20.00

SINOPSIS

Nekolicina ljudi koji pate od straha od letenja, pohađa grupnu terapiju i kurs koji bi trebalo da im pomognu da se reše svoje fobije. Poslednji korak na kursu je odlazak na tzv test-let, koji se nezlavno završava na Islandu, nakon turbulentnog leta dodatno 'začinjenom' otkazivanjem motora na avionu. Dok u luksuznom hotelu čekaju let za povratak, približava se snažna oluja koja preti da prekine sve veze sa Islandom. Polaznici kursa moraju naći način da se nose sa svim svojim demonima, dok zbog anksioznosti počinju da gube konce.

SYNOPSIS

Several people that suffer from a fear of flying attend group therapy and a course that should help them get rid of their phobia. The last step of the course is going on a so-called test flight that ends ingloriously in Iceland after a turbulent flight additionally 'seasoned' with engine failure on the plane. As they await their flight home in a luxurious hotel, a powerful storm threatening to cut off all connections with Iceland approaches. The participants have to find a way to deal with their demons, as they begin to lose control due to anxiety.

O REŽISERU

Hafstajn Gunnar Sigurðson je islandski režiser i scenarista, rođen u Rejkjaviku 1978. Diplomirao je Film na Univerzitetu Kolumbija u Njujorku. Najpoznatiji je po crnoj komediji *Pod drvetom* (2017). Snimao je isključivo na islandskom jeziku, dok mu je *Severnjačka uteha* debitantski poduhvat na engleskom. Dobitnik je islandske Edda nagrade za režiju.

DIRECTOR'S BIOGRAPHY

Hafsteinn Gunnar Sigurðsson, born in Reykjavik in 1978, is an Icelandic director and screenwriter. He graduated from Columbia University in New York, majoring in Film. He is best known for the dark comedy *Under the Tree* (2017). He made films exclusively in the Icelandic language, while *Northern Comfort* is his debut venture in English. He won the Icelandic Edda Award for Best Director.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:
SXSW Film Festival



DOK.
DOC. EU: ZONA PROMENA /
EU: ZONE OF CHANGE

ZALAGAONICA The Pawnshop

REŽISER / DIRECTOR: Lukasz Kowalski
DRŽAVA / COUNTRY: Poland
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 81'
JEZIK / LANGUAGE: Polish
PRODUKCIJA / PRODUCTION: 4.30 Studio, Canal+ Polska

Art bioskop Kolarac, 1. nov, 18.30

SINOPSIS

Jola i Vješek su par ekscentričnih preduzetnika iz poljskog Bitoma. Sa svojih troje zaposlenih, vode verovatno najveću zalagaonicu u Evropi. No, zbog zatvaranja obližnjih rudnika i sve veće nezaposlenosti u gradu, slavni dani zalagaonice su prošlost. Lišeni osnovne egzistencije, stanovnici "poljskog Detroita" u zalagaonici ostavljaju sve više apsurdnih i beskorisnih predmeta. Ni Vješekove lude marketinške ideje niti Jolino nežno srce ne mogu pomoći poslu koji bespovratno propada. Ona klijente ne podržava samo lepim rečima, nego i toplo supom ili čebetom. Bez obzira na finansijske gubitke, zalagaonica postaje nezamenjivo središte života lokalne zajednice. Vlasnici preduzimaju poslednji pokušaj da spasu svoj posao, ali i svoju ljubav.

SYNOPSIS

Jola and Wiesiek are a pair of eccentric entrepreneurs from Bytom. Together with their three employees, they run probably the biggest pawnshop in Europe. However, the time of its glory has passed with the closure of nearby mines and growing unemployment in the city. Deprived of a livelihood, the inhabitants of "Polish Detroit" pawn increasingly absurd and useless objects. Neither Wiesiek's crazy marketing ideas nor Jola's tender heart can help the failing business. She supports their clients not only with a kind word but also with hot soup or a warm blanket. Although the pawnshop brings losses, it becomes an important center of life for the local community. The owners make one last attempt to save their business and their love.

O REŽISERU

Lukas Kovalski (1984) je poljski režiser, novinar i tvorac televizijskih programa. Diplomirao je na Filološkom fakultetu Šleskog univerziteta u Katovicama. Od 2007. je profesionalno angažovan pri Televiziji Poljske. Autor je više od 170 kratkih dokumentarnih filmova i intervencionističkih i istražiteljskih reportaža. Osvojio je mnoge nagrade na najprestižnijim nacionalnim novinarskim takmičenjima. Suvlasnik je producentske kuće 4.30 Studio.

DIRECTOR'S BIOGRAPHY

Lukasz Kowalski (1984) is a Polish director, journalist and creator of television programs. He graduated from the Department of Philology at the University of Silesia in Katowice. Since 2007, he has been professionally associated with Polish Television. He is the author of more than 170 short documentary films and intervention and investigative reportages. He won many awards in the most prestigious nation-wide journalist competitions. He is a co-owner of the 4.30 Studio production company.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

National Film Festival Provincialia - Best Documentary Feature
Neisse Film Festival - Best Documentary
Millennium Docs Against Gravity - Grand Prix Bank Millennium Award
Astra Film Festival Sibiu - Best Film in Central & Eastern European Competition



DOK.
DOC. ZELENA ZONA /
GREEN ZONE

BEZ PRAVILA Breaking Social

REŽISER / DIRECTOR: Fredrik Gertten
DRŽAVA / COUNTRY: Sweden, the Netherlands, Norway, Switzerland, Finland
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 93'
JEZIK / LANGUAGE: English, Swedish, Dutch, Spanish
PRODUKCIJA / PRODUCTION: WG Film AB

DKC, 1. nov, 21.00 / Ustanova kulture Parobrod, 4. nov, 20.30 / Kulturni centar Novog Sada, 4. nov, 17.00

SINOPSIS

Sva društva su zasnovana na ideji društvenog ugovora: ako vredno radimo, tretiramo druge s poštovanjem i igramo po pravilima - bicemo nagrađeni. Međutim, postoje oni koji krše pravila - oni koji koriste poreske rajeve i ubiru profit, a ne uzvraćaju društvu. *Bez pravila* se bavi globalnim obrazcima kleptokratije i ekstraktivizma, poput ubijene istraživačke novinarke na Malti ili reke bez vode u Čileu. Kada ljudi dostignu prelomnu tačku, počinju da protestuju. Videćemo ih kako se već bore na prvim linijama društvenih pobuna širom sveta. *Bez pravila* istražuje mogućnosti prevazilaženja nepravde i korupcije.

SYNOPSIS

All societies are based on the idea of a social contract: if we work hard, treat others with respect and play by the rules - we will be rewarded. However, there are the rule breakers - those who make use of tax havens and reap profits without paying back to society. *Breaking Social* looks at global patterns of kleptocracy and extractivism such as an assassinated investigative journalist in Malta or a river without water in Chile. When people reach a tipping point, they start to organize and protest. We will see those already fighting on the frontlines of social uprisings across the world. *Breaking Social* explores the possibilities of overcoming injustice and corruption.

O REŽISERU

Fredrik Gerten, nagradjivani švedski režiser, rođen je 1956. u Malmu. Poznat je po lokalnim pričama sa globalnim uticajem, sa filmovima kao što je *Izbaceni* (2019), *Zlati Johanezburg* (2019), *Bicikli protiv Automobila* (2015), *Big Boys Gone Bananas!** (2011) i *Bananas!** (2009). Osnivač je producentske kuće VG Film, gde kombinuje snimanje filmova sa ulogom kreativnog producenta. Fredrik je 2017. proglašen za počasnog doktora na Fakultetu za kulturu i društvo Univerzitet u Malmu zbog svog rada kao režiser dokumentarnih filmova. Takođe je ko-domaćin podkasta *Pushback Talks*.

DIRECTOR'S BIOGRAPHY

Fredrik Gerten, an award-winning Swedish director, was born in 1956. in Malmö, Sweden. He is famous for local stories with a global impact, with films like *Push* (2019), *Jozzi Gold* (2019), *Bikes vs. Cars* (2015), *Big Boys Gone Bananas!** (2011) and *Bananas!** (2009). He is the founder of the production company WG Film, where he combines filmmaking with a role as a creative producer. In 2017, Fredrik was named Honorary Doctor at Malmö University's Faculty of Culture and Society for his work as a documentary filmmaker. He is also a co-host of the podcast Pushback Talks.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

CPH:DOX

Dokufest International Documentary and Short Film Festival



DOK.
DOC. ZELENA ZONA /
GREEN ZONE

EL EKO El Echo

REŽISERKA / DIRECTOR: Tatiana Huezo
DRŽAVA / COUNTRY: Mexico, Germany
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 102'
JEZIK / LANGUAGE: Spanish
PRODUKCIJA / PRODUCTION: The Match Factory Productions

Ustanova kulture Parobrod, 4. nov, 14.00

SINOPSIS

El Eko je zabačeno selo u Puebli, visoravnima Meksika, daleko čak i za narko kartele koji su ostali nezainteresovani za njega. Glavni stanovnici su žene svih doba jer su muškarci na radu u naprednjim krajevima i tek ponekad dolaze kućama. Sve devojčice su prinudene da brzo odrastu jer u selu uvek ima puno obaveza oko ovaca, kukuruza i gusaka o kojima treba voditi računa. One od jutra do mraka obavljaju najrazličitije teške poslove, paralelno sa brigom o starijim članovima zajednice i pohadanjem škole. Film prikazuje borbu jedne porodice protiv klimatskih promena, kao i protiv unutrašnjih, međusobnih nesuglasica.

SYNOPSIS

The Echo is a remote village in Puebla, in the Mexican highlands, so remote that even drug cartels are uninterested in it. Its residents are mostly women of all ages since men are working in more developed areas, and rarely coming home. The girls have to grow up rapidly because life in a village requires a lot of commitment as they take care of animals and crops. From dawn till dusk, they do all sorts of backbreaking work while simultaneously looking after the elderly and attending school. The film portrays a family's battle against climate change, as well as the internal, mutual disagreements.

O REŽISERKI

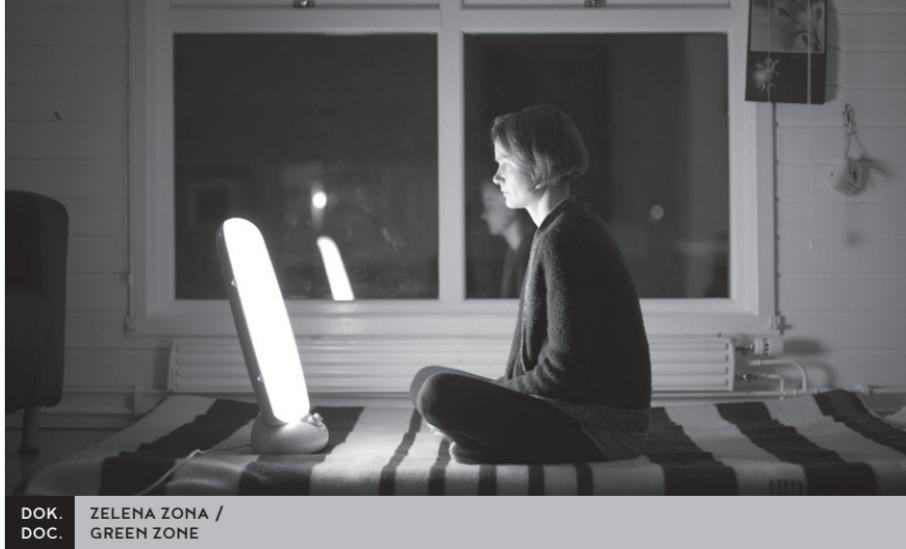
Tatjana Ueso je meksička režiserka poreklom iz El Salvador-a, kojem je posvetila svoj prvi film. Naime, dokumentarni film *Najmanje mesto* (*El lugar más pequeño*) koji je režirala 2011. je o građanskom ratu koji je besneo u El Salvadoru više od dvanaest godina. Svoju karijeru je posvetila veoma angažovanim društvenim problemima i situacijama u kojima se nadu ljudi sa marginama sveta. Tako je, na primer, dokumentarni film *Tempestad* o dve žene koje su bile žrtve ljudskog trafičkinga. Njen najpoznatijiigrani film, *Noć vatre*, osvojio je brojne nagrade na festivalima i od kritike.

DIRECTOR'S BIOGRAPHY

Tatiana Huezo is a Mexican film director from El Salvador, a country to which she dedicated her first film. Namely, the documentary *The Smallest Place* (*El lugar más pequeño*) from 2011 is a film about the civil war that had been raging in El Salvador for more than twelve years. She has devoted her career to highly engaged social problems and situations in which people from the margins of society find themselves. Such is the case with the documentary film *Tempestad*, about two women who had been victims of human trafficking. Her most popular feature film *Prayers For The Stolen* (*Noche de Fuego*), has won numerous awards at both festivals and from critics.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Berlin International Film Festival - Encounters Award for Best Director, Berlinale Documentary Award
Jerusalem Film Festival - Chantal Akerman Award for Best Experimental Documentary
Festival de Cine de Lima - CINETRAB Award for Best Documentary



DOK.
DOC. ZELENA ZONA /
GREEN ZONE

POSETIOCI The Visitors

REŽISERKA / DIRECTOR: Veronika Lišková
DRŽAVA / COUNTRY: Czechia, Norway, Slovakia
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 83'
JEZIK / LANGUAGE: Norwegian, English, Czech
PRODUKCIJA / PRODUCTION: Cinémotif Films

DOB, 1. nov, 16.00 / Kulturni centar Novog Sada, 1. nov, 17.00 / Cineplex Kragujevac, 1. nov, 18.00

SINOPSIS

Mlada antropološkinja Zdenka seli se sa suprugom i tri sina na Svalbard, u Norveškoj, da proučava kako se život menja u polarnim regionima. Dobila je prestižnu dvogodišnju stipendiju za sprovodenje opsežnog istraživanja o uticaju globalizacije na stanovnike najsevernijeg grada na svetu, Longyearbiena. Nakon što se zaljubila u svoj novi dom, Zdenka otkriva da na Arktiku nestaje nešto više od santi leda i permafrosta. Kroz intervjue sa stanovnicima, ona počinje da uviđa koliko je mala lokalna zajednica zapravo heterogenog, a istovremeno otkriva tenzije koje leže ispod površine.

SYNOPSIS

A young anthropologist Zdenka moves with her husband and three sons to Svalbard, Norway, to study how life is changing in Polar Regions. She has received a prestigious two-year grant to carry out extensive research on the impact of globalization on the inhabitants of the world's northernmost town, Longyearbyen. After falling in love with her new home, Zdenka discovers that more than icebergs and permafrost are vanishing in the Arctic. Through interviews with residents, she begins to perceive how heterogeneous the small local community actually is, while also revealing tensions that lie beneath the surface.

O REŽISERKI

Veronika Liškova je rođena u Pragu 1982. Diplomirala je kulturologiju na Karlovoj univerzitetu i scenaristiku i dramski smer na Akademiji scenskih umetnosti u Pragu. Snimila je nekoliko TV dokumentarnih filmova pre nego što je dovršila dugometražni debi *Danijelov svet*, premijerno prikazan na festivalu Berlinale 2015. Veronika je nekoliko godina vodila filmsku radionicu Ex Oriente na Institutu za dokumentarni film i bila zaposlena kao kustos i menadžer akvizicije u DAFilms-u. Dok radi na svom fiktivnom debiju *Godina udovice*, Veronika saraduje sa raznim programima dokumentarnih treninga i medijskim tržištima.

DIRECTOR'S BIOGRAPHY

Veronika Liškova was born in Prague in 1982. She graduated in cultural studies from Charles University and screenwriting and dramatics from the Academy of Performing Arts in Prague. She made a few TV documentaries before completing a feature-length debut entitled *Daniel's World*, premiered at the Berlinale Festival in 2015. For several years, Veronika headed the Ex Oriente Film Workshop at the Institute of Documentary Film and was employed as a curator and acquisition manager at DAFilms. While working on her fictional debut *The Year of the Widow*, Veronika cooperates with various documentary training schemes and media markets.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

One World International Human Rights Documentary Film Festival - Best Czech Film



DOK.
DOC.

ŽENSKA LINIJA / WOMEN LINE

SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX

DŽOAN BAEZ: JA SAM BUKA Joan Baez I Am A Noise

REŽISERKE / DIRECTORS: Miri Navasky, Maeve O'Boyle, Karen O'Connor
DRŽAVA / COUNTRY: United States
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 113'
JEZIK / LANGUAGE: English
PRODUKCIJA / PRODUCTION: Mead Street Films

Cineplexx Ušće, 3. nov, 18.00 / DOB, 4. nov, 18.00 / Arena Cineplex Novi Sad, 2. nov, 20.00 /
Cineplexx Kragujevac, 2. nov, 20.00 / Cineplexx Niš, 2. nov, 20.00

SINOPSIS

Muzičarka, borkinja za građanska prava i aktivistkinja Džoan Baez je na sceni više od 60 godina. Za sada 82-godišnjakinju, lično je oduvek bilo i političko, a prijateljstvo sa Martinom Luterom Kingom i njen pacifizmom, oblikovali su njenu posvećenost. U ovoj biografiji koja počinje njenom oproštajnom turnejom, Baez se na nepoštedni način suočava sa ponekad bolnim uspomenama. Ona ne samo da deli svoje uspehe već i otvoreno govori o dugogodišnjim psihološkim problemima i terapijama, o porodici, drogama, starenju i pitanjima krvice i oprštanja. Film prepliće dnevničke beleške i obilje donekle nevidenog arhivskog materijala sa opsežnim razgovorima sa Džoan, kao i trenucima iz bekstejdža sa turnejem.

SYNOPSIS

Musician, civil rights campaigner and activist Joan Baez has been on stage for over 60 years. For the now 82-year-old, the personal has always been political, and her friendship with Martin Luther King and her pacifism have shaped her commitment. In this biography that opens with her farewell tour, Baez takes stock in an unsparing fashion and confronts sometimes painful memories. She not only shares her successes but also speaks openly about long-standing psychological problems and therapies, about family, drugs, aging and questions of guilt and forgiveness. The film interweaves diary entries and a wealth of partly previously unseen archive material with extensive conversations with Joan, as well as backstage moments from the tour.

O REŽISERKAMA

Nagradivane filmske autorke Karen O'Konor i Miri Navaski radile su zajedno više od 20 godina stvarajući moćne i provokativne dokumentarne filmove koji personalizuju složena društvena pitanja. Njihovi filmovi su osvojili brojne nagrade, uključujući Banfovnu nagradu, Veliku nagradu Robert F. Kennedy za novinarstvo i Emi. Mejv O'Boj je montažerka i producentkinja nagrađena Emijem. Uredila je *Obrazovanje Muhameda Huseina*, koji je ušao u uži izbor za Oskar. Koproducirala je i uredivala film *Fajerstoun i gospodar rata* koji je osvojio nagradu Emi i IRE nagradu 2014. godine.

DIRECTORS' BIOGRAPHIES

Award-winning filmmakers Karen O'Connor and Miri Navasky have worked together for over 20 years making powerful and provocative documentaries that personalize complex social issues. Their films have won numerous awards, including the Banff award, the Robert F. Kennedy Grand Prize for Journalism, the duPont-Columbia Award, and the Emmy. Maeve O'Boyle is an Emmy-award winning editor and producer. She edited *The Education of Mohammad Hussein*, which was shortlisted for an Academy Award. She co-produced and edited the Emmy-award-winning and 2014 IRE Award winning, *Firestone and the Warlord*.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Berlin International Film Festival
Nashville Film Festival



DOK.
DOC. ŽENSKA LINIJA /
WOMEN LINE

FEMINIZAM WTF

Feminism WTF

REŽISERKA / DIRECTOR: Katharina Mückstein
DRŽAVA / COUNTRY: Austria
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 90'
JEZIK / LANGUAGE: German, English
PRODUKCIJA / PRODUCTION: La Banda Film, Niklaus Geyrhalter Filmproduktion

Art bioskop Kolarac, 2. nov, 18.30

SINOPSIS

Iako se feministizam smatra najuspešnjim pokretom 20. veka, ne postoji dokumentarni film velike tematike koji se bavi njegovim statusom kvo. Pa evo ga: *Feminizam WTF!* Dostignuća ženskog pokreta svakodnevno utiču na naše živote. Ipak, kada kažemo "Feminizam", možda ne mislimo na istu stvar. Ovaj film se osvrće na aktuelne debate i analizira potencijal intersektionalnog feministizma da duboko promeni naša buduća društva.

SYNOPSIS

Even though feminism is considered the most successful social movement of the 20th century, there is no big topic documentary that deals with its status quo. So here it comes: *Feminism WTF!* The achievements of the women's movement influence our lives every day. Still, when we say "Feminism", we might not mean the same thing. This film reflects on current debates and analyses the potential of intersectional feminism to profoundly change our future societies.

O REŽISERKI

Katarina Mikštajn, austrijska filmska režiserka, scenaristkinja i producentkinja, rođena je u Beču 1982. Mikštajn je zainteresovana za feministizam i kvir filozofiju od adolescencije i pohađala je rodne studije pre nego što je krenula u školu filma. Studirala je kinematografiju na Univerzitetu za muziku i scenske umetnosti u Beču. Njeniigrani filmovi su *Talea* (2013) i *L'Animale* (2018). Napisala je i producirala dokumentarni film *Tri farmera i sin* (2016), za koji je osvojila austrijsku filmsku nagradu za najbolji dokumentarac i Životinje i drugi ljudi (2017). Za svoj dokumentarac *Feminizam WTF* osvojila je bečku nagradu za najbolju žensku režiju.

DIRECTOR'S BIOGRAPHY

Katharina Mückstein, an Austrian film director, screenwriter and producer, was born in Vienna in 1982. Mückstein has been interested in feminism and queer philosophy since adolescence and studied gender before going to film school. She studied filmmaking at the University of Music and Performing Arts Vienna. Her feature films are *Talea* (2013) and *L'Animale* (2018). She wrote and produced the documentaries *Three Farmers and a Son* (2016), for which she won the Austrian Film Award for Best Documentary, and *Animals and Other People* (2017). She won the Vienna Women's Prize for Best Director for her documentary *Feminism WTF*.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Diagonale, Austria - Audience Award for Most Popular Film



DOK.
DOC. ŽENSKA LINIJA /
WOMEN LINE

KA SREĆNIM Ulicama And, Towards Happy Alleys

REŽISERKA / DIRECTOR: Sreemoyee Singh
DRŽAVA / COUNTRY: India
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 75'
JEZIK / LANGUAGE: Persian, English
PRODUKCIJA / PRODUCTION: Happy Alleys Films

mts Dvorana, 1. nov, 18.00 / Art bioskop Kolarac, 5. nov, 18.30

SINOPSIS

Nastajao je punih šest godina, koliko je bilo neophodno autorki ovog dokumentarnog filma da kamerom dokumentuje i pretoči u priču ispovesti iranki koje svakodnevno ali beskompromisno biju bitke za svoja prava. Ljubav prema poeziji i filmskoj umetnosti Irana je primarni motiv za nastanak *Ka srećnim ulicama*, ali nije propuštena ni prilika da se gledaocima obelodani koliko opasna po život može biti kritika režima u Iranu.

SYNOPSIS

This documentary was six years in the making, which is the time it took the author to document and weave into a story the confessions of Iranian women who fight daily and uncompromisingly for their rights. The love for Iran's poetry and cinema is the primary motive for the creation of *And, Towards Happy Alleys*, which also takes the opportunity to reveal to the viewers how life-threatening it can be to criticize the country's regime.

O REŽISERKI

Sreemoyee Sing je indijska režiserka koja je doktorirala film na Jadavpur univerzitetu u Kalkuti. Od 2012. peče zanat pravljenja filmova radeći najpre kao asistentkinja režije i kamere na raznim projektima. Za potrebe svog prvog dugometražnog filma, oputovala je prvi put u Iran još 2015. i otpočinje seriju intervjuja sa kremon iranske kulture. Nakon što je obimnu dokumentarnu građu koju je skupljala šest godina pretvorila u film, upravo sa njim debituje na čuvenom Berlinaleu.

DIRECTOR'S BIOGRAPHY

Sreemoyee Sing is an Indian director who attained a Ph.D. in film at the Jadavpur University in Calcutta. She has been mastering the craft of filmmaking since 2012, initially working as an assistant director and camerawoman on various projects. For the purposes of her first feature film, she traveled to Iran for the first time in 2015, and began a series of interviews with the crème de la crème of Iranian culture. After turning the extensive documented material she had been collecting for six years into a film, she made her debut at the famous Berlinale.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Berlin International Film Festival
Buenos Aires International Festival of Independent Cinema



IGR.
FF. EU TEEN ZONA /
EU TEEN ZONE

20.000 VRSTA PČELA 20,000 Species Of Bees

REŽISERKA / DIRECTOR: Estibaliz Urresola Solaguren
DRŽAVA / COUNTRY: Spain
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 125'
JEZIK / LANGUAGE: Spanish, Basque, French
ULOGE / CAST: Sofia Otero, Patricia López Arnaiz, Ane Gabarain, Itziar Lazkano
PRODUKCIJA / PRODUCTION: Gariza Films, Inicia Films

DKC, 2. nov, 21.00 / Ustanova kulture Parobrod, 3. nov, 20.30 / mts Dvorana, 4. nov, 20.00 / Arena Cineplex Novi Sad, 1. nov, 18.00

SINOPSIS

Film *20.000 vrsta pčela* smešten je u prelepe predele baskijskog sela i prirode. Mlada glumica Sofia Otero je za ulogu deteta koja traga za identitetom u ranoj fazi svog detinjstva osvojila Srebrnog medveda. Sjajno predstavljanje lika u ovom predivnom filmu, potpomognuto je režiserkinom odlukom da nam tek malo po malo otkriva detetove strahove, nedoumice i pitanja zašto nije kao drugi. Majka joj pomaže da se izbori sa tim, i sâma uhvaćena u ambivalentnosti nasleda koje je ponela od roditelja. Kao što mnoštvo pčela doprinosi prirodnoj različitosti, ova većinom žensko okruženje pokazuje mnoštvo načina na koje je moguće da se bude žena.

SYNOPSIS

20,000 Species of Bees is set in the beautiful landscapes of the Basque countryside and nature. The young actress Sofia Otero received the Silver Bear for her portrayal of a child's search for identity in the early stages of her childhood. The excellent character portrayal in this wonderful film was assisted by the director's decision to gradually reveal the child's fears, uncertainties, and inquiries about why she is not like others. Her mother helps her deal with these struggles, herself caught in the ambivalence of the legacy she's inherited from her parents. Just like an abundance of bees contributes to nature's diversity, this predominantly female environment displays the many ways it is possible to be a woman.

O REŽISERKI

Estibaliz Uresola Solaguren je rođena u Baskiji na severu Španije, gde je i diplomirala audiovizuelne komunikacije na Univerzitetu Baskije. S obzirom na svoje karakteristično poreklo iz te turbulentne pokrajine, ne čudi što inspiraciju za svoja dela crpi najvećim delom odatle. Potpisala je nekoliko dokumentarnih i kratkih filmova od kojih su svakako najpoznatiji *Papirni glasovi* (2016) i *Horovi* (2022) koji su nagradivani na mnogim festivalima.

20.000 vrsta pčela je njen prvi dugometražniigrani film i on će, sudeći po broju nagrada i opštjoj aklamaciji kritičara, gotovo sigurno utri put mnogim sjajnim ostvarenjima ove izuzetno talentovane rediteljke.

DIRECTOR'S BIOGRAPHY

Estibaliz Uresola Solaguren was born in Basque Country, in northern Spain, where she graduated from the University of Basque Country with a degree in audiovisual communications. Given her distinctive heritage, it comes as no surprise that she draws most of the inspiration for her work from this tumultuous country. She has a number of documentaries and short films under her name, the most famous ones being *Paper Voices* (2016) and *Chords* (2022), awarded across numerous festivals. *20,000 Species of Bees* is her first feature film and, based on the number of awards and overall critical acclaim it has received, will almost certainly be the one to pave the way for many excellent projects by this exceptionally talented director.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Berlin International Film Festival – Silver Bear for Best Leading Performance
Málaga Film Festival – Golden Biznaga for Best Spanish Picture
Seattle International Film Festival – Official Competition Grand Jury Prize



IGR.
FF. EU TEEN ZONA /
EU TEEN ZONE

DOM Dormitory

REŽISER / DIRECTOR: Nehir Tuna
DRŽAVA / COUNTRY: Türkiye
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 118'
JEZIK / LANGUAGE: Turkish
ULOGE / CAST: Doga Karakas, Can Bartu Arslan, Ozan Çelik, Tansu Biçer, Didem Ellialtı, Orhan Güner, Isilti Su Alyanan
PRODUKCIJA / PRODUCTION: TN Yapım, Red Balloon Film

DOB, 1. nov, 18.00 / DKC, 3. nov, 12.00, 5. nov, 21.00

SINOPSIS

Godina je 1997, tenzije između verskih i sekularnih Turaka rastu. Njegov nedavno preobraćeni otac šalje četraestogodišnjeg Ahmeta u islamski dom „jurtu“, da nauči muslimanske vrednosti. Ahmet se jako trudi kako bi bio savršen sin, ali ima problema da se uklopi sa grubom decom u jurti. I oseća se izolovan u svojoj dnevnoj sekularnoj školi, gde krije svoj novi dom od drugova iz razreda. Jedina uteha mu je novi prijatelj Hakan, klinac koji ima uličnu pamet i zna kako da pliva u sistemu jutre. Zajedno sanjaju da sami donose odluke.

SYNOPSIS

1997, the tensions between religious and secular Turks are increasing. Fourteen-year-old Ahmet is sent by his recently converted father to an Islamic dormitory, a "Yurt", to learn Muslim values. Ahmet works hard to be the perfect son but he has trouble fitting in with rough kids at the Yurt, and feels isolated in his day secular school, where he hides his new home from his classmates. His only solace is a new friend Hakan, a street-smart kid who knows how to work the Yurt system. Together they dream of making their own decisions.

O REŽISERU

Rad Nehira Tune kombinuje društveni komentar i originalnu vizuelnu estetiku, baveći se pričama o složenim današnjim pitanjima Turske, bilo da se radi o muškoštii ili konzervativizmu. Tuna, bivši polaznik Sandensa, izabran je da učestvuje u Laboratoriji za scenariste Sandensa 2019. i Laboratoriji režisera i scenarista 2020. Učestvovao je u programu Nipkov filmske rezidencije 2018. Napisao je i režirao sedam kratkih filmova, uključujući *Cipele*, prethodnika *Doma*. Tuna je studirao postdiplomski filmski program na Univerzitetu Kolumbija i magistriраo režiju na Tehnološkom institutu u Ročesteru.

DIRECTOR'S BIOGRAPHY

Nehir Tuna's work combines social commentary and an original visual aesthetic, tackling stories on Türkiye's complex present-day issues, be it masculinity or conservatism. A Sundance Alumni, Tuna was selected to take part in the 2019 Sundance Screenwriters Lab and the 2020 Directors and Screenwriters Lab. He participated in the 2018 Nipkow film residency program. He has written and directed seven short films, including *The Shoes*, a prequel to *Dormitory*. Tuna studied a Graduate Film Program at Colombia University and holds an MFA in directing from Rochester Institute of Technology.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Venice Film Festival - Bisato d'Oro for Best Screenplay



IGR.
FF.

EU TEEN ZONA / EU TEEN ZONE
SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX

RADIKALNO Radical

REŽISER / DIRECTOR: Christopher Zalla
DRŽAVA / COUNTRY: Mexico
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 125 '
JEZIK / LANGUAGE: Spanish
ULOGE / CAST: Eugenio Derbez, Daniel Haddad, Jennifer Trejo, Mia Fernanda Soli
PRODUKCIJA / PRODUCTION: 3Pas Studios, EPIC Magazine, The Lift

DOB, 2. nov, 20.00 / Cineplexx Ušće, 2. nov, 20.00 / Cine Grand Rakovica, 3. nov, 18.30 / mts Dvorana, 5. nov, 16.00 / Arena Cineplex Novi Sad, 3. nov, 18.00 / Cineplexx Kragujevac, 3. nov, 18.00 / Cineplexx Niš, 3. nov, 18.00

SINOPSIS

Ko će postati učenici šestog razreda osnovne škole Hoze Urbina Lopez u Matamorosu? Oni su među učenicima sa najlošijim uspehom u Meksiku, svet koji poznaju je svet nasilja i teškoća, a atmosfera prestroge discipline, a ne mogućnosti, vlađa njihovim učionicama. Možda izgleda kao čorsokak, ali je takođe savršeno mesto da novi nastavnik Serhio Huarez pokuša nešto drugačije. Postoji samo jedan problem: Serhio nema pojma šta radi. On pokušava radikalno novom metodom da otključa radoznanost učenika, potencijal – a možda čak i njihovu genijalnost.

SYNOPSIS

Who will the sixth grade students at Jose Urbina Lopez Elementary in Matamoros become? They are among the worst performing students in Mexico, the world they know is one of violence and hardship, and an atmosphere of overbearing discipline, not possibility, dominates their classrooms. It might seem like a dead end but it is also the perfect place for new teacher Sergio Juarez to try something different. There is just one problem: Sergio has no idea what he is doing. He tries a radical new method to unlock students' curiosity, potential – and maybe even their genius.

O REŽISERU

Kristofer Zala je rođen 1974. u Kisumu, u Keniji, a odraстао је у Boliviji и Kentakiju. Zala je držao predavanja о scenariju na Univerzitetu Harvard i predavao је као asistent profesora režije на Fakultetu za filmske studije Univerziteta Kolumbija, где је prethodno dobio MFA sa odlikom iz oblasti režije. Kristofer Zala je ranije napisao i režирао svoj debitantskiigrani film, triler *Krv moje krvi*, koji je osvojio Veliku nagradu žirija na filmskom festivalu Sandens.

DIRECTOR'S BIOGRAPHY

Christopher Zalla was born in 1974 in Kisumu, Kenya, and raised between Bolivia and Kentucky. Zalla has lectured on screenwriting at Harvard University and taught as an adjunct Professor of Directing at Columbia University's Graduate Film School, where he previously received an MFA with Honors in Directing. Christopher Zalla previously wrote and directed his debut feature, the thriller *Blood of My Blood*, which won Grand Jury Prize at Sundance Film Festival.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:
Sundance Film Festival - Festival Favorite Award



IGR.
FF. EU TEEN ZONA /
EU TEEN ZONE

U KUĆI PADA KIŠA It's Raining In The House

REŽISERKA / DIRECTOR: Paloma Sermon-Dai
DRŽAVA / COUNTRY: Belgium, France
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 82'
JEZIK / LANGUAGE: French
ULOGE / CAST: Makenzy Lombet, Purdey Lombet, Donovan Nizet, Amine Hamidou, Louise Manteau
PRODUKCIJA / PRODUCTION: Michigan Films, Kidam, Visualantics

DKC, 2. nov, 12.00 / mts Dvorana, 2. nov, 16.00

SINOPSIS

Usred vrelog i olujnog leta kraj turističkog jezera, sedamnaestogodišnja Purdi i njen mlađi brat Makenzy prolaze kroz put adolescencije, pronađenja ljubavi i brige o sebi. Dok Purdi radi kao čistačica u hotelu, Makenzy dolazi do nešto novca potkradajući turiste. Prepušteni sami sebi, moraju da nauče da podržavaju jedno drugo na iznenadjuće nežnom putovanju koje beleži ono što izgleda kao poslednje leto njihove mladosti.

SYNOPSIS

In the midst of a hot and stormy summer by a tourist lake, seventeen year old Purdey and her younger brother Makenzy walk the line between experiencing adolescence, finding love and fending for themselves. While Purdey works as a cleaner in a hotel complex, Makenzy makes some money by robbing tourists. Left to their own devices, they must learn to support each other in a surprisingly tender journey that chronicles what feels like the last summer of their youth.

O REŽISERKI

Paloma Sermon-Dai rođena je u Namiru u Belgiji 1993. Završila je studije fotografije na Haute Ecole Libre de Bruxelles. Njen diplomski film *Makenzy* je bio izabran na međunarodnom festivalu dokumentarnog filma *Visions du Réel* 2017. Za svoj prvi dugometražni dokumentarni film *Malí Samedi* (2020) koji je imao svetsku premijeru na Berlinaleu, osvojila je brojne nagrade: Bayard d'Or na Međunarodnom festivalu Frankofonog filma u Namuru, Prix diagonales na Festivalu evropskog debitantskog filma u Angersu, nagradu za najbolji dokumentarni film na Međunarodnom filmskom festivalu u Atini i Magrit za najbolji dokumentarni film.

DIRECTOR'S BIOGRAPHY

Paloma Sermon-Dai was born in Namur, Belgium in 1993. She graduated in image studies at the Haute Ecole Libre de Bruxelles. Her graduation film *Makenzy* was selected at *Visions du Réel* in 2017. For her first feature documentary *Petit Samedi* (2020) which had its world premiere at the Berlinale Forum, she won numerous awards: Bayard d'Or at the Festival International du Film Francophone de Namur, Prix diagonales at the Angers European First Film Festival, Best Documentary Award at the Athens International Film Festival and Magritte for Best Documentary.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Cannes Film Festival - French Touch Prize of the Critics' Week Jury



IGR.
FF. EU TEEN ZONA /
EU TEEN ZONE

ZAUVEK-ZAUVEK Forever-Forever

REŽISERKA / DIRECTOR: Anna Buryachkova
DRŽAVA / COUNTRY: Ukraine, the Netherlands
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 107'
JEZIK / LANGUAGE: Ukrainian
ULOGE / CAST: Zachary Shadrin, Arthur Aliev, Alina Cheban
PRODUKCIJA / PRODUCTION: Dgtl Rlgn, Nederlands Filmfonds, Rinkel Film

DOB, 3. nov, 16.00 / Cineplexx Niš, 2. nov, 18.00

SINOPSIS

Nakon što se prebacila u novu srednju školu, Tonja se sprijateljuje s grupom opakih omladinaca, u pokušaju da pronađe zaštitu od ljudi iz svoje prošlosti i mesto gde istinski pripada. Oni provode vreme zajedno, lutajući postsocialističkim predgradima Kijeva, zabavljajući se i upadajući u nevolje. Tonja se ubrzo zaljubljuje u Žuru, a kada se takođe zaljubi u Sānju, biva zapetljana u primaljivom, tajnom, ljubavnom trougulu. Ipak, njena bolna prošlost je i dalje proganja i otežava novostećeno prijateljstvo i romans. Hoće li uspeti da pronade sopstveni put ili će izgubiti sebe u ovoj novoj kontroverznoj vezi?

SYNOPSIS

After transferring from a downtown high school, Tonia befriends a group of badass youngsters, trying to find protection from the people from her past and a place where she truly belongs. They spend time together, roaming around Kyiv's post-socialist suburbs, having fun and getting in trouble. Soon, Tonia falls in love with Dzhura. When she also falls for Sania, she finds herself tangled up in an alluring secret love triangle. However, Tonia's painful past still haunts her, challenging this newfound friendship and romance. Will she be able to find her own pass or lose herself in this new controversial relationship?

O REŽISERKI

Ana Burjačkova je ukrajinska filmska režiserka sa više od deset godina iskustva u režiji filmova, muzičkih i društvenih spotova i reklama. Njen rad je prepoznat na brojnim međunarodnim festivalima, uključujući festival Berlin Fashion Films, Berlin Music Video Awards i Cannes Lions, u programu društvene kampanje.

DIRECTOR'S BIOGRAPHY

Anna Buryachkova is a Ukrainian film director with more than ten years of experience in films, music & social videos and commercials. Her artwork has been recognized at numerous international festivals, including Berlin Fashion Films, Berlin Music Video Awards, and the Cannes Lions' Social Campaign Program.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Venice Film Festival

FUTURE IS HERE



ĆUFTÉ Meatballs

REŽISERKA / DIRECTOR: Iskra Bella Miloradović
DRŽAVA / COUNTRY: Serbia
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 6'36''
JEZIK / LANGUAGE: Serbian
PRODUKCIJA / PRODUCTION: Slobodna zona Junior (Fond B92)

DOK./DOC. FUTURE IS HERE

SINOPSIS

Vikend je, odlazi se kod bake i deke na nedeljni ručak. Tri generacije su na okupu. Za ručak su čufteni. Vode se razni razgovori – neki misaoni, a neki baš i ne. Jedna porodica provizljava svoj susret.

SYNOPSIS

It is the weekend, and the family is heading to Grandma and Grandpa's for Sunday lunch. Three generations are gathered. Meatballs are on the menu. Various conversations are taking place – some deep and thoughtful, while others are more casual. One family is experiencing their reunion.

DKC, 4. nov, 12.00



Iskra ne snimaj!

O REŽISERKI

Iskra Bella Miloradović je učenica Desete gimnazije u Beogradu. U slobodno vreme bavi se filmom - učestvuje u filmskim sekcijama, sluša predavanja na temu filma, a ponekad se oproba i u pravljenju istih. Pored Škole dokumentarnog filma za srednjoškolce, učestvovala je i na TeenBeldocs dokumentarnoj radionicici kao i festivalima Kidičem i MikroFAF.

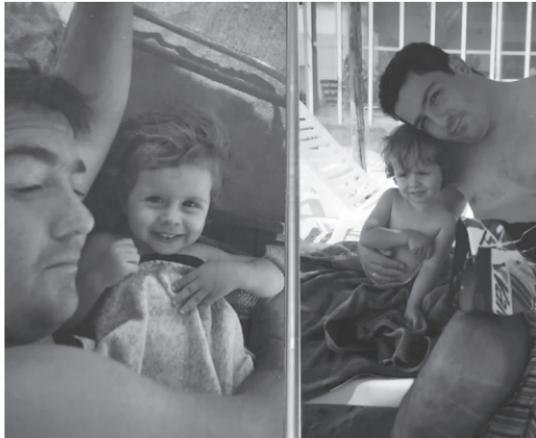
DIRECTOR'S BIOGRAPHY

Iskra Bella Miloradović is a student at the Tenth Belgrade Gymnasium. In her free time, she is passionate about filmmaking. She participates in film clubs, attends lectures on film-related topics, and occasionally tries her hand at creating films herself. In addition to the School of Documentary Film for High School Students, she has also taken part in the TeenBeldocs documentary workshop, as well as the Kidičem and MikroFAF festivals.

NAJBOLJE ŠTO ZNAM

The Best I Can

REŽISERKA / DIRECTOR: Tamara Bojić
DRŽAVA / COUNTRY: Serbia
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 4'39"
JEZIK / LANGUAGE: Serbian
PRODUKCIJA / PRODUCTION: Slobodna zona Junior (Fond B92)



DOK./DOC. FUTURE IS HERE

SINOPSIS

Portret oca iz ugla njegove devetnaestogodišnje kćerke.

SYNOPSIS

Portrait of a father from his 19-year-old daughter's perspective.

O REŽISERKI

Tamara Bojić je maturantkinja beogradske gimnazije "Stefan Nemanja". Posle desetogodišnjeg bavljenja plesom i učešća na brojnim takmičenjima, okrenula se glumi, crtanju, dizajnu, a sada i filmu. Međuljudski odnosi i komunikacija su fokus njenog interesovanja i kreativnog izraza.

DIRECTOR'S BIOGRAPHY

Tamara Bojić is a senior at the "Stefan Nemanja" gymnasium in Belgrade. After ten years of dancing and participating in competitions, she turned to acting, drawing, design – and now film. Interpersonal relationships and communication are the focus of her interests and creative expression.

DKC, 4. nov, 12.00

NASILJE?

Violence?

REŽISER / DIRECTOR: Vasilije Jović
DRŽAVA / COUNTRY: Serbia
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 4'43"
JEZIK / LANGUAGE: Serbian
PRODUKCIJA / PRODUCTION: Slobodna zona Junior (Fond B92)



DOK./DOC. FUTURE IS HERE

SINOPSIS

Škola je sve češće mesto nasilja, a profesori i učenici su ti koji bi trebalo da zajednički održavaju mir u školskoj zajednici. U svemu tome, autor se pita: Šta je za nas nasilje? Kako ga definишemo?

SYNOPSIS

School is more and more frequently the site of violence, and the teachers and students are the ones who are supposed to conjointly maintain peace in the school community. Amongst all this, the author asks: What is violence for us? How do we define it?

DKC, 4. nov, 12.00

O REŽISERU

Vasilije Jović učenik je Gimnazije u Lazarevcu. Bavi se fotografijom i filmom već četiri godine. Pored učešća u Školi dokumentarnog filma za srednjoškolce, pohađao je i Školu filma Fokus na kojoj je stekao znanja iz oblasti režije i montaže. Na nagradnom foto-konkursu "Poezija i druge slike" Stihovizije biblioteke u Smederevu osvojio je i mesto 2022.

DIRECTOR'S BIOGRAPHY

Vasilije Jović is a student of Lazarevac Gymnasium. He has been involved in photography and film for four years. In addition to participating in the Free Zone Filmmaker School for high school students, he also attended the Fokus Film School, where he acquired directing and editing knowledge. In 2022, he won first place at the award photo-contest "Poetry and other pictures" of Library in Smederevo's Stihovizija.

PIRAMIDA

Pyramid

REŽISER / DIRECTOR: Nikola Stojanović
DRŽAVA / COUNTRY: Serbia
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 6'36"
JEZIK / LANGUAGE: Serbian
PRODUKCIJA / PRODUCTION: Slobodna zona Junior (Fond B92)

DOK./DOC. FUTURE IS HERE

SINOPSIS

Piramida je portret višespratne građevine na Novom Beogradu koja je nekada predstavljala vrlo značajan tržni centar, a na čijim hodnicima danas vidimo napuštene lokale i dotrajale butike. Naspram dnevnog žamora, noćni život zgrade odvija se pod hladnim sjajem neonki i šumom klima uređaja.

SYNOPSIS

Pyramid is a portrait of a multi-story building in New Belgrade that once upon a time represented a significant shopping center in whose corridors today we see abandoned bars and dilapidated boutiques. As the opposite of the daily noise, the nightlife of the building takes place under the cool glow of neon lights and the hum of air conditioners.

DKC, 4. nov, 12.00



O REŽISERU

Nikola Stojanović je učenik Elektrotehničke škole u Zemunu. Odrastao je na Novom Beogradu i bavio se kik-boksom. Provodeći vreme u takozvanim "blokovima", veliki uticaj na njega ostavila je modernistička arhitektura i prizori betonskih zgrada koje zaklanaju nebo.

DIRECTOR'S BIOGRAPHY

Nikola Stojanović is a student of Zemun Electrical Engineering High School. He grew up in New Belgrade and used to be an avid kick boxer. Spending time in so-called "blocks", he was greatly influenced by modernist architecture and scenes of concrete buildings blocking the sky.

PUŠKANJE

Smoking (A Little Bit)

REŽISERKA / DIRECTOR: Aleksandra Zelenović
DRŽAVA / COUNTRY: Serbia
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 5'32"
JEZIK / LANGUAGE: Serbian
PRODUKCIJA / PRODUCTION: Slobodna zona Junior (Fond B92)

DOK./DOC. FUTURE IS HERE

SINOPSIS

U filmu *Puškanje*, režiserka pokušava da dozna zašto neki ljudi (ne) puše, i istovremeno se pita zašto ljudi rade nešto ako znaju da je to loše po njih i njihovu okolinu, kao i zašto neki pojedinci biraju da ne rade isto što i ostali.

SYNOPSIS

In *Smoking (a Little Bit)*, the director tries to find out why some people (do not) smoke, while raising the question why some do the things which they know have a negative effect on both them and those around them, and why some refuse to follow in other people's footsteps.



O REŽISERKI

Aleksandra Zelenović, učenica je Šeste beogradске gimnazije i muzičke škole „Josip Slavenski“. Takođe, pohađa školu glume i govora Dadov. Glumila je u studentskom filmu *Beg iz Sinositija*, i učestvovala u predstavi Ateljea 212 *Kao i sve slobodne djevojke*. Bila je članica srednjoškolskog žirija na 18. Filmskom festivalu Slobodna zona.

DIRECTOR'S BIOGRAPHY

Aleksandra Zelenović is a student at the Sixth Belgrade Gymnasium and the Josip Slavenski School of Music. She also attends the Dadov Acting School. She played a part in a student film *The Escape from Sinocity*, and she participated in the play *Like all the other Free Girls* at Atelje 212. At the 18th Free Zone Film Festival, Aleksandra Zelenović was a member of the high school jury.

DKC, 4. nov, 12.00

SAMO JA SE ZABAVLJAM

I'm The Only One Having Fun

REŽISER / DIRECTOR: Jovan Veličković
DRŽAVA / COUNTRY: Serbia
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 5'45"
JEZIK / LANGUAGE: Serbian
PRODUKCIJA / PRODUCTION: Slobodna zona Junior (Fond B92)



DOK./DOC. FUTURE IS HERE

SINOPSIS

Na ulazu u klub nisu gledali lične karte, a ni džepove ni tašne. Izgleda da je ušao nepozvan gost: GHB. Pazite se... Obara sa nogu.

SYNOPSIS

At the club entrance, they asked neither for ID's nor checked pockets and purses. It seems as though an uninvited guest, GHB has made his way in. Beware... He will sweep you off your feet.

O REŽISERU

Jovan Veličković je maturant gimnazije "Stefan Nemanja" u Beogradu. Tokom odrastanja najviše se bavio sportom - mačevanjem, džudoom, košarkom i plivanjem, dok nije otkrio književnost. Voleo bi da postane pisac, a u međuvremenu da se oproba u filmu i muzici.

DIRECTOR'S BIOGRAPHY

Jovan Veličković is a senior at the "Stefan Nemanja" Gymnasium in Belgrade. Growing up, he devoted his time to fencing, judo, basketball, and swimming, until he discovered literature. He would like to become a writer and to try his hand at cinematography and music.

AR-RYTHMIC

Ar-Rhythmic

REŽISERKE / DIRECTORS: Jona Pireva & Albina Konjuhi
DRŽAVA / COUNTRY: Kosovo*
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 8'45"
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLE: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



DOK./DOC. FUTURE IS HERE

SINOPSIS

Dve različite škole, zgrada i zajednički život, jedna u stranoj zgradi, a druga u zajedničkom domu. Muzičari, talenti, novi snovi i nade, lutaju i borave u improvizovanim prostorima. Gde će biti sledeća destinacija?

SYNOPSIS

Two different schools, a building and a common life, one in a foreign building and the other in its shared home. Musicians, talents, new dreams, and hopes, wandering around and staying in improvised spaces. Where will the next destination be?

O REŽISERKAMA

Jona Pireva je rođena 2005. u Prištini. Završila je srednju muzičku školu u svom rodnom gradu, a njeno stvaralaštvo i ambicije proširuju se u oblasti muzike, posebno njenog instrumenta - klavira, kao iписану filmova i režije.

Albina Konjuhi je osamnaestogodišnjakinja iz Prištine. Završila je srednju medicinsku školu.

DIRECTORS' BIOGRAPHIES

Jona Pireva was born in 2005 in Pristina. She graduated the music high school in her home city and her creativity and ambitions expand in the field of music, especially her instrument, piano, and film writing and directing.

Albina Konjuhi, is a 18-year-old from Pristina. She is a Medical high school graduate.

U POTRAZI ZA LEPUTOM

In Search Of Beauty

REŽISERKA / DIRECTOR: Hana Salihu
DRŽAVA / COUNTRY: Kosovo*
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 5'11"
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLE: Serbian
PRODUKCIJA / PRODUCTION: DokuFest

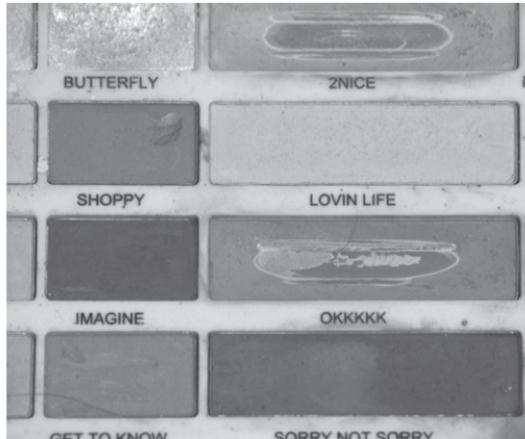
DOK./DOC. FUTURE IS HERE

SINOPSIS

Tri različite žene govore o svom odnosu sa šminkom, njenoj opštепrihvaćenosti, šta ona odražava i kako utiče na njih.

SYNOPSIS

Three different women talk about their relationship with makeup, its mundaneness, what it reflects, and how it affects them.



O REŽISERKI

Hana Salihu je sedamnaestogodišnjakinja iz Prištine. Uz podršku DokuFesta, Hana je krenula u inspirativan poduhvat režiranja i montaže kratkog dokumentarnog filma koji tera na razmišljanje.

DIRECTOR'S BIOGRAPHY

Hana Salihu is a 17-year-old from Priština. With the support of DokuFest, Hana embarked on an inspiring endeavor of directing and editing a thought-provoking short documentary film.

MOJ DEDA - KLUPA ZA SVAKOG ĐAKA

My Grandfather – A Desk For Each Pupil

REŽISERKA / DIRECTOR: Hena Krasniqi
DRŽAVA / COUNTRY: Kosovo*
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 6'29"
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLE: Serbian
PRODUKCIJA / PRODUCTION: DokuFest

DOK./DOC. FUTURE IS HERE

SINOPSIS

Kada je Vlada Srbije devedesetih nasilno udaljila učenike iz školskih objekata nakon što nisu prihvatili nametnuti nastavni plan i program, deda režiserke i neki volonteri su pokrenuli inicijativu da se za njih naprave nove klupe.

SYNOPSIS

When the Serbian government in the 90's forcibly removed the students from the school facilities after they did not accept the imposed curriculum, the director's grandfather and some volunteers took the initiative to build new desks for them.



O REŽISERKI

Hena Krasniqi, perspektivna režiserka, rođena je 2005. u Prizrenu. Diplomkinja Gimnazije, vođena nepokolebljivom ljubavlju prema filmskom žanru. Hena se odlučno i kreativno otisnula u svoj prvi filmski poduhvat.

DIRECTOR'S BIOGRAPHY

Hena Krasniqi, a promising filmmaker, was born in 2005 in Prizren. Gymnasium graduate, driven by an unwavering love for the film genre, Hena embarked on her first cinematic venture with determination and creativity.

A SAD, ZA SVAKI RAZRED

Now, For Every Class

REŽISERKA / DIRECTOR: Albulena Caka
DRŽAVA / COUNTRY: Kosovo*
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 7'15"
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLE: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



DOK./DOC. FUTURE IS HERE

SINOPSIS

Ovaj kratki dokumentarni film prikazuje srednjoškolce na mestu gde mogu odagnati svoje probleme, mestu gde uživaju u kršenju školskih pravila.

SYNOPSIS

This short documentary shows high school students in the place where they poof their problems away, the place where they enjoy breaking the school rules.

O REŽISERKI

Albulena Caka je rođena 2005. u Vučitrnu. Ovo je njen prvi film.

DIRECTOR'S BIOGRAPHY

Albulena Caka was born in 2005 in Vučitrn. This is her first film.

MOLIM TE, JAVI SE

Please Pick Up

REŽISERKA / DIRECTOR: Nea Zeka
DRŽAVA / COUNTRY: Kosovo*
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 6'34"
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLE: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



DOK./DOC. FUTURE IS HERE

O REŽISERKI

Nea je polaznica jedanaeste generacije programa Future is Here. Nakon kompletiranja svog prvog kratkog filma, ona planira da se vrati i dalje razvija druge kinematografske ideje i veštine. Gaji strast ka realizmu i njegovom prikazivanju kroz simbole.

DIRECTOR'S BIOGRAPHY

Nea is a student of the 11th generation of the Future is Here film training program. After completing her first short film, she plans to return to further developing other cinematic ideas and skills. She has a passion for realism in film and portraying it through symbols.

PLEN

Prey

REŽISERKA / DIRECTOR: Lea Zekir
DRŽAVA / COUNTRY: Kosovo*
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 5'
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLE: Serbian
PRODUKCIJA / PRODUCTION: DokuFest

DOK./DOC. FUTURE IS HERE

SINOPSIS

Plen služi kao metafora za začarane krugove u kojima smo skloni da se nađemo. Boreći se da se odupre privlačnosti, lik daje šansu euforičnom osećaju. Tokom filma, ona preispituje motiv koji stoji iza njenog početnog iskušenja.

SYNOPSIS

Prey serves as a metaphor for the vicious cycles we tend to find ourselves in. Struggling to resist the allure, the character gives the euphoric feeling a chance. Throughout the film, she finds herself questioning the motive behind her initial temptation.



O REŽISERKI

Lea Zekir je učenica koja je 2023. bila učesnica programa Future is Here. Kroz njega, otkrila je kod sebe interesovanje za pravljenje filmova. Ona voli da iskazuje vizuelne poruke kroz simboliku i psihologiju boja.

DIRECTOR'S BIOGRAPHY

Lea is a student who was part of the Future is Here 2023 program. Through that, she discovered her interest in filmmaking. She loves to express visual messages through color symbolism and its psychology.

SUADADE

Suadade

REŽISERKE / DIRECTORS: Ruena Rogova & Rrita Dani
DRŽAVA / COUNTRY: Kosovo*
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 7'5"
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLE: Serbian
PRODUKCIJA / PRODUCTION: DokuFest

DOK./DOC. FUTURE IS HERE

SINOPSIS

Kratka poseta tati...

SYNOPSIS

A short visit to dad...



O REŽISERKAMA

Ruena Rogova je šesnaestogodišnjakinja iz Prizrena. Rrita Dani je šesnaestogodišnjakinja iz Prizrena.

DIRECTORS' BIOGRAPHIES

Ruena Rogova is a 16-year-old from Prizren. Rrita Dani is a 16-year-old from Prizren.

ČELIJA

The Cell

REŽISERKA / DIRECTOR: Nada Nikolajev Ćirić
DRŽAVA / COUNTRY: Serbia
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 4'14''
JEZIK / LANGUAGE: Serbian
PRODUCTION: Slobodna zona Junior (Fond B92)



DOK./DOC. FUTURE IS HERE

SINOPSIS

Kroz oči učenice pratimo svakodnevne prizore gimnazijskog života. Određeni čoškovi i kutci obojeni su glasinom koja se prenosi od usta do usta da je škola bila ženski zatvor u Svetskom ratu.

SYNOPSIS

We follow the everyday scenes of high school life from a student's perspective. Certain nooks and crannies are colored by the word-of-mouth rumor that the school was a women's prison in the World War.

O REŽISERKI

Nada Nikolajev Ćirić pohađa Šestu beogradsku gimnaziju. Od malena je fascinirala proces pravljanja filma, od razvoja ideje do finalnog rezultata. Bila je članica srednjoškolskog žirija na filmskom festivalu Slobodna zona, što je dalje produbilo njen interesovanje za film.

DIRECTOR'S BIOGRAPHY

Nada Nikolajev Ćirić is a student at the Sixth Belgrade Gymnasium. From an early age, she has been fascinated by the process of filmmaking, from the development of an idea to the result. She was a member of the high school jury at the Free Zone Film Festival, which further deepened her interest in film.

ČAROBNICA

The Enchantress

REŽISER / DIRECTOR: Olt Kastrati
DRŽAVA / COUNTRY: Kosovo*
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 6'39''
JEZIK / LANGUAGE: Albanian
TITL / SUBTITLE: Serbian
PRODUKCIJA / PRODUCTION: DokuFest



DOK./DOC. FUTURE IS HERE

SINOPSIS

Kada se stvarni život i duhovnost sretnu, stvara se magična stvarnost, baš kao i ovaj dokumentarac. Gledajte očima duhovnih bića, u svetu gde možete koristiti magiju za veće dobro. Film o pozitivnoj moći magije, koji vam pokazuje da magija ne mora nužno biti zla.

SYNOPSIS

When real life and spirituality meet, it creates a magical reality, just like this documentary. See through the eyes of spiritual beings, in a world where you can use magic for the greater good. A film about the positive power of magic, showing you that magic does not necessarily have to be evil.

O REŽISERU

Olt Kastrati je sedamnaestogodišnji učenik srednje škole za Grafički dizajn.

DIRECTOR'S BIOGRAPHY

Olt Kastrati is a 17-year-old student of a Graphic Design high school.



IGR.
FF.

ZONA BEZ GRANICA / BORDER FREE ZONE
SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX

ČETVORO ODRASLIH KLINACA Four Little Adults

REŽISERKA / DIRECTOR: Selma Vilhunen
DRŽAVA / COUNTRY: Finland
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 122'
JEZIK / LANGUAGE: Finnish
ULOGE / CAST: Alma Pöysti, Vilhelm Blomgren, Oona Airola, Eero Milonoff
PRODUKCIJA / PRODUCTION: Tuffi films

Cineplexx Ušće, 5. nov, 18.00 / Arena Cineplex Novi Sad, 4. nov, 18.00 / Cineplexx Kragujevac, 5. nov, 18. 00 / Cineplexx Niš, 5. nov, 18. 00

SINOPSIS

Julijino otkriće da je muž vara je kao bomba koja je eksplodirala u sred njihovog stana. Umesto da se bavi posledicama tog iskustva, ona poziva ljubavnici svog muža na kafu i kolače i predlaže joj otvoren brak. Film postaje pokazni primer kako to funkcionše u praksi. Stvari se komplikuju kad i ona nade ljubavnika, biseksualca, jer njen muž za to nema razumevanja. Postoji li sreća u poliamornim vezama? Ova gorko-slatke komedija karaktera na scenu iznosi to pitanje kroz četvero odraslih ljudi koji u svoje skoro savršene živote unose novine, dok režiserka pokušava da oslike njihove zamršene veze u potrazi za prihvatanjem novog lica ljubavi.

SYNOPSIS

Jululia's discovery of her husband's affair detonates like a bomb in their flat. Instead of focusing on the consequences, Jululia invites her husband's lover over for coffee and cake and proposes an open marriage. The film aims to demonstrate how an open marriage works. Things get complicated when Jululia also finds a lover and when her husband fails to understand her lover's bisexuality. Is it possible to find happiness in polyamorous relationships? This bittersweet comedy of character raises this question through the characters of four adults bringing novelty into their already near-perfect lives, while the director, in search of understanding for a new kind of love, paints a picture of their intertwining relationships.

O REŽISERKI

Selma Vilhunen, rođena 1976. u finskom gradu Turku, režiserka je i scenaristkinja igralih i dokumentarnih filmova. Takođe, suosnivačica je filmske produkcije Tuffi Films. Njen prvi igrali film *Malo krilo* premijerno je prikazan na Filmskom festivalu u Toronto 2016. i iste godine joj je doneo Taidue Golden Camera nagradu za najbolje prvo ili drugo ostvarenje na Filmskom festivalu u Rimu. Za film *Glupavo mladalačko srce*, Vilhunen je osvojila Kristalnog medveda na Berlinском filmskom festivalu 2019. Sa producentkinjom Kirsikom Sari je nominovana za Oskara u kategoriji najboljeg kratkometražnog akcionog filma, za film *Moram li ja o svemu da brinem?*

DIRECTOR'S BIOGRAPHY

Selma Vilhunen, born 1976. in Turku, Finland, is a director and screenwriter of both fiction and documentary films. She is also the co-founder of the production company Tuffi Films. Vilhunen's feature debut *Little Wing* premiered at the Toronto International Film Festival in 2016 and won the Golden Camera Taidue Award for best first or second feature at the Rome Film Festival 2016. Her film *Stupid Young Heart* won the Crystal Bear at the Berlin International Film Festival in 2019. Selma Vilhunen and fellow producer Kirsikka Saari received an Academy Awards nomination in the category of Best Live Action Short Film for the 2013 film *Do I Have to Take Care of Everything?*

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Göteborg Film Festival - Dragon Award for Best Acting



DOK.
DOC. ZONA BEZ GRANICA /
BORDER FREE ZONE

ISTRAŽITELJ The Investigator

REŽISER / DIRECTOR: Viktor Portel
DRŽAVA / COUNTRY: Czechia, Croatia
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 73'
JEZIK / LANGUAGE: Czech, Croatian, Bosnian, Serbian, English
PRODUKCIJA / PRODUCTION: Frame Films

Art bioskop Kolarac, 3. nov. 20.30

SINOPSIS

Vladimir Dzuro, češki istražitelj Međunarodnog krivičnog suda, prikuplja je dokaze o ratnim zločinima na Ovčari i etničkim čišćenjima u severozapadnoj Bosni. Uz njega obilazimo mesta istraživa i susrećemo preživele svedoke etnički motivisanih zločina. U maniru realistično-kriminalističkog trilera, otkrivamo detalje istrage koja je dovela do hapšenja ratnih zločinaca. Međutim, ni trideset godina od završetka rata, haška pravda još uvek nije zaceila rane niti obeštela one koji su prošli najgore. Kako da se ljudi koji i danas žive u mestima zločina okrenu budućnosti, mirnom suživotu i saradnji sa svojim sugrađanima drugih nacionalnosti, ako društvo odbija suočavanje sa najmraćnjom stranom rata?

SYNOPSIS

Vladimir Dzuro, Czech investigator of the International Criminal Court, gathered evidence of war crimes committed at the Ovčara and ethnic cleansing in northwestern Bosnia. He guides us through the sites of investigation and introduces us to surviving witnesses. In true-crime thriller fashion, we discovered the details of the investigation that led to the arrest of the war criminals. However, thirty years after the war, the Hague justice still has not healed the wounds nor has it compensated those who suffered the worst. How can possibly people who have lived at the sites of the crimes to this day embrace the future, coexistence and cooperation with fellow citizens of other nationalities, if society refuses to confront the darkest side of the war?

O REŽISERU

Viktor Portel je režiser dokumentarnih filmova i rukovodilac dokumentacijskog odseka Post Bellum o.p.s. gde je producent i dramaturg audiovizuelnog sadržaja *Pamćenje naroda*. Tako je u podzemlju bivšeg Staljinovog spomenika nastala izložba *Pamćenje naroda*, pa instalacija *Trabi* (Signal festival) kao i projekcija *Pamćenje naroda: 1989.* održana povodom tridesetogodišnjice Plišane revolucije. Kao edukator, pomaže u pokretanju projekata u Rusiji, Burmi i na Kubi. Idejni je autor i režiser više epizoda televizijskog ciklusa *Priče 20. veka*. Za film *Srce Havel* dobio je nagradu Czech Press Photo u kategoriji online reportaža. Diplomirao je na Katedri dokumentarnog filma na FAMU.

DIRECTOR'S BIOGRAPHY

Viktor Portel is a director of documentary films and the head of the documentation department Post Bellum, where he works as the producer and dramaturge. The result of his work was the exhibition *The Memory of the Nation*, held in the basement of the former Stalin monument, followed by the installation *Trabi* (the Signal festival) as well as the screening *The Memory of the Nation: 1989*, held on the thirtieth anniversary of the Velvet Revolution. As an educator, he helps in launching projects in Russia, Burma and Cuba. He is the author and director of several episodes of the television series *Stories of the 20th Century*. His film *Havel's Heart* won the Czech Press Photo award in the category of online reportage. He graduated from FAMU.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Jihlava International Documentary Festival
FIPADOC
ZagrebDox
Millenium Docs Against Gravity
UnderhillFest



IGR.
FF.

ZONA BEZ GRANICA /
BORDER FREE ZONE

M
M

REŽISER / DIRECTOR:

DRŽAVA / COUNTRY:

GODINA / YEAR:

TRAJANJE / RUNTIME:

JEZIK / LANGUAGE:

ULOGE / CAST:

PRODUKCIJA / PRODUCTION:

DOB, 5. nov, 18.00

Vardan Tozija

North Macedonia, Croatia, France, Kosovo*, Luxembourg

2023.

96'

Macedonian, English

Matej Sivakov, Saško Kocev, Aleksandar Ničovski, Kamka Tocinovski, Bojana Gregorić Vejzović, Verica Nedeska, Vladimir Tuliev, Oliver Mitkovski, Miroslav Petković

Focus Pocus Films

SINOPSIS

U zabačenoj šumi, mladi Marko živi prezaštićeno, pod budnim okom svog misterioznog oca, a njihov bezbedni život je sve za ona zná. Marko se okreće svojoj dragocenoj slikovnici, pronalazeći utehu i odgovore unutar njenih stranica. Jednog dana, susret sa dobrođušim, bespomoćnim dečakom po imenu Míko, unosi tražak topote i povezanosti u Markov izolovan svet. Dok mu raste značilašja, Marko žudi da otkrije tajne koje leže izvan granica divljine. Okrutni splet dogadaja ispunjava mu želju brže nego što očekuje. Sumorna avantura ga čeka, ispunjena nepoznatim opasnostima i zauvek promjenjenim pogledom na svet.

SYNOPSIS

In a secluded forest, young Marko lives under the watchful eye of his overprotective and mysterious father. Their sheltered existence is all he knows. Marko seeks solace in his cherished picture book, finding comfort and answers within its pages. One day, an encounter with a kind-hearted, helpless boy named Míko, brings a glimmer of warmth and connection into Marko's isolated world. As his curiosity grows, Marko yearns to uncover the secrets that lie beyond the confines of the wilderness. A cruel turn of events grants him his wish sooner than he expects. A grim journey awaits him, filled with unknown dangers and a glimpse into a world forever changed.

O REŽISERU

Vardan Tozija je rođen 1981. u Skoplju, u Severnoj Makedoniji. Diplomirao je filmsku i TV režiju na Fakultetu dramskih umetnosti u Skoplju. Takođe je pohađao i studije prava i političkih nauka na Državnom univerzitetu Čirilo i Metodije. Vardan je režirao nekoliko kratkih i dokumentarnih filmova i TV serija. Njegov prvi dugometražni film *AMOK* (2016) je premijerno prikazan na međunarodnom filmskom festivalu u Čikagu i selektovan je na preko trideset festivala širom sveta, uključujući i A-list festival u Šangaju. *AMOK* je pobratio značajna priznanja kritike i dobio brojne nagrade. *M* je njegov drugi iigrani film. Vardan govori engleski, srpski i hrvatski jezik.

DIRECTOR'S BIOGRAPHY

Vardan Tozija was born in 1981 in Skopje, North Macedonia. He graduated in Film and TV directing at the Faculty of Drama Arts in Skopje. He also attended law studies and political science studies at the State University of Cyril and Methodius. Vardan directed several shorts, documentary films and TV series. His debut feature film, *AMOK* (2016), premiered at the Chicago International Film Festival, and was selected by more than thirty film festivals throughout the world, including the A-List Festival Shanghai. *AMOK* has received significant critical acclaim and acquired numerous awards. *M* is his second feature film. He speaks English, Serbian and Croatian.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Cannes Film Festival



DOK.
DOC. ZONA BEZ GRANICA /
BORDER FREE ZONE

MAMULA ALL INCLUSIVE

Mamula All Inclusive

REŽISER / DIRECTOR: Aleksandar Reljić
DRŽAVA / COUNTRY: Serbia, Bosnia and Herzegovina, Montenegro
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 58'
JEZIK / LANGUAGE: Serbo-Croatian
PRODUKCIJA / PRODUCTION: Greenfield produkcija, CORE DOX

DKC, 4. nov, 21.00 / Arena Cineplex Novi Sad, 3. nov, 20.00

SINOPSIS

Tvrđava Mamula na ostrvu Lastavica, na samom ulazu u Bokokotorski zaliv, tokom oba svetska rata služila je kao zloglašni logor u kojem su civili zatvarani, mučeni i moreni gladu. Ivo Marković je zatočen u Mamuli 1942. kao osmogodišnjak i dobro se seća mučenja stotina civila od strane italijanskih fašista. Odluka Vlade Crne Gore da ostrvo da u koncesiju kako bi se od tvrđave napravio ekskluzivni hotel, duboko ga je povredila i ponizila. Iako predstavnici Vlade tvrde da se investitor obavezao na izgradnju "jedinstvenog hotela, sa posebnom memorijalnom sobom", Ivo Marković zajedno sa drugim logorašima, aktivistima nevladinih organizacija i građanima protivi se toj odluci i počinje borbu za očuvanje uspomene na nevine žrtve.

SYNOPSIS

The Mamula fortress on the island of Lastavica, at the very entrance to the Bay of Kotor, served as an infamous camp in which civilians were imprisoned, tortured and starved during both world wars. Ivo Marković was imprisoned in Mamula in 1942, as an eight-year-old, and he remembers well the torture of hundreds of civilians by the Italian fascists. The decision of the Government of Montenegro to give the island a concession in order to turn the fortress into an exclusive hotel deeply hurt and humiliated him. Although the government representatives claim that the investor has committed to build a "unique hotel, with a special memorial room", Ivo Marković, together with other camp inmates, activists of non-governmental organizations and citizens, opposes that decision and begins the fight to preserve the memory of the innocent victims.

O REŽISERU

Aleksandar Reljić je rođen 1974. u Beogradu, u Srbiji. Profesionalni je novinar i režiser dokumentarnih filmova koji u svom tematskom fokusu drže pitanja ljudskih prava, ratnih zločina, ksenofobije i međuetničkih odnosa na prostoru nekadašnje Jugoslavije. Za svoj profesionalni rad višestruko je nagradivan. Urednik je Dokumentarno-obrazovnog programa na RTV Vojvodina.

DIRECTOR'S BIOGRAPHY

Aleksandar Reljić was born in 1974. in Belgrade, Serbia. He is a professional journalist and director of documentary films focusing on issues of human rights, war crimes, xenophobia and interethnic relations in the former Yugoslavia. He has been awarded several times for his professional work. He is the editor of the documentary-educational program at RTV Vojvodina.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Sarajevo Film Festival



DOK.
DOC. ZONA BEZ GRANICA /
BORDER FREE ZONE

MEKANI BRODOVI

The Soft Ships

REŽISER / DIRECTOR: Željko Zorica-Šiš
DRŽAVA / COUNTRY: Croatia
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 89'
JEZIK / LANGUAGE: Croatian
PRODUKCIJA / PRODUCTION: Studio Artless

DKC, 5. nov, 19.00

SINOPSIS

Mekani brodovi je dokumentarni film o pozorišnoj grupi Kugla glumište koja je bila najvažnija avantgardna pozorišna, multimedijalna i interdisciplinarna umetnička grupa u Hrvatskoj i SFRJ od sredine sedamdesetih i početkom osamdesetih godina dvadesetog veka. Umesto tradicionalnog pozorišta, Kugla je zamišljala teatar kao urbani ritual i socijalnu situaciju. Narušavala je teatar kao „kocku“, u kojoj se unapred znalo mesto za gledaoce, već je uspostavljala teatar kao Kuglu, kao ne-dramski teatar, totalni teatar preklapljen sa životom. Grupi je bilo važno da uspostavi novi način organizacije rada u proizvodnji pozorišta.

SYNOPSIS

The Soft Ships is a documentary film about the theatre company Kugla glumište, the most important avant-garde theatrical, multimedial, and interdisciplinary art collective in Croatia and SFR Yugoslavia from the mid-1970s and early 1980s. Kugla saw theatre as urban ritual and social situation rather than in its traditional form. It disrupted theatre as a "cube", where the audience's place was known in advance, and instead established theatre as Kugla ("globe"), a non-drama theatre, complete theatre overlapping with life. The collective found it important to create a new way of organizing work in theatre production.

O REŽISERU

Željko Zorica - Šiš (1957-2013) bio je multimedijalni umetnik, učesnik kulturnog Kugla glumišta, scenograf, kreator lutaka, dramskih tekstova, grafički dizajner, pisac i režiser. Od 1976. je aktivan na kulturnoj sceni, delujući na raznim umetničkim poljima. Osnivač je pozorišnih grupa Ulješura, Kačinsky Trupa i Uplašena žirafe, kao i multimedijalne i strip grupe ZZOT. Osnivač je umetničke organizacije Studio Artless. Dobitnik je brojnih nagrada u raznim umetničkim disciplinama. Realizovao je filmove *Projekat Carmen* (2006) i *Moja tramuntana* (2009). Film *Mekani brodovi* (2022) započeo je želeći da zabeleži i sačuva sećanja na rad Kugla glumišta.

DIRECTOR'S BIOGRAPHY

Željko Zorica - Šiš (1957-2013) was a multimedia artist, participant of the cult Kugla glumište theatre company, production designer, puppeteer and drama creator, graphic designer, writer and director. He'd been active in various artistic fields from 1976. He founded the Ulješura, Kačinsky Troup and Uplašena žirafe theatre companies, as well as the multimedia and comic book group ZZOT and the art organization Studio Artless. He's a recipient of several awards across various artistic disciplines. He carried out films *Project Carmen* (2006) and *My Tramuntana* (2009). He started working on the film *The Soft Ships* (2022) with a desire to document and preserve the memory of the work of Kugla glumište.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Human Rights Film Festival



DOK.
DOC. ZONA BEZ GRANICA /
BORDER FREE ZONE

NA BRODU ADAMAN On The Adamant

REŽISER / DIRECTOR: Nicolas Philibert
DRŽAVA / COUNTRY: France, Japan
GODINA / YEAR: 2022.
TRAJANJE / RUNTIME: 109'
JEZIK / LANGUAGE: French
PRODUKCIJA / PRODUCTION: TS Productions, France 3 Cinéma, Longride

Kulturni centar Novog Sada, 1. nov, 19.00 / Cineplexx Kragujevac, 2. nov, 18.00

SINOPSIS

Ovo je portret dnevnog prihvavnog centra Adamant, za ljudе sa mentalnim poremećajima. Smештен na desnoj obali Sene, ovaj brod je njihova sigurna luka. Deluje nestvarno činjenica da su Francuzi deo obale ustupili instituciji koja ne donosi nikakav prihod i bavi se ljudima koji bi u nekom drugom sistemu bili nevidljivi. Adamant im nudi ono najpotrebiti – dnevnu rutinу. Na njemu rade psihijatri, psiholozi, medicinske sestre, specijalni edukatori, psihomotorni specijalisti i razni terapeuti umetnošću. Pratimo nekoliko štićenika i na veoma nežan način upoznajemo se sa njihovim životima, problemima, radostima i talentima. Film je emotivan zapis o ljudima kojima naizgled jednostavne stvari na dnevnom nivou poput šivenja, slikanja ili kuhanja džema znače opstanak i život.

SYNOPSIS

This is a portrait of the day reception center Adamant, for people with mental disorders. Located on the right bank of the Seine, this ship is their safe harbor. The fact that the French gave part of the coast to an institution that does not generate any income and deals with people who would be invisible in any other system seems unreal. Adamant offers them what they need most – a daily routine. Psychiatrists, psychologists, nurses, special educators, psychomotor specialists and various art therapists work there. We follow several residents and get to know their lives, problems, joys and talents in a very gentle way. The film is an emotional record of people for whom seemingly simple everyday things like sewing, painting or cooking jam mean survival and life.

O REŽISERU

Nikolas Filiber je rođen 1951. u Nansiјu, u Francuskoj. Studirao je filozofiju na Univerzitetu u Grenoblu pre nego što je započeo karijeru u filmskoj industriji. Između 1985. i 1987. snimio je nekoliko filmova o planinama i avanturama za TV. Nakon toga se fokusirao na snimanje dugometražnih dokumentarnih filmova za bioskopsku distribuciju. Neki od njegovih najvhvaljenijih dokumentarnih filmova su *Biti i imati*, *Povratak u Normandiju*, *Naneti i Na brodu Adaman*. Tokom poslednjih petnaest godina, bilo je više od 120 retrospektiva ili „omaža“ Filibertu organizovanih na međunarodnom nivou, uključujući Britanski filmski institut u Londonu i Muzej moderne umetnosti u Njujorku.

DIRECTOR'S BIOGRAPHY

Nicholas Philibert was born in 1951, in Nancy, France. He studied philosophy at the University of Grenoble before he embarked on a career in the film industry. Between 1985 and 1987, he made several films about mountains and adventure for TV. After that, he focused on making feature-length documentaries for theatrical distribution. Some of his most praised documentaries include *To Be and to Have*, *Return to Normandy*, *Nénette*, and *On the Adamant*. Over the last fifteen years, there have been more than 120 retrospectives or ‘homages’ to Philibert organized internationally including the British Film Institute in London and the Museum of Modern Art in New York.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Berlin IFF - Berlinale - Golden Berlin Bear for Best Film
Silk Road IFF China - Golden Silk Road Award for Best Documentary



IGR.
FF.

ZONA BEZ GRANICA / BORDER FREE ZONE
SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX

POSLEDNJA NOĆ LJUBAVI

Last Night Of Amore

REŽISER / DIRECTOR:

Andrea Di Stefano

DRŽAVA / COUNTRY:

Italy

GODINA / YEAR:

2023.

TRAJANJE / RUNTIME:

124'

JEZIK / LANGUAGE:

Italian, English, Chinese, French

ULOGE / CAST:

Pierfrancesco Favino, Linda Caridi, Antonio Gerardi, Francesco Di Leva,
Camilla Semino Favro

PRODUKCIJA / PRODUCTION:

Indiana Production, MeMo Films, Adler Entertainment

Ustanova kulture Parobrod, 1. nov, 20.30 / Cineplexx Ušće, 4. nov, 20.00 / Cine Grand Rakovica, 5. nov, 18.30 /
Arena Cineplex Novi Sad, 4. nov, 20.00 / Cineplexx Kragujevac, 4. nov, 20.00 / Cineplexx Niš, 4. nov, 20.00

SINOPSIS

Policajski poručnik Franko Amore pozvan je da istraži pucnjavu u kojoj je poginuo njegov najbolji prijatelj i dugogodišnji partner, a koja se odigrala tokom plijake dijamantnog zlodaća. Iznak težak zadatak otežava činjenica da je ovo Amoreova poslednja noć pred penzionisanje. Oni koji su odgledali ovaj film kažu da odavno nisu toliko uživali u trileru, i da je uzrok tog osećanja odlična gluma i sjajan scenario. Ceo utisak urbane džungle u kojoj se radnja odvija, pojačavaju autentični sicilijanski i kalabrijski dijalazi.

SYNOPSIS

The night before he retires, Police Lieutenant Franco Amore is called to investigate a shooting during a diamond heist, which took the life of his best friend and long-time partner. Those who have watched the film claim that they have not enjoyed a thriller like this in a long time, owing to the brilliant cast and script. Authentic Sicilian and Calabrian dialogue only enhance the image of the urban jungle in which the plot thickens.

O REŽISERU

Andrea Di Stefano, rođen u Rimu 1972, glumac je i režiser italijanskog porekla. Studirao je glumu u Njujorku. Tumačio je glavnu ulogu u *Princ Homburga* (1997), filmu koji je uvršten u program Kanskog filmskog festivala. Takođe je igrao u filmovima *Fantom iz opere*, *Almost Blue i Andela*, a poznata je i njegova uloga sveštenika u filmu *Pijev život* (2012), koji je nagrađen Oskarom. Napisao je i režirao svoj prviigrani film 2014, *Eskobar: Izgubljeni raj*, a zatim i *Cinkaroš* iz 2019. Njegov triler *Poslednja noć ljubavi* prikazan je na Berlinale Specijalu 2023. godine.

DIRECTOR'S BIOGRAPHY

Andrea Di Stefano is an Italian actor and film director, born in Rome in 1972. Di Stefano moved to New York City to study acting. He played the leading role in the 1997 film *Il principe di Homburg* which entered the Cannes Film Festival in 1997. He starred in films such as *Il fantasma dell'opera*, *Almost Blue*, and *Angela*. Di Stefano portrayed a priest in the Academy Award-winning film *Life of Pi* (2012). He wrote and directed his first feature film, *Eskobar: Paradise Lost* (2014), followed by *The Informer* (2019). His mystery thriller *Last Night of Amore* was screened in Berlinale Special 2023.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Italian National Syndicate of Film Journalists



IGR.
FF. ZONA BEZ GRANICA /
BORDER FREE ZONE

SLOBODA Freedom

REŽISER / DIRECTOR: Tudor Giurgiu
DRŽAVA / COUNTRY: Romania, Hungary
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 109'
JEZIK / LANGUAGE: Romanian
ULOGE / CAST: Alex Calangiu, Catalin Herlo, Ionut Caras
PRODUKCIJA / PRODUCTION: Libra Films, Mythberg Films

DOB, 2. nov, 16.00 / mts Dvorana, 3. nov, 16.00

SINOPSIS

U haotičnim danima revolucije koja je zbacila komunistički režim u decembru 1989. transilvanijski grad Sibinj postaje žarište nasilnog napada na policijsku jedinicu koji ubrzo eskalira u krvavu konfrontaciju između vojnika, policijaca, civilnih demonstranata i predstavnika tajne službe. Kapetan policije Viorel, u svom očajničkom pokušaju da pobegne iz opsade, biva uhvaćen od strane vojske i bačen u prazan bazen zajedno sa stotinama zatvorenika optuženih za terorizam.

SYNOPSIS

In the chaotic days of December 1989. revolution that overthrew the Communist regime, the Transylvanian city of Sibiu becomes the scene of a violent assault on a Police unit that quickly escalates into a bloody confrontation between soldiers, police officers, civilian protesters and representatives of the secret police. In a desperate attempt to escape the siege, Police captain Viorel is captured by the army and thrown into an empty swimming pool along with hundreds of prisoners accused of being terrorists.

O REŽISERU

Tudor Đirđiu je rumunski režiser, rođen u Kluž-Napoki u Transilvaniji. Njegov debitantski film *Ljubavni jadi* bio je prikazan u sklopu „Panorama“, zvaničnog programa Berlinalea, 2006. i nagrađen na brojnim međunarodnim festivalima. Kratkometražnim filmom *Supermen, Spiderman ili Betmen* je osvojio nagradu Evropske filmske akademije za najbolji evropski kratkometražni film 2012. Tudor drugi dugometražniigrani film, *O puževima i ljudima*, nagrađen je na međunarodnim filmskim festivalima u Varšavi i Valjadolidu. Režirao je *Zašto ja?*, uznenimirujući pravni triler zasnovan na istinitom korupcijskom slučaju u današnjoj Rumuniji. *Sloboda* je njegov peti dugometražniigrani film. Vlasnik je nezavisne produkcijske kuće Libra film.

DIRECTOR'S BIOGRAPHY

Tudor Giurgiu is a Romanian filmmaker, born in Cluj-Napoca in Transylvania. His directorial debut feature *Love Sick* was selected in the Panorama section of Berlinale in 2006, and awarded in several international festivals. His short *Superman, Spiderman or Batman* (2011) won Best European Short at the 2012. edition of European Film Academy Awards. Tudor's second feature, *Of Snails and Men*, was awarded in Warsaw IFF and Valladolid IFF. He directed an unsettling legal thriller based on a real case of corruption in present-day Romania, *Why Me? Freedom* is Tudor's fifth feature film. Giurgiu owns Libra Film, an independent production company.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Sarajevo Film Festival - C.I.C.A.E. Award for Best Film

Jameson CineFest - Miskolc International Film Festival - International Ecumenical Award for Best Film



IGR.
FF. LUIS BUNJUEL TRIBJUT /
LUIS BUNUEL TRIBUTE

ANDALUZIJSKI PAS

An Andalusian Dog

REŽISER / DIRECTOR: Luis Buñuel
DRŽAVA / COUNTRY: France
GODINA / YEAR: 1929.
TRAJANJE / RUNTIME: 17'
JEZIK / LANGUAGE: French
ULOGE / CAST: Simone Mareuil, Pierre Batchef
PRODUKCIJA / PRODUCTION: Luis Buñuel

Jugoslovenska kinoteka 4. nov. 20.00

SINOPSIS

Andaluzijski pas je kratki nemi film čiji su tvorci Luis Buñuel i Salvador Dalí. Jedan je od najpoznatijih nadrealističkih filmova francuske avantgarde dvadesetih godina 20. veka. Film je zapravo kombinacija više odvojenih sekvencija. Uvodna scena, u kojoj nakon što neko vreme posmatra oblake i zvezde sa balkona svoje kuće, čovek britvom počne da seče oko mlade devojke, postala je kultna i urezana je u pamćenje gledalaca decenijama nakon premijere. Celi film je preplavljen apsurdnim i nadrealnim scenama. Autori su rekli da film predstavlja zabeležbu njihovih upečatljivih snova, lišen svih pravila i smisla. Sam naslov je inspirisan španskom izrekom "Andaluzijski pas zavija, neko je umro!"

SYNOPSIS

An Andalusian Dog is a short silent film made by Luis Buñuel and Salvador Dalí. It is one of the most famous surreal films of the French avant-garde of the 1920s. The film is a combination of separate sequences. It opens with an iconic scene in which a man cuts a girl's eye with a razor after gazing at the clouds from the balcony. It's been etched in the viewers' memory for decades. The entire film abounds in absurd and surreal scenes. The authors stated that it is a record of their striking dreams, devoid of all rules and sense. An old Spanish saying 'an Andalusian dog is howling – someone has died' inspired the title.

O REŽISERU

Luis Bunuel Portoles bio je španski režiser i filmski stvaralač. Rođen 1900. u oblasti Aragon, kao dete je imao strogo jezuitsko obrazovanje. Dok je studirao u Madridu, postao je blizak prijatelj sa Salvadorom Dalijem, s kojim će 1929. napisati scenario i snimiti svoj prvi film. Drugi film, *Zlatno doba*, trebalo je da predstavlja napad na katolicizam i izazvao je još veći skandal od *Andaluzijskog psa*. Desničarska štampa ga je kritikovala a policija je stavila zabranu prikazivanja koja je trajala pedeset godina. Po povratku u Španiju, snima film *Zemlja bez hrane* (1933), dokumentarni film o životu seljaka u vremenu kada je Francisko Franjo polako osvajao vlast. 1936. započeo je Španski građanski rat a Bunuel je uvideo da u fašističkoj Španiji njemu nema mesta. Umro je u Njujorku 1983.

DIRECTOR'S BIOGRAPHY

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IGR.
FF. LUIS BUNJUEL TRIBJUT /
LUIS BUNUEL TRIBUTE

ANĐEO UNIŠTENJA The Exterminating Angel

REŽISER / DIRECTOR: Luis Buñuel
DRŽAVA / COUNTRY: Mexico
GODINA / YEAR: 1962.
TRAJANJE / RUNTIME: 95'
JEZIK / LANGUAGE: Spanish
ULOGE / CAST: Silvia Pinal, Enrique Rambal, Lucy Gallardo, César del Campo, Augusto Benedico, Claudio Brook
PRODUKCIJA / PRODUCTION: Producciones Gustavo Alatriste

Jugoslovenska kinoteka, 5. nov. 20.00

SINOPSIS

Jedna na prvi pogled sasvim obična večera pretvara se u bizarno, košmarno iskušenje. Gosti iz visokog društva sastaju se kako bi zajedno kvalitetno obedovali. Međutim, kako veče odmije, nekakva nevidljiva sila ne dozvoljava im da napuste trpezariju. U filmu, društvene norme se ruše, a privilegovani životi gostiju ostaju ogoljeni daapsurda.

SYNOPSIS

A seemingly ordinary dinner party turns into a bizarre and nightmarish ordeal. A group of high-society guests gathers for an evening of fine dining at a lavish mansion. However, as the night unfolds, the guests inexplicably find themselves unable to leave the dining room, trapped by an unseen force. Social norms crumble, revealing the absurdity of their privileged existence.

O REŽISERU

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FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Cannes Film Festival - FIPRESCI Prize
Bodil Awards - Best Non-European Film
Mexican Cinema Journalists - Silver Goddess for Best Supporting Actress
Mexican Cinema Journalists - Silver Goddess for Best Actress in a Minor Role



IGR.
FF. LUIS BUNJUEL TRIBJUT /
LUIS BUNUEL TRIBUTE

DISKRETNI ŠARM BURŽOAZIJE

The Discreet Charm Of The Bourgeoisie

REŽISER / DIRECTOR:	Luis Buñuel
DRŽAVA / COUNTRY:	France, Italy, Spain
GODINA / YEAR:	1972.
TRAJANJE / RUNTIME:	101'
JEZIK / LANGUAGE:	French, Spanish, Latin
ULOGE / CAST:	Fernando Rey, Paul Frankeur, Delphine Seyrig, Stéphane Audran, Bulle Ogier, Jean-Pierre Cassel, Julien Bertheau, Milena Vukotić
PRODUKCIJA / PRODUCTION:	Greenwich Film Productions

Jugoslovenska kinoteka, 5. nov. 16.00

SINOPSIS

Nekoliko prijatelja iz francuskog visokog društva, pripadnika buržoazije, koji planiraju da se okupe na večeri, doživljava niz krajnje neobičnih pojava koje ometaju očekivani užitak. Dok se likovi prepričaju toj nadrealnoj pustolovini, granice između stvarnosti i mašte polako bledе, otkrivajući absurdnost njihovih povlašćenih života i površnost njihovih društvenih konvencija.

SYNOPSIS

Several bourgeois friends planning to get together for dinner, experience a succession of highly unusual occurrences that interfere with their expected dinner experience. As the characters navigate these surreal disruptions, the boundaries between reality and imagination blur, revealing the absurdity of their privileged lives and the superficiality of their social conventions.

O REŽISERU

Luis Bunuel Portoles bio je španski režiser i filmski stvaralač. Rođen 1900. u oblasti Aragon, kao dete je imao strogo jezuitsko obrazovanje. Dok je studirao u Madridu, postao je blizak prijatelj sa Salvadorom Dalijem, s kojim će 1929. napisati scenario i snimiti svoj prvi film. Drugi film, *Zlatno doba*, trebalo je da predstavlja napad na katolicizam i izazvao je još veći skandal od *Andalužijskog psa*. Desničarska štampa ga je kritikovala a policija je stavila zabranu prikazivanja koja je trajala pedeset godina. Po povratku u Španiju, snima film *Zemlja bez hleba* (1933), dokumentarni film o životu seljaka u vremenu kada je Francisko Franjo polako osvajao vlast. 1936. započeo je Španski građanski rat a Bunuel je uvideo da u fašističkoj Španiji njemu nema mesta. Umro je u Njujorku 1983.

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FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Academy Awards – Oscar for Best Foreign Language Film
BAFTA Awards – Best Screenplay
BAFTA Awards – Best Actress
French Syndicate of Cinema Critics – Best Film
National Board of Review, USA – Top Foreign Films



IGR.
FF.

LUIS BUNJUEL TRIBJUT /
LUIS BUNUEL TRIBUTE

DNEVNIK JEDNE SOBARICE Diary Of A Chambermaid

REŽISER / DIRECTOR:	Luis Buñuel
DRŽAVA / COUNTRY:	France, Italy
GODINA / YEAR:	1964.
TRAJANJE / RUNTIME:	97'
JEZIK / LANGUAGE:	French
ULOGE / CAST:	Jeanne Moreau, Georges Géret, Daniel Ivernel, Françoise Lugagne, Jean Ozenne, Michel Piccoli
PRODUKCIJA / PRODUCTION:	Ciné-Alliance, Filmsonor, Spéva Films

Jugoslovenska kinoteka, 4. nov, 16.00

SINOPSIS

Dnevnik jedne soberice Luisa Bunjuela prati život Selestin, mlađe i samostalne soberice koju tumači talentovana Žan Moro. Ona prihvata posao na ruralnom imanju Montejović, domaćinstvu koje vrvi od ekscentričnosti i mračnih tajni. Dok se suočava sa osobenostima svojih poslodavaca i susreće sa uznemirujućim ličnostima u domaćinstvu. Selestin se upliće u mrežu čežnje, spletki i zlokobnih motiva. Bunjuelov film je provokativna studija dinamika moći, klasne borbe i kompleksnosti ljudske prirode.

SYNOPSIS

In Luis Buñuel's *Diary of a Chambermaid*, we are immersed in the life of Célestine, a young and independent chambermaid played by the talented Jeanne Moreau. Célestine takes a position at the rural Montel estate, a household teeming with eccentricities and dark secrets. As she navigates the peculiarities of her employers and encounters the unsettling characters in the household, Célestine becomes entangled in a web of desire, intrigue, and sinister motives. Buñuel's film is a provocative exploration of power dynamics, class struggles, and the complexities of human nature.

O REŽISERU

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FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Karlovy Vary International Film Festival - Best Actress



BELLE DE JOUR

IGR.
FF. LUIS BUNJUEL TRIBJUT /
LUIS BUNUEL TRIBUTE

LEPOTICA DANA

Belle De Jour

REŽISER / DIRECTOR: Luis Buñuel
DRŽAVA / COUNTRY: France, Italy
GODINA / YEAR: 1967.
TRAJANJE / RUNTIME: 100'
JEZIK / LANGUAGE: French, Spanish
ULOGE / CAST: Catherine Deneuve, Jean Sorel, Michel Piccoli
PRODUKCIJA / PRODUCTION: Robert and Raymond Hakim

Jugoslovenska kinoteka, 4. nov, 18.00

SINOPSIS

Priča o prelepoj ali neispunjenoj domaćici u konvencionalnom braku, po imenu Severin Serizi. Tražeći kako da pobegne od svoje monotone svakodnevice, Severin započinje dvostruki život, radeći preko dana kao prostitutka. Svakog podneva, prepupa se svom pseudonimu "Belle de Jour", kako bi istražila svoje skrivene želje i fantazije. Kako njen život sve dublje zalazi u carstvo erotikе, tako ona sve više pokušava da upravlja složenim osećanjima zadovoljstva, bola i ličnih otkrića, boreći se da svoj tajni život sakrije od muža. Ovo je zavodljivo istraživanje požude, identiteta i nejasnih granica između stvarnosti i fantazije.

SYNOPSIS

Story of a beautiful but unfulfilled housewife Séverine Serizy, trapped in a conventional marriage. Seeking to escape her mundane existence, Séverine secretly embarks on a double life as a daytime prostitute. Each afternoon, she assumes the alias "Belle de Jour" and explores her hidden desires and fantasies. As Séverine's life spirals deeper into a realm of eroticism, she navigates a complex web of pleasure, pain, and personal discovery, all while struggling to keep her secret life hidden from her husband. This is a seductive exploration of desire, identity, and the blurred boundaries between reality and fantasy.

O REŽISERU

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FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Venice Film Festival - Golden Lion
Venice Film Festival - Pasinetti Award for Best Film
Bodil Awards - Best European Film
Mexican Cinema Journalists - Silver Goddess for Best Foreign Actress



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VIRIDIJANA

Viridiana

REŽISER / DIRECTOR: Luis Buñuel
DRŽAVA / COUNTRY: Spain, Mexico
GODINA / YEAR: 1961.
TRAJANJE / RUNTIME: 90'
JEZIK / LANGUAGE: Spanish, English
ULOGE / CAST: Silvia Pinal, Francisco Rabal, Fernando Rey
PRODUKCIJA / PRODUCTION: Unión Industrial Cinematográfica

Jugoslovenska kinoteka, 4. nov, 20.00

SINOPSIS

Ovo Bunjuelovo provokativno i kontroverzno remek-delo prati putovanje Viridijane, mlađe iskušenice, koja se sprema da položi poslednje zavete i postane monahinja. Njen život se neočekivano preokrene kada je pozoven njen otuđeni ujak Don Hajme. Isprva nameravajući da mu pomogne na njegovom skromnom imanju, Viridijana se ubrzo nađe uvučena u svet upitnog morala, zabranjenih želja i zamršene složenosti ljudske prirode. Kako se film razvija, Bunjuel veštoto istražuje teme religije, dobroćinstva i mračnije aspekte ljudskog ponašanja, stvarajući narativ koji tera na razmišljanje i preispitivanje moralu.

SYNOPSIS

Buñuel's provocative and controversial masterpiece follows the journey of Viridiana, a young novice, who is preparing to take her final vows as a nun. Her life takes an unexpected turn when her estranged uncle, Don Jaime, summons her. Initially intending to assist him in his modest estate, Viridiana soon finds herself drawn into a world of moral ambiguity, forbidden desires, and the intricate complexities of human nature. As the film unfolds, Buñuel skillfully explores themes of religion, charity, and the darker aspects of human behavior, creating a thought-provoking and morally ambiguous narrative.

O REŽISERU

Luis Bunjuel Portoles bio je španski režiser i filmski stvaralač. Rođen 1900. u oblasti Aragon, kao dete je imao strogo jezuitsko obrazovanje. Dok je studirao u Madridu, postao je blizak prijatelj sa Salvadorom Dalijem, s kojim će 1929. napisati scenarij i snimiti svoj prvi film. Drugi film, *Zlatno doba*, trebalo je da predstavlja napad na katolicizam i izazvao je još veći skandal od *Andalušijskog psa*. Desničarska štampa ga je kritikovala a policija je stavila zabranu prikazivanja koja je trajala pedeset godina. Po povratku u Španiju, snima film *Zemlja bez hleba* (1933), dokumentarni film o životu seljaka u vremenu kada je Francisko Franjo polako osvajao vlast. 1936. započeo je Španski građanski rat a Bunjuel je uvideo da u fašističkoj Španiji njemu nema mesta. Umro je u Njujorku 1983.

DIRECTOR'S BIOGRAPHY

LUIS BUÑUEL Portolés was a Spanish director and filmmaker born in 1900 in Aragon. He had a strict Jesuit education. While studying in Madrid, he made friends with Salvador Dalí, with whom he wrote the script for their first film in 1929. The second film *The Golden Age* was an assault on Catholicism and caused a bigger scandal than *An Andalusian Dog*. The right-wing press criticized it, while the police banned its distribution for fifty years. Upon his return to Spain, he shot the film *Land Without Bread* (1933), a documentary about the life of the peasantry during Francisco Franco's rise to power. In 1936, the Spanish Civil War began and Buñuel realized that he could no longer stay in fascist Spain. He died in New York in 1983.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Cannes Film Festival - Palme d'Or
Grand Prix de l'UCC - Grand Prix



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TAJ MRAČNI PREDMET ŽELJA That Obscure Object Of Desire

REŽISER / DIRECTOR: Luis Buñuel
DRŽAVA / COUNTRY: France, Spain
GODINA / YEAR: 1977.
TRAJANJE / RUNTIME: 103'
JEZIK / LANGUAGE: French, Spanish
ULOGE / CAST: Fernando Rey, Carole Bouquet, Ángela Molina
PRODUKCIJA / PRODUCTION: Greenwich Film Productions, Les Films Galaxie, InCine

Jugoslovenska kinoteka, 5. nov. 18.00

SINOPSIS

Priča ovog filma zasniva se na liku Matjea, imućnog muškarca u godinama, i njegovoj snažnoj općinjenosti jednom mlađom devojom po imenu Končita. Ono što razlikuje ovaj narativ od drugih je to što Končitu igraju dve glumice, Karol Buke i Anhela Molina, koje naizmenično tumače njen lik tokom filma. Bunjuelov film majstorski proniće u složenost požude, manipulacije i većito nedoučive prirode ljudskog srca, pritom dovodeći u pitanje ustaljene predstave o identitetu i privlačnosti.

SYNOPSIS

The story revolves around Mathieu, an older, affluent man, and his intense infatuation with a young woman named Conchita. What sets this narrative apart is that Conchita is played by two actresses, Carole Bouquet and Ángela Molina, who alternately portray her character throughout the film. Buñuel's film masterfully delves into the complexities of desire, manipulation, and the ever-elusive nature of the human heart; all while challenging conventional notions of identity and attraction.

O REŽISERU

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FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Cinema Writers Circle Awards, Spain - Best Director
Los Angeles Film Critics Association Awards - Best Foreign Film
National Board of Review, USA - Best Director, Best Foreign Language Film, Top Foreign Films
National Society of Film Critics Awards, USA - Best Director



DOK.
DOC. KINOKAUCH PREDSTAVLJA /
KINOKAUCH PRESENTS

ČOVEK DELFIN Dolphin Man

REŽISER / DIRECTOR: Lefteris Charitos
DRŽAVA / COUNTRY: Greece, France, Canada, Japan, Italy, Switzerland, Sweden
GODINA / YEAR: 2017.
TRAJANJE / RUNTIME: 80'
JEZIK / LANGUAGE: English
PRODUKCIJA / PRODUCTION: Anemon Production

Jacques Mayol with US free-diving champion and marine conservationist Meagan Heaney-Grier (photo: Meagan Heaney-Grier)

SINOPSIS

Čovek delfin otkriva priču i nasleđe Žaka Majola, legendarnog ronioca na dah čiji život je bio inspiracija Liku Besonu za film *Veliko plavetinilo*. Film nas uvlači u Majolov svet, hvatajući njegovo neodoljivo putovanje, i uranja gledaoca u čulno i transformišuće iskustvo ronjenja na dah. Od Mediterana do Japana i od Indije do Bahama, srećemo Majolove najbliže prijatelje i rodače, kao i svetske šampione u ronjenju na dah. Pokušavamo da otkrijemo portret čoveka koji je dosegao granice ljudskog tela i uma - ne samo da bi oborio rekorde nego i ostvario nadu da će otkriti dublju povezanost čoveka i mora.

SYNOPSIS

Dolphin Man uncovers the story and legacy of Jacques Mayol, a legendary free-diver whose life inspired Luc Besson's *The Big Blue*. The film dives into Mayol's world, capturing his compelling quest and taking the audience on a sensory and transformative journey that is free-diving. From the Mediterranean to Japan and from India to the Bahamas, we meet Mayol's closest family and friends, and world free-diving champions. We are trying to paint the portrait of a man who reached the limits of the human body and mind, not only to break records but also to fulfill hopes of discovering a deeper link between man and the Sea.

O REŽISERU

Lefteris Karitos je filmski režiser koji se jednako uspešno bavi i dokumentarnim iigranim žanrovima. Studirao je na Kraljevskom umetničkom koledžu u Londonu. Njegov dokumentarac *Čovek delfin* prikazivan je na mnogim festivalima širom sveta. Režirao je iigrane i dokumentarne serije za grčku televiziju. Osim što se bavi režijom, radi i kao koordinator produkcije i predavač na SAE koledžu za kreativne medije.

DIRECTOR'S BIOGRAPHY

Lefteris Charitos is a film director and author of equally successful feature films and documentaries. He attended the Royal College of Art in London. His documentary *Dolphin Man* was screened at festivals across the globe. Charitos also works as a production coordinator and a lecturer at SAE Creative Media College.



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FF.

KINOKAUCH PREDSTAVLJA /
KINOKAUCH PRESENTS

ČOVEK KOJI JE PRODAO SVOJU KOŽU The Man Who Sold His Skin

REŽISERKA / DIRECTOR:

Kaouther Ben Hania

DRŽAVA / COUNTRY:

Tunisia, France, Belgium, Germany, Sweden, Qatar, Cyprus, Türkiye

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

Ustanova kulture Parobrod, 1. nov, 18.00

SINOPSIS

Priča prati mladog, emotivnog i povremeno impulsivnog Sirija Sama, koji je napustio svoju zemlju i otišao u Liban bežeći od rata. Kako bi mogao da oputuje u Evropu i započne život s devojkom koju neizmerno voli, prihvata da bude model mlađom i blaziranom umetniku, koji mu tetovira cela leđa. Pretvorivši svoje telo u prestižni umetnički komad, Sam će shvatiti da ga je njegova odluka odvela do svega osim do slobode. Ovaj film je susret dva sveta koji se prožimaju, a upravljeni su potpuno različitim kodovima. Sa jedne strane je svet elite u kojem je sloboda ključni pojam, a na drugoj je svet preživljavanja koji zavisi od trenutnih događaja i u kojem nema mnogo slobode izbora.

SYNOPSIS

The film 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. 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.

O REŽISERKI

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

DIRECTOR'S BIOGRAPHY

Kaouther Ben Hania 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 MAGRADE / FESTIVALS AND AWARDS:

Venice Film Festival - Venice Horizons Award for Best Actor

World Cinema Amsterdam - World Cinema Exchange Award - Most Thought Provoking Film

Stockholm Film Festival - Best Screenplay

Norwegian International Film Festival - Andreas Award

Lumière Awards - Lumière Award for Best International Co Production

The Critics Award for Arab Films - Best Screenplay



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FABRIKA NIŠTAVILA

The Nothing Factory

REŽISER / DIRECTOR: Pedro Pinho
DRŽAVA / COUNTRY: Portugal
GODINA / YEAR: 2017.
TRAJANJE / RUNTIME: 177'
JEZIK / LANGUAGE: Portuguese, French
ULOGE / CAST: José Smith Vargas, Carla Galvão, Njamá Sebastião
PRODUKCIJA / PRODUCTION: Terratreme Filmes

Ustanova kulture Parobrod, 2. nov, 15.00

SINOPSIS

Jedne noći grupa radnika shvata da administracija krade mašine i materijal iz sopstvene fabrike. Organizuju se da štite opremu i blokiraju izmeštanje proizvodnje, te su primorani da besposleno stope na svojim radnim mestima u znak protesta dok se nastavljuju pregovori o prekidu generalnog štrajka. Pritisak dovodi do potpunog nervnog sloma radnika uz kolaps sveta koji ih okružuje. *Fabrika ništavila* je u isto vreme poziv na preispitivanje celokupnog ljudskog rada u vreme kada kriza postaje dominantan oblik vladavine, himna kolektivne nemoći i muzika žaljenja. Veliki festivalski hit iz 2017. godine.

SYNOPSIS

One night a group of employees realizes that the administration is stealing materials and machines from their own factory. By organizing themselves quickly to protect the equipment and put an end to selling it off, they become forced to go on a strike, while discussions about an end of a general protest are still going. This great deal of pressure leads to a total breakdown of the employees and a collapse of the world around them. *The Nothing Factory* is at the same time a call for reconsideration of a man's work in the times where crisis is the main form of polity, the anthem of collective weakness and the music of mourning. A great festival hit from 2017.

O REŽISERU

Pedro Pinho (1977) studirao je film u Lisabonu i Parizu. Godine 2008. korežirao je nagradivani dokumentarni film *Bab Sebta*, a već 2009. sa još pet filmskih stvarača, osnovao je kompaniju Terratreme, koja je poslednjih godina igrala centralnu ulogu u produkciji i promociji novih portugalskih reditelja. *Kraj sveta* (2013) je njegov prvi igrani film srednje dužine i prikazan je na 63. Berlinaleu. Trenutno radi kao režiser, pisac i producent. *Fabrika ničega* je njegov prvi igrani igrani film.

DIRECTOR'S BIOGRAPHY

Pedro Pinho (1977) studied Cinema in Lisbon and Paris. In 2008, he co-directed the awards-winning documentary feature *Bab Sebta* and in 2009, with five other filmmakers, he founded the company Terratreme, which in recent years has been playing a central role in producing and promoting new Portuguese directors. *The End of the World* (2013) is his first medium-length fiction film and it was screened at the 63th Berlinale. Currently he works as a director, writer and producer. *The Nothing Factory* is his first fiction feature.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Barcelona Independent Film Festival - Prize of the Festival
Cannes Film Festival - FIPRESCI Prize



DOK. KINOKAUCH PREDSTAVLJA /
DOC. KINOKAUCH PRESENTS

GREJS DŽONS: CRVENO SVETLO I HLEB Grace Jones: Bloodlight And Bami

REŽISERKA / DIRECTOR:
DRŽAVA / COUNTRY:
GODINA / YEAR:
TRAJANJE / RUNTIME:
JEZIK / LANGUAGE:
PRODUKCIJA / PRODUCTION:

Sophie Fiennes
Ireland, United Kingdom
2017.
115'
English, French
Blinder Films, Sligoville, Amoeba Film

Ustanova kulture Parobrod, 4. nov, 18.00

SINOPSIS

Veća od života, divlja, zastrašujuća, muškobanjasta, a opet izrazito suptilna - Grejs Džons igra sa lakoćom razne uloge. U ovom filmu je otkrivamo i kao ljubavnicu, kćerku, majku, sestru, pa čak i baku. Scena je mesto na kome se otelovljava njena ekstremnost i osloboda njenog mašteta. U jamajkanskom žargoni *bloodlight* je crveno svetlo uključeno dok umetnik snima, a *bami* je hleb, nasušna esencija svakodnevice. Film prepliće slojeve njenog privatnog i javnog života, bez napora, baš kao što se ona kreće kroz različite uloge: ona je boem, umetnički i zabavljački hedonist, topla i zabavna, ali isto tako i žestoka i istrajna poslovna žena.

SYNOPSIS

Bigger than life, wild, intimidating, tomboyish, yet incredibly subtle - Grace Jones effortlessly portrays various roles. In this film, we explore her as a lover, daughter, mother, sister, even as a grandmother. The stage is where her intensity is embodied and her imagination is set free. In Jamaican slang, *bloodlight* is a red light that is on while an artist is recording, and *bami* is bread, the essential substance of everyday life. The film interweaves layers of her private and public life effortlessly, just as she flows through different roles: she is a bohemian, artistic and entertaining hedonist, warm and fun; but at the same time a fierce and determined businesswoman.

O REŽISERKI

Sofi Fajns je rođena 1967. u Ipsviču, u Ujedinjenom Kraljevstvu. Bavi se režijom, montažom i produkcijom, a film o Grejs Džons je samo je jedan u nizu njenih poznatih ostvarenja. Sofi je uspešno saradnju ostvarila i sa Slavojem Žižekom, snimivši dva filma - *Perverznijakov vodič kroz bioskop* i *Perverznijakov vodič kroz ideologiju*. Pored režiranja, Sofi Fajns predaje na Londonskom univerzitetском koledžu, na master studijama.

DIRECTOR'S BIOGRAPHY

Sophie Fiennes was born in 1967, in Ipswich, United Kingdom. She is an established director, editor and producer - and the film about Grace Jones is just one of her well-known achievements. Sophie has also made two films in a successful collaboration with Slavoj Žižek - *The Pervert's Guide to Cinema* and *The Pervert's Guide to Ideology*. Apart from directing, Sophie Fiennes teaches at University College London, on MA studies.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Washington DC Filmfest - Audience Award for Best Documentary



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IVAN

Ivan

REŽISER / DIRECTOR: Janez Burger
DRŽAVA / 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

Ustanova kulture Parobrod, 1. nov, 14.00

SINOPSIS

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

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 is 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 stage of a corrupted world, a rough and thrilling drama about the dilemma of taking the wrong choices is played.

O REŽISERU

Janez Burger je rođen 1965. u Kranju, u Sloveniji. Diplomirao je filmsku i TV režiju na praškoj FAMU. Svetska premijera njegovog prvogigranog filma *U ljeru* održana je na Međunarodnom filmskom festivalu u Karlovinim Varima 1999. Njegov drugi film *Ruševine*, je svetsku premijeru imao na Međunarodnom filmskom festivalu u Roterdamu 2005, dok je treći dugometražni film, *Circus Fantasticus*, film bez dijaloga, premijerno prikazan takođe u Roterdamu 2011.

DIRECTOR'S BIOGRAPHY

Janez Burger was born in 1965, in Kranj, Slovenia. He graduated in 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. His second film, *Ruins*, had its world premiere on the International Film Festival Rotterdam in 2005, and his third feature film *Silent Sonata*, a film without dialogue had its world premiere in Rotterdam, in 2011.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Pula Film Festival - Golden Arena for Best Acting, Croatian Minority Coproductions
Slovene Film Festival - Best Feature Film; Best Actress; Best Screenplay; Best Make-Up
Avanca Film Festival - Best Actress; Special Mention - Feature Film
LET'S CEE Film Festival - Urania Award for Best Feature Film



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LUCU Luzzu

REŽISER / DIRECTOR: Alex Camilleri
DRŽAVA / COUNTRY: United States, Malta
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

Ustanova kulture Parobrod, 4. nov, 16.00

SINOPSIS

Jesmark, rođen u porodici ribara, svakodnevno izlazi da plovi na svom lucuu – brodiću 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 doneše neke odluke.

SYNOPSIS

Jesmark, born into a family of anglers, goes out every day to sail on his luzzu - a small boat 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. However, 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 cannot 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 make some decisions.

O REŽISERU

Aleks Kamilleri je malteško-američki režiser čija dela su prikazana na poznatim festivalima. Ištici se *Zadrži kusur* (nagrada za najbolji film i najbolju režiju, Tribeca 2017) i *Krvno srodstvo* (Venecija, 2018, Sconfini), HBO serija *Fahrenheit 451* i *Luzzu* (2021).

DIRECTOR'S BIOGRAPHY

Alex Camilleri is a Maltese-American director whose 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).

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Sundance Film Festival – World Cinema Dramatic Special Jury Award for Acting
Sofia International Film Festival – Young Jury Award for Best Film
Molodist Kyiv International Film Festival – Special Jury Diploma



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NEŽNO

Gentle

REŽISERI / DIRECTORS: László Csuja, Anna Nemes
DRŽAVA / 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

Ustanova kulture Parobrod, 3. nov, 14.00

SINOPSIS

Film o odepsiji bodibildingom, romantici, (ne)ispunjenošti i ljubavi, ispričan između serija ponavljanja i brojanja kalorija. Pod strogim okom svog partnera Adama, Edina pobeduje na svim većim turnirima bodibildera. Na njima, ljudi oko nje padaju u trans i fetišizuju njenо telо, 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 telо muškarcima čiji su fetiš žene herkulovske snage. Među tim muškarcima, koji doživljavaju vrhunac gledajući je, pojavljuje se jedan za kojeg Edina postaje više od snažnog ženskog tela. Ona počinje da uviđa razliku između svojih snova (ili onog što je mislila da su njeni snovi) i svog pravog ja.

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 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.

O REŽISERIMA

Ana Ester Nemeš i Laslo Čuja su scenarističko-režiserski tandem. Ana Nemeš je slikarka, poznata i po filmovima *Nežno* (2022) i *Lepota zveri* (2022). Laslo Čuja rođen je 1984. u Debrecenu, u Mađarskoj. On je pisac i režiser, poznat po filmovima *Nežno* (2022), *Dolina cveća* (2018) i *Devetomesecni rat* (2019).

DIRECTORS' BIOGRAPHIES

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

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

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).

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Brussels International Film Festival - Special Mention

Cleveland International Film Festival - George Gund III Memorial Central and Eastern European Competition



DOK.
DOC. KINOKAUCH PREDSTAVLJA /
KINOKAUCH PRESENTS

PUTINOVI SVEDOCI Putin's Witnesses

REŽISER / DIRECTOR: Vitaly Mansky
DRŽAVA / COUNTRY: Latvia, Switzerland, Czechia, Russia, Germany, France
GODINA / YEAR: 2018.
TRAJANJE / RUNTIME: 102'
JEZIK / LANGUAGE: Russian
PRODUKCIJA / PRODUCTION: Vertov SIA, GoldenEggProduction, Hypermarket Film

Ustanova kulture Parobrod, 2. nov, 18.00

SINOPSIS

Dugometražni dokumentarni film *Putinovi svedoci* Vitalija Manskog bavi se chronologijom Putinovog dolaska na vlast i njegovim vrtoglavim usponom. U početku i sam Putinov pristaša, Manski tokom godina snima sate i sate dokumentarnog arhivskog materijala koji nas vodi iz kulisa nekih od najvažnijih događaja u novijoj istoriji Rusije. Kao nekadašnji glavni i odgovorni urednik dokumentarnog programa na nacionalnoj televiziji, Manski ima pristup materijalu koji je snimljen za potrebe nekoliko visokopozicioniranih političara uključujući i Vladimira Putina. Kombinujući ih sa sopstvenim snimcima iz tog vremena, Manski kroz razgovore sa Putinovim simpatizerima i savremenicima stvara portret jednog od najkontroverznijih političara današnjice, svestan da je u blizini vlasti „naivno misliti da je moguće biti samo svedok“.

SYNOPSIS

The feature-length documentary *Putin's Witnesses* by Vitaly Mansky deals with the chronology of Putin's coming to power and his spiraling rise. Initially Putin's supporter, Mansky, for years, records hours and hours of documentary archival material that leads us behind the scenes of some of the most important events in recent history of Russia. As former editor-in-chief of the documentary program on national television, Mansky has access to material that was filmed for the needs of several high-ranking politicians including Vladimir Putin. By combining them with his own footage from that time, Mansky, through conversations with Putin's sympathizers and contemporaries, creates a portrait of one of the most controversial politicians of today aware that near the authorities "it's naive to think it's possible to be just a witness."

O REŽISERU

Vitalij Manski je rođen 1963. u Lavovu, u Ukrajini. Diplomirao je na VGIK – Ruskom državnom institutu za kinematografiju 1989. godine i postao jedan od najprominentnijih savremenih ruskih režisera i producenata dokumentaraca. Snimio je preko 30 filmova koji su prikazivani i nagradivani na festivalima širom sveta. Manski predsedava organizacijom nacionalne nagrade Laurel Leaf za najbolje ruske dokumentarne filmove. Osnivač je i predsednik Artdocfest-a, ruskog filmskog festivala dokumentarnog filma. Manski živi u Letoniji od 2014.

DIRECTOR'S BIOGRAPHY

Vitaly Mansky was born in 1963, in Lviv, Ukraine. He graduated from VGIK – All-Russian State Institute of Cinematography in 1989, and became one of the most prominent contemporary Russian documentary film-makers and producers. He has shot more than 30 films as director, which were screened at festivals worldwide and were awarded several times. Vitaly Mansky is the producer of the national Laurel Leaf award for the best Russian documentary films. He is the founder and President of Artdocfest – Russian Open Documentary Film Festival for Russian-language creative documentaries. Since 2014, Mansky has been living in Latvia.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Karlovy Vary International Film Festival - Best Documentary
Stockholm Film Festival - Bronze Horse for Best Documentary
Camden International Film Festival - Harrell Award - Special Mention
Latvian National Film Festival - Latvian Film Prize for Best Documentary



DOK.
DOC. KINOKAUCH PREDSTAVLJA /
KINOKAUCH PRESENTS

SKOK The Jump

REŽISERKA / DIRECTOR: Giedré Žickyté
DRŽAVA / COUNTRY: Lithuania, Latvia, France
GODINA / YEAR: 2020.
TRAJANJE / RUNTIME: 84'
JEZIK / LANGUAGE: Lithuanian, English
PRODUKCIJA / PRODUCTION: Moonmakers, VFS Films, Faites Un Vœu

Ustanova kulture Parobrod, 3. nov, 18.00

SINOPSIS

Sedamsetih godina, u eri Hladnog rata, blizu istočne obale Sjedinjenih Država, Američka obalska straža se susrela sa sovjetskim brodom radi razgovora o pravu na ribolov u Atlantiku. U sred tih dešavanja, dok su sovjetski zapovednici bili na palubi američkog plovila gde se odvijao razgovor, litvanski mornar je skočio tri metra preko ledene vode, pravo na tu istu palubu, gde je očajnički molio za azil. Međutim, to je bio tek početak priče. Kroz retke arhivske snimke i pripovedanje iz prvog lica da strane Simasa Kudirke, nesudene prebeglice lično, ova priča o jednoj o najvećih zbrka Hladnog rata nas vodi na više nego nestvarno putovanje kroz utamničenje, neobične igre sudbine, i emotivne žrtve postajanja univerzalnim simbolom slobode.

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. However, 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.

O REŽISERKI

Giedré Žickyté je litvanska režiserka i producentkinja. Završila je master studije iz vizuelnih umetnosti na Umetničkoj akademiji u Vilniusu 2007. Njen prvi dokumentarac *Baras* osvojio je nagradu za najbolji TV film na Litvanskim nacionalnim filmskim nagradama. Njen prvi dugometražni dokumentarni film *Kako smo odigrali revoluciju* (2011) bioskopski je prikazivan u Litvaniji i selektovan za mnoge međunarodne filmske festivale. Prvu nagradu dobio je kao najbolji film baltičkih država na Međunarodnom festivalu dokumentarnog filma u Vilniusu 2022. Prethodni filmovi Giedre uključuju dokumentarni film *Majstor i Tatjana*, koji je osvojio četiri nacionalne filmske nagrade Srebreni ždral, uključujući i nagradu za najbolju režiju.

DIRECTOR'S BIOGRAPHY

Giedré Žickyté is a Lithuanian film director and producer. She graduated with MA in Visual Arts at Vilnius Art Academy in 2007. 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* (2011) was distributed theatrically in Lithuania and selected to many international film festivals. It received the first prize as the best Baltic States' film at the Vilnius International Documentary Film Festival 2022. Giedre's previous films include the documentary feature *Master and Tatjana*, which won four national cinema awards (Silver Cranes), including the award for best directing.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Warsaw Film Festival - Best Documentary Award
ABS International Documentary Festival - Grand Prix
Lithuanian Film Awards - Silver Crane for Best Documentary



DOK.
DOC. KINOKAUCH PREDSTAVLJA /
KINOKAUCH PRESENTS

U SLAVU KRALJICI Glory To The Queen

REŽISERKA / DIRECTOR: Tatiā Skhirtladze
DRŽAVA / COUNTRY: Georgia
GODINA / YEAR: 2020.
TRAJANJE / RUNTIME: 82'
JEZIK / LANGUAGE: Georgian, Russian, Serbian, English, German
PRODUKCIJA / PRODUCTION: Berg Hammer film, Amour Fou Vienna, Playground produkcija

Ustanova kulture Parobrod, 2. nov, 13.00

SINOPSIS

Tokom Hladnog rata, četiri legendarne šahistkinje iz Gruzije donose revoluciju u ženskom šahu širom cele planete i postaju sovjetske ikone ženske emancipacije. *U slavu kraljici* otkriva njihove isprepletane biografije i prikazuje redak uvid u sadašnji život šahovskih velemajstorki Maje Čiburdanidze, Nane Aleksandrije, None Gaprindashvili i Nane Joveliani, kao i hroniku njihovog trajnog nasledja.

SYNOPSIS

During the Cold War, the four legendary female chess players from Georgia revolutionized women's chess across the globe, and became Soviet icons of female emancipation. *Glory to the Queen* reveals their interwoven biographies and is both – a rare look into the present lives of chess stars Nona Gaprindashvili, Nana Alexandria, Maia Chiburdanidze and Nana Joveliani, as well as a chronicle of their lasting legacy.

O REŽISERKI

Tatiā Skhirtladze je vizuelna umetnica i režisarka koja živi u Beču i Tbilisi. Diplomirala je umetničko obrazovanje u Gruziji i Austriji, a likovnu umetnost u Holandiji. Od 2011. radi kao senior artist na Univerzitetu primenjenih umetnosti u Beču. Njen rad oscilira između vizuelne umetnosti i filma, sa fokusom na umetnost specifičnu za određeni lokalitet i dugoročne projekte kombinovanih medija, prikazane na mnogim nacionalnim i međunarodnim mestima. Tatiā takođe drži edukativne radionice fokusirane na audio-vizuelnu umetničku praksu. Izumiteljka je i ko-programerka „Mobile Pictures Project“, modula za filmsko obrazovanje koji koristi mobilne telefone.

DIRECTOR'S BIOGRAPHY

Tatiā Skhirtladze, is a visual artist and film-maker living in Vienna and Tbilisi. She received her degree in Art Education in Georgia and Austria and her degree in Fine Arts in the Netherlands. Since 2011, she has worked as a senior artist at the University of Applied Arts Vienna. Her work oscillates between visual arts and film, with a focus on both site-specific art and long-term mix media projects, shown at many national and international venues. Tatiā also conducts educational workshops focused on audio-visual art practice. She is the inventor and co-developer of "Mobile Pictures Project", a film education module using mobile phones.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

CinéDOC Tbilisi International Film Festival
CinEast Film Festival



DOK.
DOC. KINOKAUCH PREDSTAVLJA /
KINOKAUCH PRESENTS

VITNI HJUSTON: BITI SVOJA

Whitney: Can I Be Me

REŽISERI / DIRECTORS: Nicholas Broomfield and Rudi Doležal
DRŽAVA / COUNTRY: United Kingdom, United States
GODINA / YEAR: 2017.
TRAJANJE / RUNTIME: 105'
JEZIK / LANGUAGE: English, French
PRODUKCIJA / PRODUCTION: Lafayette Films, Passion Pictures, Showtime Networks

Ustanova kulture Parobrod, 1. nov, 16.00

SINOPSIS

Uzimajući smrt Vitni Hjuston 11. februara 2012. kao polaznu tačku, dokumentarac istražuje njenu biografiju i emotivne veze sa porodicom i prijateljima. Film koristi arhivske snimke sa svetske turneje iz 1999. pomešane sa svedočenjima njene porodice, prijatelja i kolega. Dokumentarac posvećuje posebnu pažnju Vitininiim odnosima sa roditeljima, mužem i kćerkom. Jedna od tema je i njena sklonost ka upotrebi narkotika, uključujući i navodno predoziranje. Film se dotiče Vitininih početaka kao pevačice gospel-a, njenog otkrića i ključnih trenutaka u karijeri.

SYNOPSIS

Using Whitney Houston's death on February 11, 2012 as a starting point, the documentary investigates her history and emotional connections with her family and friends. The film uses archive footage from Houston's 1999 World Tour mixed with testimonies from her family, friends and colleagues. The documentary gives special attention to her relationships with her parents, husband and daughter. One of the subjects was also her history of drug use, including allegations of an overdose. The film touches upon Whitney's beginnings as a gospel singer, her discovery and key moments of her career.

O REŽISERIMA

Nikolas Brumfield (1948) je engleski režiser dokumentarnih filmova. Njegov samorefleksivni stil je uticao na mnoge kasnije filmske stvarače. Brumfield uglavnom radi sa minimalnom ekipom, sam snimajući zvuk i koristeći jednog ili dva kamermana. Osvojio je obilje nagrada za svoja dostignuća, spomenimo samo neke: nagradu Britanske akademije (BAFTA), Prix Italia, nagradu Pibodi, Hašku nagradu za mir itd.

Rudi Doležal (1958) je austrijski filmski producent i režiser, najpoznatiji po svojim muzičkim spotovima. Režirao je i producirao spotove za umetnike kao što su Tom Vejts, Rollingstonsi, Frenk Zapa, Dejvid Bouvi, Majkl Džekson, Brus Springstin i Vitni Hjuston. Dobitnik je tri Romi nagrade i dve Zlatne ruže, a nominovan je i za dve Gremi nagrade. Njegovo najpoznatije delo je dokumentarac *Fredi Merkuri - Neispričana priča*.

DIRECTORS' BIOGRAPHIES

Nicholas Broomfield (1948) is an English documentary film director. His self-reflective style was influential to many later filmmakers. Broomfield generally works with a minimal crew, recording sound himself and using one or two camera operators. He has won an abundance of rewards for his accomplishments, just to name a few: British Academy Award (BAFTA), Prix Italia, The Peabody, The Hague Peace Prize etc.

Rudi Doležal (1958) is an Austrian film producer and director, best known for his music videos. He has directed and produced videos for artists such as Tom Waits, the Rolling Stones, Frank Zappa, David Bowie, Michael Jackson, Bruce Springsteen and Whitney Houston. He is the recipient of three Romy Awards and two Rose d'Ors, and twice-nominee for Grammy Awards. His best-known work is the documentary *Freddie Mercury – The Untold Story*.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:

Nantucket Film Festival – Best Storytelling in a Documentary



IGR.
FF.

SVEČANO ZATVARANJE / FESTIVAL CLOSING
SLOBODNA ZONA I CINEPLEXX / FREE ZONE AND CINEPLEXX

ČUDNA STRANA ŽIVOTA

Strange Way Of Life

REŽISER / DIRECTOR: Pedro Almodóvar
DRŽAVA / COUNTRY: Spain, France
GODINA / YEAR: 2023.
TRAJANJE / RUNTIME: 31'
JEZIK / LANGUAGE: English
ULOGE / CAST: Pedro Pascal, Ethan Hawke, Manu Ríos
PRODUKCIJA / PRODUCTION: El Deseo, Saint Laurent

Cineplex Galerija, 5. nov, 20.00 / Cineplex Ušće, 5. nov, 20.00 / Arena Cineplex Novi Sad, 5. nov, 20.00 /
Cineplex Kragujevac, 5. nov, 20.00 / Cineplex Niš, 5. nov, 20.00

SINOPSIS

Nakon 25 godina, Silva jašući konja prelazi pustinju kako bi posetio Džejka, svog prijatelja šerifa. Raduju se jer su ponovo skupa, ali već sledećeg jutra Džejk priznaje da razlog ovog putovanja nije prisećanje starih dobroih vremena.

SYNOPSIS

After 25 years, Silva rides a horse across the desert to visit his friend Sheriff Jake. They celebrate the meeting, but the next morning, Jake confesses that the reason for his trip is not to go down the memory lane of their friendship.

O REŽISERU

Pedro Almodovar je španski filmski režiser, scenarista i producent. Rođen je 1949. blizu Sijudad Reala. Njegove filmove karakterisu izuzetno složene priče, elementi pop kulture, popularna muzika, satirični humor, jake boje i bledošav dekor, a najviše se bavi temama kao što su želja, strast, porodica i lični identitet. Osnivač je produkcijske kuće El Deseo. Godine 2001. je izabran za počasnog člana Američke akademije za nauku i film a 2002. je dobio Oscara za najbolji originalni scenario za film *Pričaj s njom*. Svetsku slavu stekao je filmovima *Viske potpetice*, *Loše vaspitanje*, *Sve o mojoj majci* i *Vrati se*. Ova ostvarenja su ga učinila najslavnijim španskim režiserom svoje generacije i jednim od najistaknutijih figura evropskog filma.

DIRECTOR'S BIOGRAPHY

Pedro Almodóvar is a Spanish film director, screenwriter and producer, born in 1949, near Ciudad Real. His films are known for perplexed stories, elements of pop-culture, popular music, satirical humor, vivid colors and flashy décor. His main focus are themes such as desire, passion, family and personal identity. He is a founder of the El Deseo label. Almodóvar was elected a Foreign Honorary Member of the American Academy of Arts and Sciences in 2001. He won an Oscar for the best original screenplay for the film *Talk to Her* (2002). Films that brought him international stardom were *High Heels*, *Bad Education*, *All About My Mother* and *Volver*. These achievements made him the most famous Spanish director of his generation, as well as one of the most prominent figures of European cinema.

FESTIVALI I MAGRADE / FESTIVALS AND AWARDS:
Cannes Film Festival

PRATEĆI PROGRAMI

Additional programs



KOMPAS SLOBODNE ZONE

DEBATNI PROGRAM

Sreda, 1. novembar 20.00 č

Mesto održavanja: Dom omladine Beograda

TOTALITARNI JEZICI I OBRAZOVANJE

Panel diskusija sa gostima nakon projekcije filma:

Nula kalorija

Učesnici programa: Jasmina Petrović (književnica), Dejan Ilić (izdavač, kolumnista i teoretičar obrazovanja), Ana Pejović (teoretičarka kulture).

Urednik: Ivan Milenković

Totalitarni jezik prepostavlja mešavinu racionalnosti i emotivne scene. Pošto je, najpre, izložila racionalnu argumentaciju o tome kako manje jesti znači biti zdraviji - pri čemu je reč o argumentaciji u ravnim tabloidne obaveštenosti - profesorka zdrave ishrane je pribegla emotivnoj učeni s elementima razbojničke tehnike. Najpre je pokrenuta kolektivistička matrica koja kaže da ako nisi sa nama onda si protiv nas, a potom je zaprečeno momku koji odbija da se uklopi u kolektivističku matricu odbijanjem stipendije. U igru je, dakle, uveden kalup koji priznaje samo organsko jedinstvo u kojem otpada i ono malo racionalnih argumenata koji su služili makar kao mamac za početak osvajanja.

No, ako je profesorku moguće prepoznati kao verskog fanatika, ako je direktorku lako staviti među birokrate koji ne razmišljaju previše, kako i gde smestiti roditelje? Da li je, u ovom slučaju, važna klasna razlika (jedino je ucenjenom momku novac problem), ili je reč

o složenijem mehanizmu po kojem kolektivistički duh odnosi prevagu nad zdravim razumom? Da li je i kako moguće suprotstaviti se totalitarnim jezicima koji se s lakoćom zaogrču bilo kojom ideološkom retorikom (zdravlje, spasavanje planete, sloboda)? Da li se jezik totalitarnih režima razlikuje bilo po čemu od jezika i praksi kojima pribegava profesorka zdrave ishrane? Kako je i da li je utoliko moguće uspostaviti školski sistem koji će proizvoditi samosvesne građane, makar po starim prosvetiteljskim idejama koje su u širini obrazovanja videle branu protiv verskih i političkih fantazmi? Da li je, na kraju krajeva, opasnost od učenja istorije po nacionalno-desničarskim matricama jednaka opasnosti kao i slučaj profesorce zdrave ishrane?

Ovo su tek neka od pitanja koja pokreće film Džesike Hausner, a na njih će odgovorati Jasmina Petrović, književnica, Dejan Ilić, izdavač, kolumnista i teoretičar obrazovanja i Ana Pejović, teoretičarka kulture.

Free Zone Compass

DEBATE PROGRAM

Wednesday, 1st November, 8:00 p.m.

Venue: Belgrade Youth Center

TOTALITARIAN LANGUAGES AND EDUCATION

Panel Discussion with Guests after the Screening of the Film: *Club Zero*

Program Participants: Jasmina Petrović (Writer), Dejan Ilić (Publisher, Columnist, and Education Theorist), Ana Pejović (Theoretician Of Culture).
Editor: Ivan Milenković

A totalitarian language assumes a mixture of rationality and emotional manipulation. Initially presenting a rational argument about how eating less leads to better health - in this instance, employing argumentation akin to tabloid reporting - the professor of nutrition resorted to emotional manipulation with elements of a thug's technique. First, a collectivist framework was activated, stating that if you're not with us, then you're against us, and then a threat was issued to the boy who refused to conform to the collectivist framework by rejecting his scholarship. Thus, a mold was introduced into the game that only acknowledges organic unity, where even the few rational arguments that served as bait for initial conquest are discarded.

However, if it is possible to recognize the professor as a religious fanatic, and if it's easy to categorize the school principal as one of the bureaucrats who don't think too much, where to place the parents? Is class distinction relevant in this matter (only the pressured boy has a monetary concern), or

is it a more complex mechanism where the collectivist spirit outweighs common sense? Is it and how is it possible to oppose totalitarian languages that easily cloak themselves in any ideological rhetoric (health, saving the planet, freedom)? Does the language of totalitarian regimes differ in any way from the language and practices employed by the professor of nutrition? How is it possible, and is it possible at all, to establish an educational system that will produce self-aware citizens, at least according to the old Enlightenment concepts that saw education as a barrier against religious and political delusions? Ultimately, is the danger of learning history through nationalistic-right-wing frameworks as perilous as the case of the professor of nutrition?

These are just some of the questions raised by Jessica Hausner's film, and they will be addressed by Jasmina Petrović, a writer, Dejan Ilić, a publisher, columnist, and education theorist, and Ana Pejović, theoretician of culture.

DIGITALNI PROPELER 2023

ONLAJN INDUSTRI PROGRAM

Sreda, 1. novembar, 10.00 č

YOUNG HORIZONS – BIZNIS HAB ČIJA JE STRAST SADRŽAJ ZA MLADU PUBLIKU

Predavačica: Viola Gabrijeli

Industry program *Digitalni propeler* okuplja profesionalce iz filmske industrije sa ciljem da doprinese vidljivosti art-house evropskog i domaćeg filma, kroz jačanje bioskopskog sektora, 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. Devetnaesto izdanje Filmskog festivala Slobodna zona u saradnji sa Media deskom Srbije predstaviće program *The Young Horizons* koji ima za cilj podršku i promociju razvoja filma i serija za mladu publiku.

Broj naslova porodičnih filmova je u porastu. Srbija je filmom *Leto kada sam naučila da letim* svojoj publici pružila značajni, autentični, višestruko nagradivani naslov koji popravlja raspoloženje. Za najnoviji film poljske produkcije *Pas Lampo* već je kupljeno 500.000 ulaznica na blagajnama. Uspeh najnovijih porodičnih naslova nemoguće je razdvojiti od rastućeg interesovanja publike, kao i stvaralača projekata za mladu publiku. Porodični sadržaj je ozbiljan poslovni model sa sopstvenim mrežama i industrijom.

Young Horizons je jedna od ključnih grana udruženja *New Horizons*. Odgovorna je za distribuciju i podršku visokokvalitetnih filmova i serija za mladu

publiku. Brend *The Young Horizons* obuhvata nekoliko komplementarnih oblasti: bioskopsku distribuciju (*Young Horizons Distribution*) i onlajn distribuciju (*Young Horizons VOD*); filmsko obrazovanje za predškolske ustanove i škole (*Young Horizons Education*) i godišnji Međunarodni filmski festival *Young Horizons* sa svojim međunarodnim koproducijskim forumom *Young Horizons Industry*.

Ako ste producent, distributer ili agent za prodaju – saznajte šta platforma nudi za Vas.

Viola Gabrijeli

Šefica programa / Young Horizons Industry

Viola Gabrijeli je međunarodna konsultantkinja sa istušvom, čija je specijalnost pronađenje sadržaja i talenata širom sveta, sa fokusom na animaciju i sadržaju za mladu publiku. Dok je radila kao kuratorka, Viola je takođe postigla značajan uspeh u programiranju i organizaciji inspirativnih ključnih događaja na međunarodnim konferencijama visokog profila, koje su sastavni deo naglašavanja pozitivnog uticaja koprodukcije, inovativnog marketinga i strategija za pronađenje nove publike. Trenutno radi kao šefica programa za *Young Horizons Industry*, godišnji internacionalni koproducijski i pićing događaj za medijski sadržaj za decu i mlade, sa naglaskom na osmišljavanju inicijativa okrenutih ka budućnosti, koje su fokusirane na međunarodnu razmenu i širenje mreže. Osim toga, ona je programska delegatkinja za oblast animiranih filmova na Šangajskom međunarodnom filmskom i TV festivalu.

Digital Propeller 2023

ONLINE INDUSTRY PROGRAMME

Wednesday, 1st November, 10 a.m.

YOUNG HORIZONS – A BUSINESS HUB PASSIONATE ABOUT CONTENT FOR YOUNG AUDIENCE

Lecturer: Viola Gabrielli

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 (S) VoD 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.

Family titles are on the rise. Serbia launched with *How I Learned to Fly* a significant, authentic, multiple awarded feel-good title to its audience. The latest Polish production *Lampo the Dog* received already 500,000 admissions at the box office. With the success of the latest family titles, it is impossible to dismiss the growing interest of audiences as well as creators in projects for young audiences. Family content is a serious business model with its own networks and industry.

Young Horizons is one of the key branches of the New Horizons Association. It is responsible for distributing and supporting high-quality films and series for young audiences. The *Young Horizons* brand includes several complementary areas: theatrical

distribution (*Young Horizons Distribution*) and online distribution (*Young Horizons VOD*); film education for preschools and schools (*Young Horizons Education*) and its annual *Young Horizons International Film Festival* with its international co-production forum *Young Horizons Industry*.

If you are a producer, distributor or sales agent - learn what the platform offers for you.

Viola Gabrielli

Head of Program / Young Horizons Industry

Viola Gabrielli is an experienced international consultant specializing in content and talent scouting worldwide with a focus on animation and young audience content. In her work as curator, Viola has also had considerable success programming and producing inspirational keynote events at high-profile international conferences that have been integral to highlighting the positive impact of co-production, innovative marketing & new audience reach strategies. She currently works as Head of Program for *Young Horizons Industry*, an annual international co-production and pitching event for kids and youth media content with an emphasis on designing forward-looking initiatives that are focused on international exchange and network expansion. Besides that, she is the program delegate for the animation feature section at the Shanghai International Film & TV Festival.

MASTER KLAS

Četvrtak, 2. nov, 13.00 č

Mesto održavanja: Dom omladine Beograd

ZAŠTO SE IZGUBIO ISTRAŽIVAČKI DOKUMENTARAC?

Predavač: Robert Zuber

Aktuelni događaji su dugo bili perjanica istraživačkog novinarstva, kao i istraživačkog dokumentarca. Pojavom lažnih vesti, rasla je potreba za ovim žanrom, koji nikada nije bio samo televizijski, već i uspešan festivalski filmski materijal, sa ne samo informativnom već i filmskom, umetničkom i producijskom vrednošću. Neretko bi neki od poznatih, „temeljnih“, aktuelnih dokumentarnih filmova stekli svoju vidljivost upravo kroz festivalске nagrade (npr. *Varalica - Sundance Film Festival*), ili čak nominacije za Oskara (*Navalnyi, Zero days, Neprijatna istina*), pa bi se na televizijskim kanalima emitovali samo kao nagradivani film. Upravo zato projekti poput britanskog Bellingcats, koji imaju sve veću publiku, ne iznenaduju.

Međutim, kada je reč o proizvodnji na prostoru više Jugoslavije, ali i u većem delu istočne postkomunističke Europe, čini se da aktuelna događaji nemaju svoj prostor. Javne televizije gotovo nikada same ne proizvode takve sadržaje a izbegavaju i na konkursima da ih prihvate u vidu produkcije ili koprodukcije, odnosno eventualnog otkupa prava. Štaviše, čak i kada autori i produkcija uprkos tome uspeju da proizvedu ovakav dokumentarac i izazovu reakciju javnosti, iste te televizije izbegavaju da emituju taj film u svom programu. Istovremeno, selektori festivalskih programa svoj programski fokus i prioritet

daju takozvanom kreativnom dokumentarcu, pa autori aktuelnog žanra imaju sve manje distributivnog prostora za prikazivanje svojih istraživačkih filmpova.

Skoro dvadeset godina takvog trenda dovelo je do sve slabije motivacije autora da se bave istraživanjem aktuelnih događaja dokumentarnim filmom. Uz samo nekoliko veoma važnih i značajnih izuzetaka u regionu, dokumentarni naslovi ovog žanra su prava retkost.

Nenecjeni od filmske industrije, poredeni iz festivalskih selekcija, prognani sa javne televizije, kakvu perspektivu imaju aktuelni događaji i kakva se motivacija nudi autorima da se danas bave ovim žanrom?

Robert Tomić Zuber rođen je u Puli 1976. Diplomirao je sociologiju, a poslednjih dvadeset godina radio je kao novinar i urednik u hrvatskoj štampi, na radu i televiziji, kao i za međunarodne medije (BBC).

Za svoj rad dobio je dve nagrade Hrvatskog novinarskog društva. Tokom protekle decenije režirao je četiri dugometražna dokumentarna filma: *Na stanicu u Puli* (2001), *Slučajni sin* (2008), *Mila traži Senidu* (2010) – nagrađen nagradom za ljudska prava na Filmskom / Festivalu u Sarajevu i *Život od milion dolara* (2017).

Od 2013 do 2016 bio je voditelj dokumentarne produkcije Hrvatske nacionalne televizije. Danas radi kao frilenser a vlasnik je producijske kuće „TOROlab“ i predavač na zagrebačkom fakultetu Vern. Osnivač je i direktor RAFF – Rab Film Festivala u Hrvatskoj.

Master Class

Thursday, 2nd November, 13.00 p.m.

Venue: Belgrade Youth Centre

WHY WAS THE RESEARCH/CURRENT AFFAIR DOCUMENTARY LOST?

Lecturer: Robert Zuber

Current affairs have long been a staple of investigative journalism and documentary. With the emergence of fake news, the need for this genre grew, which was never just for television, but also a successful festival film material, with informational, cinematic, artistic and production value. Not infrequently, some of the well-known, "fundamental", current documentary films would gain their visibility precisely through festival awards (e.g. *The Imposter - Sundance Film Festival*), or even Oscar nominations (*Navalny, Zero days, An Inconvenient truth*), so they would be shown on television channels broadcast only as an award-winning film. That is why projects like the British Bellingcats, with its ever-growing audience, are not surprising.

However, when it comes to production in the area of the former Yugoslavia, but also in the greater part of Eastern Europe, it seems that current affairs do not have their own space. Public televisions rarely produce such contents themselves, and they avoid accepting them in the form of production or co-production, that is, possible purchase of the rights. Even when the authors and the production nevertheless manage to produce such a documentary and provoke a reaction from the public, the same television stations avoid broadcasting the film in their program. At the same

time, festival program selectors give their programming focus and priority to the so-called creative documentary, so the authors of the current genre have less and less distribution space for showing their investigative films.

Almost twenty years of such a trend has led to a weakened motivation of authors to engage in the research of current affairs with a documentary film. With only a few very important and significant exceptions in the region, documentary titles of this genre are a real rarity.

Unappreciated by the film industry, thinned out from festival selections, exiled from public television, what perspective do current affairs have and what motivation is offered to authors to deal with this genre today?

Robert Tomić Zuber (Pula, 1976) is a sociologist who worked for the past twenty years as a journalist and editor in the Croatian media as well as in international (BBC).

For his work he was awarded by Croatian Journalists' Association. Over the past decade, he has directed four long feature documentaries: *At the Station in Pula* (2001), *Accidental Son* (2008), *Mila seeking Senida* (2010) and *Million-Dollar Life* (2017).

He was the Head of the Documentary Production of Croatian national television and now he is a freelancer, owner of a production company "TOROlab" and also a lecturer at Zagreb's faculty of Vern. He is the founder and director of Rab Film Festival.

SLOBODA KULTURE I KULTURA SLOBODE

NAUČNI SKUP

Petak, 3. novembar, 10.00 č

Mesto održavanja: Dom omladine Beograda

Učesnici: Jerôme Roudier (filozof), Tomislav Brlek (teoretičar književnosti), Ildiko Erdei (antropološkinja), Maja Stanković (teoretičarka kulture)
Moderator: Ivan Milenković

Naučni skup *Sloboda kulture i kultura slobode* nastoji da doveđe u pitanje predstavljene prema kojoj su kultura i politika suprotstavljene datosti: Kultura je dobra, politika je zla. Ideja je, nasuprot tome, pokazati da je svaka kultura politička, a svaka politika oblikovana kulturom. Utoliko je pitanje slobodne kulture i pitanje slobode unutar kulture: Da li može biti slobodne političke zajednice u kojoj pojedinci ne mogu da biraju kulturni model, već im se nameće samo jedna (kulturno-politička) perspektiva? Da li pojedinac u nacionalnoj kulturi - a postoje samo nacionalne kulture (ne postoji svetska kultura) - može da izabere kulturni model po svojoj volji, i po koju cenu? Najzad, ako je sloboda po definiciji univerzalna, kako se spaja univerzalnost slobode sa posebnošću nacionalne kulture?

Freedom of Culture and the Culture of Freedom

SCIENTIFIC CONFERENCE

Friday, 3rd November, 10.00 p.m.

Venue: Belgrade Youth Center

Participants: Jerôme Roudier (philosopher, professor at the Faculty of Humanities at the Catholic University of Lille), Tomislav Brlek (literary theorist), Ildiko Erdei (anthropologist), Maja Stanković (cultural theorist)
Moderator: Ivan Milenković

The scientific conference *Freedom of Culture and the Culture of Freedom* seeks to question the prejudice according to which culture and politics are opposing dimensions: Culture is good, politics is evil. The idea, in contrast, is to show that every culture is political, and every politics is shaped by culture. This is the question of free culture and the question of freedom within culture: Can there be a free political community in which individuals cannot choose a cultural model, but only one (cultural-political) perspective is imposed on them? Can an individual in a national culture – and there are only national cultures (there is no world culture) – choose a cultural model at will and at what cost? Finally, if freedom is by definition universal, how is the universality of freedom combined with the particularity of national culture?

SONAR

PROGRAM ZA MLADE

Subota, 4. novembar, 17.00-19.00 č

Mesto održavanja: Sprat bar

Učesnici/ce: Marija Kucurski (tiktokerka), Una Bojović (tiktokerka), Željko Petrović (pasivni korisnik društvenih mreža), Ana Mirković (magistar psihologije, ko-osnivač Instituta za digitalne komunikacije)
Urednice programa: Tamara Milošević i Lena Trifunović

Ovogodišnje, treće izdanje segmenta Sonar Slobodne zone, odiče se malo od ustaljenih platformi za deljenje dugih formi i prelazi na ono što nam je postalo deo svakodnevnic - reel formata. Samo neka od pitanja koja cemo postaviti su: Kako TikTok oblikuje savremenu dokumentarističku scenu? Da li je estetizacija života koju vidimo na takvim platformama realna ili ostaje samo u digitalnom domenu? Koja je optimalna količina deljenja ličnog života - i šta kada nastupi oversharing?

U digitalnom domenu, mnogo se pažnje posvećuje mentalnom zdravlju, međutim, zanima nas kako sâm digitalni domen utiče na psihu - kako kreatora tako i konzumera. Živimo u duboko performativnom svetu koji od nas zahteva da smo konstantno prisutni, ali šta danas znači prisustvo, i koja je psihologija iza konstantnog deljenja ličnog sadržaja?

Sonar će, kroz predstavljanje nekoliko perspektiva, pokušati da dođe do odgovora relevantnih za profesionalce, kreativce, ali i posmatrače.

Sonar

YOUTH PROGRAMME

Saturday, 4th November, 5.00 p.m. to 7.00 p.m.

Venue: Sprat bar

Participants: Marija Kucurski (TikTok influencer), Una Bojović (TikTok influencer), Željko Petrović (passive social media user), Ana Mirković (MSc psychologist, co-founder of the Institute for digital communications)
Program editors: Tamara Milošević and Lena Trifunović

This year's, the third edition of the Sonar Free Zone segment, turns a bit away from the established platforms for sharing long forms, and moves toward what has become a part of our everyday life - the reel format. Just some of the questions we will ask are: How is TikTok shaping the contemporary documentary scene? Is the aestheticization of life that we see on such platforms real or does it remain only in the digital domain? What is the optimal amount of personal life sharing - and what happens when oversharing occurs?

In the digital domain, a lot of attention is paid to mental health. However, we are interested in how the digital domain itself affects the psyche - both of the creator and the consumer. We live in a deeply performative world that requires us to be constantly present, but what does presence mean today, and what is the psychology behind the constant sharing of personal content?

Sonar will, through the presentation of several perspectives, try to find answers relevant to professionals, creatives, and observers

PROMOCIJA KNJIGE

Petak, 3. nov, 13.00 č

Mesto održavanja: Dom omladine Beograda

ROBOKAP I FILMSKI DVOJNICI: FILOZOFIJA I FILM

dr Goran Gavrić

U fokusu Gavrićevog istraživanja nalazi se filozofsko ispitivanje dometa i konsekvenci sintetisanja žive i nežive supstancije, odnosno sinteze koja je paradigmatično vizuelizovana u naslovnom liku iz filma Robokap, kao i u drugim (njegovim i čovekovim) filmskim dvojnicima. Gavrićevo korišćenje filmske fikcije za fundamentalna filozofska istraživanja ima potpuno metodološko utemeljenje i teorijsko opravdanje. Radi se o metodi misaonog eksperimentisanja, uključujući i variranje fiktivnih sadržaja iz žanra naučne fantastike, koja predstavlja okosnicu fenomenološko-filozofskog pristupa i postupka najstrože logičke analize.

Metodika analitičke filozofije, kojoj je autor ove knjige prvržen, saglasna je sa magistralnim usmerenjem Huserlove fenomenologije i sastoji se u ispitivanju različitih misaonih mogućnosti, kako bi se na taj način došlo do invariantnog značenjskog jezgra koje je logički obavezujuće u našem bavljenju izabranom tematikom. Za svaku pohvalu je njegova smelost da se pozabavi jednom ovoliko aktuelnom i provokativnom temom, koja se tiče uzbudljivo rastuće simbioze čoveka, digitalne tehnike i robotike, uz autorov istovremeno veoma atraktivni, zreo i metodološki utemeljen pristup u njenoj obradi.

Pri tome, dr Gavrić je u svojim razmatranjima demonstrirao izvrsno poznavanje kako relevantnih

filozofskih učenja, tako i onih filmskih ostvarenja koja su od najvećeg značaja za rešavanje filozofskih zagonetki koje zaokupljaju njegovu pažnju. Stoga, svesrdno preporučujemo objavljanje ove izuzetne monografije.

Prof. dr Milanko Govedarica

Goran Gavrić (Beograd, 1981.) je doktorirao na Filozofском fakultetu u Beogradu (Odeljenje za istoriju umetnosti - metodologija nauke o umetnosti) 2013. Od 2015. predaje Istoriju umetnosti na Fakultetu dramskih umetnosti u Beogradu. Od 2022. predaje u zvanju vanrednog profesora Istoriju umetnosti na Fakultetu savremenih umetnosti u Beogradu.

Objavio je knjige *Prakseologija likovne umetnosti* (2014), *Nacrt za jednu pedagošku praksu: slučaj Paula Kleea* (2014), *Praktikum za uvod u vizuelne studije* (2015), *Nauka u umetnosti: Van Gogh pogled iza horizonta* (2019), *Pozorište iza pozornice: izvori i granična područja* (2020), *Pozorište u alternativnim područjima: podzemni, podvodni i kosmički teatar* (2021) i *Fotografija, književnost i film* (2022).

Objavio je preko šezdeset naučnih radova u inostranim i domaćim časopisima iz oblasti istorije umetnosti, moderne i savremene umetnosti, filmologije, filozofije filma, teatrologije, estetike fotografije i vizuelnih studija.

Član je Odbora Odeljenja za scenske umetnosti i muziku Matice srpske i član-saradnik iste institucije.

Book Promotion

Friday, 3rd November, 13 p.m.

Venue: Belgrade Youth Center

ROBOCOP AND FILMIC DOUBLES: PHILOSOPHY AND FILM - Dr. Goran Gavrić

The research of Dr. Gavrić focuses on the philosophical exploration of the scope and consequences of synthesizing living and non-living substances, i.e. the synthesis that is paradigmatically visualized in the title character from the movie RoboCop, as well as in other (his and human) cinematic doubles. Gavrić's use of film fiction for fundamental philosophical research has a methodological foundation and theoretical justification. It addresses the method of thought experimentation, including the variation of fictional content from the science fiction genre, which forms the core of the phenomenological-philosophical approach and the procedure of the most rigorous logical analysis.

The methodology of analytic philosophy, to which the author of this book is committed, aligns with the masterful orientation of Husserl's phenomenology and consists in exploring different mental possibilities in order to arrive at an invariant semantic core that is logically binding in our engagement with the chosen theme. His boldness to delve into such a current and provocative topic, concerning the excitingly growing symbiosis of man, digital technology, and robotics, is commendable, along with the author's simultaneously very attractive, mature, and methodologically grounded approach in its treatment.

Moreover, Dr. Gavrić demonstrated excellent knowledge in his considerations of both relevant

philosophical doctrines, and those cinematic achievements that are of paramount importance in solving the philosophical puzzles that engage his attention. Therefore, we wholeheartedly recommend the publication of this exceptional monograph.

Prof. Milanko Govedarica PhD

Goran Gavrić (Belgrade, 1981) received his doctorate at the Faculty of Philosophy in Belgrade (Department of Art History - Art Science Methodology) in 2013. Since 2015, he has been teaching Art History at the Faculty of Dramatic Arts in Belgrade. Since 2022, he has been teaching History of Art at the Faculty of Contemporary Arts in Belgrade as an associate professor.

He has published the following books: *Praxeology of Fine Arts* (2014), *Draft for a Pedagogical Practice: the Case of Paul Klee* (2014), *Practicum for Introduction to Visual Studies* (2015), *Science in Art: Van Gogh's View Beyond the Horizon* (2019), *Theater Behind the Scenes: Sources and Border Areas* (2020), *Theater in Alternative Areas: Underground, Underwater, and Cosmic Theater* (2021), and *Photography, Literature, and Film* (2022).

He has published over sixty scientific papers in both foreign and domestic journals in the fields of art history, modern and contemporary art, filmology, film philosophy, theater studies, aesthetics of photography, and visual studies.

He is a member of the Committee for Performing Arts and Music of the Matica Srpska, and a collaborating member of the same institution.

MULTIMEDIJALNA IZLOŽBA KAKO TE VIDIM?

Petak, 3. novembar, 12.00 č

Mesto održavanja: Fondacija Fond B92

Izložba Kako te vidim? vas poziva da zakoračite u cipele mladih osoba sa Kosova* i iz Srbije. Ona nastoji da pokoleba vaše predrasude i podstakne razumevanje spone između ljudi koja prevazilazi nacionalne granice.

Izložba **Kako te vidim?** je umetnički odraz upoznavanja i druženja mladih iz Srbije i sa Kosova*, a izložbenu postavku čine video-intervjuji rađeni „U paru“, kao i fotografije i izjave nastale u okviru istoimenog projekta kulturne razmene.

U centru izložbe nalaze se video-intervjuji koji predstavljaju razgovore i utiske mladih iz Srbije i sa Kosova* nakon sedam dana kampa kulturne razmene organizovanog na Kosovu* u septembru 2023. Pored videa, postavka uključuje i selekciju fotografija koje beleže svakodnevne situacije kroz koje su mladi učili jedni od drugih i gradili međusobno poverenje. Posetioci će imati priliku i da pročitaju izjave samih učesnika, lične osvrte na zajednički provedeno vreme, koje pružaju uvid u put koji su prešli, izazove koje su savladali i odnose koje su izgradili.

Multimedijalna izložba **Kako te vidim?** 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 otkriju jedni druge.

Da spoznaju kulturne i društvene obрасце iz kojih dolaze, te pronadu tačku na kojoj se mogu susresti. Podsticanjem mladih da aktivno razvijaju odnose jedni s drugima, ovaj projekat podriva narativ o podeli i mržnji, zamenjujući ga narativom empatije, saradnje i međusobnog razumevanja.

Projekat **Kako te vidim?** 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, Fondation fond B92 & Free Zone Film Festival

Multimedia Exhibition How Do I See You?

Friday, 3rd November, 12.00 p.m.

Venue: Fondation Fund B92

Exhibition **How Do I See You?** invites you to step into the shoes of young people from Kosovo* and Serbia. It seeks to shake your preconceptions and foster an understanding of the bond between people that transcends national boundaries.

Exhibition **How do I see you?** is an artistic reflection of the acquaintance and socializing of young people from Serbia and Kosovo*, and the exhibition consists of video-interviews done "In pair", as well as photos and statements created within the cultural exchange project of the same name.

In the center of the exhibition are video interviews that represent the conversations and impressions of young people from Serbia and Kosovo* after the seven-day cultural exchange camp organized in Kosovo* in September 2023. In addition to the video, the exhibition also includes a selection of photographs that record everyday situations through which young people learned from each other and built mutual trust. Visitors will also have the opportunity to read the statements of the participants themselves, personal reflections on the time spent together, which provide an insight into the path they have traveled, the challenges they have overcome and the relationships they have built.

Multimedia exhibition **How Do I See You?** is realized within the framework of the project of the same name, which aims to empower young people from Serbia and Kosovo* to cope with social challenges and to discover each other and get to know each other in this frightening age of fake news and hate speech. To learn about cultural and social patterns from which they come, and find a point where they can meet. By encouraging young people to actively develop relationships with each other, this project undermines the narrative of division and hatred, replacing it with a narrative of empathy, cooperation and mutual understanding.

Project **How Do I See You?** 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.

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.

Kosovo * - all references to Kosovo, be it territory, institutions or population, in this text will be understood in full accordance with resolution 1244 of the United Nations Security Council and without affecting the status of Kosovo.

NA KAFI SA AUTORIMA

Coffee With The Authors

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, gledaoци 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 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 popodne, u ponoć ili podne, sami ili u društvu. Sa porodicom u dnevnoj sobi, sa dečkom u spavaćoj, 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 niko ne trese stolicu na kojoj sede, sa „pause“ opcijom kad god požele da protegnu noge.

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.



Call for submission open 1st of November.

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Visual from the documentary feature "Šnajka: Diary of Expectations" by Tea Vidović Dalip

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