



**BH. FILM 2004./2005.**

Drugi bosansko- hercegovački  
nacionalni film festival

SECOND NATIONAL FILM FESTIVAL  
OF BOSNIA AND HERZEGOVINA

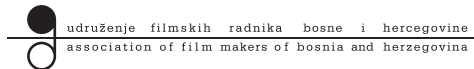


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## BH. film 2004./2005.

Najskoriji uspjesi bosanskohercegovačkih filmadžija, kao što su Oscar iz 2002. za Danisa Tanovića (NIČIJA ZEMLJA), Nagrada Evropske filmske akademije 2003. za Ahmeda Imamovića (10 MINUTA), Srebrni leopard iz Locarna 2003. za Pjera Žalicu (GORI VATRA), Tigar iz Rotterdama 2004. za Srđana Vuletića (LJETU U ZLATNOJ DOLINI) i mnoge druge nagrade, jasno su pokazali da je ova država bogata i obećavajuća filmska snaga sa jakim pričama i talentiranim filmadžijama. Sigurno je da je bh. kinematografija postala najvažnija kinematografija u jugoistočnoj Evropi. Filmovi iz Bosne i Hercegovine prikazani su na međunarodnim festivalima širom svijeta i naša kinematografija postala je značajna kinematografija na svjetskoj mapi filma.

Produkcija iz 2004./2005. sastoji se od tri igrana filma, jednog omnibusa, šest kratkih filmova (uključujući i tri animirana), te deset dokumentaraca. Svi ovi filmovi obećavaju a napravili su ih uglavnom mladi autori. Posebna sekcija ovog izdanja posvećena je igranim filmovima u produkciji, sa sedam filmova u predprodukciji, produkciji i postprodukciji ove godine. Važno je da će iduće godine izaći ovi igrani filmovi, kao i brojni dokumentarni i kratki filmovi i na taj način potvrditi vitalnost i kontinuitet bh. filma.

Ova godina (2005.) bit će zapamćena kao i prva godina nakon rata u kojoj se BiH može ponositi sa čak 20 filmova! Također će biti zapamćena jer je ovo godina u kojoj smo ušli u Euroimage. To će sigurno unaprijediti filmsku produkciju u našoj zemlji, te razviti distribucijsku mrežu bosanskohercegovačkih i evropskih filmova.

Udruženje filmskih radnika Bosne i Hercegovine ponosno predstavlja ove filmove u drugom izdanju Bosansko-

hercegovačkog nacionalnog film festivala 2005. Prvo izdanje festivala trajalo je samo tri dana a predstavljena su tri igrana i tri kratka filma. Sa 20 filmova, ovogodišnji festival bit će istinsko slavlje filmova iz Bosne i Hercegovine i pravi početak nove ere, ne samo za bh. film, već i za cijelu Bosnu i Hercegovinu. (E.T.)



ELMA TATARAGIĆ rođena je u Sarajevu 1976. Diplomirala je na dramaturgiju (bh. film i scenarij) na Akademiji scenskih umjetnosti u Sarajevu 2000. godine. Radi kao asistent na predmetu scenariju na ASU Sarajevu i kao selektor Takmičarskog programa Sarajevo Film Festivala. Suradivala je na scenariju za kratki film PRVO SMRTNO ISKUSTVO u režiji Aide Begić koji je prikazan 2001. na Cannes Film Festivalu. Zajedno sa A. Begić napisala je scenarij za kratki film SJEVER JE POLUDIO koji je također producirala. Trenutno radi kao scenarista i producent dokumentarnog film DOMAVIA, i u predprodukciji igranog filma SNIJEG (produkcija MAMAFILM, Sarajevo). Elma Tataragić je aktivni član i generalni sekretar Udruženja filmskih radnika BiH.

# BH FILM 2004/2005

The recent success of filmmakers from Bosnia and Herzegovina such as the 2002 Oscar winner Danis Tanović (NO MAN'S LAND), 2002 EFA winner Ahmed Imamović (10 MINUTES), 2003 Locarno Silver Leopard winner Pjer Žalica (FUSE), 2004 Rotterdam Tiger Award winner Srđan Vuletić (SUMMER IN THE GOLDEN VALLEY) and many other awards, have clearly shown that this country is a rich and promising film force with strong stories and talented filmmakers. It has definitely become in the past few years the most important cinematography in South-East Europe. Films from Bosnia and Herzegovina are shown all over the world at international festivals and BH cinema has become a significant location on the film map of the globe.

Production in 2004/2005 consists of three features, one omnibus, six short films, including three animations, and ten documentary films. All of these films are promising and made mostly by young filmmakers. A special section of this publication is dedicated to feature films currently in production with seven films in pre-production, production and post-production this year. It is important that next year will continue with the releases of these feature films, many documentaries and several short films as well, proving the vitality and continuity of BH film.

This year will be remembered as the first year after the war in which BH can boast 20 films! It will also be remembered, because it is the year in which we were accepted into Euroimage. This will enhance film production in our country and also develop the distribution network of BH

and European films.

The Association of Film Workers of Bosnia and Herzegovina is proud to present these films in the 2005 second edition of the BH National Film Festival. The first edition of this festival, which lasted only three days, presented three feature films and three short films. With 20 films this year, the festival will be a true celebration of films from Bosnia and Herzegovina and the real start to a new era not only for BH films but also for Bosnia and Herzegovina itself. (E.T.)

ELMA TATARAGIĆ was born in Sarajevo in 1976. She graduated BH film and screenwriting at the Academy of Performing Arts Sarajevo in 2000. She is a teaching assistant at Sarajevo Academy of Performing Arts on Screenplay and is working as selector of the Competition Program of Sarajevo Film Festival. She was collaborator on screenplay for the film by Aida Begić, FIRST DEATH EXPERIENCE that was shown in Cannes Film Festival in 2001. Together with A. Begić she wrote the screenplay for the short film NORTH WENT MAD that she also produced. Currently working as writer and producer of the documentary DOMAVIA in pre-production and on feature film SNOW (MAMAFILM productions, Sarajevo). Elma Tataragić is active member and general secretary of BH Association of Film Workers.

# Bosanskohercegovački nacionalni film festival

Bosanskohercegovačka kinematografija je u posljednjih nekoliko godina napravila značajne korake i od incidenta prerasla u konstantu. Iz godine u godinu snima se sve više igranih filmova koji postižu uspjehe na međunarodnim filmskim festivalima. S druge strane, prisutan je veliki paradoks u odnosu između uspjeha bh. kinematografije i organiziranog plasiranja i promocije bh. filma. Mnogo manje uspješne kinematografije imaju bolju promociju svoje nacionalne kinematografije i autora. U ovakvom ozračju javila se potreba za uspostavljanjem Bosanskohercegovačkog Nacionalnog Film Festivala koju je iniciralo i ostvarilo Udruženje filmskih radnika BiH.

Cilj Festivala je da promovira bh. filmske autore, reditelje, scenariste, glumce i ostale profesionalce, te da ohrabri domaću produkciju i distribuciju domaćeg filma. Prvi bosanskohercegovački nacionalni filmski festival organiziran je uz pomoć Sarajevo Film Festivala.

2003. godine dogodio se veliki preokret u bh. filmskoj produkciji. Snimljena su tri igrana i tri kratka filma. To je stvorilo osnove za trodnevni događaj tokom 9. SFF-a, koji je zahvaljujući prisustvu gostiju iz inozemstva i ljudi iz filmske profesije bio savršena platforma za promociju bh. filma. Publika i gosti Festivala prepoznali su značaj ovog događaja te su sve projekcije svih filmova bile pune. Ova činjenica samo podcrtava

važnost i neophodnost razvoja i promocije nacionalne kinematografije. Strani i domaći mediji mnogo su govorili o prvom izdanju ovog festivala te mnogi željno očekuju sljedeću ediciju.

Bosanskohercegovački nacionalni film festival po drugi put održat će se u augustu 2005. godine tokom Sarajevo Film Festivala. Prikazat će se tri igrana filma, šest kratkih filmova uključujući i tri animirana, deset dokumentarnih, jedan omnibus, te predstaviti sedam filmova u pripremi. To je ukupno 20 filmova, što u poređenju sa 6 filmova koji su prikazani 2003. predstavlja tri puta veću produkciju.

S obzirom na nagli razvoj naše kinematografije, te na brojne uspjehe koje naši autori sa svojim filmovima ostvaruju u svijetu, za očekivati je da će Festival vremenom prerasti u velik i značajan događaj. (V.F.)

# BH NATIONAL FILM FESTIVAL

The cinematography of Bosnia and Herzegovina made significant efforts in the last couple of years and, instead of being an incident, became a living constant. More and more feature films have been produced over the past few years and they have achieved successes at international film festivals. On the other hand, a visible paradox is present in terms of the relation of the success of BH film on one side, and the organized distribution and promotion of films on the other. Other less successful cinemas have better promotion of their national cinematography and authors. In such an environment, the need to establish a BH National Film Festival appeared, and it was initiated and implemented by the Association of Film Workers of Bosnia and Herzegovina.

The aim of the Festival is to promote film authors, directors, screenwriters, actors and other professionals from Bosnia and Herzegovina, and to encourage national film production and distribution. First BH National Film Festival was organized with the help of Sarajevo Film Festival.

In 2003 a major turnover in BH film production was made. Three feature and three short films were made. This provided the basis for a three-day event during the 9th Sarajevo Film Festival, which was a perfect platform for promotion of BH film mainly because of the presence of its guests and people from the film

industry. The spectators and the guests of the Festival recognized its significance so all of the projections were sold out. This fact underlines the importance and necessity of development and promotion of the national cinematography. Foreign and local media talked a lot about the first edition of the festival, so there are many of those that are eagerly waiting for the next one.

The second BH National Film Festival will be held in August 2005 during Sarajevo Film Festival. Three feature films, six shorts including three animations, ten documentaries, one omnibus and seven films in preparation will be presented. This makes a total of 20 films, which, compared to the 6 films shown in 2003, makes a three times larger production.

Taking in consideration the sudden growth of cinematography of Bosnia and Herzegovina and different successes BH authors achieved in the world with their films, it is to be expected that this Festival will become even a greater and more significant event. (V.F.)

# Kratka historija bh. filma

Paradoksalno je da je Bosna i Hercegovina, sa samo 107 igranih filmova za malo više od jednog vijeka filma, izrodila filmske autore svjetskog glasa, kao što su Hajrudin Šiba Krvavac, Emir Kusturica, Bato Čengić, Ademir Kenović i mnogi drugi. Još veći paradoks je da nakon stravičnog rata i velike krize bosanskohercegovačka kinematografija još uvijek uspijeva to činiti sa autorima kao što su Danis Tanović, Pjer Žalica, Srđan Vuletić, Ahmed Imamović i ostali koji su u posljednjih nekoliko godina dokazali da slava bh. filma nije završena.

Film je u Bosnu i Hercegovinu došao već 27. jula 1897. godine kad je u Sarajevu održana prva filmska projekcija. Kina su postala popularna početkom prošlog vijeka, a zabilježeni su i naponi da se snime filmovi. Jedan od najznačajnijih zabilježenih materijala bili su snimici koje je Antun Volić zabilježio u svom filmu SARAJEVSKI ATENTAT NA FRANJU FERDINANDA iz 1914. godine., filmu koji je obišao svijet.

Organizirana kinematografija institucionalizirana je tek nakon Drugog svjetskog rata. Prema tome, od prve projekcije do danas prošlo je 108 godina (vijek s tri rata) i u tom periodu snimljeno je 107 igranih, kao i stotine dokumentarnih i kratkih filmova. 1947. godine formirana je Komisija za kinematografiju Bosne i Hercegovine, koja je okupljala prve bh. filmske autore. 3. maja 1947. započelo je snimanje prvog filmskog žurnala, koji je sadržavao šest epizoda, a do 1949. je nastalo ukupno 19 žurnala. Iste godine je formirana i filmska kuća Bosna film koja će u narednih nekoliko decenija postati jedna od ključnih kuća



Toma JANIĆ, Crni biseri (BLACK PEARLS), 1958.

u BiH. Godina 1947. bila je u znaku prvog dokumentarca, ŠAMAC-SARAJEVO, o izgradnji prve velike željezničke pruge. 1950. godine bilo je dovoljno filmskih radnika da se formira Udruženje filmskih radnika Bosne i Hercegovine, koje pod istim imenom postoji i danas. Sve se to dešavalo u vrijeme kad je Jugoslavija u svojoj produkciji već imala 10 filmova, od kojih nijedan nije bio iz Bosne i Hercegovine.

Prvi igrani film, MAJOR BAUK u režiji Nikole Popovića, snimljen je 1951. Mada je dokumentarni film „cvjetao“, igrani film je, generalno, bio „na čekanju“. Dokumentarac Žike Ristića SPLAVARI NA DRINI postao je remek-djelo bosanskohercegovačke „male kinematografije“, dok je dokumentarac NA SUTJESCI Pjera Majhrovskog uspješno predstavljen na Filmskom festivalu u Cannesu 1951.



Pedesete su, manje-više, u znaku kratkog i dokumentarnog filma, ali su skoro sve bh. igrane filmove (14 filmova) režirali reditelji iz drugih filmskih centara. Među njima su bila samo tri bosanskohercegovačka autora. Ističu se dva igrana filma: HANKA (1955.) u režiji Slavka Vorkapića, i CRNI BISERI (1958.) Tome Janića. CRNI BISERI bili su kino hit svog vremena, a taj je film bio korak naprijed u tematskom smislu. Većina filmova tog vremena bila je inspirirana Drugim svjetskim ratom, dok se Janić, dokumentarističkim stilom, bavi pričom o maloljetnim prestupnicima.

Dok je 1960. bila najsiromašnija godina filmske produkcije, šezdesete su se, kao cjelina, razvile u totalnu kinematografsku eksploziju. U toj deceniji nastalo je na stotine kratkih i dokumentarnih filmova, ali i 35 igranih! Produkciju igranog filma karakteriziraju tri osnovna smjera: filmovi u „mainstream“ klišeju o slavnoj prošlosti u Drugom svjetskom ratu, veliki filmski spektakli kakvi su KOZARA (1962.) i BITKA NA NERETVI (1969.), oba u režiji Veljka Bulajića i, što je najznačajnije, pojava mladih i talentiranih filmskih autora sa jakim autorskim rukopisom i specifičnim filmskim stilom. Ova decenija dala je autore koji su zauvijek ostavili trag na bh. kinematografiji, autore kao što su: Hajrudin Šiba Krvavac, Gojko Šipovac, Bato Čengić, Mirza Idrizović, Vlatko Filipović.

Prvi veliki projekt bh. filma bio je spektakl KOZARA, koji je postao jedan od najkarakterističnijih predstavnika ratnih filmova koji su slijedili. 1962. godine nastao je prvi bh. omnibus KAPI, VODE, RATNICI, dok je „sarajevska škola dokumentarnog filma“ u to vrijeme već postala kulturni filmski pokret, ustanovljen filmovima kao što su ČOVJEK

BEZ LICA Bate Čengića i OSMEH 61 Dušana Makavejeva. Dokumentaristi Gojko Šipovac i Hajrudin Kravac debitiraju 1964. još jednim omnibusom VRTLOG i time otvaraju nešto novo za bh. filmske autore, jer je Sarajevo do tada još uvijek bilo otvorenije prema rediteljima iz Beograda i Zagreba.



Bato ČENGIĆ. Mali vojnici (LITTLE SOLDIERS), 1966.

1966. godine Bato Čengić režira igrani film MALI VOJNICI, koji se bavi ratom, ali iz drugačije, kritičke perspektive. Glavni lik je jedan mali Nijemac, plavokosi dječak koji živi u sirotištu zajedno sa djecom čije su roditelje uglavnom ubili Nijemci. 1968. debitiraju još dva autora: Gojko Šipovac filmom OPATICA I KOMESAR, i Mirza Idrizović filmom RAM ZA SLIKU MOJE DRAGE. Idrizovićev film sa slobodnom narativnom kompozicijom i fragmentarnom dramaturgijom uvodi novi pristup. Orson Welles puni vijesti svjetskih medija glumeći 1969. godine u filmu BITKA NA NERETVI, a ista godina obilježena je i spektaklom



Hajrudin Šiba **KRVAVAC**

izvornog bh. reditelja Hajrudina Šibe Krvavca **MOST**. Priznati dokumentarista Vlatko Filipović režirao je svoj prvi igrani film **MOJA STRANA SVIJETA**.

Sedamdesete su godine u kojima je evropska i svjetska kinematografija bila pod dominacijom „političkog filma“, a njegov odraz u BiH bio je kroz „film noir“. Filmovi koji se ističu u tom periodu su: **ULOGA MOJE PORODICE U SVJETSKOJ REVOLUCIJI** Bate Čengića i **NOKAUT Bore Draškovića** (oba su iz 1971.), **SLIKE IZ ŽIVOTA UDARNIKA** (1972.) B. Čengića i **ŽENA S KRAJOLIKOM** (1975.) Ivica Matića. Bato Čengić uznemirio je javnost i uzdrmao Komunističku partiju svojim filmom koji otvoreno kritizira politički sistem i skreće pažnju na „male, obične ljude“. Ovakav pristup filmu smjestio je Čengića na „crnu listu“ Komunističke partije a njegovi filmovi su cenzurisani i sklonjeni u depoe. Ivica Matić je uz nov, svjež pristup filmu, koji je bio potpuno neovisan o političkom i društvenom

kontekstu, snimio svoj jedini film **ŽENA S KRAJOLIKOM**. Ostali značajni filmovi su spektakli u žanru takozvanog „partizanskog vesterna“: **VALTER BRANI SARAJEVO** (1972.) i **PARTIZANSKA ESKADRILA** (1979.) Hajrudina Šibe Krvavca, te spektakl **SUTJESKA** (1973.) Stipe Delića. 1973. godine osnovana je još jedna producentska kuća, Sutjeska film, koja će preuzeti ulogu Bosna filma.

Sljedeća decenija predstavljala je novu eru bh. filma koji u inostranstvu uglavnom asocira na imena kao što je Emir Kusturica. Ova decenija je, u smislu kvaliteta filma, definitivno najznačajnije i najslavnije vrijeme bh. kinematografije. Sa filmovima **SJEČAŠ LI SE DOLLY BELL** (1982.), **OTAC NA SLUŽBENOM PUTU** (1985.) i **DOM ZA VJEŠANJE** (1988.) Emira Kusturice, **MIRIS DUNJA** (1983.) Mirze Idrizovića i **KUDUZ** (1989.) Ademira Kenovića, film bivše Jugoslavije i Bosne i Hercegovine ulazi na stranice



Bato ČENGIĆ, **Uloga moje porodice u svjetskoj revoluciji** (**THE ROLE OF MY FAMILY IN WORLD REVOLUTION**). 1970.

historije svjetskog filma. Kusturićini filmovi postali su naslovi poznati svugdje, kako publici, tako i u filmskim profesionalcima. Za tri filma koja je uradio osamdesetih osvojio je Zlatnu palmu u Cannesu, Opera Prima Nagradu u Veneciji, i brojne druge nagrade. Ovu deceniju obilježit će i prvi film koji je režirala žena: PRKOSNA DELTA (1980.) Vesne Ljubić.



Hajrudin Šiba KRYAVAC. Valter brani Sarajevo (WALTER THE DEFENDER OF SARAJEVO). 1972.

Početak devedesetih nosi dah promjene. Zemlja se finansijski i politički raspadala a isto se dežavalo i sa filmskom industrijom. Benjamin Filipović uspješno je debitirao filmom PRAZNIK U SARAJEVU, a Bato Čengić je, nakon pauze od 10 godina, napravio GLUVI BARUT. Kao i mnoge kinematografije na Balkanu, bh. kinematografija je 90-ih pretrpjela mnoge promjene. Ali za razliku od drugih država, najveća promjena od svih označena je stravičnim ratom. Čudno je što je u produkcijском smislu ovaj period

bio veoma plodan. Filmski veterani, koji su odlučili ostati u Sarajevu i dijeliti sudbinu svoje domovine, pravili su važne dokumentarne filmove zajedno sa mladim autorima. Stotine dokumentaraca snimljeno je o životu i smrti u opkoljenom gradu tokom četiri godine rata. Ovi filmovi obišli su svijet i bili su jedina prava slika onoga što se zaista dešavalo u Sarajevu i Bosni i Hercegovini. MGM (ČOVJEK-BOG-MONSTRUM) bio je jedan od najuspješnijih od spomenutih dokumentaraca nagrađen FELIX-om na Europskoj filmskoj akademiji. Drugi važni filmovi bili su PALIO SAM NOGE, Srđana Vuletića; DJECA KAO I SVAKA DRUGA, Pjera Žalice i SA-LIFE Sarajevske grupe autora (SaGA).

Kraj rata je vrijeme kad se dešava prava, velika kriza bh. kinematografije. SAVRŠENI KRUG Ademira Kenovića snimljen je 1996. i dugo je bio jedini značajan igrani film nastao u razorenoj Bosni i Hercegovini. Oni koji su još uvijek pokušavali stvarati i održavati kinematografiju živom, čak i u ta teška vremena, bili su mladi filmski autori. Stariji se nisu mogli snaći u haotičnim okolnostima u kojima se film pravio od ničega. Uglavnom kratke i dokumentarne filmove radili su: Pjer Žalica, Srđan Vuletić, Haris Pašović, Dino Mustafić, Jasmila Žbanić, Elmir Jukić, Ines Tanović, Aida Begić, Adis Bakrač... Neki od kratkih i dokumentarnih filmova koji su obilježili ovaj period su: KRAJ DOBA NEPRIJATNOSTI Pjera Žalice, TROSKOK Srđana Vuletića, PRVO SMRTNO ISKUSTVO Aide Begić, ČOVJEK KOJI JE KUĆU ZAMIJENIO ZA TUNEL Elmira Jukića, CRVENE GUMENE ČIZME Jasmile Žbanić, itd.

Produkcija igranog filma bila je pred velikim kolapsom sve do filma NIČIJA ZEMLJA Danisa Tanovića (2001.). Počela je nova era... (E.T./V.F.)

# A BRIEF HISTORY OF BH FILM

It's a paradox that Bosnia and Herzegovina, with only 107 feature films in more than a century of cinema, has given birth to internationally known filmmakers such as Hajrudin Šiba Krvavac, Emir Kusturica, Bato Čengić, Ademir Kenović, and many others. It is an even greater paradox that, after a terrible war and a major crisis, BH cinematography can still boast such talented filmmakers as Danis Tanović, Pjer Žalica, Srđan Vuletić, Ahmed Imamović, and others, who in the past few years have proved that the glorious past of BH cinema is not over.

Cinematography came to Bosnia and Herzegovina as early as 27 July 1897, when the first film screening was held in Sarajevo. Cinemas were popular at the beginning of the last century, and efforts to make films have also been registered. One of the most significant events recorded on film and seen around the globe was the footage shot by Antun Volić about the SARAJEVO ASSASSINATION OF FRANJO FERDINAND in his film from 1914.

Cinematography was institutionalized only after the Second World War. During the 108 years that have passed since that first projectiona century with three was a total of 107 feature films were made, along with hundreds of documentaries and short films. In 1947 the Commission for Cinematography of Bosnia and Herzegovina was formed, providing a foundation for the first BH filmmakers. On 3 May 1947 the first newsreel was shot, consisting of six episodes, and by 1949 a total of 19 newsreels had been completed. In that same year the production company Bosna Film was founded, destined

for decades to come to be a key production company in Bosnia and Herzegovina. The year 1947 was also marked by the first documentary ŠAMAC-SARAJEVO, about the construction of the first major railway. In 1950 there were enough film workers to form an Association of Film Workers, which exists today under the same name. During all of this, Yugoslavia produced ten feature films, although none in Bosnia and Herzegovina.



Abdulah SIDRAN

The first feature film, MAJOR SPOOK, directed by Nikola Popović, was produced in 1951. But while the documentary film prospered, feature film remained on stand-by. One documentary film, Žika Ristić's DRINA RAFTERS, was acclaimed as a masterpiece of BH "small cinemato-

graphy”, while another documentary, Pjer Majhrovski’s ON SUTJESKA, was successfully presented at the Cannes Film Festival in 1951. Although the 1950s were more or less marked by short films and documentaries, almost all of the features (fourteen films) were made by directors coming from other film centers. There were only three BH authors among them. The two features that stand out are HANKA (1955) by Slavko Vorkapić and BLACK PEARLS (1958) by Toma Janić. The latter, a box office hit, was a step ahead in terms of its theme. Most of the films produced back then had been inspired by the Second World War, while Janić deals with the story of juvenile delinquents in a documentary style.

While 1960 was the poorest year for film production, the 1960s as a whole witnessed a cinematographic explosion. During this decade hundreds of shorts and documentaries were made - plus thirty-five features! Feature film production was characterized by three major directions: the mainstream cliché films about the glorious Second World War; the launching of such large-scale film spectacles as KOZARA (1962) and THE BATTLE OF NERETVA (1969), both directed by Veljko Bulajić; and, most important of all, the appearance of young talented filmmakers with a strong auteur signature and a specific cinematic style. This decade produced film authors who will forever leave their mark on BH cinema: Hajrudin Šiba Kravac, Gojko Šipovac, Bato Čengić, Mirza Idrizović, and Vlatko Filipović.

The first big international project of BH cinematography, the spectacle KOZARA, set the characteristic pattern for war films to follow. In 1962 the first BH omnibus film, DROPS, WATERS, WARRIORS, was made at a time when the Sarajevo School of Documentary Film had already

become a cult film movement, exemplified by such films as MAN WITHOUT A FACE by Bato Čengić and SMILE 61 by Dušan Makavejev. Documentary filmmakers Gojko Šipovac and Hajrudin Kravac debuted in 1964 with WHIRLPOOL, another omnibus film that marked a new beginning for Bosnian filmmakers, particularly since Sarajevo was still more open to directors coming from Belgrade or Zagreb.

In 1966 Bato Čengić directed LITTLE SOLDIERS, a feature film dealing with war but narrated from a different critical perspective. The main character is a little blonde German boy living in an orphanage together with children whose parents were mainly killed by the Germans. In 1968 two more filmmakers made their debut: Gojko Šipovac with NUN AND COMMESAR and Mirza Idrizović with FRAME FOR THE PICTURE OF MY DARLING. Idrizović’s film introduces a new approach to film with a free narrative



Emir KUSTURICA. Otac na službenom putu (WHEN FATHER WENT AWAY ON BUSSINESS). 1985.



Mirza IDRIZOVIĆ

composition and a fragmental dramaturgy. Orson Welles made news starring in *THE BATTLE OF NERETVA* in 1969 and this same year was marked by Hajrudin Krvavac's *BRIDGE*, a spectacle by a native BH director. Acclaimed documentarist Vlatko Filipović made his first feature, *MY PART OF THE WORLD*.

In the 1970s, when European and World cinema was dominated by **political film**, its reflection in Bosnia was realized through the **film noir**. Films from this period that stand out are: *THE ROLE OF MY FAMILY IN WORLD REVOLUTION* by Bato Čengić; *KNOCKOUT* by Boro Drašković both made in 1971; *IMAGES FROM THE LIFE OF SHOCK WORKERS* (1972) by Bato Čengić; *WOMAN WITH A LANDSCAPE* (1975) by Ivica Matić. Bato Čengić's films excited the public but agitated the Communist Party by openly criticizing the political system and drawing attention to "small ordinary people". This approach to

filmmaking earned Čengić a black list status from the Communist Party; his films were heavily censored and bunkered. Ivica Matić's only film, *WOMAN WITH A LANDSCAPE*, offered a new, fresh approach to filmmaking entirely independent of a political or social context. Other important films that were to become known as the representative of the partisan western genre were *WALTER THE DEFENDER OF SARAJEVO* (1972) and *PARTISAN ESQUADRILLE* (1979), directed by Hajrudin Krvavac, and the spectacle *SUTJESKA* (1973) directed by Stipe Delić. In 1973 Sutjeska Film was founded, a production company that would take over the role of Bosna Film.

The following decade, the 1980s, marked a new era for BH cinema, one associated abroad with the name of Emir Kusturica. This decade was definitely, in terms of the quality of films, the most important and glorious time in BH cinematography. It was the era of the films *DO YOU REMEMBER DOLLY BELL* (1982), *WHEN FATHER WENT AWAY ON BUSINESS* (1985), *TIME OF GYPSIES* (1988) by Emir Kusturica; *SCENT OF THE QUINCES* (1983) by Mirza Idrizović; and *KUDUZ* (1989) by Ademir Kenović. It was a time when the cinema of the Former Yugoslavia and BH had entered the pages of world cinema history books. Kusturica's films became known everywhere both by the public and by film professionals. For his three films made in the 1980s, he won a Golden Palm at Cannes, an Opera Prima Prize at Venice, and numerous other awards. The decade also saw the first film made by a woman director: Vesna Ljubić's *PRKOSNA DELTA* (1980).

The beginning of the 1990s brought winds of change. As the country was financially and politically falling apart, so

too was the film industry. Benjamin Filipović made a successful debut with *HOLIDAYS IN SARAJEVO*. Bato Čengić made another film after a break of over ten years: *SILENT GUNPOWDER*. Like most other cinematographies in the Balkans, BH cinema underwent many changes in the 90s. But unlike other countries, the biggest change was marked by a horrible war. Strangely, in the film production sense, the war was a very fertile period. Veteran film directors who decided to stay in Sarajevo and share the destiny of their homeland, together with young filmmakers, made important documentaries. Hundreds and hundreds of documentary films about life and death in the besieged city were made during the four years of war. These films went around the world and were the only true image of what was really happening in Sarajevo and Bosnia and Herzegovina. *MGM SARAJEVO (MAN-GOD-MONSTER)* was one of the most successful of these documentaries: it won the *FELIX* Award at the European



Mirza IDRIZOVIĆ, *Miris dunja (SCENT OF THE QUINCES)*, 1983.

Film Academy. Other important films were Srđan Vuletić's *I BURNT LEGS*, Pjer Žalica's *CHILDREN LIKE ANY OTHER*, and *SA-LIFE* by Sarajevo Group of Artists.

BH cinematography actually went through a big crisis when the war ended. *THE PERFECT CIRCLE* by Ademir Kenović, made in 1996, was for a long time the only significant feature film to appear in a devastated Bosnia and Herzegovina. Those trying to create and keep cinematography alive in these hard times were mostly young filmmakers. Older filmmakers could not find their way in the chaotic circumstances, times in which cinema was produced out of practically nothing. Mostly short films and documentaries were made by young filmmakers: Pjer Žalica, Srđan Vuletić, Haris Pašović, Dino Mustafić, Jasmila Žbanić, Elmir Jukić, Ines Tanović, Aida Begić, and Adis Bakrač among others. Some of the documentaries and short films that marked this period were: Pjer Žalica's *THE END OF THE UNPLEASANT TIMES*, Srđan Vuletić's *HOP, SKIP & JUMP*, Aida Begić's *FIRST DEATH EXPERIENCE*, Elmir Jukić's *THE MAN WHO EXCHANGED HIS HOUSE FOR THE TUNNEL*, Jasmila Žbanić's *RED RUBBER BOOTS*, etc.

The feature film production was facing great collapse until 2001, when *NO MAN'S LAND* by Danis Tanović came along. And a new era began... (E.T./V.F.)

# Nakon Ničije zemlje

U državi u kojoj se na svakom koraku nalaze problemi, neriješena pitanja, strašna prošlost, teška sadašnjost i neizvjesna budućnost, teško je govoriti o uspjesima. Ali ako u Bosni i Hercegovini i o čemu možemo govoriti s ponosom onda je ta tema definitivno kinematografija, tj. film. Iako je i film prebrodio mnoge teške krize, ponosni smo što ove godine imamo dva nova igrana, nekoliko dokumentarnih i kratkih filmova. Ukratko, to je situacija u kojoj Bosna i Hercegovina nije bila od 1991. godine!

Do najznačajnijeg preokreta u kinematografiji Bosne i Hercegovine, vjerovatno i najznačajnijeg u osobitoj historiji, dolazi kada Danis Tanović osvaja nagradu za najbolji scenarij na filmskom festivalu u Cannesu za svoj debitantski film NIČIJA ZEMLJA. Iako u producerskom smislu ovaj film nije bosansko-hercegovački, Bosna i Hercegovina ubire zasluge zato što Danis Tanović kao Bosanac govori o ratu u BiH u svom filmu. Danis Tanović je osvojio Oscara za najbolji strani film 2002. kao bosanskohercegovački predstavnik i film se vratio na svoje staro mjesto. Kasnije te godine Ahmed Imamović osvaja FELIX-a Evropske filmske akademije za najbolji kratki film 10 MINUTA.

I eto, samo godinu nakon Oscara, mladi autori: Dino Mustafić, Pjer Žalica i Srđan Vuletić, ostvarili su svoje snove i završili svoje prve igrane filmove. Po tome je 2003. godina jedna od značajnijih godina u skorijoj

historiji bh. filma, i ona nije incident već početak jedne nove ere.



Danis TANOVIĆ

Ova tri bh. igrana filma: REMAKE Dine Mustafića, GORI VATRA Pjera Žalice i LJETO U ZLATNOJ DOLINI Srđana Vuletića, veoma ozbiljno tretiraju bosansko-hercegovačku zbilju, a svaki film to čini na svoj poseban način. Autori veoma smjelo analiziraju društveno ustrojstvo i hrabro govore o temama kao što su rat, moral, korupcija, prostitucija - da ne navodimo sve bolesti našeg društva (i ne samo bh. društva). Svi oni daju svoj stav, svoj sud. Beskompromisno.





Danis TANOVIĆ. Ničija zemlja (NO MAN'S LAND), 2002.

Dino Mustafić je u jednom intervjuu rekao: "Potrebni su nam katarzični filmovi koji govore o našoj skoroj prošlosti. Oni su jednako važni kao svjedočanstvo da se zlo i glupost rata ne ponovi." REMAKE je istinita priča o ironičnom ponavljanju balkanske historije. Osveta ili oprost je tema filma. To je ključna dilema nakon rata u BiH i to je dilema na koju REMAKE nudi svoj odgovor. Tema se tiče svakoga u Bosni i Hercegovini danas, a oduvijek je bila univerzalna. Reditelj se ne libi dati svoj sud o ratu, niti ponuditi svoj kritički komentar na zbivanja. Ustvari, on prikazuje rat u njegovom pravom svjetlu i prikazuje ga bez kompromisa. Da li se čovjek treba osvetiti? Da li zločinac ima pravo šetati evropskom metropolom? To nisu pitanja bitna za ovaj film, ali i za Bosnu i Hercegovinu, za Evropu, za svijet.

Pjer Žalica je nekoliko godina pripremao svoj prvi igrani film GORI VATRA. Film govori o raspadu jedne porodice i o našoj poslijeratnoj stvarnosti, smještajući radnju u mali grad Tešanj. Reditelj nas kroz priču o Tešnju upoznaje sa bh. svakidašnjicom, ukazuje na neriješena pitanja, na ratne rane koje još nisu zacijelile. Kroz komične situacije i crni humor on ogoljava sve aspekte današnjeg bh. društva i završava tragedijom koja gledatelje istinski potresa. Film GORI VATRA se na prvi pogled doima kao lagana i naivna komedija, ali otkrivajući slojeve priče, reditelj nas približava svoje junake. Na kraju otkrivamo da je film oštra slika prilika u poslijeratnom društvu u kojem vladaju zlo i kriminal, u kojem se dobro gubi i pretvara u ludilo. Nije nikakvo čudo da je ovaj film počeo svoj uspješni život sa Srebrenim leopardom u Locarnu 2003. godine i tako nastavio nizati nagrade i uspjehe.



Ahmed IMAMOVIĆ. 10 minuta (10 MINUTES), 2002.

Film LJETO U ZLATNOJ DOLINI bio je nešto potpuno novo u bh. kinematografiji. Vuleć svoj film smješta u urbanu sredinu; glavni junaci su tinejdžeri, "rapperi", dječaci prepušteni sami sebi. Reditelj insistira na muzici jednog od glavnih aktera u priči i unosi jednu novu dimenziju u bh. kinematografiju. Toliko suvremen i moderan film još nije snimljen ovdje i to je možda jedan od njegovih velikih kvaliteta. Druga veoma važna dimenzija ovog filma je prikazivanje jedne nove generacije i načina na koji ta generacija traži svoje mjesto u novim okolnostima sveopćeg haosa. Film ne govori o ratu, ali rat se nazire kao podloga tog beskrupuloznog svijeta u kojem mladi junak Fikret



Dino MUSTAFIĆ

pokušava preživjeti. "Ja pripadam generaciji sinova kojima su očevi ostavili samo uništene gradove, pale principe i haos razorenog društva. Generacije sinova

postale su taoci loših odluka iz prošlosti. Ovo je film o trenutku kada mi, sinovi, moramo odlučiti da ispravimo greške svojih očeva, ili da im jednostavno kažemo da odjebu. Moj izbor je ovo drugo." - rekao Srđan Vuletić, reditelj ovog filma. Film je osvojio brojne nagrade među kojima se ističe Tigar sa Rotterdamskog filmskog festivala 2004.



Dino MUSTAFIĆ. Remake (REMAKE), 2003.

Drugi film Pjera Žalice KOD AMIDŽE IDRIZA obilježio je bh. kinematografiju 2004. godine. Film je svjetskom premijerom otvorio 10. Sarajevo Film Festival. Film nam priča o Fuketu koji, nakon više godina, dolazi u kratku posjetu svom amidži Idrizu i amidžinci Sabiri da im popravi bojer. Fuke se suočava sa gluhom samoćom dvoje starih ljudi i neizliječenom boli za sinom kojeg su izgubili u ratu. Ovaj ozbiljni film je

zapravo jedini film u postratnoj bh. kinematografiji koji se, pričajući intimnu priču jedne porodice, bavi pitanjem rata i pitanjem gubitka u ratu. Iako zatvoren i ozbiljan, film je privukao bh. publiku, pozvan je na desetine festivala širom svijeta, a nedavno je osvojio Nagradu za najbolji film na filmskom festivalu u Clevelandu.

Produkcija kratkih filmova, koja je godinama bila i jedina filmska produkcija, posebno u periodu od 1996. do 2003. godine, nastavila je nizati uspješna ostvarenja. 2003. godine snimljena su i tri kratka filma: SJEVER JE POLUDIO, Aide Begić, IGRAJ DO KRAJA Adisa Bakrača i 42 ½ Slobodana Lemana. Film SJEVER JE POLUDIO se još uvijek prikazuje na festivalima širom svijeta, dok je prvi film Aide Begić PRVO SMRTNO ISKUSTVO prikazan na Cannesu iste godine kada je prikazan film NIČIJA ZEMLJA.

Ovu godinu obilježit će premijere igranih filmova: GO WEST Ahmeda Imamovića, DOBRO UŠTIMNI MRTVACI Benjamina Filipovića, te dokumentaraca SASVIM LIČNO Nedžada Begovića, LJUBAV NA GRANICI Miroslava Čire Mandića, i drugih dokumentarnih i kratkih filmova. Nema nikakve sumnje da će svi ovi autori i ekipe okupljene oko njih nastaviti snimati svoje filmove uprkos svim problemima i svim nerazumijevanjima.

Kuda ide bh. kinematografija pitanje je na koje je veoma teško odgovoriti. U zemlji koja još krvari na brojne vidljive i nevidljive načine, u zemlji u kojoj je veliki dio stanovništva gladan i nezaposlen, veoma je teško pronaći mjesto za finansiranje kinematografije. Ali bez

obzira na sve, bh. kinematografija je do sada dokazala da je najbolji proizvod Bosne i Hercegovine, sa mnogo dokaza za ovu tvrdnju. Ovdje su navedeni samo neki. (E.T.)



Pjer ŽALICA, Gori Vatra (FUSE), 2003.

# AFTER NO MAN'S LAND

In a country where, everywhere you look, you can find problems, unsolved issues, a painful past, a difficult present and an unpredictable future, it is hard to speak of successes. But in Bosnia and Herzegovina, if we can speak of anything with pride, it is definitely cinematography, or film. Although film has gone through many crises in the past, we are proud to claim two new feature films, several shorts and documentaries. In short, the world of film in Bosnia and Herzegovina has not been this successful since 1991!

A big turnover in Bosnia and Herzegovina's cinematography arguably the most in its distinguished history occurred in 2001, when Danis Tanović was awarded Best Screenplay at the Cannes Film Festival for his debut feature film NO MAN'S LAND. Although in terms of production this was not strictly a "Bosnian" film, Bosnia and Herzegovina was nonetheless in the spot light because Danis Tanović, as a Bosnian, deals with the war in BH directly in his film. He also received the Oscar for Best Foreign Film in 2002 as a BH entry and the film was restored to its old place. Later that year, Ahmed Imamović received the FELIX -European Film Award for his short film 10 MINUTES.

And just one year later, the young filmmakers Dino Mustafić, Pjer Žalica and Srđan Vuletić made their dreams come true by completing their first feature films. Thus 2003 was also an important year in the recent history of BH cinema. These recent

developments are not just random incidents but the beginning of a new era.



Srđan VULETIĆ

All three 2003 BH feature films REMAKE by Dino Mustafić, FUSE by Pjer Žalica and SUMMER IN THE GOLDEN VALLEY by Srđan Vuletić seriously treated reality in BH, each one in its own specific way. The authors bravely analyzed social issues and courageously spoke about such themes as war, morality, corruption, prostitution not to mention all the illnesses of human society (not just Bosnian society). They are giving out their positions, their judgment uncompromisingly.

Dino Mustafić said in one interview: "We need cathartic films that speak about our recent past. They are important so that the evil and stupidity does not repeat itself again." REMAKE is a true story about the ironic repetition of Balkan history. The conflict between revenge and forgiveness is the key dilemma after the war in Bosnia and Herzegovina is its theme, and to this dilemma REMAKE gives its solution. The theme concerns everyone in Bosnia and Herzegovina today and has always been a universal one. The director is not afraid to comment about the war, nor to offer his own critical view on the events. Rather, he shows the war as it was, without resorting to compromise. Should a person take revenge? Does a criminal have the right to stroll around a European capital? Not only are these questions important for the film, but also for Bosnia and Herzegovina, for Europe, and for the world.

Pjer Žalica had been preparing his first feature film FUSE for several years. Set in the small city of Tešanj, it's a story about the break up of a family and our post-war reality. In telling the story of Tešanj, Pjer Žalica sketches Bosnian reality today. He shows the unresolved issues, the war wounds that have not healed yet. Through comic situations and black humor he lays bare all aspects of BH society, with a tragic ending that truly jars the audience. At first glance, FUSE seems to be an easygoing, naive comedy, but little by little the director uncovers other layers in the story, bringing the characters closer to us. In the end, we find out that the film boldly depicts the situations in a post-war society ruled by evil and crime, a society in

which everything good is lost or reduced to madness. It is no wonder that this film started its successful life with a Silver Leopard at the 2003 Locarno Film Festival and went on with other awards and successes.

The film SUMMER IN THE GOLDEN VALLEY was something completely new to BH cinematography. Vuletić set his story in an urban surrounding; his main characters are teenagers, rappers, boys left to themselves. The director insisted on using music made by one of the main actors in the film, thus creating a new dimension. Since such a film had never been made before, its modernism was one of its true values.



Srđan VULETIĆ. Ljeto u zlatnoj dolini (SUMMER IN THE GOLDEN VALLEY), 2003.

Another important dimension of this film was that it depicted a new generation and its ways of searching for

their place in the current chaos. The film was not about the war, although the war is the background of this corrupt world in which young hero Fikret is trying to survive. "I am part of a generation of sons whose fathers left them nothing but a legacy of destroyed cities, fallen principles, and the chaos of a broken society. Generations of sons have become hostages to bad decisions made in the past. This film is about the moment when we, the sons, must decide whether to correct our father's mistakes or simply tell them to fuck off. My choice is the latter," said Srđan Vuletić, the director of this film. The film won many awards including the Tiger Award at the 2004 Rotterdam Film Festival.



Aida BEGIĆ

The second feature by Pjer Žalica *DAYS AND HOURS* has marked BH cinema in 2004. The film premiered at

the opening of the 10th Sarajevo Film Festival and it tells the story of Fuke who visits his uncle Idriz and aunt Sabira to repair their water heater. Fuke faces the



Aida BEGIĆ. *Prvo smrtno iskustvo (FIRST DEATH EXPERIENCE)*, 2002.

deafening loneliness and unhealed sorrow of the old couple who lost their son during the war. This serious film is the only film in post-war BH cinema that deals directly with the issue of war and loss while telling an intimate family story. Although hermetic and serious, the film has overwhelmed BH audiences and has been invited to dozens of film festivals around the world, recently winning the Best Film Award at the Cleveland Film Festival.

The production of short films, that had for many years between (1996 and 2003) been the only film production, has also continued with success. In 2003 three short

films were produced: NORTH WENT MAD by Aida Begić, PLAY IT TO THE END by Adis Bakrač, and 42½ by Slobodan Leman. NORTH WENT MAD is still being shown at festivals worldwide, while Aida Begić's first film FIRST DEATH EXPERIENCE was shown at the Cannes Film Festival the same year as NO MAN'S LAND.

This year will be marked by the premieres of the feature films GO WEST by Ahmed Imamović, WELL-TEMPERED CORPSES by Benjamin Filipović; and the premieres of the documentaries TOTALLY PERSONAL by Nedžad Begović, BORDERLINE LOVERS by Miroslav Ćiro Mandić and other shorts and documentary films. There is no doubt that these filmmakers and the crews gathered around them will, in spite of all the problems and troubles, continue to make great films.



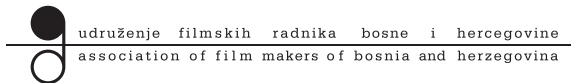
Aida BEGIĆ, Sjever je poludio (NORTH WENT MAD), 2003.

Where BH cinematography is heading is a difficult question. It is not possible to give an honest answer. In a country still bleeding in so many visible and invisible ways, in a country in which most of the people are hungry and unemployed, it is hard to find a proper place for cinema and its financing. Nevertheless, cinematography has so far proven to be the best product of Bosnia and Herzegovina, with more than enough evidence backing up this statement. Just a few of them have been mentioned here. (E.T.)



Adis BAKRAČ, Igraj do kraja (PLAY IT TO THE END), 2003.

# Kratka historija Udruženja filmskih radnika BiH



Udruženje filmskih radnika Bosne i Hercegovine je profesionalna organizacija samostalnih filmskih radnika, autora i umjetnika, koji profesionalno, u vidu zanimanja, obavljaju poslove iz filmske djelatnosti. Osnovana je 1950. godine pod nazivom Savez filmskih radnika BiH. Tada je ova organizacija brojala oko 20 članova, među kojima su najistaknutiji bili njegovi osnivači: Žika Ristić, Mišo Finci, Pjer Majhrovski, Eduard Bogdanić, Kaća Rundo, Slobodan Jovičić, Tomo Janić i Đokica Jolić. Prvi predsjednik Udruženja bila je Sida Marjanović, a sekretar Pjer Majhrovski.

Godine 1951. filmski radnici prelaze na slobodno zvanje. To se manifestiralo tako da je većina filmskih radnika napustila film i potražila zaposlenje na drugim stranama. Godine 1953. dolazi do prve velike krize u proizvodnji dokumentarnog filma u BiH. Na inicijativu Udruženja filmskih radnika BiH, dolazi do formiranja posebnog preduzeća za snimanje dokumentarnih filmova: Studio Filma. Do druge veće krize dolazi 1960. godine, ponovo zbog proizvodnje dokumentarnog filma. Na inicijativu Udruženja filmskih radnika osniva se Preduzeće za proizvodnju kratkometražnih filmova "Sutjeska Film". Od 1960. do 1972. Udruženje je radilo ovisno o raspoloživim novčanim sredstvima te aktivno učestvovalo u kulturnom životu grada, boreći se za afirmaciju filma među širom publikom. Mnogi članovi Udruženja su se pored svog

profesionalnog rada bavili i filmskom kritikom i publicistikom. Godine 1967., na inicijativu Udruženja, osnovano je novo preduzeće: Studio Film, koje se trebalo prevashodno baviti igranim filmom. Udruženjem su rukovodili: Toma Janić, Vlado Branković, Slobodan Jovičić, Milan Kosovac, Edo Bogdanić, Suad Mrkonjić, Midhat Mutapčić, Žika Ristić, Dragan Resner, Miljenko Uherka, Nedžad Begović, te Benjamin Filipović koji je današnji predsjednik Izvršnog odbora UFR BiH

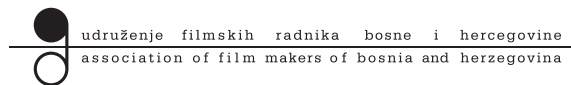
Danas Udruženje također aktivno učestvuje u formiranju i usmjeravanju bh. kinematografije. Samo u toku prethodne tri godine naši članovi osvojili su najprestižnije filmske nagrade, i to: Danis Tanović - nagradu Američke akademije Oscar za film NIČIJA ZEMLJA, Ahmed Imamović - nagradu Evropske filmske akademije FELIX za film 10 MINUTA, Srđan Vuletić - nagradu Tigar Rotterdam Film Festivala i Pjer Žalica - nagradu za najbolji regionalni film Sarajevo Film Festivala i Srebrenog leoparda Locarno Film Festivala. U januaru 2004. godine UFR BiH ponovo je uspostavilo godišnju nagradu "Ivica Matić" koja je nakon 12 godina pauze dodijeljena Pjeru Žalici za film GORI VATRA. Ove godine ova nagrada dodijeljena je Srđanu Vuletiću za film LJETO U ZLATNOJ DOLINI.

U augustu 2003. godine UFR BiH organiziralo je Prvi bosanskohercegovački nacionalni film festival na kojem su prikazani svi filmovi snimljeni te godine. Festival će se održavati svake druge godine.

Udruženje danas broji 67 članova.  
(E.T.)



# A SHORT HISTORY OF ASSOCIATION OF FILM WORKERS B&H



Association of Film Workers B&H is a professional association of film workers, authors and artists, who are professionally engaged in filmmaking. It was founded in 1950 under the name of Alliance of Film Workers B&H. At the time it had a membership of 20 the most prominent members were its founders: Žika Ristić, Mišo Finci, Pjer Majhrovski, Eduard Bogdanić, Kaća Rundo, Slobodan Jovičić, Tomo Janić and Đokica Jolić. The first President of the Association was Sida Marjanović, and the first Secretary was Pjer Majhrovski.

In 1951 film professionals became freelancers. This meant that most of them left film and looked for other employment. 1953 was the first big crisis in B&H documentary production. At the initiative of the Association of Film Workers B&H, a special company was established, designed for documentary production only: Studio Film. The second big crisis happened in 1960, again in documentary production. Short Film Production Company Sutjeska Film was founded at that time, again at the initiative of Association of Film Workers B&H. From 1960 to 1972, the Association worked with the funds available and played an active role in the life of culture of the city, fighting for the promotion of film among the widest audience. In addition to their professional engagements in filmmaking, many members of the Association were also film critics and writers. In 1967, at the initiative of the

Association, a new company was founded: Studio Film, designed to produce feature film. The Association has been led by: Toma Janić, Vlado Branković, Slobodan Jovičić, Milan Kosovac, Edo Bogdanić, Suad Mrkonjić, Midhat Mutapčić, Žika Ristić, Dragan Resner, Miljenko Uherka, Nedžad Begović and Benjamin Filipović, the current president of the Board of the Association of Film Workers B&H.

The Association is also actively involved in developing and guiding B&H film industry. In the past three, two of our members won the most prestigious film awards: Danis Tanović - OSCAR, American Film Academy Award for NO MAN'S LAND, Ahmed Imamović - FELIX, European Film Academy Award for 10 MINUTES, Pjer Žalica - Silver Leopard at Locarno Film Festival and Srđan Vuletić - Tiger Award at Rotterdam Film Festival. In January 2004 Association re-established its pre-war award IVICA MATIĆ and Pjer Žalica was the first director to receive it after a break of 12 years. This year this award will go to Srđan Vuletić for his film SUMMER IN THE GOLDEN VALLEY.

In August 2003. Association has organized the First BH National Film Festival that featured all films made that year and which is to be organized every second year. The present membership of the Association is 67. (E.T.)

# Nagrada Udruženja filmskih radnika BiH "Ivica Matić"



Ivica MATIĆ, 1948-1976.

Prošle godine (2004.) Udruženje filmskih radnika ponovo je uspostavilo nagradu koja se, prije agresije 1992. godine, dodjeljivala za doprinos bosanskohercegovačkom filmu. Nagrada se dodjeljuje jednom godišnje, članu Udruženja filmskih radnika Bosne i Hercegovine i nosi ime jednog od najznačajnijih bosanskohercegovačkih filmskih autora: Ivice Matića.

Ivica Matić rođen je u Varešu 1948. godine i radio je kao reditelj i snimatelj. Kao i svi mladi autori tog vremena, bio je član Kino kluba "Sarajevo" u kojem je, kao amater, ostvario više zapaženih filmova. Od 1968. započinje sa profesionalnim radom na Televiziji Sarajevo kao snimatelj (povremeno i kao reditelj), a uporedo nastavlja stvarati opus izuzetnih amaterskih ostvarenja čiji je potpuni autor.

Njegov jedini, i najznačajniji, film je ŽENA S KRAJOLIKOM (1975), stilizirani esej o odnosu umjetnik - društvo. Za ovaj film dobio je nagradu Međunarodnog žirija kritike na Festivalu u Monte Karlu. Film ŽENA S KRAJOLIKOM Ivice Matića ugledao je svjetlost distribucije tek 1991. godine - dugo nakon što je autor preminuo. Ivica Matić je u ŽENI S KRAJOLIKOM pokazao izvanredan osjećaj za fotografiju i atmosferu, prefinjen i jedinstven, postajući tako s prvim, i

jedinim, filmom obećavajuće ime bosanskohercegovačke kinematografije. Svi filmski kritičari i radnici jednoglasni su u ocjeni da je prerana smrt ovog autora ostavila bh. kinematografiju bez jednog potencijalno velikog imena. Ivica Matić je 1976. godine u Zagrebu diplomirao na Odsjeku za kameru. Prerana smrt onemogućila ga je u ostvarenju već pripremljenih projekata - jedan od njih, scenarij za TV film NEVJESTE DOLAZE, realizirao je 1978. godine Emir Kusturica. Ivica Matić je umro 1976. godine u Sarajevu, u 29. godini života.

Prvu poslijeratnu nagradu "Ivica Matić" Udruženje filmskih radnika BiH dodijelilo je 2004. godine reditelju Pjeru Žalici za uspjehe njegovog prvijenca iz 2003. godine GORI VATRA. Film GORI VATRA uspješno je prikazan na desetina festivala širom svijeta a dobitnik je nagrada kao što su: Srebreni leopard Locarno Film Festivala 2003., Srce Sarajeva Sarajevo Film Festivala 2003., Zvijezda Marakeša Maroko Film Festivala 2003., itd.

Ove godine nagrada je dodijeljena mladom reditelju Srđanu Vuletiću za njegov prvijenac LJETO U ZLATNOJ DOLINI, koji je nagrađen nagradom Tigar - Rotterdam Film Festivala 2004., Specijalnom nagradom žirija Sofia Film Festivala 2004., kao i brojnim drugim nagradama i priznanjima. Oba nagrađena filma uspješno su distribuirana u Bosni i Hercegovini. (E.T.)

# "Ivica Matić" AWARD OF THE BH ASSOCIATION OF FILM WORKERS

Last year (2004), the Association of Film Workers re-established the award that had originally been awarded for contribution to BH film prior to the 1992 aggression. The award goes to a member of the Association and it bears the name of one of the most significant BH filmmakers, Ivica Matić.

Ivica Matić was born in 1948 in Vareš, and he worked as director and cameraman. Just like all the young filmmakers of his time, he was a member of the Sarajevo Cinema Club and as an amateur author he made several noted films in the Club. He joined TV Sarajevo in 1968 as a professional cameraman (and occasionally a director), and continues to create an oeuvre of extraordinary amateur works as a complete author.

His only and most significant feature film is WOMAN WITH A LANDSCAPE (1975), a highly stylised essay on the relationship between an artist and the society. This film won the Monte Carlo International Jury Award. WOMAN WITH A LANDSCAPE went into distribution only in 1991, long after the author's untimely death. In WOMAN WITH A LANDSCAPE, Matić showed an extraordinary sense of photography and atmosphere, both subtle and unique, thus becoming, with his first, and then his only film, a promising name in BH cinema. Film critics and professionals were unanimous in their opinion that this author's untimely death deprived BH film of a potentially grand name. Ivica Matić graduated from the camera department of the Zagreb Academy in 1976. His premature death prevented him from completing the projects already

in progress one of them, a TV film script titled THE BRIDES ARE COMING, was completed by Emir Kusturica in 1978. He died in Sarajevo in 1976, at the age of 29.

The first post-war IVICA MATIĆ Award was awarded in 2004 to Pjer Žalica, for the success of his debut FUSE in 2003. FUSE was shown to great acclaim at scores of festivals across the world, and it won awards such as the Silver Leopard of the 2003 Locarno Film Festival, Heart of Sarajevo 2003 Sarajevo Film Festival; Star of Marrakech 2003 Morocco Film Festival, etc.

This year, the Award goes to the young director Srđan Vuletić for his debut feature SUMMER IN THE GOLDEN VALLEY, which won the 2004 Rotterdam Film Festival Tiger Award, Special Jury Prize of the 2004 Sofia Film Festival, and many other prizes and awards. Both awarded films had successful distribution in BH. (E.T.)



Pjer ŽALICA



Srđan VULETIĆ





# Igrani filmovi

FEATURE FILMS

## Kod amidže Idriza

DAYS AND HOURS

## Dobro uštimani mrtvaci

WELL TEMPERED CORPS

## Go west

# Kod amidže Idriza DAYS AND HOURS



Bosnia and Herzegovina, 2004, 35 mm, color, 96 min.

Režija/ Director: Pjer Žalica

Scenarij/ Screenplay: Namik Kabil

Direktor fotografije/ Director of Photography:  
Mirsad Herović

Muzika/ Music: Saša Lošić

Scenografija/ Set Design: Sanda Popovac

Montaža/ Editor: Almir Kenović

Producent/ Producer: Ademir Kenović

Uloge/ Cast: Senad Bašić, Semka Sokolović, Mustafa Nadarević, Emir Hadžihafizbegović, Jasna Žalica, Dragan Marinković, Nada Đurevska, Sanja Burić, Izudin Bajrović  
Producerska kuća/ Production Company:

Refresh Production (Sarajevo)

## SINOPSIS . SYNOPSIS

Fuad Memić-Fuke, poslije više godina dolazi u kratku posjetu svom amidži Idrizu i amidžinci Sabiri da im popravi bojler. Ispijajući sa njima tradicionalnu kafu, Fuke se suočava s gluhom samoćom i neizlječenom boli dvoje starih ljudi koji su u ratu izgubili sina. Za popravku starog i potpuno dotrajalog bojlera potrebno je donijeti rezervne dijelove. Obećavajući da će se ubrzo vratiti da dovrši posao, Fuke se sprema za odlazak. No, posjeta se nenadano produžava nakon što se ispostavi da je akumulator njegovog razvaljenog Golfa potpuno prazan i da neće da upali. Fuke je prisiljen provesti noć u kući svog amidže. U dugoj neprijatnoj noći Fuke otkriva težak porodični konflikt koji njegove ionako nesretne i usamljene rođake čini još nesretnijim i usamljenijim a njihov život lišenim bilo kakvog smisla i potreba. Fuke shvata da se nešto mora učiniti. Mehaničar kućnih aparata postaje hirurg ljudskih duša. I to uspješan hirurg: Fuke svojom, do tada neotkrivenom, vještinom komuniciranja sa ljudima uspijeva ponovo okupiti i pomiriti porodicu. Radost života vraća se u staru kuću amidže Idriza.

After several years Fuad Memić-Fuke pays a short visit to his uncle Idriz and aunt Sabira to fix their water heater. Over a traditional cup of coffee, Fuke faces the deafening silence and the incurable pain of two old people who lost their son in the war. Spare parts are needed for the old and totally worn out heater. Promising to return soon to finish the job, Fuke gets ready to leave. However, his visit is extended quite unexpectedly, as it turns out that the battery in his beat-down VW Golf is totally flat and will not

start. Fuke is forced to stay overnight at his uncle's. During the long and unpleasant night, Fuke uncovers a painful family rift, which makes his already unhappy and lonely relatives even unhappier and lonelier, and removes all sense or purpose from their lives. Fuke realizes that he must act. A household appliance mechanic turns into a human souls surgeon. And a successful one: with his newly discovered communication skills, Fuke manages to bring the family back together and leads them to reconciliation.

The joy of life returns to uncle Idriz's old house.



#### KOMENTAR REDITELJA . DIRECTOR'S COMMENT

"Niko više ne upotrebljava riječ **rat** osim u izbornim kampanjama, na godišnjicama koje niko ne slavi ili u pijanstvima. Ipak, rat prožima svaki pogled, bezopasni izraz, čak i najjednostavniji pokret ljudi oko mene: ljudi od kojih kupujem novine, ljudi koje pozdravljam na ulicama, ili

ljudi na pijaci koje potajno posmatram. Rat nije uništio sam život ali čak i sada, devet godina poslije, izaziva smisao svega." Pjer Žalica

"Nobody uses the word **war** anymore, except in the election campaigns, on the anniversaries nobody celebrates or during drunken nights. Nevertheless, war is interlined in every glance, every common expression, even in the simplest gestures of people around me, people from whom I buy my papers from, which I greet on the streets, or people on the market who I secretly observe. The war did not destroy life itself, but even now, nine years after, it provokes the sense of everything." Pjer Žalica

#### BIOGRAFIJA . BIOGRAPHY

PJER ŽALICA rođen je u Sarajevu 1964. godine. Diplomirao je 1995. na Odsjeku za režiju na Akademiji scenskih umjetnosti u Sarajevu, gdje danas radi kao profesor režije. Tokom rata u Sarajevu, od 1992. do 1995., bio je aktivni član Sarajevske grupe autora (SaGA) praveći brojne dokumentarne filmove o ratu i opsadi Sarajeva kao što su: ČAMAC 1992., ŠKOLA RATNIH VJEŠTINA i GODOT SARAJEVO 1993., MGM SARAJEVO 1994. te DJECA KAO I SVAKA DRUGA 1995. Film MGM SARAJEVO (La Quinzaine de Realisateurs Cannes 1994.), kao i njegov kratki film KRAJ DOBA NEPRIJATNOSTI, prikazan je na najznačajnijim filmskim festivalima širom svijeta kao što su: Cannes, Montreal, London, Rome, Rotterdam, Goteborg, Sarajevo. Dobitnik je brojnih nagrada za svoj rad (Nagrada Evropske filmske akademije za dokumentarni film 1994. i dr.). Radio je kao koscenarista na igranom filmu Ademira Kenovića iz 1996. godine SAVRŠENI KRUG. 2003. završio je svoj prvi igrani film GORI VATRA, za koji je nagrađen Srebrenim leopardom na Locarno Film

Festivalu, Nagradom za Najbolji Regionalni Film na Sarajevo Film Festivalu, Posebnom Nagradom žirija na Zagreb Film Festivalu, itd. Više od 300,000 gledalaca vidjelo je njegov prvijenac u Bosni i Hercegovini čineći ga kino hitom. KOD AMIDŽE IDRIZA njegov je drugi igrani film

PJER ŽALICA was born in Sarajevo in 1964. He graduated directing at Sarajevo Academy of Performing Arts at Department in 1995, where he is now a professor of directing. During the war in Sarajevo 1992-1995 he was an active member of Sarajevo Group of Authors (SaGA) making numerous documentary films about the war and the siege of Sarajevo such as ČAMAC in 1992, WAR ACADEMY and GODOT SARAJEVO in 1993, MGM SARAJEVO in 1994 and CHILDREN LIKE ALL OTHER in 1995. Film MGM SARAJEVO which he co-directed (La Quinzaine de Realisateurs Cannes 1994), as well as his short film THE END OF UNPLEASANT TIMES have been shown at some of the most significant festival worldwide such as festivals in Cannes, Montreal, London, Rome, Rotterdam, Gothenburg, Sarajevo. He has received awards for his work such as the European Film Academy Award for documentary film in 1994. He has also been the co-writer of the feature film 1996 Ademir Kenović's THE PERFECT CIRCLE. In 2003 he completed his first feature film FUSE for which he won Silver Leopard at Locarno Film Festival, Best Regional Film Award at Sarajevo Film Festival, Special Jury Award at Zagreb Film Festival, etc. More than 300,000 spectators have seen his film throughout Bosnia and Herzegovina making it a box office hit. DAYS AND HOURS is his second feature film.

## FILMOGRAFIJA . FILMOGRAPHY

1992 ČAMAC, doc.  
1993, ŠKOLA RATNIH VJEŠTINA/ WAR ACADEMY, doc.;  
GODOT SARAJEVO, doc.  
1994 MGM SARAJEVO, doc; DJECA KAO I SVAKA DRUGA/  
CHILDREN LIKE ALL OTHER, doc.  
1998 KRAJ DOBA NEPRIJATNOSTI/ THE END OF  
UNPLEASANT TIMES, short  
2000 MOSTAR SEVDAH REUNION, doc.  
2003 GORI VATRA/ FUSE  
2004 KOD AMIDŽE IDRIZA/ DAYS AND HOURS

## NAGRADE . AWARDS

2005 Nagrada za najbolji film/ Best Film Award -  
Cleveland Film Festival





# Dobro uštīmani mrtvaci WELL TEMPERED CORPS



Bosnia and Herzegovina/ Slovenia/ France/ Italy, 2005, color, 96 min.

Režija/ Director: Benjamin Filipović  
Scenarij/ Screenplay: Benjamin Filipović, Feđa Isović  
Muzika/ Music: Dado Džihan  
Direktor fotografije/ Director of Photography: Ven Jemeršić  
Scenografija/ Set Design: Dušan Milavec  
Montaža/ Editor: Stanko Kostanjevec  
Kostimografija/ Costume Designer: Jasna Hadžimehmedović-Bekrić  
Uloge/ Cast: Lazar Ristovski, Tanja Šojić, Emir Hadžihafizbegović, Mirza Tanović, Jasna Diklić, Moammer Kasumović, Miralem Zupčević, Nada Đurevska, Irena Mičijević-Rodić, Admir Glamočak,

Aleksandar Seksan, Sanja Burić, Haris Burina, Arma Tanović, Tarik Filipović, Uliks Fehmiu, Boro Stjepanović, Žan Marolt  
Producent/ Producer: Dunja Klemenc  
Produkcijska kuća/ Production Company: Studio Maj (Ljubljana), Fresh (Sarajevo)

## SINOPSIS . SYNOPSIS

Ovo je sugestivna priča o životima nekoliko građana Sarajeva, koji se susreću tokom jednog dana, preklapajući živote jedni drugih, izazivajući i mijenjajući ih.

Nakon bizarnog prologa u lokalnoj mrtvačnici gdje se dva mrtvozornika klade na koliko leševa će imati toga dana, fragmentarno strukturirana priča nas uvodi u apokaliptični svijet različitih postratnih karaktera od kojih svi pokušavaju dostići svoje privatne vizije snova! Bosanskih snova!

DOBRO UŠTIMANI MRTVACI je film o ljudima koji su samo jedan korak do postizanja svojih snova!

This is a suggestive story about life of a number of citizens of Sarajevo, which are, during one day, coming together, crossing each other's lives, challenging and changing them.

After a bizarre prologue in a local morgue, where two coroners are betting how many corpses they will work out that day, fragmentary structured story introduces apocalyptic world of different post-war characters, all of them trying to reach their private visions of dreams! Bosnian dreams!

WELL TEMPERED CORPSES is film about people who are only one step ahead of the achievement of their dreams!

### KOMENTAR REDITELJA . DIRECTOR'S COMMENT

"Oduvijek su me zanimali likovi koji nemaju normalnu životnu opremu; likovi koji imaju neku komunikacijsku grešku. Kad kažem komunikacijsku, onda tu prije svega mislim na komunikaciju sa sobom, tek poslije na onu notornu komunikaciju sa vremenom i prostorom, sa okolinom i ljudima. Poslijeratno vrijeme u naš vidokrug donosi golem broj ljudi sa takvim osobinama i ja naprosto ne mogu a da ne primijetim armiju likova koji tumaraju po sopstvenim životima tražeći razloge i smisao. Naravno, tumarajući po svojim, oni se neprekidno sudaraju, prepliću, dotiču, prolaze i kroz naše živote. Ko to ne vidi taj ne živi ovdje i sada..."

DOBRO UŠTIMANI MRTVACI je crnohumorna sonda u naše karaktere, u naš mentalitet, u (ne)vesele situacije koje, kao mogući arhetipovi, crtaju društvo, odnose, probleme i ljude u njemu. I, dakle, šta povezuje ove priče, njihove junake, već prosta činjenica da žive (i umiru) u istom vremenu i na istom prostoru? Svi smo na putu, u prolazu! U prolazu do "definitivnog štimanja". Ovaj je film jedna mala crtica sa tog putovanja!" Benjamin Filipović

"I have always been interested in characters who did not have normal life equipment; characters who had some sort of communicational mistake. When I say communicational, I primarily mean communication with themselves and then the notorious one - communication with time and space, with surroundings and other people. Post war times bring a great number of such people to our space, and I cannot but notice army of characters that wander

through their lives looking for reason and sense. Naturally, wandering in their own worlds, they constantly clash, intertwine, touch, and pass through our lives. Who does not see this, does not live now and here.

WELL TEMPERED CORPS is a black humor insight into our characters, into our mentality, into (un)happy situations that - as possible archetypes - draw the picture of our society, relationships, problems and people. So, what does connect these stories and their heroes but a bare fact that they live (and die) at same time and in the same space? We all are on the way, passing by. Passing by to DEFINITE TEMPERING. This film is a little note from that trip!" Benjamin Filipović

### BIOGRAFIJA . BIOGRAPHY

BENJAMIN FILIPOVIĆ rođen je u Sarajevu 1962. godine. Diplomirao je filmsku režiju na FAMU u Pragu. S diplomskim filmom PLUS, MINUS - JEDAN Filipović je



osvojio Zlatnu medalju Beograda za najbolji kratki film i Specijalnu Nagradu žirija na studentskom festivalu u Karlovy Varima. Nakon završetka studija producirao je još dva kratka filma: ČEŽNJA ZA BUENOS AIRESOM i MIRNA, koja su bila izuzetno uspješna u zemlji i inostranstvu. U periodu 1990.-1991. godine režirao je svoj prvi igrani film PRAZNIK U SARAJEVU. Film je bio izuzetno uspješan na festivalima u zemlji i inostranstvu te je osvojio brojne nagrade i bio veliki kino hit. Režirao je legendarnu seriju TOP LISTA NADREALISTA (TV Sarajevo). Tokom agresije na BiH, od 1992. do 1995., režirao je MIZALDO - KRAJ TEATRA, film koji je premijerno prikazan na Berlinalu 1994. Također je režirao u pozorištu i napravio nekoliko filmova za televiziju nakon 1996. godine. Predsjednik je Udruženja filmskih radnika Bosne i Hercegovine, član je Evropske filmske akademije (EFA) i Udruženja filmskih i televizijskih reditelja Njemačke. Filipović radi kao profesor filma na Akademiji scenskih umjetnosti u Sarajevu.

BENJAMIN FILIPOVIĆ was born in Sarajevo in 1962. He graduated film directing at FAMU in Prague. With his graduation film PLUS, MINUS - ONE, Filipović received Award GRAND Gold medal "Belgrade" for best short film and Special Jury Award at the world students' festival in Karlovy Vary. After finishing studies, he produced another two short films LONGING FOR BUENOS AIRES and MIRNA that were extremely successful both in country as well as abroad. In 1990/91 he directed his first feature film HOLIDAY IN SARAJEVO. The film was shown with extreme success at festivals in the country and abroad and received dozens of awards making success at the box-office at the same time. He directed legendary TOP LIST OF SUREALISTS (TV Sarajevo). During the aggression on BH 1992-95, he directed MIZALDO - THE END OF THEATER,

film that premiered Berlinale 1994. He also directed in theatre and several films for television after 1996. He is the President of Association of Filmmakers of Bosnia and Herzegovina, member of European Film Academy (EFA) and Society of film & TV directors in Germany. Filipović works as film professor at the Academy of Performing Arts Sarajevo.

#### FILMOGRAPFIJA . FILMOGRAPHY

1980-1990 kratki filmovi/ short films: PLUS, MINUS - ONE, LONGING FOR BUENOS AIRES, MIRNA  
1991 PRAZNIK U SARAJEVU/ HOLIDAY IN SARAJEVO  
1994 MIZALDO - KRAJ TEATRA/ MIZALDO - THE END OF THEATER  
2005 DOBRO UŠTIMANI MRTVACI/ WELL TEMPERED CORPS



# Go west



Bosnia and Herzegovina, 2005, 35 mm, color, 100 min.

Režija/ Director: Ahmed Imamović  
Scenarij/ Screenplay: Ahmed Imamović, Enver Puška  
Direktor fotografije/ Director of Photography:  
Mustafa Mustafić  
Muzika/ Music: Enes Zlatar  
Scenografija/ Set Design: Kemal Hrustanović  
Kostimografija/ Costume Designer: Ljiljana Šaković  
Montaža/ Editor: Andrija Zafranović, Mirsad Tabaković  
Producent/ Producer: Samir Smajić, Ahmed Imamović  
Uloge/ Cast: Tarik Filipović, Mario Drmać,  
Rade Šerbedžija, Mirjana Karanović, Haris Burina,  
Nermin Tulić, Almedin Leleta  
Producent'ska kuća/ Production Company:  
COMPREX production (Sarajevo)

## SINOPSIS . SYNOPSIS

GO WEST prikazuje priču dvojice homoseksualaca - Srbina i Bošnjaka - koji pokušavaju pobjeći iz opokoljenog glavnog grada: Sarajeva. Na barikadi ih zaustavlja grupa bosanskih Srba. Srbin spašava svog ljubavnika tako što kaže da je on njegova zaručnica te da odlaze da se vjenčaju u njegovo rodno selo u južnoj Bosni koje se nalazi pod kontrolom srpskih snaga. Bošnjak se mora preobučiti i glumiti žensko. Ovo je kontroverzna priča o dvojici homoseksualaca koji se vole ali su zaglavljani u ratnom vrtlogu.

GO WEST tells the story of two gay men - a Serb and a Bosnian - who attempt to flee the besieged capital Sarajevo. They are captured at a checkpoint by Bosnian Serbs. The Serb man saves his lover by saying that he is his fiancé and that they are to be married in his hometown in southern Bosnia held by Serb forces. The Bosnian man has to dress up and pretend to be a woman. This is a controversial story about two homosexual who are in love with each other and are stuck in the war whirlpool.

## KOMENTAR REDITELJA . DIRECTOR'S COMMENT

"Ovaj film je odraz okruženja u kojem živimo u zadnjih 15 godina. On je osuda svih predrasuda koje na Balkanu gotovo uvijek rezultiraju krvoprotičem." Ahmed Imamović

"This Film is a reflection of the surroundings we have been living in for the last 15 years. It's a conviction for all the prejudice in the Balkans that almost always result in a bloodshed." Ahmed Imamović



## BIOGRAFIJA . BIOGRAPHY

AHMED IMAMOVIĆ rođen je u Sarajevu 1971. godine. 2002. godine diplomirao je režiju na Akademiji scenskih umjetnosti u Sarajevu. Tokom studija režirao je nekoliko pozorišnih predstava i filmova, među kojima se posebno ističe film ŽENE, dokumentarac kojeg je Imamović režirao 1997. godine. Tokom rata u Sarajevu, između 1992. i 1995., bio je aktivni član Sarajevske grupe autora (SaGA) praveći brojne dokumentarce o ratu i opsadi Sarajeva kao direktor fotografije. Režirao je film o Prvom Sarajevu Film Festivalu 1995. Također je učestvovao u produkciji filma Ademira Kenovića SAVRŠENI KRUG i u filmu Michaela Winterbottoma DOBRODOŠLI U SARAJEVO. Imamović je kao svoj diplomski film režirao kratki film 10 MINUTA koji je osvojio Nagradu Evropske filmske akademije za najbolji kratki film 2002. godine, Nagradu za najbolji kratki film na Sarajevu Film Festivalu, kao i druge nagrade. S filmom 10 MINUTA Ahmed Imamović postao je jedno od najznačajnijih imena i figura u kinematografiji Bosne i

Hercegovine a film je predstavljen na brojnim filmskim festivalima širom svijeta. Imamović je također surađivao sa Pjerom Žalicom na scenariju za Žalicin prvi igrani film GORIVATRA.

AHMED IMAMOVIĆ was born in Sarajevo in 1971. He graduated directing at Sarajevo Academy of Performing Arts in 2002. During his studies he directed several theater plays and films, among which the most important one was WOMEN, a documentary film Imamović directed in 1997. During the war in Sarajevo, 1992-1995, he was an active member of Sarajevo Group of Authors (SaGA) making numerous documentary films about the war and the siege of Sarajevo as a director of photography. He made a documentary film about the First Sarajevo Film Festival in 1995. He also worked on the production of Ademir Kenović's THE PERFECT CIRCLE and Michael Winterbottom's WELCOME TO SARAJEVO. Imamović directed short film 10 MINUTES as his graduation film and this film won 2002 European Film Academy Award for the Best Short Film; Sarajevo Film Festival Best short film and other awards. With 10 MINUTES Ahmed Imamović became one of the most important names and figures of cinema of Bosnia and Herzegovina and the film was presented at numerous film festivals all over the world. Imamović has also collaborated with Pjer Žalica on the screenplay for Žalica's first feature film FUSE.

## FILMOGRAFIJA . FILMOGRAPHY

1995 PRVI SARAJEVO FILM FESTIVAL/ THE FIRST SARAJEVO FILM FESTIVAL, doc.  
1997 ŽENE/WOMEN, doc.  
2002 10 MINUTA/ 10 MINUTES, short  
2005 GO WEST





# Dokumentarni filmovi

DOCUMENTARY FILMS

**Ljubav na granici**

BORDERLINE LOVERS

**Sasvim lično**

TOTALLY PERSONAL

**A propos de Sarajevo**

**Slike sa ugla**

IMAGES FROM THE CORNER

**Dječak iz ratnog filma**

BOY FROM A WAR MOVIE

**Povratak**

RETURN

**Kontrapunkt za nju**

COUNTERPOINT FOR HER

**Kutak za sporni trenutak**

COR(N)E(R) OF THE MATTER

**Između nade i predskazanja -  
Likovna umjetnost u BiH  
između dva svjetska rata**

BETWEEN HOPE AND PREDICTION -  
FINE ARTS IN BH BETWEEN TWO  
WORLD WARS

**Vidimo se prijatelju**

I SEE YOU MY FRIEND

**Domavia** - in production

# Ljubav na granici BORDERLINE LOVERS



Bosnia and Herzegovina/ Czech Republic,  
2004, color, 84 min.

Režija/ Director: Miroslav Mandić

Scenarij/ Screenplay: Miroslav Mandić

Direktor fotografije/ Director of Photography:

Mirsad Herović, Erol Zubčević

Muzika/ Music: Saša Lošić

Montaža/ Editor:

Miralem Zubčević, Krasimira Veličkova

Producent/ Producer:

Amra Bakšić-Čamo, Miroslav Mandić

Producerska kuća/ Production Company:

SCCA/pro.ba (Sarajevo), Nonline Films (Prag-Češka)

## SINOPSIS . SYNOPSIS

Anesa i Dragan

U skladu s narodnosti kojoj pripada Anesa živi u istočnom dijelu Mostara a Dragan u zapadnom. Oboje vole motore, tetovaže i zabavu. Ali njihovi roditelji...

Ozrenka i Marko

Kako je moguće da Hrvatica iz Dubrovnika upozna Crnogorca čiji su sunarodnjaci ne tako davno napadali njen grad? Ipak, oni se tokom posljednje tri godine sastaju na granici između dvije države.

Adila i Velibor

Par iz sarajevskog naselja Dobrinja. Njegov otac je bio u srpskoj vojsci, a njena porodica pod opsadom na drugoj strani. Niti jedan član njihovih porodica nije prisustvovao njihovom vjenčanju. Ali njihova borba je sada drugačija: Kako preživjeti?

Anesa and Dragan

According to their national backgrounds, Anesa lives in the Eastern part of Mostar and Dragan in the Western. They both are into motorbikes, tattoos and having fun. But their parents...

Ozrenka and Marko

How could a Croatian woman from Dubrovnik possibly have met a Montenegrin whose compatriots were attacking her city not long ago? Yet, they have been meeting each other on the border between two countries the last three years.



Adila and Velibor

A couple from Sarajevo's Dobrinja neighbourhood. His father was in the Serbian Army, her family under siege on the other side. Not one member of either family attended their wedding. But their struggle is now different - how to make a living.

### **KOMENTAR REDITELJA . DIRECTOR'S COMMENT**

"Ovo je priča o ljudima s obje strane granica koje su prije jedne decenije bile borbene linije. Oni pokušavaju biti zajedno. Naš film nema ambiciju da popravi odnose među balkanskim narodima i zemljama, već želimo naglasiti da postoje osobe koje imaju hrabrosti i osjećanja da izdignu svoje sudbine iznad tih granica." Miroslav Mandić

"This is a story about people on either side of frontiers, which a decade ago were frontlines. They are trying to be together. Our film does not have the ambition to mend relationships between Balkan nations and countries, but we want to emphasize that there are individuals who have courage and emotions to lift their destinies above these boundaries." Miroslav Mandić

### **BIOGRAFIJA . BIOGRAPHY**

MIROSLAV MANDIĆ režirao je film BRAK RADNIKA koji je 1988. osvojio Grand Prix u Strasburgu. Također je koautor scenarija za film LIJEPE ŽENE PROLAZE KROZ GRAD Želimira Žilnika, a radio je na filmovima OTAC NA SLUŽBENOM PUTU i UNDERGROUND Emira Kusturice. Miroslav Mandić je bio uključen i u pedagoški rad kao

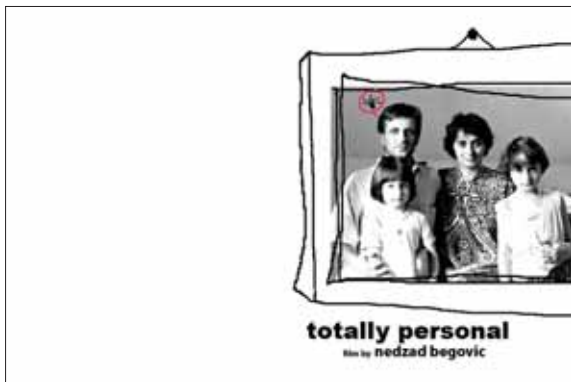
profesor scenarija na Akademiji scenskih umjetnosti u Sarajevu još od njenog osnivanja 1981. Trenutno živi u Pragu gdje predaje na filmskoj školi Univerziteta Charles (FAMU).

MIROSLAV MANDIĆ directed the film WORKER'S MARRIAGE which won the 1988 Grand Prix in Strasbourg. Also, he co-authored the script for the film BEAUTIFUL WOMEN ARE PASSING THROUGH THE CITY directed by Želimir Žilnik and worked on the films WHEN FATHER WAS AWAY ON BUSINESS and UNDERGROUND directed by Emir Kusturica. Moreover, Miroslav Mandić was engaged as the professor of the screenwriting at the Academy of the Performing Arts of Sarajevo since its foundation in 1981. At the present, he lives in Prague where he lectures at the Charles University's Film School (FAMU).

### **FILMOGRAFIJA . FILMOGRAPHY**

1983 RAINBIRD  
1985 BRAK RADNIKA/ WORKERS' MARRIAGE  
1988 WALKING ON THE WATER  
2005 LJUBAV NA GRANICI/ BORDERLINE LOVERS, doc. feature

# Sasvim lično TOTALLY PERSONAL



Bosnia and Herzegovina, 2005, color, 69 min.

Režija/ Director: Nedžad Begović

Scenarij/ Screenplay: Nedžad Begović

Direktor fotografije/ Director of Photography:  
Nedžad Begović

Muzika/ Music: Enes Zlatar

Kreativna podrška/ Creative Support: Amina Begović,  
Naida Begović, Sabrina Begović

Montaža/ Editor: Almir Mešković, Ismet Arnautalić

Producent/ Producer: Ismet Nuno Arnautalić

Uloge/ Cast: Nedžad Begović, Amina Begović,  
Sabrina Begović, Naida Begović, Hasiba Begović,  
Sulejman Begović

Producerska kuća/ Production Company:  
Saga (Sarajevo)

## SINOPSIS . SYNOPSIS

SASVIM LIČNO je film koji kroz dokumentarno-igranu formu obuhvata period od 46 godina (1958.-2003.) Toliko godina u ovom momentu ima scenarista i reditelj ovog filma. To je "dovoljan" vremenski period da autor zapamti vrijeme komunizma, socijalizma ili titoizma, kako god hoćete. To je dovoljan period da autor zapamti i vrijeme rata i vrijeme poslije rata u Bosni, kada socijalizma više nije bilo. Ove (historijske) periode autor prelazi kroz sasvim ličnu dioptriju, ograničavajući svoje obzorje na porodicu, prijatelje. Ponirući u zrnca vlastitog iskustva autor, hronologijom odrastanja, slaže male filmske vinjete, strukturirajući priču satkanu od sjećanja, promišljanja i zapažanja, situiranu u različite historijske i socijalne kontekste. Minimalističkom rekonstrukcijom sjećanja autor namjerava realizirati "sasvim ogoljen" film sa uvjerljivim dokumentarizmom. Autorska nakana je da film realizira s naturščicima i jednom glumicom.

TOTALLY PERSONAL is a film that through a documentary-fiction form includes a period of 46 years (1958-2003). That is the age of the screenwriter and director of this film (at this moment). It's a substantial period of time for the author to remember the time of communism, socialism or Titoism, however you please. It's a substantial time for the author to remember the time of war and the time after the war in Bosnia, when socialism was no longer there. The author passes through these (historical) periods with totally personal lenses, limiting his horizons to family and friends. Reaching to the grains of his own experience, author by the chronology of growing up, makes little film vignettes, structuring the story interwoven from memories, thoughts and observations and situated in different historical and social contexts. By a

minimalist reconstruction of memories, the author intends to realize this "entirely bare" film with convincing documentarism.

Author's intention is to make a film with actors amateurs and one professional actress.

### **KOMENTAR REDITELJA . DIRECTOR'S COMMENT**

"Počinjem postavljati sebi pitanje: kamo film zapravo ide. Koja su tehnološka i finansijska ograničenja savremenog filma? Gdje je moje mjesto u svemu tome? Postoji li način da neko ko nema novca, kao ja, zaista i snimi film? Osim možda ako...

Sa minimalističkom rekonstrukcijom sjećanja, ovo je "potpuno ogoljen" film satkan od zrnaca moje vlastite duše. Autor reducira dvadeset i sedam godina filmskog iskustva u fundamentalno značenje. To je razlog zašto je ovaj film bilo teško napraviti. I zato je izazov bio još i veći...

Sam život sadrži mnoge vrijednosti.

Dvije držim za daleko najvažnije: PORODICU i KREATIVNOST. Sublimirajući oboje u jedno napravio sam film SASVIM LIČNO, odajući počast i porodici i kreativnosti." Nedžad Begović

"I start asking myself a question: where is film actually going to. Which are the technological and financial limits of contemporary film? Where is my place in all of it? Is there a way for someone so broke, as I am, to make a film? Except, perhaps, if...

With a minimalist reconstruction of memories, this is a "completely bare" film woven by grains of my own spirit. The author reduces twenty-seven years of film experience to fundamental meaning. That is why this film was so difficult to make. And that is why the challenge was even greater...

Life in itself holds various values.

Two of them I consider of utmost importance: FAMILY and CREATIVITY. Having sublimed them into one, I've made the film TOTALLY PERSONAL honoring both family and creation." Nedžad Begović

### **BIOGRAFIJA . BIOGRAPHY**

NEDŽAD BEGOVIĆ rođen je 1958. On je filmski reditelj i scenarista a radio je animacije, dokumentarce, kratke filmove i TV serije. Sa svojim ranim filmovima osvojio je brojne nagrade kao što su Zlatna medalja za najbolji animirani film (Beograd 1985.), Nagrada žirija za najboljeg debitanta (Tampere 1986.), Posebno priznanje žirija (Štuttgart 1986.), Priznanje omladinskog filmskog centra (Oberhausen 1987.), Velika zlatna medalja za najbolji kratki film (Beograd 1991.) Tokom rata od 1992. do 1995. bio je aktivni filmadžija i bio je uključen u produkciju filmskog projekta SA-LIFE, za koji je produkcija SaGA osvojila brojne nagrade uključujući nagradu FELIX Evropske filmske akademije.

NEDŽAD BEGOVIĆ was born in 1958. He is film director and scriptwriter and has been involved in animation, documentary, short films and TV serials. With his early animation films he has received numerous awards such as: Big gold medal for the Best Cartoon (Belgrade 1985); Debutant Award given by the jury (Tampere 1986); Special Recognition of the Jury (Stuttgart 1986); Recognition by the Youth Film Center of Germany (Oberhausen 1987); Big gold medal for the Best Short Film (Belgrade 1991). During the war between 1992 and 1995 he has been an active filmmaker and was involved in the documentary film project SA-LIFE, for which SAGA production received many awards including European Film Academy FELIX.

### **FILMOGRAFIJA . FILMOGRAPHY**

1985 EKG, animation  
1985-1991 TWO HE-GOATS, HOMO DUPLEX, INSOMNIA,  
AMOEBa, animation  
1993 WAR ART, doc.  
1998 PROVOKATOR/ PROVOCATOR, animation  
2005 SASVIM LIČNO/ TOTALLY PERSONAL

# A propos de Sarajevo



Bosnia and Herzegovina, 2004, Beta SP, color, 30 min

Režija/ Director: Haris Pašović

Scenarij/ Screenplay: Haris Pašović

Direktor fotografije/ Director of Photography:  
Erol Zubčević

Montaža/ Editing: Goran Lončarević

Zvuk/ Sound: Vedad Hodžić, Medhmed Pekmez

Dizajn/ Design: Fabrika

Producent/ Producer: Haris Pašović

Producerska kuća/ Production Company:

Space Productions (Sarajevo), space@bih.net.ba

## SINOPSIS . SYNOPSIS

Ovo je priča o odličnom osmogodišnjem festivalu kojeg vodi Edin Zubčević, i o gradu Sarajevu koji uprkos četverogodišnjoj opsadi tokom rata još uvijek njeguje multikulturalizam i...jazz! Dokumentarac traje 30 minuta i uključuje E.S.T., Denisa Baptista, Bojana Zulfikarpašića, Trio, Dhafer Yousufa, Anuar Brahema i druge evropske bendove. Veliki svjetski muzičari sviraju Sarajevu i Sarajevo svira njima. Putovanje kroz zadivljujuće slike i očaravajuće zvuke predvodi Edin Zubčević, direktor međunarodnog Jazz Festa Sarajevo, čija će vas priča ostaviti bez daha.

It is the story about this 8-year-old excellent festival run by Edin Zubčević and the city of Sarajevo, which despite the 4-year of the brutal siege during the war, still nourishes multiculturalism and...jazz! The documentary is 30 minutes long and features E.S.T., Denis Baptist, Bojan Zulfikarpašićæ Trio, Dhafer Yousuf, Anuar Brahem and a few other European bands. The great world musicians play to Sarajevo and Sarajevo plays to them. A journey through mesmerizing images and enchanting sounds guided by Edin Zubčević, director of the international Jazz Fest Sarajevo whose story will leave you breathless.

## BIOGRAFIJA . BIOGRAPHY

HARIS PAŠOVIĆ diplomirao je na Akademiji umjetnosti u Novom Sadu (Srbija i Crna Gora) 1984., od kada intenzivno radi u pozorištu i na televiziji u Novom Sadu, Beogradu, Sarajevu, Dubrovniku, itd. 1989. bio je jedan od suosnivača

Odsjeka za režiju na Akademiji scenskih umjetnosti u Sarajevu i predavao je najboljim bh. rediteljima današnjice. Od 1992. do 1996. bio je direktor Međunarodnog teatarskog festivala MES Sarajevo. 1993. je tokom opsade Sarajeva organizirao Sarajevski filmski festival "Poslije kraja svijeta". Režirao je nekoliko emisija na televiziji. Pašović je režirao dokumentarac GRETA, koji je bio prikazan na mnogim međunarodnim festivalima, uključujući Međunarodni festival dokumentarnog filma u Amsterdamu, MedFilm u Rimu, New York Jewish Film Festival u Lincoln Centru, London Human Rights Film Festival u Institutu za savremenu umjetnost, Sarajevo Film Festival, itd. Muzej moderne umjetnosti u Štokholmu odabrao je film GRETA među 30 filmova koji su u istočnoj Evropi obilježili prvu deceniju nakon pada Berlinskog zida. Njegova trilogija MISIJA NA PLANETU ZEMLJU prikazana je na Sarajevo Film Festivalu i na Radio-televiziji Bosne i Hercegovine

HARIS PAŠOVIĆ graduated at the Academy of Arts in Novi Sad (Serbia and Montenegro) in 1984 and worked extensively in theater and television in Novi Sad, Belgrade, Sarajevo, Dubrovnik, etc. In 1989 he was a co-founder of the Department for Directing at the Sarajevo Performing Arts Academy and was teaching some of the today's best BH directors. From 1992-96 he was a director of the International Theater Festival MES Sarajevo. In 1993, during the siege of Sarajevo, he organized the Sarajevo Film Festival "Beyond the End of the World". He has also worked on a number of the programs in television. Pašović has directed the documentary GRETA, which has been

shown at many international festivals including International Documentary Film Festival Amsterdam, MedFilm, Rome, New York Jewish Film Festival at the Lincoln Center, London Human Rights Film Festival at the Contemporary Arts Institute, Sarajevo Film Festival, etc. GRETA was selected by the Museum of Modern Arts in Stockholm among 30 films that marked the decade in Eastern Europe after the fall of the Berlin wall. His trilogy MISSION ON THE PLANET EARTH was shown at the Sarajevo Film Festival and BH television.

#### **FILMOGRAFIJA . FILMOGRAPHY**

1998 GRETA, doc.  
2001 MISIJA NA PLANETU ZEMLJU / MISSION TO THE PLANET EARTH, doc. Trilogy  
2004 A PROPOS DE SARAJEVO, doc.

# Slike s ugla IMAGES FROM THE CORNER



Bosnia and Herzegovina/ Germany, 2004, color, Beta SP, 39 min.

Režiser/ Director: Jasmila Žbanić  
Scenarij/ Screenplay: Jasmila Žbanić  
Direktor fotografije/ Director of Photography:  
Christine A. Maier, Mustafa Mustafić  
Montaža/ Editors: Miralem Zubčević, Friederike Anders  
Producenti/ Producers: Damir Ibrahimović  
Produkcija/ Production Company: Deblokada [Sarajevo]

## SINOPSIS . SYNOPSIS

Sudbina redateljčine prijateljice Bilje poslužila je kao ogledni primjer generacije mladih ljudi koja je svoje tinejdžerske godine provela u ratnom Sarajevu. 1992. Bilja je bila teško ranjena u jednom granatiranju, izgubila je ruku. Francuski fotograf slikao ju je dok je bespomoćna krvarila na ulici, ali joj nije pomogao. Njeга je zbog te fotografije stigla slava i World Press Photo nagrada 1993., a što je stiglo Bilju?

The director used the fate of her friend Bilja as a role model of a generation of young people who spent their teenage days in the war-torn Sarajevo. In 1992, Bilja was severely wounded during one shelling. She lost her arm and a French photographer was making pictures of her while she was bleeding in the street, helpless. He did not help her. The photograph won him fame and World Press Photo Award for 1993. And what was Biljana's fate?

## BIOGRAFIJA . BIOGRAPHY

JASMILA ŽBANIĆ rođena je u Sarajevu 1974. godine. Diplomirala je na odsjeku za režiju 2001. godine na Akademiji scenskih umjetnosti u Sarajevu. Njeni filmovi prikazivani su na brojnim festivalima širom svijeta i nagrađivani brojnim nagradama.

JASMILA ŽBANIĆ was born in 1974 in Sarajevo. She graduated directing from the Academy of Performing Arts in Sarajevo. Her films have been shown and awarded at numerous film festivals all over the world.

## FILMOGRAFIJA . FILMOGRAPHY

1995 AUTOBIOGRAFIJA/ AUTOBIOGRAPHY, doc.  
1997 POSLIJE POSLIJE/ AFTER AFTER, doc.  
1998 LJUBAV JE.../ LOVE IS..., short; NOĆ JE. MI SVIJETLIMO/ IT IS NIGHT. WE GLOW., doc.  
2000 CRVENE GUMENE ČIZME/ RED RUBBER BOOTS, doc.  
2002 NAZAD&NAPRIJED/ TO AND FRO, short  
2004 SLIKE S UGLA / IMAGES FROM THE CORNER, doc.  
2005 LOST&FOUND: BIRTHDAY/ IZGUBLJENO-NAĐENO: ROĐENDAN

## NAGRADE/ AWARDS

2005 Najbolji regionalni dokumentarni film/ Best Regional Documentary Film - Zagreb Dox

# Dječak iz ratnog filma BOY FROM A WAR MOVIE



Bosnia and Herzegovina, 2004, Beta SP, color, 27 min.

Režija/ Director: Šemsudin Gagić  
Scenarij/ Screenplay: Šemsudin Gagić  
Direktor fotografije/ Director of Photography:  
Muharem Osmanagić  
Montaža/ Editor: Saša Markanović  
Zvuk/ Sound: Jasmin Šuvalija  
Producent/ Producer: Šemsudin Gagić  
Producentska kuća/ Production Company:  
Flash Production (Sarajevo)

## SINOPSIS . SYNOPSIS

Film kazuje priču o sudbini desetogodišnjeg dječaka Alena koji je rođen i odbačen tokom rata u BiH. Njegova majka je silovana od strane vojnika različite nacionalnosti, a zatim, u kasnoj trudnoći, poslana na drugu stranu. Odmah nakon poroda silovana majka bježi i ostavlja dječaka u ratnoj bolnici, da bi on već u desetoj godini života saznao istinu o sebi...

This documentary shows the fate of a ten-year-old boy Alen who was born and abandoned during the Bosnian war. Soldiers of different ethnic groups had raped his mother and then, when she was heavily pregnant, she was sent across the lines to the other side. Immediately after giving birth to her son, the raped mother fled and left the boy in the war hospital. It was only when he was ten that he learned the truth about himself...

## BIOGRAFIJA . BIOGRAPHY

ŠEMSUDIN GEGIĆ rođen je 1951. godine u Zavidovićima (Bosna i Hercegovina). Diplomirao je na Fakultetu dramskih umjetnosti u Beogradu. Dobitnik je mnogih domaćih i stranih nagrada za dramsku kreativnost i dokumentarne filmove.

ŠEMSUDIN GEGIĆ was born in 1951 in Zavidovići (Bosnia and Herzegovina). He graduated from the Academy of Dramatic Art in Belgrade. He is a winner of a number of domestic and international awards for his work in the field of drama and for his documentary films.

## ODABRANA FILMOGRAFIJA . SELECTED FILMOGRAPHY

2000 TRAGOVI SJENE/ THE TRACE OF SHADOWS, doc. feature  
2001 DRŽAVNI NEPRIJATELJ BROJ 1/ PUBLIC ENEMY No 1, doc.  
2002 SHOES OF THE MISERABLE HERO, short  
2003 SUADA/ BOŽICA DOBRIH NAMJERA/  
SUADA: GODESS OF GOOD INTENTIONS, doc.  
2004 DJEČAK IZ RATNOG FILMA/ A BOY FROM A WAR MOVIE, doc.

## NAGRADE . AWARDS

2004 Zlatna Amfora za najbolji dokumentarni film/ Golden Art Amphora for the best documentary Sofia, Bulgaria

# Povratak RETURN



Bosnia and Herzegovina, 2004, Beta SP, color, 5 min.

Režija/ Director: Namik Kabil

Scenarij/ Screenplay: Namik Kabil

Direktor fotografije/ Director of Photography:

Dejan Vekić, Namik Kabil

Montaža/ Editor: Timur Makarević, Miralem Zubčević

Zvuk/ Sound: Igor Čamo

Muzika/ Music: Namik Kabil

Producent/ Producer: Namik Kabil, Timka Grahić

Producentska kuća/ Production Company:

SCCA/pro.ba [Sarajevo]

## SINOPSIS . SYNOPSIS

Možemo li se ikada stvarno vratiti iz rata? Koliko tog rata u nama ostaje zauvijek? To su pitanja koja pjesnik Faruk Šehić sebi neprestano postavlja. Rat je formalno gotov, ali njegovi ožiljci

uobličavaju uspomene. Koordinate civilnog života jake su samo na površini...

Prelazimo iz rata u mir, skidamo uniforme, vraćamo se svakodnevnom, takozvanom civilnom životu, ali ostajemo zaraženi traumom. Ratna poezija Faruka Šehića ide pravo u apsurdnost ljudske vrste. Farukovi stihovi objašnjavaju umiranje i razaranje, uljepšavajući ih samo kroz odjek prodornog vriska: Zašto?

Can we really ever return from the war? How much from the war stays within us forever? Those are the questions poet Faruk Šehić keeps asking himself. The war is formally over but its scars sculpt memories. Coordinates of civil life seem to be strong only on surface...

We move from war to peace, we take off the uniforms, we go back to everyday life - so called civil life, but we remain infected by the trauma. Faruk Šehić's war poetry goes straight into absurdity of human race. Faruk's verses explain dying and devastation, beautifying them only through an echo of a piercing scream: Why?

## BIOGRAFIJA . BIOGRAPHY

NAMIK KABIL je pisac, scenarista i režiser. Diplomirao je na Santa Monica Collegeu u Los Angelesu. Napisao je scenarij za drugi igrani film Pjera Žalice KOD AMIDŽE IDRIZA.

NAMIK KABIL is a writer, screenwriter and director. He graduated at Los Angeles Santa Monica College. He has written the script for Pjer Žalice's second feature DAYS AND HOURS.

## FILMOGRAFIJA . FILMOGRAPHY

1998 THE ACTOR; 4&1/2; THE WANTED

2003 SEX PLANET, short

2004 POVRAK/ RETURN, doc



# Kontrapunkt za nju COUNTERPOINT FOR HER



Bosnia and Herzegovina, 2004, Beta SP, color, 30 min.

Režija/ Director: Danijela Majstorović  
Direktor fotografije/ Director of Photography:  
Almir Đikoli, Denssi Schweitzer, Igor Vranić,  
Danijela Majstorović  
Montaža/ Editor: Midhat Mujkić  
Muzika/ Music: Vladimir Turajčanin  
Producent/ Producer: Danijela Majstorović  
Producerska kuća/ Production Company:  
Inat Productions (Banja Luka)

## SINOPSIS . SYNOPSIS

Bez želje da se prikaže istina, već samo njeni dijelovi, film KONTRAPUNKT ZA NJU slijedi nekoliko pravaca kako bi predstavio i shvatio trgovinu ljudima u svrhu seksa. 1992. godine jedna Bosanka postaje žrtva trgovine (dobar prijatelj njenog brata prodaje ju u Italiji). Njena priča je tek najava eksplozije trgovine ženama u svrhu seksa u Bosni i Hercegovini, gdje je od 1995. godine zarada dostigla sedam milijardi dolara, a hiljade djevojaka iz susjednih istočnoevropskih zemalja bile izložene fizičkom i mentalnom zlostavljanju.

Without an attempt to show the truth, but rather the fragments of it, the documentary film COUNTERPOINT FOR HER follows a couple of tracks in order to present and understand sex trafficking. A local Bosnian girl gets trafficked in 1992 and sold in Italy by her brother's good friend. Her story is a precursor or the strong postwar expansion of sex trafficking in Bosnia and Herzegovina, where since 1995 around \$7 billion has been made and thousands of girls from the neighboring East European countries were physically and mentally abused.

## BIOGRAFIJA . BIOGRAPHY

DANIJELA MASTOROVIĆ rođena je 1978. godine u Bihaću. Završila je engleski jezik i književnost i imala je nekoliko angažmana u teatru. U SAD-u je upisala postdiplomski studij iz kulturoloških studija i dokumentarnog filma. Ovo je njen prvi dokumentarni film.

DANIJELA MAJSTOROVIĆ was born in 1978 in Bihać. She majored in English literature and language and had several engagements in theater. She completed her Masters in USA in cultural studies and documentary film. This is her first documentary film.

## FILMOGRAFIJA . FILMOGRAPHY

2004 KONTRAPUNKT ZA NJU/ COUNTERPOINT FOR HER, doc.

# Kutak za sporni trenutak COR(N)E(R) OF THE MATTER



Bosnia and Herzegovina, 2004, Beta SP, color, 16 min.

Režija/ Director: Džemal Šabić

Scenarij/ Screenplay: Džemal Šabić

Direktor fotografije/ Director of Photography: Dragan Lovrenović

Montaža/ Editor: Mehmed Tufo

Zvuk/ Sound: Alen Selman

Producent/ Producer: Džemal Šabić

Producerska kuća/ Production Company: TV FBiH

## SINOPSIS . SYNOPSIS

Batan je golman fudbalske ekipe "Zanatlije" koja se takmiči u posljednjoj, općinskoj ligi BiH, i nalazi se na pretposljednem mjestu na tabeli. Njihov protivnik u ovoj utakmici je ekipa lokalnog rivala "Poriječani" koja je na prvom mjestu pomenute tabele i pretenduje da se plasira u viši rang takmičenja, a pobjedom nad "Zanatlijom" bi osigurala taj plasman. Atmosfera je dovedena do usijanja i svaki banalan potrez na terenu, publika na tribinama doživljava kao potez života i smrti. Međutim, glavnom junaku ove priče Batanu, iako već 25 godina "čuva" mrežu svoje ekipe,

konačan rezultat utakmice i sama igra ne znače mnogo. On najveće vrijednosti ovog duela vidi u pečenom mesu, dobrom vinu, ludoj zabavi i pomalo ličnoj egzistenciji. Na "nesreću" njegove ekipe, svi konci ishoda ove utakmice su u Batanovim rukama...

Batan is the goalkeeper of the "Zanatlije" football club, competing in the lowest-level town league in BH and holds the one-before-last place in the standings. Their opponent in the game is the local rival "Poriječani", which holds the top position of the mentioned standings and has the ambition to move to the next league, which would be secured with a victory over "Zanatlije". The atmosphere is blazing hot and the supporters receive any silly move on the field as a life and death event. However, although he has been keeping the goal of his team for 25 years, Batan, the hero of this story, doesn't find the result of the game all that important. For him the main value of the game is in the meat roast, good wine, mad parties, and his own income. "Unfortunately" for his team, he holds the outcome of the game in his hands...

## BIOGRAFIJA . BIOGRAPHY

DŽEMAL ŠABIĆ rođen je 1976. u Sarajevu i diplomirao je žurnalistiku na temu "Dokumentarni film kao iluzija stvarnosti". Od 2000. radi na Federalnoj Televiziji BiH.

DŽEMAL ŠABIĆ was born in 1976 in Sarajevo and has graduated journalism with thesis "Documentary film as illusion of reality". He has been working at BH Federal Television since 2000.

## FILMOGRAFIJA . FILMOGRAPHY

2000-2004 DRUG ALIJA; PJESNICI TRČE POČASNI KRUG;  
ČEKAJUĆI NEVJESTU, tv doc.

2004 KUTAK ZA SPORNI TRENUTAK/ COR(N)E(R) OF THE  
MATTER, doc.

# Između nade i predskazanja - Likovna umjetnost u BiH između dva svjetska rata

BETWEEN HOPE AND PREDICTION - FINE ARTS IN BH BETWEEN TWO WORLD WARS



Bosnia and Herzegovina, 2004, BETA SP, color, 18 min.

Režija/ Director: Vefik Hadžismajlović

Scenarij/ Screenplay: Meliha Husedžinović, Vefik Hadžismajlović

Direktor fotografije/ Director of Photography: Mustafa Mustafić

Muzika/ Music: Branka Vidović

Montaža/ Editor: Timur Makarević, Redžinald Šimek

Zvuk/ Sound: Igor Čamo

Producent/ Producer: Amra Bakšić Čamo

Producentska kuća/ Production Company:

SCCA/Pro.ba (Sarajevo)

## SINOPSIS. SYNOPSIS

Dokumentarni prikaz likovne umjetnosti u Bosni i Hercegovini u periodu između dva svjetska rata (1918.-1939.).

A documentary review of fine arts in Bosnia and Herzegovina in the period between two world wars (1918-1939).

## BIOGRAFIJA. BIOGRAPHY

VEFIK HADŽISMAJLOVIĆ rođen je u Sarajevu 1929. Diplomirao je povijest umjetnosti u Beogradu i potom se bavio likovnom i filmskom kritikom. Od 1961. posvećuje se režiji kratkometražnih filmova - isprva animiranih (lutka film IZLOG, 1962. i crtani film NOKTURNO, 1964.), a kasnije dokumentarnih i igranih. Bio je jedan od protagonista tzv. sarajevske škole dokumentarnog filma. U opusu od dvadesetak dokumentarnih filmova diferenciraju se dva tematska kruga: o sudaru starog i novog i o djeci. Za svoje dokumentarne filmove više puta je nagrađivan.

VEFIK HADŽISMAJLOVIĆ was born in Sarajevo in 1929. He graduated art history in Belgrade and was involved in art and film critic. From 1961 he dedicated his work to directing short films - at first animation films (puppet films SHOP WINDOW 1962 and animation NOCTURNE 1964), and then documentaries and feature films. He was one of the protagonists of so called Sarajevo school of documentary film. In his opus of more than twenty documentaries, two thematic circles can be drawn: the clash of the old and new and films about children. He has been awarded for his documentaries several times.

## FILMOGRAFIJA. FILMOGRAPHY

1962 IZLOG/ SHOP WINDOW, animation

1964 NOKTURNO/ NOCTURNE, animation

1966 ĐACI PJEŠACI, doc.

1967 NEKA DRUGA RUKA

1969 DVA ZAKONA/ TWO LAWS, doc.

1972 NA OBJEDU

1973 UGLJARI/ THE CHARCOAL BEARERS, doc.

1982 DVIJE POLOVINE SRCA

1994 SARAJEVSKI KVARTET/ SARAJEVO QUARTET, doc.

2004 IZMEĐU NADE I PREDSKAZANJA - LIKOVNA UMJETNOST U BIH IZMEĐU DVA SVJETSKA RATA/ BETWEEN HOPE AND PREDICTION - FINE ARTS IN BH BETWEEN TWO WORLD WARS

# Vidimo se prijatelju | I SEE YOU MY FRIEND



Bosnia and Herzegovina, 2004, Beta SP, color, 23 min.

Režija/ Director: Ćazim Dervišević

Scenarij/ Screenplay: Refik Hodžić

Direktor fotografije/ Director of Photography:

Ćazim Dervišević

Montaža/ Editor: Ćazim Dervišević

Producent/ Producer: Aldin i Marija Arnautović

Producentska kuća/ Production Company:

XY Films (Sarajevo)

## SINOPSIS . SYNOPSIS

Ovo je priča o Robertu i Halidu, dvojici tinejdžera koji prolaze kroz uzburkan period puberteta, slično mnogima u njihovoj generaciji. Međutim, priča o njihovom prijateljstvu je samo na prvi pogled tipična. Robert i Halid su slijepi.

This is a story of Robert and Halid, two teenagers, living in turbulence of adolescence shared by many of their generation. However, the story of their friendship is only seemingly typical. Robert and Halid are blind.

## BIOGRAFIJA . BIOGRAPHY

ĆAZIM DERVIŠEVIĆ rođen je u Sarajevu 1973. Producirao je nekoliko kratkih filmova i osvojio nagradu na Međunarodnom festivalu Magdalena u Mariboru, Slovenija. Zajedno sa dvoje prijatelja i kolega osnovao je producentsku kuću XY Films.

ĆAZIM DERVIŠEVIĆ was born in Sarajevo in 1973. He produced several short films and won an award at the International Festival Magdalena in Maribor, Slovenia. Together with his two friends and colleagues, he established production company XY Films.

# Domavia - in production

Bosnia and Herzegovina, 2005, color, Beta SP, 26 min.

Režiser/ Director: Aida Begić

Scenarij/ Screenplay: Elma Tataragić, Aida Begić

Direktor fotografije/ Director of Photography:

Erol Zubčević

Producenti/ Producers: Elma Tataragić

Produkcija/ Production Company:

Mamafilm (Sarajevo)

Film je podržao Fond Jan Vrijman iz Holandije./ This film was supported by Dutch Jan Vrijman Fund.

## SINOPSIS . SYNOPSIS

Domavia u slobodnom prijevodu znači povratak kući. "Domavia" je hotel u Srebrenici. Prije rata je to mjesto bilo stjecište mnogih društvenih događaja. U "Domaviji" su Srebreničani slavili Nove godine, pili kafe na terasi, upoznavali ljude iz cijelog svijeta, koji su tu odsjedali dok su se liječili ljekovitom vodom "Guber". Danas je "Domavia" prazna i sablasna ruševina.

Priča dokumentarnog filma DOMAVIA sastoji se od četiri priče čiji su akteri četiri žene iz Srebrenice.

Domavia can be freely translated as return home. "Domavia" is a hotel in Srebrenica. Before the war it was a meeting place where all social events crossed in this little unfortunate Bosnian town. People from Srebrenica

celebrated New Year's parties at "Domavia", had coffee on its terraces, met people from around the world who came to this hotel to heal by the healing waters of "Guber". Today "Domavia" is an empty and spooky ruin.

The story of the documentary film DOMAVIA is consisted of four tales by four women from Srebrenica.

## BIOGRAFIJA . BIOGRAPHY

AIDA BEGIĆ rođena je 1976. godine u Sarajevu. 2000.-te godine diplomirala je režiju na Akademiji scenskih umjetnosti u Sarajevu. Njen diplomski rad, kratki igrani film PRVO SMRTNO ISKUSTVO, prikazan je na više od dvadeset internacionalnih filmskih festivala, uključujući i 54. filmski festival u Cannesu.

AIDA BEGIĆ was born in Sarajevo in 1976. In 2000 she graduated directing at the Academy of Performing Arts in Sarajevo. Her graduation work, a short fiction film titled FIRST DEATH EXPERIENCE, was shown at more than twenty international film festivals, including the 54th Cannes Film Festival.

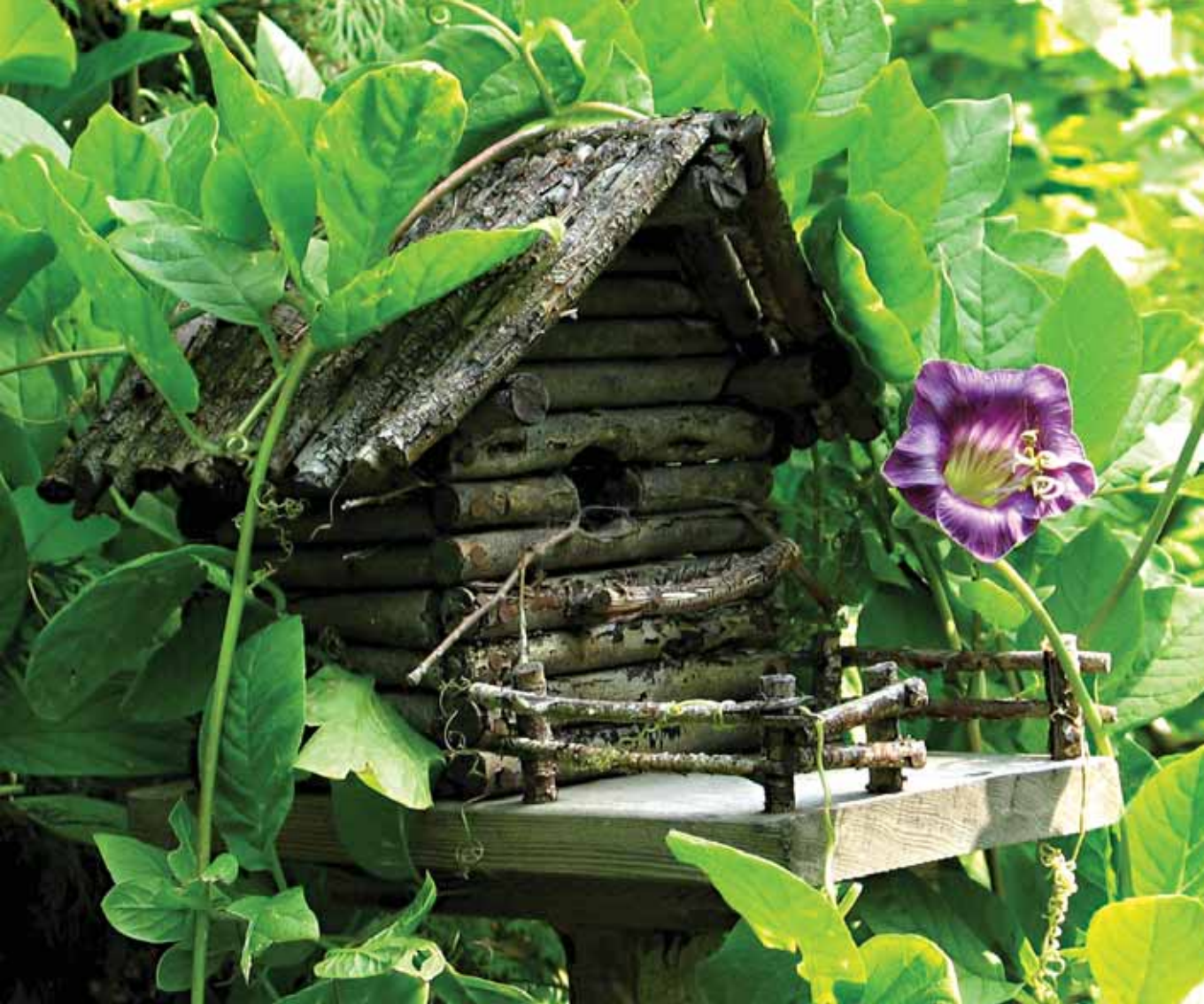
## FILMOGRAFIJA . FILMOGRAPHY

1995 AUTOBIOGRAFIJA/ AUTOBIOGRAPHY, doc.

1997 TRIJUMF VOLJE/ TRIUMPH OF THE WILL, doc.

2001 PRVO SMRTNO ISKUSTVO/ FIRST DEATH EXPERIENCE, short

2003 SJEVER JE POLUDIO/ NORTH WENT MAD, short





# Kratki i animirani filmovi

SHORT AND ANIMATION FILMS

## Srijedom

ON WEDNESDAYS

## Ram za sliku moje domovine

FRAME FOR THE PICTURE OF MY HOMELAND

## Minsko polje

MINEFIELD

## Emina

## Moja mala vala

MY LITTLE VALA

## Mostarski letači

MOSTAR OLD BRIDGE JUMPS

# Srijedom ON WEDNESDAYS



Bosnia and Herzegovina, 2004, 35mm, Color, 12 min.

Režija/ Director: Alma Bećirović

Scenarij/ Screenplay: Alma Bećirović, Adisa Bašić

Direktor fotografije/ Director of Photography:

Almir Đikoli

Muzika/ Music: Igor Čamo

Montaža/ Editor: Almir Kenović

Producent/ Producer: Amra Bakšić Čamo

Uloge/ Cast: Milan Pavlović, Ejla Bavčić,  
Alen Muratović

Producerska kuća/ Production Company:

SCCA/pro.ba (Sarajevo)

## SINOPSIS . SYNOPSIS

Panja (40) je samac čija se rutina iznenada (i pozitivno) mijenja ulaskom radioemisije o osnovama tanga u njegov život. Od tada stvari kreću drugim tokom...

Panja (40) is living alone and his everyday routine is suddenly (and positively) changed by a radio show on the basis of tango, which enters his life. Ever since then, things take another course...

## BIOGRAFIJA . BIOGRAPHY

ALMA BEĆIROVIĆ rođena je u Sarajevu 1975. godine. Diplomirala je režiju na Akademiji scenskih umjetnosti u Sarajevu, 2003. Režirala je u pozorištu, na filmu i na televiziji. Njen dokumentarni film OST'O I OPST'O JEDAN DAN nagrađen je u Oberhausenu.

ALMA BEĆIROVIĆ was born in Sarajevo in 1975. In 2003 she graduated directing from the Sarajevo Academy of Performing Arts. She has directed in theater, on film and on television as well. Her documentary film SURVIVED AND LIVED ANOTHER DAY was awarded in Oberhausen.

## FILMOGRAFIJA . FILMOGRAPHY

2000 OST'O I OPST'O JEDAN DAN/ SURVIVED AND LIVED ANOTHER DAY (doc)

2004 SRIJEDOM/ ON WEDNESDAYS



# Ram za sliku moje domovine FRAME FOR THE PICTURE OF MY HOMELAND



Bosnia and Herzegovina, 2005, 35 mm, color, 15 min.

Režija/ Director: Elmir Jukić

Scenarij/ Screenplay: Elmir Jukić

Dir. fotografije/ Director of Photography: Mirsad Herović

Scenografija/ Set Design: Kemal Hrustanović

Kostimografija/ Costume Design: Azra Mehić

Muzika/ Music: Saša Lošić

Montaža/ Editor: Almir Kenović

Producent/ Producer: Ademir Kenović, Srđan Vuletić,  
Pjer Žalica

Uloge/ Cast: Saša Petrović, Emir Hadžihafizbegović, Enis  
Bešlagić, Nermin Tulić, Elmedin Leleta, Vanesa Gložo,  
Alban Ukaj, Miraj Grbić

Producerska kuća/ Production Company:  
Refresh Production (Sarajevo)

"Ja sam Bosanac i moja domovina se zove Bosna i Hercegovina. Sve što mi je važno u životu direktno i neraskidivo je vezano za nju. Sve što se u njoj dešava odražava se na moj život. Ponekad tako direktno da me neka od tih dešavanja bole na poseban način.

Svoju domovinu dijelim sa nimalo zanemarljivim brojem ratnih zločinaca. Ratni zločinci su ljudi, bez obzira što ih nekada zamišljamo kao divlje životinje. Imaju ime, prezime, oca i majku, i ni po čemu što je vidljivo na prvi pogled ne razlikuju se od ostalih ljudi. Nažalost.

Dakle, ratni zločinci su tu, oko nas. Dok sjedimo u tramvaju vrlo je moguće da ratni zločinac sjedi do nas, ima uredno poništenu vožnu kartu i svoje mjesto ljubazno ustupa nekoj trudnici. Kada prelistavamo stare fotoalbume i u njima nađemo slike sa srednjoškolske ekskurzije, lako se može desiti da se negdje u masi sitnih glava krije ratni zločinac, nekada davno najbolji drug iz razreda.

Moj film je priča o ljudima koji su normalno živjeli sa nama, bili naši prijatelji, poznanici ili kumovi, a u proljeće '92. godine postali ratni zločinci." Elmir Jukić

"I am a Bosnian and my country is Bosnia and Herzegovina. Everything that is important in my life is directly and unbreakably connected to it. Everything happening in BH reflects my life. Sometimes it is too direct and the events hurt in a special way.

I share my country with not a little number of war criminals. War criminals are people, even though we often imagine them as wild animals. They have names, surnames, fathers and mothers and at a first glance they are no different from other people. Unfortunately.

So, war criminals are here, around us. While we sit on the tram, it is very likely that a war criminal is sitting beside us, has a valid ticket and kindly gives his seat to a pregnant woman. When we see our old photo albums and find pictures of our high school class tripp, it is very likely that, in this mass of little heads, a war criminal is hiding, once your best friend from the class. My film is a story of people who lived normally with us, who were our friends, acquaintances or godfathers, and who in spring 1992 became war criminals." Elmir Jukić

#### **BIOGRAFIJA . BIOGRAPHY**

ELMIR JUKIĆ rođen je u Sarajevu 1971. godine. Završio je režiju na Akademiji scenskih umjetnosti u Sarajevu, 2000. godine. Režirao je u pozorištu i na televiziji. Objavio je nekoliko tekstova u bosanskohercegovačkim magazinima.

ELMIR JUKIĆ was born in Sarajevo in 1971. He completed directing from Sarajevo Academy of Performing Arts in 2000. He directed in theater and on television. He published several texts in BH magazines.

#### **FILMOGRAFIJA . FILMOGRAPHY**

1998 ČOVJEK KOJI JE KUĆU ZAMIJENIO ZA TUNEL/ THE MAN WHO EXCHANGED HIS HOME FOR THE TUNNEL, doc.

2005 RAM ZA SLIKU MOJE DOMOVINE, short

# Minsko polje MINEFIELD



Bosnia and Herzegovina, 2005, 35 mm, color, 15 min.

Režija/ Director: Alen Drljević

Scenarij/ Screenplay: Alen Drljević

Direktor fotografije/ Director of Photography: Milenko Uherka

Scenografija/ Set Design: Kemal Hrustanović

Kostimografija/ Costume Design: Azra Mehić

Montaža/ Editor: Almir Kenović

Producent/ Producer: Ademir Kenović, Srđan Vuletić, Pjer Žalica

Uloge/ Cast: Alban Ukaj, Emir Hadžihafizbegović, Haris Burina, Feđa Štukan, Jasna Žalica, Muharem Malagić, Arnaldo Drljević, Almir Kurt, Sanja Burić, Drew Sullivan, Zana Marjanović, Almir Čehajić-Batko, Moamer Kasumović, Kenan Kulenović

Producerska kuća/ Production Company:  
Refresh Production (Sarajevo)

## SINOPSIS . SYNOPSIS

Bosna i Hercegovina danas, osam godina nakon rata. Nedaleko od Sarajeva, koje se, izgleda, vratilo normalnom načinu života, organizuje se ilegalna kladionica: kladi se na vožnju motora po minskom polju. Novopečeni bogataši klade se na život ili smrt motorista - ruski rulet na bosanski način. U zemlji u kojoj veliki broj stanovnika živi ispod prosjeka siromaštva, veoma je lako pronaći "vozača smrti". Šaka!, organizator ovog brutalnog spektakla, zarađuje na nesreći ovih očajnika. Muris, jedan od tih ljudi, iz smrtonosne vožnje izlazi živ i zdrav. Njegova gladna porodica slavi njegovu "prvu platu", ne znajući istinu o načinu na koji ju je zaradio.

Bosnia and Herzegovina today, eight years after the war. Not far from Sarajevo, which seems to have gotten back to its normal everyday life, an illegal bet shop is being organized riding a motorbike through a minefield. Newly baked rich men are betting on the life or death of the driver - Russian roulette the Bosnian way. In a country in which a large number of the population lives below the average border of poverty, it is really easy to find "a death driver". A shackal, the organizer of this brutal spectacle, makes money on the misfortune of these desperate men. Muris, who is one of the men, comes out of his deadly ride alive and well. His hungry family celebrates his "first pay check", not knowing the truth of how he earned it.

## KOMENTAR REDITELJA . DIRECTOR'S COMMENT

"Iako je rat u Bosni i Hercegovini davno završen, svakog jutra mi se budimo sa strahom da ćemo stati na jednu od mnogih mina koje nas okružuju. Često, pravdajući stanje u kojem živimo, čujemo riječi kao što su: "Bio je rat, to su normalne

posljedice..." Ne, to nije, niti će ikada biti, opravdanje. Ljudi koji su odgovorni za stradanje stotina hiljada drugih ljudi ne mogu biti opravdani, a sigurno da tim ljudima koji su postavili mine ne smije biti dozvoljeno da na tome zarađuju.

Muris završava svoju vožnju po minskom polju dobro i donosi novac svojoj gladnoj porodici, ali njegova žrtva ne može dati rezultate dok god "Šakali" slobodno žive oko nas zarađujući na našim golim životima.

Jedini način da se zauvijek uklone mine i da izađemo iz minskog polja, je da se privedu pravdi svi oni koji su ih i postavljali. Inače su svi naši napori bezuspješni.

Dok sam pisao prvu verziju scenarija za kratki film MINSKO POLJE, često sam se pitao da li je vožnja motora kroz minsko polje kao lutrija, ali pretjerana i nevjerojatna. Međutim, svi koji su pročitali scenarij pitali su me da li sam o tome išta čuo ili čitao. To je bio još jedan razlog koji me je još više ubijedio da trebam napraviti film o životu u minskom polju." Alen Drljević

"Even though the war in Bosnia and Herzegovina has been over for a long time, every morning, we wake up with fear of stepping on one of the many mines that surround us. Very often, as a justification of the state we live in, we hear words such as: 'There has been a war, these are normal consequences'... No, this is not and never will be a justification. People who are responsible for the deaths of hundreds of thousands of people cannot be excused, and most certainly those same people that have planted mines cannot be allowed to profit on them.

Muris ends his ride through the mine field alive and well and brings the money to his hungry family, but his sacrifice, still, can not give any results for as long as "shackals" are freely living around us, making profit on our bare lives.

The only way to remove mines for good and to walk out of the

minefield is to take to court all of those who are guilty of planting them. Otherwise, all our effort is meaningless.

While I was writing the first draft of the script for the short film MINE FIELD I often wondered if maybe riding a motorbike through a minefield is like a lottery, exaggerated and unbelievable. However, all of those that have read the script asked me whether I have heard about it or perhaps read it somewhere. This was simply one more reason to be sure that I should make a film about the life in a minefield." Alen Drljević

## **BIOGRAFIJA . BIOGRAPHY**

ALEN DRLJEVIĆ sa filmom MINSKO POLJE završava režiju na Akademiji scenskih umjetnosti u Sarajevu. Režirao je nekoliko kratkih filmova.

ALEN DRLJEVIĆ is completing directing with his film MINE FIELD at Academy of Performing Arts in Sarajevo. He has directed several short films.

## **FILMOGRAFIJA . FILMOGRAPHY**

2005 MINSKO POLJE/ MINEFIELD

# Emina



Bosnia and Herzegovina, 2004, DV, color, 4 min. - animation

Režija/ Director: Jurinko Rajič  
Scenarij/ Screenplay: Jurinko Rajič  
Animacija/ Animation: Jurinko Rajič  
Muzika/ Music: Ivo Mikulić  
Montaža/ Editor: Sanja Rajič-Banjac  
Producent/ Producer: Jurinko Rajič  
Producentna kuća/ Production Company: Studio Neum (Neum)

## SINOPSIS . SYNOPSIS

Film je urađen po pjesmi mostarskog pjesnika Alekse Šantića, uz interpretaciju zbora "Mostarske kiše". U filmu se pjesnik pred smrt sjeća svoje mladosti i lijepih slika Emine i Mostara iz tog vremena. Film završava današnjim vremenom i Mostarom iznad kojeg lebde duhovi pjesnika i Emine te na taj način simboliziraju svoju neprolaznost.

Film has been adapted from the poem by Mostar poet Aleksa Šantić interpreted by choir "Mostar Rains". In the film, facing his death the poet remembers his youth and beautiful images of Emina and city of Mostar from those times. Film ends with present times and Mostar above which ghosts of the poet and Emina drift, symbolizing its infinity.

## BIOGRAFIJA . BIOGRAPHY

JURINKO RAJIĆ je dugogodišnji suradnik Croatia Filma. Radio je na filmovima ČUDESNA ŠUMA, ČAROBNAKOV ŠEŠIR, ŠEGRT HLAPIĆ. Autor je filmova SPOMENIK, DELFIN i ZIMA.

JURINKO RAJIĆ has been collaborating with Croatia Films for many years. He has worked on films: MAGIC WOODS, MAGICIANS HAT, ŠEGRT HLAPIĆ. He is the author of films: MONUMENT, DELPHIN and WINTER.

# Moja mala vala MY LITTLE VALA



Bosnia and Herzegovina, 2005, DV, color, 3 min. - animation

Režija/ Director: Jurinko Rajič  
Scenarij/ Screenplay: Jurinko Rajič  
Animacija/ Animation: Jurinko Rajič  
Muzika/ Music: Ivo Mikulić  
Montaža/ Editor: Sanja Rajič-Banjac  
Producent/ Producer: Jurinko Rajič  
Producentska kuća/ Production Company:  
Studio Neum (Neum)

## SINOPSIS . SYNOPSIS

Priča o jednom danu u životu ribice koja živi u neumskom zaljevu. Kroz njene dogodovštine tokom dana istovremeno je prikazana i ljepota Neuma i zaljeva. To je simpatična dječija priča koja istovremeno promiče ljepotu jedinog bh. izlaza na more.

Desetero djece iz cijele Federacije BiH, polaznici kampa crtanog filma Studio Neuma 2005. izanimiralo je i završilo cijeli film za vrijeme trajanja kampa Neum 2005. koje je finansiralo Ministarstvo prosvjete i kulture FBiH.

This is a story of one day in life of a little fish that lives in the Neum bay. Through its adventures during one day, the beauty of Neum and its bay is presented. It is a cute children's story that promotes the beauty of the only BH city on the sea.

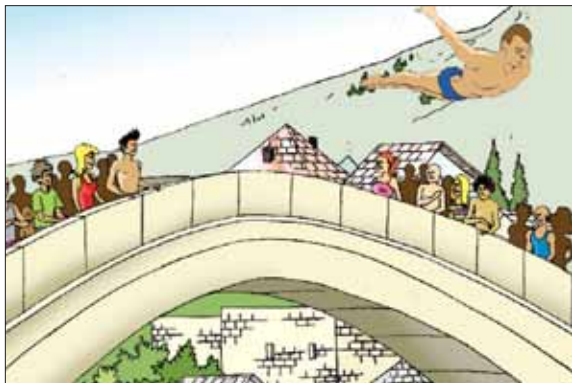
Ten children from entire Federation of BH, who attended the animation film camp of Studio Neum 2005, animated and completed this short film during their camp "Neum 2005", financed by Ministry of Education and Culture FBH.

## BIOGRAFIJA . BIOGRAPHY

JURINKO RAJIĆ je dugogodišnji suradnik Croatia Filma. Radio je na filmovima ČUDESNA ŠUMA, ČAROBNJAKOV ŠEŠIR, ŠEGRT HLAPIĆ. Autor je filmova SPOMENIK, DELFIN i ZIMA.

JURINKO RAJIĆ has been collaborating with Croatia Films for many years. He has worked on films: MAGIC WOODS, MAGICIANS HAT, ŠEGRT HLAPIĆ. He is the author of films: MONUMENT, DELPHIN and WINTER.

# Mostarski letači MOSTAR OLD BRIDGE JUMPS



Bosnia and Herzegovina, 2004, DV, color, 2 min. - animation

Režija/ Director: Jurinko Rajič  
Scenarij/ Screenplay: Jurinko Rajič  
Animacija/ Animation: Jurinko Rajič  
Muzika/ Music: Ivo Mikulić  
Montaža/ Editor: Sanja Rajič-Banjac  
Producent/ Producer: Jurinko Rajič  
Producerska kuća/ Production Company: Studio Neum (Neum)

## SINOPSIS . SYNOPSIS

Film prikazuje nastanak Starog mosta u Mostaru, kao i prvi skok koji je prethodio svijetu poznatoj tradiciji skokova sa Starog mosta. Baziran je na legendi o prvom skoku. Dvanaestero djece iz cijele Federacije BiH, polaznici kampa crtanog filma Studio Neuma 2004., izanimiralo je i završilo cijeli film za vrijeme trajanja kampa Mostar 2004. kojeg je finansiralo Ministarstvo prosvjete i kulture FBiH.

The film shows the creation of the Old Bridge in Mostar and the first jump that had begun world known tradition of the jumps from Old Bridge. It is based on the legend about the first jump ever.

Twelve children from entire Federation of BH, who attended the animation film camp of Studio Neum 2004, animated and completed this short film during their camp "Mostar 2004", financed by Ministry of Education and Culture FBH.

## BIOGRAFIJA . BIOGRAPHY

JURINKO RAJIĆ je dugogodišnji suradnik Croatia Filma. Radio je na filmovima ČUDESNA ŠUMA, ČAROBNJAKOV ŠEŠIR, ŠEGRT HLAPIĆ. Autor je filmova SPOMENIK, DELFIN i ZIMA.

JURINKO RAJIĆ has been collaborating with Croatia Films for many years. He has worked on films: MAGIC WOODS, MAGICIANS HAT, ŠEGRT HLAPIĆ. He is the author of films: MONUMENT, DELPHIN and WINTER.







## Filmovi u pripremi

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YEMIN OR IT'S HARD TO BE NICE

# Grbavica



Bosnia and Herzegovina/ Austria/ Germany/ Croatia, 35 mm, color, 2005 - film in post production

Režija/ Director: Jasmila Žbanić

Scenarij/ Screenplay: Jasmila Žbanić

Direktor fotografije/ Director of Photography:  
Christine A. Maier

Scenografija/ Set Design: Kemal Hrustanović

Kostimografija/ Costume Design: Lejla Hodžić

Uloge/ Cast: Mirjana Karanović, Leon Lučev, Jasna Žalica,  
Ermin Bravo, Jasna Beri, Dejan Aćimović, Emir  
Hadžihafizbegović, Bogdan Diklić, Semka Sokolović, Nada

Đurevska, Luna Mijović, Kemal Čatić

Producenti/ Producers: Damir Ibrahimović

Produkcija/ Production Company:

Deblokada (Sarajevo), COOP 99 (Austria), Noir Film  
(Njemačka), Jadran Film (Hrvatska)

## SINOPSIS . SYNOPSIS

Esma (32) živi sa kćerkom Sarom (12) u poslijeratnom Sarajevu. Esma od Sare krije istinu o njenom rođenju. Sara je ljubomorna zbog majčine veze sa Peldom (27). Pelda se bavi krijumčarenjem ljudi kroz Bosnu do zapadne Evrope. Sara od djece na ulici saznaje da je rođena nakon što joj je majka bila silovana. Kada vidi svoju majku u Peldinom zagrljaju puca u njega. Esma proživljava nervni slom i šalje Saru u dom. Tek nakon razdvajanja, majka i kćerka shvataju koliko trebaju jedna drugu.

Esma (32) lives with her daughter Sara (12) in post-war Sarajevo. Esma hides from Sara the truth about her birth. Sara is jealous of her mother because of her relationship with Pelda (27) who is involved in trafficking of people to Western Europe through Bosnia.

Sara learns from her schoolmates that she was born after her mother had been raped. When she sees her mother in Pelda's arms, Esma shoots him. Esma suffers a nervous breakdown and sends Sara to an orphanage. Only when separated, the mother and daughter realize how much they need each other.

## KOMENTAR REDITELJA . DIRECTOR'S COMMENT

"U ratu je silovano više od dvadeset hiljada žena i osjetila sam potrebu da o tome govorim. Početkom rata, u Sarajevu sam upoznala silovane djevojke i žene koje su upravo autobusima došle iz istočne Bosne. Isprva sam mislila napraviti dokumentarac o ovoj temi. Ali onda sam rodila kćerku. Ona je rođena iz ljubavi i potpuno je

promijenila moj život. Počela sam se pitati da li majka koja je silovana može voljeti svoje dijete." Jasmila Žbanić

"During the war more than twenty thousand women were raped and I had a need to talk about this. At the beginning of the war in Sarajevo I met raped women and girls who had just arrived by buses from East Bosnia. At first I wanted to make a documentary about this. But then I gave birth to my daughter. She was born from love and she has entirely changed my life. I started asking myself whether a raped mother can love her child." Jasmila Žbanić

#### **BIOGRAFIJA . BIOGRAPHY**

JASMILA ŽBANIĆ rođena je u Sarajevu 1974. godine. Diplomirala je režiju 2001. godine na Akademiji scenskih umjetnosti u Sarajevu. Osnivačica je, direktorica i producentica Udruženja umjetnika Deblokada i Teatra dobre prehrane, članica Bread and Puppet Theater (SAD). Njeni filmovi prikazivani su na brojnim festivalima širom svijeta i nagrađivani brojnim nagradama. Njen dokumentarni film SLIKE S UGLA nagrađen je na Festivalu dokumentarnog filma u Zagrebu 2005. godine, a u omnibusu LOST&FOUND nalazi se i njen film ROĐENDAN. GRBAVICA je njen prvi igrani film.

JASMILA ŽBANIĆ was born in 1974 in Sarajevo. She graduated directing from Sarajevo Academy of Performing Arts. She is founder, manager, and producer of the Association of Artists DEBLOKADA and the THEATRE OF HEALTHY NUTRITION, a member of the Puppet Theatre

[USA]. Her films have been shown and awarded at numerous film festivals all over the world. Her documentary film IMAGES FROM THE CORNER was awarded at the Zagreb Documentary Film Festival in 2005, and her film BIRTHDAY is a part of the omnibus LOST&FOUND. GRBAVICA is her first feature film.

#### **FILMOGRAFIJA . FILMOGRAPHY**

1995 AUTOBIOGRAFIJA/ AUTOBIOGRAPHY, doc.  
1997 POSLIJE POSLIJE/ AFTER AFTER, doc.  
1998 LJUBAV JE.../ LOVE IS..., short; NOĆ JE. MI SVJETLIMO/ IT IS NIGHT. WE GLOW., doc.  
2000 CRVENE GUMENE ČIZME/ RED RUBBER BOOTS, doc.  
2002 NAZAD NAPRIJED/ TO AND FRO, short  
2004 SLIKE S UGLA/ IMAGES FROM THE CORNER, doc.  
2005 LOST&FOUND: BIRTHDAY/ IZGUBLJENO&NAĐENO: ROĐENDAN

# Živi i mrtvi THE ALIVE AND THE DEAD



Bosnia and Herzegovina/ Croatia, 2005, 35 mm, color - film in production

Režija/ Director: Kristijan Milić

Scenarij/ Screenplay: Josip Mlakić, Miro Barnjak

Direktor fotografije/ Director of Photography:

Mirko Pivčević

Muzika/ Music: Enes Zlatar

Scenografija/ Set Design: Kemal Hrustanović

Kostimografija/ Costume Design: Vedrana Rapić

Producent/ Producer: Miro Barnjak

Uloge/ Cast: Filip Šovagović, Enes Vejzović, Ljubo

Jurković, Robert Roklicer, Zvonko Zečević, Izudin

Bajrović, Nermin Omić

Producerska kuća/ Production Company:

Porta (Mostar)

## SINOPSIS . SYNOPSIS

Radnja filma ŽIVI I MRTVI odvija se na dvije razine. Prvi tok radnje događa se tokom rata u BiH (1993.), dok je drugi situiran u Drugom svjetskom ratu. Obje radnje odvijaju se na istom terenu i teku uporedo.

Na prvoj razini, skupina pripadnika HVO-a, njih šest, nakon otpočinjanja bošnjačko-hrvatskih sukoba ostaje odsječena od svojih snaga i prisiljeni su se povlačiti kroz planinska bespuća prema položaju svojih postrojbi, udaljenom 15-20 kilometara. Put ih vodi ka srpskim položajima, te su primorani čekati zalazak sunca gledajući plamen zapaljenih kuća u dolini. Radnja je data iz perspektive jednog od vojnika Tome.

Na drugoj razini, skupina od desetak domobrana, predvođena dvojicom ustaša, kreće se kamionom ka istom planinskom području kako bi uništili skupinu partizana koji su se tamo povukli nakon jedne bitke. Ovaj tok radnje pratimo iz vizure domobrana Martina (djed Tome iz prvog toka radnje), s kojim su neprestano dvojica njegovih zemljaka, Ferid i Stojan. Ferid, očajan zbog vijesti o smrti cijele obitelji, odlučuje se na bijeg ali upada u partizansku zasjedu. U pokušaju njegovog spašavanja ginu Ferid, Stojan i još nekoliko domobrana...

The story of THE ALIVE AND THE DEAD has two levels. The first narrative takes place in the war in Bosnia and Herzegovina in 1993, while the second is set during Second World War. Both narratives take place on the same territory and are revealed alternately.

In the first narrative, a group of Croatian soldiers, six of

them, get cut off from their troops after the start of Muslim-Croatian conflict. They are forced to retreat to their troops' position 15-20 kilometres away through pathless mountains. Their path leads them right next to the Serbian position, so they are forced to wait until sundown, watching the flames of burning houses in the valley. The whole story is given through the eyes of Tomo. In the second narrative, a dozen of domobrans (regular army of Independent Republic of Croatia that was Nazis' ally during Second World War) with two Ustašas (members of the party similar to Nazis), are on their mission to destroy a group of Partisans (fighting for the Allies), hiding in the same mountain as in the first narrative. This story is given through the eyes of domobran Martin, grandfather of Tomo from the first narrative. He is accompanied by two of his countrymen Ferid and Stojan. Ferid, depressed and desperate about his whole family being killed, tries to desert, but walks right into partisans' ambush. Trying to save Ferid, few of domobrans get killed, Ferid and Stojan among the others...

### **BIOGRAFIJA . BIOGRAPHY**

KRISTIJAN MILIĆ rođen je 1969. godine u Zagrebu. Diplomirao je na Odsjeku za režiju 2001. godine na Akademiji dramske umjetnosti u Zagrebu, a u sklopu studija režirao je tri kratka igrana filma. Za kratki film BLACKWOODS na studentskom festivalu F.R.K.A. 1998. dobiva drugu nagradu. 2002. godine snima kratki igrani film SIGURNA KUĆA koji na Danima hrvatskog filma dobiva nagradu za najboljeg debitanta i za najbolju

kameru. Kratki film SIGURNA KUĆA se zbog distribucijskih potreba spaja s kratkim filmom RAVNO DO DNA Gorana Kulenovića i postaje sastavnim dijelom omnibusa 24 SATA koji na Pulskom festivalu 2002. godine osvaja Vjesnikovu nagradu Breza za najbolje debitante.

KRISTIJAN MILIĆ was born in 1969 in Zagreb. He graduated directing in 2001 from the Zagreb Academy of Dramatic Arts and during his studies he directed three short films. For his short film BLACKWOODS in 1998 he won second award at F.R.K.A student festival. In 2002 he directed a short film SAFE HOUSE that has won him Best Debutant Award and Best Camera Award at Days of Croatian Films. The short film SAFE HOUSE has combined with the short film TO THE BOTTOM by Goran Kulenović for the distribution purposes and became a part of the omnibus 24 HOURS, which won Vjesnik Breza Award for Debutants at Pula Film Festival in 2002.

### **FILMOGRAFIJA . FILMOGRAPHY**

1995 NETRPELJIVOST/ INTORELANCE, short  
1998 BACKWOODS, short; DOSADA/ BOREDOM, short  
2002 SIGURNA KUĆA/ SAFE HOUSE

# Krovni talas ROOF WAVE



Bosnia and Herzegovina, 2005, color, 35 mm - film in production

Režija/ Director: Jasmin Duraković

Scenarij/ Screenplay: Jasmin Duraković

Muzika/ Music: Davor Sučić

Direktor fotografije/ Director of Photography: Mirsad Herović

Scenografija/ Set Design: Osman Arslanagić

Kostimografija/ Costume Design: Amela Vilić

Uloge/ Cast: Aleksandar Seksan, Lucija Šerbedžija, Senad Bašić, Gordana Boban, Miralem Zubčević, Haris Burina, Jasna Beri, Saša Petrović, Mustafa Nadarević, Nancy Abdel Sakhi

Producent/ Producer: Davor Pušić

Produkcentska kuća/ Production Company: Fist (Sarajevo)

## SINOPSIS .SYNOPSIS

Šta se događa kada Jennet Hugh, američka crkinja, upadne u jednu od brojnih rupa u opsjednutom gradu, i to uvečer 31. decembra 1992. godine. U našoj filmskoj priči ona će tamo susresti Crveno Oko, vojnika koji je početkom rata doživio strašnu tragediju u bosanskoj provinciji, i koji od tog vremena više ne zna ni ko je, ni kako se zove. Krv ga podsjeća na njegovu prošlost; zato ga i zovu Crveno Oko. Sado je u ratu bio heroj na kojeg je ponosna njegova žena Saba. Ahmed je najveća žrtva, čak zarobljenik, rata. Na početku rata htio je otići u Ameriku i Hollywood, jer voli film. Šahbej, komandant u ratu, poslije rata je zaboravljen i nesretan; njega jedino još djeca slušaju i poštuju. Marks je gazda kafane "Kapital" u kojoj se nalaze svi junaci naše priče. Fotograf Nemanja je jedan od onih koji su prvo bili među braniocima, potom prešli na drugu stranu, pucali na grad, da bi se poslije rata vratili u staro društvo pokušavajući povratiti njihovo izgubljeno povjerenje. Film prati ovu galeriju likova kroz vrijeme ratno i postratno. Ovo je priča o njihovim životima, tragedijama, ličnim strastima i dramama, ali i priča o njihovoj solidarnosti i vjeri u slobodu i sretniji život. Na neki način, ovaj film je posveta preživjelim građanima opsjednutog grada, svojevrsna Enciklopedija živih. Upravo zato, oni će na kraju filma, kroz Ahmedov san i film, i na splavu Crvenog Oka zaploviti niz Miljacku i stići čak do Sene i Pariza. U ovoj filmskoj priči junaci vjeruju u život i u "čudo u Sarajevu". Zašto ne bismo i mi?

What happens when Jennet Hugh, an American black woman, falls into one of numerous holes in a city under siege on the evening of the 31st December 1992. In our film story, there she meets Red Eye, a soldier who suffered a terrible tragedy in a Bosnian country town at the beginning of war and since then does not know who he is or what his name is. Blood reminds him of his past, which is why they call him Red Eye. Sado was a hero during the war, of what his wife Saba is very proud of. Ahmed is the greatest victim, even the prisoner of war. At the beginning of war, he wanted to go to America and Hollywood, because he liked film. Šahbej was a commander during the war, but is forgotten and unhappy after the war. Marks owns Kapital buffet and all characters of the story come to the place. Photograph Nemanja is one of those who was the first among the soldiers and then went over to the other side, shot on the city, and returned to the old company after the war, trying to regain their lost trust. The film follows this gallery of characters through the war and post-war period. This is a story about their lives, tragedies, personal passions and dramas, but also a story about their solidarity and belief in freedom and happier life. In a way, this film is dedicated to all survivors of the city under siege and an Encyclopedia of the Living on its own. For this reason exactly, they will, at the end of the film, through Ahmed's dream and film, sail down the Miljacka and go as far as the Seine and Paris on the Red Eye's raft. In this film story, characters believe in life and the "wonder in Sarajevo". Why shouldn't we?

## **BIOGRAFIJA . BIOGRAPHY**

JASMIN DURAKOVIĆ rođen je 1966. u Bugojnu (BiH). On je reditelj, scenarist i dramski pisac, filmski kritičar, novinar. Na filmu i televiziji radi od 1990. godine. Dobitnik je nekoliko nagrada za TV stvaralaštvo. Član je Udruženja filmskih radnika BiH. Trenutno obavlja funkciju generalnog direktora RTV Federacije BiH. Autor je raznih drugih TV programa, reportaža, TV eseja, kratkih propagandnih spotova i filmova. KROVNI TALAS njegov je prvi igrani film.

JASMIN DURAKOVIĆ was born in 1966 in Bugojno (Bosnia and Herzegovina). He is director, screenwriter and playwright, film critic and journalist. He has worked in film and TV industry since 1990. He won several prizes for his work on television. He is a member of the Association of Film Workers of Bosnia and Herzegovina. Duraković is currently the General Manager of the Radio and Television of the Federation of Bosnia and Herzegovina. He is author of various other TV programs, report stories, TV essays, video clips and propaganda films. ROOF WAVE is his feature film debut.

# Duhovi Sarajeva GHOSTS OF SARAJEVO



Bosnia and Herzegovina, 2005, color - film in production

Režija/ Director: Dejan Radonić

Scenarij/ Screenplay: Enver Puška

Direktor fotografije/ Director of Photography:  
Božidar Nikolić

Producent/ Producer: Čedomir Blažić, Enver Puška.

Uloge/ Cast: Severina Vučković, Davor Janjić,

Enis Bešliagić

Producent'ska kuća/ Production Company:

A. Bravo Gmbh

## SINOPSIS . SYNOPSIS

DUHOVI SARAJEVA je priča o dvojici mladića, Piku i Hercu, koji svome gradu žele pokloniti žičaru koja je oštećena u ratu i od tada nije u funkciji. Oni su prije rata bili absolventi medicine, a za vrijeme rata radili su u mobilnoj hirurškoj ordinaciji. Način na koji dolaze do profita u Italiji nije uvijek zakonski opravdan.

Olja je iz Splita došla u Sarajevo da traži polubrata za kojeg je saznala nakon očeve smrti. Ona upoznaje Pika i Herca i prijatelji se sa njima. Pik je potajno zaljubljen u Olju i stidljivo pokušava da ju osvoji. Dok su Pik i Herc u Italiji, Olja njeguje Hercovog oca Omera koji se uz njenu pomoć oporavlja. Poslije njihovog povratka prijateljstvo se nastavlja. Novac "zarađen" u Italiji Pik i Herc šalju u BiH putem banke. Paralelno s tim u gradu se dešavaju pucnjave a policija nema ni traga o počiniocima. Na tom slučaju rade Faruk i Amel, Pikovi i Hercovi prijatelji iz djetinjstva...

Radnja filma je uglavnom smještena u Sarajevo i uporedo sa pričom o Piku i Hercu oslikava grad i pravi njegove razglednice u lijepom i šarmantnom obliku, kako grad i zasluhuje.

GHOSTS OF SARAJEVO is a story of two young men Pik (Spades) and Herc (Harts) who want to give as present to their city a funicular car that has been destroyed during the war and has not been working ever since. Before the war they were medicine undergraduates and during the war they worked in a mobile surgery unit. They way they get their profit in Italy nowadays is not always legal.



Olja came from Split to Sarajevo to find her half brother that she found she had only after her father's death. She meets Pik and Herc and makes friends with them. Pik is secretly in love with Olja and shyly tries to win her heart. Olja is taking care of Herc's father while Pik and Herc are in Italy, and Herc's father recovers slowly thanks to her. After their return, their friendship continues. Pik and Herc send the money they 'earned' by a bank to BH. Meanwhile, many armed robberies take place in the city and the police have no clue about the criminals committing the crimes. Faruk and Amel, Pik's and Herc's childhood friends are working on this case...

The story of the film is mainly located in Sarajevo and the story of Pik and Herc reflects the city itself making its charming and beautiful postcards that this city deserves.

## **BIOGRAFIJA . BIOGRAPHY**

DEJAN RADONIĆ rođen je 1965. godine u Sarajevu. Radi na televiziji, gdje je režirao niz muzičkih spotova, emisija i reportaža.

DEJAN RADONIĆ was born in 1965 in Sarajevo. He works for television where he directed several music spots, shows and reportages.

# Snijeg SNOW



Bosnia and Herzegovina, 35 mm, color, 100 min. - film in preproduction

Režiser/ Director: Aida Begić

Scenarij/ Screenplay: Aida Begić

Priča/ Story: Faruk Šabanović

Koscenaristi/ Co-Writers:

Noemie De Lapparent, Elma Tataragić

Producenti/ Producers: Elma Tataragić

Producentska kuća/ Production Company:

MAMAFILM (Sarajevo)

## SINOPSIS .SYNOPSIS

Bosna i Hercegovina, nakon rata, jesen.

Selo Slavno je malo povratničko naselje u kojem žive samo žene, jedan stariji muškarac i jedan preživjeli dječak. Svi muškarci su na početku rata odvedeni iz sela i njihova tijela nikada nisu pronađena. Slavno je kilometrima udaljeno od prvog susjednog naselja. Od rata tu nema ni struje ni vode, a kuće su improvizirane na starim ruševinama. Žene žive u izolaciji jer ne postoji nikakav prijevoz.

Niko iz vlade nikada nije došao u posjetu ženama, niti im je neko pomogao da poprave svoje kuće. Dolazi zima a djeca i starice neće izdržati još jednu godinu u tako teškim uslovima. Stvar se počinje komplicirati kada vladina delegacija napokon dođe u posjetu selu i predstavi svoj plan o budućnosti tog kraja.

Bosnia and Herzegovina, after the war, autumn.

The village of Slavno is a small returnee community currently inhabited by women, one old man and a boy that survived the war. All the men were taken away at the beginning of the war and their bodies have not been found yet. Slavno is miles away from the nearest town. Since the war there has been no electricity or water, homes are improvisations on the old ruins. With no means of transport, the women have lived in isolation since they returned.

No Government official has ever come to visit the village and help women rebuild their houses. The winter is coming and children and old women will not hold out for another year in such difficult conditions. Problems starts

when the Government delegation finally visits Slavno to inform the women about their plan for the future of that area.

## **BIOGRAFIJA . BIOGRAPHY**

AIDA BEGIĆ rođena je 1976. godine u Sarajevu. 2000.-te godine diplomirala je režiju na Akademiji scenskih umjetnosti u Sarajevu. Tokom studija i profesionalnog rada, režirala je nekoliko pozorišnih, televizijskih i filmskih projekata. Njen diplomski rad kratki igrani film PRVO SMRTNO ISKUSTVO, prikazan je na više od dvadeset internacionalnih filmskih festivala, uključujući i 54.-ti filmski festival u Cannesu (zvanična selekcija-Cinefondation). Film PRVO SMRTNO ISKUSTVO osvojio je pet nagrada: Najbolji kratki film na Ourense Film Festivalu; Nagrada kritičara na Huesca Film Festivalu; nagrada Methexis na MedFilm Festivalu; Posebna pohvala žirija na Archipelago festivalu kratkog filma i novih medija. SJEVER JE POLUDIO je njen drugi kratki film i prikazan je širom svijeta.

AIDA BEGIĆ was born in Sarajevo in 1976. In 2000 she graduated directing at the Academy of Performing Arts in Sarajevo. During her studies and professional work she has directed several theatre plays, television and film projects. Her graduation work, a short fiction film titled FIRST DEATH EXPERIENCE, was shown at more than twenty international film festivals, including the 54th Cannes Film Festival (Official Selection Cinefondation). FIRST DEATH EXPERIENCE won five film awards: Best

Short Film at Ourense Film Festival; Critics' Award at Huesca Film Festival; Methexis Award at MedFilm Festival; Special Mention of the Jury Archipelago New Media and Short Film Festival. NORTH WENT MAD is her second short that has been shown at festivals worldwide.

## **FILMOGRAFIJA . FILMOGRAPHY**

1995 AUTOBIOGRAFIJA/ AUTOBIOGRAPHY, doc.  
1997 TRIJUMF VOLJE/ TRIUMPH OF THE WILL, doc.  
2001 PRVO SMRTNO ISKUSTVO/ FIRST DEATH EXPERIENCE, short  
2003 SJEVER JE POLUDIO/ NORTH WENT MAD, short

## **NAGRADE . AWARDS**

2002 Nagrada Andre Malraux za najbolji scenarij/ Andre Malraux Award for Best Screenplay  
2003 Doprinos za razvoj scenarija Fondacija za kinematografiju Sarajevo/ Script development Grant Fondation for Cinematography Sarajevo  
2004 Hubert Bals development grant; Balkan Fund Nagrada/ Award; Moulin D'Ande rezidencija - Filmski festival mediteranskog filma u Montpellieru/ Moulin D'Ande residence Mediteranien Film Festival, Montpellier; Goteborg Film Fund Grant  
**2005 L'Atelier du Festival - Cannes Film Festival**

# Jemin ili teško je biti dobar YEMIN OR IT'S HARD TO BE NICE

Bosnia and Herzegovina, 2005, color, 100 min. - in preproduction

Režija/ Director: Srđan Vuletić

Scenarij/ Screenplay: Abdulah Sidran, Srđan Vuletić

Producent/ Producer: Ademir Kenović

Producerska kuća/ Production Company:

Refresh Production (Sarajevo)

Planirana premijera/ Planned Premiere:

Ljeto/ Summer 2006

## SINOPSIS . SYNOPSIS

Rafko Borovac je sarajevski taksista u četrdesetim godinama. On je prvi taksista u Sarajevu koji je odlučio da vozi kombi - preciznije monovolumen. Naša priča počinje danom kada Rafko dovozi svoj novi automobil na taksi štand. S novim autom on okreće novu stranicu, otvara novo, bolje, poglavlje u svom životu. Još jedan je preduslov da bi njegov novi život počeo - Rafko naručuje od Seje novo odijelo, dobro ali ukradeno. Sejo donosi odijelo, ali Rafko ne može da ga plati. Odijelo košta hiljadu maraka, što je za njega previše. Sejo predlaže da plati na rate ali Rafko ne želi da mu duguje i obećava Seji da će donijeti novac istog dana. Sudbina donosi Rafku trudnicu koja uskače u njegova kola. Trudnicu koja se porađa. On je vozi u bolnicu gdje je vode direktno u porođajnu salu. Sestra ga poziva da prisustvuje porodu kao zamjena za oca djeteta. Rafko objašnjava da je on samo taksista koji je dovezao ženu... Ali stvari se komplikiraju.

Rafko Borovac is a Sarajevo taxi driver in his 40's. He is the first taxi driver in Sarajevo who decided to drive a van - a mono-volume, to be precise. Our story begins on the day Rafko brings his new car to his taxi stand. With the new car, he turns a new page in his life, opens a better chapter of his life. There is another minor precondition for his new life to begin - Rafko orders a new suit, good but stolen, from Sejo. Sejo brings the suit but Rafko doesn't have enough to pay for it. The suit costs a thousand marks, too much for him. Sejo offers a delayed payment but Rafko doesn't want to owe him, promising Sejo to bring the money the same day. Fate brings a pregnant woman, who jumps in front of his car. It's a pregnant woman about to give birth. He drives her to the hospital, where she is taken directly to the operating room. A nurse invites him to attend, confusing him for the father. Rafko explains that he is just a taxi driver who brought the woman... But the situation gets complicated.

## BIOGRAFIJA . BIOGRAPHY

SRĐAN VULETIĆ rođen je u Bijeljini 1971. godine. Diplomirao je na Odsjeku za režiju na Akademiji scenskih umjetnosti u Sarajevu 1995., gdje danas predaje scenarij i režiju. Tokom rata Vuletić se priključio bolničkom timu kao medicinski tehničar, što je bilo iskustvo koje je kasnije inspiriralo njegov film PALIO SAM NOGE (1993.). Učestvovao je u SA-LIFE, setu dokumentarnih filmova iz Sarajeva, koji je nagrađen najvećim priznanjem za dokumentarni film: nagradom Evropske filmske akademije FELIX (1994.). Kao član Sarajevske grupe

autora SaGA režirao je filmove OSMI MART U RATU i RATNO KINO. 1998. režirao je dva kratka filma: KAKO JE PUK'O PJER ŽALICA i PUT NA MJESEC. Njegov kratki film iz 2000. TROSKOK osvojio je nagrade kao što su: Nagrada za najbolji kratki film u okviru programa Panorama na 50. Berlinskom filmskom festivalu 2000., Nagrada za najbolji film na New York film festivalu, itd. Autor je scenarija za kratki film 10 MINUTA - Ahmeda Imamovića koji je 2002. godine osvojio nagradu Evropske filmske akademije za najbolji kratki film. Vuletić je 2003. završio svoj prvi igrani film LJETO U ZLATNOJ DOLINI koji je osvojio Nagradu Tigar na Rotterdam Film Festivalu 2004.

SRĐAN VULETIĆ was born in Bijeljina in 1971. He graduated directing at Sarajevo Academy of Performing Arts in 1995 where he now teaches screenwriting and directing. During the war Vuletić joined a hospital crew as medical technician, an experience that was later to inspire the film I BURNT LEGS (1993). He won the highest European Film Award - FELIX for documentary films (1994), as part of a set of documentary films from Sarajevo called SA-LIFE. As a member of Sarajevo Group of Authors SaGA he directed films 8TH MARCH IN WAR and WAR CINEMA. In 1998 he directed two short films HOW PJER ŽALICA BLEW UP and TRIP TO THE MOON. His 2000 short film HOP, SKIP & JUMP won awards such as Berlin Film Festival (2000) - Panorama Short Film Award of the New York Film Academy - Best Short Film etc. He wrote the screenplay for the short film 10 MINUTES directed by Ahmed Imamović which won 2002 European Film Academy FELIX for the Best Short Film. In 2003 Vuletić

completed his first feature film SUMMER IN THE GOLDEN VALLEY that won the Tiger Award at 2004 Rotterdam Film Festival.

#### **FILMOGRAFIJA . FILMOGRAPHY**

1993 PALIO SAM NOGE/ I BURNT LEGS, doc.  
1994 SA-LIFE; OSMI MART U RATU/ 8TH MARCH IN WAR, doc.; RATNO KINO/ WAR CINEMA, doc.  
1998 KAKO JE PUK'O PJER ŽALICA/ HOW PJER ŽALICA BLEW UP, short; PUT NA MJESEC/ TRIP TO THE MOON, short  
2000 TROSKOK/ HOP, SKIP & JUMP  
2003 LJETO U ZLATNOJ DOLINI/ SUMMER IN THE GOLDEN VALLEY





## Koprodukcijski filmovi

CO-PRODUCTION FILMS

### Izgubljeno-nađeno

LOST&FOUND - OMNIBUS

### Karaula

BORDER POST - in production

### Mrak (Tamna strana zemlje)

DARKNESS (THE DARK SIDE OF THE EARTH) - in pre-production

### Sve džaba

EVERYTHING FOR FREE - in pre-production

# Izgubljeno-nađeno LOST&FOUND - OMNIBUS



Bosnia and Herzegovina/ Bulgaria/ Estonia/ Hungary/ Romania/ Serbia and Montenegro, 2005, 99 min.

Režija/ Directors: Nadejda Kosova, Cristian Mungiu, Jasmila Žbanić, Kornel Mundruczó, Stefan Arsenijević, Mail Laas  
Producenti/ Producers: Herbert Schwering, Christine Kiauk  
Producentske kuće/ Production Companies: Icon Film, ArtFest (Sofia), Mobra Films/ (Bukurešt), Deblokada (Sarajevo), Proton Cinema (Budimpešta), Art & Popcorn (Beograd), Nukufilm (Talin)

## SINOPSIS . SYNOPSIS

Šest mladih filmadžija pričaju nam priče iz srednje i istočne Evrope. Gosti na vjenčanju uzbuđeno čekaju mladu i mladoženju (RITUAL); mlada djevojka prvi put putuje sama do glavnog grada gdje se susreće s teškom situacijom (ČURKA DJEVOJKA); dvoje djece rođeno je istoga dana u istom gradu, bez mogućnosti da se

ikada upoznaju (ROĐENDAN); savjetnik za samoubistva dolazi u egzistencijalni konflikt pokušavajući riješiti probleme sa svojom porodicom nakon smrti svoje majke (KRATKOROČNA TIŠINA); vozačica tramaja prelazi granice svojih ovlasti i najzad pronalazi sreću (FANTASTIČNA VERA).

Priče su povezane animiranim filmom o fantastičnom putovanju šibicara koji donosi život novim generacijama.

Autori priča su šest mladih dolazećih režisera iz srednje i istočne Evrope: Stefan Arsenijević iz Crne Gore, Nadejda Koseva iz Bugarske, Mait Laas iz Estonije, Kornel Mundruczó iz Mađarske, Christian Mungiu iz Rumunije i Jasmila Žbanić iz Bosne i Hercegovine. Odgojeni u ratu i nemirima, podignuti u krhkim demokratijama: prva postkomunistička generacija rođena u srednjoj i istočnoj Evropi sada je predodređena da odigra glavnu ulogu u svijetu. Šest reditelja iz regiona predstavljaju svoje lične poglede na temu "generacija" i na mnoge razlike koje ih ponekad razdvajaju od generacije njihovih roditelja. Tu je mnogo dirljivih odavanja počasti tradicionalnim vrijednostima u svijetu brzih tehnoloških promjena (RITUAL) i pragmatičnom "možemo sve" duhu starije generacije (FANTASTIČNA VERA). Postoji nada u priči o dvije bh. djevojčice s obje strane grada koji je razdvojen etničkim i religijskim jazom, kao i u priči o dvije sestre Mađarice koje se nakon majčine smrti suočavaju sa svojom prošalošću, te u dirljivoj priči o Rumunki koju je rastrgana između ljubavi prema svojoj majci i ljubimici čurki! Animirani film iz Estonije, film koji slavi sam život, povezuje sve ove male priče. U IZGUBLJENO-NADENO jedna generacija gleda u svoj odraz i sigurno zauzima svoje pozicije u novoj Evropi.

Priču iz Bosne i Hercegovine ROĐENDAN režirala je i napisala Jasmila Žbanić.

Six young filmmakers tell stories from Central and Eastern Europe. Wedding guests excitedly await the bride and groom (THE RITUAL) a young girl travels for the first time on her own to the capital, where she has to deal with a difficult situation (TURKEY-



GIRL); two children born in the same town on the same day have no opportunity of getting to know each other (BIRTHDAY); a suicide consultant is caught up in an existential conflict as he tries to come to terms with his own family situation following the death of his mother (SHORT-LASTING SILENCE); a tram guard goes beyond her competencies and finally finds her happiness after a long time (FABULOUS VERA). An animation film about a fantastic journey of a matchstick man, who brings to life a new generation, links the stories.

The stories come from six young, up-and-coming filmmakers from Central and Eastern Europe: Stefan Arsenijević from Serbia-Montenegro, Nadejda Koseva from Bulgaria, Mait Laas from Estonia, Kornél Mundruczó from Hungary, Christian Mungiu from Romania and Jasmila Žbanić from Bosnia-Herzegovina.

Nurtured in war and turmoil, raised in fragile democracies, the first Post-Communist generation born in Central and Eastern European is now poised to play a leading role in the world. Six young filmmakers from the region, present their personal views on the subject of "generation" and the many changes that sometimes separate them from their parents' generation. There are moving tributes to traditional values in a world of rapid technological change and to pragmatic, can-do spirit of the elder generation. There is hope, in the story of two Bosnian girls on either side of a town separated by an ethnic and religious chasm, in that of two Hungarian siblings who confront their tormented past after their mother's death, and in touching tale of Romanian girl torn her love for her mother and her pet turkey! Linking each of these little stories is an animated short from Estonia, which celebrates life itself. In LOST&FOUND, a generation takes a look at itself and confidently asserts its position in a new Europe.

The story, BIRTHDAY, from Bosnia and Herzegovina is directed and written by Jasmila Žbanić.

## **BIOGRAFIJA . BIOGRAPHY**

JASMILA ŽBANIĆ rođena je u Sarajevu 1974. godine. Diplomirala je na odsjeku za režiju 2001. godine na Akademiji scenskih umjetnosti u Sarajevu. Osnivačica je, direktorica i producentica Udruženja umjetnika Deblokada i Teatra dobre prehrane, članica Bread and Puppet Theater (SAD). Njeni filmovi prikazivani su na brojnim festivalima širom svijeta i nagrađivani brojnim nagradama. Njen dokumentarni film SLIKE S UGLA nagrađen je na Festivalu dokumentarnog filma u Zagrebu 2005. godine.

JASMILA ŽBANIĆ was born in 1974 in Sarajevo. She graduated directing from the Academy of Performing Arts in Sarajevo. She is founder, manager, and producer of the Association of Artists DEBLOKADA and the THEATRE OF HEALTHY NUTRITION, a member of the Puppet Theatre (USA). Her films have been shown and awarded at numerous film festivals all over the world. Her documentary film IMAGES FROM THE CORNER was awarded at the Zagreb Documentary Film Festival in 2005.

## **FILMOGRAFIJA. FILMOGRAPHY**

1995 AUTOBIOGRAFIJA/ AUTOBIOGRAPHY, doc.  
1997 POSLIJE POSLIJE/ AFTER AFTER, doc.  
1998 LJUBAV JE.../ LOVE IS..., short; NOĆ JE. MI SVIJETLIMO/ IT IS NIGHT. WE GLOW., doc.  
2000 CRVENE GUMENE ČIZME/ RED RUBBER BOOTS, doc.  
2002 NAZAD&NAPRIJED/ TO AND FRO, short  
2004 SLIKE S UGLA / IMAGES FROM THE CORNER, doc.  
2005 LOST&FOUND: BIRTHDAY/ IZGUBLJENO-NADENO: ROĐENDAN

# Karaula BORDER POST

Croatia/ Bosnia and Herzegovina/ Slovenia/ Macedonia/  
Serbia and Montenegro, 2005, in production

Director/ Režija: Rajko Grlić

Producent/ Producer: Ademir Kenović

Koproducenti/ Co-Producers: Danijel Hočevar, Boris T.  
Matić, Vladimir Anastasov, Milko Josifov, Mike Downey,  
Franz Novotny

Producerska kuća/ Production Company:

Refresh Production (Sarajevo)

Koprodukcijske kuće/ Co-production Companies:

Propeler Film (Zagreb); E-Motion Film/ Vertigo

(Ljubljana); Sektor Film (Skopje); Yodi Movie Craftsman  
(Beograd); Novotny&Novotny (Austria)

## SINOPSIS . SYNOPSIS

Priča se dešava kasnih 1980-ih, na JNA karauli na makedonsko-albanskoj granici. Komandir karaula je frustrirani i uvijek pripiti pukovnik Safet Pašić, koji osjeća čudan bol u penisu. On traži pomoć od jedinog doktora među vojnicima, Siniše Sirišćevića, novog momka iz Splita. Siniša u strogoj tajnosti pregleda pukovnika i dijagnostičira genitalnu infekciju. Pukovnik Pašić siguran je u jednu stvar: takav ne može kući. Da bi izbjegao ženu koja ga čeka kući, on alarmira karaulu i proglašava vanredno stanje: obavještava vojnike da Albanci pripremaju skori napad. Zbog toga niko ne smije napustiti karaulu do daljnjeg, uključujući i njega samog. Tenzije rastu.

Ne vjeruju svi u pukovnikovu priču: najveći skeptik je Ljuba

Karanović, beogradski taksista i pametnjaković sa ulice, kojeg ne mogu prevariti takve jeftine priče. Otkad su se upoznali, on i Safet su na ratnoj nozi. S druge strane, Ljubin najbolji prijatelj je doktor Siniša. Tokom iznenadne "mobilizacije" zbog prijetnje od Albanaca, svako će reagovati na svoj način...

The story takes place in late 1980s, at a Yugoslav Army border post on the Macedonian-Albanian border. The border post commander, the frustrated and always drunk lieutenant Safet Pašić, feels strange pains in his penis. He seeks help from the only doctor among the soldiers, Siniša Sirišćević, a fresh guy from Split, Croatia. Siniša conducts a very private examination and diagnoses genital infection. Lieutenant Pašić is certain of one thing: he cannot go home like that. In order to avoid his wife waiting for him at home, he alarms the border post and declares a state of emergency: he informs the soldiers that Albanians are preparing to attack very soon. Therefore, they are all grounded until further notice, he included. Tension grows. Not all of them believe the lieutenant's story: the greatest skeptic is Ljuba Karanović, a Belgrade taxi driver and a clever street-wise guy, who cannot be deceived by such cheap stories. Since they met, he and Safet have been on bad terms. On the other hand, Ljuba's best friend is doctor Siniša. Upon sudden mobilization in the face of the "Albanian threat", each will react in own way...

## **BIOGRAFIJA . BIOGRAPHY**

RAJKO GRLIĆ rođen je 1947. u Zagrebu. Diplomirao je na FAMU, filmskoj akademiji u Pragu. Režirao je i bio koscenarista na devet igranih filmova. Njegovi filmovi distribuirani su širom svijeta i prikazani u takmičarskim programima mnogih važnih filmskih festivala. Nagrađivani su sa više od pedeset međunarodnih nagrada u koje spada i Grand Prix Tokio Međunarodnog Film Festivala za najboljeg režisera. Grlić je napisao devet scenarija za devet produciranih igranih filmova i dvije TV serije. Kao producent producirao je tri igrana filma i pet kratkih. Također je napisao, režirao i producirao CD-ROM - KAKO SNIMITI SVOJ FILM: INTERAKTIVNA FILMSKA ŠKOLA, koji je nagrađen sa osam međunarodnih nagrada uključujući i Grand Nagradu za najbolji multimedijalni projekat na festivalu u New Yorku 1998. Grlić je predavač na filmskoj školi Ohio Univerziteta u SAD-u, umjetnički direktor Motovun Film Festivala u Hrvatskoj i direktor Imaginarne filmske akademije u Grožnjanu, Hrvatska/ Athens, Ohio.

Rajko Grlić was born in Zagreb, Croatia in 1947. He graduated from the FAMU Film Academy in Prague, Czech Republic. He has directed and co-written nine feature films. His films have been distributed all around the world and shown in competition at many major film festivals. They have received more than fifty international awards including the Tokyo International Film Festival Grand Prix and Best Director Award. Grlić has also written nine produced feature screenplays and two television serials. As a producer

he has produced three feature films and five short films. He has also directed three television documentary serials and a dozen short films. He has also written, directed and produced the CD-ROM - HOW TO MAKE YOUR MOVIE: AN INTERACTIVE FILM SCHOOL which has been awarded with eight international awards including Grand Award as the best multimedia at New York Festival 1998. Grlić is Ohio Eminent Scholar in Film at Ohio University, Athens, USA, Artistic Director of Motovun Film Festival, Croatia and Director of Imaginary Film Academy Grožnjan, Croatia - Athens, Ohio.

## **FILMOGRAFIJA . FILMOGRAPHY**

1970 VYPRAVEJ MI NECO HEZKEHO  
1973 PRIČAM TI PRIČU  
1974 KUD PUKLO DA PUKLO/ IF IT KILLS ME  
1978 BRAVO MAESTRO  
1981 SAMO JEDNOM SE LJUBI/ YOU LOVE ONLY ONCE,  
PLAVA LAGUNA POREČ/ BLUE LAGOON POREČ  
1982 ZAGREB  
1984 U RALJAMA ŽIVOTA/ IN THE JAWS OF LIFE  
1985 ZA SREĆU JE POTREBNO TROJE/ THREE FOR  
HAPPINESS  
1986 PITKA VODA I SLOBODA  
1987 PITKA VODA I SLOBODA II  
1989 ĐAVOLJI RAJ/ THE SUMMER OF WHITE ROSES  
1991 PAZI I STRA, ČARUGA  
1998 PITKA VODA I SLOBODA III  
2000 JOSEPHINE  
2001 NOVO, NOVO VRIJEME/ NEW TIMES, doc.

# Mrak (Tamna strana zemlje) DARKNESS (THE DARK SIDE OF THE EARTH)

Slovenia/ Bosnia and Herzegovina, 2006 -  
film in pre-production

Režija/ Director: Damjan Kozole

Scenarij/ Screenplay: Damjan Kozole

Producent/ Producer: Danijel Hočevar

Producentska kuća/ Production Company:

E-Motion Film (Ljubljana)

Koproducent/ Co-producer: SCCA/Pro.ba (Sarajevo)

## SINOPSIS . SYNOPSIS

Diana je dvadesetčetverogodišnja crnokosa Bugarka. Na putu za Srbiju otimaju je, vežu i zatvaraju u jedan podrum. Zatim je siluju i prodaju na pijaci Prletu, Bosancu iz Sarajeva. Na putu za Bosnu Diana pokušava pobjeći, ali je hvataju. U Sarajevu joj govore da će biti prostitutka, na što se ona odupire, čvrsto istrajavajući u tome da to neće učiniti; ipak, Prle i njegov partner Jamezdin je prisiljavaju. Kao prostitutka radi u lokalu "Kalifornija", u predgrađu Sarajeva. Klijenti su prije svega američki vojnici iz vojne baze koja se nalazi u neposrednoj blizini. Kod nje redovno dolazi oficir Jim. Diana mu povjerava da je bila oteta i prisiljena na prostituciju, moleći ga da joj pomogne. Kako Diana pravi probleme, Prle joj prijeti da će organizovati ubistvo njene kćerke. Diana tvrdi kako uopšte nema kćerku, ali iz njene reakcije vidimo da je prestrašena. Jim kasnije odlučuje da je otkupi, te se pogađa s Prletom oko cijene. Odvodi je kod sebe u iznajmljenu kuću sa visokom ogradom, tretirajući je kao privatnu robinju, i sve vrijeme je drži u kući, zaključanu. Dijana opet pokušava pobjeći...

Diana is a twenty-four-year-old dark haired girl from Bulgaria. On her way to Serbia, she is kidnapped, tied and closed in a basement. They rape her and sell her at a market to Prle, a Bosnian guy from Sarajevo. On the way to Sarajevo, Diana tries to escape but is caught. In Sarajevo they tell her that she will be a prostitute, but Diana is firm in saying she will not until Prle and his partner Jamezdin force her to accept this. She starts working in a bar California in the suburbs of Sarajevo. Her clients are mainly American soldiers from the military base nearby. Officer Jim visits her regularly. Diana confides in him telling him she has been kidnapped and forced to prostitute begging for his help. As Diana is making a lot of problems, Prle threatens that he will organize murder of her daughter. Diana claims that she does not have a daughter, but she is terrified by this. Jim decides to buy her off and negotiates a price with Prle. He takes her to his rented house with high fence treating her as her private slave, keeping her locked up in the house all the time. Diana tries to run away again...

## BIOGRAFIJA . BIOGRAPHY

DAMJAN KOZOLE rođen je 1964. u Brežicama, odrastao je u Krškoma, a živi i radi u Ljubljani. Svoj prvi igrani film USUDNI TELEFON, jedan od prvih neovisnih filmova u bivšoj Jugoslaviji, snimio je kada je imao 22 godine. Njegovi igrani filmovi učestvovali su na brojnim međunarodnim filmskim festivalima. Njegov igrani film PORNO FILM bio je kino hit, a njegov film REZERVNI DELI predstavljen je 2003. u Takmičarkom programu Berlinalea, Sarajevo Film

## Sve džaba EVERYTHING FOR FREE

Festivala gdje je osvojio Specijalnu nagradu žirija.

DAMJAN KOZOLE was born in Brežice in 1964, grew up in Krško, and he is living and working in Ljubljana. He made his first feature film at the age of 22, the low budget THE FATAL TELEPHONE, one of the first independent films made in former Yugoslavia. His feature films participated at many international film festivals. His feature film PORNO FILM was a seen box office hit, while his film SPARE PARTS was in competition of 2003 Berlinale, Sarajevo Film Festival where he received the Special Jury Award.

### FILMOGRAFIJA . FILMOGRAPHY

1987 USUDNI TELEFON/ THE FATAL TELEPHONE  
1988 REMINGTON  
1992 ENFANT TERRIBLE, doc.  
1993 ROJEVANJE LEARA, doc.  
1995 NEGATIVNI TOTAL, doc.  
1997 STEREOTIP/ STEREOTYPE  
2000 PORNO FILM  
2003 REZERVNI DELI/ SPARE PARTS

Croatia/ Bosnia and Herzegovina, 2006 -  
film in pre-production

Režija/ Director: Antonije Nuić  
Scenarij/ Screenplay: Antonije Nuić  
Producent/ Producer: Boris T. Matić  
Producentska kuća/ Production Company:  
Propeler Film (Zagreb)  
Koproducent/ Co-producer:  
Porta (Mostar)

Prvi igrani film reditelja Antonija Nuića koji je prije toga režirao epizodu u filmu SEKS, PIĆE I KRVOPROLIĆE iz 2004. godine.

First feature film by director Antonie Nuić who previously directed one episode from the film SEKS, PIĆE I KRVOPROLIĆE in 2004.





# Važne institucije

IMPORTANT INSTITUTIONS

## Sarajevo Film Festival

## Kinoteka Bosne i Hercegovine

CINEMATHEQUE OF BOSNIA AND HERZEGOVINA

## Fondacija za kinematografiju Sarajevo

CINEMATOGRAPHY FUND SARAJEVO

## Akademija scenskih umjetnosti Sarajevo

ACADEMY OF PERFORMING ARTS SARAJEVO

## BH producentske kuće

BH PRODUCTION COMPANIES

# Sarajevo Film Festival



11. SARAJEVO FILM FESTIVAL, 19.-27. avgust 2005. / [www.sff.ba](http://www.sff.ba)

Što se tiče broja prikazanih filmova i broja filmskih radnika i gostiju koji su posjetili Sarajevo između 20. i 28. avgusta 2004. godine, Sarajevo Film Festival je, u svom desetom jubilarnom izdanju, još jednom potvrdio status najvećeg i najutjecajnijeg festivala u regiji. U 12 programa na 7 lokacija, Sarajevo Film Festival prikazao je oko 180 filmova iz cijelog svijeta. Ovogodišnji Festival otvoren je svjetskom premijerom bosanskohercegovačkog filma KOD AMIDŽE IDRIZA, u režiji Pjera Žalice. Desetom Sarajevo Film Festivalu prisustvovalo je oko 600 filmskih radnika iz regije i iz svijeta. Festival je uz izvještavanje pratilo više od 350 akreditiranih novinara iz 200 medijskih kuća iz zemlje, regije i svijeta. Festival je bio domaćin i rekordnom broju gledalaca koji je dostigao 100,000. Uz mnogobrojne goste iz regije, 10. Sarajevo Film Festival posjetile su i mnoge internacionalne zvijezde: John Malkovich, Gerard Depardieu, Carol Bouquet, Anthony Minghella, Enki Bilal, Catalina Sandino Moreno, Joshua Marston, Gaspar Noe, Dušan

Makavejev, Jessica Hausner, Danis Tanović, Lone Scherfig, Coolio...

Uz fokus na regionalnoj filmskoj produkciji, Sarajevo Film Festival nudi velik izbor svjetske filmske produkcije, koprodukcijски market CineLink, i brojne dodatne programe kao što su skupovi, panel-diskusije te kulturni događaji: promocije, koncerti i zabave do kasno u noć.

## REGION U FOKUSU

Za samo deset godina Sarajevo Film Festival postao je najveći i najznačajniji skup filmskih radnika u ovom dijelu Evrope. Ove godine Sarajevo u svoju zonu interesovanja uključuje i Mađarsku, te na taj način zaokružuje region koji ulazi u zvanični takmičarski program. Region u fokusu sad uključuje 9 zemalja: Albaniju, Bosnu i Hercegovinu, Bugarsku, Hrvatsku, Mađarsku, Makedoniju, Rumuniju, Sloveniju, te Srbiju i Crnu Goru. Ove zemlje, sa ukupnim stanovništvom od preko 65 miliona, predstavljaju veliko tržište sa jakom, često zanemarenom, filmskom produkcijom. Godišnje u ovom dijelu Evrope nastane preko 65 igranih filmova: više od 300 kratkih i 150 dokumentarnih. Sarajevo, u samom srcu regiona, predstavlja savršeno križište za platformu posvećenu promociji i razvoju kinematografija ovih zemalja.

Sarajevo Film Festival otkrio je mnoge danas uspješne i priznate filmske autore, uključujući i ovogodišnju pobjednicu, bugarsku rediteljicu Zornitzu Sophia (MILA SA MARSJA) i hrvatskog autora Arsena Ostojića (TA DIVNA SPLITSKA NOĆ), čiji su filmovi premijerno prikazani u našem takmičarskom programu. Uz to, Festival je u proteklih deset godina djelovao kao katalizator i platforma za promociju značajnih inicijativa, kao što su formiranje nacionalnih filmskih fondova u regiji i poticanje učešća regionalnih TV kuća u filmskoj produkciji, kao i njihovo sve veće uključivanje regionalnog filma u redovne programske šeme.



## **Takmičarski program**

Takmičarski program fokusiran je na najnoviju regionalnu produkciju, a prioritet daje filmovima koji se premijerno prikazuju na Festivalu (svjetske, internacionalne, evropske ili regionalne premijere). Svi filmovi se prikazuju u udarnim terminima novog festivalskog centra, u monumentalnom zdanju Narodnog pozorišta u Sarajevu, sa projekcijama za novinare, izlascima pred fotografe, intervjuima i konferencijama za štampu koje se održavaju prije zvanične projekcije. Takmičarski program je i "Red Carpet" događaj, a odabrani filmovi su u konkurenciji za prestižne nagrade:

- Najbolji film - 25,000 euro
- Specijalna nagrada žirija - 10,000 euro
- Najbolja glumica - 2,500 euro
- Najbolji glumac - 2,500 euro

## **Takmičarski program - kratki film**

Kratki filmovi u Takmičarskom programu u konkurenciji su za tri nagrade: Najbolji kratki film (3,000 euro) i dvije Specijalne plakete (1,000 euro). Nagrađeni filmovi, zajedno sa kratkim filmovima programa Novi tokovi, ulaze u konkurenciju za PRIZ UIP. Nagrada UIP sa sobom donosi i direktnu nominaciju za nagradu Evropske filmske akademije u kategoriji kratkog filma. Cilj ovog programa je da nastavi otkrivati mlade, talentirane filmske autore, čiji umjetnički potencijal i filmovi obećavaju velike karijere priznate u svjetskoj filmskoj zajednici. Upravo je tako bilo, između ostalog, i 2001. godine, sa dobitnikom nagrade Evropske filmske akademije Ahmedom Imamovićem, te Stefanom Arsenijevićem, dobitnikom Zlatnog medvjeda 2003. i nominovanim za Oscara 2004.

## **Regionalni OFF**

Dugometražni filmovi van konkurencije prikazuju se u

Regionalnom OFF programu, koji za cilj ima da predstavi najbolje iz regionalne produkcije te godine.

## **Regionalni dokumentarni program**

Regionalni dokumentarni program formiran je s ciljem da predstavi i promovira najbolju i najnoviju dokumentarnu produkciju naše regije. Dokumentarni filmovi iz ovog programa takmiče se za novouvedenu Nagradu za ljudska prava koju sponzorira vlada Švicarske.

## **CineLink**

CineLink je godišnji koprodukcijski market Sarajevo Film Festivala za dugometražne igrane filmove koji imaju potencijal za kinodistribuciju, a čiji su autori iz Albanije, Bosne i Hercegovine, Bugarske, Hrvatske, Makedonije, Rumunije, Slovenije i Srbije, Crne Gore.

Sarajevo Film Festival je, zajedno sa CineMart programom Međunarodnog filmskog festivala u Rotterdamu, pokrenuo ovaj projekt 2003. godine, uz nadu da će se time izgraditi instrument koji će okupljati producente, finansijere i filmske autore iz jugoistočne Evrope.

Ove godine, CineLink će odabrati, i u toku 11. Sarajevo Film Festivala potencijalnim producentima, filmskim fondovima, fondacijama, agentima za prodaju, distributerima i TV stanicama Festivala predstaviti 10 najboljih filmskih projekata iz regije.

## **Ostali programi Sarajevo Film Festivala**

Novi tokovi: Namjera ovog programa je da mijenja navike publike, da izazove one koji vole da istražuju estetske forme.

Novi tokovi-kratki: Kratki filmovi Novih tokova ulaze u konkurenciju za PRIZ UIP i nominaciju za Najbolji kratki film

Evropske filmske akademije.

Panorama: Od 1999. godine Panorama nastoji, kroz izuzetne narativne filmove, biti most između avangarde i "mainstream" filma. Mnogi filmovi su već nagrađivani na vrhunskim festivalima, a neki su relativno nepoznati kao otkrića filmske produkcije.



Panorama dokumentarni program: Ovo je selekcija najboljih dokumentarnih filmova iz cijelog svijeta. To su djela urađena po strogim kriterijima, filmskom i video tehnikom, i bave se širokim spektrom tema, često sa svjetskih žarišta.

Posvećeno... Prethodnih godina Sarajevo Film Festival ugodio je i predstavio retrospektive autora čiji je kritički pogled na svijet rušio mnoge tabue u filmu i u društvu, i privlačio veliku pažnju publike i medija kao što su: Steve Buscemi, Mike Leigh, Stephen Frears, Peter Mullan, Gaspar Noe i Dušan Makavejev.

Otvoreno kino: Program Otvoreno kino, koji se održava u centralnom kinu Sarajevo Film Festivala - Otvorenom kinu

"Metalac" - publici predstavlja, na najvećem filmskom platnu u regiji, izbor holivudskog filma, kao i nezavisne i regionalne produkcije.

Dječiji program: Preko 30,000 najmlađih ljubitelja filma dolaze iz velikih gradova i iz najudaljenijih dijelova BiH da uživaju u najnovijim igranim i animiranim dostignućima svijeta filma.

TeenArena: Novi, specijalni program posvećen mladima od 13 do 18 godina pokazuje i nezavisne i "mainstream" filmove a tinejdžerima dovodi goste iz svijeta filma.

Specijalne projekcije: U programu Specijalne projekcije Sarajevo Film Festival ponudio je izbor iz internacionalne produkcije koji zavređuje posebnu pažnju publike.

Selektorski odbor Sarajevo Film Festivala: Mirsad Purivatra, Elma Tataragić, Amra Bakčić-Čamo, Rada Šešić, Howard Feinstein, Nicolas Schmerkin, Philippe Bober.

Sarajevo Film Festival je specijalizirani takmičarski festival priznat od strane FIAPF-a.  
(E.T.)



### **11 SARAJEVO FILM FESTIVAL, 19-27 August 2005 / [www.sff.ba](http://www.sff.ba)**

In terms of the number of films screened and the number of film professionals and guests that paid a visit to Sarajevo between August 20th and 28th, the Sarajevo Film Festival, in its tenth anniversary edition, once again confirmed its status of the largest and most influential Festival in the region.

Within its 12 programs held at 7 different locations, the Sarajevo Film Festival screened around one 180 films from all over the world. This year's Festival was opened by the world premiere of the Bosnian film *DAYS AND HOURS*, directed by Pjer Žalica. The 10th Sarajevo Film Festival was attended by close to 600 regional and international film professionals. Covered by over 350 accredited local, regional and international journalists from 200 media agencies, the Festival was the host to a record number of viewers reaching 100.000 people.

Together with numerous regional guests, 10th Sarajevo Film Festival was visited by many international stars: John Malkovich, Gerard Depardieu, Carol Bouquet, Anthony Minghella, Enki Bilal,

Catalina Sandino Moreno, Joshua Marston, Gaspar Noe, Dušan Makavejev, Jessica Hausner, Danis Tanović, Lone Scherfig, Coolio...

Beside its focus on regional film production, Sarajevo Film Festival offers you great selection of world film production, Co-production market - CineLink and numerous sidebar programs such as gatherings, panels, and cultural events promotions, concerts and late night events.

### **REGION IN FOCUS**

After only ten years Sarajevo Film Festival has become the largest and the most important event for film professionals in this part of Europe. This year, Sarajevo Film Festival included Hungary in its zone of interest and in this way rounded up the region eligible for the official Competition Programme. The Region in focus now includes 9 countries: Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Hungary, Macedonia, Romania, Serbia and Montenegro and Slovenia. These countries with a total population of over 65 million people represent a large market with a strong, often neglected, film production. Annually, over 65 feature films, over 300 short films and 150 documentaries are produced in this part of Europe. Sarajevo, as the heart of this region, provides the perfect crossroads for a platform dedicated to the promotion and development of these countries' cinematographies.

Sarajevo Film Festival has discovered many now successful and approved filmmakers including this year's winner Bulgarian filmmaker Zornitza Sophia (*MILA FROM MARS*) and Croatia filmmaker Arsen Ostojić (*A WONDERFUL NIGHT IN SPLIT*), who have premiered with their films in our Competition Programme. Further, the festival has in the past years acted as a catalyst and a platform for important initiatives such as the creation of National Film Funds in the region and the encouragement of regional TV companies' engagement in film production as well as their increased inclusion of regional films in regular programming.

## Competition Programme

The Competition Programme focuses on recent Regional production giving priority to films exclusively showing for the first time at the Festival (World, International, European or Regional Premieres). All films are shown in the main slots at the new Festival Center, the monumental Sarajevo National Theater, with preview screenings, photo calls, interviews and press conferences scheduled before the official screening. The Competition Programme is a Red Carpet event and the films selected are competing for prestigious Awards:

- Best Film - 25.000 Euro
- Special Jury Prize - 10.000 Euro
- Best Actress - 2.500 Euro
- Best Actor - 2.500 Euro

## Competition Programme - Short Films

Short films of the Competition Programme are competing for three awards: Best Short Film (3.000 Euro) and two Special Mention Awards (1.000 Euro). The awarded films are, together with the New Currents Shorts, entering the competition for PRIX UIP. The UIP Award carries with it the direct nomination for the European Film Awards in the category of short film. The aim of this program is to continue to discover young talented filmmakers whose artistic potential and films promise a great career recognized by international film community. This was precisely the case of 2001 EFA winner Ahmed Imamović, and the 2003 Golden Bear winner and 2004 Oscar nominee Stefan Arsenijević among others.

## Regional OFF

Feature films out of competition are screened under the wing of Regional OFF Programme that aims to present the best of the annual Regional production.

## Regional Documentary Programme

Regional Documentary Programme was developed with an aim to present and promote the best and the most recent documentary production of our Region. Documentary films from this programme are competing for the newly introduced Human Rights Award, sponsored by the Government of Switzerland.

## Cinelink

CineLink is Sarajevo Film Festival's annual co-production market for feature-length fiction films with the potential for theatrical distribution, created by authors from Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Macedonia, Romania, Serbia and Montenegro and Slovenia.

Sarajevo Film Festival, together with Rotterdam International Film Festival's CineMart has commenced this project in 2003 hoping to develop an instrument for bringing together producers, financiers and filmmakers from Southeast Europe. This year CineLink will select and, at the 11th Sarajevo Film Festival, present 10 best film projects from the region to potential producers, film funds, foundations, sales agents, distributors and TV stations.

## Other Sarajevo Film Festival Programmes

New Currents - This Programme's intention is to change habits of the audience, challenging those who love to explore aesthetic forms.

New Currents Shorts - New Currents Shorts films are competing for PRIX UIP and nomination for the Best Short Film at the European Film Academy.

Panorama - Since 1999, Panorama has strived to bridge avant-garde and mainstream films with exceptional narrative films. Many of the films have been honoured at top festivals, while others

are relatively unknown discoveries.

**Panorama Documentaries** - This is a selection of top documentaries from around the globe. These are rigorous works, on film and video, covering a wide range of topics, often from the flashpoints of the world.

**Tribute to...** - In previous years, the Sarajevo Film Festival has hosted and presented retrospectives of authors whose uncompromising creative outlooks brought down many taboos in film and society alike, and attracted great attention of both the audiences and the media such as: Steve Buscemi, Mike Leigh, Stephen Frears, Peter Mullan, Gaspar Noe and Dušan Makavejev.

**Open Air** - The Open Air Programme, held at the central cinema of the Sarajevo Film Festival - Open Air Cinema Metalac, presents viewers with a selection of Hollywood, independent as well as regional productions on the largest screen in the Region.

**Children's Programme** - Over 30 000 of the youngest film lovers, from larger cities and from the most remote corners of BH, gather to enjoy the most recent feature and animated achievements in the world of film.

**TeenArena** - New, special programme dedicated for young people between the ages of 13 and 18 showcasing independent as well as mainstream films and bringing guests to teenage audiences.

**Special Screenings** - Under Special Screening Programme, Sarajevo Film Festival offered a selection of international production worthy of special attention of the audience.

Sarajevo Film Festival Programming Board: Mirsad Purivatra, Elma Tataragić, Amra Bakšić-Čamo, Rada Šešić, Howard Feinstein, Nicolas Schmerkin, Philippe Bober.

Sarajevo Film Festival is a specialized competitive festival recognized by FIAPF. (E.T.)



# Kinoteka Bosne i Hercegovine CINEMATHEQUE OF BOSNIA AND HERZEGOVINA

Kinoteka Bosne i Hercegovine osnovana je 1963. godine kao ogranak tadašnje Kinoteke Jugoslavije, kao posebna državna institucija. Odlukom parlamenta Bosne i Hercegovine ponovo je osnovana 1994. godine.

Aktivnosti Kinoteke su:

1. arhiviranje
2. istraživanje
3. i prikazivanje filmskih djela.

Filmski arhiv je zaštićen i obrađen, ali nije uskladišten u adekvatne prostorije. Dugo vremena su se filmski materijali nalazili u hodniku i na tavanu Kinoteke, odnosno u neuslovnim prostorijama. Kinoteka BiH raspolaže filmskim materijalima, posterima, literaturom i kasetama filmova iz inozemstva, kao i određenim brojem filmova domaće produkcije sa popratnim materijalima.

Kinoteka Bosne i Hercegovine je jedina bh. institucija koja pravi cikluse nacionalnih kinematografija, kao i filmova koji se ne prikazuju u redovnoj distribuciji a svojim kvalitetom zaslužuju pažnju publike. Zbog takvog repertoara Kinoteka je godinama imala veliku edukativnu ulogu u odgajanju budućih filmskih radnika, kao i općenito u širenju filmske kulture u našoj zemlji.  
(E.T./V.F.)

The Cinematheque of Bosnia and Herzegovina was established in 1963 as a branch of the then Cinematheque of Yugoslavia, as a separate state institution. It was re-established in 1994, by a decision of the BH Parliament.

Its activities are:

1. Archives
2. Research and
3. Presentation of film.

The film archives have been processed and protected, but have not been stored in adequate premises. For a long time, the film material was located at the hallway and the attic of the Cinematheque building, in sub-standard conditions. The BH Cinematheque has film reels, posters, texts and tapes of international films, as well as some domestic films with accompanying materials.

The Cinematheque of Bosnia and Herzegovina is the only institution that presents retrospectives of national cinemas, and shows films that are not part of standard distribution, whose quality deserves the attention of the audience. Because of its selection, for years and years the Cinematheque has played an important role in the education of future filmmakers, as well as a role in promoting film culture in our country.  
(E.T./V.F.)

# Fondacija za kinematografiju Sarajevo CINEMATOGRAPHY FUND SARAJEVO

Fondacija za kinematografiju osnovana je krajem 2002. godine u svrhu pomoći i razvoja bosanskohercegovačke kinematografije, a osnivač je Ministarstvo kulture i sporta Federacije BiH.

Do osnivanja Fondacije bh. kinematografija se svodila na povremene i pojedinačne "incidente" koji su ukazali na važnost pokretanja jednog državnog fonda za potporu i razvoj nacionalne kinematografije. Iako se počelo sa skromnim sredstvima (manje od 1.5 milion KM), rezultat je bio vidljiv odmah i produkcija u 2003. godini se, nakon dugo vremena, sastojala od 3 igrana i 3 kratka filma. Pored djelimičnog finansiranja produkcije igranih, kratkih i dokumentarnih filmova, Fondacija izdvaja i značajna sredstva za razvoj scenarija i scenariističke građe, za promociju i distribuciju filmova, kao i za doškolovanje kadra. Na ovaj način su filmski autori ohrabreni od strane države da rade i pripremaju svoje projekte. Fondacija je do sada objavila tri konkursa i, kao rezultat toga, u 2004. i 2005. godini bit će završeno 20 filmova: 3 igrana, 4 kratka, 12 dokumentarnih i 1 omnibus, dok će u pripremi i produkciji biti 7 filmova. Ovogodišnji konkurs bio je otvoren do 1. maja.

Osnivanjem Fondacije načinjen je veliki korak ka uspostavljanju čvrste i prepoznatljive nacionalne kinematografije Bosne i Hercegovine.

(V.F.)

Upravni odbor:

**Prof. Dr. Nikola Kovač** - Predsjednik odbora

**Gavrilo Grahovac** - Ministar u Ministarstvu kulture i sporta, Federacija BiH

**Asaf Džanić** - Član Odbora

Cinematography Fund Sarajevo was established in 2002 with the aim of helping and developing the BH cinematography. It was founded by the Ministry of Culture and Sports of Federation Bosnia and Herzegovina.

Until the Fund was established, Bosnian cinematography was reduced on occasional and single 'incidents' that have pointed out the need and the importance of having such a governmental fund to aid and help the development of national cinematography. Although it started with a minimal budget (less than 1,5 milion BAM's per year), the results were immediately visible, and after a long time the film production increased: in 2003 three feature and three short films were completed and released. Besides partial financing of production of feature films, shorts and documentaries, the Fund also gives significant support for the script development, film promotion and distribution, and additional education of film workers. This way the film authors are being encouraged by the state to continue working and preparing their projects. So far the Fund has issued three competitions and as a result of that in 2004 and 2005 twenty projects are finished 3 feature films, 6 short films, 10 documentaries, 1 omnibus and there are also 7 feature films in production. This year's competition was open until May 1st.

By establishing of the Fund, a major step towards firm and recognizable national cinematography has been made.

(V.F.)

Board:

**Prof. Dr. Nikola Kovač** - President of the Board

**Gavrilo Grahovac** - Minister - Ministry for Culture and Sports, BH Federation

**Asaf Džanić** - Board Member

# Akademija scenskih umjetnosti

Akademija scenskih umjetnosti počela je sa radom 1981. godine, sa Odsjekom za glumu. Zatim se 1989. godine otvara Odsjek za režiju, a 1994. Odsjek za dramaturgiju. Akademija ima za cilj stalno traganje za novim metodama nastavničko-umjetničkog procesa i njihovo razvijanje, kao i unapređivanje i razvoj vještina iz oblasti scenskih umjetnosti. Pored učenja teorije, velika pažnja poklanja se i sticanju praktičnog iskustva kao nužnog segmenta edukacije. Studenti imaju mogućnost javne prezentacije ispitnih radova na Otvorenoj sceni "Obala", kao i na scenama sarajevskih pozorišnih, televizijskih i filmskih kuća.

Na osnovu rezultata i uspjeha koje postižu diplomanti, Akademija scenskih umjetnosti Sarajevo jedna je od najuspješnijih akademija u regionu.

## ODSJEK ZA GLUMU

Najstariji odsjek Akademije je Odsjek za glumu čiji se nastavni plan i program studija temelji na iskustvu najboljih glumačkih škola na prostoru ex-Jugoslavije, evropskih i svjetskih glumačkih škola, te na iskustvima nastavnika u radu sa studentima. Svake dvije do četiri godine vrši se revizija nastavnih programa u cilju poboljšanja moderne obuke glumaca. Diplomirani glumci ove Akademije rade u teatrima BiH, Jugoslavije, Hrvatske, Slovenije, Velike Britanije, Francuske, Italije, SAD, Švedske...

Odsjek za glumu upisuje novu generaciju studenata svake godine.

## ODSJEK ZA REŽIJU

Prva generacija studenata upisana je na Odsjek za režiju 1989. godine. Ovo je multimedijalni studij koji proučava filmsku,

pozorišnu, televizijsku i radijsku režiju. Dvije godine nakon osnutka, istovremeno sa agresijom na Bosnu i Hercegovinu, slijedi i druga generacija. U potpuno nehumanim uslovima studenti, ali i nastavnici, morali su i ljudski i profesionalno naglo sazrijeti te preuzeti još veću odgovornost. Nastavnici i studenti Odsjeka obilježili su, angažmanom i djelima, Međunarodni teatarski festival MESS, Sarajevo Film Festival, rad vodećih bh. producenata kuća, dio produkcije Radio-televizije Bosne i Hercegovine i produkciju sarajevskih pozorišta, te napravili revoluciju u kulturnom životu Bosne i Hercegovine.

Odsjek za režiju prima novu generaciju studenata svake druge godine.

## ODSJEK ZA DRAMATURGIJU

Najmlađi od svih, Odsjek za dramaturgiju, sa radom je počeo 1994. godine. Koncept ovog odsjeka temelji se na kompleksnosti i sintetskom karakteru dramskih umjetnosti, te na ravnoteži između teorijskog i praktičnog pristupa u oblastima dramaturgije, teatrologije i filmske umjetnosti. Nastava objedinjava klasične i moderne principe i postupke, zalaže se za interaktivan odnos u nastavi i svojevrsna je otvorena radionica.

Odsjek za dramaturgiju prima novu generaciju studenata svake druge godine.

(V.F.)



# ACADEMY OF PERFORMING ARTS SARAJEVO

Academy of Performing Arts was founded in 1981 with the Department for Acting. Then in 1989 the Department for Directing was opened and in 1994 the Department for Dramaturgy. The aim of the Academy is the continuous search and development of new pedagogic and artistic models in the field of performing arts. Besides the theoretical studies, a great emphasis is put on gaining of the practical experience as a necessary educational segment. The students also have the possibility of public presentation of their works on the "Obala" open scene, as well as on the scenes of theaters and TV stations in Sarajevo.

With the results and successes that the graduates achieve, Sarajevo Academy of Performing Arts is one of the most successful academies in the region.

## DEPARTMENT FOR ACTING

The eldest department of the Academy is the Department for Acting, which functions according to the curriculum based on the experience of the best acting schools from the ex-Yugoslav territory, European and the schools from rest of the world, also combining the experiences from the teachers. Every two to four years the revision of the curriculum is made in the effort to improve the modern training of the actors. The graduates from this department work in theaters in Bosnia and Herzegovina, Serbia and Montenegro, Croatia, Slovenia, UK, France, Italy, USA, Sweden, etc...

Department for Acting enrolls new generation of students every year.

## DEPARTMENT FOR DIRECTING

In 1989 the first class of students enrolled at the Department

for Directing. This is a multimedia study dealing with film, theater, television and radio. Two years after its foundation, along with the aggression on Bosnia and Herzegovina, comes the second generation of students on this Department. In totally inhuman conditions, students as well as their professors, needed to abruptly mature and take on more responsibility both as human beings and professionals. Professors and students from this Department have marked, both by engagement and work, the International Theatre Festival MESS, Sarajevo Film Festival, the work of major BH production companies, partly the production of the Radio and Television of Bosnia and Herzegovina, production of theaters in Sarajevo, making a revolution in the cultural life of Bosnia and Herzegovina.

Department for Directing enrolls new generation of students every second year.

## DEPARTMENT FOR DRAMATURGY

The youngest of all, the Department of Dramaturgy was opened in 1994. The concept of the Department is based on the complexity and synthetic character of the dramatic arts, and also on the balance between the theoretical and practical approach in the fields of dramaturgy, teatrology and film art. The curriculum unites both classical and modern principles and procedures; it also insists on the interactive relations and presents a sort of an open workshop.

Department for Dramaturgy enrolls new generation of students every second year.  
(V.F.)

# BH producentske kuće BH PRODUCTION COMPANIES

## **ANIMA PRODUCTION**

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Film, video and audio production, marketing

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Film production and distribution

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Filmska, TV i pozorišna produkcija/  
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Filmska i TV produkcija/ Film and TV production

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Filmska i TV produkcija/ TV and film production

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Filmska produkcija/ Film production

### **REFRESH PRODUCTION**

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Filmska, TV i video produkcija/ Film, TV and video production

## Ostale filmske institucije

### OTHER FILM INSTITUTIONS

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Filmska distribucija/ Film distribution

#### WE PRODUCTION

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