

BH. FILM 2006./2007.

Treći bosansko-hercegovački
nacionalni filmski festival

THIRD NATIONAL FILM FESTIVAL
OF BOSNIA AND HERZEGOVINA

AUGUST 2007



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AKCIJA!

Tačno prije četiri godine rodila se ideja o festivalu, na kojem će se predstavljati cjelokupna bosanskohercegovačka filmska produkcija. Te prve godine Bosanskohercegovačkog nacionalnog filmskog festivala predstavljeno je za tadašnje uslove nevjerovatnih 5 filmova: 3 dugometražna i 2 kratkometražna igrana filma. To je zaista bila prelomna godina za bh. kinematografiju. U današnjem svijetu, za ovaj broj filmova bez ikakve dvojbe rekli bismo «samo», jer četiri godine poslije, u ovom katalogu okupljeno je čak 13 igranih filmova, 11 kratkih i animiranih, te 11 dokumentarnih filmova, a moguće je da se na samom Festivalu predstavi još nekoliko filmova. Ukupan broj filmova snimljenih u 2006. i 2007. godini prelazi preko 30 naslova, što znači da je za samo 4 godine filmska produkcija udesetostučena, pa i više od toga. Danas s ponosom možemo reći da imamo tri festivala, na čelu sa Sarajevo Film Festivalom i koprodukcijским marketom CineLink, nekoliko akademija, te mnogo više producenških kuća, koje iza sebe imaju relevantne filmove. Uloga Fondacije za kinematografiju Sarajevo je nedvojbeno, a vitalnost bh. filma potvrđuje se ponovo sa fantastičnim filmovima koji će obilježiti Treći bosanskohercegovački nacionalni film festival.

Iako smo u međuvremenu pristupili Euroimagesu, još je mnogo posla ispred nas. Jedno od najvažnijih pitanja je pitanje Zakona o filmakoj djelatnosti, koji su nama susjedne države riješile ili počele rješavati. Također, u ovakvoj geometrijskoj progresiji produkcije, veoma je važno da se odgovori na potrebu filmskih radnika za uspostavljanjem Filmskog centra, čiju ulogu uveliko na sebe do sada preuzima Udruženje filmskih radnika BiH. Rješavanjem pitanja o Zakonu i Filmskom centru podrazumijevalo bi i rješavanje pitanja naše Kinoteke, pitanja povrata poreza i mnogih drugih sistemskih pitanja, koja za sada vise u zraku.

Sada je više nego ikad potrebno da se naša kinematografija organizira u jedan sistem, i to baš u ovom trenutku dok smo još na uzlaznoj putanji, što se produkcije i imidža naše kinematografije tiče. Dakle, akcija!

Elma Tataragić



ELMA TATARAGIĆ rođena je u Sarajevu 1976. godine. Diplomirala je Dramaturgiju (Bh. film i scenarij) na Akademiji scenskih umjetnosti u Sarajevu, 2000. godine. Radi kao viša asistentica na predmetu Scenarij na ASU u Sarajevu, te 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. godine 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 filma DOMAVIA i na produkciji igranog filma SNIJEG (produkcija MAMAFILM, Sarajevo). Elma Tataragić je aktivni član i generalni sekretar Udruženja filmskih radnika BiH.

ACTION!

Exactly 4 years ago the idea was born – to found a festival at which the whole film production of Bosnia and Herzegovina will be presented. At that first year, BH National Film Festival gathered 5 films – extraordinary films in comparison to the conditions in which they were made: 3 feature films and 2 short films. It was really a cornerstone year for BH cinema industry. Today, for this number of films one could say «only...», since only four years after it, in this catalogue there are 13 feature films, 11 shorts and animated films and 11 documentaries, and it is possible that at the festival itself there will be even some more films presented. Total number of films made during 2006 and 2007 goes beyond 30, which means that in these 4 years only the film production multiplied for 10 times, maybe even more since today we can proudly say that we have 3 festivals lead by Sarajevo Film Festival and co-production market CineLink, several academies and much more production companies with relevant films. The role of Foundation for Cinematography Sarajevo is indisputable and vitality of BH film is confirmed again with remarkable films that will mark 3rd BH National Film Festival.

Though in the meantime we became member of Euroimages, still there is a lot more to be done. Among the burning issues there is the Legislation on Cinema, which our neighboring countries already solved or are solving. Also, in this kind of geometric progression of production, it is very important to answer to the need of film workers and establish a film center the role of which at the moment is mostly performed by the Association of Filmmakers BH. Finding solutions for the legislation and film center would imply also the solution for our national film archive, issues of tax return and many other systemic issues that at the moment remain unsolved.

Now more than ever, it is indispensable for our cinematography to be organized in one system. It is this exact moment that should be used while the production and image of our cinematography are growing. So hands on, action!

Elma Tataragić

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. She is currently working as writer and producer of the documentary DOMAVIA and on the production of feature film SNOW (MAMAFILM productions, Sarajevo). Elma Tataragić is active member and general secretary of BH Association of Film Workers.

BOSANSKOHERCEGOVAČKI NACIONALNI FILM FESTIVAL



Vrijeme je pokazalo da ono što je nekada bio nesvakidašnji incident, danas polako prerasta u jedan od rijetkih razloga za nacionalni ponos. Naime, dešava se to da, kao i u mnogim zemljama u svijetu, nacionalna kinematografija preuzima ulogu istinskog glasnogovornika države. Gotovo da nema filma koji ispred sebe nosi bosanskohercegovački predznak, a da nije polučio neko od svjetskih filmskih priznanja. Od onih najpoznatijih, pa do onih manje poznatih, ali ništa manje vrijednih. Postali smo poznati, ne po ratu, već po filmu, i to je 'markica' koju s ponosom možemo nositi.

Bosanskohercegovački Nacionalni Film Festival je u ovih nekoliko proteklih godina također pratio rast i razvoj bh. kinematografije, te je i sam od incidenta počeo prerastati u konstantu.

2003. godine dogodio se veliki preokret u bh. filmskoj produkciji. Snimljena su tri igrana i pet kratkih filmova. 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 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 su mnogi ostali željni sljedećeg izdanja.

Festival je uspješno organiziran i 2005. godine, od 23. do 27. augusta tokom SFF-a, kada je prikazano preko 20 igranih, kratkih, animiranih i dokumentarnih filmova, što u poređenju sa 6 filmova prikazanih 2003. predstavlja tri puta veću produkciju.

Festival je tada okupio oko 80 filmskih radnika iz cijele Bosne i Hercegovine, a posebno su predstavljene i filmske akademije sa teritorije BiH.

Cilj Festivala ostao je nepromijenjen, a to je – promocija bh. filmskih autora, reditelja, scenarista, glumaca, te ostalih filmskih profesionalaca, kao i to da služi kao podstrek za domaću produkciju i distributere domaćeg filma. Sve ove godine Bosanskohercegovački Nacionalni Filmski Festival organiziran je uz pomoć Sarajevo Film Festivala, koji je uvijek imao sluha da pomogne Udruženju filmskih radnika BiH u realizaciji.

Ako je suditi po rezultatima, može se slobodno reći da se nalazimo na pragu 'zlatnog doba bh. filma', a BHNFF je jedino pravo mjesto da se bude svjedokom toga.

(V.F.)

NATIONAL FILM FESTIVAL OF BOSNIA AND HERZEGOVINA

Time has shown that what used to be an occasional incident is now slowly becoming one of the few reasons for national pride. What happened is that, like in many other countries, the national cinematography is taking the role of a true spokesman for the state. Films that carry the BH prefix, and that have not won at least some of the film awards, almost do not exist. From the most famed awards to the ones less known, but no less valuable. We have become known for our films, not our war, and that is a 'tag' we can carry proudly.

BH National Film Festival also followed this development and growth of BH cinematography and along with it turned from incident into a constant.

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 professionals from the film industry. The spectators and the guests of the Festival recognized its significance and all screenings 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 were left eagerly waiting for the next one.

The second Festival was also held from 23 to 27 of August in 2005 during Sarajevo Film Festival, when a total of 20 feature, short, animated and documentary films was shown. Compared to the 6 films shown in 2003, this makes a three times larger production.

During the Festival almost 80 filmmakers were present from entire Bosnia and Herzegovina, and there was also a special presentation of Academies of Performing Arts from all over the country.



The aim of the Festival remains the same, and that is to promote film authors, directors, screenwriters, actors and other professionals from Bosnia and Herzegovina, and to encourage national film production and distribution. Through all these years BH National Film Festival was organized with the help of Sarajevo Film Festival which always had understanding to help Association of Filmmakers B&H organize this event.

If we are to judge things from the results, we can then freely say that we are on the brink of the 'golden age of BH cinematography', and BH National Film Festival is the only true place to witness that.

(V.F.)

KRATKA HISTORIJA BH. FILMA

Paradoksalno je da je Bosna i Hercegovina, sa samo 115 igranih filmova za malo više od jednog vijeka filma, izrodila filmske autore svjetskog glasa, kao što su Hajrudin Šiba Kravac, 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 poput Danisa Tanovića, Pjera Žalice, Srdana Vuletića, Ahmeda Imamovića, Jasmile Žbanić i ostalih, 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 snimci 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 110 godina (vijek s tri rata) i u tom periodu snimljeno je preko stotinu 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. Snimanje prvog filmskog žurnala, koji je sadržavao šest epizoda, započelo je 3. maja 1947., 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 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.

Pri igrani film, MAJOR BAUK u režiji Nikole Popovića, snimljen je 1951. Mada je dokumentarni film *cvjetao*, igrani film je, generalno, bio *na*



Režiser/Director Mirza Idrizović

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 Kravac, 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.

1966. godine Bato Čengić režira igrani film MALI VOJNICI, koji se bavi ratom, ali iz drugačije, kritičke perspektive. Glavni lik je jedan mali Nijemac, plavkosi 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 glumeci 1969. godine u filmu BITKA NA NERETVI, a ista godina obilježena je i spektaklom izvornog bh. reditelja Hajrudina Šibe Kravca 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 Bosni i Hercegovini 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 Kravca, te spektakl SUTJESKA (1973.) Stipe Delića. 1973. godine osnovana je još jedna producentska kuća, Sutjeska film, koja će preuzeti ulogu Bosna filma.

Slijedeća 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. Filmovima SJEAČAŠ LI SE DOLLY BELL (1982.), OTAC NA SLUŽBENOM PUTU (1985.) i DOM ZA VIJEŠANJE (1988.) Emira Kusturice, MIRIS DUNJA (1983.) Mirze Idrizovića i KUDUZ (1989.) Ademira Kenovića, film bivše Jugoslavije i Bosne i Hercegovine ulazi na stranice historije svjetskog filma. Kusturićini filmovi postali su naslovi poznati svugdje, kako publici, tako i u filmskoj industriji. Za

MALI VOJNICI/ LITTLE SOLDIERS, Bato Čengić





CRNI BISERI / BLACK PEARLS, Toma Janić

tri filma koja je uradio osamdesetih osvojio je Zlatnu palmu u Cannesu, Opera Prima nagradu u Veneciji, i brojne druge nagrade. Ovu deceniju obilježiti će i prvi film koji je režirala žena – PRKOSNA DELTA (1980.) Vesne Ljubić.

Početak devedesetih nosi dah promjene. Zemlja se finansijski i politički raspadala, a isto se dešavalo i sa filmskom industrijom. Benjamin Filipović uspješno je debitirao filmom PRAZNIK U SARAJEVU, a Bato Čengić je, nakon dugogodišnje pauze, 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 produkcijskom 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 osvajajući nagradu FELIX na Europskoj filmskoj akademiji. Drugi važni filmovi bili su PALIO SAM NOGE, Srdana 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, Srdan 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 Srdana 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 NIČUJA ZEMLJA Danisa Tanovića (2001.). Počela je nova era...

(E.T./V.F.)

A BRIEF HISTORY OF BH FILM

It is a paradox that Bosnia and Herzegovina, with only 115 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 even a 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, Jasmola Žbanić 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 became 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 titled SARAJEVO ASSASSINATION OF FRANJO FERDINAND in his film from 1914.

Cinematography was institutionalized only after the Second World War. Therefore, 110 years have passed since that first projection—a century with three wars—over hundred 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 the 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 from Bosnia and Herzegovina.

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. A documentary by Žika Ristić DRINA RAFTERS was acknowledged



KUDUZ, Ademir Kenović

as a masterpiece of BH “small cinematography”, 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; 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 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.

Režiser / Director Hajrudin Šiba Kravac



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 other 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 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 Kravac'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 and 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 Šiba Kravac, 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 marked a new era for BH cinema, one associated abroad with names such as 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



OTAC NA SLUŽBENOM PUTU / WHEN FATHER WAS AWAY ON BUSINESS, Emir Kusturica 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 was the film industry. Benjamin Filipović made a successful debut with HOLIDAYS IN SARAJEVO. Bato Čengić made another film after a break of several years: SILENT GUNPOWDER.

Like most other cinematographies in the Balkans, BH cinema underwent many changes. 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 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 films were made out of practically nothing. Most 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.... 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, and Jasmila Žbanić's RED RUBBER BOOTS.

The feature film production was facing a great collapse—until 2001, when NO MAN'S LAND by Danis Tanović came along. And a new era began...

(E.T./V.F.)

BH. FILM DANAS

Najskoriji uspjesi bosanskohercegovačkog filma razlog su zašto svi pokušavaju odgovoriti na pitanje: Kako to da je bosanskohercegovački film tako uspješan?

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 – film. Uspjesi is prethodnih godina, kao što su Oscar iz 2002. za Danisa Tanovića (NIČIJA ZEMLJA), Nagrada Evropske filmske akademije 2003. za Ahmeda Imamovića (10 MINUTA), Srebreni leopard iz Locarna 2003. za Pjera Žalicu (GORI VATRA), Tigar iz Rotterdama 2004. za Srđana Vuletića (LJETO U ZLATNOJ DOLINI), te Zlatni medvjed iz Berlina 2006. za film GRBAVICA Jasmile Žbanić 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 i značajna kinematografija na svjetskoj mapi filma.

Paradoksalno je da je Bosna i Hercegovina, sa samo 115 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, Aida Begić, Ahmed Imamović, Jasmila Žbanić i ostali, koji su u posljednjih nekoliko godina dokazali da slava bh. filma nije završena.

Iako je bh. kinematografija prebrodila mnoge teške krize, i iako ni danas situacija nije sjajna, BiH u posljednje je četiri godine proizvela 10 igranih filmova, od kojih ne postoji niti jedan film koji nije nastao kao koprodukcija. Od tih deset filmova čak osam su režirali debitanti. To je sigurno jedan od razloga za svježinu ideja koje donosi bh. film na scenu istočnoevropskog filma.



Rediteljka / Director Jasmila Žbanić

I ne bi se toliko pričalo o bh. filmu danas, iako on to sigurno zaslužuje, da nije još jednog debitantskog filma GRBAVICA, Jasmile Žbanić. Cijela priča oko ovog filma, koja nije nimalo jednostavna i koja ukratko predstavlja i gotovo sve priče oko nastanka jednog filma u BiH, završila je sretnim krajem. GRBAVICA je primljena u zvaničnu selekciju Berlinalea. Film je od prvog prikazivanja na Berlinaleu uzburkao publiku, filmske kritičare i profesionalce. Niko nije bio ravnodušan prema ovom „malom“ filmu, pa ni sam žiri, koji je filmu dodijelio Zlatnog medvjeda za najbolji film. Samim tim, Jasmila Žbanić i njena GRBAVICA su za bh. kinematografiju dobili najznačajniju nagradu.

Ali krenimo od početka...

Kao i mnoge kinematografije na Balkanu, bh. kinematografija je 90-ih pretrpjela mnoge promjene. Za razliku od drugih država, najveća promjena od svih označena je stravičnim ratom. Čudo je što je, u produkcijskom 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 osvojivši nagradu FELIX na Europskoj filmskoj akademiji. Drugi važni filmovi bili su PALIO SAM NOGE, Srđana Vuletić, 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 i 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. U periodu od 1996. pa do NIČIJE ZEMLJE iz 2001. snimljena su još sa dva igrana filma i to TUNEL i MLIJEČNI PUT Faruka Sokolovića.

Do najznačajnijeg preokreta u kinematografiji Bosne i Hercegovine 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 bosanskohercegovački, Bosna i Hercegovina ubire zasluge zato što Danis Tanović u svom filmu kao Bosanac govori o ratu u BiH. Tanović osvaja Oscara za najbolji strani film 2002. kao bosanskohercegovački predstavnik. Kasnije te godine, Ahmed Imamović osvaja FELIX-a Evropske filmske akademije za najbolji kratki film 10 MINUTA.

Uspjesi Danisa Tanovića krunisani Oscarom za najbolji strani film ponovo su bacili svjetlo na mnoge mlade i zaboravljene reditelje, scenariste, producente. Ništa drugo nije moglo pokrenuti državni aparat, već nekoliko puta zaustavljan zbog nacionalne podijeljenosti. Uz mnoge napore bh. filmadžija, krajem 2002. osnovana je dugo priželjkivana Fondacija za kinematografiju Sarajevo. Ova fondacija je danas postala najvažnija instanca, kada je finansiranje filmova u pitanju. Iako postoji samo na nivou Federacije

Režiser / Director Danis Tanović



BiH, jedina je fondacija ove vrste na cijeloj teritoriji Bosne i Hercegovine. Osnivanje Fondacije, koje je popraćeno burnim reakcijama filmskih radnika i podijeljenosti među njima, ipak je predstavljala tračak svjetlosti u mračnom tunelu u kojem se do tada nalazila bh. kinematografija. Upravo od tog trenutka bh. film otvorio se prema koprodukcijama i postao je poželjan, pa ponekad i ravnopravan partner. Napominjem, ova Fondacija je u protekle 4 godine imala godišnji budžet za kinematografiju od 750,000 €. To je budžet i za dokumentarne, kratke, igrane filmove, za razvoj scenarija, za distribuciju, za ostale institucije kao što su Kinoteka BiH, Udruženje filmskih radnika BiH, itd. Treba dodati i to da nijedan igrani film u BiH nema manji budžet od 1 milion eura. Osim Fondacije za kinematografiju, veliku ulogu odigrao je i Sarajevo Film Festival, koji, iako mlad, nameće postojanje istočnoeuropskog filma i stavlja ga u prvi plan, sa bh. filmom na čelu. Festival dovodi brojne predstavnike svjetske filmske industrije bh. filmadžijama kući i tako omogućava da lakše dođu do koproducenata, bez kojih svakako nema filmske produkcije u BiH. Festival je prepoznao tu činjenicu i 2003. godine osnovao na ovim prostorima najznačajniji koprodukcijski market CineLink. Ne treba zanemariti utjecaj Sarajevo Film Festivala na međunarodnoj filmskoj sceni i kontekstu promocije kinematografije, ne samo BiH već i cijele Istočne Europe.

Iako su inicijalna sredstva bila minimalna, za samo godinu dana nakon Oscara, 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.

Sva tri filma: REMAKE Dine Mustafića, GORI VATRA Pjera Žalice i LJETO U ZLATNOJ DOLINI Srđana Vuletića veoma ozbiljno tretiraju bosanskohercegovačku 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.

Dino Mustafić je u jednom intervjuu rekao: «Potrebni su nam katarzični filmovi koji govore o našoj skorij 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.

Pjer Žalica u svom prvom igranom filmu GORI VATRA govori o raspadu jedne porodice i o 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, na kraju otkrivamo da je film oštra slika prilika u poslijeratnom društvu u

LJETO U ZLATNOJ DOLINI / SUMMER IN THE GOLDEN VALLEY, Srđan Vuletić



kojem vladaju zlo i kriminal, u kojem se dobro gubi i pretvara u ludilo. Ovaj film započeo je svoj uspješni život sa Srebrenim leopardom u Locarnu 2003. godine i tako nastavio nizati nagrade i uspjehe.

Film LIETO U ZLATNOJ DOLINI bio je nešto potpuno novo u bh. kinematografiji. Vuletić 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 pokušava preživjeti. «Ja pripadam generaciji sinova kojima su očevi ostavili samo uništene gradove, pale principe i

KOD AMIDŽE IDRIZA/ DAYS AND HOURS, Pjer Žalica



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 je reditelj ovog filma Srđan Vuletić. Film je osvojio brojne nagrade, među kojima se ističe Tigar sa Filmskog festivala u Rotterdamu, 2004. godine.

Drugi film Pjera Žalice – KOD AMIDŽE IDRIZA obilježilo je bh. kinematografiju 2004. godine, a 2005. godinu igrani filmovi GO WEST Ahmeda Imamovića, DOBRO UŠTIMANI MRTVACI – drugi film Benjamina Filipovića, te dokumentarci SASVIM LIČNO Nedžada Begovića i LJUBAV NA GRANICI Miroslava Čire Mandića. Ne treba zaboraviti ni kratkometražne filmove, čija je produkcija ipak pala u odnosu na proizvodnju igranih filmova i u odnosu na produkciju prije 2002. godine. Od tada do danas snimljeno je tek desetak kratkometražnih filmova, a neki od najvažnijih naslova svakako su filmovi NAPRIJED NAZAD Jasmile Žbanić; SJEVER JE POLUDIO Aide Begić; SRIJEDOM Alme Bećirović; PRVA PLATA Alena Drljevića, te RAM ZA SLIKU MOJE DOMOVINE Elmira Jukića.

Godinu 2006. obilježavaju dokumentarni film KARNEVAL Alena Dreljića, te filmovi NAFAKA Jasmina Durakovića, MAMA I TATA Faruka Lončarevića, NEBO IZNAD KRAJOLIKA Nenada Đurića, na čelu sa filmom GRBAVICA Jasmile Žbanić. Dok je film NAFAKA svojevrsni spektakl sa romaneskom strukturom, u kojem se sagledava društvo u ratu i nakon njega, film NEBO IZNAD KRAJOLIKA je još jedan „mali“ film koji se ne bavi ratom već mentalitetom ljudi sa ovih prostora. Zanimljivo je što se sa filmom MAMA I TATA pojavljuje autorski, niskobudžetni film veoma savremene forme i novog pristupa produkciji. Ovaj film pomjera granice filmskih sredstava i poigrava se vizualnim sredstvima svojstvenim televizijskim emisijama koje su preplavile svjetske, a i naše male ekrane. Za očekivati je da će i ovaj vid alternativnog poimanja filma kao umjetnosti i same produkcije biti sve više prisutan u bh. kinematografiji. Napominjemo da su sva četiri igrana filma iz 2006. godine debitantska!



DOBRO UŠTIMANI MRTVACI / WELL TEMPERED CORPSES, Benjamin Filipović

Priča o GRBAVICI nastala je prije čak više od pet godina i upravo toliko je trebalo Jasmili Žbanić i njenom producentu Damiru Ibrahimoviću iz producentske kuće DEBLOKADA da naprave ovo remek-djelo. U svom prvom igranom filmu, Jasmina Žbanić također zadire u postratne teme bh. društva. Dvanaestogodišnja Sara traži od majke Esmee potvrdu da joj je otac šehid kako bi besplatno otišla na ekskurziju sa razredom. Prošlost je duh koji sablasno visi nad sadašnjošću filma, a bolna sjećanja prikradaju se svakodnevnim životima ljudi koji pokušavaju povratiti normalan život. Sve naočigled izgleda normalno, ali svaki pogled i gest kazuju da normalno nije ništa. Radi statistike, treba napomenuti da je u historiji bh. filma ovo tek treći igrani film, koji je režirala žena (prva dva režirala je 1980-ih godina Vesna Ljubić).

I opet ono pitanje: U čemu je tajna bh. filma? Kako to da jedna država u kojoj ne postoji niti jedna filmska kamera, a kamoli laboratorija, daje tako snažne filmove koje shvata cijeli svijet?

Za jednog autora iz BiH teško je doći do sredstava. Sredstva iz državnog budžeta su samo kap vode u okeanu, te se, htio-ne htio, mora okrenuti inostranim producentima. Taj proces ne samo da poskupljuje sam projekat, već i produžava agoniju uvjeravanja u projekat, dogovora, rada na scenariju, itd. S druge strane, taj proces vjerovatno i jača samu priču, jer prije snimanja filma, sam film mora proći nekoliko ispita sa ljudima koji će se na kraju potpisati kao producenti ili koproducenti.

Bosanskohercegovački film sa GRBAVICOM na čelu govori o intimnim ljudskim pričama i o istini. To je nešto što je razumljivo svakom čovjeku, nešto što i privlači publiku ovim filmovima. Istina je također nešto što se često prešućuje, pogotovo kada se govori o temama kao što je rat. Zapravo, u BiH jedino se film bavi ovom vrstom istine. To nije suha istina, to je okrutna istina sa stavom i istina kakvu je film u proteklih deset godina zaboravio iznositi. To je istina o malim ljudima i njihovim malim sudbinama. One su postale dio svakodnevnog politike, u kojoj se ne govori u životu i u kojoj sam život nije bitan. Svaki bh. film nastao u proteklih 5 godine govori o istini. Istina, ni jedan tako snažno, hirurški precizno kao GRBAVICA. Nije nikakvo čudo što bh. filmadžije pronalaze inostrane koproducente, ali je ipak čudo kako uspijevaju sa tako malo napraviti tako puno. Bh. filmski autori ne bježe od stvarnosti, oni žive u njoj i žele govoriti o njoj sa svoje vlastite pozicije. Oni imaju vlastiti stav o svijetu, a taj stav itekako znaju prenijeti filmskim sredstvima, što definitivno svjedoči o talentu koji proističe upravo iz te potrebe da se govori o istini.

(E.T.)

BH FILM TODAY

The latest successes of BiH cinematography are the reason why everybody is trying to answer the following question: How come BiH cinematography is so successful?

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 film. 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), 2006 Berlinale Golden Bear for Grbavica by Jasmila Žbanić and many other awards, have clearly shown that this country is a rich and promising film force with strong stories and talented filmmakers. In the past few years, it has definitely become the most important cinematography in South-East Europe and a significant cinema on the film map of the globe.

It is a paradox that Bosnia and Herzegovina, with only 115 feature films in more than a century of cinema, has given birth to internationally known filmmakers such as Hajrudin Šiba Kravac, Emir Kusturica, Bato Čengić, Ademir Kenović, and many others. It is an even greater paradox that, after a terrible war and a major crisis, BiH cinematography can still boast such talented filmmakers as Danis Tanović, Pjer Žalica, Srđan Vuletić, Aida Begić, Ahmed Imamović, Jasmila Žbanić and others, who in the past few years have proved that the glory days of BH cinema are not over. Even though BH cinematography had lived through a number of difficult crises and the situation today is not great either, BH produced just over 10 feature films in the last 10 years, and all of these have been created as a result of co-production. Out of those ten films eight have been directed by debut directors. It surely is one of the reasons for the freshness of ideas that BiH film brings to the stage east of the European cinematography.

We would not talk about BH film so much today, even though it deserves the talk, if it was not for another debut film GRBAVICA directed by Jasmila Žbanić. The story about this film, representing in short all the stories of making a film in BiH, had a happy ending. GRBAVICA was accepted to the official competition of 2006 Berlinale. From the very first screening, the film intrigued the audience, film critics and film professionals. Nobody was indifferent towards this "small" film including the jury itself, which awarded the film the Golden Bear for Best Film. That meant that Jasmila Žbanić and her film GRBAVICA won the most important award for BH cinema.

But, let us start from the beginning...

Like most other cinematographies in the Balkans, BH cinema went through many changes. But unlike in other countries, the biggest change was the horrible war. Strangely, in the film production sense, the war was a very

Režiser / Director Benjamin Filipović



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

Cinema of Bosnia and Herzegovina 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 the devastated Bosnia and Herzegovina. Those trying to create and keep cinematography alive in these hard times were mostly the young filmmakers. Older filmmakers could not find their way in the chaotic circumstances, times in which films were made out of practically nothing. Most short films and documentaries were made by young filmmakers: Pjer Žalica, Srdan 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, Srdan Vuletić's HOP, SKIP & JUMP, Aida Begić's FIRST DEATH EXPERIENCE, Elmir Jukić's THE MAN WHO EXCHANGED HIS HOUSE FOR THE TUNNEL, and Jasmila Žbanić's RED RUBBER BOOTS. In period between 1996. until NO MAN'S LAND in 2001. there were only two feature films made: TUNNEL and MILKY WAY by Faruk Sokolović.

A big turnover in cinema of Bosnia and Herzegovina—arguably the biggest 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 spotlight

because Danis Tanović, as a Bosnian, focused on the war in BH in his film. He also received the Oscar for Best Foreign Film in 2002 as the BH entry. Later that year, Ahmed Imamović received the FELIX -European Film Award for his short film 10 MINUTES.

The successes of Danis Tanović, crowned by an Oscar for Best Foreign Film, have once again thrown the light on many young and forgotten directors, scriptwriters and producers. Nothing else could have moved the state apparatus restrained many times by national tensions. After numerous efforts of BH filmmakers the long awaited Cinematography Foundation of Sarajevo has been established in the end of 2002. This Foundation has become the most important instance when it comes to film financing. Even though it exists just at the Federation BiH level, it is the only foundation of this kind at the territory of Bosnia and Herzegovina. The establishment of the Foundation was followed by stormy reactions of film workers and disagreements between them, but it still represented the tiny ray of light in the dark tunnel which BH cinematography found itself in. From that moment on, BH film opened up to co-productions and became a desirable, sometimes even an equal partner. I would just like to remind that the annual budget in last four years of this Foundation has been 750,000€. That budget covers documentaries, short films, feature films, screenplay development, distribution, and support to other institutions like Kinoteka BiH (Cinematheque BH), Association of Filmmakers in BH etc. And just to mention that the feature film making in BH requires a budget not lower than one million Euro. Beside the Cinematography Foundation, a great role is played by the Sarajevo Film Festival which, though still young, promotes the Eastern European film and puts it in the spotlight, with BH film in focus. The Festival gathers numerous representatives of the world film industry to the home of BH film makers and thus allows them to easily make contact with co-producers without which there would be no film production in BH. The Festival has recognized this fact and in 2003 established the most important co-production market in the region - Cinelink. We should not neglect the influence of Sarajevo Film Festival at the international film



REMAKE, Dino Mustafić

stage in context of promotion of cinematography, not only in Bosnia and Herzegovina but in East Europe.

Although the financial support was minimal, only a year after the Oscar, 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 BiH cinema. These recent developments are not just random incidents but the beginning of a new era. All three 2003 BiH feature films—REMAKE by Dino Mustafić, FUSE by Pjer Žalica and SUMMER IN THE GOLDEN VALLEY by Srđan Vuletić—seriously treat the reality in BiH, 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 diseases of human society (not just Bosnian society). They are presenting their views and their judgments—uncompromisingly.

Dino Mustafić said in an interview: “We need cathartic films that speak about our recent past. They are important so that the evil and the stupidity do not happen again.” REMAKE is a true story about the ironic repetition of the Balkan history. The conflict between revenge and forgiveness—the key dilemma after the war in Bosnia and Herzegovina—is its theme, and to this dilemma REMAKE responds.

In his debut feature film FUSE, Pjer Žalica tells a story about the break up of a family and our post-war reality, setting it in small town of Tešanj. Telling the story of Tešanj, Pjer Žalica sketches the 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 BiH 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 continued it with other awards and successes.

The film SUMMER IN THE GOLDEN VALLEY was something completely new to BiH 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 and thus adding a new dimension to it. Since such a film had never been made before, its modernism was one of the biggest values. Another important dimension of this film was that it depicted a new generation and the way it finds its 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.

The second feature by Pjer Žalica *DAYS AND HOURS* has marked BiH cinema in 2004, and 2005 was marked by films *GO WEST* by Ahmed Imamović, *WELL TEMPERED CORPSES* by Benjamin Filipović, and documentary films *COMPLETELY PERSONAL* by Nedžad Begović and *BORDERLINE LOVERS* by Mirsolav Ćiro Mandić. It is important not to forget the short films whose production has decreased in comparison to feature film production and to the short film production before 2002. From then until today around ten short films have been made and some of the most important titles are: *TO&FRO* by Jasmila Žbanić, *NORTH WENT MAD* by Aida Begić, *ON WEDNESDAYS* by Alma Bećirović, *PAYCHECK* by Alen Dreljvić, and *FRAME FOR THE PICTURE OF MY HOMETLAND* by Elmir Jukić.

The year 2006 was marked by the documentary film *CARNIVAL* by Alen Drljević, as well as feature films *NAFAKA*, by Jasmin Duraković, *MUM 'N' DAD*, by Faruk Lončarević, *SKIES OVER THE LANDSCAPE* by Nenad Đurić and on top of all *GRBAVICA* by Jasmila Žbanić. While *NAFAKA* is a kind of a spectacle with a Romanesque structure and with an overview of the society during and after the war, the film *SKIES OVER THE LANDSCAPE* is a "small" film, which does not deal with war but with the mentality of people from this area. It is very interesting that *MUM 'N' DAD* introduces a low-budget, author film with a very modern structure and a new approach to production. This film moves the limits of film expression and it plays with the visual tools that are characteristic for television shows that have overloaded the world and our TV sets. It is to be expected that this mode of an alternative concept of the art of film and production itself will be more and more present in the BH cinematography. All of these four feature films from 2006 are debut films!



PRVO SMRTNO ISKUSTVO / FIRST DEATH EXPERIENCE, Aida Begić

The story of *GRBAVICA* was created more than five years ago and that is exactly how long it took Jasmila Žbanić and her producer Damir Ibrahimović from the production company *DEBLOKADA* to make this masterpiece. In her first feature film, Jasmila Žbanić also goes deep into the post-war topics of the BH society. Twelve-year-old Sara asks her mother Esma to bring her a certificate that her father was a war hero so that she could go to a school trip free of charge. The past is a ghost haunting the present of the film, and painful memories sneak in on people who are trying to go back to normal life. Everything seems perfectly fine, but every look and every gesture show that nothing is. For the sake of statistics, this is the third feature film in BH cinematography directed by a woman (the first two were directed by Vesna Ljubić in 1980s).



GRBAVICA, Jasmila Žbanić

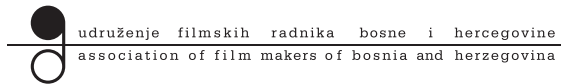
And here comes the question again: what is the secret of BH film? How come a country which does not own a single film camera, not to mention a laboratory, gives such powerful films that are understood by people all over the world?

For an author in BH it is very hard to provide resources. The resources of the country equal a drop of water in the ocean, so like it or not, the author must turn to foreign producers. That process does not only raise the expenses of the project, but also extends the agony of persuasion, arrangements, script development etc. On the other hand, that process probably strengthens the story, because prior to shooting, the film itself must go through several tests with people who will put their signature as producers or co-producers in the end.

BH film with GRBAVICA speaks about intimate human stories and about truth. That is something comprehensible to every human being and that is something that attracts the audiences to these films. We are often silent when it comes to the truth, especially when it deals with such topics as the war. Actually, in BH, film deals only with this type of truth. It is not the dry truth, it is the cruel truth with an attitude, and the truth that film has forgotten to serve in the last ten years. It is the truth about small people and their small fates that have become a part of everyday politics which does not talk about life and in which life actually does not matter. Every film produced in BH in the last five years speaks of truth. Truly speaking, none speaks as powerfully and as precisely as GRBAVICA. It is no wonder that BH filmmakers find foreign co-producers, but it is a wonder that we have accomplished so much with so little. BiH film authors do not run away from reality, they live in it and want to speak of it from their own point of view. They have an attitude towards the world and they know how to transpose it to film, which definitely proves their talent which springs from the urge to speak about the truth.

(E.T.)

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, Kača 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, Nenad Dizdarević, Miljenko Uherka, Nedžad Begović, Benjamin Filipović, te Milenko Prstojević, koji je današnji predsjednik Upravnog odbora Udruženja filmskih radnika BiH.

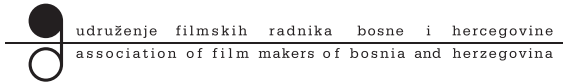
Danas Udruženje također aktivno učestvuje u formiranju i usmjeravanju bh. kinematografije. Samo u toku prethodne četiri godine naši članovi osvojili su najprestižnije filmske nagrade, i to: Danis Tanović - nagradu Američke akademije Oscar za film NIČIJA ZEMLJA, Ahmed Imamović - nagradu Evropske filmske akademije FELIX za film 10 MINUTA, Srđan Vuletić – Tigra Rotterdam Film Festivala i Pjer Žalica – Nagradu za najbolji regionalni film Sarajevo Film Festivala i Srebrnog leoparda Locarno Film Festivala, te Jasmila Žbanić – Zlatni medvjed Berlin Film Festivala. U januaru 2004. godine, UFR BiH ponovo je uspostavilo godišnju nagradu „Ivica Matić“, koja je nakon 12 godina pauze za 2003. godinu dodijeljena Pjeru Žalici za film GORI VATRA. Godine 2004. nagrada je dodijeljena Srđanu Vuletiću za film LIETO U ZLATNOJ DOLINI, a 2005. posthumno je nagrađen dugogodišnji član Udruženja Mensud Arslanović za svoj životni doprinos bh. kinematografiji. Jasmila Žbanić dobitnica je nagrade Ivica Matić za 2006. godinu, zbog uspjeha njenog prijatelja GRBAVICA, a Ministar kulture i sporta Federacije Bosna i Hercegovine Gavrilo Grahovac dobitnik je nagrade za svoj doprinos bh. kinematografiji.

U augustu 2003. godine, UFR BiH organiziralo je Prvi bosanskohercegovački nacionalni film festival na kojem su prikazani svi filmovi snimljeni te godine. Festival je uspješno organiziran i 2005. godine, kada je prikazano preko 20 igranih, kratkih, animiranih i dokumentarnih filmova. Festival je tada okupio oko 80 filmskih radnika iz cijele Bosne i Hercegovine, a posebno su predstavljene i filmske akademije sa teritorije BiH.

Udruženje danas broji 65 članova.

(E.T.)

A SHORT HISTORY OF ASSOCIATION OF FILMMAKERS B&H



Association of Filmmakers of B&H is a professional association of independent film workers, authors and artists, who are professionally engaged in filmmaking. It was founded in 1950 under the name of Union 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, Kača 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 Filmmakers 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 Filmmakers 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 primarily.

The Association has been led by: Toma Janić, Vlado Branković, Slobodan Jovičić, Milan Kosovac, Edo Bogdanić, Suad Mrkonjić, Midhat Mutapčić, Žika Ristić, Dragan Resner, Nenad Dizdarević, Miljenko Uherka, Nedžad Begović, Benjamin Filipović, and Milenko Prstojević the current president of the Board of the Association of Filmmakers of B&H.

The Association is also actively involved in developing and guiding B&H film industry. In the past four years, 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, Srđan Vuletić – Tiger Award at Rotterdam Film Festival and Pjer Žalica – Award for Best Regional Film of Sarajevo Film Festival and Silver Leopard at Locarno Film Festival and Jasmila Žbanić– Golden Bear at Berlin Film Festival. In January 2004 Association re-established its pre-war annual award IVICA MATIĆ and Pjer Žalica was the first director to receive it after a break of 12 years for his 2003 film FUSE. For the year 2004 the award was given to Srđan Vuletić for his film SUMMER IN THE GOLDEN VALLEY and for 2005 it was posthumously awarded to late Mensud Arslanović for his contribution to B&H cinema. Jasmila Žbanić is the winner of the IVICA MATIĆ award for 2006. godinu for the successes of her debut film GRBAVICA, along with Gavriilo Grahovac, Minister of Culture and Sports of Federation of Bosnia and Herzegovina, for his contribution to bh. cinema.

In August 2003. Association has organized the First BH National Film Festival that featured all films made that year. The festival was also successfully organized in 2005 and it featured over 20 feature, short, animated and documentary films. The Festival gathered over 80 film professionals from Bosnia and Herzegovina and film academies from Bosnia and Herzegovina were specially presented.

The present membership of the Association is 65.

(E.T.)

NAGRADA „IVICA MATIĆ“

Udruženje filmskih radnika ponovo je 2004. godine 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 Ivica 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 uspjeh njegovog prvijenca iz 2003. godine – GORI VATRA. Film GORI VATRA uspješno je prikazan na desetinama festivala širom svijeta, a dobitnik je nagrada kao što su: Srebrni leopard Locarno Film Festivala 2003., Srce Sarajeva Sarajevo Film Festivala

2003., Zvijezda Marakeša Maroko Film Festivala 2003., itd. Godine 2004. nagrada je dodijeljena reditelju Srdanu 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 filma uspješno su distribuirana u Bosni i Hercegovini.

Dugogodišnji filmski radnik Mensud Arslanović 2005. godine posthumno je nagrađen za svoj životni doprinos bh. kinematografiji, a dobitnica nagrade za 2006. godinu je Jasmila Žbanić za svoj prvijenac GRBAVICA. Ovaj film je osvojio desetine nagrada, nakon što je osvojio Zlatnog medvjeda na Berlinskom filmskom festivalu. GRBAVICA je i najgledaniji film u Bosni i Hercegovini u 2006. godini. Ministar kulture i sporta Federacije BiH gospodin Gavriilo Grahovac, počasni je dobitnik ove nagrade za doprinos bh. kinematografiji.

(E.T.)

Ivica Matić



Mensud Arslanović



"IVICA MATIĆ" AWARD

Association of Filmmakers has in 2004 re-established the award that had originally been awarded for contribution to BH film prior to the 1992 aggression. The award is given once a year, and it 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. He joined TV Sarajevo in 1968 as a professional cameraman (and occasionally a director), and continued 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.

Jasmila Žbanić



Gavrilo Grahovac



WOMAN WITH A LANDSCAPE went into distribution only in 1991, long after the author's 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 cinematography. 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 film 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 films had successful distribution in BH.

Film professional late Mensud Arslanović was in 2005 posthumously awarded this award, for his life contribution to bh. cinema, and the winner of 2006 award is Jasmila Žbanić for her debut film GRBAVICA. This film has won dozen awards after receiving Golden Bear Award at Berlin Film Festival. GRBAVICA was also topping the Box office charts in Bosnia and Herzegovina in 2006. Mr. Gavrilo Grahovac, Minister of Culture and Sports of Federation of Bosnia and Herzegovina, has been given honorary award for his contribution to bh. cinema.

(E.T.)

IGRANI FILMOVI

Feature films

GRBAVICA

MAMA I TATA

Mum'n'Dad

NAFAKA

NEBO IZNAD KRAJOLIKA

Skies Above the Landscape

TEŠKO JE BITI FIN

It's Hard to be Nice

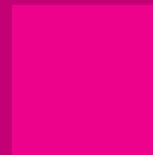


DUHOVI SARAJEVA

Ghosts of Sarajevo

ŽIVI I MRTVI

The Alive and the Dead



GRBAVICA



Austria/ Bosnia and Herzegovina/ Germany/ Croatia, 2006, 35 mm, color, 90 min.

Režija/ Director: Jasmila Žbanić

Scenarij/ Screenplay: Jasmila Žbanić

Director 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/ Producer: Damir Ibrahimović

Producerska kuća/ Production Company: Deblokada (Sarajevo), COOP 99 (Austria), Noir Film (Njemačka), Jadran Film (Hrvatska)

SINOPSIS

Samohrana majka Esma živi sa svojom dvanaestogodišnjom kćerkom Sarom u sarajevskom naselju Grbavica. U nemogućnosti da sa skromnom socijalnom pomoći koju dobija sastavi kraj s krajem, Esma se zapošljava kao konobarica u jednom noćnom klubu. Esma još uvijek progone sjećanja na nasilne događaje iz ratne prošlosti, te ona prisustvuje grupnim terapijama u jednom lokalnom centru za žene. Pomoć joj pruža njena najbolja prijateljica Sabina, a Esma također pronalazi srodnu dušu u Peldi, suosjećajnom kolegi sa posla. Pitanje Sarinog oca postaje problem kada djevojčica mora predati potvrdu da je njen otac šehid, kako bi dobila popust za predstojeću školsku ekskurziju. Esma joj govori da je teško dobiti tu potvrdu, jer tijelo njenog oca još nije pronađeno. U međuvremenu, Esma očajnički pokušava posuditi novac da plati Sarinu ekskurziju.

SYNOPSIS

Single mother Esma lives with her 12-year-old daughter Sara in Grbavica neighbourhood in Sarajevo. Unable to make ends meet with the meagre government aid she receives, Esma takes a job as a waitress in a nightclub. Still haunted by violent events in her past, Esma attends group therapy sessions at a local Women's Center. In addition to relying on her best friend Sabina, Esma also finds a kindred spirit in Pelda, a compassionate male co-worker from the nightclub. Sara's father becomes an issue when she requires the certificate proving that he died a shaheed, a holy war martyr, so that she can receive a discount for an upcoming school trip. Esma claims acquiring the certificate is difficult since his body has yet to be found. Meanwhile, Esma searches desperately to borrow money to pay for Sara's trip.

BIOGRAFIJA

JASMILA ŽBANIĆ rođena je u Sarajevu, 1974. godine. Diplomirala je na Akademiji scenskih umjetnosti u svom rodnom gradu, na Odsjeku za pozorišnu i filmsku režiju. Jasmila Žbanić počela je režirati filmove 1997. godine, kada je osnovala udruženje umjetnika "Deblokada", kroz koje je producirala, napisala i režirala brojne dokumentarne filmove, videoradove i kratke filmove. Njeni radovi prikazivani su na filmskim festivalima i izložbama širom svijeta. Među najznačajnije uratke spadaju kratki film ROĐENDAN (koji je bio dio filmskog opusa IZGUBLJENO-NAĐENO), koji posmatra različite puteve dviju djevojčica - Hrvatice i Bošnjakinje; zatim dokumentarni film iz 2002. godine, CRVENE GUMENE ČIZME, koji prati živote bosanskih žena dok tragaju za svojom djecom, te dokumentarni film SLIKE SA UGLA, dirljiva lična priča o mladoj ženi koja je u ratu teško ranjena, i koja je u mukama gledala kako je slika strani fotograf.

BIOGRAPHY

JASMILA ŽBANIĆ was born in Sarajevo in 1974. She graduated from Academy of Performing Arts, in her hometown, at department for Theatre and Film Directing. Žbanić began making films in 1997 when she founded the artists association "Deblokada", through which she produced, wrote and directed numerous documentaries, video works and shorts. Her work has been screened at film festivals and exhibitions worldwide. Highlights include her short BIRTHDAY (part of the omnibus film LOST & FOUND), a look at the different paths taken by two young girls - one Croatian, one Bosniak; the 2002 documentary RED RUBBER BOOTS, which follows Bosnian mothers searching for their children; and documentary IMAGES FROM THE CORNER, a moving personal account of a young woman seriously wounded during the war who watched in pain as a foreign photographer snapped pictures of her.

FILMOGRAFIJA/ FILMOGRAPHY

2006 GRBAVICA

2005 LOST&FOUND: BIRTHDAY/ IZGUBLJENO&NAĐENO: ROĐENDAN – dokumentarni/ documentary

2004 SLIKE S UGLA/ IMAGES FROM THE CORNER – dokumentarni/ documentary

2002 NAZAD NAPRIJED/ TO AND FRO – kratki/ short

2000 CRVENE GUMENE ČIZME/ RED RUBBER BOOTS– dokumentarni/ documentary

1998 NOĆ JE. MI SVJETLIMO/ IT IS NIGHT. WE GLOW. – dokumentarni/ documentary; LJUBAV JE.../ LOVE IS... – kratki/ short

1997 POSLIJE POSLIJE/ AFTER AFTER– dokumentarni/ documentary

1995 AUTOBIOGRAFIJA/ AUTOBIOGRAPHY– dokumentarni/ documentary

NAGRADE/ AWARDS:

2006 Golden Bear for Best Film, Ecumenian Jury Award, Award for Peace/ Zlatni Medvjed za najbolji film, Nagrada Ekumenskog žirija, Nagrada za mir - Berlin Film Festival; Kosomorama Award - Trondheim Int. Film Festival; Woman and Equality Award, International Film Festival Thessaloniki; Nagrada za najbolji internacionalni filma/ Award for the best International film – AFI Fest Los Angeles; Nagrada TV Canvas za najbolji film i najbolju glumicu (Mirjana Karanović)/ TV canvas Award for the Best Film and Best Actress (Mirjana Karanović) – European Film Festival Brussels; Otkriće godine/ Discovery of the Year – Reykjavik Film Festival, Grand Prix Odyssee – Council of Europe for the Human Rights; The Wim Van Leer in the Spirit of Freedom Award - International Film Festival Jerusalem

2007 Evropska John Templeton filmska nagrada/ European John Templeton Film Award

MAMA I TATA MUM'N'DAD



Bosnia and Herzegovina, 2006, 35 mm, color, 62 min.

Režija/ Director: Faruk Lončarević

Scenarij/ Screenplay: Faruk Lončarević

Montaža/ Editor: Faruk Lončarević

Direktor fotografije/ Director of photography: Almir Đikoli

Ton/ Sound: Adis Baždarević

Scenografija/ Set designer: Osman Arslanagić

Kostimografija/ Costume designer: Lejla Graho

Producent/ Producer: Faruk Lončarević

Izvršni producenti/ Executive producers: Amra Bakšić Čamo, Adnan Čuhara

Uloge/ Cast: Zagorka Borota, Vjekoslav Ramljak, Sabina Bambur

Producerska kuća/ Production Company: SCCA/ Pro.ba

SINOPSIS

Godina je dvije hiljade i neka. Ostarjeli bračni par živi sam u stanu u Sarajevu, ima svoje rituale: kafu, igranje karata, gledanje TV-a. Muž (Tata) je preživio moždani udar i, mada još uvijek očuvane fizičke snage, teško komunicira. Žena (Mama) je veoma živahna starija gospođa koja koristi muževljevu invalidnost da, nakon 50 godina, promijeni odnos snaga u starinskoj patrijarhalnoj porodici. Tata to ne smije dozvoliti i suprotstavlja se kako jedino može, fizičkom snagom.

SYNOPSIS

The year is two thousand and something. An elderly couple live alone in a flat in Sarajevo, with their own rituals: drinking coffee, playing cards, watching TV. The husband (Dad) has had a stroke and although he is still physically strong, he has difficulties in communication. The wife (Mum) is a lively elderly lady who is, after 50 years, now using the husband's disability to change the things around in this old-fashioned, patriarchal family. Dad must not allow that and he opposes it in the only way he can, with physical force.

BIOGRAFIJA

FARUK LONČAREVIĆ rođen je 1975. godine u Sarajevu. Diplomirao je režiju na Akademiji scenskih umjetnosti u Sarajevu, 2000. godine. Radio je u pozorištu, na filmu i televiziji. Predaje na Akademiji scenkih umjetnosti u Sarajevu i na Akademiji dramskih umjetnosti u Tuzli.

BIOGRAPHY

Faruk Lončarević, born 1975 in Sarajevo. Graduated Directing from Academy of Performing Arts in Sarajevo in 2000. He worked in theatre, on TV and film. He teaches at Sarajevo Academy of Performing Arts and Tuzla Academy of Drama Arts.

FILMOGRAFIJA/ FILMOGRAPHY:

2006 MAMA I TATA/ MUM'N'DAD; KIJAMETSKI DAN/ JUDGMENT DAY - dokumentarni/ documentary

2001 PAUZA ZA KAFU/ COFFEE BREAK - kratki/ short

1999 LICE/ THE FACE -kratki/ short

NAGRADE/ AWARDS:

2006 Srce Sarajeva – Specijalna nagrada žirija – Sarajevo Film Festival/ Heart of Sarajevo - Special Jury Prize – Sarajevo Film Festival



NAFAKA



Bosnia and Herzegovina, 2006, 35 mm, color, 110 min.

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

Producentska kuća/ Production Company: Fist

SINOPSIS

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 rata, a bio je čak i zarobljenik. Na početku rata htio je otići u Ameriku i Hollywood, jer voli film. Šahbej, bivši ratni komandant, 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 braniočima, 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 ratno i poslijeratno doba. 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?

SYNOPSIS

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; his wife Saba is very proud of him. 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; now only children listen to him and respect him. Marks owns a buffet Kapital 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

JASMIN DURAKOVIĆ je rođen 1966. u Bugojnu. 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. NAFAKA njegov je prvi igrani film.

BIOGRAPHY

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 Filmmakers 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. NAFAKA is his feature film debut.

FILMOGRAFIJA/ FILMOGRAPHY:

2006 NAFAKA

2000 MILENIJSKI ČEVAP/MILLENIUM ČEVAP – dokumentarni/ documentary

1999 NEKA BUDE/LET IT BE – dokumentarni/ documentary

1997 TIŠINA I GOVOR KAMENIH SPAVAČA/SILENCE AND CONVERSATION OF THE STONE SLEEPERS – dokumentarni/documentary

1993 - 1994 KOPALI SMO DO SABAHA/WE DUG UNTILL THE MORNING– dokumentarni/ documentary

NEBO IZNAD KRAJOLIKA SKIES ABOVE THE LANDSCAPE



Bosnia and Herzegovina, 2006, 35 mm, black & white/ color, 84 min.

Režija/ Director: Nenad Đurić

Scenarij/ Screenplay: Nenad Đurić, Vanja Avdić Čabrić

Direktor fotografije/ Director of photography: Hakija Topić

Muzika/ Music: Denis Čabrić

Producent/ Producer: Almir Šahinović

Uloge/ Cast: Aleksandar Seksan, Audery Hamm, Haris Burina, Nada Đurevska,

Rastko Janković, Anita Kajasa, Božo Bunjevac, Jasna Diklić, Milan Pavlović,

Vedrana Seksan, Fadil Karup, Minka Muftić, Ermin Sijamija, Narcis Babić

Produkcijaska kuća/ Production Company: FTV, Heft Productions

SINOPSIS

Na vrhu jedne divlje bosanske planine, nedaleko od sela, mladi čoban čuva svoje krave i na komadu drveta rezbari figuru žene. A onda, negdje sa neba, padobranac pada u njegovoj blizini. Taj padobranac je ustvari lijepa djevojka. Da stvar bude komplikovanija, ona je Francuskinja! Zove se Deborah. Iako Mehmed ovu scenu baš i ne shvata, on joj odluči pomoći. Mehmedova misija je teška, jer on ne razumije značenje tog "dara s neba"; On također ne razumije njen jezik, niti Deborah govori Mehmedov. Od tog trenutka počinje nevin ljubavna priča, puna komičnih situacija, zasnovanih na kulturalnim razlikama i scenama, koje su začinjene specifičnim načinom života ljudi u planinskim selima Bosne.

SYNOPSIS

At the top of one wild Bosnian mountain, not far from the village, a young shepherd watches over his cows and engraves the figure of a woman in the piece of wood. And then, somewhere from the sky, a parachutist falls close to him. A parachutist is in fact a nice looking woman and to have it more complicated she is French?! Her name is Deborah. Although Mehmed doesn't understand the scene well, he decides to help her. Mehmed's mission is a difficult one as it is burdened with the fact that he doesn't understand "his gift from the sky"; Deborah doesn't speak Mehmed's language, and for sure, Mehmed doesn't speak hers. From that moment on, an innocent love story starts full of comic cultural clashes and shocks, spiced with specific lives of people from the mountain.

BIOGRAFIJA

NENAD ĐURIĆ diplomirao je na Filozofskom fakultetu u Sarajevu. NEBO IZNAD KRAJOLIKA njegov je prvi igrani film. Film je premijerno prikazan na Sofia Film Festivalu, gdje je osvojio Posebnu pomen. Nenad Đurić režira na Federalnoj televiziji i član je Udruženja filmskih radnika BiH.

BIOGRAPHY

NENAD ĐURIĆ finished his studies at Faculty of Philosophy at Sarajevo University. SKIES ABOVE THE LANDSCAPE is his first feature film. The film premiered at Sofia Film Festival where it was awarded Special Mention. Nenad Đurić directs for Federal Television and is a member of Association of Filmmakers of Bosnia and Herzegovina.

FILMOGRAFIJA/ FILMOGRAPHY

2006 NEBO IZNAD KRAJOLIKA/SKIES ABOVE LANDSCAPE

2002 KORIDOR SMRTI/ CORRIDOR OF DEATH – dokumentarni/
documentary

NAGRADE / AWARDS

2006 Posebni pomen / Special Mention – Sofia Film Festival, Najbolja glumica/ Best Actress - TV fest Bara



TEŠKO JE BITI FIN IT'S HARD TO BE NICE



Bosnia and Herzegovina/ Germany/ England/ Serbia and Montenegro/ Slovenia,
2007, 35 mm, color, 102 min.

Režija/ Director: Srđan Vuletić

Scenarij/ Screenplay: Srđan Vuletić

Direktor fotografije/ Director of Photography: Slobodan Trninić

Montaža/ Editor: Andrija Zafranović

Muzika/ Music: Saša Lošić

Uloge/ Cast: Saša Petrović, Daria Lorenci, Emir Hadžihafizbegović, Zana Marjanović

Producent/ Producer: Ademir Kenović

Producentska kuća/ Production Company: Refresh Production

SINOPSIS

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 taksisti stand. 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 Rafki 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 kompliciraju.

SYNOPSIS

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 his car. It's a pregnant woman about to give birth. He drives her to the hospital, where she is taken directly to the delivery room. A nurse invites him to attend, instead of the father. Rafko explains that he is just a taxi driver who brought the woman... But the situation gets complicated.

BIOGRAFIJA

SRĐAN VULETIĆ rođen je u Bijeljini, 1971. godine. Diplomirao je na Odsjeku za režiju na Akademiji scenskih umjetnosti u Sarajevu, 1995. godine, gdje danas predaje scenariji 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 sljedeće nagrade: 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.

BIOGRAPHY

SRĐAN VULETIĆ was born in Bijeljina (Bosnia and Herzegovina) 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

2007 TEŠKO JE BITI FIN/ IT'S HARD TO BE NICE

2003 LJETO U ZLATNOJ DOLINI/ SUMMER IN THE GOLDEN VALLEY

2000 TROSKOK/ HOP, SKIP & JUMP – kratki/ short

1998 KAKO JE PUK'O PJER ŽALICA/ HOW PJER ŽALICA BLEW UP – kratki/ short; PUT NA MJESEC/ TRIP TO THE MOON – kratki/ short

1994 SA-LIFE; OSMI MART U RATU/ 8TH MARCH IN WAR – dokumentarni/ documentary; RATNO KINO/ WAR CINEMA – dokumentarni/ documentary

1993 PALIO SAM NOGE/ I BURNT LEGS – dokumentarni/ documentary



DUHOVI SARAJEVA GHOSTS OF SARAJEVO



Bosnia and Herzegovina, 2006., 35 mm, color, 88 min.

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 Bešlić

Producerska kuća/ Production Company: A. Bravo GmbH

SINOPSIS

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 je 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 „zaraden“ 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 zaslužuje.

SYNOPSIS

GHOSTS OF SARAJEVO is a story of two young men Pik (Spades) and Herc (Clubs) 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. The 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' through 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

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

BIOGRAPHY

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

FILMOGRAFIJA/ FILMOGRAPHY

2006 DUHOVI SARAJEVA/ GHOSTS OF SARAJEVO



ŽIVI I MRTVI THE ALIVE AND THE DEAD



Bosnia and Herzegovina/ Croatia, 2007, 35 mm, color, 90 min.

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

Producentska kuća/ Production Company: Porta (Mostar)

SINOPSIS

Radnja filma ŽIVI I MRTVI odvija se na dvije razine. Prvi tok radnje događa se u ratu u BiH (1993.), dok je drugi smješten u period Drugog svjetskog rata. 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. Radnja je posmatrana iz perspektive jednog od vojnika – Tome.

Dvije radnje smjenjuju se naizmjenično. 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. U ovom dijelu priče najzanimljiviji lik je ustaša Semin. 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...

SINOPSIS

The story of THE ALIVE AND THE DEAD has two levels. The first narrative takes place in the war in Bosnia and Herzegovina (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 Bosniak-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 a soldier - 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), resting after a battle on the same mountain area 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. In this part of the story, the most important character is *Ustaša* Semin. 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

KRISTIJAN MILIĆ rođen je 1969. godine u Zagrebu, Hrvatska. Diplomirao je na Odsjeku za režiju 2001. godine na Akademiji dramskih 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. godine, 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.

BIOGRAPHY

KRISTIJAN MILIĆ was born in 1969 in Zagreb, Croatia. He graduated directing in 2001 from the Zagreb Academy of Drama 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

2007 ŽIVI I MRTVI/ THE ALIVE AND THE DEAD

2002 SIGURNA KUĆA/ SAFE HOUSE - omnibus

1998 BACKWOODS - kratki/ short; DOSADA/ BOREDOM - short/ kratki

1995 NETRPELJIVOST/ INTORELANCE - short/ kratki

KOPRODUKCIJSKI FILMOVI

Co-production films

ARMIN

ESTRELITA

GOSPOĐICA

Das Fraulein

KARAULA

Border Post

SVE DŽABA

All for Free

TEA

Teah



ARMIN



Hrvatska/ Bosna i Hercegovina/ Njemačka, 2007, 35 mm, color, 82 min.

Režija/ Director: Ognjen Svilčić

Scenarij/ Screenplay: Ognjen Svilčić

Direktor fotografije/ Director of Photography: Stanko Herceg, Vedran Šamanović

Montaža/ Editor: Vjeran Pavlinić

Scenografija/ Set Design: Mladen Ožbolt

Kostimografija/ Costume Design: Blanka Budak

Muzika/ Music: Michael Bauer

Uloge/ Cast: Emir Hadžihafizbegović, Armin Omerović, Enis Bešliagić, Antonio Nuić, Jens Munchow, Barbara Prpić, Marie Baumer

Producent/Producer: Damir Terešak, Marcelo Busse, Markus Halberschmit, Ademir Kenović, Mirko Galić

Producentska kuća/ Production Company: Maxima Film (Zagreb)

Bh. koproducent/ BH co-producer: Refresh Sarajevo

SINOPSIS

Za 45-ogodišnjeg Ibro u njegovog sina jedinca, 14-ogodišnjeg Armina, ovo je veoma važno putovanje: iz malog grada u Bosni oni kreću za Zagreb, gdje će dječak učestvovati na audiciji za njemački film o bosanskom ratu. Ibro mu želi pružiti ostvarenje tog sna. Arminov cilj da ostvari filmsku karijeru je naizgled blizu, ali onda se pokvari stari autobus kojim putuju. Stižu prekasno na audiciju, ali Ibro ubijedi producente da daju Arminu drugu priliku. Međutim, reditelja posebno ne zanima Arminov talenat jer Armin je, ionako, prestar za ulogu. Armin se sve više razočarava i povlači u sebe, dok se njegov otac energično bori za sinovljevu karijeru. Napokon, oni dobiju svoju priliku, ali zbog pritiska, Armin doživljava epileptički napad. Ibro, osjećajući se krivim, očajnički pokušava dokazati da njegov sin nije gubitnik, ali niko ga ne želi slušati. Armin je uznemiren, njegov san je uništen. Upravo kada odlaze, dobiju neočekivanu ponudu od filmske ekipe. Kada je Ibro odbije, Armin konačno shvata koliko ga otac voli.

SYNOPSIS

This is a very important trip for 45-year-old Ibro and his only son, 14-year-old Armin: from a small town in Bosnia, they are going on their way to Zagreb, where the boy is to attend audition for a German film about the Bosnian war. Ibro wants to offer him a chance to fulfill his dream. Armin's goal of a career in film seems close – but then the old bus they are traveling in breaks down. They arrive too late for the audition, but Ibro convinces the producers to give Armin a second chance. However, the director is not especially interested in Armin's talents, and anyway, Armin is too old for the role. Armin becomes more and more disappointed, and withdraws into himself, while his father fights energetically for his son's career. Finally, they get their chance, but due to the pressure, Armin has an epileptic fit. Feeling guilty, Ibro desperately tries to prove that his son is no loser, but nobody will listen to him. Armin is upset, his dream is destroyed. Just as they are leaving, there is an unexpected offer from the film crew. When Ibro refuses it, Armin finally realizes how much his father loves him.

BIOGRAFIJA

OGNJEN SVILIČIĆ rođen je 1971. u Splitu. Studirao je na zagrebačkoj Akademiji dramskih umjetnosti. Od 1991. režirao je tri dugometražna igrana filma, kao i nekoliko kratkometražnih i TV-filmova. Od 1998. Sviličić je radio i kao scenarista na TV-serijama kao što su BUMERANG, te za reditelja kao što je Tomislav Radić. Za njega je i napisao scenarij za film ŠTO JE IVA SNIMILA 21. LISTOPADA 2003. (2005.) Također je radio i za Branka Schmidta – film PUT LUBENICA (2006.). Sviličić živi i radi u Zagrebu.

BIOGRAPHY

OGNJEN SVILIČIĆ was born in 1971 in Split. He studied directing at the Academy of Dramatic Arts in Zagreb. Since 1991, he has directed three feature films as well as several shorts and television films. Since 1998, Sviličić has also worked as a screenwriter on TV series such as BUMERANG and for directors such as Tomislav Radić, for whom he wrote the script to WHAT IVA RECORDED ON OCTOBER 21ST, 2003 (2005), and Branko Schmidt (MELON ROAD 2006). Sviličić lives and works in Zagreb.

FILMOGRAFIJA/ FILMOGRAPHY:

2007 ARMIN
2004 OPROSTI ZA KUNG FU / SORRY FOR KUNG FU
1999 DA MI JE BITI MORSKI PAS / WISH I WERE A SHARK
1996 DOMINA – kratki/ short
1991 JEHOVINI SVJEDOCI – kratki/ short

NAGRADE / AWARDS:

2007. Nisi Masa Award - Sofia Film Festival; Nagrada za najboljeg glumca (Emir Hadžihafizbegović)/ Best Actor Award (Emir Hadžihafizbegović) – GoEast Film Festival Wiesbaden



ESTRELITA



Slovenia/ Bosna i Hercegovina/ Njemačka, 2007, 35 mm, color, 90 min.

Režija/ Director: Metod Pevec

Scenarij/ Screenplay: Metod Pevec

Direktor fotografije/ Director of Photography: Axel Schnepat

Montaža/ Editor: Janez Bricelj

Sceografija/ Set Design: Katja Šoltes

Kostimografija/ Costume Designer: Sabina Buzdon

Muzika/ Music: Nino DeGleria, Mario Schneider

Uloge/ Cast: Senad Bašić, Mediha Musliović, Silva Čušin, Marko Kovačević, Karin Komljanec, Tadej Troha, Ana Temeljotov

Producent/Producer : Danijel Hočevar

Producentska kuća/ Production Company: Vertigo / Emotion film, Ljubljana

Bh. koproducent / BH co-producer: F.I.S.T. PRODUKCIJA, Sarajevo

SINOPSIS

Stari talijanski žičani instrumenti poznati su po ljepoti svog zvuka – i po astronomskim cijenama. Violina, po imenu Estrelita, nakon iznenadne smrti svog vlasnika, pokreće lavinu konflikata. Udovica Dora, koja je odano služila muževljevom umjetničkom stvaranju dugo godina, nakon njegove smrti otkriva da joj je bio nevjeran, ne samo u muzici, već i privatnom životu: sa mladom i ljepšom ljubavnicom. U napadu bijesa, nakon saznanja, ona poklanja violinu talentiranom dječaku iz porodice koja ne stoji dobro. Dječak se emotivno vezuje za instrument, ali se uskoro pojavljuje Dorin sin Julijan, tražeći da se violina vrati, jer je on smatra materijalnim dobrom na koje on ima nasljedno pravo. Počinje borba za violinu. Sukob glavne junake dovodi do ekstremnih situacija kao što su zločin, nasilje i neobična romansa... Na kraju, prljavi novac i čista muzika silom su spojeni krhkim, ali realnim kompromisom.

SYNOPSIS

Old Italian string instruments are known for their beautiful sound and astronomical prices. A violin named Estrelita, after the sudden death of its owner, sets off an avalanche of conflicts. The widow Dora, who devotedly served her husband's artistic creation for a long number of years, finds out after his death that he was unfaithful to her not only with music, but also with another woman – a younger and a more beautiful one. In the rush of emotion she gives the violin to a talented boy from a socially deprived family. The boy grows attached to the instrument, but soon Dora's son Julian appears, demanding the violin back, for he sees it as a material possession to which he has a hereditary claim. The battle for the violin begins. The conflict brings the main characters to extremes involving crime, violence and an unusual romance... In the end, dirty money and pure music are forced into a fragile, but realistic compromise.

BIOGRAFIJA

METOD PEVEC rođen je 1958. u Ljubljani, Slovenija. Diplomirao je Filozofiju i Komparativnu književnost na Fakultetu umjetnosti u Ljubljani. Prije i tokom studija, igrao je nekoliko uloga u slovenskim i jugoslavenskim filmovima. Napisao je nekoliko romana: „Camen“, prema kojem je snimio svoj prvi igrani film, “Maria Ana” i “Večer u Dubrovniku”. Napisao je zbirku kratkih priča “Mjesec”, “Violine”, nekoliko radiodrama i nekoliko scenarija.

BIOGRAPHY

METOD PEVEC was born in 1958 in Ljubljana, Slovenia. He graduated from Philosophy and Comparative Literature at the Faculty of Arts in Ljubljana. Before and during his studies, he played several roles in Slovenian and Yugoslavian films. He also wrote several novels: “Carmen”, on which his first feature film with the same title was based, “Maria Ana” and “An Evening in Dubrovnik”. He also wrote a collection of short stories “Moon”, “Violins”, several radio plays and several film screenplays.

FILMOGRAFIJA/ FILMOGRAPHY

2007 ESTRELITA
2003 POD NJENIM OKNOM/ BENEATH HER WINDOW
1995 CARMEN
1992 EVERYTHING UNDER CONTROL – kratki/ short

GOSPOĐICA DAS FRÄULEIN



Švicarska/ Njemačka/ Bosna i Hercegovina, 2006, 35 mm, color, 81 min.

Režija/ Director: Andrea Štaka

Scenarij/ Screenplay: Andrea Štaka

Direktor fotografije/ Director of Photography: Igor Martinović

Montaža/ Editor: Gion-Reto Killias

Muzika/ Music: Peter Von Siebenthal, Till Wyler, Daniel Jakob

Uloge/ Cast: Mirjana Karanović, Marija Škaričić, Andrea Zogg, Ljubica Jović, Zdenko Jelčić, Pablo Aguilar

Producent/ Producer: Susann Rüdlinger, Samir

Producerska kuća/ Production Company: Dschoint Ventschr Filmproduktion,

Koproducent/ Co-producer: Quinte Film, FIST Sarajevo

SINOPSIS

Pedesetogodišnja Ruža se u mladosti doselila u Švicarsku, puna nade u novi i bolji život. Danas joj je ostala još samo jedna strast: novac. Ruža je vlasnica kantine u Zürichu, koji vodi čvrstom rukom i finansijski uspješno. Njen život čini detaljno isplanirana rutina: rad u kantini, zatim pregled dnevne zarade, te večera u osami u malom stanu u Zürichu. Ruža je izgradila svoj život u Švicarskoj, te ne pomišlja na povratak u domovinu, Srbiju. Mila, koja ima šezdeset godina i dugogodišnja je Ružina radnica, drugačije razmišlja. Ona već nekoliko desetljeća živi u Švicarskoj sa suprugom i sinom, i naporno radi da bi ispunila svoj životni san – da ima kuću u svojoj domovini, Hrvatskoj. Jedna djevojka iz Sarajeva donosi promjene u njihove živote...

SYNOPSIS

50-year-old Ruža came to Switzerland when she was young, full of hope for a new and better life. Today she has only one passion left: money. Ruža owns a canteen in Zürich, which she manages with a firm grip and financial success. Her life consists of a tightly planned routine; working at the canteen, counting the daily earnings, eating supper alone in her small Zürich apartment. Ruža has built a life for herself in Switzerland, and does not contemplate moving back to her home country, Serbia. Mila, 60 years old Ruža's long-time employee, thinks differently. She has lived in Switzerland with her husband and son for decades, working hard with the aim of fulfilling her life's dream- owning a house in Croatia, her homeland. A young girl from Sarajevo brings changes to their lives...

BIOGRAFIJA

ANDREA ŠTAKA je rođena 1973. u Švicarskoj. Diplomirala je i magistrirala na Školi za vizuelne umjetnosti u Zürichu. Raniji filmovi, kao što su HOTEL BELGRAD i YUGODIVAS, uspješno su prikazani na brojnim međunarodnim festivalima, uključujući Sundance, Locarno i München, i osvojili su nekoliko nagrada. Oba filma nominirana su za najbolji švicarski film i doživjela su kinodistribuciju. 2005. godine Andrea Štaka dobila je stipendiju NYSCA (New York State Council on the Arts). DAS FRÄULEIN je njen prvi igrani film. Živi u Zürichu i New Yorku.

BIOGRAPHY

ANDREA ŠTAKA was born in Switzerland in 1973. She did her undergraduate and postgraduate studies at the School of Visual Arts in Zürich. Her previous films include HOTEL BELGRAD and YUGODIVAS which screened at numerous international film festivals including Sundance, Locarno, and Munich, and won several awards. Both films were nominated for Best Film at the Swiss Film Awards and were theatrically released in Switzerland. In 2005 Andrea Štaka received a NYSCA Individual Artist Grant (New York State Council on the Arts). DAS FRÄULEIN is her first feature. Andrea Štaka lives in Zürich and New York.

FILMOGRAFIJA/ FILMOGRAPHY:

2006 DAS FRÄULEIN

2002 EXPO.02 - SWISS NATIONAL EXHIBITION – dokumentarni/ documentary

2000 YUGODIVAS – dokumentarni/ documentary

1999 DALEKO - video

1998 HOTEL BELGRAD – kratki/ short

1995 RUZA – eksperimentarni/ experimental

NAGRADE/ AWARDS:

2006. Zlatni Leopard/ Golden Leopard – Locarno Film Festival; Srce Sarajeva za najbolji film i Srce Sarajeva za najbolju glumicu (Marija Škaričić)/ Heart of Sarajevo for the Best Film and Heart of Sarajevo for Best Actress (Marija Škaričić) – Sarajevo Film Festival

KARAULA BORDER POST



Croatia/ Bosnia and Herzegovina/ Slovenia/ Macedonia/ Serbia and Montenegro, color, 35 mm, 2006, 96 min.

Režija/ Director: Rajko Grlić

Scenarij/ Screenplay: Rajko Grlić, Ante Tomić

Direktor fotografije/ Director of Photography: Slobodan Trninić

Kompozitor/ Composer: Sanja Ilić

Montaža/ Editor: Andrija Zafranović

Producent/ Producer: Ademir Kenović

Producenti/ Producers: Danijel Hočevar, Boris T. Matić, Vladimir Anastasov, Zoran Cvijanović & Milko Josifov, Mike Downey & Sam Taylor

Uloge/ Cast: Emir Hadžihafizbegović, Toni Gojanović, Sergej Trifunović, Verica Nedeska, Bogdan Diklić, Miodrag Fišeković

Koprodukcijske kuće/ Co-production Companies: Propeler Film i NP7 (Zagreb); Vertigo/ E-Motion Film (Ljubljana); Sektor Film (Skopje); Yodi Movie Craftsman (Beograd); HRT (Zagreb), Film & Music Entertainment (London)

Producentska kuća/ Production Company: Refresh Production

SINOPSIS

Priča se odvija kasnih osamdesetih, na karauli JNA, na makedonsko-albanskoj granici. Komandir karaula je frustrirani i uvijek pripiti pukovnik Safet Pašić koji osjeća čudnu bol u penisu. On traži pomoć od jedinog doktora među vojnicima, Siniše Sirišćevića, novog momka iz Splita. Siniša u strogoj tajnosti pregleda pukovnika i dijagnosticira 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 prijatelja od Albanaca, svako će reagovati na svoj način...

SYNOPSIS

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 new 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

RAJKO GRLIĆ je rođen 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. 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 Nagradu za najbolji multimedijalni projekat na festivalu u New Yorku 1998. Grlić je predavač na filmskoj školi Univerziteta Ohio u SAD-u i umjetnički direktor Motovun Film Festivala u Hrvatskoj.

BIOGRAPHY

Rajko Grlić was born in Zagreb, Croatia in 1947. He graduated from the FAMU Film Academy in Prague. He has directed and co-written nine feature films. His films have been distributed all around the world and shown in competition programs at many major film festivals. 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 also wrote, directed and produced the CD-ROM - HOW TO MAKE YOUR MOVIE: AN INTERACTIVE FILM SCHOOL which has been awarded with eight international awards including Award as the best multimedia at New York Festival 1998. Grlić is a professor at film school of Ohio University and Artistic Director of Motovun Film Festival, Croatia.



FILMOGRAFIJA / FILMOGRAPHY:

2006 KARAULA/ BORDER POST

2001 NOVO, NOVO VRIJEME/ NEW TIMES- dokumentarni/ documentary

2000 JOSEPHINE

1998 PITKA VODA I SLOBODA III- dokumentarni/ documentary

1991 PAZI ISTRU - kratki/ short, ČARUGA

1989 ĐAVOLJI RAJ/ THE SUMMER OF WHITE ROSES

1987 PITKA VODA I SLOBODA II- dokumentarni/ documentary

1986 PITKA VODA I SLOBODA- dokumentarni/ documentary

1985 ZA SREĆU JE POTREBNO TROJE/ THREE FOR HAPPINESS

1984 U RAJAMA ŽIVOTA/ IN THE JAWS OF LIFE

1982 ZAGREB

1981 SAMO JEDNOM SE LJUBI/ YOU LOVE ONLY ONCE, PLAVA LAGUNA
POREČ/ BLUE LAGOON POREČ

1978 BRAVO MAESTRO

1974 KUD PUKLO DA PUKLO/ IF IT KILLS ME

1973 PRIČAM TI PRIČU - kratki/ short

1970 VYPRAVEJ MI NECO HEZKEHO- kratki/ short

NAGRADE/ AWARDS:

2006 Nagrada za najbolju mušku ulogu (Emir Hadžihafizbegović)/ Award for the Best Actor (Emir Hadžihafizbegović), Nagrada za najboljeg debitanta (Toni Gojanović)/ Award for the best Debut Actor (Toni Gojanović) – Pula Film Festival; Specijalno priznanje/ Special Mention – Film Festival Montpellier

2007 Nagrada Publike / Audience Award – Trieste Film Festival

SVE DŽABA ALL FOR FREE



SINOPSIS

Goran je tridesetogodišnjak koji živi u malom bosanskom gradu. Za razliku od njegovih prijatelja, čije je živote rat ozbiljno izmijenio (njegov najbolji prijatelj Miro u ratu je ostao bez obje ruke), Goran je prošao gotovo netaknut. Živi od roditeljskog nasljedstva i provodi dane opijajući se s prijateljima. Jednog dana u birtijaškoj svadi izginu svi njegovi prijatelji. To ga potpuno izbaci iz svakodnevne rutine, te on odluči prodati sve što ima i posvetiti se nečemu po čemu bi ga se moglo zapamtiti. Tako odluči ići od grada do grada, zadržavati se u svakom po jedan dan i dijeliti ljudima piće potpuno besplatno dok ne potroši sve novce koje je dobio prodajom imovine.

SYNOPSIS

30-year-old Goran lives in a small town in Bosnia. Unlike his friends, whose lives were seriously transformed by war (such as that of his best friend Miro, who lost both arms in the war), Goran came out of the war virtually unscathed. He lives on an inheritance from his parents and drinks his days away with his friends. One day, all his friends are killed in a bar brawl. The incident completely knocks Goran out of his routine life, and he decides to sell all he owns and devote his life to doing something people would remember him by. So he decides to travel from town to town, staying a day in each town, and giving away free drinks to the inhabitants, until he spends all the money he made from selling his possessions.

Croatia/ Bosnia and Herzegovina/ Serbia, 2006, 35 mm, color, 94 min.

Režija/ Director: Antonio Nuić

Scenarij/ Screenplay: Antonio Nuić

Muzika/ Music: Hrvoje Štefotić, Siniša Krneta

Montaža/ Editor: Marin Juranić

Direktor fotografije/ Director of Photography: Mirsad Herović

Uloge/ Cast: Rakan Rushaidat, Nataša Janjić, Emir Hadžihafizbegović, Franjo Dijak, Bojan Navojec, Enis Bešliagić, Sergej Trifunović, Bogdan Diklić, Darija Lorenci, Pero Kvirgić

Producent/ Producer: Boris T. Matić

Producentska kuća/ Production Company: Propeler Film,

Koproducent/Co-producer: Porta, Magic Box Multimedia

BIOGRAFIJA

ANTONIO NUIĆ rođen je u Sarajevu, 1977. godine. Završava Akademiju dramskih umjetnosti u Zagrebu. Režirao je muzičke spotove, koji su bili nominirani za nacionalne nagrade, radio kao režiser talk-show emisija na televiziji, te režirao sinhronizacije animiranih filmova. Snimio je kratki igrani film NA MJESTU DOGAĐAJA (1998., Nagrada publike i Nagrada žirija za najbolji scenarij i najbolji film, FRKA, Festival studenata), TV-dramu VRATITE IM DINAMO (1999., Nagrada publike, FRKA), te napisao i režirao treću priču omnibusa SEKS, PIĆE I KRVOPROLIĆE.

BIOGRAPHY

ANTONIO NUIĆ was born in Sarajevo in 1977. He graduated from the Academy of Dramatic Arts in Zagreb. He has directed music videos, nominated for national awards, he has worked as TV talk show director, and he has directed animated film voice-overs. He made a short film AT THE SITE (1998, audience award and jury award for best screenplay and best film, FRKA student festival), TV film GIVE US BACK OUR DYNAMO (1999, audience award, FRKA festival), and he wrote and directed the third story of the SEX, BOOZE AND BLOODSHED omnibus.

FILMOGRAFIJA/ FLMOGRAPHY:

2006 SVE DŽABA/ ALL FOR FREE

2004 SEKS, PIĆE I KRVOPROLIĆE - omnibus

1999 VRATITE IM DINAMO/ GIVE US BACK OUR DINAMO – kratki/ short

1998 NA MJESTU DOGAĐAJA – kratki/ short

NAGRADE/ AWARDS:

2006 Velika Zlatna Arena za najbolji film, Zlatna Arena za režiju, Zlatna Arena za scenarij, Zlatna Arena za najbolju sporednu žensku ulogu za Natašu Janjić/ Golden Arena for best film, Zlatna Arena for best director, Zlatna Arena for best screenplay, Zlatna Arena for best support role for Nataša Janjić - Pula Film Festival; Srce Sarajeva za najboljeg glumca/ Heart of Sarajevo for Best Actor – Rakan Rushaidat – Sarajevo Film Festival

2007 Nagrada Bergamo Film Festivala

TEA TEAH



Slovenija, Poljska, Hrvatska, Bosna i Hercegovina / Slovenia, Poland, Croatia, Bosnia and Herzegovina, 2007, 35mm, color, 87 min.

Režija/Director: Hanna A. W. Slak

Scenarij/Screenplay: Hanna A. W. Slak

Direktor fotografije/Director of Photography: Karina Kleszczewska

Scenograf/Production Designer: Katja Šoltes

Kostimograf/Costume Designer: Bjanka Uršulov

Producenti/Producers: Dunja Klemenc, Frenk Celarc

Uloge/Cast: Nikolaj Burger, Pina Bitenc, Marko Mandič, Aleksander Krošl, Manca Dorrer, Tanja Šojić, Senad Bašić, Žan Marolt

Produkcija/Production: Gustav film, Ljubljana

Bh. koproducent/ BH Co-producer: SCCA/pro.ba, Sarajevo

SINOPSIS

Na Martinov deseti rođendan, u drevnoj šumi počinju se događati čudne stvari. Čak i orahovo stablo izgleda zabrinuto. Par stranaca iz grada došao je živjeti u Martinovoj kući. Iako je usamljeni Martin već dugo čekao za društvom, pridošlica, djevojčica Tea, izaziva samo nevolje dok nemilosrdno prodire u njegov svijet. Kao da to nije dovoljno, još jedna nevolja vreba na horizontu: na drveću se pojavljuje zlokobni znak koji najavljuje gradnju novog autoputa ravno kroz srce magične šume. Da li je moguće da će drevna stabla posjeći zbog novog puta? Magija i stvarnost neodvojivi su u šumi. Postoji li način da se suoči sa stvarnošću i spasi magija? Ono što je Martinu hitno potrebno je iskreni prijatelj. Skupa, oni se mogu boriti za spas šume. Na ovom putu, Martina čeka veliko otkrovenje: izvor magije nije u šumi, već u ljudskim srcima.

SYNOPSIS

On Martin's tenth birthday strange things start happening in the ancient forest. Even the chestnut tree seems worried. A couple of strangers arrive from the city to live in Martin's house. Although the lonely Martin desired company for a long time, the newcomer girl Teah spells nothing but trouble as she ruthlessly invades his world. As if that were not enough, another disaster lurks on the horizon: malicious signs appearing on trees indicate the impending building of a motor way right through the heart of the magical forest. Can it be that the ancient trees will be cut for the sake of a new road? Magic and reality are inseparable in the forest. Is there a way to face reality and preserve the magic? What Martin needs most urgently is a true friend. Together they can fight for the survival of the forest. A big revelation awaits Martin on the road of this struggle: the source of magic resides not in the forest, but in the hearts of people.

BIOGRAFIJA

HANNA A. W. SLAK rođena je 1975. godine u Varšavi, Poljska. Diplomirala je režiju na Akademiji za film i televiziju u Ljubljani, te režirala nekoliko međunarodno nagrađenih kratkih filmova, kao i dugometražni igrani film SLEPA PEGA. Pored toga, radila je kao asistent režije i montažer na različitim projektima drugih reditelja.

BIOGRAPHY

HANNA A.W. SLAK was born 1975 in Warsaw, Poland. She Graduated Directing at Film and TV Academy of Ljubljana, Slovenia and directed several internationally awarded short films and feature film BLIND SPOT. She also worked as assistant director and editor on various projects by other directors.



FILMOGRAFIJA/ FILMOGRAPHY

2007 TEA / TEAH

2005 AMERIČANKE / 100% SLOVENIAN – kratki/ short

2004 DESPERADO TONIC / DESPERADO TONIC - omnibus

2002 SLEPA PEGA / BLIND SPOT

2000 PREDOR / TUNNEL – kratki/ short

1999 VRVOHODEC / STRING DANCER – kratki/ short

1998 ZJUTRO/ IN THE MORNING – kratki/ short

1997 BREZ ŠTROMA – kratki/ short

DOKUMENTARNI FILMOVI

Documentary films

AMBASADORI UČE JEZIKE

Ambassadors are Learning Languages

DVIJE SESTRE (PRIČA O LJUBAVI)

Two Sisters (Story About Love)

HALID BUNIĆ – VJEČNI

Halid Bunić – The Eternal

IZJAVA 710399

Statement 710399

KARNEVAL

Carnival

OTKAČENA KAMERA

Crazy Camera

POSLO SNOVA

Dream Job

SANJAO SAM O SMIRNOFF BUFFALO

I was Dreaming of a Smirnoff Buffalo

U POTRAZI ZA ZEMLJOM SLOBODE - UN MUSULMANO IN SAN MARINO

Searching for the Land of Freedom - un Musulmano in San Marino

UBILA SAM

I have Killed

OČIMA VOJNIK

With the Eyes of a Soldier

AMBASADORI UČE JEZIKE AMBASSADORS ARE LEARNING LANGUAGES



Bosnia and Herzegovina, 2007, Beta SP, color, 29' 30'' min.,

Režija/ Director: Šemsudin Gegić

Scenarij/ Screenplay: Šemsudin Gegić, Emina Gegić

Direktor fotografije/ Director of Photography: Muharem Osmanagić

Montaža/ Editor: Dževad Skenderović

Ton/ Sound: Boris Kragulj

Producent/ Producer: Emir Čengić

Produkcentska kuća/ Production Company: FLASH PRODUCTION SARAJEVO

Učesnici / Participants: Bivši štitenici sarajevskog Doma za djecu bez roditeljskog staranja «Ljubica Ivezić-Bjelave», njihovi biološki roditelji, domaći i strani staratelji, advokati, novinari.../ Former wards of the „Ljubica Ivezić - Bjelave“ Children’s orphanage, their biological parents, domestic and foreign foster parents, lawyers, journalists.

SINOPSIS

Početak rata u BiH, a u organizaciji Dječije ambasade Međaši, 43. dječistićenika sarajevskog Doma za djecu lišenu roditeljskog staranja «Ljubica Ivezić-Bjelave», popularno nazvanim *ambasadorima*, evakuisano je u Italiju. Većina ih je Rješenjem milanskog Suda za maloljetnike data u italijanske porodice. Neki od njih su, nažalost, postali predmetom političkih igara i kriminalnih radnji. Snagom sestrinske ljubavi, djevojčica Muniba Biba Hasečić, koja je ostala u Sarajevu, naučila je talijanski jezik i, 14 godina nakon evakuacije, uspjela je pronaći brata i sestru. Tragajući za sopstvenim identitetom i njima dvoma, kao i za biološkom majkom koju nikada nisu vidjeli, Biba ih je dovela na majčin grob.

SYNOPSIS

At the beginning of the war, the Children’s Embassy „Međaši“ organized evacuation of 43 children – wards of the Sarajevo „Ljubica Ivezić-Bjelave“ Children’s orphanage, popularly called *ambassadors* - to Italy. The majority of these children were sent to Italian families upon decisions of the Milan Juvenile Court. Some of them, unfortunately, became subjects of political games and criminal actions. With the strength of sisterly love, Muniba Biba Hasečić, a girl who stayed in Sarajevo, learned Italian and, 14 years after the evacuation, managed to find her brother and sister. Searching for her own identity and the two of them, as well as for her biological mother who they had never seen, Biba brought them to their mother’s grave.

BIOGRAFIJA

ŠEMSUDIN GEGIĆ rođen je 1951. godine u Zavidovićima (Bosna i Hercegovina). Diplomirao je na Fakultetu dramskih umjetnosti u Beogradu, a jednogodišnji profesionalni trening režije, koji je podrazumijevao stipendiju Televizije Bosne i Hercegovine, obavio je 1995. godine u Milanu. Dobitnik je mnogih domaćih i stranih nagrada za dramsku kreativnost i dokumentarne filmove, kao što su: Specijalna nagrada za najbolju dramu LA DOTE (Napulj, 2002), Specijalna nagrada Međunarodnog žirija 6. Sarajevo Film Festivala za dokumentarno-igrani film STOPAMA SJENKI (Sarajevo, 2000), Nagrada Scena Prima za najbolju predstavu LA SIBILLA DI SARAJEVO (Lombardia, 1996).

BIOGRAPHY

ŠEMSUDIN GEGIĆ was born in 1951 in Zavidovići (Bosnia and Herzegovina). He graduated at the Academy of Dramatic Art in Belgrade. He received a yearlong professional training in Direction in 1995 in Milan supported by a fellowship provided by the Television of Bosnia and Herzegovina. He is a winner of a number of national and international awards for his drama creativity and for his documentary films such as: Special Award for the Best Drama LA DOTE, Napoli (Italy), 2002; Special Award of the International Jury of the VI Sarajevo Film Festival for the FOLLOWING THE FOOTPRINTS OF SHADOWS, Sarajevo, 2000; Scena Prima Award for the best play LA SIBILLA DI SARAJEVO, Lombardia (Italy), 1996.

FILMOGRAFIJA/ FILMOGRPAHY:

2007 AMBASADORI UČE JEZIKE/ AMBASSADORS LEARNING LANGUAGES – dokumentarni/documentary

2004 DJEČAK IZ RATNOG FILMA/ A BOY FROM A WAR MOVIE – dokumentarni/ documentary

2003 SUADA/ BOŽICA DOBRIH NAMJERA/ SUADA: GODESS OF GOOD INTENTIONS – dokumentarni/ documentary

2002 SHOES OF THE MISERABLE HERO – kratki/ short

2001 DRŽAVNI NEPRIJATELJ BROJ 1/ PUBLIC ENEMY No 1 - dokumentarni/ documentary

2000 TRAGOVI SJENE/ THE TRACE OF SHADOWS – dokumentarno igrani/ doc. feature

1998 TALIA ON UNA – dokumentarni/ documentary

1994 SJEČAŠ LI SE GORAŽDA/ DO YOU REMEMBER GORAŽDE - dokumentarno igrani/ doc. feature; SARAJEVO. 1001. NOĆ/ SARAJEVO. 1001 NIGHT - dokumentarni/ documentary; TAKEN (NOT) TO TESTIFY - dokumentarni/ documentary

1993 HOTEL EUROPA - dokumentarni/ documentary; SARAJEVO FROM RIGHT TO LEFT - dokumentarni/ documentary

1992 EHO AJŠINOG GLASA/ THE ECHO OF AJŠA'S VOICE- dokumentarni/ documentary; KARTA ZA PROŠLOST/ TICKET TO PAST - dokumentarno igrani/ doc. feature

1991 ON THE EVE OF THE BRIDE NIGHT (DEATH) - dokumentarni/ documentary; ADD SORROW IN WRITING - dokumentarni/ documentary

1989 A FREE RIDE - dokumentarni/ documentary

DVIJE SESTRE (PRIČA O LJUBAVI) TWO SISTERS (STORY ABOUT LOVE)



Bosnia and Herzegovina, 2006, Beta SP, color, 13 min.

Režija/ Director: Džemal Šabić

Scenarij/ Screenplay: Džemal Šabić

Direktor fotografije/ Director of Photography: Dragan Lovrenović

Montaža/ Editor: Mehmed Tufo

Producent/ Producer: Boris Šiber

Producerska kuća/ Production Company: FTV

SINOPSIS

Ovo je dokumentarac o pedesetosmogodišnjoj bosanskoj gospođici koja je napustila posao i stanište u glavnom gradu, okrenula leđa svim ljubavima, ljubavnicima i proscima, prestala čeknuti, iščekivati i snivati romantične snove, te se vratila u rodno selo i odlučila svoj život pokloniti sestri... Ovo je dokumentarac o onome što je najbolje u čovjeku i o onome što je najvrijednije u ljudskim odnosima, a čega je danas na ovome svijetu sve manje i čega bi jednom moglo gotovo potpuno nestati. Kada i ako toga nestane, onda će nestati i ovoga svijeta...

SYNOPSIS

This is a documentary about a 58-year old Bosnian lady who leaves her job and her home in the capital, turns her back to her loves, lovers and suitors, stops longing, waiting and romanticizing, and returns to her home village, deciding to dedicate her life to her sister... This is a documentary about the best in people, about the most valuable in human relations, which is disappearing from the modern world and which may vanish altogether. If and when it does vanish, the world will perish too...

BIOGRAFIJA

DŽEMAL ŠABIĆ rođen je 1976. u Sarajevu. Diplomirao je na Odsjeku za žurnalistiku Fakulteta političkih nauka u Sarajevu, na temu "Dokumentarni film kao iluzija stvarnosti". Od 2000. godine zaposlen je na FTV kao urednik/autor, reditelj i scenarist u Omladinskom i Dokumentarnom programu.

BIOGRAPHY

DŽEMAL ŠABIĆ was born in Sarajevo in 1976. He holds a degree in journalism from the Faculty of Political Science in Sarajevo. His diploma thesis was 'Documentary Film as an Illusion of Reality'. Since 2000 he has been working at the FBiH TV as editor/author, director and screenwriter in the Departments for Youth and Documentary Programs.

FILMOGRAFIJA/ FILMOGRAPHY:

2006 DVIJE SESTRE (PRIČA O LJUBAVI)/ TWO SISTERS (STORY ABOUT LOVE)
– dokumentarni/ documentary

2004 KUTAK ZA SPORNI TRENUTAK/ CO(R)NE(R) OF THE MATTER –
dokumentarni/ documentary

HALID BUNIĆ - VJEČNI HALID BUNIĆ - THE ETERNAL



SINOPSIS

Ovo je dokumentarni film o Halidu, koji je rođen u kinu. Halid sve radi za film. Ovo je životna priča mog najboljeg prijatelja Halida. Ovaj dokumentarac je nastao kao filmska vježba na drugoj godini studija scenarija i trećoj godini režije.

SYNOPSIS

This is a documentary film about Halid, who was born in the cinema. Halid does everything for the film. This is the story about the life of Halid, my best friend. This documentary was made as a film exercise on the second year of screenwriting studies and third year of directing.

Bosnia and Herzegovina, 2005, Beta SP, color, 30 min.

Režija/ Director: Damir Janeček

Scenarij/ Screenplay: Damir Janeček

Muzika/ Music: Medih Sakić

Direktor fotografije/ Director of Photography: Srđan Kovačević

Montaža/ Editor: Asmir Muratović

Producent/ Producer: Zijad Mehić

Producentska kuća/ Production Company: Academy of Performing Arts Sarajevo

BIOGRAFIJA

DAMIR JANEČEK rođen je 1982. u Sarajevu. 2003. godine upisao je Akademiju scenskih umjetnosti u Sarajevu. Snimio je nekoliko kratkih filmova i uradio nekoliko predstava u sklopu vježbi na Akademiji. 2005. bio je na Ljetnoj filmskoj školi Motovunskog festivala, gdje je uradio kratki film PRIČA ZA DJECU. Osvojio je stipendiju uglednog Fonda Karim Zaimović, koji podržava mlade i perspektivne umjetnike. Damir Janeček student je četvrtke godine režije.

BIOGRAPHY

DAMIR JANEČEK was born in 1982 in Sarajevo. In 2003 he entered the Sarajevo Academy of Performing Arts and has made several short films and theatre plays as exercises for Academy. In 2005 he attended Motovun Film Festival Summer Film School where he completed a short film A STORY FOR CHILDREN. He won the scholarship of the renowned Karim Zaimović Fund helping young upcoming and prospective artists. Damir Janeček is currently attending forth year of directing.

FILMOGRAFIJA/ FILMOGRAPHY:

2005 HALID BUNIĆ – VJEČNI – dokumentarni/ documentary

NAGRADE/ AWARDS:

2006 Nagrada za najbolji studentski film/ Best Student Film Award - GoEast Film Festival Wiesbaden; Najbolji studentski dokumentarni film/ Best student documentary Film – International Film Festival Skena Up



IZJAVA 710399 STATEMENT 710399



Bosnia and Herzegovina, 2006, Beta SP, color, 54 min.

Režija/ Director: Refik Hodžić

Scenarij/ Screenplay: Refik Hodžić

Muzika/ Music: Nermin Alukić, Emir Jugo

Direktor fotografije/ Director of Photography: Muhamed Kahrmanović

Montaža/ Editor: Nino Mižik

Producent/ Producer: Aldin Arnautović

Producentska kuća/ Production Company: XY Films Sarajevo

SINOPSIS

Priča o ocu koji pokušava saznati šta se dogodilo sa njegovim petnaestogodišnjim sinom, koji mu se istrkao iz ruke i nestao tokom genocida u Srebrenici, ustvari je priča o Bosni i Hercegovini, zemlji zauvijek obilježenoj ratnim zločinima i njihovom zaostavštinom.

SYNOPSIS

The story of a father trying to find out what happened to his 15 year old son who slipped out of his hand and disappeared during the Srebrenica genocide is, in fact, a story about Bosnia and Herzegovina, a country permanently marked by war crimes and their legacy.

BIOGRAFIJA

REFIK HODŽIĆ rođen je 1972. u Prijedoru, BiH. U Aucklandu je upisao studij marketinga, a potom počeo karijeru u novinarstvu. Počeo je kao radio novinar u Aucklandu, a 1996. kao izvještač za Radio-televiziju BiH, prije nego što je postao glavni urednik lokalne radio stanice u Sanskom Mostu i urednik u lokalnom magazinu. Tokom 1998. i 1999. radio je za UN u BiH i na Istočnom Timoru a 2000. počinje raditi kao koordinator Outreach programa Tribunala u Hagu. Tokom 2005. radio kao šef Ureda za odnose sa javnošću Suda Bosne i Hercegovine. Jedan je od osnivača XY Films, producentske kuće iz Sarajeva specijalizirane za produkciju dokumentarnih filmova i televizijskih programa na temu ratnih zločina počinjenih na prostoru bivše Jugoslavije.

BIOGRAPHY

REFIK HODŽIĆ was born in Prijedor, Bosnia and Herzegovina, in 1972. After studying marketing in Auckland, New Zealand, he started a career in journalism. Initially in 1996, he worked as a reporter for the Bosnian national TV and radio, before becoming the editor-in-chief of a local radio station in Sanski Most and editor of a local magazine. In 1998 and 1999, he worked for the United Nations and in BH and East Timor and in 2000 he joins ICTY as Outreach Coordinator for Bosnia and Herzegovina. In January 2005 he started working as the head of Public Information and Outreach Section at the Court of BiH. One of the founders of XY Films, a film production company from Sarajevo specializing in production of documentary films and television programs on war crimes committed in the former Yugoslavia.

FILMOGRAFIJA/ FILMOGRAPHY:

2006 STATEMENT 710399 – dokumentarni/ documentary

2004 JUSTICE UNSEEN – dokumentarni/ documentary

KARNEVAL CARNIVAL



Bosnia and Herzegovina, 2006, Beta SP, color, 71 min.

Režija/ Director: Alen Drljević

Scenarij/ Screenplay: Šeki Radončić, Alen Drljević

Muzika/ Music: Adnan Zilić

Direktor fotografije/ Director of Photography: Mustafa Mustafić

Montaža/ Editor: Almir Kenović

Producent/ Producer: Boro Kantić

Producentska kuća/ Production Company: Mediacentar Sarajevo

SINOPSIS

U proljeće 1992., bježeći od užasa rata, veliki broj izbjeglica iz Bosne i Hercegovine potražili su utočište u susjednoj Crnoj Gori. Međutim, nisu našli spas koji su tražili... Novinar Šeki Radončić istražuje šta se desilo tim ljudima...

SYNOPSIS

During the spring of 1992, fleeing from the horrors of war, large numbers of refugees from Bosnia and Herzegovina sought refuge in the neighboring Montenegro. But they did not find the rescue they had been searching for... Šeki Radončić, a journalist, investigates what happened with those people...

BIOGRAFIJA

ALEN DRLJEVIĆ rođen je u Sarajevu. Diplomirao je 2005. na Akademiji scenskih umjetnosti u Sarajevu. Njegov diplomski film PRVA PLATA osvojio je EFA/UIP Award na 11. Sarajevu Film Festivalu i bio je nominiran za nagradu Evropske filmske akademije za najbolji kratki film.

BIOGRAPHY

ALEN DRLJEVIĆ was born in Sarajevo. He graduated from the Academy of Performing Arts in Sarajevo in 2005. His graduation film PAYCHECK won the EFA/UIP Award at the 11th Sarajevo Film Festival and was nominated for the Best Short Film Award of the European Film Academy.

FILMOGRAFIJA/ FILMOGRAPHY:

2006 KARNEVAL/ CARNIVAL – dokumentarni/ documentary

2005 PRVA PLATA/ PAYCHECK – kratki/ short



OTKAČENA KAMERA CRAZY CAMERA



Bosnia and Herzegovina, 2006, Beta SP, color, 19 min.

Režija/ Director: Ratko Orozović

Scenarij/ Screenplay: Ratko Orozović

Direktor fotografije/ Director of Photography: Mario Šego

Montaža/ Editor: Fadil Komarica

Producent/ Producer: Milenko Prstojević

Producentska kuća/ Production Company: FTV BiH

SINOPSIS

Dvije kratke dokumentarne priče o neobičnim ljudima i njihovim čudima. Prva je o jednom čovjeku i njegovom psu - najboljim prijateljima koji jedan drugoga savršeno razumiju. Druga priča je o čovjeku koji je prije 12 godina sagradio kuću od oblutaka. Danas slika neobične slike.

SYNOPSIS

Two short documentary stories about unusual people and their miracles. The first one is about a man and a dog – best friends who understand each other perfectly. The second story tells us about a man who built a house of pebble stones 12 years ago. Now, he is painting unusual paintings.

BIOGRAFIJA

RATKO OROZOVIĆ je filmski, televizijski i pozorišni reditelj i književnik. Nedavno je proslavio 40 godina umjetničkog rada. U svom stvaralačkom opusu, pored 5 knjiga ima i dva igrana filma, VANBRAČNA PUTOVANJA i BRAČNA PUTOVANJA, kao i više od 50 dokumentarnih filmova i 700 TV filmova i emisija. Dobitnik je 11 domaćih i 15 međunarodnih nagrada.

BIOGRAPHY

RATKO OROZOVIĆ is a film, TV and theatre director and a writer. He recently celebrated 40 years of his art work. In addition to five books, his creative work also includes two feature films VANBRAČNA PUTOVANJA and BRAČNA PUTOVANJA, as well as more than 50 documentary films and 700 TV films and broadcasts. He was awarded 11 national and 15 international prizes.

FILMOGRAFIJA/ FILMOGRAPHY

2006 OKAČENA KAMERA/ CRAZY KAMERA – dokumentarni/ documentary

1991 BRAČNA PUTOVANJA – igrani/ feature

1988 VANBRAČNA PUTOVANJA – igrani/ feature

1985 BALADA O TENKU - kratki/ short

1981 ŽIVOT PIŠE ROMANE ALI NEMA KO DA IH ČITA/ LIFE IS A NOVEL BUT THERE'S NO ONE TO READ IT – kratki/ short

1978 OKRUŽENI GRAD – dokumentarni/ documentary

1976 LJ-UBITI – kratki/ short

POSAO SNOVA DREAM JOB



Bosnia and Herzegovina, 2005, Beta SP, color, 51 min.

Režija/ Director: Danijela Majstorović

Scenarij/ Screenplay: Danijela Majstorović, Aleksandar Ilić

Direktor fotografije/ Director of Photography: Milan Knežević, Feđa Talić

Montaža/ Editor: Danijel Babić

Zvuk/ Sound: Vladimir Turjačanin

Producenti/ Producer: Sanja Sarnavka, Danijela Majstorović

Produkcentska kuća/ Production Company: B.a.B.e. Croatia, CSK Popravak BiH

SINOPSIS

POSAO SNOVA otvara pitanje položaja žena na estradi, pitanja menadžera, kontrole karijere, novca, erotske privlačnosti, uz sve prisutnije težnje mladih djevojaka oko nas da ostvare svoje snove tako što će postati pjevačice, voditeljice ili manekenke. Film predstavlja tragikomičan način kritike društva u cjelini, postavljajući mnoga pitanja ali i prepuštajući publici da donese zaključke na osnovu vlastitih uvjerenja.

SYNOPSIS

DREAM JOB opens issues of the position of women in showbiz, managers, career control, moneymaking and erotic appeal, given the more and more prominent desire of young women in the region to fulfill their dreams by becoming singers, TV anchors or models. It is a tragicomic social critique which raises many questions, but also leaves room for the audience to come up with their own conclusions.

BIOGRAFIJA

DANIJELA MAJSTOROVIĆ rođena je 1978. u Bihaću. Ima magisterij iz kulturoloških studija i dokumentarnog filma. U Sjedinjenim Državama pohađala je nastavu kod Rajka Grlića i Milča Mančevskog, dva slavna režisera bivše Jugoslavije. Živi u Banjaluci i upravo je završila doktorsku disertaciju. Predaje englesku kulturu i sintaksu na Filozofskom fakultetu i Fakultetu za poslovni menadžment. U aprilu 2004. završila je svoj prvi dokumentarni film, o trgovini ženama u BiH, KONTRAPUNKT ZA NJU, a u decembru 2005. završila je dokumentarac o ženama na estradi, POSAO SNOVA, koji je u februaru 2006. premijerno prikazan na Zagreb Doxu.

BIOGRAPHY

DANIJELA MAJSTOROVIĆ was born in Bihać, BiH, in 1978. She holds an MA in Cultural studies and documentaries. In the USA, she took classes with Rajko Grlić and Milcho Manchevski, two famous ex Yugoslav directors. She lives in Banja Luka and has just finished her PhD. She teaches English Culture and Syntax at the Faculty of Philosophy and Faculty of Business Management. In April 2004, she finished her first documentary on woman trafficking in Bosnia and Herzegovina, COUNTERPOINT FOR HER, and in December 2005, she finished a documentary on women in showbiz DREAM JOB, which premiered at Zagreb Dox in February 2006.

FILMOGRAFIJA/ FILMOGRAPHY:

2005 POSAO SNOVA/ DREAM JOB – dokumentarni/ documetary

2004 KONTRAPUNKT ZA NJU/ COUNTERPOINT FOR HER – dokumentarni/ documentary

SANJAO SAM O SMIRNOFF BUFFALU I WAS DREAMING OF A SMIRNOFF BUFFALO



SINOPSIS

Tokom 17 godina postojanja naučili su šta je potrebno za uspjeh. Nastao je kada su petorica prijatelja sa bine otjerala članove sarajevskog boys benda riječju sikter i zasvirala. Od tada u grupi su svirali ili sa njom saradivali lokalni underground heroji, muzičari, umjetnici. Priča o Sikteru je priča o Smirnoff Buffalu.

SYNOPSIS:

During seventeen years they have learnt what it takes to be successful. They started playing by chasing members of a Sarajevan boys band off stage by saying "Sikter!" Since then local underground heroes, musicians and artists have collaborated and played with them. The story of Sikter is story of a smirnoff buffalo.

Bosnia and Herzegovina, 2007, BETA SP, color, 54 min.

Režija/Director: Timur Makarević

Snimateljji/ Camera: Timur Makarević, Enes Zlatar, Nebojša Šerić

Montaža/ Editing: Timur Makarević

Pojavljuju se/ With apperance by: Bure, Šoba, Rogi, Faris, Eso, Rokva, Oliver, Čamo, Basheskia

Razgovorao/ Interviewer: Edin Zubčević

Muzika/ Music: Sikter

Producenti/ Producers: Amra Bakšić Čamo, Enes Zlatar

Koproducent/ Co-producer: Edin Zubčević - Gramofon

Producerska kuća/ Production Company: SCCA/pro.ba

BIOGRAFIJA

TIMUR MAKAREVIĆ rođen je u Jajcu, Bosna i Hercegovina, 1976. godine. Završio je Srednju umjetničku školu u ratu i upisao Akademiju likovnih umjetnosti. Nakon rata napušta fakultet i zapošljava se u Centru za savremenu umjetnost u Sarajevu, gdje i danas radi. U međuvremenu odlazi na dodatnu edukaciju u Francusku i Italiju. Autor je nekoliko kratkih filmova, videoradova i brojnih muzičkih spotova.

BIOGRAPHY

TIMUR MAKAREVIĆ was born in Jajce, Bosnia and Herzegovina in 1976. During the war he has completed the studies at the High School for Fine Arts and started his studies at the Academy of Fine Arts. After the war he abandoned the studies and started working for the Sarajevo Center for Contemporary Art, where he still works today. In the meantime he attended additional training in France and Italy. He is the author of several short films, video works and numerous music videos.

FILMOGRAFIJA/ FILMOGRAPHY:

2007 SANJAO SAM O SMIRNOFF BUFFALU/ I WAS DREAMING OF A SMIRNOFF BUFFALO - dokumentarni/ documentary; ŠTA JA ZNAM/ WHAT DO I KNOW – kratki/ short

2003 724659831 - video omnibus

1997 BESPAMETI/ MINDLESS – kratki/ short

2000 4775f – kratki eksperimentalni/ short experimental; MODERNA BOSNA/ MODERN BOSNIA – dokumentarni/ documentary

U POTRAZI ZA ZEMLJOM SLOBODE - UN MUSULMANO IN SAN MARINO

SEARCHING FOR THE LAND OF FREEDOM - UN MUSULMANO IN SAN MARINO



SINOPSIS

Na svim ulazima u San Marino postavljeni su natpisi na kojima piše: «Dobro došli u prastaru zemlju slobode». U potrazi za znanjem o slobodi i smislom ovog putovanja jedan bosanski musliman susreće se sa različitim građanima San Marina. U POTRAZI ZA ZEMLJOM SLOBODE je intimna priča o slobodi kretanja, traganju za različitim iskustvima i kulturama.

SYNOPSIS

There are signs at all entrances to San Marino, which state: »Welcome to the ancient land of freedom«. One Bosnian Muslim talks to various citizens of San Marino in effort to seek knowledge about freedom and meaning of this journey. SEARCHING FOR THE LAND OF FREEDOM is an intimate story about freedom of movement, seeking various experiences and cultures.

Bosnia and Herzegovina, 2006, BETA SP, color, 50 min.

Režija/ Director: Nihad Kreševljaković, Sead Kreševljaković

Scenarij/ Screenplay: Sead Kreševljaković, Nihad Kreševljaković, Michele Chiaruzzi, Pier Paolo Coro

Muzika/ Music: Basheskia (Nedim Zlatar)

Direktor fotografije/ Director of Photography: Nihad Kreševljaković

Montaža/ Editor: Nedim Alikadić

Produkcija/ Production Company: Videoarhiv, Sarajevo

BIOGRAFIJA

Braća KREŠEVLJAKOVIĆ (SEAD I NIHAD) rođeni su 1973. u Sarajevu. Filmom su se počeli baviti u toku opsade Sarajeva. Shvatajući značaj perioda opsade Sarajeva i rata, počeli su prikupljati informacije i dokumentirati događaje. Zahvaljujući sretnoj okolnosti da su posjedovali video kameru, snimali su granatiranje i svakodnevni život pod opsadom. Rezultat ovih aktivnosti bio je veliki broj snimljenih video filmova, kao i kolekcija od preko 1000 sati snimljenih materijala koji su doveli do stvaranja lokalne ne vladine organizacije Videoarhiv koja promovira kulturni prostor Bosne, umjetnost i komunikaciju.

BIOGRAPHY

The KREŠEVLJAKOVIĆ twin brothers (SEAD AND NIHAD) were born in 1973 in Sarajevo. They engaged in film during the siege of Sarajevo. Realizing the extreme importance of period of the siege of Sarajevo and the war, they began collecting information and documenting events. Fortunate circumstance in the terms of owning a video camera, allows recording of shelling and daily life under siege. Result of this activity is a great number of short video films as well as collection of a video-library that holds over a 1000 hours of recorded materials, leading to formation of a local NGO "Videoarchive" which cultural space of Bosnia, art and communication.

FILMOGRAFIJA/ FILMOGRAPHY:

2002 SJEĆAŠ LI SE SARAJEVA/ DO YOU REMEMBER SARAJEVO – dokumentarni/ documentary

2006 U POTRAZI ZA ZEMLJOM SLOBODE – UN MUSULMANO IN SAN MARINO – dokumentarni/ documentary

OČIMA VOJNIKA WITH THE EYES OF A SOLIDER



Bosnia and Herzegovina, 2007, BETA SP, color, 45 min.

Režija/Director: Hidajet Šerić

Scenarij/Screenplay: Hidajet Šerić

Snimatelji/Director of Photography: Hidajet Šerić, Nebojša Šerić, Giancarlo Bochi

Montaža/Editing: Miralem Zubčević, Amra Bakšić Čamo, Redžinald Šimek

Producentica/ Producer: Amra Bakšić Čamo, Hidajet Šerić

Producentska kuća/ Production Company: SCCA/pro.ba

SINOPSIS

Autor je film snimao tokom opsade Sarajeva, dnevnički prateći svoj život i život ratnih drugova, na rovovima odbrane grada. OČIMA VOJNIKA se ne bavi onim što se moglo dogoditi nego samo onim što se zaista dogodilo, životom i smrću. Ubijen čovjek je zaista ubijen čovjek.

SYNOPSIS

The author made his film during the siege of Sarajevo, thus making a journal of his life and the life of his comrades as they defended the city. With the eyes of a soldier does not consider what could have happened, but rather takes note of what actually happened, of life and death. A man killed is indeed a man killed.

BIOGRAFIJA

HIDAJET ŠERIĆ je proveo svoj životni vijek kao informatičar u Energoinvestu. Filmom se počinje baviti u toku rata kada radi kao asistent brojnim televizijskim i filmskim ekipama u Sarajevu i kada snima vlastita iskustva na linijama odbrane Sarajeva. OČIMA VOJNIKA je njegov prvi dokumentarni film.

BIOGRAPHY

HIDAJET ŠERIĆ spent his life as an information engineer at Energoinvest. His involvement in film started during the war while assisting various television and film crews in Sarajevo. At the same time he started recording his own experience on the frontlines of Sarajevo. WITH THE EYES OF A SOLDIER is his first documentary film.

FILMOGRAFIJA:

2007 OČIMA VOJNIKA/ WITH THE EYES OF A SOLDIER - dokumentarni/ documentary

UBILA SAM I HAVE KILLED

Bosnia and Herzegovina, 2007, DVCAM , color, 56 min.

Režija/ Director: Ines Tanović

Scenarij/ Screenplay: Ines Tanović

Koscenarista/ Co-writer: Elameri Škrgić- Mikulić

Direktor fotografije/ Director of Photography: Hakija Hadžalić

Montaža/ Editor: Nijaz Kožljak

Ton/ Sound: Predrag Doder

Producent/ Producer: Alem Babić

Muzika/ Music: Damir Arslanagić

Producentska kuća/ Production Company: DOKUMENT

SINOPSIS

Sudbina pet zatvorenica zatvora u Tuzli koje su svaka na svoj način počinila teško krivično djelo ubistva. Kako je živjeti sa činjenicom da je majka ubila vlastito dijete, da je žena ubila muža – zlostavljača, da je hodžina kćerka ubila prvog komšiju zbog međe? Strah od slobode i suočenje sa krivnjom. Koliko je rat doprinjeo devijantnom ponašanju ljudi koje je dovelo da i žene počine ubistva? Da li postoji žensko i muško ubistvo?

SYNOPSIS

This film is about the destinies of five women prisoners in Tuzla who had committed heavy criminal acts. How is it to live with the fact that the mother killed her own child, that a wife killed her husband – who abused her, that imam's daughter killed her neighbor because of the land? It is about the fear of freedom and dealing with guilt. How much has the war contributed to deviant human behavior that lead these women to commit murders. Is there a female and male murder?

BIOGRAFIJA

INES TANOVIĆ rođena je u Sarajevu 1965. godine. Završila Akademiju scenskih umjetnosti u Sarajevu, odsjek za dramaturgiju. Od 1988. godine član Udruženja filmskih radnika Bosne i Hercegovine. Radi na Federalnoj Televiziji.

BIOGRAPHY

INES TANOVIĆ was born in Sarajevo in 1965. She completed Dramaturgy at Sarajevo Academy of Performing Arts in Sarajevo. She is a member of BH Film Workers Association since 1988. She is working at Federal Television.

FILMOGRAFIJA/ FILMOGRAPHY:

2007 UBISTVO SA PREDZNAKOM – dokumentarni/ documentary

2002 BEZ KALORIJA/ NO CALORIES – kratki/ short

1998 SINDROM/ SYNDROM – kratki/ short

1991 ČOVJEK SI MAN S – kratki/ short

1989 IDEA – kratki/ short

1987 KRUGOVI/ CIRCLES - kratki/ short

KRATKI I ANIMIRANI FILMOVI

Short and animation films

ŠTA JA ZNAM

What do I Know

HALT DISNEY GIVE ME FIVE

HERO TV MAN...

NE ZNAM KAD I NE ZNAM

GDJE-SARAJEVO

LET BR. 945

Flight No. 945

LUKA NEUM

The Port of Neum

MONA LIZA U PRIVATNOJ GALERIJI

Mona Lisa in a Private Gallery

VRIJEME

Time

NAŠA POSLA

Our Business

PINNACLE

TONITE IM OUT...

ŠTA JA ZNAM WHAT DO I KNOW



Bosnia and Herzegovina/ Slovenia, 2007, 35 mm, color, 15 min.

Režija/ Director: Šejla Kamerić, Timur Makarević

Scenarij/ Screenplay: Šejla Kamerić

Montaža/ Editor: Timur Makarević

Direktor fotografije/ Director of photography: Vladimir Trivić

Ton/ Sound: Igor Čamo

Scenografija/ Set designer: Sanja Džeba

Kostimografija/ Costume designer: Sanja Džeba

Producent/ Producer: Amra Bakšić Čamo, Jovan Marjanović

Uloge/ Cast: Dilka Buljina, Nermina Buljina, Aldijana Suljić, Emir Lilić, Tarik

Lagumdžija, Nermin Zvizdić, Ana Luna Vranić Džeba

Producerska kuća/ Production Company: SCCA/ Pro.ba

SINOPSIS

U jednoj kući i oko nje ljubavne priče su prepletene.

Jedna ljubav utiče na drugu. Duhovi ljubavi ostaju da tragaju za odgovorom na isto pitanje: "Šta ja znam o ljubavi?"

Priča je napisana kao sjećanje na tuđe ljubavi čijim svjedokom nisam bila.

Kuća u priči je stvarna.

SYNOPSIS

In and around a house love stories intertwine.

One love story leads to another.

The ghosts of love are left behind to seek the answers to the same question: 'What do I know about love?'

The story was written as a memento to other people's loves that I have not witnessed.

The house in the story is real.

BIOGRAFIJA

TIMUR MAKAREVIĆ rođen je u Jajcu, Bosna i Hercegovina, 1976. godine. Završio je Srednju umjetničku školu u ratu i upisao Akademiju likovnih umjetnosti. Nakon rata napušta fakultet i zapošljava se u Centru za savremenu umjetnost u Sarajevu, gdje i danas radi. U međuvremenu odlazi na dodatnu edukaciju u Francusku i Italiju. Autor je nekoliko kratkih filmova, videoradova i brojnih muzičkih spotova.

ŠEJLA KAMERIĆ rođena je 1976. u Sarajevu, Bosna i Hercegovina. Studirala je na Akademiji likovnih umjetnosti u Sarajevu, odsjek Grafički dizajn. Do 2000. godine radila je kao umjetnička direktorica u kreativnom timu "Fabrika", Sarajevo. Od 2002. godine članica je Evropskog kulturnog parlamenta. 2005. godine postaje članica Young Global Leaders Forum. U svojim radovima uglavnom koristi fotografiju i video kao medij. Do sada je učestvovala na brojnim grupnim izložbama u zemlji i inostranstvu, te rezidencijalnim programima. Ostvarila je 14 samostalnih izložbi, akcija, intervencija u javnim prostorima. Prvi put javno izlaže na Prvoj godišnjoj izložbi Soros centra za savremenu umjetnost „Meeting Point“, u Sarajevu 1997. godine. Dobitnica je DAAD - Berlin Residency stipendije za 2007. godinu.

BIOGRAPHY

TIMUR MAKAREVIĆ was born in Jajce, Bosnia and Herzegovina in 1976. During the war he has completed the studies at the High School for Fine Arts and started his studies at the Academy of Fine Arts. After the war he abandoned the studies and started working for the Sarajevo Center for Contemporary Art, where he still works today. In the meantime he attended additional training in France and Italy. He is the author of several short films, video works and numerous music videos.

ŠEJLA KAMERIĆ was born in 1976 in Sarajevo, Bosnia and Herzegovina. She studied at the Academy of Fine Arts in Sarajevo, Department for Graphic Design. Until 2000 she worked as Art Director in the creative team "Fabrika" in Sarajevo. Since 2002 she has been a member of the European Cultural Parliament. Since 2005 she is a member of Young Global Leaders Forum. In her work she uses photography and video as media. Along with her fourteen individual exhibitions, interventions and actions in the public space, she has exhibited nationally and internationally at group exhibitions. Her first public exhibition took place at the 1st Annual Exhibition of Soros Center for Contemporary Art „Meeting Point“ (Sarajevo, 1997). She received DAAD - Berlin, Residency Fellowship for 2007.

HALT DISNEY GIVE ME FIVE



Bosnia and Herzegovina, 2006, DV, color, 8 min.

Režija/ Director: Berin Tuzlić

Scenario/ Screenplay: Berin Tuzlić

Autor/ Author: Berin Tuzlić

Produkcija/ Production: Pixel

SINOPSIS

Ovaj film je o izgubljenom djetinjstvu.

SYNOPSIS

This film is about the lost childhood.

BIOGRAFIJA

BERIN TUZLIĆ rođen je 1968. Kreativni direktor je marketinške agencije i producentske kuće Viamedia. Bavi se animiranim filmom i reklamom.

BIOGRAPHY

BERIN TUZLIĆ was born in 1968. He is Artistic Director of Viamedia advertising agency and production company. He makes animations films and commercials.

HERO TV MAN...

Bosnia and Herzegovina, 2006, DV, color, 30 sec.

Režija/ Director: Berin Tuzlić

Autor/ Author: Berin Tuzlić

SINOPSIS

Ovaj film simbolizira generacije koje su odrasle uz tv.

SYNOPSIS

This film symbolizes a generation that grew up with TV.

NE ZNAM KAD I NE ZNAM GDJE - SARAJEVO

Bosnia and Herzegovina, 2006, DV, color, 5 min.

Režija/ Director: Berin Tuzlić

Autor/ Author: Berin Tuzlić

Muzika/ Music: Hrvoje Radnić

SINOPSIS

Priča govori o svim odraslim koji su uskratili djeci normalno djetinjstvo.

SYNOPSIS

It a story about adults who deny children a happy childhood.



LET BR. 945 FLIGHT NO. 945



Bosnia and Herzegovina, 2007, DV, color, 1 min.

Režija/ Director: Vesko Kadić

Scenarij/ Screenplay: Vesko Kadić

Animacija/ Animation: Vesko Kadić

Producentska kuća/ Production Company: Input, Sarajevo

SINOPSIS

Cijeli život u 60 sekundi.

SYNOPSIS

Whole life in 60 seconds.

BIOGRAFIJA

VESKO KADIĆ je rođen 1945. godine u Ostrošcu, Hercegovina. Gimnaziju završio u Sarajevu, a Akademiju za kazalište, film i TV (odsjek: Filmska montaža) u Zagrebu. Bavio se, veoma uspješno, amaterskim filmom. Do odlaska u penziju, najveći dio radnog vremena proveo kao redatelj na FTV BiH. Bavi se karikaturom, stripom i animiranim filmom. Do sada realizovao (scenarij, animacija i režija) 6 animiranih filmova.

BIOGRAPHY

VESKO KADIĆ was born in 1945 in Ostrožac, Herzegovina. He finished Grammar High School in Sarajevo and Academy for Theatre, Film and TV, Department for Film Editing, in Zagreb. He made successful results with amateur film. Until his retirement he spent most of his time working at FTVBiH as a director. He makes caricatures, comics and animated film. So far he made 6 animated films (screenplay, animation and directing)

FILMOGRAFIJA/ FILMOGRAPHY

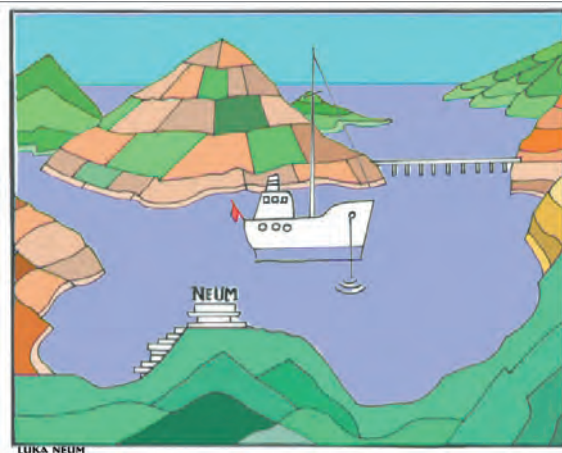
2007 LET BR. 945 – animirani/ animated

2007 MONA LIZA U PRIVATNOJ GALERIJ – animirani/ animated

2006 VRIJEME – animirani/ animated

2006 LUKA NEUM – animirani/ animated

LUKA NEUM THE PORT OF NEUM



Bosnia and Herzegovina, 2006, DV, color, 3 min.

Režija/ Director: Vesko Kadić

Scenarij/ Screenplay: Vesko Kadić

Animacija/ Animation: Vesko Kadić

Producentna kuća/ Production Company: Input, Sarajevo

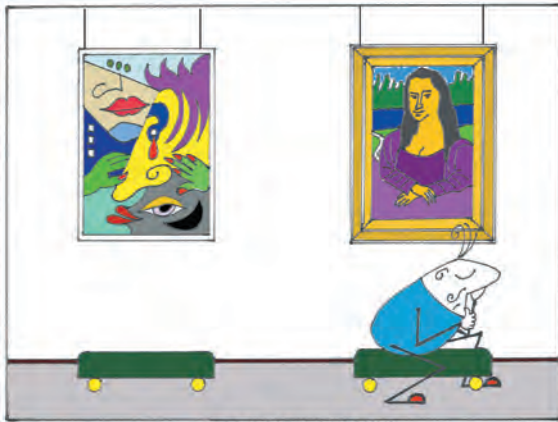
SINOPSIS

Jedna država pregradi zaljev drugoj državi. Druga država prokopa put za ulaz brodova u vlastiti zaljev.

SYNOPSIS

One state blocks the bay of another state. The other state digs a way for the ships to enter the bay.

MONA LIZA U PRIVATNOJ GALERIJII MONA LISA IN A PRIVATE GALLERY



MONA LIZA U PRIVATNOJ GALERIJII

SINOPSIS

Kopija portreta Mona Lize na zidu privatne galerije. Nema posjetilaca. Čuvar na portretu nacрта brkove. A onda...

SYNOPSIS

A copy of Mona Lisa hanged on a wall of a private gallery. No visitors. A guard draws mustaches on it. And then...

Bosnia and Herzegovina, 2007, DV, color, 1'40'' min.

Režija/ Director: Vesko Kadić

Scenarij/ Screenplay: Vesko Kadić

Animacija/ Animation: Vesko Kadić

Producerska kuća/ Production Company: Input, Sarajevo

VRIJEME TIME



Bosnia and Herzegovina, 2006, DV, color, 6 min.

Režija/ Director: Vesko Kadić

Scenarij/ Screenplay: Vesko Kadić

Animacija/ Animation: Vesko Kadić

Producerska kuća/ Production Company: Input, Sarajevo

SINOPSIS

N.N. je ovisnik o TV-programu. Sve što se dešava na malom ekranu, dešava se i u okviru njegovog sobnog prozora. Ponekad, i u samoj sobi.

SYNOPSIS

John Doe is a TV addict. Everything that happens on the small screen of his TV, also happens within the frame of his room window. Sometimes, in the room itself.

NAŠA POSLA OUR BUSINESS



Bosnia and Herzegovina, 2007, DVD, color, 3'30" min.

Režija/ Director: Jurinko Rajič

Scenarij/ Screenplay: Jurinko Rajič

Producent/ Producer: Jurinko Rajič

Producentska kuća/ Production Company: Studio Neum

SINOPSIS

Sagledavajući svijet oko nas i razmišljajući o često lažnom moralu i međuljudskim odnosima, javila se potreba za ironičnim prikazom banalnih ljudskih sukoba.

Film govori o jednom specifičnom mentalitetu kojemu je, nažalost, još uvijek neophodna „zakonska stega“.

SYNOPSIS

Seeing the world around us today, and contemplating about often fake morals and relationships between different people, the need for an ironic display of trivial human conflicts arose.

The story is about one specific mentality that, regrettably, still needs to be hardly pressed by the Law.

BIOGRAFIJA

JURINKO RAJIČ je rođen 1954. godine u Čapljini, Bosna i Hercegovina. Diplomirao je na Građevinskom fakultetu u Zagrebu, a rad na crtanom filmu započeo kao animator 1985 godine u Croatia filmu, u Zagrebu. Radio je na cjelovečernjim projektima Croatia filma: ČUDNOVATA ŠUMA, ČAROBNAKOV ŠEŠIR, ČUDNOVATE ZGODE ŠEGRTA HLAPIĆA, gdje je radio layout i animaciju. Prije sedam godina napravio je svoj prvi samostalni autorski film ZIMA. Njegov naredni samostalni projekt DELFIN bio je jedan među prvih pet u službenom natjecanju na Festivalu crtanog filma u Zlinu 2001. godine. Posljednji autorski film EMINA učestvovao je na festivalima širom svijeta.

BIOGRAPHY

JURINKO RAJIČ was born 1954 in Čapljina, Bosnia and Herzegovina. He graduated from Construction University in Zagreb, and begun working on animated film as animator in 1985 at Croatia Film in Zagreb. He worked there on animated Croatia film features: ČUDNOVATA ŠUMA/ STRANGE FOREST, ČAROBNAKOV ŠEŠIR/ THE WIZARDS HAT, ČUDNOVATE ZGODE ŠEGRTA HLAPIĆA/ THE WONDROUS ADVENTURES OF APPRENTICE HLAPIĆ, where he worked on layout and animation. Seven years ago he made his debut animated film ZIMA/ WINTER. His next independent project DELFIN/ THE DOLPHIN was among first 5 at Zlin Animated Film Festival in 2001 in official competition. His latest work EMINA was shown at many festivals around the world.

FILMOGRAFIJA/ FILMOGRAPHY

2006 NAŠA POSLA/ OUR BUSINESS

2005 EMINA/ EMINA

ZIMA/ WINTER

2001 DELFIN/ THE DOLPHIN

SPOMENIK/ THE MONUMENT

PINNACLE



Bosnia and Herzegovina, 2006, DV, color, 2 min.

Režija/ Director: Anton Huml

Autor/ Author: Anton Huml

Producerska kuća/ Production Company: Pixel/ Viamedia

SINOPSIS

Šta se desi čovjeku koji nespreman cilja previsoko...

SYNOPSIS

What happens to a man who is not ready but aims to high...

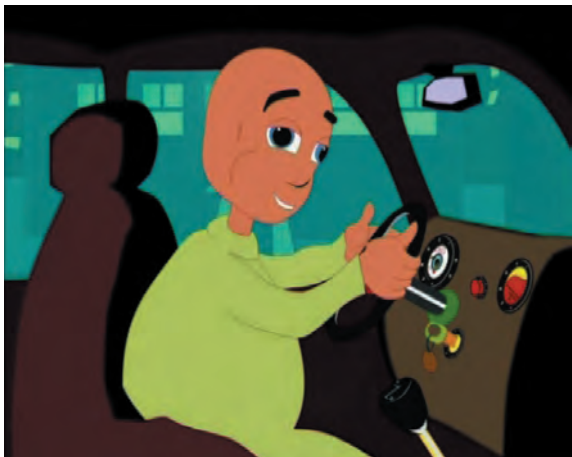
BIOGRAFIJA

ANTON HUML rođen je 1982. U martu 2001. godine suosniva sa grupom web-entuzijasta sarajevski portal Sarajevo-X.com. 2003. godine radio za press službu 9. Sarajevo Film Festivala. 2004. godine postaje član škole crtanog filma Pixel, i pravi svoj prvi animirani film RUFUS I TEX.

BIOGRAPHY

ANTON HUML was born in 1982. In March 2001 he cofounds sarajevo portal Sarajevo-x.com with a number of web-enthusiasts. In 2003. he worked for the press office of 9th Sarajevo Film Festival. In 2004. he became a member of animation school PIXEL and makes his first film RUFUS AND TEX.

TONITE IM OUT....



Bosnia and Herzegovina, 2006, DV, color, 3 min.

Režija/ Director: Adnan Halvadžija

Autor/ Author: Adnan Halvadžija

Muzika/ Music: Nenad Kovačević

Producerska kuća/ Production Company: Pixel/ Viamedia

SINOPSIS

Film govori o jednom mladiću koji provodi vrijeme u kafani, gdje se dešavaju čudne stvari...

SYNOPSIS

The film is about a young man spending all his time in a bar where odd things start to happen...

BIOGRAFIJA

ADNAN HALVADŽIJA rođen je 1975. godine. Radi kao animator u Školi crtanog filma PIXEL i za marketinšku agenciju i producentsku kuću Viamedia.

BIOGRAPHY

ADNAN HALVADŽIJA was born in 1975. He is working as an animator for the School of animated film PIXEL and for Viamedia advertising agency and production company.

VAŽNE INSTITUCIJE

Important institutions



SARAJEVO FILM FESTIVAL

XIII izdanje Sarajevo Film Festivala će se održati od 17. do 25. avgusta 2007. godine.

Sarajevo Film Festival je međunarodni festival sa specifičnim ciljem pružanja podrške i promocije regionalne kinematografije i autora. S tim ciljem, Sarajevo Film Festival je osnovao i regionalni filmski koprodukcijski market CineLink. Zbog svog fokusa na regionalnu kinematografiju, Festival je priznat od strane FIAPF-a kao specijalizovani takmičarski festival.

SARAJEVO FILM FESTIVAL UKRATKO:

- Takmičarski programi za igrani, kratki, te dokumentarni film
- Nagrada Prix UIP, te nominacija Evropske filmske akademije za Najbolji evropski kratki film
- 8 programa u kojima se prikazuju najbolja i najnovija ostvarenja svjetske kinematografije
- Program Posvećeno... (Tribute to...), koji slavi rad najcjenjenijih svjetskih filmskih autora
- Koprodukcijski market CineLink i Industry Office
- brojni popratni programi, diskusije i posebni događaji
- prikazivanje, u prosjeku, 170 filmova
- 12 festivalskih lokacija
- Festivalski centar koji pruža punu uslugu profesionalcima iz filmske industrije
- U svom XII izdanju, ugostili smo više od 1 200 akreditovanih gostiju
- Više od 450 predstavnika medija iz 30 zemalja
- 100 000 posjetilaca

Sarajevo Film Festival predstavlja glavno mjesto okupljanja svih regionalnih producenata i autora, a priznat je od strane filmskih profesionalaca iz svih krajeva svijeta kao ključna tačka za stvaranje veza unutar filmske mreže, za sve one koji žele saznati više o mogućnostima, koje ovaj region može ponuditi.

TAKMIČARSKI PROGRAM

Takmičarski program Sarajevo Film Festivala je trenutno otvoren za filmove iz sljedećih zemalja: Albanije, Bosne i Hercegovine, Bugarske, Crne Gore, Hrvatske, Kipra, Grčke, Mađarske, Makedonije, Malte, Rumunije, Slovenije, Srbije, Turske i UNMI Kosova*. Filmovi izabrani u ovaj program takmiče se za prestižne nagrade Srce Sarajeva:

- *Igrani film:*
Nagrada za najbolji film – 25 000 eura
Posebna nagrada žirija – 10 000 eura
Najbolja glumica – 2 500 eura
Najbolji glumac – 2 500 eura
- *Kratki film:*
Nagrada za najbolji film – 3 000 eura
Posebno priznanje – 1 000 eura
Posebno priznanje – 1 000 eura
- *Dokumentarni film:*
Nagrada za najbolji film – 3 000 eura



U svom trinaestom izdanju, u 2007. godini, Sarajevo Film Festival će publici i profesionalcima iz svijeta filma ponuditi svjetske i međunarodne premijere najnovijih filmskih projekata iz naše regije.

* Selekcija Takmičarskog programa - dokumentarni film još ne uključuje filmove iz Kipra, Grčke, Malte i Turske

CINELINK

CineLink je dio Sarajevo Film Festivala, posvećen filmskoj industriji. To je godišnji program razvoja projekata, čiji je krajnji rezultat koprodukcijski market, koji se održava svake godine tokom Festivala.

CineLink uključuje:

- Radionice za razvoj projekata
- Koprodukcijski market
- CineLink nagrade
- Projekcije za predstavnike filmske industrije
- Konferencije
- Usluge Industry Office-a

Nakon odabira projekata i održavanja niza radionica, CineLink market nam svake godine predstavlja desetak regionalnih projekata dugometražnih filmova, koji imaju potencijal za kinodistribuciju. Projekti koji mogu ući u selekciju CineLinka su projekti autora iz Albanije, Bosne i Hercegovine, Bugarske, Crne Gore, Hrvatske, Mađarske, Makedonije, Rumunije, Slovenije i Srbije, a od 2007. godine i iz Grčke i Turske.



CineLink gostima Festivala nudi posebnu priliku da se susretnu sa okupljenim predstavnicima regionalne filmske industrije, a posebno ističe mlade filmske autore, producente i režisere koji, u okviru CineLinka, predstavljaju svoje najnovije projekte, produkcije i filmove na kojima rade, te svjetskim distributerima, kupcima televizijskih programa i koordinatorima festivalskih programa predstavlja ono najbolje što regionalna produkcija nudi. Sve to čini CineLink najznačajnijim međunarodnim marketom za nove filmske projekte iz jugoistočne Evrope.

SARAJEVO FILM FESTIVAL

The 13th Sarajevo Film Festival will take place from 17th August to 25th August 2007.

Sarajevo Film Festival is an international film festival with a specific goal of supporting and promoting regional cinematography and authors. To this end Sarajevo Film Festival also founded a regional co-production market CineLink. Due to this regional focus, the festival is recognized by FIAPF as a Competitive Specialized Festival.

SARAJEVO FILM FESTIVAL IN BRIEF:

- Competition Feature, Short and Documentary Programmes
- Prix UIP, EFA nomination for Best European Short
- 8 programmes screening the finest and most recent achievements in world cinema
- Tribute to... celebrating the work of most acclaimed international filmmakers
- CineLink Co-Production Market and Industry Office
- numerous side-bar programmes, panels and special events
- average of 170 films screened
- 12 festival locations
- Festival Centre offering full services to film industry professionals
- 1.200 accredited guests in 12th edition
- over 450 media representatives from 30 countries
- 100.000 visitors

Sarajevo Film Festival represents the main meeting place for all regional producers and authors and is recognized by film professionals from all over the world as the pinnacle point for networking for all people wishing to learn more about the possibilities this region has to offer.



COMPETITION PROGRAMME

Sarajevo Film Festival Competition Programme is currently open to: Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Greece, Hungary, Macedonia, Malta, Montenegro, Romania, Serbia, Slovenia, Turkey and UNMI Kosovo*. Films selected compete for the prestigious Heart of Sarajevo Awards.

- *Feature Film*

Best Film 25.000 Euros

Special Jury Prize 10.000 Euros

Best Actress 2.500 Euros

Best Actor 2.500 Euros

- *Short Film*

Best Film 3.000 Euros

Special Mention 1.000 Euros

Special Mention 1.000 Euros

- *Documentary Film*

Best Film 3.000 Euros

The Sarajevo Film Festival in its 2007 edition will offer its audience and film professionals the most recent film projects from our region, screening international and world premieres.

* Films from Cyprus, Greece, Malta, and Turkey are not yet eligible for selection in Documentary Film Competition

CINELINK

CineLink is the film industry section of the Sarajevo Film Festival. It is a year-long project development programme resulting in an annual co-production market during the festival.

It includes:

- Project Development Workshops
- Co-production Market
- CineLink Awards
- Film Industry representatives Screenings
- Conferences
- Industry Office Services

Following selection and a series of specialized workshops, CineLink Market each year presents approximately 10 finest regional projects for feature-length fiction films with potential for cinema distribution. Projects eligible for selection are those created by authors from Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Macedonia, Montenegro, Romania, Slovenia, Serbia and Hungary, and Greece and Turkey eligible from 2007.

CineLink offers festival guests a special opportunity to meet with the assembled regional industry representatives, with emphasis on young filmmakers, producers and directors presenting their latest projects, productions and works in progress, with highlights of the regional production presented to international distributors, TV-buyers and festival programmers, making CineLink the most important international market place for new features from Southeast Europe.



FESTIVAL ANIMIRANOG FILM U NEUMU

Radni dio Festivala održava se u januaru, a natjecateljski dio Festivala održava se u julu svake godine.

Potreba za nastankom festivala, koji bi se tematski bavio animiranim filmom, javila se tokom četiri radna kampa crtanog filma: NEUM 2004., MOSTAR 2004., NEUM 2005. i RFAF 2006. Interes mladih spram crtanog filma bio je iznad svakog očekivanja, što se pokazalo po izuzetnoj posjećenosti, kao i izvanrednoj predanosti učesnika. Kampove je pohađalo preko 110 djece iz cijele Bosne i Hercegovine i 20 njihovih profesora. Tijekom trajanja kampova napravljeno je šest kratkih animiranih filmova, i to: ŽABA, MODELINA, OLOVKO, MOSTARSKI LETAČI, MOJA MALA VALA i NAŠA POSLA. To su bili prvi koraci koji su doveli do nastanka NAFF-a.



Sam Festival podijeljen je na nekoliko segmenata. Onaj koji smatramo najvrjednijim je radni dio festivala, koji se sastoji od radionica u kojima sudjeluju djeca i uče o animaciji, te prave animirane filmove. Drugi segment je natjecateljski dio festivala, u kojem sudjeluju izabrani filmovi autora iz cijelog svijeta. Selekciju filmova za natjecateljski dio festivala vrše djeca tj. sudionici radnog djela festivala, čime se zaokružuje njihovo iskustvo i učešće u radu samog Festivala. Oni su ti koji odlučuju o svim dobitnicima nagrada, osim Nagrade stručnog žirija. Nagrade u natjecateljskom dijelu festivala su:

1. Grand Prix
2. Najbolji 2D animirani film
3. Najbolji 3D animirani film
4. Najbolji animirani film u kategoriji: glina, lutke, kolaž...
5. Najbolja glazba
6. Najbolji glazbeni animirani spot
7. Najbolji propagandni animirani spot
8. Nagrada stručnog žirija

NEUM ANIMATED FILM FESTIVAL



Working part of the festival is held in January and the competition part of the festival is held in July every year.

The idea to start a festival thematically dedicated to animated film was born while working in four workshop camps of animated film: NEUM 2004, MOSTAR 2004, NEUM 2005 and RFAF 2006. The interest shown by the young generations was beyond all expectations, which resulted in both high number of participants and their dedication within the workshops. 110 children from BH, including 20 of their professors participated in these camps and as a result 6 short animated films were made: ŽABA (THE FROG), MODELINA, OLOVKO (THE LEAD MAN), MOSTARSKI LETAČI (THE MOSTAR FLIERS), MOJA MALA VALA (MY LITTLE VALA) and NAŠA POSLA (OUR BUSSINESS). These were the first steps in making of NAFF.

The Festival itself is divided in few sections. The one we consider most worthy is the “Working part of festival” where children can learn animation techniques and make their own animated films through series of workshops. Second segment is the „Competition part of festival” where animated films from all over the world are presented. Animated film selection is done by the children who attend the “Working part of festival”, upgrading their experience and participation at the Festival. They also make decisions about all awards except for the “Jury award”.

Awards in “Competition part of festival” are:

1. Grand Prix
2. The best 2D animated film
3. The best 3D animated film
4. The best animated film in category of: clay, dolls, collage...
5. The best music
6. The best music animated video clip
7. The best advertising animated film
8. Jury award

MEDITERAN FILM FESTIVAL

Održava se početkom septembra svake godine.



VIII Mediteran film festival bit će održan od 5. do 8. septembra 2007. u Širokom Brijegu. Na Festivalu mogu učestvovati svi profesionalni i neprofesionalni filmski autori i videoautori dokumentarnih filmova iz mediteranskih zemalja: Albanije, Alžira, Bosne i Hercegovine, Cipra, Egipta, Francuske, Grčke, Hrvatske, Italije, Crne Gore, Izraela, Libanona, Libije, Malte, Maroka, Monaka, San Marina, Sirije, Slovenije, Španjolske, Tunisa i Turske.

Stručni festivalski ocjenjivački žiri broji tri člana, a nagradit će dva filma iz selekcije. Prva nagrada nosi naziv *Grand Prix 8. MFF-a*. Uz skulpturu Festivala, *Kristalni projektor*, nagrađenom autoru bit će isplaćena i novčana nagrada u iznosu od 3.000 €. Druga nagrada nosi naziv *Posebna nagrada žirija 8. MFF-a*, a uz *Kristalni projektor* također uključuje i novčanu nagradu u iznosu od 1.000 €.

Mediteranski filmski festival u Širokom Brijegu krasi jedinstvena atmosfera – mješavina opuštenosti, zabave, ritma i filmova. Festival je stoga zakratko postao ljubimcem filmskih radnika i publike. Onaj tko jednom osjeti miris Mediterana u ovome filmskom gradiću, uvijek mu se vraća. Jednom riječju, Široki Brijeg je svima *cool*. Atmosfera ispred kina je uvijek vrlo zanimljiva, a nakon projekcija pleše se po cijelu noć uz ritmove urbane muzike.

Festival je pokretač novih odnosa u svijetu kulture, na njemu nema elitizma, VIP-loža i privilegija. U proteklih sedam godina uspjeli smo stvoriti ambijent u kojemu se nitko ne osjeća stranim, manje vrijednim ili manje pozvanim biti dio ovog događaja. Uz natjecateljski dio, na Festivalu će se i ove godine gledati još neki programi. Bit će prikazani najzanimljiviji dokumentarni filmovi iz ovogodišnje i prošlogodišnje svjetske produkcije, novi igrani filmovi iz regije, te pokoja retrospektiva.

Mediteranski filmski festival je najstariji festival dokumentarnog filma u regiji i slavi svoj osmi rođendan 2007. godine.

MEDITERRANEAN FILM FESTIVAL

Held beginning of September every year.

The 8th Mediterranean Film Festival shall take place from September 5th - 8th 2007 in Široki Brijeg. In the competition part, all professional and amateur film and video authors of documentary films from the Mediterranean countries can participate at the festival: Albania, Algeria, Bosnia-Herzegovina, Croatia, Cyprus, Egypt, France, Greece, Israel, Italy, Lebanon, Libya, Malta, Monaco, Morocco, San Marino, Montenegro, Slovenia, Spain, Syria, Tunisia and Turkey.

The festival expert jury consists of three members and will reward two films from the selection. The first award is the *Grand Prix of 8th MFF*. Along with the sculpture of the festival - *the Crystal Projector*, awarded to the author, there is also a money prize for the author in the amount of 3.000 €. The second award is *The Special Jury Award of 8th MFF*, and besides the *Crystal Projector* includes the money award in the amount of 1.000 €.

The Mediterranean Film Festival in Široki Brijeg has got a unique atmosphere – it is relaxed, with a lot of fun, rhythm, and films. Therefore the Festival has soon become the favorite of filmmakers and audiences. Those who once feel the smell of the Mediterranean in this small film town, always return. In put it in one word, everyone finds Široki Brijeg *cool*. In front of the cinema there is always an interesting atmosphere, and after the screenings there are all night dances at the rhythms of urban music.

The Festival is the initiator of the new relations in the world of culture; there is no elitism, VIP lounges or privileges. Over the last seven years we have succeeded to create an environment in which no one feels strange, less valuable or less invited to be a part of this event. Besides the competitive part, this year at the Festival we shall also see some other programs. The most interesting documentary films from this and the last year world's production will be presented, new feature films from the region, and few retrospectives.

MFF is the oldest Documentary Film Festival in the region celebrating its eighth birthday in 2007.



JAVNA USTANOVA KINOTEKA BOSNE I HERCEGOVINE, SARAJEVO

Cjelokupna djelatnost, arhivska i prikazivačka, objedinjena je 1994. godine, kada je Skupština Republike Bosne i Hercegovine donijela Zakon kojim se osniva Javna ustanova Kinoteka Bosne i Hercegovine. Filmske materijale i filmsku građu od historijskog, umjetničkog, kulturnog, obrazovno-odgojnog, naučnog značaja, prije svega filmova koji sačinjavaju bh. nacionalnu zbirku, uposlenici Javne ustanove Kinoteka BiH istražuju, prikupljaju, arhivistički obrađuju, štite i čuvaju.

Filmska kolekcija Kinoteke BiH sastoji se iz dva dijela: nacionalne zbirke domaćih igranih i kratkometražnih / dokumentarnih filmova i materijala od filmova i zbirki inozemnog igranog filma, čija ukupna dužina iznosi 1.500.000 metara. To su originalni materijali negatva slike i tona, dubl (inter) negativ, dubl (inter) pozitiv od 57 domaćih igranih filmova. Drugi dio filmske zbirke sačinjavaju inozemni filmovi.

U depou Kinoteke BiH smještene su 902 tonske kopije svih filmova, među kojima se nalaze nijemi filmovi braće Lumiere iz 1895. i komični filmovi Charliea Chaplina iz 1915. godine, zatim iz 1919. godine KOPAČ BLAGA OD BLAGAJA, režisera Roberta Michela i prvi bh. zvučni kratkometražni film LUBAV U SARAJEVU, snimljen 1936. godine, čiji su autori Nikola Drakulić i Edo Ljubića.

Nacionalna zbirka sadrži mjesečnike (žurnale) dokumentarnih, kratkih-igranih, animiranih, lutkarskih i igranih filmova sa nizom nagrada kao što su OSKAR, Zlatni medvjed u Berlinu, Zlatna palma u Kanu, Zlatni lav u Veneciji, Zlatna arena u Puli, Srebrni Leopard u Lokarnu, te niz drugih nagrada na festivalima kod nas i u svijetu. To su filmovi: HANKA u režiji Slavke Vorkapića, CRNI BISERI Tome Janića, MALI VOJNICI Bate Čengića, MOST Hajrudina Šibe Krvavca, HOROSKOP Bore Draškovića, ŽENA S KRAJOLIKOM Ivce Matića, SJEČAŠ LI SE DOLLY BELL Emira Kusturice, OVO MALO DUŠE Ademira Kenovića, NIČIJA ZEMLJA Danisa Tanovića, GORI VATRA Pjera Žalice, GRBAVICA Jasmile Žbanić. Dokumentarni i kratki igrani filmovi iz poznate Sarajevske škole dokumentarnog filma dobili su niz nagrada na festivalima

u Beogradu, Melburnu, Krakovu, Lajpcigu, Oberhausenu, Kanu, Lokarnu, Veneciji, Berlinu, Moskvi, ali i na Festivalu u Tuzli: HOP JAN i ZEMLJA NERETLJANSKA, U ZAVJETRINI VREMENA Vlatka Filipovića; ČANČARI, MOST, TEFERIČ, SLJEME ZA TLJEME i NADA Midhata Mutapčića; DJECA IZ PAKLA, PRIČA O ALIJI, FASADE Suada Mrkonjića; ĐACI PJEŠACI, ČUPRIJE, DVA ZAKONA, NEKA DRUGA RUKA, NA OBJEDU, SMJENA, UGLJARI, U KAFANI jednog od najistaknutijih reditelja Vefika Hadžismajlovića; DJECO, ČUVAJTE SE Hajrudina Šibe Krvavca; IPAK JEDAN GRAD, MAŠTOVNJACI, NA DRINI ČUPRIJA, ŠLJEMOVI, UKROČENI BIKOVI, VOJNICI OKTOBRA Živka Žike Ristića; IME ČOVJEKA, KESONCI, NASLIJEDE, PJESKARI, ZA DAN ZA GODINU, VAGA Bakira Tanovića; U KUHINJI Nikole Stojanovića; JEDAN DAN RAIKU MAKSIMA, PRIČE IZ PARIZA Zlatka Lavanića; AMBASADORI FILMA Ratka Orozovića; SARAJEVSKA HAGADA Slobodana Jovičića; VITEZ BODLIAN



Mustafe Kapidžića; PLUS MINUS JEDAN Benjamina Filipovića; DESET MINUTA Ahmeda Imamovića; RAM ZA SLIKU MOJE DOMOVINE Elmira Jukića; CRVENE GUMENE ČIZME Jasmile Žbanić i niz drugih filmova.

Obimna je filmska građa domaćeg filma: sinopsisi, scenariji, knjige snimanja, dijalog i titl liste, a posebno su dragocjeni fotosi iz filmova, radni fotosi sa priprema i snimanja filmova, albumi, katalozi. Zanimljiv dio fonda sačinjavaju plakati svih bh. filmova, jer nakon ratnog vihora 1998. godine, nedostajalo je čak 27 plakata bh. filmova. Izuzetnim trudom, traganjem i razmjenom uspjeli smo nabaviti za svaki bh. film barem po jedan originalan plakat, a uz pomoć Fondacije za kinematografiju, svi plakati su digitalizovani na 35 CD-ova. Zbirka plakata je veoma bogata i sadrži preko 30 000 primjeraka, od čega je 5 553 različitih plakata. Pored toga, arhivska građa obiluje fotosima i katalozima, što sa odličnom zbirkom od 2 154 različitih naslova filmova na VHS-u čini ovaj fond veoma zanimljivim. Započelo je prikupljanje filmske građe na DVD-u i fond se iz dana u dan povećava, tako da trenutno ima 49 originalnih naslova, uglavnom bh. filmova. Posebno je zanimljiva arhivska građa domaćih filmova, koja se obogaćuje u kontaktu sa filmskim radnicima i ljubiteljima filmske umjetnosti koji poklanjaju filmove, časopise, fotose, plakate, kamere...

Sva dešavanja na filmu prate se hronološki na različitim medijima. Tako Kinoteka BiH ima zabilježene različite aktivnosti na snimcima sa TV-a, ali najveća pažnja se posvećuje isječcima iz štampe. Do sada je obrađeno 5 656 različitih događaja na filmu i oko njega. Svoje naučnoistraživačke i stručne radove uposlenici objavljuju u vlastitim publikacijama, knjigama i časopisima.

Kinoteka BiH uspješno organizira seminare, tribine, savjetovanja, stručne i naučne skupove, te male filmske škole za edukaciju mladih. Do sada je organizovano šest malih filmskih škola, koje su pohađali učenici i studenti, a prosječno im je prisustvovalo 20 polaznika. Pored redovnih filmskih programa, koji se odvijaju u kinosalama Kinoteke BiH, u cilju širenja filmske kulture, organiziraju se projekcije u drugim mjestima Bosne i Hercegovine. Korištenje i prezentacija arhivske građe vrši se putem specijalnih izložbi ili kao redovna aktivnost Kinoteke BiH. U okviru Kinoteke Bosne i Hercegovine radi filmska biblioteka, koja se stalno obogaćuje novim knjigama. Trenutno raspolaže sa 1 244 filmske knjige na bosanskom/hrvatskom/srpskom jeziku. Također, u biblioteci se mogu naći i knjige na drugim jezicima – francuskom, engleskom, njemačkom i španskom, a veliki je izbor i filmske periodike koju, pored knjiga, članovi mogu iznajmiti. Dostupnost podataka o filmovima, osobito iz nacionalne zbirke, omogućena je jer su podaci o domaćim filmovima uneseni u bazu podataka u FOX PRO programu, dok su podaci o inozemnim filmova i biblioteci obrađeni u ACCESS-u.

Saradnja sa drugim kinotekama i FIAF-om (Svjetskim udruženjem filmskih arhiva) odvija se uspješno, a predstavnik Kinoteke BiH je učestvovao sa svojim referatom o digitalizaciji arhivske građe na 62. Kongresu FIAF-a u Sao Paolu (Brazil). Iako u posljednje tri godine Kinoteka BiH bilježi značajnije uspjehe u radu, zbog neriješenog statusa i nedostatka sredstava nije u mogućnosti da brže i kvalitetnije realizuje svoje planove. Međutim, uspjesi i nagrade filmova nastalih u BiH obavezuju nas da ih što kvalitetnije sačuvamo i zaštitimo, što ćemo biti u prilici u narednom periodu.

THE NATIONAL FILM ARCHIVE OF BOSNIA & HERZEGOVINA, SARAJEVO

In 1994, with the establishment of the National Film Archive of Bosnia and Herzegovina, by the adoption of the Law by the Parliament of the Republic of Bosnia and Herzegovina, all of our activities concerning archiving and presentation were consolidated. The employees of the National Film Archive of Bosnia and Herzegovina research, collect, archive, protect and conserve film material of historical, artistic, cultural, educational and scientific importance, especially focusing attention on films which make up the BH national collection.

The film collection of the Film Archive of Bosnia and Herzegovina consists of two parts. The national collection of domestic feature films, short films, documentary films and film materials, and the collection of international feature films (with the total length of 1 500 000 meters). The material consists of original negatives for images and sound, double (inter) negatives, double (inter) positives for 57 domestic feature films. The second part of the collection consists of foreign films.

The depot of the Film Archive of Bosnia and Herzegovina contains 902 copies with sound including silent films by the Lumiere brothers from 1895, comedies by Charlie Chaplin from 1915, "Kopač blaga od Blagaja" ("The Treasure Hunter from Blagaj") directed by Robert Michel in 1919 and the first BH short film with sound from 1936 entitled "Ljubav u Sarajevu" ("Love in Sarajevo") by Nikola Drakulić and Edo Ljubić...

The national collection contains journals, documentary films, short feature films, animated films, puppet films and feature films, some of which have received awards such as the Oscar, the Golden Bear in Berlin, the Golden Palm in Cannes, the Golden Lion in Venice, the Golden Arena in Pula, the Silver Leopard in Locarno and a number of other awards at national and international festivals. These include HANKA by Slavko Vorkapić, CRNI BISERI (BLACK PEARLS) by Toma Janić, MALI VOJNICI (SMALL SOLDIERS) by Bato Čengić, MOST (BRIDGE) by Hajrudin Šiba Krvac, HOROSKOP (HOROSCOPE) by Boro Drašković, ŽENA S KRAJOLIKOM (WOMAN WITH LANDSCAPE) by



Ivica Matić, SJEČAS LI SE DOLLY BELL (DO YOU REMEMBER DOLLY BELL) by Emir Kusturica, OVO MALO DUŠE (A LITTLE BIT OF SOUL) by Ademir Kenović, NIČIJA ZEMLJA (NO MAN'S LAND) by Danis Tanović, GORI VATRA (FUSE) by Pjer Žalica, GRBAVICA directed by Jasmila Žbanić. Documentary and short-feature films from the famous Sarajevo school of documentary film won a number of awards at festivals in Belgrade, Melbourne, Krakow, Leipzig, Oberhausen, Cannes, Locarno, Venice, Berlin, Moscow but also at the Tuzla Festival: HOP JAN and ZEMLJA NERETVANSKA (NERETVA LAND), U ZAVJETRINI VREMENA (IN THE LEE OF TIME) by Vlatko Filipović, ČANČARI, MOST (BRIDGE), TEFERIĆ (CELEBRATION), SJIEME ZA TLJEME (CREST FOR THE SCULL) and NADA (HOPE) by Midhat Mutapčić, DJECA IZ PAKLA (CHILDREN FROM HELL), PRIČA O ALIJI (A STORY ABOUT ALIJA); FASADE (FAÇADES) by Suad Mrkonjić, ĐACI PIJEŠACI (SCHOOLCHILDREN ON FOOT), ČUPRIJE (BRIDGES), DVA ZAKONA (TWO LAWS), NEKA DRUGA RUKA (SOME OTHER HAND), NA OBJEDU (AT A MEAL), SMIJENA (SHIFT), UGLJARI (COLLIERS), U KAFANI (IN THE CAFÉ) by Vefik Hadžismajlović, one of our most eminent directors; DJECO, ČUVAJTE SE (CHILDREN, TAKE CARE) by Hajrudin Šiba Krvac, IPAK JEDAN GRAD (A CITY AFTER ALL), MAŠTOVNJACI (DREAMERS), NA DRINI ČUPIRIJA (A BRIDGE OVER THE

DRINA), ŠLJEMOVI (HELMETS), UKROČENI BUKOVI, VOJNICI OKTOBRA (OCTOBER SOLDIERS) by Živko Žika Ristić, IME ČOVJEKA (THE NAME OF A MAN), KESONCI, NASLIJEDE (LEGACY), PJESKARI, ZA DAN ZA GODINU (IN A DAY IN A YEAR), VAGA (BALANCE) by Bakir Tanović, U KUHINJI (IN THE KITCHEN) by Nikola Stojanović, JEDAN DAN RAIKU MAKSIMA (A DAY IN THE LIFE OF RAIK MAKSIM), PRIČE IZ PARIZA (STORIES FROM PARIS) by Zlatko Lavanić, AMBASADORI FILMA (AMBASSADORS OF FILM) by Ratko Orozović, SARAJEVSKA HAGADA (SARAJEVO HAGGADA) by Slobodan Jovičić, VITEZ BODLIJAN (BODLIJAN THE KNIGHT) by Mustafa Kapidžić, PLUS MINUS JEDAN (GIVE OR TAKE ONE) by Benjamin Filipović, DESET MINUTA (TEN MINUTES) by Ahmed Imamović, RAM ZA SLIKU MOJE DOMOVINE (A FRAME FOR A PICTURE OF MY HOMETLAND) by Elmır Jukić, CRVENE GUMENE ČIZME (RED RUBBER BOOTS) by Jasmila Žbanić and a number of other films...

There is a large quantity of film materials concerning national film: synopses, scenarios, filming books, dialogue lists and subtitles, and in particular valuable photographs from films, behind the scenes photographs of preparations and filming, albums, catalogues. Interesting parts of the collection are the posters of all BH films, especially if we take into consideration the fact that in 1998, after the war, 27 posters of BH. films were lost. With large amounts of effort, research and exchange we managed to obtain at least one original copy of the poster for each BH film. With the assistance of the Foundation for Cinematography, digital copies of all posters on 37 CDs have been made. The poster collection is very rich and contains over 30 000 items of which 5 553 are different posters. Also, the archive is abundant in photographs and catalogues and contains an excellent collection of 2 154 different films in VHS format, which make this collection very interesting. Film material in DVD format is being collected and the collection is growing by the day. At the moment we have 49 films on DVD, most of which are BH films. A particularly interesting segment is the archived material pertaining to national films, which is enriched through contact with film professionals and film enthusiasts who donate films, magazines, photographs, posters, cameras...

All activities related to film are chronologically followed on various media. The Film Archive of Bosnia and Herzegovina owns various recordings of TV programs, although most of the attention is focused on press clippings and 5 656 different film events have been noted to date. Employees publish their research papers and professional work in publications, books, and magazines.

The Film Archive of Bosnia and Herzegovina has successfully organised seminars, round table discussions, professional and scientific meetings, as well as a film schools for the training of youth. To date, six film schools for high school and university students have been organised, with an average of 20 attendants. Apart from the regular film screenings at the Film Archive cinema, screenings are organised in other parts of Bosnia and Herzegovina with an aim to promote film culture. The use and presentation of film material is organised through special exhibitions or the regular activities of the Film Archive of Bosnia and Herzegovina. A library on film, which is constantly being replenished with new books, functions as part of the Film Archive of Bosnia and Herzegovina. To date the library contains 1244 Bosnian / Croatian / Serbian language books dealing with film. Also, the library contains books in other languages such as French, English, German, Spanish and a large selection of journals related to film which, together with the books, are rented to members. Data on films, especially films in the national collection, is accessible as a database using the FOX PRO program has been created, while data on foreign films and the library has been stored in ACCESS.

Successful cooperation has been established with other film archives and with FIAF (International Film Archive Association). A representative of the Film Archive of Bosnia and Herzegovina participated at the 62nd FIAF Congress in Sao Paolo, Brazil with a presentation about the digitalisation of archive material. Although in the past three years the Film Archive of Bosnia and Herzegovina has achieved considerable results, obstacles to the efficient and full realisation of its plans are still present due to its unclear status and lack of funding. However, the success of BH films and the awards they have garnered, compel us to preserve and protect them the best we possibly can, which is what we aim to do in the upcoming period.

FONDACIJA ZA KINEMATOGRAFIJU 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 za kinematografiju podržava i sve filmske manifestacije u Bosni i Hercegovini odnosno festivale u Sarajevu, Širokom Brijegu i Neumu.

Budžet fondacije za kinematografiju Sarajevo je uvećan prošle godine i iznosi 2 miliona KM (1 million Euro). Fondacija je do sada objavila pet konkursa, a konkursi se objavljuju jednom godišnje. Osnivanjem Fondacije načinjen je veliki korak ka uspostavljanju čvrste i prepoznatljive nacionalne kinematografije Bosne i Hercegovine.

(V.F.)

CINEMA FUND SARAJEVO

The Foundation for Cinematography 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 Foundation 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 Foundation also gives significant support for the script development, film promotion and distribution, and additional education of film workers. Cinema Fund also supports all film festivals in Bosni and Herzegovina including the ones in Sarajevo, Široki Brijeg and Neum.

The Cinema Fund budget has last year been increased and now amount 2 million KM (cca 1 million Euro). So far the Fund has issued five competitions and they are open to producers and filmmakers once a year. By establishing of the Foundation, a major step towards firm and recognizable national cinematography has been made.

(V.F.)

AKADEMIJA UMJETNOSTI BANJA LUKA

Akademija umjetnosti u Banjoj Luci osnovana je 1998. godine. Na Akademiji su aktivna tri odsjeka: Odsjek muzičke umjetnosti, Odsjek likovne umjetnosti i Odsjek dramske umjetnosti. Akademija je omogućila i postdiplomski studij iz oblasti muzičke, likovne i dramske umjetnosti.

Odsjek za dramske umjetnosti dijeli se na smjerove: gluma, dramaturgija, pozorišna režija, televizija, te na studijske grupe za montažu i režiju

AKADEMIJA DRAMSKIH UMJETNOSTI TUZLA

Akademija je počela svoj rad te 1998. godine sa studijskom grupom Gluma i od tada je upisano devet generacija. Godine 2003. godine na ADUT je formirana i druga studijska grupa Produkcija na kojoj su prvi studenti upisani školske 2004/2005. godine. Školovanje diplomiranih producenata je specifičnost ove Akademije koju nema ni jedna druga visokoškolska umjetničko-nastavna jedinica u Bosni i Hercegovini.

Akademija dramskih umjetnosti u Tuzli je, također jedina u BiH koja ima postdiplomске studije. Prva generacija postdiplomaca na smjeru "Pozorište i drama" upisana je 2001./2002. školske godine, a od 2006./2007. godine organizuje se postdiplomski studij iz oblasti "Teatrolologija". Promovisani su i prvi magistri u oblasti nauke o dramskim umjetnostima.

U školskoj 2006./2007. godini na Akademiji studira ukupno 59 studenata (trideset studenata na odsjeku Gluma i 29 studenata na odsjeku Produkcija). Za 9 godina diplomiralo je njih 28 na odsjeku za Glumu.

Nastavni planovi i programi Akademije dramskih umjetnosti rađeni su u duhu "Bolonjskog procesa" i doprinose uspostavljanju integrisanog Univerziteta i evropskog akademskog prostora visokoškolskog obrazovanja.

ARTS ACADEMY BANJA LUKA

Academy of Arts Banja Luka was founded in 1998. At the Academy three faculties are active: faculty for music arts, for applied arts and for dramatic arts. Academy has also provided postgraduate studies in the fields of music, applied and dramatic arts.

Faculty of Dramatic Arts is divided into departments for: acting, dramaturgy, theater directing, television and into two study groups for editing and directing.

ACADEMY OF DRAMA, TUZLA

The Academy was opened in 1998 with one department - Department of acting. Since 1998 nine generations of students have entered the Academy. In 2003 the Academy established the Department for production; the department was opened in academic year 2004/05. The Academy in Tuzla is the only higher-education institution in Bosnia and Herzegovina which provides graduate degrees in production.

In addition, the Academy is the only academy in B&H which has postgraduate studies. The first generation of students at the postgraduate studies in 'Theatre and Drama' was enrolled in academic year 2001/02, and postgraduate studies in 'Theatre Studies' was established in academic year 2006/07. The first generation of postgraduate students has already been awarded master degrees in Dramatic Arts.

In academic year 2006/07 the Academy has 59 students (30 at the Department of Acting and 29 at the Department of Production). In nine years 28 students have graduated with a degree in acting.

The curricula of the Academy have been created in accordance with the Bologna process and they contribute to the establishment of the integrated university and development of the European Higher Education Area.

AKADEMIJA SCENSKIH UMJETNOSTI SARAJEVO



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 bivše 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, Srbije, Hrvatske, Slovenije, Velike Britanije, Francuske, Italije, USA, Švedske...

Odsjek za glumu upisuje novu generaciju studenata svake godine.

ODSJEK ZA REŽIJU

Prva generacija studenata upisana na Odsjek za režiju je ona iz 1989. godine. Ovo je multimedijalni studij, koji proučava filmsku, pozorišnu, televizijsku i radijsku režiju. Dvije godine nakon osnivanja, 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 producentskih 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

Najmladi 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 and their development, as well as promotion and skill development in the field of performing arts. Besides the theoretical studies, a great emphasis is put on gaining 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 theater, TV and film companies 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 of 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 of 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

Kontakt/ Contact: Nedim Babović

Adresa/ Address: Hakije Kulenovića 7, 71000 Sarajevo

Tel./ fax.: +387 33 219 655

e-mail: anima@bih.net.ba

Specijalizacija/ Specialization: Filmska, video i audio produkcija, marketing/ Film, video and audio production, marketing

CONTINENTAL FILM

Kontakt/ Contact: Mirza Pašić

Adresa/ Address: Husrefa Redžića 9, 71000 Sarajevo

Tel.: +387 33 200 933

Fax.: +387 33 215 073

Specijalizacija/ Specialization: Filmska distribucija/ Film distribution

DEBLOKADA

Kontakt/ Contact: Ibrahimović Damir

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Tel./fax.: +387 33 668 559

E-mail: deblok@bih.net.ba

Specijalizacija/ Specialization: Filmska produkcija/ Film production

DOKUMENT

Kontakt/ Contact: Ines Tanović, Alem Babić

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www.dokument.ba

Specijalizacija/ Specialization: Filmska i TV produkcija, marketing/ Film and TV production, marketing

FIST SARAJEVO

Kontakt/ Contact: Davor Pusić

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Tel./ fax.: +387 33 225 431

e-mail: fist@fist.co.ba

Specijalizacija/ Specialization: TV i filmska produkcija/ TV and film production

FLASH

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AMBASADORI UČE JEZIKE	
ARMIN	
DUHOVI SARAJEVA	
DVIJE SESTRE (PRIČA O LJUBAVI)	
ESTRELITA	
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