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**ČETVRTI BOSANSKOHERCEGOVAČKI
NACIONALNI FILMSKI FESTIVAL**

*Fourth National Film Festival
of Bosnia and Herzegovina*

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FONDACIJA ZA KINEMATOGRAFIJU SARAJEVO
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IDEMO DALJE!

U dvogodišnjoj rekapitulaciji bosanskohercegovačke kinematografije treba krenuti od statistike. Po broju snimljenih filmova, u 2008. i 2009. godini nije došlo do značajne promjene u odnosu na prethodno izdanje ovog Kataloga. Primijećen je svojevrsni pad broja završenih igranih filmova, broj dokumentarnih filmova ostao je isti, dok je produkcija kratkometražnog i animiranog filma znatno porasla. Regionalne koprodukcije prednjače i njihov broj je povećan, ali suštinski, broj filmova koji je snimljen u ove dvije godine gotovo je jednak prethodnom.

Međutim, prisustvo bosanskohercegovačke kinematografije na svjetskoj sceni je fascinantno, posebno kada uzmemo u obzir da se ovdje, ipak, snima veoma malo filmova. U 2008. godini završena su samo dva igrana filma. Jedan je premijerno prikazan na Cannes Film Festivalu, a drugi na Venecijanskom Film Festivalu (oba filma u programima Sedmica kritike). Oba filma su prvijenci, što nastavlja biti tendencija bh. filma, s još nekoliko debitana koji će se pojaviti 2009. godine. Sve ovo pokazuje da statistika ne mora

uvijek biti u pravu, jer prema ovoj statistici, bh. film ne bi trebao imati mnogo šansi u svijetu, što se svake godine pobija.

Ipak, problemi koji se nadvijaju nad bh. filmom brojni su. Kao i država, bh. film je podijeljen na Federaciju BiH i Republiku Srpsku, a ova dva entiteta slabo komuniciraju na planu kulture. U Federaciji BiH djeluje Fondacija za kinematografiju koja je otvorena svim građanima BiH, ali ne postoje sredstva za razvoj projekata i scenarijske građe, što je izuzetno važna kategorija za kinematografiju koja svu svoju slavu počinje sa scenarijem i njime privlači inostrane koproducente, bez čijeg učešća ne bi bilo bh. filma. Već nekoliko godina Bosna i Hercegovina članica je Eurimagesa (od kojeg je dobila tri puta uložena sredstva!), ali upravo zbog podijeljenosti države još uvijek nismo postali članica MEDIA programa, koji bi barem djelimično popunio rupe u početnom finansiranju filmske produkcije, ali i filmskih festivala, te omogućio dodatno obrazovanje za naše filmadžije.

Problem koji se kandidira za jedan od najvećih, sigurno je distribucija u Bosni i Hercegovini. Na prste jedne ruke mogu se nabrojati multipleksi, a na prste druge ruke mogu se nabrojati kina koja odgovaraju standardima kina iz ovoga vijeka ili barem s kraja prošlog. Nemoguće je distribuirati film u okolnostima gdje gradovi poput Mostara, Tuzle (da ne nabrajamo druge) nemaju kino dvoranu. Filmovi se prikazuju u starim domovima kulture, u kojima za to nema uslova čak i kada ima dovoljno publike. Ovo je problem koji nije lako rješiv, ali bi se trebao početi rješavati što prije, jer inače uskoro neće imati smisla distribuirati ni holivudske hitove, niti domaće filmove koji još uvijek privlače pažnju naše publike.

Dakle, još uvijek se nalazimo u paradoksu između dva ekstremna stanja: stanja sreće na svjetskim festivalima i stanja krajnje depresije u našim uskim domaćim okvirima. Vjerovatno upravo zbog tog paradoksa, iz Bosne i Hercegovine dolaze najvažniji filmovi u regiji. A možda je i prepreka daljem razvoju bh. kinematografije.

Idemo dalje! Glavu gore!

Elma Tataragić, urednica kataloga

Ahead We Go!

In this two-year recapitulation of cinema of Bosnia and Herzegovina one should start from statistics. According to the number of films produced in 2008 and 2009, there were no significant changes in comparison to previous edition of the catalogue. A certain drop in number of completed feature films has been noticed, but the number of documentary films remains the same, while the production of short fiction and animation films has significantly increased. Regional co-productions are still ahead with their number increasing, but in brief the number of films produced in these two years has more or less remained the same.

However, the presence of B&H films on the world cinema scene is still fascinating, especially having in mind that there are still very few films made here. In 2008, there were only two feature films completed. One had its world premiere at Cannes Film Festival and the other at Venice Film Festival (both in Critics' Week sections). Both films are debuts, which demonstrates the

tendency of B&H cinema with a few debutants ready to show their films in 2009. This shows that statistics are not always right, because if they were, according to the above mentioned figures B&H film would not stand many chances in the rest of the world, so it continues to break this rule.

Nevertheless, problems surrounding B&H films are numerous. Just like the country, B&H cinema is divided to Federation of Bosnia and Herzegovina and Republic of Srpska and the two entities do not communicate much in terms of culture. The Cinema Fund Sarajevo is active in the Federation and is open to all citizens of Bosnia and Herzegovina (both entities), but there are no funds available for the script and project development, which is a very important category in cinema whose glory basically starts with the screenplays which should be able to attract foreign co-producers without whom there would be no feature films. Bosnia and Herzegovina has been member of Eurimages for

a few years now (and has received three times the invested money!), but because of the divided country we are still not members of MEDIA Program, which could actually fill many holes in financing of the project development of film production, but also could support films festivals and additional education of our filmmakers.

A problem which presents itself to be one of the biggest is definitely the distribution of films in Bosnia and Herzegovina. Using the fingers of one hand we can count the number of multiplex cinemas, and using the fingers on the other hand we can count cinemas that meet the standards of modest cinemas from this century or the end of the last one at least. It is impossible to distribute films in such circumstances when cities such as Mostar and Tuzla (to name just the two) do not have a cinema hall at all! Films are shown in once called Culture Houses with no basic conditions to accommodate audiences if any. This problem is not easy to solve, but should be taken care of as soon as possible because there will be no sense in

distribution even of Hollywood films or domestic features that still draw considerable attention.

So, we still are in a paradox between two extreme states: state of luck with important presence at world film festivals and the state of ultimate depression in our narrow domestic frames. This paradox might be the reason that the most important films from the region come from Bosnia and Herzegovina. But it also might be the obstacle of further development of B&H cinema.

Ahead we go! Head held high!

Elma Tataragić, Catalogue Editor

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. Sarajevo Film Festivala, koji je zahvaljujući prisustvu gostiju iz inozemstva i ljudi iz filmske profesije bio savršena platforma za promociju bh. filma. Publika i gosti Festivala prepoznali su značaj ovog događaja, te su sve projekcije svih filmova bile pune. Ova činjenica samo podcrtava važnost i neophodnost razvoja i promocije nacionalne kinematografije. Strani i domaći mediji mnogo su govorili o prvom izdanju ovog Festivala, te su mnogi ostali željni sljedećeg izdanja.

Festival je uspješno organiziran i 2005. godine (od 23. do 27. avgusta, tokom SFF-a), kada je prikazano preko 20 igranih, kratkih, animiranih i dokumentarnih filmova, što u poređenju s 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 s teritorije

BiH. Treće izdanje Festivala održano je u avgustu 2007. godine i tada je prikazano preko 40 igranih, dokumentarnih, animiranih i kratkih filmova iz cijele Bosne i Hercegovine.

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 film festival organiziran je uz pomoć Sarajevu Film Festivala, koji je uvijek imao sluha da pomogne 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 svjedok toga.

National Film Festival of Bosnia and Herzegovina

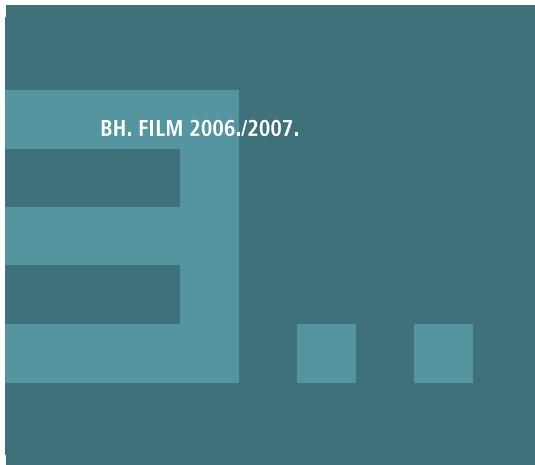
Time has shown that what used to be an occasional incident is now slowly becoming one of the few reasons for national pride. What happened is that, like in many other countries, our national cinema is taking the role of the true spokesman for the state. Almost every film that carries the B&H prefix have won at least some film awards; from the most famed awards to 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.

The B&H National Film Festival has also followed this development and growth of B&H cinema and along with it has turned from incident into a constant.

In 2003, a major turnover in B&H 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 the perfect platform for the promotion of B&H film, primarily because of the presence of its guests and people 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 the development and promotion of national filmmaking. 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 held from 23rd to 27th of August in 2005, also during the Sarajevo Film Festival, when a total of 20 features, short, animated and documentary films were shown. Compared to the 6 films shown in 2003, this was a three times larger production. During the Festival, almost 80 film workers were present from all over Bosnia and Herzegovina, and there was also a special presentation of Academies of



Performing Arts from all over the country. The third edition of the festival held in August 2007 screened over 40 features, documentaries, shorts and animation films.

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

If we are to judge something from results, we can then freely say that we are on the brink of the 'golden age of BH cinema', and the B&H National Film Festival is the only true place to witness it in its entirety.

KRATKA HISTORIJA BH. FILMA

Paradoksalno je da je Bosna i Hercegovina, sa samo 120 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 s autorima poput Danisa Tanovića, Pjera Žalice, Srđana Vuletića, Ahmeda Imamovića, Jasmile Žbanić, Aide Begić 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 111 godina (vijek s tri rata)

i u tom periodu snimljeno je 120 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

CRNI BISERI / BLACK PEARLS, Toma Janić, 1958



radnika Bosne i Hercegovine, koje pod istim imenom postoji i danas. Sve se to dešavalo u vrijeme kad je Jugoslavija u svojoj produkciji već imala 10 filmova, od kojih nijedan nije bio iz Bosne i Hercegovine.

Prvi igrani film, MAJOR BAUK, u režiji Nikole Popovića, snimljen je 1951. Mada je dokumentarni film „cvjetao“, igrani film je, generalno, bio „na čekanju“. Dokumentarac Žike Ristića, SPLAVARI NA DRINI, postao je remek-djelo bosanskohercegovačke „male kinematografije“, dok je dokumentarac NA SUTJESCI, Pjera Majhrovskog, uspješno predstavljen na filmskom festivalu u Cannesu 1951. Pedesete su, manje-više, u znaku kratkog i dokumentarnog filma, ali su skoro sve bh. igrane filmove (14 filmova) režirali reditelji iz drugih filmskih centara. Među njima su bila samo tri bosanskohercegovačka autora. Ističu se dva igrana filma: HANKA (1955.), u režiji Slavka Vorkapića i CRNI BISERI (1958.), Tome Janića. CRNI BISERI bili su hit svoga 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 najsiriomašnija 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 klišeu o



Mirza Idrizović, Reditelj / Director

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 s jakim autorskim rukopisom i specifičnim filmskim stilom. Ova decenija dala je autore koji su zauvijek ostavili trag na bh. kinematografiji, autore kao što su: Hajrudin Šiba Krvavac, Gojko Šipovac, Bato Čengić, Mirza Idrizović, Vlatko Filipović.

Prvi veliki projekt bh. filma bio je spektakl KOZARA, koji je postao jedan od najkarakterističnijih predstavnika ratnih filmova koji su uslijedili. 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 Krvavac debitiraju 1964. s 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, plavokosi dječak koji živi u sirotištu zajedno s djecom čije su roditelje uglavnom ubili Nijemci. 1968. debitiraju još dva autora: Gojko Šipovac, s filmom OPATICA I KOMESAR i Mirza Idrizović, s filmom RAM ZA SLIKU MOJE DRAGE. Idrizovićev film sa slobodnom narativnom kompozicijom i fragmentarnom dramaturgijom uvodi novi pristup. Orson Welles puni vijesti svjetskih medija glumeći 1969. godine u filmu BITKA NA NERETVI, a ista godina obilježena je i spektaklom izvornog bh. reditelja, Hajrudina Šibe Krvavca, MOST. Priznati dokumentarista Vlatko Filipović režirao je svoj prvi igrani film, MOJA STRANA SVIJETA.

Sedamdesete su godine u kojima je evropska i svjetska kinematografija bila pod dominacijom „političkog filma“, a njegov odraz u 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.), te SLIKE IZ ŽIVOTA UDARNIKA (1972.), B. Čengića i ŽENA S KRAJOLIKOM (1975.), Ivica Matića. Bato Čengić je uznemirio javnost i uzdrmao Komunističku partiju svojim filmom koji otvoreno kritizira politički sistem i skreće pažnju na „male, obične ljude“. Ovakav pristup filmu smjestio je Čengića na „crnu

listu“ Komunističke partije, a njegovi filmovi su cenzurisani i sklonjeni u depoe. Ivica Matić je uz nov, svjež pristup filmu, koji je bio potpuno neovisan o političkom i društvenom kontekstu, snimio svoj jedini film, ŽENA S KRAJOLIKOM. Ostali značajni filmovi su spektakli u žanru takozvanog „partizanskog vesterna“: VALTER BRANI SARAJEVO (1972.) i PARTIZANSKA ESKADRILA (1979.), Hajrudina Šibe Krvavca, te spektakl SUTJESKA (1973.), Stipe Delića. 1973. godine osnovana je još jedna producentska kuća, Sutjeska film, koja će preuzeti ulogu Bosna filma.

Sljedeća decenija predstavljala je novu eru bh. filma, koji u inostranstvu uglavnom asocira na imena kao što je Emir Kusturica. Ova decenija je, u smislu kvaliteta filma, definitivno najznačajnije i najslavnije vrijeme bh. kinematografije. Filmovima SJEČAŠ LI SE DOLLY BELL (1982.), OTAC NA SLUŽBENOM PUTU (1985.) i DOM ZA VJEŠANJE (1988.), Emira Kusturice; MIRIS DUNJA (1983.), Mirze Idrizovića i KUDUZ (1989.), Ademira Kenovića, film bivše Jugoslavije i Bosne i Hercegovine ulazi na stranice historije svjetskog filma. Kusturićini filmovi postali su naslovi poznati svugdje, kako publici, tako i u filmskoj industriji. Za 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, Vesna Ljubić, PRKOSNA DELTA (1980.).

Početak devedesetih nosi dah promjene. Zemlja se finansijski i politički raspadala, a isto se dešavalo i s filmskom industrijom. Benjamin

Filipović uspješno je debitirao filmom PRAZNIK U SARAJEVU, a Bato Čengić je, nakon pauze od 10 godina, napravio GLUVI BARUT.

Kao i mnoge kinematografije na Balkanu, bh. kinematografija je 90-ih pretrpjela mnoge promjene. Ali za razliku od drugih država, najveća promjena 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 s 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 spomenutih dokumentaraca, osvojivši nagradu FELIX Evropske filmske akademije. Drugi važni filmovi bili su PALIO SAM NOGE, Srđana Vuletića; DJECA KAO I SVAKA DRUGA, Pjera

Hajrudin Šiba Krvavac, Reditelj / Director



Žalice i SA-LIFE, Sarajevske grupe autora (SaGA).

Kraj rata je vrijeme kad se dešava prava, velika kriza bh. kinematografije. SAVRŠENI KRUG Ademira Kenovića snimljen je 1996. i dugo je bio jedini značajan igrani film nastao u razorenoj Bosni i Hercegovini. Oni koji su još uvijek pokušavali stvarati i održavati kinematografiju živom, čak i u ta teška vremena, bili su mladi filmski autori. Stariji se nisu mogli snaći u haotičnim okolnostima u kojima se film pravio od ničega. Uglavnom kratke i dokumentarne filmove radili su: Pjer Žalica, Srđan Vuletić, Haris Pašović, Dino Mustafić, Jasmila Žbanić, Elmira 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, Aida Begić; ČOVJEK KOJI JE KUĆU ZAMIJENIO ZA TUNEL, Elmira Jukića; CRVENE GUMENE ČIZME, Jasmile Žbanić itd.

Produkcija igranog filma bila je pred velikim kolapsom sve do filma NIČIJA ZEMLJA, Danisa Tanovića (2001.). Počela je nova era...

(Elma Tataragić / Vedran Fajković)

A Brief History Of B&H Film

It is a paradox that Bosnia and Herzegovina, with only 120 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, B&H cinematography can still boast such talented filmmakers as Danis Tanović, Pjer Žalica, Srđan Vuletić, Ahmed Imamović, Jasmila Žbanić, Aida Begić 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 were also registered. One of the most significant events recorded on film and seen around the globe was the footage shot by Antun Volić, entitled *SARAJEVO ASSASSINATION OF FRANZ FERDINAND* in his film of 1914.

Cinematography was institutionalized only after the Second World War. In the 111 years have passed since that first projection—a



Abdulah Sidran, Scenarista / Screenwriter (*KUDUZ*, 1989)

century with three wars—a total of 120 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 B&H filmmakers. On the 3rd of 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 itself.

The first feature film, MAJOR SPOOK, directed by Nikola Popović, was produced in 1951. But while documentary films prospered, feature films remained on standby. A documentary by Žika Ristić DRINA RAFTERS was acknowledged as a masterpiece of B&H “small cinematography”, while another documentary, Pjer Majhrovski’s ON SUTJESKA, was successfully presented at the Cannes Film Festival in 1951. While 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 centres. 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

MALI VOJNICI / LITTLE SOLDIERS, Bato Čengić, 1966



latter, a box office hit, was a step ahead in terms of its theme. Most of the films produced in the period 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 B&H cinema: Hajrudin Šiba Krvavac, Gojko Šipovac, Bato Čengić, Mirza Idrizović, and Vlatko Filipović.

The first big project of B&H cinematography, the spectacle KOZARA, set the characteristic pattern for war films to follow. In 1962 the first B&H omnibus film, DROPS, WATERS, WARRIORS, was made at a time when the Sarajevo School of Documentary Film had already become a cult film movement, exemplified by such films as MAN WITHOUT A FACE by Bato Čengić and SMILE 61 by Dušan Makavejev. Documentary filmmakers Gojko Šipovac and Hajrudin Kravac debuted in 1964 with WHIRLPOOL, another omnibus film that marked a new beginning for

Bosnian filmmakers, particularly since Sarajevo was still more open to directors coming from Belgrade or Zagreb.

In 1966, Bato Čengić directed *LITTLE SOLDIERS*, a feature film dealing with war but narrated from a different critical perspective. The main character is a little blonde German boy living in an orphanage 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 Krvavac's *BRIDGE*, a spectacle by the native B&H director. Acclaimed documentary maker 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 seen in its film noir. Films from this period that stand out are: *THE ROLE OF MY FAMILY IN WORLD REVOLUTION* (1971) by Bato Čengić; *KNOCKOUT* (1971) by Boro Drašković; *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 blacklist 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 representatives of the partisan western genre were *WALTER THE DEFENDER OF SARAJEVO* (1972) and *PARTISAN ESQUADRILLE* (1979), directed by Hajrudin Šiba Krvavac, and the spectacle *SUTJESKA* (1973) directed by Stipe Delić. In 1973 Sutjeska Film was founded, a production company that would take over the role of Bosna Film.

The following decade marked a new era for B&H 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 B&H cinematography. It was the era of films *DO YOU REMEMBER DOLLY BELL* (1982), *WHEN FATHER WENT AWAY ON*

OTAC NA SLUŽBENOM PUTU / WHEN FATHER WAS AWAY ON BUSINESS, Emir Kusturica, 1985



BUSINESS (1985), TIME OF GYPSIES (1988) by Emir Kusturica; SCENT OF THE QUINCES (1983) by Mirza Idrizović; and KUDUZ (1989) by Ademir Kenović. It was a time when the cinema of the Former Yugoslavia and B&H had entered the pages of world cinema history books. Kusturica's films became known everywhere by both the public and film professionals. For the three films he 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 over ten years: SILENT GUNPOWDER.

Like most other cinematographies in the Balkans, B&H 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.

B&H filmmaking 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 from 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, Elmira 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, Elmira 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...

(Elma Tataragić / Vedran Fajković)

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 iz prethodnih godina, kao što su Oscar iz 2002. za Danisa Tanovića (NIČIJA ZEMLJA), Nagrada Evropske filmske akademije 2003. za Ahmeda Imamovića (10 MINUTA), Srebreni

LJETO U ZLATNOJ DOLINI / SUMMER IN THE GOLDEN VALLEY, Srdan Vuletić, 2003



leopard iz Locarna 2003. za Pjera Žalicu (GORI VATRA), Tigar iz Rotterdama 2004. za Srdana Vuletića (LJETO U ZLATNOJ DOLINI), Zlatni medvjed iz Berlina 2006. za film GRBAVICA, Jasmile Žbanić, Grand Prix Cannes Film Festivala 2008. za film SNIJEG, Aide Begić, i mnoge druge nagrade, jasno su pokazali da je ova država bogata i obećavajuća filmska snaga s jakim pričama i talentiranim filmadžijama. Sigurno je da je bh. kinematografija postala najvažnija kinematografija u Jugoistočnoj Evropi i značajna kinematografija na svjetskoj mapu filma.

Paradoksalno je da je Bosna i Hercegovina, sa samo 120 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 s autorima kao što su Danis Tanović, Pjer Žalica, Srdan 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 je u posljednjih šest godina proizvela oko 20 igranih filmova, od kojih su gotovo svi koprodukcije. Od tih dvadesetak filmova više od pola su režirali debitanti. To je sigurno jedan od razloga za svježinu ideja koje bh. film donosi na scenu istočnoevropskog filma.

Kao i mnoge kinematografije na Balkanu, bh. kinematografija je 90-ih pretrpjela mnoge promjene. Ali za razliku od drugih država, najveća promjena 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 s 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 Evropske filmske akademije. Drugi važni filmovi bili su PALIO SAM NOGE, Srđana Vuletića; DJECA KAO I SVAKA DRUGA, Pjera Žalice i SA-LIFE, Sarajevske grupe autora (SaGA).

Kraj rata je vrijeme kad se dešava prava, velika kriza bh. kinematografije. SAVRŠENI KRUG Ademira Kenovića snimljen je 1996. i dugo je bio jedini značajan igrani film nastao u razorenoj Bosni i Hercegovini. Oni koji su još uvijek pokušavali stvarati i održavati kinematografiju živom, čak i u ta teška vremena, bili su mladi filmski autori. Stariji se nisu mogli snaći u

haotičnim okolnostima u kojima se film pravio od ničega. Uglavnom kratke i dokumentarne filmove radili su: Pjer Žalica, Srđan Vuletić, Haris Pašović, Dino Mustafić, Jasmila Žbanić, Elmir Jukić, Ines Tanović, Aida Begić, Adis Bakrač... Neki od kratkih i dokumentarnih filmova koji su obilježili ovaj period su: KRAJ DOBA NEPRIJATNOSTI, Pjera Žalice; TROSKOK, Srđana Vuletića; PRVO SMRTNO ISKUSTVO, Aide Begić; ČOVJEK KOJI JE KUĆU ZAMIJENIO ZA TUNEL, Elmira Jukića; CRVENE GUMENE ČIZME, Jasmile Žbanić itd.

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 producentskom smislu ovaj film nije bosanskohercegovački, Bosna i Hercegovina ubire zasluge zato što Danis Tanović, kao Bosanac, u svom filmu govori o ratu u BiH. Tanović osvaja Oscara za najbolji strani film 2002. kao bosanskohercegovački predstavnik. Kasnije te godine, Ahmed Imamović s 10 MINUTA osvaja FELIX-a Evropske filmske akademije za najbolji kratki film.

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 zaustavljena zbog nacionalne podijeljenosti, uz mnoge napore bh. filmadžija, krajem 2002. osnovana je dugo priželjkivana Fondacija za kinematografiju Sarajevo. Kada je finansiranje

filmova u pitanju, ova fondacija je danas postala najvažnija instanca. Iako postoji samo na nivou Federacije BiH, jedina je fondacija ove vrste na cijeloj teritoriji Bosne i Hercegovine. Osnivanje Fondacije, koje je popraćeno burnim reakcijama filmskih radnika i podijeljenošću 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. Fond finansira dokumentarne, kratke, igrane filmove, distribuciju, te ostale institucije kao što su Kinoteka BiH, Udruženje filmskih radnika BiH itd. Treba dodati i to da nijedan igrani film u BiH nema budžet manji od jednog miliona eura. Osim Fondacije za kinematografiju, veliku ulogu odigrao je i Sarajevo Film Festival, koji, iako mlad, nameće postojanje istočnoevropskog filma i stavlja ga u prvi plan, s bh. filmom na čelu. Festival brojne predstavnike svjetske filmske industrije dovodi bh. filmadžijama kući i tako omogućava da lakše dođu do koproducenta, bez kojih, svakako, nema filmske produkcije u BiH. Festival je prepoznao tu činjenicu i 2003. godine osnovao najznačajniji koprodukcijски market na ovim prostorima, CineLink. Ne treba zanemariti utjecaj Sarajevo Film Festivala na međunarodnu filmsku scenu u kontekstu promocije kinematografije, ne samo BiH već i cijele Istočne Evrope.

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



ARMIN, Ognjen Sviličić, 2007

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 skoroj prošlosti. Oni su jednako važni kao svjedočanstvo da se zlo i glupost rata ne ponovi.“ REMAKE je istinita priča o ironičnom ponavljanju balkanske historije. Tema filma je osveta ili oprost. 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 s 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 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 LJETO 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. 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 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, obilježio 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 Ćire 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. Do tada 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 Drljevića, te filmovi NAFKA, Jasmina Durakovića; MAMA I TATA, Faruka Lončarevića; NEBO IZNAD KRAJOLIKA, Nenada Đurića; na čelu s filmom GRBAVICA, Jasmile Žbanić. Dok je film NAFKA svojevrsni spektakl sa romanesknom 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 s ovih prostora. Zanimljivo je što se s 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!

Priča o GRBAVICI nastajala je 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, Jasmila Žbanić također zadire u postratne teme bh. društva. Dvanaestogodišnja Sara traži od majke Esme potvrdu da joj je otac šehid, kako bi besplatno otišla na ekskurziju s razredom. Prošlost je duh koji sablasno visi nad sadašnjošću filma, a bolna sjećanja prikrajaju se svakodnevnim životima ljudi koji pokušavaju povratiti normalan život. Sve naočigled izgleda normalno, ali svaki pogled i gest kazuju da ništa nije normalno. 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).

Naredna, 2007. godina, obilježena je samo jednim gotovim filmom, i to drugim igranim uratkom Srđana Vuletića, TEŠKO JE BITI FIN,

koji je premijerno prikazan na Sarajevo Film Festivalu, na kojem je i glavni glumac Saša Petrović nagrađen Srcem Sarajeva za najbolju mušku ulogu. 2008. godina prošla je u znaku dva igrana filma. Oba filma prikazana su na festivalima A kategorije. SNIJEG, u režiji Aide Begić – dugo pripreman prvijenac ne samo za rediteljku već i za direktora fotografije, Erola Zubčevića, producenticu i koscenaristicu filma, Elmu Tataragić, i za dio glumačke podjele – svjetsku premijeru doživio je na Cannes Film Festivalu, na kojem je osvojio Grand Prix za najbolji film programa Sedmica kritike. Film je otvorio 14. Sarajevo Film Festival, nakon čega je pozvan na više od 50 filmskih festivala. SNIJEG je osvojio desetak međunarodnih priznanja i nastavlja uspješno pohoditi festivale, a još jedan veliki uspjeh je što je ovo film koji će svoju njemačku premijeru imati na Berlin Film Festivalu, u okviru programa Generations. SNIJEG je tako film koji je prikazan na čak tri festivala A kategorije: Cannes, Toronto, Berlin. Uspješno je distribuiran u Bosni i Hercegovini, Francuskoj, Švicarskoj, Belgiji, a distribucija se priprema i u Grčkoj, Srbiji, Crnoj Gori, Makedoniji, Hrvatskoj, Sloveniji, Poljskoj i u drugim državama. Filmska javnost je na ovaj film reagirala fantastično, te je bio nominiran za evropsko otkriće za 2008. godinu Evropske filmske akademije. Ovo je prvi film u historiji bh. filma koji su napisale, režirale i producirale žene.

Drugi film snimljen i završen 2008. godine je prvijenac Namika Kabila, ČUVARI NOĆI, niskobudžetni film koji je producirala Amra



DOBRO UŠTIMANI MRTVACI / WELL TEMPERED CORPSES, Benjamin Filipović, 2005

Bakšić Čamo ispred producerske kuće SCCA / Pro.ba. Film je premijerno prikazan na filmskom festivalu u Veneciji u programu Sedmica kritike, gdje je dobio odlične kritike.

Produkcija 2009. godine obećava nekoliko dobrih naslova. Tu je prvijenac Adisa Bakrača, GOLA KOŽA; drugi igrani film zagrebačkog sarajlije, Antonija Nuića, KENJAC; a filmska javnost najviše očekuje drugi igrani film Jasmile Žbanić.

I opet ono pitanje: U čemu je tajna bh. filma?

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, sâm film mora proći nekoliko ispita pred ljudima koji će se na kraju potpisati

kao producenti ili koproducenti. Kako to da jedna država u kojoj ne postoji niti jedna filmska kamera, a kamoli laboratorija, daje tako snažne filmove koje shvata cijeli svijet?

Mislim da je odgovor krajnje jednostavan. Bosanskohercegovački film, s filmovima kao što su GRBAVICA ili SNIJEG, govori o intimnim ljudskim pričama i istini. To je nešto što je razumljivo svakom čovjeku, nešto što publiku i privlači 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 svakodnevne politike, u kojoj se ne govori o životu i u kojoj sam život nije bitan. Svaki bh. film nastao u proteklih šest godina govori o istini. Nije nikakvo čudo što bh. filmadžije pronalaze inostrane koproducente, ali je ipak čudo kako uspijevaju s 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.

(Elma Tataragić)

B&H Film Today

The latest successes of Bosnian and Herzegovinian filmmaking is the reason why everybody is trying to answer the following question: How come B&H films are 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

GRBAVICA, Jasmila Žbanić, 2006



Rotterdam Tiger Award winner Srđan Vuletić (SUMMER IN THE GOLDEN VALLEY), 2006 Berlinale Golden Bear winner Jasmila Žbanić (GRBAVICA) and Grand Prix of Cannes Film Festival in 2008 for the film SNOW by Aida Begić, as well as 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 cinema 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 120 feature films in more than a century of cinema, has given birth to internationally known filmmakers such as Hajrudin Šiba Krvavac, Emir Kusturica, Bato Čengić, Ademir Kenović, and many others. It is an even greater paradox that, after a terrible war and a major crisis, B&H cinematography can still boast such talented filmmakers as Danis Tanović, Pjer Žalica, Srđan Vuletić, Ahmed Imamović and others, who in the past few years have proved that the glory days of BIH cinema are not over.

Even though B&H cinema had lived through a number of difficult crises and the situation today

is not very good either, B&H produced about 20 feature films in the last 6 years, and almost all of them were created as a result of co-productions. Out of those 20 films, more than half of them were from debut directors. It surely is one of the reasons for the freshness of ideas that B&H film brings to the Eastern European film scene.

Like most other national cinemas in the Balkans, B&H cinema has gone through many changes. But unlike in other countries, the biggest change was 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.

B&H filmmaking 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, Srđan Vuletić, Haris Pašović, Dino Mustafić, Jasmila Žbanić, Elmir Jukić, Ines Tanović, Aida Begić and Adis Bakrač among others. Some of the documentaries and short films that marked this period were: Pjer Žalica's THE END OF THE UNPLEASANT TIMES, Srđan Vuletić's HOP, SKIP & JUMP, Aida Begić's FIRST DEATH EXPERIENCE, Elmir Jukić's THE MAN WHO EXCHANGED HIS HOUSE FOR THE TUNNEL, and Jasmila Žbanić's RED RUBBER BOOTS.

A big turnover in Bosnia and Herzegovina cinema - 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 B&H in his film. He also received the Oscar for Best Foreign Film in 2002 as the B&H entry. Later that year, Ahmed Imamović received the FELIX -European Film Award for his short film 10 MINUTES.

The successes of Danis Tanović, crowned with an Oscar for Best Foreign Film, have once again thrown the light on many young and forgotten

directors, screenplay writers and producers. Nothing else could have moved the state apparatus restrained many times by national tensions. After numerous efforts of B&H film makers, the long awaited Cinema Fund of Sarajevo was established at the end of 2002. This Fund has become the most important instance when it comes to film financing. Even though it exists just at the Federation of B&H level, it is the only foundation of this kind at the territory of Bosnia and Herzegovina. The establishment of the Fund 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 B&H cinema found itself. From that moment on, B&H film opened up to co-productions and became a desirable, sometimes even an equal partner. The Fund finances documentaries, short films, feature films, distribution, and support to other institutions like Kinoteka B&H (Cinematheque B&H), Association of Film Workers in B&H etc. And I would also like to mention that feature filmmaking in B&H requires a budget not lower than 1 million €. Besides the Cinema Fund, a great role is played by the Sarajevo Film Festival which, though still young, promotes Eastern European film and puts it in the spotlight, with B&H film in focus. The Festival gathers numerous representatives of the world film industry to the home of B&H filmmakers and thus allows them to easily make contact with co-producers; without which there would be no film production in B&H. The Festival recognized this fact and in 2003 established the most important co-production

market in the region - CineLink. We should not ignore the influence of Sarajevo Film Festival on the international film stage in the context of the promotion of cinema, not only of Bosnia & Herzegovinian cinema, but also that of Eastern European.

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 B&H cinema. These recent developments are not just random incidents but the beginning of a new era. All three of these 2003 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 breakup 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 B&H 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 to many other awards and successes.

The film SUMMER IN THE GOLDEN VALLEY was something completely new to B&H 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 added a new dimension to it. 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, marked B&H 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. Until then 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 HOMELAND by Elmir Jukić.

The year 2006 was marked by the documentary film CARNIVAL by Alen Drljević, as well as the feature films NAFKA, by Jasmin Duraković, MUM 'N' DAD, by Faruk Lončarević, SKIES OVER THE LANDSCAPE by Nenad Đurić and, on top of them all, GRBAVICA by Jasmila Žbanić. While NAFKA is a kind of a spectacle with a

Romanesque structure and 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 B&H cinematography. All of these four feature films from 2006 were debut films!

The story of GRBAVICA was created over more than five years 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 B&H society. Twelve-year-old Sara asks her mother Esmā 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 B&H cinematography directed by a woman (the first two were directed by Vesna Ljubić in 1980s).

2007 was marked by only one feature film and that was the second feature by Srđan Vuletić IT'S HARD TO BE NICE, which premiered at Sarajevo Film Festival and for which the main actor Saša Petrović won the Heart of Sarajevo Award for best actor. In 2008, there were only two completed films. Both of them premiered at A category film festivals. SNOW, directed by Aida Begić, a first feature in preparation for a long time, was not only the first feature for the director but also for the co-writer and producer Elma Tataragić, director of photography Erol Zubčević and for most of the cast. It premiered at Cannes Film Festival, where it won the Grand Prix for the best film in Critics' Week program. The film opened the 14th Sarajevo Film Festival and it was invited to over 50 festivals. SNOW won a dozen international awards and it continues to tour festivals, and one of the great successes of this film is the fact that it will be have its German premiere at Berlin Film Festival in Generations section. This makes SNOW a film that has three A category festival behind it: Cannes, Toronto, Berlin. It was successfully distributed in Bosnia and Herzegovina, France, Switzerland, Belgium and a release will soon be held in Greece, Serbia, Montenegro, Macedonia, Croatia, Slovenia, Poland and other countries. Film professionals have welcomed this film warmly and it was nominated for the European Film Academy European Discovery for 2008. And this was the first film directed, written and produced by women in the history of B&H cinema.

The second film shot and completed in 2008 was also a debut by Namik Kabil NIGHTGUARDS, a

low budget film produced by Amra Bakšić Čamo and production company SCCA/pro.ba. The film premiered at the Critics Week of Venice Film Festival where it received very good reviews.

2009 is promising: a debut by Adis Bakrač *GOLA KOŽA*, the second feature of Zagreb-Sarajevo director Antonio Nuić *KENJAC* and film professionals are also awaiting the second feature by Jasmila Žbanić.

And here comes the question again: what is the secret of B&H film?

For an author in B&H 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, screenplay works etc. On the other hand, that process probably strengthens the story, because prior to shooting, the film

ŠTA JA ZNAM / WHAT DO I KNOW, Šejla Kamerić, Timur Makarević, 2007

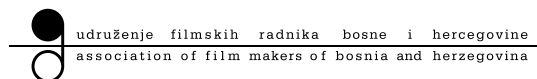


itself must go through several tests with people who will put their signature as producers or co-producers in the end. How come a country, which does not own a single film camera, not to mention a laboratory, creates such powerful films that are understood by people all over the world?

I think the answer is quite simple. B&H films, with *GRBAVICA* or *SNOW*, speak 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 B&H, 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. It is no wonder that B&H filmmakers find foreign co-producers, but it is a wonder that we have accomplished so much with so little. B&H filmmakers 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.

(Elma Tataragić)

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. Osnovano je 1950. godine, pod nazivom Savez filmskih radnika BiH. Tada je ova organizacija brojala oko 20 članova, među kojima su najistaknutiji bili njegovi osnivači: Žika Ristić, Mišo Finci, Pjer Majhrovski, Eduard Bogdanić, Kaća Rundo, Slobodan Jovičić, Tomo Janić i Đokica Jolić. Prvi predsjednik Udruženja bila je Sida Marjanović, a sekretar Pjer Majhrovski.

Godine 1951. filmski radnici prelaze na slobodno zvanje. To se manifestiralo tako što 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, Milenko Prstojević, Faruk Lončarević.

Danas Udruženje također aktivno učestvuje u formiranju i usmjeravanju bh. kinematografije. Samo u toku prethodnih osam godina naši članovi osvojili su najprestižnije filmske nagrade, i to: nagradu Američke akademije Oscar za film NIČIJA ZEMLJA; nagradu Evropske filmske akademije FELIX za film 10

MINUTA; Tigra Rotterdam Film Festivala za film LJETO U ZLATNOJ DOLINI; Nagradu za najbolji regionalni film Sarajevo Film Festivala i Srebrenog leoparda Locarno Film Festivala za film GORI VATRA; Zlatni medvjed Berlin Film Festivala za film GRBAVICA; Grand Prix za najbolji film programa Sedmica kritike na Cannes Film Festivalu za film SNIJEG. U januaru 2004. godine, UFR BiH je ponovo 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 LJETO U ZLATNOJ DOLINI, a 2005. posthumno je nagrađen dugogodišnji član Udruženja, Mensud Arlsanović, za svoj životni doprinos bh. kinematografiji. Jasmila Žbanić dobitnica je nagrade „Ivica Matić“ za 2006. godinu, zbog uspjeha njenog prvijenca GRBAVICA, zajedno s ministrom Gavrilom Grahovcem, koji dobio počasnu nagradu za doprinos bh. kinematografiji. Za 2007. godinu nagrada je dodijeljena rediteljima Gojku Šipovcu i Vlatku Filipoviću.

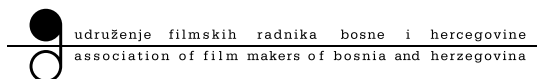
U avgustu 2003. godine, UFR BiH organiziralo je Prvi bosanskohercegovački nacionalni film festival na kojem su prikazani svi filmovi

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 s teritorije BiH. Treće, do sada i najveće, izdanje održano je 2007. godine, sa preko 40 igranih, kratkih, dokumentarnih i animiranih filmova.

Udruženje je pokrenulo i web stranicu www.bhfilm.ba za promociju bosanskohercegovačkog filma i autora.

Udruženje danas broji 72 člana.

A Short History Of The Association Of Film Workers B&H



The Association of Film Workers 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 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, Kaća Rundo, Slobodan Jovičić, Tomo Janić and Đokica Jolić. The first President of the Association was Sida Marjanović, and the first Secretary was Pjer Majhrovski.

In 1951, film professionals became freelancers. This meant that most of them left film and looked for other employment. 1953 was the first big crisis in B&H documentary production. At the initiative of the Association of Film Workers B&H, a special company was established, designed for documentary production only: Studio Film. The second big crisis happened in 1960, again in documentary production, a short film production company Sutjeska Film was

founded, also at the initiative of Association of Film Workers B&H. From 1960 to 1972, the Association worked with the funds available and played an active role in the life of culture of the city, fighting for the promotion of film among the widest audience. In addition to their professional engagements in filmmaking, many members of the Association were also film critics and writers. In 1967, at the initiative of the Association, a new company was founded: also 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, Milenko Prstojević and Faruk Lončarević.

The Association is also actively involved in developing and guiding the B&H film industry. In the past eight years, our members have won the world's most prestigious film awards: Oscar, American Film Academy Award for NO MAN'S LAND, European Film Academy Award for short 10 MINUTES, Tiger Award at Rotterdam Film

Festival for SUMMER IN THE GOLDEN VALLEY, Award for Best Regional Film of Sarajevo Film Festival and Silver Leopard at Locarno Film Festival for the film FUSE, Golden Bear at Berlin Film Festival for GRBAVICA and Grand prix at Critic's Week of Cannes Film Festival 2008 for SNOW.

In January 2004, the 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 Arlsanović for his contribution to B&H cinema. Jasmila Žbanić was the winner of the IVICA MATIĆ award for 2006 for the successes of her debut film GRBAVICA along with Minister Gavriilo Grahovac who received an honorary award for his contribution to B&H cinema. In 2007, veteran directors Gojko Šipovac and Vlatko Filipović were given the Ivica Matić Award.

In August 2003, the Association organized the First B&H National Film Festival that featured all films made that year. The festival

was also successfully organized in 2005 and it featured over 20 features, 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 last and the biggest edition of the festival was held in 2007 and it gathered a record number of over 40 features, documentaries, animations and short films.

Association has also created a web site www.bhfilm.ba for the promotion of films and authors from Bosnia and Herzegovina.

The present membership of the Association is 72.

NAGRADA UDRUŽENJA FILMSKIH RADNIKA BOSNE I HERCEGOVINE „IVICA MATIĆ“

Udruženje filmskih radnika ponovo je 2004. godine uspostavilo nagradu koja se prije agresije na BiH 1992. godine dodjeljivala za doprinos bosanskohercegovačkom filmu. Nagrada se jednom godišnje dodjeljuje članu Udruženja filmskih radnika Bosne i Hercegovine i nosi ime jednog od najznačajnijih bosanskohercegovačkih filmskih autora – Ivica 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 s 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 (1976), stilizirani esej o odnosu umjetnik – društvo. Za ovaj film dobio je nagradu Međunarodnog žirija kritike na Festivalu u Monte Karlu. Film je ugledao svjetlost distribucije tek 1989. 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 umro je 1976. godine u Sarajevu, u 29. godini života.



Ivica Matić

Prvu poslijeratnu nagradu „Ivica Matić“ Udruženje filmskih radnika BiH dodijelilo je 2004. godine reditelju Pjeru Žalici za uspjehe njegovog prvijenca iz 2003. godine, GORI VATRA. Film GORI VATRA uspješno je prikazan na 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 Srđanu Vuletiću za njegov prvijenac LJETO U ZLATNOJ DOLINI, koji



Mensud Arslanović

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 životni doprinos bh. kinematografiji, a dobitnica nagrade za 2006. godinu je Jasmila Žbanić, za njen prvijenac GRBAVICA. Ovaj film osvojio je desetine nagrada, nakon što je osvojio Zlatnog medvjeda na Berlinskom filmskom festivalu. GRBAVICA je i najgledaniji film u Bosni i Hercegovini u 2006. godini.

Nagradu „Ivica Matić“ za 2007. godinu dobili su reditelji Gojko Šipovac i Vlatko Filipović za životni doprinos bosanskohercegovačkoj kinematografiji.

“Ivica Matić” Award Of The B&H Association Of Film Workers

In 2004, the Association of Film Workers re-established the award that had originally been awarded for contribution to B&H 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 B&H 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 notable films. He joined TV Sarajevo in 1968 as a professional cameraman (and occasional 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. *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 eventually his only film, a promising name in B&H cinematography. Film critics and professionals were unanimous in their opinion that this author’s untimely death deprived B&H 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.



Gojko Šipovac

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 at the 2003 Sarajevo Film Festival; Star of Marrakech at the 2003 Morocco Film Festival, and more. The Award then went to the young director Srđan Vuletić for his debut feature film SUMMER IN THE GOLDEN VALLEY, which won the 2004 Rotterdam Film



Vlatko Filipović

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 B&H cinema, and the winner of 2006 award was Jasmila Žbanić for her debut film GRBAVICA. This film has won dozen awards after receiving the Golden Bear Award at Berlin Film Festival. GRBAVICA also topped the box office charts in Bosnia and Herzegovina in 2006.

In 2007, the IVICA MATIĆ Award was awarded to film directors Gojko Šipovac and Vlatko Filipović for their life contribution to B&H cinema.

IGRANI FILMOVI

Feature films

SNIJEG

Snow

ČUVARI NOĆI

Nightguards

NA PUTU

Memory Full

GOLA KOŽA

Bare Skin

SNIJEG

Snow



*Bosnia and Herzegovina / Germany / France / Iran,
2008, 35 mm, color, 100 min.*

Režija / Director: Aida Begić

Scenario / Screenplay: Aida Begić, Elma Tataragić

*Direktor fotografije / Director of Photography: Erol
Zubčević*

Montaža / Editor: Miralem S. Zubčević

Muzika / Music: Igor Čamo

Scenografija / Set Design: Vedran Hrustanović

Kostimografija / Costume Designer: Sanja Džeba

*Uloge / Cast: Zana Marjanović, Jasna Ornela Bery,
Sadžida Šetić, Vesna Mašić, Emir Hadžihafizbegović,
Irena Mulamuhić, Jelena Kordić, Alma Terzić,
Muhamed Hadžović, Jasmin Geljo, Dejan Spasić,
Nejla Keškić, Mirna Ždralović, Benjamin Đip, Emina
Mahmutagić*

Producentica / Producer: Elma Tataragić

*Producentaska kuća / Production Company:
MAMAFILM*

*Koproducenti / Co-producers: ROHFILM, Germany;
LES FILMS DE L'APRES-MIDI, France; DEFC-
TEHERAN, Iran*

Sinopsis

„Ne padne snijeg da prekrije brijeg, već da svaka zvijerka svoj trag ostavi.“

Bosna, 1997. Četiri žene, dvije nane, četiri djevojčice, dedo i dječak, žive u ratom razrušenom selu Slavno. Od stotinjak stanovnika ovog sela, oni su jedini preživjeli četničke masakre. Tijela ubijenih nikada nisu pronađena. Razapeti između svog života i smrti svojih najbližih, Slavni su se našli u svijetu između neba i zemlje; svijetu u kojem je prisutno i ono što naizgled nije tu. Slavno je daleko od ostatka svijeta, a prvi snijeg donosi prijetnju od potpune izolacije i opasnost po život seljana. Kako se zima približava, Alma, tvrdoglava mlada žena u kasnim dvadesetim godinama, vjeruje da selo ne samo da može preživjeti već i napredovati ako nastave prodavati bestilj i druge proizvode od voća i povrća na napuštenoj cesti. Dva poslovna čovjeka iznenadano dolaze u Slavno i zahtijevaju od stanovnika da napuste selo, nudeći im novac zauzvrat. Seljani se suočavaju s dilemom: prihvatiti ponudu koja bi im mogla spasiti živote, ali uništiti duše?

Iznenadna oluja strance zarobljava u Slavnom, primoravajući ih da se suoče s problemom većim nego što je iko mogao očekivati – s istinom!

Synopsis

“Snow does not fall to cover the hill, but for every beast to leave its trail.”

Bosnia, 1997. Four women, two old ladies, four girls, an old man and a boy live in the war-torn village of Slavno. Their families have been killed; the bodies never found. Living with the presence of their missing loved ones, the women have created a very special world, one in which the absent are nevertheless present. Slavno is remote from the rest of the world, but the first snow will bring the threat of total isolation to the village and put all their lives at risk. As the snow gets closer, Alma, a stubborn young woman in her late twenties, believes they can not only survive but even prosper by selling plum jam and other fruit and vegetable products on a deserted road. Two businessmen unexpectedly visit Slavno demanding the residents to leave the village, offering money in return. The villagers face a dilemma: should they accept the offer that could save their lives but destroy their souls?

A sudden storm traps the businessmen in Slavno, forcing them to face a problem bigger than anything they expected - the truth!

Bilješka rediteljice

„Rat je, vjerovatno, jedna od najesencijalnijih situacija koju čovjek može iskusiti. Esencijalna u odnosu na shvatanje smisla i dovođenja stvari u pitanje. Osnovni razlog za to je neprestana blizina smrti.

Mir je ponekad komplikovaniji od rata. Materijalizam preuzima glavnu ulogu i veoma brzo počinjemo zaboravljati sve suštinske stvari koje smo naučili tokom rata. Ljudi trče za svojim mjestom pod kapitalističkim suncem, otkrivajući da se Zemlja nije prestala okretati dok su se kod nas ubijali ljudi. Ipak, prošlost se ne može zaboraviti, i budućnost je neće izbrisati. Život u iluziji nikome neće pomoći da kupi kartu za Ujedinjenu Evropu, jer će se tumor laži raširiti i pojesti sve što je zdravo.

Život u mojoj zemlji je ponekad gomila apsurdna i koegzistencije boli i radosti, ljubavi i mržnje, smijeha i plača, života i smrti, istoka i zapada. Sudaranje ovih stvari rađa mnogo pitanja, a daje malo odgovora. Sve ovo moju zemlju i ljude u njoj čini posebnim, jer nije lako naći izlaz iz

postratne konfuzije i nepravde. Danas u Bosni i Hercegovini nije lako imati snove i vjerovati da se oni mogu ostvariti.

Posmatrajući sučeljene suprotnosti, nalazim osnov za rediteljsku poetiku filma SNIJEG.

Ako zamislite potpuno razrušeno selo, prekriveno nevjerovatnim, prelijepim cvijećem i biljem, velikim plodovima i čistom vodom, onda ćete vjerovatno razumjeti suštinu te poetike. Znam da što jedni unište, drugi će ponovo izgraditi. Znam da je konstrukcija snažnija od destrukcije, dokle god duh smatramo važnijim od materijala i dokle god smo dovoljno hrabri da vjerujemo da će dobro u nama poraziti onu lošu stranu.

Možda danas zvuči utopistički da su borba za istinu i slobodu nešto za šta se vrijedi žrtvovati. Ili se samo trebamo prisjetiti? Parafrazirat ću velikog pozorišnog teoretičara, Artauda, koji kaže da nebo svaki čas može da nam se sruši na glavu, a umjetnost je tu da nam to pokaže!“

Aida Begić





Director's Note

“War is one of the most essential situations one can experience because of the constant closeness of death. If death follows you in peacetime, then peace continues to be as essential as the war was.

Peacetime is sometimes more complicated than the war. Materialism assumes its role very fast and all the essential things you've learned during the war you start to forget. People are running for their own place on Earth, discovering that the Earth has not stopped turning while people were being killed here. Still, the past cannot be forgotten and the future cannot clear the past. Life lived in illusion will not help anyone buy a ticket to a United Europe, because the tumour of the lie will simply spread and eat everything that lives.

Life in my country is sometimes a number of absurdities and co-existence of pain and joy, love and hate, laughter and tears, life and death, east and west. This clash creates a lot of questions but gives few answers. All this makes my country and its people special, because it is not easy to

find a way out from the postwar confusion and injustice. In Bosnia and Herzegovina today it is not easy to have dreams and to believe that they can come true.

In observing these confronted contrasts, I find the basis for the auteur poetics for the film SNOW.

If you imagine a completely devastated village filled with beautiful flowers, large fruit and clean water, then you will understand the essence of a poetry which shows that construction is far more powerful than destruction. I know that what one destroys, another will construct again. I know that construction is far more powerful than destruction, as long as we consider the spirit more important than the material and as long as we are brave enough to believe that the good in us will always defeat the bad.

Today, in 2008, it may sound overly romantic to insist that the struggle for truth and freedom is worthwhile. But maybe we just need to be reminded of it. To quote a great theatre theoretician Artaud: If art is not there to remind us, then what is?”

Aida Begić

Nagrade / Awards

2008

Cannes Film Festival: Grand Prix za najbolji filma / Grand Prix for the Best Film, Semaine de la critique

Chungmuro Film Festival: Specijalna nagrada žirija / Special Jury Prize

Reykjavik Film Festival: Nagrada islandske crkve / Church of Iceland Award

Hamptons Film Festival: Family Brizzola Award

Nagrada Vijeća Evrope za ljudska prava / Council of Europe Award for Human Rights

Festival of New Cinema Montreal: Specijalna nagrada žirija / Special Jury Award

Molodist Film Festival: Diploma

Festival on Wheels – Kars: Posebna pomen / Special Mention

Thessaloniki Film Festival: Nagrada za žene i jednoakost / Women and Equity Award

Festival Autorskog Filma Beograd: Freedom Award

Evropska filmska akademija: Nominacija za otkriće godine / European Film Academy: Discovery nomination

2009

Trieste Film Festival: Posebna pomen / Special Mention; Nagrada publike / Audience Award

Biografije / Biographies



AIDA BEGIĆ

Scenaristica i rediteljica /
Scriptwriter and Director

AIDA BEGIĆ rođena je 1976, u Sarajevu. Režiju je diplomirala 2000., na Akademiji scenskih umjetnosti u

Sarajevu. Njen diplomski film, PRVO SMRTNO ISKUSTVO, predstavljen je na zvaničnoj selekciji Cinefondation u Cannesu 2001. i osvojio je brojne festivalske nagrade u svijetu. 2003. režirala je svoj drugi kratki film, SJEVER JE POLUDIO. Aida Begić predaje režiju na sarajevskoj Akademiji scenskih umjetnosti, a režirala je brojne reklame, video-spotove i promotivne filmove.

AIDA BEGIĆ was born in Sarajevo in 1976. She graduated in Direction from the Sarajevo Academy of Performing Arts in 2000. Her graduation film FIRST DEATH EXPERIENCE was presented in the Cinefondation Official Selection of the 2001 Cannes Film Festival and won numerous awards at festivals world-wide. In 2003, she directed her second short film NORTH WENT MAD. Aida Begić teaches Directing at the Sarajevo Academy of Performing Arts and has also directed numerous commercials, video spots and promotional films.

Filmografija / Filmography

2008 - SNIJEG / SNOW

2003 - SJEVER JE POLUDIO / NORTH WENT MAD – kratki / short film

2001 - PRVO SMRTNO ISKUSTVO / FIRST DEATH EXPERIENCE – kratki / short film

1997 - TRIJUMF VOLJE / TRIUMPH OF THE WILL – dokumentarni / doc.

1995 - AUTOBIOGRAFIJA / AUTOBIOGRAPHY – dokumentarni / doc.



ELMA TATARAGIĆ

koscenarista i
producentica / Co-writer
and producer

ELMA TATARAGIĆ
rođena je 1976. godine,
u Sarajevu. 2001. godine
završila je dramaturgiju

(scenarij i bh. igrani film) na Akademiji scenskih umjetnosti u Sarajevu. Jedan je od osnivača Sarajevo Film Festivala i na Festivalu radi kao selektorica Takmičarskog programa. Bila je saradnica na scenariju za diplomski film Aide Begić, PRVO SMRTNO ISKUSTVO (Cinefondation 2001. – Cannes Film Festival), a scenaristkinja je i producentica kratkog filma SJEVER JE POLUDIO. Producentica i koscenaristkinja je igranog filma SNIJEG, koji je prikazan u programu Semaine de la critique Cannes Film Festivala, na kojem je osvojio Grand Prix. Također je generalni sekretar Udruženja

filmskih radnika. Predaje scenarij na Akademiji scenskih umjetnosti u Sarajevu.

ELMA TATARAGIĆ was born in Sarajevo in 1976. In 2001, she completed her studies at the Sarajevo Academy of Performing Arts in Dramaturgy – Scriptwriting and Bosnian feature film. She is one of the founders of the Sarajevo Film Festival and works as the selector of its Competition Programme. She was a script collaborator on Aida Begić's diploma film FIRST DEATH EXPERIENCE (Cinefondation 2001 – Cannes Film Festival) and the screenwriter and producer of the short film NORTH WENT MAD. She produced and co-wrote the feature film SNOW shown at Cannes 2008 – Semaine de la critique, where the film won the Grand Prix. She is also the general secretary of B&H Filmmakers Association and teaches Screenwriting at the Sarajevo Academy of Performing Arts

Filmografija / Filmography

2008 - SNIJEG / SNOW

2005 - WARCHILD, Christian Wagner

2003 - SJEVER JE POLUDIO / NORTH WENT MAD, kratki / short

2001 - PRVO SMRTNO ISKUSTVO / FIRST DEATH EXPERIENCE, kratki / short

2000 - PLUS MINUS, kratki / short –
scenaristkinja i rediteljka / scriptwriter and
director



EROL ZUBČEVIĆ

Direktor fotografije /
Director of Photography

EROL ZUBČEVIĆ
rođen je 1976. godine,
u Sarajevu. Trenutno
završava visoke studije
kamere na Hochschule

fur Fernsehen und Film München (HFF München).
Snimio je niz kratkih igranih, dokumentarnih
filmova, spotova i reklama. Kao direktor
fotografije na dugometražnom igranom filmu,
debitira s filmom SNIJEG.

EROL ZUBČEVIĆ was born 1976 in Sarajevo.
He is about to graduate from the Munich
Film School's Feature Film Department (HFF
München). He has worked as cinematographer
on multiple short films, documentaries, music
videos and commercials. His debut feature film
is SNOW.

Filmografija / Filmography

2008 - SNIJEG / SNOW

2007 - MEINE NACHT, kratki / short

DREI PAR SHULE, kratki / short

2006 - KAFFE UND KUCHEN, kratki / short

2005 - LJUBAV NA GRANICI / BORDERLINE
LOVERS, dokumentarni / doc.

2004 - A PROPOS DE SARAJEVO,
dokumentarni / doc.

2003 - BAHTALODROM, dokumentarni / doc.

SJEVER JE POLUDIO / NORTH WENT MAD,
kratki / short

2001 - PRVO SMRTNO ISKUSTVO / FIRST
DEATH EXPERIENCE, kratki / short





ZANA MARJANOVIĆ

Glumica / Actress

ZANA MARJANOVIĆ rođena je 1983. godine, u Sarajevu. Diplomirala je glumu na Akademiji scenskih umjetnosti

u Sarajevu, 2006. godine. Trenutno je na postdiplomskom studiju na Akademiji za teatar, radio, film i televiziju u Ljubljani, u Sloveniji. 2003. godine debitirala je na filmu LJETO U ZLATNOJ DOLINI, Srđana Vuletića, nakon čega je igrala u nekoliko kratkih i dugometražnih filmova i pozorišnih predstava. U igranom filmu SNIJEG igra Almu, glavnu junakinju filma.

ZANA MARJANOVIĆ was born in Sarajevo in 1983. She graduated in Acting from the Sarajevo Academy of Performing Arts. She is currently in postgraduate study at the Academy of Theatre, Radio, Film and Television in Ljubljana, Slovenia. In 2003 she made her debut in Srđan Vuletić's feature film SUMMER IN THE GOLDEN VALLEY and has acted in several short and feature films and theatre plays. In the feature film SNOW, she was cast in the role of Alma, the lead character.

Filmografija / Filmography

2008 - SNIJEG / SNOW

TRANSFER

2006 - DUB

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

2005 - PRVA PLATA / PAYCHECK, kratki / short

2003 - LJETO U ZLATNOJ DOLINI / SUMMER
IN THE GOLDEN VALLEY



ČUVARI NOĆI
Nightguards



*Bosnia and Herzegovina, 2008,
35 mm, color, 75 min.*

Režija / Director: Namik Kabil

Scenario / Screenplay: Namik Kabil

*Direktor fotografije / Director of Photography:
Vladimir Trivić*

Montaža / Editor: Timur Makarević

Dizajn zvuka / Sound Design: Igor Čamo

*Uloge / Cast: Vahid Piralić, Milan Pavlović, Namik
Kabil, Belma Lizde-Kurt, Haris Alić, Mediha Musliović*

Producentica / Producer: Amra Bakšić Čamo

*Producentska kuća / Production Company: SCCA /
PRO.BA*

Sinopsis

Žeraldina i Mahir su u braku tri godine. Nemaju djece. Mahir umisli da je trudan i počinje povraćati. ČUVARI NOĆI traje koliko traje i noćna smjena koju Mahir „dere“ kao čuvar u salonu namještaja. U ovom minimalističkom samoposmatranju, Mahir trenutke tišine i zamišljenosti dijeli s Brizlom, čuvarom u susjednom salonu sanitarija. U toku njihove ritualne partije „Čovječe ne ljuti se“, Brizla vidi da Mahir „nije dobar“, ali mu nakraj pameti nije da bi ovaj mogao biti – u drugom stanju! Komšija, ratni vojni invalid, otežava im noć – aktivira alarmni sistem te policija dolazi u inspekciju. Prijašnji vojnici su još uvijek u uniformama, ali sada su samo čuvari – čuvaju namještaj od sebe samih.

Dva jarana smjenu završavaju jutarnjom kafom u obližnjoj birtiji. Mahir se osjeća bolje i više ne povraća. Više nema razloga za mučninu jer je prije par sati saznao da je Žeraldina ta koja je trudna, drugi mjesec.

ČUVARI NOĆI je film o telepatskim vezama među ljudima, o „daljinskoj komunikaciji“ između Žeraldine i Mahira. On je bio „trudan“ i povraćao jer je ona bila trudna a da on to nije ni znao. ČUVARI NOĆI je film o tome kako ove nevidljive kopče postaju vidljive. Tu se možda ovaj film raspetljava, ali telepatske veze ostaju. U trenutku kada ih postanemo svjesni, one ne bivaju manje misteriozne. Naprotiv.

Synopsis

Mahir and Žeraldina have been married for three years. They have no children. Mahir is convinced he is pregnant and starts throwing up. The film covers the time period of Mahir's shift as the night guard of a furniture store. A minimalist observation focuses on Mahir as he shares his moments of silent contemplation with Brizla, the night guard of the bathroom store next door. During their ritual pastime playing games, Brizla sees that Mahir is unwell, but it never occurs to him that he could be – pregnant. A neighbor, a wartime invalid, makes their night difficult. He activates an alarm, which brings the police to the complex. Although they are now mere night guards, the former soldiers are still in uniform – just watching furniture to protect it from them.

The two friends end the shift with a morning coffee in a nearby bar. Mahir feels better and he is no longer vomiting. There is no need to feel sick, as he has just found out that it is Žeraldina who is two months pregnant.

This is a story about telepathy between individuals, about a long-distance communication between Žeraldina and Mahir. He was pregnant and throwing up because she was, in fact, pregnant, without him knowing. NIGHTGUARDS is a film about how such invisible links become visible. The film does unravel the telepathic connection, but nevertheless it does remain. Even though we become aware of it, it becomes no less mysterious to us. On the contrary...

Bilješka reditelja

„Bosna je zemlja u kojoj je ubijen socijalni bog, društvo. Naša svakodnevica se često svodi na pokušaje reinkarnacije tog kolektivnog duha. Činjenica da se takvi pokušaji često doimaju sizifovskim lično me nikad neće zaustaviti da uvijek nanovo pokušavam naći makar neke odgovore na traumatični prezent u kojem živim. Naprotiv, čini mi se da je svakim danom sve više motiva i inspiracije da se zvijer duha privremenosti, te svojevrsne antihistoričnosti današnje Bosne uhvati za rogove.

Kroz film ČUVARI NOĆI poželjeo sam da čujem i glasove drugih ljudi, možda onih koji tragaju za sličnim motivima i odgovorima ali na njima svojstven način. Zašto? Zato što živimo u divljem kapitalizmu, u tranzicijskom bučkurišu koji se prećutno poziva na kvazidarvinovska tumačenja da samo jaki, mladi i pametni zaslužuju pristojno mjesto pod suncem. Ja kažem, ljudi nikada nemaju istu šansu. Niti biraju gdje će se roditi, niti one koji će ih roditi. U tom smislu, činjenica da čuvari noći, Mahir i Brizla, žive u Sarajevu 2008. godine za mene je svojevrsni herojski kontekst.“

Namik Kabil

Director's note

“Bosnia is a country in which social God and society have been killed. Our everyday life is often broken down to attempts of reincarnation of such collective spirit. The fact that most of the attempts often seem in vain will personally never stop me in trying again and again to find at least some answers to traumatic present in which I live in. On the contrary, it seems to me that everyday there are more and more motives and inspirations to catch that ghost of temporality, that denial of history in today Bosnia.

Through the film NIGHTGUARDS, I wished to hear the voices of other people, maybe of those who search for similar motives and answers but in their own way. Why? Because we are living in a wild capitalism, in a transitional mish-mash, which in silence calls for a quasi-Darwinist interpretation in which the strong, the young and the smart all deserve a decent place under the sun. I say that all people do not have the same chances. They do not choose where will they be born, nor do they choose the ones they will give birth to. In that sense, the fact that the night guards Mahir and Brizla live in Sarajevo in 2008 is a heroic context for me.”

Namik Kabil

Biografije / Biographies



NAMIK KABIL

Scenarista i reditelj /
Scriptwriter and Director

NAMIK KABIL rođen je
1968. godine, u Tuzli.
Završio je studij filma na
Santa Monica Collegu
i Los Angeles City
Collegu u Los Angelesu,

u SAD. Trenutno u Sarajevu radi kao pisac,
scenarista i filmski reditelj. Napisao je nekoliko
scenarija za televizijske projekte, te za igrani film
KOD AMIDŽE IDRIZA, reditelja Pjera Žalice.
Njegov dokumentarni film INFORMATIVNI
RAZGOVORI dobitnik je nagrade Srce Sarajeva
za najbolji dokumentarni film na Sarajevo Film
Festivalu 2007. godine. ČUVARI NOĆI je njegov
prvi dugometražni igrani film i premijerno je
prikazan na festivalu u Veneciji 2008., u okviru
programa Sedmica kritike.

NAMIK KABIL was born in Tuzla (Bosnia
and Herzegovina) in 1968. He completed his
film studies at Santa Monica College and Los
Angeles City College in Los Angeles, USA. He
currently lives in Sarajevo and works as a writer,
scriptwriter and film director. He has written
several TV scripts, as well as the script for DAYS
AND HOURS, a feature film directed by Pjer
Žalica. His documentary INTERROGATION won
the Best Documentary Film award at the Sarajevo
Film Festival in 2007. NIGHTGUARDS is his first
feature film and it premiered at the 2008 Venice
Film Festival in the Critics' Week section.

Filmografija / Filmography

2008 - VJERNICI/ BELIEVERS,
dokumentarni / doc.

ČUVARI NOĆI / THE NIGHTGUARDS

2007 - INFORMATIVNI RAZGOVORI /
INTERROGATION, dokumentarni / doc.

2005 - POVRATAK / RETURN,
dokumentarni / doc.

2003 - SEX PLANETA, kratki / short



AMRA BAKŠIĆ ČAMO

Producentica / Producer

AMRA BAKŠIĆ
ČAMO diplomirala je
komparativnu književnost
i bibliotekarstvo, a
kao student radila

je kao novinar za Omladinski program Radio Sarajeva. Od 1995. godine u Ljubljani radi za „Ljudmilu“ (Ljubljana Digital Media Lab). Jedan je od ustanovitelja SCCA / Pro.ba, film, video i TV produkcije Centra za savremenu umjetnost Sarajeva. „Pro.bine“ projekte Amra ponekad uređuje i producira. Producirala je brojne kratke filmove, video-radove, dokumentarne filmove i četiri dugometražna filma. Od samog početka, od 2003. godine, Amra vodi CineLink, regionalni koprodukcijски market i radionice za razvoj projekata Sarajevo Film Festivala.

AMRA BAKŠIĆ ČAMO holds a degree in comparative literature and library science. As a student, she worked as a journalist for Radio Sarajevo's Youth Programme. In 1995, she started working for the Ljudmila (Ljubljana Digital Media Lab) in Ljubljana, Slovenia. She is one of the founders of Pro.ba, the film, video and TV production section of the Sarajevo Centre for Contemporary Arts. She produces and sometimes edits Pro.ba's projects. Since its very beginning in 2003, she has been responsible for CineLink, the regional co-production market and project development workshop of the Sarajevo Film Festival.

Filmografija / Filmography

2008 - ČUVARI NOĆI/ NIGHTGUARDS,
igrani film / feature film

PATRIA MIA, dokumentarni/ documentary

DIJAGNOZA SBH / DIAGNOSIS SBH,
dokumentarni / doc.

BDIJENJE / THE WAKE, kratki film/ short

2007 - INFORMATIVNI RAZGOVORI /
INTERROGATION,
dokumentarni / documentary

ŠTA JA ZNAM / WHAT DO I KNOW,
kratki / short fiction

2006 - MAMA I TATA / MUM 'N' DAD,
igrani film / feature film

2005 - LJUBAV NA GRANICI / BORDERLINE
LOVERS,
dugometražni dokumentarni / doc. feature

2003 - SJEVER JE POLUDIO / NORTH WENT
MAD, kratki / short

2001 - PRVO SMRTNO ISKUSTVO / FIRST
DEATH EXPERIENCE, kratki / short



SANJA DŽEBA

Kostimografkinja i scenografkinja / Costume and Set Designer

SANJA DŽEBA diplomirala je na Fakultetu primijenjenih umjetnosti u Beogradu,

1981. godine, na Smjeru za slikarstvo i scenografiju. Od 1981. godine član je Udruženja primijenjenih i likovnih umjetnika BiH, a Udruženja filmskih radnika BiH od 1989. godine. Od 1988. godine ima status samostalne umjetnice. 1982. godine dobila je nagradu Šestoaprilskog salona za najbolju scenografiju, a 1986. godine za najbolji enterijer. Dobila je stipendiju francuske vlade za scenografiju (1986.–1987.). Radila je u Pariškoj operi i u Theatre 95, International School Jacques Lecoq (Laboratorija pokreta i prostora). Sanja Džeba trenutno živi u Sarajevu i radi na filmu, u pozorištu kao scenografkinja i kostimografkinja, ali i kao stilistica.

SANJA DŽEBA completed her studies in painting and set design at the Belgrade School of Applied Arts in 1981. She has been a member of the B&H Association for Applied Arts since 1981 and a member of the B&H Filmmakers' Association since 1989. Since 1988 she has had the status of a freelance artist. In 1982 she received the 6th April award for Best Set Design and Best Interior Design. In 1986, she won a set design scholarship from the French Government (1986-1987). She worked for the Paris Opera and Theatre 95, Jacques

Lecoq International School (Movement and Space Laboratory). Džeba currently lives in Sarajevo and works as a Set Designer and Costume Designer on films and in theater, and as a stylist as well.

Filmografija / Filmography

2008 - SNIJEG / SNOW, igrani film / feature film – kostimografkinja / costume designer

ČUVARI NOĆI / NIGHTGUARDS, igrani film / feature film – kostimografkinja i scenografkinja / costume and set designer

2007 - ŠTA JA ZNAM / WHAT DO I KNOW, kratki / short – kostimografkinja i scenografkinja / costume and set designer

1996 - SAVRŠENI KRUG / PERFECT CIRCLE, igrani film / feature film – kostimografkinja / costume designer

1992 - RUŽINA OSVETA, igrani film / feature film – kostimografkinja / costume designer

1991 - GIZELA, DRVO I DJEČACI, kratki / short – kostimografkinja i scenografkinja / costume and set designer

1990 - MOŽDA SVE POČINJE IZ CRVENOG, kratki / short – kostimografkinja i scenografkinja / costume and set designer

1989 - KUDUZ, igrani film / feature film – kostimografkinja / costume designer

1988 - STANICA OBIČNIH VOZOVA, igrani film / feature film – kostimografkinja / costume designer

1986 - OVO MALO DUŠE, igrani film / feature film – kostimografkinja / costume designer



IGOR ČAMO

Kompozitor i dizajner
zvuka / Composer and
Sound Designer

IGOR ČAMO rođen je
1970. godine, u Sarajevu.
Od 1992. godine počinje
raditi kao kompozitor

na različitim televizijskim projektima, te kao producent, aranžer i programer na raznim muzičkim i studijskim projektima. Od 1997. godine počinje raditi kao sound designer, a 1998. počinje saradivati sa SCCA / Pro.ba. Kao sound designer radio je na brojnim dokumentarnim i igranim filmovima. Komponovao je i originalnu muziku za kratke fimove, video-radove, kao i za dugometražni film SNIJEG, Aide Begić.

IGOR ČAMO was born 1970 in Sarajevo. Since 1992 he has worked as composer for television and as a producer, arranger and programmer for different music projects. He began work as a sound designer in 1997 and he started its collaboration with SCCA / Pro.ba in the following year. He has since been the sound designer on numerous documentaries, short films and fiction feature films. He composed music for shorts, videos and for a feature film SNOW by Aida Begić.

Filmografija / Filmography

2009 - NA PUTU / MEMORY FULL

2008 - SNIJEG / SNOW

ČUVARI NOĆI / NIGHTGUARDS; BDIJENJE /
THE WAKE, kratki /short

ŠOPING / SHOPPING, kratki / short

2007 - INFORMATIVNI RAZGOVORI /
INTERROGATION, dokumentarni / doc.

ŠTA JA ZNAM / WHAT DO I KNOW,
kratki / short

2006 - GRBAVICA;

MAMA I TATA / MUM 'N' DAD

2005 - LJUBAV NA GRANICI / BORDERLINE
LOVERS, dokumentarni / doc.

2003 - SJEVER JE POLUDIO / NORTH WENT
MAD, kratki / short

SLIKE SA UGLA / IMAGES FROM THE
CORNER, dokumentarni / doc.

2001 - PRVO SMRTNO ISKUSTVO / FIRST
DEATH EXPERIENCE, kratki / short

2000 - CRVENE GUMENE ČIZME / RED
RUBBER BOOTS, dokumentarni / doc.



NA PUTU
Memory Full



*Bosnia and Herzegovina / Austria / Germany /
Croatia, 2009, HD, 35 mm, color*

Režija / Director: Jasmila Žbanić

Scenario / Screenplay: Jasmila Žbanić

*Direktorica fotografije / Director of Photography:
Christine A. Maier*

Scenografija / Set Designer: Amir Vuk, Lada Maglajlić

Kostimografija / Costume Designer: Lejla Hodžić

*Uloge / Cast: Zrinka Cvitešić, Leon Lučev, Nina Viočić,
Sebastian Cavazza, Mirjana Karanović, Ermin Bravo,
Alban Ukaj*

Producent / Producer: Damir Ibrahimović

*Producentske kuće / Production Companies:
DEBLOKADA, COOP99, PANDORA, ŽIVA*

Sinopsis

Luna je stjuardesa i živi u sretnoj vezi, punoj ljubavi, sa Amarom, koji je u ratu bio vojnik Armije BiH, a sada radi kao kontrolor leta na Sarajevskom aerodromu. Oboje su iz rata izašli kao siročad, ali pokušavaju da bolnu prošlost ostave iza sebe. Željeli bi da imaju dijete, ali ne mogu ga začeti zbog Amarovog zdravstvenog problema. Pored ovoga, on ima problem i s pićem. Na poslu ga zatiču kako pije – zbog toga dobija i suspenziju – što ga vodi u spiralu depresije i očaja. Luna, zajedno s njihovim zajedničkim prijateljima, pokušava da mu pomogne, ali on odbacuje terapiju.

Jednog dana, sasvim slučajno, sreće Bahriju, svog ratnog druga, koji je pravi vjernik. Mada se u početku opire Bahrijinim duhovnim savjetima, Amar doživljava duboku promjenu nakon posjete džamiji i slušanja vjerskog obreda. Iako su Luna i njihovi prijatelji u početku skeptični prema Amarovoj promjeni, ipak im je drago, jer je prestao piti. Međutim, u Luninoj i Amarovoj vezi pojavljuju se pukotine kada on nalazi novi posao i odlazi u vehabijski kamp na jezeru. Ona ga još uvijek veoma voli, ali je puna sumnji i rezervi prema njegovom novom načinu života. Dolazi u kamp, gdje se susreće sa strogim propisima vjerskog života koja su njoj čudna. Uprkos Amarovom novom načinu života, on je još uvijek privlačni, te svoju vezu nastavlja i u kampu...

Na proslavi Bajrama, Amar plane zbog, kako on to doživljava, hipokrizije i zloupotrebe islamske tradicije prilikom proslave Bajrama. Također,

Luna počinje sa zahtjevnim tretmanom vještačke oplodnje, ali ga prekida jer osjeća sve veću sumnju u zajednički, porodični život s Amarom. Međutim, na njeno ogromno čuđenje, nalazi da je već trudna. Njihova zajednička budućnost dolazi u pitanje...

Synopsis

Luna is a flight attendant, living in a happy and fulfilling relationship with Amar, previously a B&H Army soldier and now a flight controller at the Sarajevo Airport. The war orphaned both of them and they are trying to leave the painful past behind. They would like to have a child but they cannot conceive due to Amar's health problems. He also has a drinking problem. He is found drinking at work, which leads to a suspension, triggering a spiral of depression and despair. Together with mutual friends, Luna tries to help him, but he rejects any treatment.

One day, he accidentally runs into Bahrija, his wartime comrade, now a true believer. Although he initially resists Bahrija's spiritual advice, after a visit to a mosque and a religious ceremony, Amar undergoes a profound change. However sceptical towards his change, Luna and Amar's friends are delighted, because he stopped drinking. But their relationship begins to crack when he finds a new job in a Wahabi camp on the lake. She still loves him but feels apprehensive towards his new way of life. She arrives to the camp and the strict regulations of religious life astonish her. Despite Amar's new lifestyle she

is still attracted to him and their relationship continues even in the camp...

During a celebration ceremony for Eid, Amar is upset by what he sees as hypocrisy and abuse of Islamic tradition. Luna starts a demanding infertility treatment but decides to stop it, as she begins to doubt that she and Amar would ever live together as family. To her great surprise, she discovers she is already pregnant. Their future is in question...

Bilješka rediteljke

„Ljubav je centralna silnica ovog filma, osnovni ‘hemijski’ tok kroz koji teče intimna drama i razvoj likova, te se prelamaju društvena zbivanja jednog vremena i prostora. Dramu čini priča Lune i Amara, mladog bračnog para iz Sarajeva.

Pričana iz ženskog ugla, ova priča istražuje prirodu i granice ljubavi: koliko je ljubav uvjetovana našim traumama; koliko je imuna na ideologiju; koliko slobode uključuje; da li su u ljubavi mogući autoriteti (Bog)?

Ovim filmom namjeravam postaviti pitanja imajući na umu emotivni prostor u koji pozivam gledaoce, kako bi kroz putovanje Lune i Amara donijeli vlastite odgovore. Identifikacijom s likovima gledaocu također želim ponuditi putovanje u ‘neotkrivene’ ili tabuizirane teritorije.

Svjesna sam da ova tema ima zamku da bude gledana kao politička (ili dnevnopolitička) dok je moja tendencija da se film gleda kao emotivni i metafizički. Zbog toga rediteljski postupak usmjeravam ka blagom odmaku od realizma. Detalj će stajati umjesto cjeline, minimalna gesta umjesto velikih akcija. Npr. sav odnos glavnih likova dešava se u spavaćoj sobi. Spavaća soba stoji kao univerzum njihovog odnosa. Nikada ne vidimo ostatak stana, kuhinju, dnevni boravak itd.

Vizualno odražava unutrašnje stanje glavnih likova, sa svim njihovim suprotnostima:

žensko / muško, otvoreno / zatvoreno,
individualno / kolektivno, bezbožno / Božije,
ljudsko / Božije, nesloboda / sloboda, Eros /
Tanatos.“

Jasmila Žbanić

Director's note

“Love is the central force of this film, the basic chemistry; a stream that absorbs the flow of an intimate drama and character development, as well as a real perspective on events of the given time and space. The drama seen is the story of Lana and Amar, a young couple from Sarajevo. Told from a feminine viewpoint, the story examines the nature and limits of love: how much is love conditioned by our trauma, how immune is it to ideology, how much freedom does it entail, is an authority (God) possible in love?

I want this film to ask questions in light of the emotional arena into which I invite the viewers, so that they can travel with Luna and Amar in order to find their own answers. By identifying themselves with the characters, I want the viewers to go on their own journey into ‘undiscovered’, or taboo, territory.

I understand that this theme also contains a trap – that it can be viewed as political (or currently political), whereas I want the film to be seen as emotional and metaphysical. That is why my directing is based on a slight detachment from realism. Details will replace the whole,

minimal gestures will replace major action. For example, the entire relationship between the main characters unfolds in their bedroom. The bedroom is the universe of their relationship. We never see the rest of their home; the kitchen or the living room.

Visually, the film reflects the inner states of the characters, with all their opposites: man / woman, open / closed, individual / collective, godless / divine, human / godly, restraint / freedom, Eros / Thanatos.”

Jasmila Žbanić

Biografije / Biographies



JASMILA ŽBANIĆ

Scenaristica i rediteljica /
Scriptwriter and Director

JASMILA ŽBANIĆ
rođena je u Sarajevu,
1974. godine.
Diplomirala je pozorišnu
i filmsku režiju na

Akademiji scenskih umjetnosti u Sarajevu.
Filmove je počela režirati 1997. godine, kada
je osnovala Udruženje umjetnika „Deblokada“
kroz koje je producirala, napisala i režirala
brojne dokumentarne filmove, video-radove i
kratke filmove. Njeni radovi prikazivani su na
filmskim festivalima i izložbama širom svijeta.
Među najznačajnije uratke spadaju: kratki film
ROĐENDAN (dio omnibusa IZGUBLJENO-
NAĐENO), dokumentarni film CRVENE
GUMENE ČIZME, te dokumentarni film SLIKE
S UGLA. Za svoj prvi igrani film, GRBAVICA,
Jasmila Žbanić osvojila je brojne nagrade,
uključujući i Zlatnog medvjeda na Berlin Film
Festivalu 2006. godine.

JASMILA ŽBANIĆ was born in Sarajevo in 1974.
She graduated in film and theatre directing
from the Academy of Performing Arts Sarajevo.
In 1997, Žbanić began making films. 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
of her career include her short film BIRTHDAY
(part of the omnibus LOST & FOUND), and
the documentaries RED RUBBER BOOTS and
IMAGES FROM THE CORNER. For her first
feature film GRBAVICA, Jasmila Žbanić won
numerous awards, including the Golden Bear at
the Berlin Film Festival 2006.

Filmografija / Filmography

2009 - NA PUTU / MEMORY FULL

2008 - PARTICIPATION, kratki / short

2007 - DNEVNIK GRADITELJA: FILM
O REKONSTRUKCIJI STAROG MOSTA,
dokumentarni / doc.

2006 - GRBAVICA

2005 - IZGUBLJENO&NAĐENO: ROĐENDAN /
LOST&FOUND: BIRTHDAY, dokumentarni / doc.

2004 - SLIKE S UGLA / IMAGES FROM THE
CORNER, dokumentarni / doc.

2002 - NAZAD NAPRIJED / TO AND FRO,
kratki/ short

2000 - CRVENE GUMENE ČIZME / RED
RUBBER BOOTS, dokumentarni / doc.

1998 - NOĆ JE. MI SVIJETLIMO. / IT IS NIGHT.
WE GLOW., dokumentarni / doc.

LJUBAV JE... / LOVE IS..., kratki / short

1997 - POSLIJE POSLIJE / AFTER AFTER,
dokumentarni / doc.

1995 - AUTOBIOGRAFIJA / AUTOBIOGRAPHY,
dokumentarni / doc.



DAMIR IBRAHIMOVIĆ

Producent / Producer

DAMIR IBRAHIMOVIĆ rođen je 1965. godine, u Sarajevu. Diplomirao je na Ekonomskom fakultetu u Sarajevu.

Direktor je Udruženja umjetnika „Deblokada“.

DAMIR IBRAHIMOVIĆ was born in Sarajevo in 1965. He holds a degree from the School of Economics. He is a director of the “Deblokada” Artists’ Association.

Filmografija / Filmography

2009 - NA PUTU / MEMORY FULL

2008 - PARTICIPATION, kratki / short

2007 - DNEVNIK GRADITELJA: FILM O REKONSTRUKCIJI STAROG MOSTA, dokumentarni / doc.

2006 - GRBAVICA

2005 - IZGUBLJENO&NAĐENO: ROĐENDAN / LOST&FOUND: BIRTHDAY, dokumentarni / doc.

2004 - SLIKE S UGLA / IMAGES FROM THE CORNER, dokumentarni / doc.

2003 - BAHTALO DROM, dokumentarni / doc.

2002 - NAZAD NAPRIJED / TO AND FRO, kratki / short

SJEĆAŠ LI SE SARAJEVA / DO YOU REMEMBER SARAJEVO, dokumentarni / doc.

2000 - CRVENE GUMENE ČIZME / RED RUBBER BOOTS, dokumentarni / doc.

1998 - NOĆ JE. MI SVIJETLIMO./ IT IS NIGHT. WE GLOW., dokumentarni / doc.

LJUBAV JE... / LOVE IS..., kratki / short

1997 - POSLIJE POSLIJE / AFTER AFTER, dokumentarni / doc.



LEJLA HODŽIĆ

Kostimografkinja /
Costume Designer

LEJLA HODŽIĆ
rođena je 1973. godine
u Sarajevu, u Bosni i
Hercegovini. Studirala je
na Fakultetu arhitekture,

urbanizma i dizajna. 1994. godine završava studij za kustose u Ecole du Magasin, Centre National d'Art Contemporain, u Grenobleu, u Francuskoj. Diplomirala je na Akademiji likovnih umjetnosti u Sarajevu, na Odjelu za grafički dizajn. Od 1993. godine radi u polju suvremene umjetnosti u Bosni i Hercegovini i van njenih granica. Radila je kao kustosica brojnih umjetničkih izložbi.

LEJLA HODŽIĆ was born in Sarajevo in 1973. She studied architecture, urban development and design. In 1994 she completed her curator studies at the Ecole du Magasin of the Centre National d'Art Contemporain, Grenoble, France. Hodžić also graduated from the graphic Design department of the Fine Arts Academy in Sarajevo. Since 1993, she has been active in the field of contemporary art in Bosnia and Herzegovina and abroad. She has also been the curator of numerous art exhibits.

Filmografija / Filmography

2009 - NA PUTU / MEMORY FULL

2006 - GRBAVICA



ERMIN BRAVO

Glumac / Actor

ERMIN BRAVO rođen je 1979. godine, u Sarajevu. Diplomirao je glumu na Akademiji scenskih umjetnosti u Sarajevu. Osim filmskih,

ostvario je i mnogo teatarskih uloga, za koje je i višestruko nagrađivan. Trenutno je zaposlen na Akademiji scenskih umjetnosti u Sarajevu kao docent na predmetu Gluma.

ERMIN BRAVO was born in Sarajevo in 1979. He graduated from the Sarajevo Academy of Performing Arts in Acting. In addition to his film work, he is known for his successful parts in theatre, which have won him numerous awards. Bravo is currently teaching as a Professor of Acting at the Sarajevo Academy of Performing Arts.

Filmografija / Filmography

2009 - NA PUTU / MEMORY FULL

2006 - GRBAVICA

2002 - REMAKE

GOLA KOŽA

Bare skin



*Bosnia and Herzegovina / Croatia / France /
Macedonia / Serbia, 2008, 35 mm, color*

Režija / Director: Adis Bakrač

Scenario / Screenplay: Zlatko Topčić

*Direktor fotografije / Director of Photography: Vladan
Radović*

Scenografija / Set Design: Emir Geljo

Kostimografija / Costume Design: Azra Mehić

*Uloge / Cast: Toni Grga, Mira Furlan, Mirela Lambić,
Mirsad Tuka, Dragan Marinković, Vilim Matula, Zijah
Sokolović, Ejla Bavčić-Tarakčija, Meto Jovanovski,
Dina Selimović, Minka Muftić*

Producent / Producer: Almir Šahinović

*Producentska kuća / Production Company: HEFT
PRODUCTION*

*Koproducenti / Co-Producers: DARI FILMS, France;
OLIM PRODUCTION, Croatia; A+D FILMS, Serbia;
MOONLIGHT PRODUCTION, Macedonia; RTV
Federacije BiH*

Sinopsis

Bosna, 1993. godina. U izbjegličkom kampu smještene su Bosanke u poodmakloj trudnoći. One su žrtve ratnih silovanja. Jedna od njih, Amila, pokušava samoubistvo vješanjem. Spašavaju je u posljednji trenutak. Amila rađa sina.

Bosna, 2007. godina. U Domu za siročad u Sarajevu živi dječak Alen, koji vjeruje da su mu roditelji Francuskinja i Englez, koji su se, kao ratni izvještači, sreli u Sarajevu, ali su zbog ratnih okolnosti i profesionalnih obaveza bili prinuđeni da ga privremeno ostave u Domu. Alen piše pisma majci u Francusku, pisma predaje vaspitačici Cici, koja ih ne šalje, već zaključava u svojoj ladici. Alen sanja kako s majkom ide u parišku slastičarnu, kako trče po nekoj plaži na Azurnoj obali, kako se penju na Ajfelov toranj... Pokušava doći do svog dosjea, kako bi saznao ime i adresu majke za koju vjeruje da je Francuskinja i živi u Francuskoj. Otkriva da se njegova majka zove Amila, da je silovana u ratu i da je on plod tog silovanja. Alen dolazi u bosanski gradić Nemilu, gdje nalazi Sabinu, odnosno Amilu, koja živi novi život, ima prostodušnog muža Muamera, kćer i sina. Alen zadobija njihove simpatije, ponaša se kao član porodice, a od djece saznaje da Amila nije njihova prava majka. Ne govori ništa za dosje, ispituje Sabinu o njenoj prošlosti, a ona još uvijek ne zna da je Alen njen sin. Svi zajedno odlaze na vašar, gdje im Amila kupuje tene i trenerke. Alen odlazi iza paravana da proba trenerku. U tom trenutku iz njegovih hlača



ispada papir iz dosjea. Amila uzima papir i čita, te brzo zagleda iza paravana, gdje na Alenovoj butini vidi veliki ben, koji je isti kao i kod djeteta koje je rodila u izbjegličkom kampu.

Synopsis

Bosnia, 1993. Bosnian women in advanced stages of pregnancy are accommodated in a refugee camp. They are all victims of rape. One of them named Amila tries to hang herself. She is rescued at the last minute. She gives birth to a son.

Bosnia, 2007. A boy named Alen lives in the Sarajevo Orphanage and believes that his parents are a French woman and an English man who met in Sarajevo as war reporters and who were forced by the war and by their professional commitments to live him temporarily. Alen writes letters to his mother in France, he gives them to Cica, his teacher, who stores them in her desk. Alen dreams about going to a Parisian cake shop with his mother, about running along

a beach at Cote d'Azur, about climbing the Eiffel tower... He tries to find his file and learn the name and address for his mother whom he believes to be living in France. He discovers that his mother's name is Amila and that she was raped during the war, and that he is the product of the rape. He goes to the small town of Nemila where he finds Sabina, or Amila, who has a new life, a kind-hearted husband named Muamer, a daughter and a son. Alen wins their hearts, he acts as one of the family, and the children tell him that Amila is not their real mother. He says nothing about the file; he quizzes Sabina about her life, without letting her know that he is her son. They all go to a fair and Amila buys them new trainers and track suits. As Alen changes into the tracksuit, part of the file drops from his trousers. Amila reads the paper and as she looks behind the screen she spots on Alen's leg the same birthmark she remembered on the child she gave birth to in the refugee camp.



Bilješka reditelja

„Kada sam prvi put čitao scenario GOLA KOŽA, vidio sam da se radi o emotivnoj, toploj ljudskoj priči, koja se bavi univerzalnim problemima i u prvi plan stavlja odrastanje djece koja žive bez roditelja. Priča se bavi posljedicama rata, ali na jedan drugačiji način, gdje posljedice mogu biti strašnije nego što je samo ratovanje. I prije čitanja scenarija GOLA KOŽA često sam razmišljao o djeci koja su rođena kao plod silovanja u ratu: kakvu šansu imaju ta djeca kada odrastu i kako uopšte djeca bez roditelja opstaju u ovom surovom svijetu u kojem živimo. Filmom GOLA KOŽA želim da toj djeci, ali i djeci uopšte, dam nadu, vjeru i mogućnost u bolje vrijeme koje je pred njima. Također, snovi i mašta su ono što glavnim junacima filma pruža mogućnost da barem za trenutak odu u bolji i drugačiji svijet, ali im je istovremeno i potreba da pokušaju kreirati bolji svijet u kojem žive. Mislim da je to izuzetno važno za djecu u Bosni koja su, nažalost, rođena u veoma teškom vremenu i ambijentu za odrastanje, te da je nada u bolje sutra jedino što im ostaje. Ono što je važno za ovaj film je da se bavi likovima koji su univerzalni i koji mogu da žive bilo gdje na planeti. Problemi su identični.

Zašto snimiti film GOLA KOŽA? Želim da pokažem kako dječak koji jako želi da ostvari svoje snove u tome i uspijeva i da snovi mogu da postanu stvarnost.“

Adis Bakrač

Director's note

“When I first read the script for BARE SKIN, I realised it was an emotional story dealing with universal problems, focused on the lives of children without parental care. The story is about consequences of the war, though in a different way, were the consequences may be worse than the war itself. Even before I read the script, I often thought about children born to war time rape, what chances they had in life and how could children without parents even survive in the cruel world around us. With BARE SKIN I want to give those children and all other children some hope, faith and a possibility for better times ahead. Dreams and imagination are the key things providing our characters the possibility of moving to a better world for at least a brief moment, but also the possibility for trying to create a better world to live in. I think this is very important for children in B&H, born into hard times and with a hope for a better tomorrow the only thing they can cling to. This film deals with universal characters who could live anywhere on the planet. The problems are the same.

Why do I want to make BARE SKIN? I want to show that a boy who wants to make his dreams true can do so and that this is possible for him and for others.”

Adis Bakrač

Biografije / Biographies



ADIS BAKRAČ

Reditelj / Director

ADIS BAKRAČ rođen je 1974. godine, u Bihaću. 1999. godine diplomirao je na Akademiji scenskih umjetnosti u Sarajevu, na Odsjeku

za režiju. Njegovi kratki igrani i dokumentarni filmovi prikazivani su u zvaničnim selekcijama filmskih festivala širom svijeta. Režirao je više dokumentarnih TV filmova i TV reportaža. Zaposlen je na Radio-televiziji Federacije BiH kao odgovorni urednik Kulturno-zabavnog programa. Od 2003. radi kao umjetnički rukovodilac međunarodnog festivala Teatarfest i kao selektor pozorišnih festivala u Bihaću i Bugojnu.

ADIS BAKRAČ was born in Bihać in 1974. In 1999 he graduated from the Directing Department of the Sarajevo Academy of Performing Arts. His shorts and features have been screened at official selections of film festivals worldwide. He directed several TV documentaries and TV stories. He works at the Federation BiH TV as editor-in-chief of Entertainment and Culture Programmes. Since 2003 he has been working as the artistic director of the Teatarfest international festival and as the programmer of theatre festivals in Bihać and Bugojno.

Filmografija / Filmography

2009 - GOLA KOŽA / BARE SKIN, igrani / feature

2003 - IGRAJ DO KRAJA / PLAY IT TO THE
END, kratki igrani / short

2000 - BEZDAN / THE AMBYSS,
dokumentarni / doc.

1998 - MALA PRIČA O SREĆI / A SMALL STORY
ABOUT HAPPINESS, kratki igrani/ short



ALMIR ŠAHINOVIĆ

Producent / Producer

ALMIR ŠAHINOVIĆ
rođen je 1971., u
Sarajevu. 1998. završio
je Imaginarnu filmsku
akademiju Grožnjan,
u Republici Hrvatskoj.

Osnivač je producentske kuće HEFT, Sarajevo.
Pored filmske, Almir Šahinović bavi se i
teatarskom i TV produkcijom.

ALMIR ŠAHINOVIĆ was born in Sarajevo in
1971. In 1998 he completed the Imaginary Film
Academy in Grožnjan, Croatia. He is the founder
of HEFT production company in Sarajevo. In
addition to film, Šahinović produces for theatre
as well as television.

Filmografija / Filmography

2008 - GOLA KOŽA / BARE SKIN

2005 - NEBO IZNAD KRAJOLIKA /

SKIES ABOVE THE LANDSCAPE

KAKO SMO SE IGRALI / THE WAY WE PLAYED,
kratki / short

2001 - SOLDATI DI PACE / VOJNICI MIRA

NJEGOVO VELIČANSTVO TOČAK / HIS
HIGHNESS WHEEL, dokumentarni / doc.

1999 - IL TEMPORALE DI PADRON JUSUF /
NEVRIJEME GAZDE JUSUFA

1998 - KRAJ DOBA NEPRIJATNOSTI / THE
END OF UNPLEASANT TIMES, kratki / short

PUT NA MJESEC / TRIP TO THE MOON, kratki
/ short



AZRA MEHIĆ

Kostimografkinja /
Costum Designer

AZRA MEHIĆ rođena je
1981. godine, u Sarajevu.
Osnovnu školu i Srednju
školu primijenjenih
umjetnosti završila je

u Sarajevu. Apsolvent je Akademije likovnih
umjetnosti na Odsjeku za produkt dizajn. Od
1999. godine profesionalno se bavi filmskom,
televizijskom i teatarskom kostimografijom.
Posljednjih nekoliko godina orijentirana je na
filmsku produkciju, čemu posvećuje daljnju
edukaciju i profesionalni angažman.

AZRA MEHIĆ was born in Sarajevo in 1981. She
graduated from the Sarajevo Secondary School
for Applied Arts, Textile Design Department. She

is completing Product Design Department of the Academy of Fine Arts. Since 1999, she has been professionally engaged in film, TV and theatre costume design. As she has spent the last few years in film production, her future education and professional development are focused on that.

Filmografija / Filmography

2008 - GOLA KOŽA / BARE SKIN

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

2006 - NEPRIJATELJI / ENEMIES,
kratki / short;

PRVA PLATA / PAYCHECK, kratki / short

2004 - RAM ZA SLIKU MOJE DOMOVINE
/ FRAME FOR THE PICTURE OF MY
HOMELAND, kratki / short

2003 - 42 ½, kratki / short



TONI GRGA

Glumac / Actor

TONI GRGA rođen je 1995. godine, u Splitu. Živi u Sarajevu i pohađa osnovnu školu. GOLA KOŽA je njegov debitantski film.

TONI GRGA was born in Split, Croatia, in 1995. He lives in Sarajevo and is attending elementary school. BARE SKIN is his debut film.

KOPRODUKCIJSKI IGRANI FILMOVI

Co-production feature films

BUICK RIVIERA

KINO LIKA

TRAKTOR, LJUBAV I ROCK 'N' ROLL

Tractor, Love and Rock 'n' Roll

TURNEJA

The Tour

SVETI GEORGIJE UBIVA AŽDAHU

St. George Shoots the Dragon

KENJAC

Donkey

BUICK RIVIERA

Croatia / Bosnia and Herzegovina, 2008, 35 mm, color, 85 min.

Režija / Director: Goran Rušinić

Scenario / Screenplay: Goran Rušinić, Miljenko Jergović

Direktor fotografije / Director of Photography: Igor Martinović

Montaža / Editor: Vlado Gojun, Miran Miošić

Muzika / Music: Branislav Živković

Zvuk / Sound: Josef Steinbuchel

Scenografija / Set Design: Tommaso Ortino

Kostimografija / Costume Design: Rabiah Troncelliti

Uloge / Cast: Slavko Štimac, Leon Lučev, Aime Klein

Producent / Producer: Boris T. Matić

Producentska kuća / Production Company: PROPELER FILM

Sinopsis

Bošnjak Hasan i Srbin Vuko dvojica su bosankohercegovačkih emigranata. Obojica su napustili svoju zemlju zbog krvavog rata u Bosni i Hercegovini tokom devedesetih godina, tražeći sreću i novi životni početak na američkom tlu. Jedne sudbonosne noći, Hasan i Vuko susreću se na napuštenoj cesti u središnjem dijelu SAD-a. Neobjašnjiva sila tjera ih da sljedeća 24 sata provedu zajedno, što pokreće psihološku igru međusobnog optuživanja koja će im zauvijek promijeniti živote, baš kao i rat i poslijeratna situacija, od kojih su pobjegli...

Synopsis

Two immigrants from B&H, Hasan, a Bosniac, and Vuko, a Serb, left their country during the gruesome war of the 1990s to look for happiness and a new life in America. One fateful night they meet on a deserted road in central USA. An inexplicable force makes them spend the next 24 hours together; embarking on a psychological game of mutual accusations that will change their lives for good, just like the war and post-war situation they had both fled from...

Biografija

GORAN RUŠINOVIĆ rođen je 1968., u Zagrebu. Studirao je na Akademiji likovnih umjetnosti u Zagrebu. 1993. je otišao u Dansku, na postdiplomski studij na Evropskom filmskom koledžu, i tamo snimio svoj debitantski kratki film, KILO OF SHRIMP. 1996. Rušinović je primljen na New York Film Academy, gdje je snimio još jedan kratki film, GET THE HARD GODS. MONDO BOBO, završen 1997., bio je njegov prvi igrani film, ali i prvi hrvatski film nezavisne produkcije. Film je na Pulskom festivalu 1997. osvojio Zlatnu arenu za najbolju režiju, najboljeg glumca, najbolju scenografiju i montažu. 1999. režirao je dokumentarni film BOSNAVISION, a 2003. svoj drugi igrani film, THE WORLD'S GREATEST MONSTER.

Biography

GORAN RUŠINOVIĆ was born in Zagreb (Croatia), in 1968. He studied at the Academy of Fine Arts in Zagreb. In 1993 he went to Denmark to do his graduate studies at the European Film College, during which he made his first short film KILO OF SHRIMP. Rušinović was admitted to the New York Film Academy in 1996, where he made another short GET THE HARD GOODS. In 1997 he made MONDO BOBO, his first feature film and also the first Croatian film ever to come out of independent production. The film received the Golden Arena awards for Best Director, Best Actor, best Set Design and Editing at the Pula Film Festival. In 1999 he directed his documentary BOSNAVISION and in 2003 his second feature THE WORLD'S GREATEST MONSTER.

Filmografija / Filmography

2008 - BUICK RIVIERA

2003 - SVJETSKO ČUDOVIŠTE / THE WORLD'S GREATEST MONSTER

2000 - BOSNAVISION – dokumentarni / doc.

1997 - MONDO BOBO

Nagrade / Awards

2008

Pula Film Festival: Zlatna Arena Goranu Rušinoviću i Miljenku Jergoviću za scenarij / Golden Arena Award to Goran Rušinović and Miljenko Jergović for Best Screenplay

Sarajevo Film Festival: Srce Sarajeva za najbolji film / Heart of Sarajevo for Best Film



KINO LIKA



Croatia / Bosnia and Herzegovina, 2008, 35 mm, color, 122 min.

Režija / Director: Dalibor Matanić

Scenario / Screenplay: Dalibor Matanić, Milan F. Živković

Direktor fotografije / Director of Photography: Branko Linta

Montaža / Editor: Tomislav Pavelić

Muzika / Music: Jura Ferina, Pavao Miholjević

Scenografija / Set Design: Željka Burić

Kostimografija / Costume Design: Ana Savić Gecan

Uloge / Cast: Krešimir Mikić, Areta Ćurković, Ivo Gregurević, Danko Ljuština, Jasna Žalica, Milan Pleština, Nada Gačešić-Livaković, Marija Tadić

Producentica / Producer: Ankica Jurić-Tilić

Producentna kuća / Production Company: KINORAMA, PORTA MOSTAR

Sinopsis

Krivica. Želja. Žeđ.

Zabačeno planinsko selo jedini je dom koji imaju mladi fudbaler, škrti seljak i debela djevojka. Izolirani dio zemlje našao se usred referenduma za i protiv EU. Naše likove baš briga, obuzeti su svojim problemima. Mladi fudbaler, koji je slučajno ubio majku, ne želi ići u bogati strani tim i spreman je zbog toga izgubiti očevu ljubav. Usamljena djevojka tako očajnički želi prijatelja i ljubavnika da će na kraju oboje potražiti u svinjcu. Škrti seljak će otkriti kakav je jad samoća. Odvažna i izazovna, ova emotivna priča, smještena u groteskni svijet bizarnog sela, lebdi između besmislenog i tragičnog i želi nas odvesti do najskrivenijih i najjačih osjećanja koja u sebi imamo.

Synopsis

Guilt. Desire. Thirst.

A godforsaken mountain village is the only home that a young football player, a miser peasant and a fat girl have. This isolated part of the country finds itself in the middle of a referendum for or against the EU. Our characters couldn't care less - they are all absorbed in their own problems. The young football player has accidentally killed his mother, doesn't want to join a rich foreign football team and is willing to risk his father's love because of it. The lonely fat girl is so desperate for a friend and for a lover that she will end up seeking both in the pig-sty. The



miser peasant will discover that real misery is found in loneliness. Daring and challenging, this emotional story set in the grotesque world of a bizarre village glides between the ridiculous and the tragic, aiming to take us back to the most hidden and also the most intense feelings we might have.

Biografija

DALIBOR MATANIĆ rođen je 1975., u Zagrebu. 1993. upisao je Akademiju za dramsku umjetnost u Zagrebu, Odsjek za filmsku i TV režiju. Matanić je 2000. snimio film *BLAGAJNICA HOĆE IĆI NA MORE*, koji je jedan od najuspješnijih domaćih filmova. Film je osvojio brojne nagrade, uključujući Evropsku nagradu za najboljeg novog režisera u Cottbusu, u Njemačkoj, i prikazan je na više od 30 festivala. Njegov film *FINE MRTVE DJEVOJKE* (2002) odabran je za najbolji hrvatski film u proteklih deset godina. Iste godine režirao je i kratki film *SUŠA*, prvi od šest elemenata omnibusa o intimnosti žena iz cijelog svijeta. To je prvi hrvatski film prikazan



u Cannesu u selekciji Quinzaine des realisateurs. 2005. snimio je *STO MINUTA SLAVE*, a 2006. TV film *VOLIM TE*. Taj film je nedavno dobio nagradu Cinema tout Ecran – nagradu mladog žirija u Ženevi, i nagradu publike na filmskom festivalu Silk Road u Turskoj.

Biography

DALIBOR MATANIĆ was born in 1975 in Zagreb (Croatia). In 1993 he entered the Academy of Dramatic Arts in Zagreb for film and TV directing. In 2000, Matanić made *THE CASHIER WANTS TO GO TO THE SEASIDE*, which is one of the most successful domestic films. The film received many awards, including Best European Newcomer

Award in Cottbus, Germany and was shown at over 30 film festivals. His second feature *FINE DEAD GIRLS* (2002) was chosen as the best Croatian film in last ten years. This film was extremely well received across the whole region and internationally. In the same year he also directed the short film *DROUGHT*, the first of six films, which will create an omnibus about intimacy of women all around the world. It was the first Croatian film shown at the Cannes Film Festival, in the section Quinzaine des realisateurs. In 2005, he made the feature *100 MINUTES OF GLORY* and in 2006 the TV feature *I LOVE YOU*. This film was awarded the Young Jury Award at Cinema tout Ecran in Geneva and the Audience Award at the International Silk Road film festival in Turkey.

Filmografija / Filmography

2008 - KINO LIKA

2006 - VOLIM TE / I LOVE YOU

2005 - STO MINUTA SLAVE / 100 MINUTES OF GLORY

2003 - SUŠA / DROUGHT, kratki /short

2002 - FINE MRTVE DJEVOJKE / FINE DEAD GIRLS

2000 - BLAGAJNICA HOĆE IĆI NA MORE / THE CASHIER WANTS TO GO TO THE SEASIDE

Nagrade / Awards

2008

Pula Film Festival: Zlatna Arena Nadi Gačešić-Livaković za najbolju sporednu žensku ulogu; Posebna Zlatna Arena Mojci Gorogranc za masku; Vjesnikova nagrada Breza za najboljeg debitanta Areti Ćurković / Golden Arena for the Best Supporting Actress to Nada Gačešić-Livaković; Golden Arena to Mojca Gorogranc for the Make-Up and Mask; Vjesnik Award for the Best Debutant to actress Areta Ćurković

Noordeljk Film Festival Matad'or: Grand Prix za najbolji film / Grand Prix for The Best Film, Nagrada studenata / Students Award;

Montpellier Film Festival: Nagrada mladog žirija / Young Jury Award

TRAKTOR, LJUBAV I ROCK 'N' ROLL

Tractor, Love And Rock 'N' Roll

*Slovenia / Bosnia and Herzegovina / Croatia, 2008,
35 mm, color, 105 min.*

Režija / Director: Branko Đurić

*Scenario / Screenplay: Branko Đurić, Feri Lainšček,
Miroslav Mandić*

*Direktor fotografije / Director of Photography: Sven
Pepeonik*

Montaža / Editor: Miran Miošić

Muzika / Music: Nedim Babović

*Uloge / Cast: Tanja Ribič, Branko Đurić, Jaka Fon,
Semka Sokolović Bertok*

Producent / Producer: Janez Jauh, Admir Kenović

*Producerska kuća / Production Company: ATA
PRODUKCIJA, Slovenia; REFRESH PRODUCTION,
B&H; GUSTAV FILM, Slovenia; JADRAN FILM,
Croatia; RTV SLOVENIA*

Sinopsis

Pod očevim pritiskom, Silvija se iz Švicarske vraća u svoje selo u Sloveniji da nađe sebi muža. Jedini gramofon u selu, a vjerovatno i jedina električna gitara u ruralnoj Sloveniji krajem šezdesetih, pripada Brezi. U pokušajima da osvoji njeno srce, on jedan lokalni narodni orkestar nagovara da ga prati dok Silviji svira rock 'n' roll. Ona je već u vezi s oženjenim čovjekom, koji ne namjerava da se razvede i ispuni joj san. Stiže Silvijin otac i njen brak s Brezom blagosilja statusnim simbolom zemlje iza „željezne zavjese“ – traktorom.

Synopsis

Under pressure from her father, Sylvia leaves Switzerland to go back to her village in Slovenia in order to find herself a husband. The only record player in the village and probably the only electric guitar in rural Slovenia in the late sixties both belong to Breza. He persuades a local folk band to accompany him while playing rock'n'roll for Sylvia, trying to win her heart. She is already having an affair with a married man who has no intention to divorce his wife and fulfill her dream. Sylvia's father arrives and blesses her marriage to Breza with the real status symbol of a country behind the 'Iron Curtain' - a tractor.

Biografija

BRANKO ĐURIĆ rođen je 1962. godine, u Sarajevu, i jedan je od najprepoznatljivijih bosanskih glumaca komičara. Završio je Akademiju scenskih umjetnosti u Sarajevu, 1988. godine. Stekao je slavu u humorističkoj seriji „Top lista nadrealista“, koja se prikazivala u periodu od 1984. do početka devedesetih godina. Svoj talent iskazao je i u muzici. Početkom rata napušta rodno mjesto i odlazi u Sloveniju, gdje radi u pozorištu, na televiziji i na filmu. Njegov režiserski prvijenac, KAJMAK I MARMELADA, postigao je ogroman uspjeh u Sloveniji. Branko Đurić živi i radi u Ljubljani.

Biography

BRANKO ĐURIĆ was born in Sarajevo in 1962. He is one of the best-known actors and comedians from B&H. He graduated from the Sarajevo Academy of Performing Arts in 1988. He found fame with 'Top lista nadrealista', a TV series which ran from 1984 until the early 1990s. Đurić was also a very successful musician. At the onset of the war, he left Sarajevo and moved to Slovenia, working there in theatre, TV and film. His directional debut CHEESE AND JAM was hugely successful in Slovenia. He continues to lives and works in Ljubljana, Slovenia.



Filmografija / Filmography

2008 - TRAKTOR, LJUBAV I ROCK 'N' ROLL / TRACTOR, LOVE AND ROCK 'N' ROLL

2003 - KAJMAK I MARMELADA / CHEESE AND JAM

Nagrade / Awards

2008

Taormina Film Festival: Nagrada za najbolju glumicu za Tanju Ribič / Award for Best Actress to Tanja Ribič

TURNEJA

The Tour

Serbia / Bosnia and Herzegovina, 2008, 35 mm, color, 108 min.

Režija / Director: Goran Marković

Scenario / Screenplay: Goran Marković

Direktor fotografije / Director of Photography: Radoslav Vladić

Montaža / Editor: Snežana Ivanović

Muzika / Music: Zoran Simjanovic

Scenografija / Set Design: Veljko Despotović

Kostimografija / Costume Design: Ljiljana Petrović

Uloge / Cast: Tihomir Stanić, Jelena Đokić, Dragan Nikolić, Mira Furlan, Josif Tatić, Gordan Kičić, Slavko Štimac, Vojislav Brajović, Sergej Trifunović, Svetozar Cvetković, Branimir Popović, Bogdan Diklić

Producent / Producer: Svetozar Cvetković

Producentska kuća / Production Company: TESTAMENT FILMS, Serbia; BALKAN FILM, B&H

Sinopsis

Radnja filma odvija se u 1993. godini oko grupe beogradskih glumaca vođenih potrebom za brzom zaradom. Nesvjesni toga u šta se upuštaju, dolaze u ratom zahvaćena područja Srpske krajine i lutaju od ratišta do ratišta. Njihova naivnost dovodi ih u centar stravičnih događaja, ali istovremeno ih spašava iz nevjerojatnih, i po život opasnih, situacija.

Synopsis

It is the year 1993, the bleakest time of the war in Bosnia and Herzegovina. A group of actors from Belgrade, utterly unaware of what they're setting themselves up for, embark on a 'tour' around the Serbian Krajina in search of a quick profit. There, however, they are thrust into the heart of war and begin to wander from war front to front, from one army to the next.

Biografija

GORAN MARKOVIĆ rođen je 1946. godine, u Beogradu. Sin je Olivera i Radeta Markovića. Filmsku režiju završio je u Pragu. Režirao je za televiziju dokumentarne i tv filmove. Prvi film mu je SPECIJALNO VASPITANJE, iz 1977. godine. Od 1979. radi kao profesor na Fakultetu dramskih umjetnosti u Beogradu.

Biography

GORAN MARKOVIĆ, the son of actors Rade and Olivera Marković, Goran Marković was born in Belgrade in 1946. He studied film directing in Prague and then started working in television, directing documentaries and television movies. His first theatrical feature was the film SPECIJALNO VASPITANJE, made in 1977. Since 1979 he has been teaching film directing at Belgrade's Faculty of Dramatic Arts.



Filmografija / Filmography

2008 - TURNEJA / THE TOUR
2002 - KORDON
1999 - SRBIJA GODINE NULTE
1999 - NEVAŽNI JUNACI
1997 - POLUDJELI LJUDI
1995 - URNEBESNA TRAGEDIJA
1992 - TITO I JA
1989 - SABIRNI CENTAR
1987 - VEĆ VIĐENO
1985 - TAJVANSKA KANASTA
1982 - VARIOLA VERA
1980 - MAJSTORI, MAJSTORI!
1979 - NACIONALNA KLASA

Nagrade / Awards

2008

Montréal World Film Festival: Najbolja režija, FIPRESCI nagrada/ Best Director, FIPRESCI Prize

SVETI GEORGIJE UBIVA AŽDAHU

St. George Shoots The Dragon



*Serbia / Bosnia and Herzegovina / Bulgaria, 2008,
35 mm, color, 85 min.*

Režija / Director: Srđan Dragojević

Scenario / Screenplay: Dušan Kovačević

*Direktor fotografije / Director of Photography: Dušan
Joksimović*

Montaža / Editor: Petar Marković

Muzika / Music: Aleksandar Saša Habić

Dizajn zvuka / Sound designer: Svetolik Mića Zajc

Kostimografija / Costume Design: Marina Medenica

*Uloge / Cast: Lazar Ristovski, Nataša Janjić, Milutin
Milošević, Bora Todorović, Zoran Cvijanović, Milena
Dravić, Dragan Nikolić, Branislav Lečić, Boris
Milivojević, Mladen Andrejević, Srđan Timarov,
Predrag Vasić, Bojan Zirović, Milena Predić, Slobodan
Ninković*

*Producent / Producer: Dušan Kovačević, Lazar
Ristovski, Srđan Dragojević, Milko Josifov, Biljana
Prvanović*

*Izvršni producenti / Executive Producers: Biljana
Prvanović, Milko Josifov*

*Producentna kuća / Production Company: SVETI
GEORGIJE UBIVA AŽDAHU, OSCAR FILM, CAMERA*

Sinopsis

1914., selo u Srbiji na obali rijeke Save, prirodne granice s moćnim Austro-Ugarskim carstvom. Stanovništvo sela podijeljeno je između dvije radikalno suprotstavljene struje – na jednoj strani su tjelesno sposobni seljani, potencijalni vojni regruti, na drugoj invalidi, veterani iz prethodna dva balkanska rata. Ubrzo počinje Prvi svjetski rat i zdravi dio populacije je mobilisan. Invalidi koji su ostali u selu pokušavaju da iskoriste žene i sestre vojnika. Ove vijesti dopiru do srpskih vojnika u rovovima, par dana prije očekivanog neprijateljskog napada. Da bi spriječili pobunu, u srpskoj komandi odlučuju da invalide pošalju na front i tako riješe „neprijatnost“.

Synopsis

It is 1914 in a village in Serbia on the bank of the river Sava, the natural border with the mighty Austro-Hungarian Empire. The population of the village is divided into two radically opposed factions: the able-bodied potential army recruits and the invalid veterans from the two previous Balkan wars. Soon, at the start of the First World War, the healthy population is mobilized. The invalids left behind in the village try to take advantage of the soldiers' wives and sisters. News about this reaches the Serbian soldiers in the trenches a few days before the expected enemy attack. To prevent a mutiny, the Serbian High Command decides to take the invalids to the front line and thus deal with 'the inconvenience'.

Biografija

SRĐAN DRAGOJEVIĆ rođen je 1963. godine, u Beogradu. Njegov prvi film, MI NISMO ANĐELI, iz 1992., bio je komercijalni hit kako u Srbiji, tako i u drugim zemljama bivše Jugoslavije. Četiri godine kasnije snimio je LEPA SELA LEPO GORE, a 1998. napravio je film RANE.

Biography

SRĐAN DRAGOJEVIĆ was born in 1963 in Belgrade. His first film was WE'RE NOT ANGELS in 1992. It was a great success in Serbia and across all the other republics of ex-Yugoslavia. Four years later, he had further success with the darker comedy PRETTY VILLAGE, PRETTY FLAME. In 1998, he made THE WOUNDS.

Filmografija / Filmography

2008 - SVETI GEORGIJE UBIVA AŽDAHU / ST. GEORGE SHOOTS THE DRAGON

2005 - MI NISMO ANĐELI 2 / WE ARE NOT ANGELS 2

2001 - THE PLAYBACK ALL-STAR REVUE

1998 - RANE / THE WOUNDS

1996 - LEPA SELA LEPO GORE / PRETTY VILLAGE, PRETTY FLAME

1992 - MI NISMO ANĐELI / WE ARE NOT ANGELS

KENJAC

Donkey

Croatia / Bosnia and Herzegovina, 2008, 35 mm, color,
122 min.

Režija / Director: Antonio Nuić

Scenario / Screenplay: Antonio Nuić

Direktor fotografije / Director of Photography: Mirko
Pivčević

Montaža / Editor: Marin Juranić

Scenografija / Set Design: Nedjeljko Mikac Cak

Kostimografija / Costume Design: Tonči Vladislavić

Uloge / Cast: Nebojša Glogovac, Nataša Janjić, Roko
Roglić, Tonko Lonza, Emir Hadžihafizbegović, Kiki
Kapor, Asja Jovanović, Blaž Boban, Gordana Boban,
Rade Knez, Kerim Šišić, Lucija Roglić, Tonči Barbin
Ćeće, Ivica Borovac, Trpimir Jurkić

Producent / Producer: Boris T. Matić

Producentska kuća / Production Company: PROPELER
FILM, MANUFAKTURA

Sinopsis

Godina je 1995. Boro, sa ženom Jasnom i njihovim šestogodišnjim sinom Lukom, odlazi u Drinovce, svoje rodno selo u Hercegovini. Boro prestiže kolonu vojnih kamiona što prouzrokuje svađu sa Jasnom. Kada stignu, Borin brat Petar ih dočela ispred kuće u kolicima. Petar je s porodicom uspio izaći iz Sarajeva, a Boro je znao da je brat ranjen, ali pri prvom susretu nakon niza godina otkriva da će brat ostatak života provesti u invalidskim kolicima. Boro i Jasna i dalje ne razgovaraju. Boro dane provodi bočajući i odlazeći u kafanu. Petar ga upozorava da mora porazgovarati sa njihovim ocem Paškom, kojeg krivi za majčinu smrt. Tokom dvije sedmice avgusta 1995., Boro će razriješiti godinama dug sukob s ocem, naučit će biti bolji muž i otac, a u svemu tome će nemalu ulogu odigrati jedan magarac!



Synopsis

It is the summer of 1995. Boro travels with his wife Jasna and their six-year-old son Luka to his home village of Drinovci, Herzegovina. Boro overtakes a line of military trucks, triggering an argument with Jasna. When they arrive, Boro's brother Petar comes out of his house in a wheelchair to welcome them. He and his family had managed to leave Sarajevo and while Boro knew that Petar was wounded, he didn't know about the wheelchair. Boro and Jasna still don't speak. Boro spends his days on the village bocca playground and in the pub. Petar warns him that he needs to speak to their father Paško, whom he blames for their mother's death. During the two weeks of August 1995, Boro will solve a yearas lasting argument with his father, he will learn to become a better husband and father, and in all this major role will be played out by one donkey!

Biografija

ANTONIO NUIĆ rođen je 1977. godine, u Sarajevu. Završio je Akademiju dramskih umjetnosti u Zagrebu. Režirao je muzičke spotove (koji su bili nominirani za nacionalne nagrade), radio je kao reditelj talk showova na televiziji, te režirao sinhronizacije animiranih filmova. Snimio je kratki igrani film NA MJESTU DOGAĐAJA (1998., FRKA studentski festival, nagrada publike i nagrada žirija za najbolji scenarij i najbolji film), TV dramu VRATITE IM DINAMO (1999., nagrada publike, FRKA), te napisao i režirao treću priču omnibusa, SEKS, PIĆE I KRVOPROLIĆE (23 min, 2004.).



Biography

ANTONIO NUIĆ was born in Sarajevo in 1977. He finished his studies at the Academy of Drama Arts in Zagreb. He has directed music videos and TV talk shows, as well as directing the synchronisations of animated films. He directed his first short NA MJESTU DOGAĐAJA in 1998, and won the jury awards for Best Script and Best Film at the FRKA Students' Festival. Also, he directed the TV drama VRATITE IM DINAMO in 1999 and won the Audience Award at the FRKA festival. He wrote and directed the last third of the omnibus SEX, PIĆE I KRVOPROLIĆE.

Filmografija / Filmography

2009 - KENJAC / DONKEY

2006 - SVE DŽABA / ALL FOR FREE

2004 - SEX, PIĆE I KRVOPROLIĆE, omnibus

1998 - NA MJESTU DOGAĐAJA, kratki film / short film

DOKUMENTARNI FILMOVI

Documentary films

AKO OVO GLEDAŠ, MAMA...

If You Are Watching This, Mum...

DIJAGNOZA S.B.H.

Diagnosis S.B.H.

DOGODILO SE NA DANAŠNJI DAN

This Day in History

INFORMATIVNI RAZGOVORI

Interrogation

JA SAM IZ SREBRENICE

I am from Srebrenica

JOŠ UVIJEK JA

Still Me

PATRIA MIA, PRAVAC NOMADA

Patria Mia, Nomad Direction

QUEER SARAJEVO FESTIVAL 2008

SREBRENIČKI KENOTAF

Srebrenica's Cenotaph

TERETLI POS'O

A Burdensome Job

TRAGAČ

The Seeker

VJERNICI

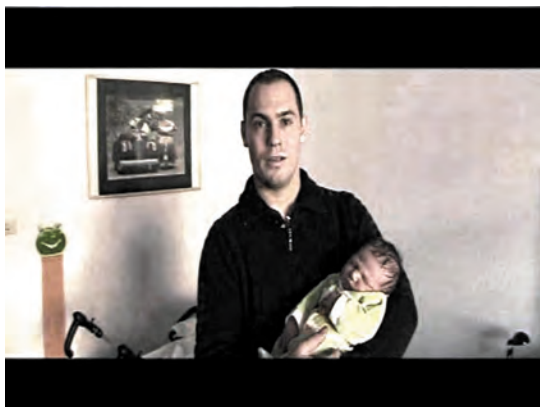
Believers

VODENI SAT

Water Clock

AKO OVO GLEDAŠ, MAMA...

If You Are Watching This, Mum...



Bosnia and Herzegovina, 2008, Beta SP, color, 28 min.

Režija / Director: Mustafa Mustafić, Dario Novalić

Scenarij / Screenplay: Mustafa Mustafić, Dario Novalić

Direktor fotografije / Director of Photography: Mustafa Mustafić

Montaža / Editor: Almir Kenović

Muzika / Music: Nedim Babović

Producent / Producer: Dario Novalić

*Producentska kuća / Production Company: MAGAZIN
START, PANGLAS SARAJEVO*

Sinopsis

Ratne 1992. godine, uz dogovor s italijanskom vladom, grupa od 45 djece iz Doma „Ljubica Ivezić“ privremeno napušta opkoljeno Sarajevo. Namjera je bila da se djeca izvuku iz rata, i da se po njegovom završetku vrate kući. Nakon 15 godina, kroz priče petero od njih, saznajemo da se nisu vratili, da su zaboravili maternji jezik, da pate od nostalgije, da imaju nove prijatelje, novu porodicu i novu domovinu.

Synopsis

In 1992, in agreement with the Government of Italy, 45 children from the 'Ljubica Ivezić' orphanage left the besieged Sarajevo. The idea was to take the children away from the war and return them home afterwards. Fifteen years later, five of them tell their stories and reveal that they never returned. They no longer speak their language, feel nostalgic and have new friends, new families and a new homeland.

Biografije

MUSTAFA MUSTAFIĆ rođen je 1942., u Sarajevu. Studirao na AKFU u Zagrebu. Od 1965. radi kao profesionalni filmski snimatelj igranih, kratkih igranih i dokumentarnih filmova, te TV filmova i serija.

DARIO NOVALIĆ rođen je 1964., u Sarajevu. Studirao je na Fakultetu političkih nauka u Sarajevu. Vlasnik je magazina Start, povremeno radi kao novinar.

Biographies

MUSTAFA MUSTAFIĆ was born in 1942 in Sarajevo. He studied at the Zagreb Film Academy. He has worked since 1965 as a professional cameraman, filming features, shorts, documentaries and TV films and series.

DARIO NOVALIĆ was born in 1964 in Sarajevo. He studied political science in Sarajevo. He is the owner of the weekly magazine 'Start' and works occasionally as a journalist.



DIJAGNOZA S.B.H.

Diagnosis S.B.H.



Bosnia and Herzegovina, 2008, HDV, color, 42 min.

Režija / Director: Enes Zlatar

Scenario / Screenplay: Enes Zlatar

Direktor fotografije / Director of Photography: Renato Foder

Montaža / Editor: Enes Zlatar

Producentica / Producer: Amra Bakšić Čamo

Producentka kuća / Production Company: SCCA / PRO.BA

Sinopsis

Koji jezik je „naš jezik“? Da li postoji razlika između srpskog, bosanskog i hrvatskog? Zašto neki bendovi u BiH pjevaju na engleskom jeziku? Da li je jezik identitet? Kakav je stav mladih generacija koje žive u poplavi tuđica i nedostatku jezičkog identiteta u Bosni i Hercegovini? Reditelj je istražio temu iz vlastite perspektive, ne želeći prejudicirati zaključak filma.

Synopsis

Which language is ‘our language’? Do Serbian, Bosnian and Croatian really differ? Why are there bands from B&H that perform in English? Is language identity? What is the position of the young living in a sea of borrowed words and with a lack of linguistic identity in B&H? The director has explored this theme from his own vantage point, without any desire to prejudice the conclusion of the film.

Biografija

ENES ZLATAR rođen je 1970. godine, u Sarajevu. Od ranih tinejdžerskih godina bavi se muzikom i videom. Sa svojim bendom „Sikter“, objavio je tri albuma. Autor je filmske muzike za filmove GO WEST, GRBAVICA i SASVIM LIČNO. Dvostruki je dobitnik bh. muzičke nagrade Davorin za režiju muzičkog spota, a njegovi kratki filmovi TELEPATIJA, SMRDLJIVI PAUK i TAJLAND prikazani su na brojnim festivalima autorskog videa.

Biography

ENES ZLATAR was born in Sarajevo in 1970. He has been in music and video since he was a teenager. He has created three albums with his band 'Sikter'. Zlatar was also the author of original scores for the features GO WEST, GRBAVICA and TOTALLY PERSONAL. He has twice been awarded the Davorin B&H Music Award for music video, and his short films TELEPATHY, SMELLY SPIDER and THAILAND have been screened at numerous art video festivals.

Filmografija / Filmography

2008 - DIJAGNOZA S.B.H. / DIAGNOSIS S.B.H., dokumentarni / doc.

2001 - THAILAND, video short

1999 - TELEPATIJA, video short

1997 - SMRDLJIVI PAUK, video short

1993 - 24 SATA SA BURETOM, dokumentarni / doc.

DOGODILO SE NA DANAŠNJI DAN

This Day In History



Bosnia and Herzegovina, 2008, video, color, 52 min.

*Režija / Director: Zoran Čatić, Sead Kreševljaković,
Miroslav Živanović*

*Scenario / Screenplay: Zoran Čatić, Sead
Kreševljaković, Miroslav Živanović*

*Direktor fotografije / Director of Photography: Mustafa
Mustafić*

Montaža / Editor: Redžinald Šimek

Producentica / Producer: Amra Bakšić Čamo

*Producentske kuće / Production Companies: SCCA /
PRO.BA, VIDEOARHIV, BHT ARCHIVE*

Sinopsis

Dan u kojem je rođena, i istovremeno svirepo umorena, ideja građanskog društva u BiH.

Bio je to jedinstven trenutak trijumfa građanske svijesti, koja je prepoznala opasnost od ekstremnog nacionalizma koji se ubrzano naoružavao. Ipak, nada koju su građani i građanke u Skupštini pružili svojoj domovini trajala je kratko i zgažena je tog istog dana. Skoro sedamnaest godina kasnije čini se kao pravo vrijeme da se istraži zločin koji se desio 5. aprila. Šta se zapravo dogodilo 5. aprila?

Synopsis

It was the day when the idea of civil society in Bosnia and Herzegovina was both born and killed at the same time.

It was a unique moment of the triumph of civil conscience, which recognized the danger of extreme nationalism being armed rapidly. However, the hope which the citizens in the Parliament gave to the country lasted so briefly and was quashed on the very same day. Almost seventeen years later, it seems like a good time to investigate the crime that happened on the 5th of April. What really happened on 5th of April?

Biografije

ZORAN ĆATIĆ rođen je 1970. godine, u Sarajevu. Od 1994. godine radi kao novinar na sarajevskim radio-stanicama i piše za Slobodnu Bosnu, Večernje novine i Start. Od 1997. godine do danas glavni je i odgovorni urednik eFM studentskog radija.

SEAD KREŠEVLJAKOVIĆ rođen je 1973. godine, u Sarajevu. Za film se zainteresirao tokom opsade Sarajeva, kada je radio dokumentarne filmove u sklopu autorske grupe Save the Amazon. Zajedno s bratom Nihadom i Nedimom Alikadićem autor je dugometražnog dokumentarnog filma SJEĆAŠ LI SE SARAJEVA, urađenog od ratnih amaterskih snimaka. Film je prikazan na velikom broju festivala širom svijeta.

MIROSLAV ŽIVANOVIĆ rođen je 1976. godine u Sarajevu. Diplomirao je komparativnu književnost i bibliotekarstvo na Filozofskom fakultetu u Sarajevu, gdje je i magistrirao. Radi kao dokumentarista u Centru za ljudska prava Univerziteta u Sarajevu, a angažovan je i na nekoliko istraživačkih i obrazovnih programa u oblasti ljudskih prava i civilnog društva u Bosni i Hercegovini.

Biographies

ZORAN ĆATIĆ was born in Sarajevo in 1970. Since 1994, he has been working as a journalist at 'Slobodna Bosna' magazine, 'Večernje novine' and 'Start' magazine, as well as various Sarajevo radio stations. From 1997 to the present, he has been the editor-in-chief of EFM student radio.

SEAD KREŠEVLJAKOVIĆ was born in Sarajevo in 1973. He started working on films during the siege of Sarajevo when he made documentaries as a part of the authorial group 'Save The Amazon'. With his brother Nihad and friend Nedim Alikadić, he made the documentary feature film DO YOU REMEMBER SARAJEVO?, created from war amateur footage. This film was shown at festivals worldwide.

MIROSLAV ŽIVANOVIĆ was born in Sarajevo in 1976. He graduated in Comparative Literature at the Sarajevo Faculty of Philosophy, where he completed his master's degree. He works as a documentarian at the Sarajevo University Center for Human Rights and is engaged in several research and educational programs in the field of human rights and civil society in Bosnia and Herzegovina.

INFORMATIVNI RAZGOVORI

Interrogation

Bosnia and Herzegovina, 2007, HDV, color, 50 min.

Režija / Director: Namik Kabil

Direktor fotografije / Director of Photography: Almir Đikoli, Boris Jugo

Montaža / Editor: Timur Makarević

Dizajn zvuka / Sound design: Igor Čamo

Muzika / Music: Dino Šaran

Učesnici / Participants: Zagorka Borota, Safet Buljko, Nadja Dizdarević, Nisvet Džanko, Rahela Džidić, Gradimir Gojer, Senka Ibrišimbegović, Amra Kihčić, Nedžad Kordić – Brzi, Matija Lapenda, Jasmina Musabegović, Samir i Amir Pašalić, Hasna Sinanović, Dino Šaran, Faruk Šehić, Muhamed Tepić – Hamo

Producent / Producer: Amra Bakšić Čamo

Producentna kuća / Production Company: SCCA / PRO.BA

Sinopsis

Koliko se sjećamo rata? Da li nam je teško o tome razgovarati? Da li se razgovorom iznenada počinjemo sjećati? INFORMATIVNI RAZGOVORI istražuju traumu, ali ne s ciljem da istraže ljudsku bol. Naprotiv, ovaj film pokušava da otvori ambise ratnog poricanja, koji su postali dominantna, ali neizgovorena dimenzija svakodnevnog života u postratnoj Bosni i Hercegovini.

Synopsis

How much do we remember from the war? Is it hard to talk about it? Do we suddenly start remembering while we speak? INTERROGATION examines trauma, but not with the objective of delving into human pain. On the contrary, it tries to open up the abysses of war denials; which have become unspoken, yet blatantly dominant, dimensions of everyday life in post-war Bosnia and Herzegovina.

Biografija

NAMIK KABIL rođen je 1968. godine, u Tuzli. Završio je studij filma na Santa Monica Collegu i Los Angeles City Collegu u Los Angelesu, u SAD. Trenutno u Sarajevu radi kao pisac, scenarista i filmski reditelj. Napisao je nekoliko scenarija za televizijske projekte, te za igrani film KOD AMIDŽE IDRIZA, reditelja Pjera Žalice. Njegov dokumentarni film INFORMATIVNI RAZGOVORI dobitnik je nagrade Srce Sarajeva za najbolji dokumentarni film na Sarajevo Film Festivalu 2007. godine. ČUVARI NOĆI je njegov prvi dugometražni igrani film i premijerno je prikazan na festivalu u Veneciji 2008. u okviru programa Sedmica kritike.

Biography

NAMIK KABIL was born in Tuzla (Bosnia and Herzegovina) in 1968. He completed his film studies at Santa Monica College and Los Angeles City College in Los Angeles, USA. He currently lives in Sarajevo and works as a writer, scriptwriter and film director. He has written several TV scripts, as well as the script for DAYS AND HOURS, a feature film directed by Pjer Žalica. His documentary INTERROGATION won the Best Documentary Film award at the Sarajevo Film Festival in 2007. NIGHTGUARDS was his first feature film and it premiered at the 2008 Venice Film Festival in the Critics' Week section.



Filmografija / Filmography

2008 - VJERNICI / BELIEVERS,
dokumentarni / doc.

ČUVARI NOĆI / THE NIGHTGUARDS

2007 - INFORMATIVNI RAZGOVORI /
INTERROGATION, dokumentarni / doc.

2005 - POVRATAK / RETURN,
dokumentarni / doc.

2003 - SEX PLANETA, kratki / short

JA SAM IZ SREBRENICE

I Am From Srebrenica

Bosnia and Herzegovina, 2008, HDV, color, 18 min.

Režija / Director: Ado Avdulah Hasanović

Scenario / Screenplay: Omladinski informativni centar

Direktor fotografije / Director of Photography: Ado Avdulah Hasanović

Montaža / Editor: Ado Avdulah Hasanović

Producentica / Producer: Dragana Jovanović

*Producerska kuća / Production Company:
OMLADINSKI INFORMATIVNI CENTAR*

Sinopsis

Film je snimljen i nastao po principu ankete (intervjuisanja mladih u Srebrenici) jednostavnim video-esejiziranjem. Film pokazuje realan položaj mladih u Srebrenici i želju da ostvare budućnost u svom gradu.

Synopsis

This film consists of interviews with young people who live in Srebrenica, in a simple video – essay aesthetic. The film shows objectively the situation of young people in Srebrenica and their wish to make a future for their city.



Biografija

ADO AVDULAH HASANOVIĆ rođen je 1986., u Srebrenici. Student je Pravnog fakulteta u Sarajevu. Učesnik je mnogobrojnih filmskih festivala,

radionica i seminara o suočavanju s prošlošću, te učesnik na Talent Campusu 2008. Jedan od organizatora Internacionalnog festivala kratkog i dokumentarnog filma „Srebrena traka“ u Srebrenici. Trenutno radi na u produkciji Omladinskog informativnog centra Udruženja „Prijatelji Srebrenice“.

Biography

ADO AVDULAH HASANOVIĆ was born in 1986 in Srebrenica. He is studying Law at Sarajevo University. He has participated in many film festivals and workshops about interfacing with the past. He was also a participant of Sarajevo Film Festival's Talent Campus in 2008. He is one of the organisers of the 'Silver Tape' International Festival of Short Films and Documentaries in Srebrenica. He is currently working on the production at the Youth Informative Centre in association with 'Friends of Srebrenica'.

Filmografija / Filmography

2008 - ESAD IZ SREBRENICE / ESAD FROM SREBRENICA, kratki / short

JA SAM IZ SREBRENICE / I AM FROM SREBRENICA, dokumentarni / doc.

2007 - PREDRASUDE / PREJUDICE, kratki /short

JOŠ UVIJEK JA

Still Me



Bosnia and Herzegovina, 2008, DVD, color, 60 min.

Režija / Director: Amra Mehić, Elvir Muminović

Scenario / Screenplay: Amra Mehić, Elvir Muminović

Direktor fotografije / Director of Photography: Almir Đikoli, Faris Dobrača, Čazim Dervišević

Montaža / Editor: Almir Kenović

Muzika / Music: Vuneny

Producent / Producer: Ademir Kenović

Producentska kuća / Production Company: REFRESH PRODUCTION

Sinopsis

Na inicijativu organizacije SUMERO (Saveza udruženja za pomoć osobama s fizičkim invaliditetima i mentalnom retardacijom u BiH) snimljeno je šest priča o ljudima uzrasta od 12-35 godina starosti s teškim invaliditetima koji nisu izazvani ratnim dejstvima niti posljedicama rata. Sa svima smo razgovarali o njihovim problemima i pratili jedan dan u njihovom životu. Priče su šokantne, a za većinu priča specifičan je životni elan i optimizam koji ovi ljudi nose u sebi.

U filmu su prikazane poteškoće na koje oni nailaze, aktivnosti kojima se bave, njihove skromne želje i njihova borba za bolju budućnost.

Synopsis

On the initiative of the SUMERO organisation, a union of associations specialised in aid of people with physical invalidity and mental disabilities in Bosnia and Herzegovina, six stories were filmed. We meet people aged 12 to 35 who have disabilities that were not caused by war activities, or by the consequences of war. These people speak about their problems and the film

follows one day in their lives. The stories are disturbing, but most are coloured by the specific will for life and optimism, which these people carry. The film shows the difficulties these people encounter, the activities they are engaged in, their humble wishes and their struggle for better future.

Biografije

AMRA MEHIĆ rođena je 1984., u Sarajevu. Apsolvent je na Odsjeku za režiju Akademije scenskih umjetnosti u Sarajevu.

ELVIR MUMINOVIĆ rođen je 1973., u Sarajevu. Apsolvent je na Odsjeku za režiju Akademije scenskih umjetnosti u Sarajevu.

Biographies

AMRA MEHIĆ was born in Sarajevo in 1984. She is a final year student in Directing at the Sarajevo Academy of Performing Arts.

ELVIR MUMINOVIĆ was born in Sarajevo in 1973. He is a final year student in Directing at the Sarajevo Academy of Performing Arts.



Filmografije / Filmographies

AMRA MEHIĆ

2008 - JOŠ UVIJEK JA / STILL ME, dokumentarni / doc.

2007 - MAKING OF "TEŠKO JE BITI FIN" / MAKING OF "IT'S HARD TO BE NICE"

ŽELJA / THE WISH, dokumentarni / doc.

2006 - 25 GODINA ASU / 25 YEARS OF ACADEMY OF PERFORMING ARTS, dokumentarni / doc.

ELVIR MUMINOVIĆ

2008 - JOŠ UVIJEK JA / STILL ME, dokumentarni / doc.

2006 - 25 GODINA ASU / 25 YEARS OF ACADEMY OF PERFORMING ARTS, dokumentarni / doc.

PATRIA MIA, PRAVAC NOMADA

Patria Mia, Nomad Direction

Bosnia and Herzegovina, 2008, HDV, color, 50 min.

Režija / Director: Duška Zagorac

Scenario / Screenplay: Duška Zagorac

*Direktor fotografije / Director of Photography:
Vladimir Trivić*

Montaža / Editor: Ben Putland

Muzika / Music: Dado Džihan

*Producentice / Producers: Amra Bakšić Čamo, Duška
Zagorac*

*Producentska kuća / Production Company: SCCA /
PRO.BA, BETHNAL FILMS*

Sinopsis

Nakon 15 godina izbjeglištva u Londonu, rediteljka Duška Zagorac vraća se u Bosnu i zatiče u svojoj domovini poveću kinesku imigraciju. Kao odraz nekadašnjih bosanskih stanovnika, a sadašnje bosanske dijaspore, novi naseljenici također pokušavaju definisati svoj identitet. Kombinacija lične naracije i *verité* pristupa, ovaj rad je intiman portret ljudi i grada izgubljenih u prostoru i vremenu – između rata i mira, socijalizma i kapitalizma, paradoksa i tradicije.

Synopsis

After 15 years of refugee life in London, director Duška Zagorac returns to Bosnia and finds a large Chinese immigrant community in her own homeland. As a reflection of the former residents of B&H and its current diaspora, the new settlers are also trying to define their identity. A combination of personal narrative and a *verité* approach, this is an intimate portrait of people and towns lost in space and time: between war and peace, between socialism and capitalism, paradox and tradition.

Biografija

DUŠKA ZAGORAC rođena je 1969., u Varešu, a od 1992. živi u Londonu. Radila je za filmsku agenciju Jane Balfour Films, dokumentarnu redakciju na Channel 4 i evropski filmski fond Media. 2004. godine pokrenula je svoju producentsku kuću, Bethnal Films, gdje je producirala veliki broj dokumentarnih filmova saradujući s internacionalnim televizijskim kućama poput: BBC, Channel 4, Arte, Al Jazeera International itd. Njen rediteljski debi, LA APERTURA, dobio je nagradu za najbolji film Bilbao Zinebi festivala, a prikazan je na Venecijanskom i preko dvadeset internacionalnih festivala. Njen drugi kratki film, ZABORAV JE CILJ, dio je većeg eksperimentalnog dance projekta. PATRIA MIA, PRAVAC NOMADA je njen prvi dokumentarni film.



Biography

DUŠKA ZAGORAC was born in 1969 in Vareš and has been living in London since 1992. She has worked for Jane Balfour Films, the Channel 4 Docs Department and the European film fund MEDIA. In 2004, she founded her own production company, Bethnal Films. It has produced a considerable number of documentaries and collaborated with leading TV companies such as BBC, Channel 4, ARTE and Al Jazeera International. Her directorial debut, LA APERTURA, won the Best Film award at the Bilbao Zinebi festival and screened at the Venice festival as well as more than twenty other international festivals. Her second short, THE GOAL IS OBLIVION, was part of larger experimental dance project. PATRIA MIA, NOMAD DIRECTION is her first documentary.

Filmografija / Filmography

2008 - PATRIA MIA, PRAVAC NOMADA
/ PATRIA MIA, NOMAD DIRECTION,
dokumentarni / doc.

2005 - LA APERTURA, kratki / short film

QUEER SARAJEVO FESTIVAL 2008



Bosnia and Herzegovina, 2008, DV, color, 32 min.

Režija / Directors: Maša Hilčišin, Čazim Dervišević

Scenarij / Screenplay: Maša Hilčišin, Čazim Dervišević

Montaža / Editor: Čazim Dervišević

*Produkcijaska kuća / Production Company:
ORGANIZATION Q*

Sinopsis

Prvi Queer Sarajevo Festival (QSF) trebao je da se održi od 24. do 28. septembra 2008. godine, u glavnom gradu Bosna i Hercegovine poklapajući se sa muslimanskim svetim mjesecom Ramazanom. “Grad tolerancije i multikulture” proglasio je QSF “pederskom provokacijom”, a organizatore obilježio kao “aktiviste uvoznog smeća”. Vlada, suptilno i verbalno, huligani i vehabije brutalno i fizički, stali su na istu stranu protiv festivala. Policija je bila negdje između. QSF je otvoren ostavljajući iza sebe desetak povrijeđenih. Iako se nije nastavio, festival ostaje otvoren i postavlja pitanje o prirodi demokratije u BiH.

Film je u selekciji Panorama, Berlin Film Festivala 2009.

Synopsis

The first Queer Sarajevo Festival (QSF) was scheduled to take place from September 24 to 28, 2008, in the capital of Bosnia and Herzegovina, coinciding with the Muslim holy month of Ramadan. The “city of tolerance and multi-culture” framed the QSF as a “faggot’s

provocation” and its organizers as “imported scum activists”. The government, subtly and verbally, hooligans and wahhabis, brutally and physically, stood on the same side – against the festival. The police was somewhere in between. QSF was opened leaving a dozen of people injured. Although it did not continue, it remains open, questioning the very nature of democracy in B&H.

The film is in the Panorama section of 2009 Berlin Film Festival.

Biografije

MAŠA HILČIŠIN rođena je 1978., u Sarajevu. Uključena je kao aktivista na kulturnoj i feminističkoj sceni sa organizacijama Akcija – Agencija za kulturni razvoj i fondacija CURE. Studirala je europske studije, a trenutno studira historiju filma i umjetnosti.

ĆAZIM DERVIŠEVIĆ rođen je 1973., u Sarajevu. Njegova karijera počela je 1996. kada je počeo raditi kao novinar. Započeo je video produkciju u produkcijskoj kući 012 gdje je producirao nekoliko kratkih i promo filmova. 2003. godine, zajedno sa svoja dva prijatelja, osniva produkcijsku kuću XY FILMS, koja se bavi dokumentarnim filmovima i dokumentarnim TV programima.

Biographies

MAŠA HILČIŠIN was born 1978 in Sarajevo. She is involved in cultural and feminist activists scene as activist within organizations – Akcija – Agency for Cultural Development and Foundation CURE. She graduated European studies and is currently studying film and art history.

ĆAZIM DERVIŠEVIĆ was born in Sarajevo in 1973. His career in media started in 1996 when he worked as a journalist. He started video production in the production house 012 where he produced several short movies and promo clips. In 2003 together with two friends established production house XY FILMS, which focuses on documentary films and documentary TV programs.

Filmografije / Filmographies

MAŠA HILČIŠIN

2009 - QUEER SARAJEVO FESTIVAL 2008

2007 - NOT IF YOU CAN BUT YOU MUST, dokumentarni / doc.

ĆAZIM DERVIŠEVIĆ

2009 - QUEER SARAJEVO FESTIVAL 2008

2007 - NOT IF YOU CAN BUT YOU MUST, dokumentarni / doc.

2004 – I SEE YOU MY FRIEND, dokumentarni / doc.

SREBRENIČKI KENOTAF

Srebrenica's Cenotaph



Bosnia and Herzegovina, 2008, Beta SP, color, 32 min.

Režija / Director: Haris Prolić

Scenario / Screenplay: Haris Prolić

Direktor fotografije / Director of Photography: Velid Delić

Montaža / Editor: Haris Prolić

Muzika / Music: Van den Budenmayer

Producent / Producer: Emir Čengić

Producentska kuća / Production Company: FLASH PRODUCTION

Sinopsis

Tokom srebreničkog Marša života, Šemsudin Salihović bio je očevidac smrti poznatog snimatelja iz Srebrenice. Salihović je njegovu kameru zakopao. Nakon rata iskopao je potpuno uništenu kameru, a film koji je u njoj pronašao predao je tadašnjem dekanu Filozofskog fakulteta u Sarajevu, profesoru historije Ibrahimu Tepiću (koji je i sam iz Srebrenice, gdje je izgubio brata i mnogobrojnu rodbinu). Dr. Tepić je umro 1997., a njegov sin Muhamed pronašao je ovu traku zajedno s bilješkama njegovog oca.

Synopsis

During the Srebrenica March for Life, Šemsudin Salihović was an eyewitness to the death of a famous cameraman from Srebrenica. After the cameraman's death, Salihović buried the camera in the ground. After the war, Salihović unearthed the completely destroyed camera. The damaged tape found inside was delivered to the Dean of the Sarajevo Faculty of Philosophy, History professor Ibrahim Tepić. Tepić himself was born in Srebrenica and he had lost a brother and many relatives. Dr. Tepić died in 1997 and his son Muhamed found this tape, along with other notes belonging to his father.

Biografija

HARIS PROLIĆ rođen je u Sarajevu. Studirao je filozofiju, ali se filmu okrenuo kao autor scenarija. Nakon što ga je potakao režiser Hajrudin Šiba Krvavac, snimio je svoj prvi dokumentarac, MEDJEJO JEZEROM ZVALA. Radio je za TV prije nego što je snimio svoj drugi film, SVE JE STALO, SAMO DJECA RASTU. 1989. nagrađen je kao najbolji mladi filmski autor bivše Jugoslavije. Početkom rata otišao je u vojsku, a demobiliziran je 1994. Živi i radi u Sarajevu.

Biography

HARIS PROLIĆ was born in Sarajevo. He studied Philosophy, but turned then to cinema by writing screenplays. Encouraged by the director Harudin Krvavac Šiba, he made his first documentary MEDJEJO JEZEROM ZVALA. He worked in television before making his second film EVERYTHING HAS STOPPED, ONLY THE CHILDREN GROW UP. In 1989 he was awarded Best Young Filmmaker of the former Yugoslavia. At the beginning of the war he joined the army, but was demobilized in 1994. He lives and works in Sarajevo.

Filmografija / Filmography

- 2004 - PJESMA OSTAJE ISTA, dokumentarni / doc.
- 2002 - SARAJEVSKI PAS, dokumentarni / doc.
- 1994 - SMRT U SARAJEVU, dokumentarni / doc.
- 1988 - SVE JE STALO, SAMO DJECA RASTU, dokumentarni / doc.

TERETLI POS'O

A Burdensome Job



Bosnia and Herzegovina, 2007, HD, color, 20 min.

Režija / Director: Nedžad Begović

Scenario / Screenplay: Nedžad Begović

Producent / Producer: Ismet Arnautalić Nuno

Producentska kuća / Production Company: SaGA

Sinopsis

TERETLI POS'Ō je dokumentarni film o dvojici kolega – Muhamedu i Vladi, zaposlenim u pogrebnom preduzeću „Pokop“, u Sarajevu. Jedan je grobar, drugi radi u prosekturi. Mada je njihova svakodnevica vezana za umrle, ili kako kažu: „svakodnevno smo mi u žalosti“, obojica su ljudi očuvanog duha i (osobnog) optimizma. Njihova percepcija života je različita. Njihova promišljanja o svakodnevici imaju različita i polazišta i ishodišta. Jedina zajednička konstanta Muhamedu, Vladi i njihovim kolegama jeste „saučestvovanje s ožalošćenim“. To definitivno ostavlja neizbrisive ožiljke na psihi svakog od njih i zato, prema statistici, prosjek njihovog penzionerskog staža iznosi oko tri godine. Nasreću, ili nažalost, u svojoj konačnici ljudi koji se bave ovom profesijom nikada nikog nisu iznevjerili.

Synopsis

A BURDENSOME JOB is a documentary film about two colleagues Muhamed and Vlado, who work at the undertakers' firm "Burial" in Sarajevo. One is a gravedigger and the other works in the embalming room. Although their everyday life is linked to the dead, or as they say "the two of us are mourning all day, every day", both have a spirit and a (particular) optimism. Their perception of life is different from rest of us; their attitude and approach to everyday reality have different points of departure and destination. The only constant shared by Muhamed and Vlado, as well as by their colleagues, is their "empathy with those in mourning". This leaves indelible scars on the both of their psyches, which is perhaps why, according to statistics, the average life of retirement is about three years. Fortunately, or unfortunately, at the end of the day, the people dealing with this profession have never failed anyone.

Biografija

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

Biography

NEDŽAD BEGOVIĆ was born in 1958 in Bijeljina, Bosnia and Herzegovina. He is a film director and scriptwriter and has been involved in animation, documentary, short films and TV series. With his early animation films, he received numerous awards: the Big Gold Medal for the Best Cartoon (Belgrade 1985); the Debutant Award given by the jury (Tampere 1986); the Special Recognition of the Jury (Stuttgart 1986); Recognition by the Youth Film Center of Germany (Oberhausen 1987); Gold Medal for the Best Short Film (Belgrade 1991). An active filmmaker during the war (1992-1995), Begović was involved in the documentary film project SA-LIFE. The SaGA production company received many awards for this film, including the European Film Academy FELIX. His film TOTALLY PERSONAL had its world premiere at the Tribeca Film Festival in New York. Since 1985, he has been a member of the Association of Filmmakers of Bosnia and Herzegovina.

Filmografija / Filmography

2007 - TERETLI POS'O / A BURDENSOME JOB,
dokumentarni / doc.

2005 - SASVIM LIČNO / COMPLETELY
PERSONAL, igrano-dokumentarni / fiction doc.

2000 - PROVOKATOR,
animirani / animated short

1995 - FADILA, dokumentarni / doc.

PRIREDBA, dokumentarni / doc.

1994 - RAT U DJECI, dokumentarni / doc.

1993 - WAR ART, dokumentarni / doc.

1992 - STABLO, KLINCI I GIZELA, kratki / short

1991 - LOBOTOMIJA,
eksperimentalni / experimental

1990 - NESANICA, animirani / animated short

1989 - AMEBA, animirani / animated short

1988 - POSLJEDNJI VALCER,
dokumentarni / doc.

1987 - HOMO DUPLEX,
animirani / animated short

1986 - DVA JARCA, animirani / animated short

1985 - EKG, animirani / animated short

TRAGAČ
The Seeker



Bosnia and Herzegovina, 2008, HD, color, 105 min.

Režija / Director: Amela Ćuhara

Scenarij / Screenplay: Naida Mandić, Amela Ćuhara

Direktor fotografije / Director of Photography: Almir Đikoli

Montaža / Editor: Amir Hodžić

Muzika / Music: Nihad Pašić

Producent / Producer: Adnan Ćuhara

*Producentska kuća / Production Company: PRIME
TIME PRODUKCIJA*

Sinopsis

Kao rezultat rata i genocida počinjenog u Bosni i Hercegovini između 1992. i 1995., za više od 15.000 ljudi još se traga. Amor Mašović je predsjednik Komisije za nestale osobe koji je posvetio svoj život traganju za žrtvama zločina. Uvid u to kako izgleda pronalaziti posmrtno ostatke, davati im imena i vraćati ih porodicama koje u tom času gube svaku nadu o svojim voljenima, a biti u isto vrijeme muž, otac i prijatelj, daje nam ovaj film. O tome šta Amor jeste, govore njegova porodica, prijatelji i saradnici, te nam daju priliku upoznati ga na jedinstven i poseban način, kakav je i on sam.

Synopsis

As the result of the 1992-1995 war and genocide in Bosnia, more than 15,000 people are still missing. Amor Mašović is the president of the Missing Persons Commission. He has dedicated his life to finding the victims of crime. What is it like to find remains, to give them names and then to return them to families, who will lose the hope they held for their loved ones? How is it to then be a husband, a father and a friend at the same time? The film gives us an insight into Mašović and his life. He is described in the film by his family, friends and colleagues, giving us an opportunity to get to know him in a way as a unique and special as he himself is.

Biografija

AMELA ČUHARA rođena je u Sarajevu, 1974. godine. Osnivač je Prime Time Produkcije 2003., gdje trenutno producira četiri dnevne emisije i autor je dječije emisije Zvezdice. Režiser je velikog broja video-spotova produciranih u Prime Timeu.

Biography

AMELA ČUHARA was born in 1974 in Sarajevo. In 2003 she founded Prime Time Productions, where she currently produces four daily shows and a children's programme. She has directed numerous videos, also produced by Prime Time.



VJERNICI
Believers



Bosnia and Herzegovina, 2008, HDV, color, 23 min.

Režija / Director: Namik Kabil

Scenario / Screenplay: Namik Kabil

Ideja / Idea: Dunja Latinović

Direktor fotografije / Director of Photography: Damir Šagolj

Montaža / Editor: Timur Makarević

Dizajn zvuka / Sound Designer: Igor Čamo

Producent / Producer: Boro Kontić

*Producent'ska kuća / Production Company:
MEDIACENTAR SARAJEVO*

Sinopsis

Priča o multietničkom Sarajevu danas zvuči kao ironičan i tužan stereotip jer je to jedno retroaktivno pozivanje na nekadašnju multietničnost Sarajeva, koja je ratom teško urušena. Ipak, i u današnjem Sarajevu postoje ostrva drugačijeg razmišljanja. Jedno takvo ostrvo je hor Pontanima, most duša, koji djeluje u franjevačkoj Crkvi Svetog Ante na Bistriku.

Synopsis

A story about multiethnic Sarajevo today sounds like an ironic and sad stereotype because it retroactively connects to the past; the multi-ethnic Sarajevo that was so heavily destroyed during the war. Even in Sarajevo as it is today, however, there are still different islands of thought. Such an island is the choir Pontanima, 'Bridge of the souls', which operates out of the Franciscan Church of St. Anthony in Bistrik, Sarajevo.

Biografija

NAMIK KABIL rođen je 1968. godine, u Tuzli. Završio je studij filma na Santa Monica Collegu i Los Angeles City Collegu u Los Angelesu, u SAD. Trenutno u Sarajevu radi kao pisac, scenarista i filmski reditelj. Napisao je nekoliko scenarija za televizijske projekte, te za igrani film KOD AMIDŽE IDRIZA, reditelja Pjera Žalice. Njegov dokumentarni film INFORMATIVNI RAZGOVORI dobitnik je nagrade Srce Sarajeva za najbolji dokumentarni film na Sarajevo Film

Festivalu 2007. godine. ČUVARI NOĆI je njegov prvi dugometražni igrani film i premijerno je prikazan na festivalu u Veneciji 2008., u okviru programa Sedmica kritike.

Biography

NAMIK KABIL was born in Tuzla (Bosnia and Herzegovina) in 1968. He completed his film studies at Santa Monica College and Los Angeles City College in Los Angeles, USA. He currently lives in Sarajevo and works as a writer, scriptwriter and film director. He has written several TV scripts, as well as the script for DAYS AND HOURS, a feature film directed by Pjer Žalica. His documentary INTERROGATION won the Best Documentary Film award at the Sarajevo Film Festival in 2007. NIGHTGUARDS was his first feature film and it premiered at the 2008 Venice Film Festival in the Critics' Week section.

Filmografija / Filmography

2008 - VJERNICI / BELIEVERS,
dokumentarni / doc.

ČUVARI NOĆI / THE NIGHTGUARDS

2007 - INFORMATIVNI RAZGOVORI /
INTERROGATION, dokumentarni / doc.

2005 - POVRATAK / RETURN,
dokumentarni / doc.

2003 - SEX PLANETA, kratki / short

VODENI SAT

Water Clock



Bosnia and Herzegovina, 2009, HDV, color

Režija / Director: Šemsudin Gegić

Scenario / Screenplay: Šemsudin Gegić

Direktor fotografije / Director of Photography: Almir Čaušević, Muharem Osmanagić

Zvuk / Sound: Boris Kragulj

Producent / Producer: Edin Lonić

*Izvršni producent / Executive Producer:
Šemsudin Gegić*

*Producerska kuća / Production Company: FTV, LTV,
FLASH PRODUCTION*

Sinopsis

Decembra 1992. godine, Libija šalje brod „Garnata“, kojim iz ratom zahvaćenih zona BiH evakuše više od hiljadu djece. Zahvaljujući dobroti i prijateljstvu libijskog naroda, ova djeca sa svojim vaspitačima i nastavnicima tamo ostaju do 1994.

Petnaest godina nakon što su se vratila u ratom zahvaćenu domovinu, vođa libijske revolucije, Muamer el Gadafi, zainteresirao se za sudbinu djece i zaželio da ga posjete. Jedini trag u pronalaženju sada već odraslih ljudi jesu pisma koja su slali u domovinu i u njima priča o vodenom satu – prvom poklonu koji su dobili dok su kao djeca boravili u kampu „Garabuli“, pored Tripolija.

Nakon višemjesečnog traganja za njima, avionom koji je u Sarajevo poslao njihov veliki libijski prijatelj, pronađenih stotinu preživjelih mladih ljudi ponovo odlaze u Libiju. Među njima su i tragičari koji, po ratnom povratku, u domovini nisu zatekli žive one kojima su pisali pisma: roditelje, braću, sestre, drugove, učitelje, kućne ljubimce... Ili su i sami bili teško ranjeni.

Synopsis

In December 1992, Libya sent the ship Garnata to evacuate more than a thousand children from war torn parts of Bosnia and Herzegovina. Thanks to the kindness and friendship of the Libyan people, these children and their teachers stayed there until 1994.

Fifteen years after the children returned to their war torn homeland, Moammer al Khaddafi – leader of the Libyan revolution – is interested in the destiny of the children and wishes them to visit him. The only path to find these now grown-up people is through the letters they sent to their homeland. In one of them there is a story about a water clock – the first present they received at the camp Garabula, near Tripoli.

After several months' search, hundreds of these young people leave for Libya on an aeroplane sent for them by their great Libyan friend. Among them are tragic figures, who found on their return home the ones they were writing to were no longer alive: their parents, brothers, sisters, friends, teachers, pets... Or they were heavily wounded themselves.

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 (Napoli, 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 from the Academy of Dramatic Art in Belgrade. In 1995, he received a year-long professional training in Direction in Milan, supported by a fellowship provided by the Television of Bosnia and Herzegovina. He is the winner of a number of national and international awards for his dramatic 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 / Filmography

2007 - AMBASADORI UČE JEZIKE /
AMBASSADORS LEARNING LANGUAGES,
dokumentarni / doc.

2004 - DJEČAK IZ RATNOG FILMA / A BOY
FROM A WAR MOVIE, dokumentarni / doc.

2003 - SUADA - BOŽICA DOBRIH NAMJERA
/ SUADA: GODESS OF GOOD INTENTIONS,
dokumentarni / doc.

2002 - SHOES OF THE MISERABLE HERO,
kratki / short

2001 - DRŽAVNI NEPRIJATELJ BROJ 1 /
PUBLIC ENEMY No. 1, dokumentarni / doc.

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

1998 - TALIA ON UNA, dokumentarni / doc.

1994 - SJEĆAŠ LI SE GORAŽDA / DO YOU
REMEMBER GORAŽDE,
dokumentarno igrani / doc. feature

SARAJEVO. 1001 NOĆ / SARAJEVO. 1001
NIGHT, dokumentarni / doc.

TAKEN (NOT) TO TESTIFY, dokumentarni / doc.

1993 - HOTEL EUROPA, dokumentarni / doc.

SARAJEVO FROM RIGHT TO LEFT,
dokumentarni / doc.

1992 - EHO AJŠINOGLASA / THE ECHO OF
AJŠA'S VOICE, dokumentarni / doc.

KARTA ZA PROŠLOST / TICKET TO PAST,
dokumentarno igrani / doc. feature

1991 - ON THE EVE OF THE BRIDE NIGHT
(DEATH), dokumentarni / doc.

ADD SORROW IN WRITING,
dokumentarni / doc.

1989 - A FREE RIDE, dokumentarni / doc.

KRATKI I ANIMIRANI FILMOVI

Short and animation films

BDIJENJE

The Wake

NE SANJAM NA NJEMAČKOM

I Don't Dream in German

SREĆA

Happiness

LJUDI JOŠ UVIJEK IDU NA MJESEC

Man Still Goes to The Moon

MOBILIZACIJA

Mobilisation

STARA KUĆA SRED MOSTARA

An Old House in the Middle of Mostar

SNACK

STRAŠILA

Scarecrows

TOLERANTIA

ZRLA FRLA

BDIJENJE

The Wake



Bosnia and Herzegovina, 2008, HDV, color, 12 min.

Režija / Director: Timur Makarević

Scenario / Screenplay: Timur Makarević, Emina Kujundžić, Renato Foder

Direktor fotografije / Director of Photography: Timur Makarević

Montaža / Editor: Timur Makarević

Uloge / Cast: Emina Kujundžić, Renato Foder

Producentica / Producer: Amra Bakšić Čamo

Producerska kuća / Production Company: SCCA / PRO.BA

Sinopsis

Duboka noć. Samoća odzvanja po sobama koje poznaju sretnije dane. Odluku je donijela sama, a sada je vrijeme da prihvati njegovu.

Synopsis

A late night. Solitude echoes through rooms which have seen better days. She has made her own decision, and it is now time to accept his decision.

Biografija

TIMUR MAKAREVIĆ rođen je 1976. godine. Završio je Srednju muzičku školu u ratu i upisao je Akademiju likovnih umjetnosti. Nakon rata napušta fakultet i zapošljava se u Centru za savremenu umjetnost Sarajevo, gdje radi i danas. U međuvremenu odlazi na dodatnu edukaciju u Francusku i Italiju. Autor je nekoliko kratkih filmova, video-radova i brojnih muzičkih spotova. Njegov video MODERNA BOSNA dobio je nagradu za najbolji film Festivala studentskog filma u Beogradu, 2001. godine.

Biography

TIMUR MAKAREVIĆ was born in 1976. He completed high school during the war and entered the Fine Arts Academy. After the war, he left his studies and joined the Centre for Contemporary Art, where he still works. He also attended further education in France and Italy. He has made several short films and videos, as well as numerous music videos. His film MODERN BOSNIA was awarded Best Film of the 2001 Belgrade Student Film Festival.

Filmografija / Filmography

2008 - BDIJENJE / THE WAKE, kratki / short

2007 - ŠTA JA ZNAM / WHAT DO I KNOW, kratki / short

2001 - MODERNA BOSNA / MODERN BOSNIA, kratki / short

1997 - BESPAMETI, kratki / short

Nagrade / Awards

2008

Sarajevo Film Festival: Specijalna nagrada za kratki film / Special Award, Short Film

NE SANJAM NA NJEMAČKOM

I Don't Dream In German



*Switzerland / Bosnia and Herzegovina, 2008, video,
color, 15 min.*

Režija / Director: Ivana Lalović

*Scenarij / Screenplay: Lisa Blatter, Ivana Lalović,
Kristina Đuković*

*Direktor fotografije / Director of Photography: Aladin
Hasić*

Montaža / Editor: Anne Corsten

Muzika / Music: Philipp Milner

*Uloge / Cast: Luna Zimić, Zenit Dozić, Lana Stanišić,
Marina Torlak, Emir Torlak, Nijaz Hadžiabdić*

*Producent / Producer: Romana Lanfranconi, Srđan
Šarenac*

*Producentska kuća / Production Company: ZHDK,
DEPARTMENT FILM 2008*

Sinopsis

Sedamnaestogodišnja Lejla radi s prijateljicom Anci (25) u skupom hotelskom restoranu iznad Sarajeva. Jedan dan Lejla upoznaje Miloša (43), poslovnog čovjeka koji je svoje studentske dane proveo u Sarajevu prije nego što se preselio u Švicarsku. Navečer se Miloš i Lejla opuštaju u hotelskom restoranu i zbližavaju se ne znajući što će sljedeće jutro otkriti.

Synopsis

Seventeen year old Lejla works with her friend Anci (25) in a expensive hotel's restaurant above Sarajevo. One day Lejla meets Milos (43), a businessman who spent his student years in Sarajevo before moving to Switzerland. At nightfall, Milos and Lejla rest in the hotel's restaurant together and get closer to each other without knowing what they will discover the morning after.

Biografija

IVANA LALOVIĆ rođena je 1982., u Sarajevu, u Bosni i Hercegovini. Studirala je političke znanosti, film i ruski na Univerzitetu u Zürichu. Ove godine diplomirala je film na Umjetničkoj akademiji u Zürichu.

Biography

IVANA LALOVIĆ was born 1982 in Sarajevo, Bosnia and Herzegovina. She studied political science, film and Russian at the University of Zurich. In 2008 she received her Diploma in Film at Zurich University of Arts, Department of Film.

Filmografija / Filmography

2008 - NE SANJAM NA NJEMAČKOM / I DON'T DREAM IN GERMAN, kratki / short

2007 - NIGDJE / NOWHERE, kratki / short

JUSQU'AU DERNIER DE CAFE, dokumentarni / doc.

2006 - TRANSIT, kratki / short

2005 - MILANE, kratki / short

2004 - PORIJEKLO, dokumentaristički esej / documentary essay

JURGENS DREAM JOURNEY, animirani / animation

Nagrade / Awards

2008

Shnit Film Festival: Najbolji kratki film / Best Short Film

15th Women's Film Festival: Nagrada publike / Public Award

ICFF Manaki Brothers: Grand Prix

SREĆA

Happiness

Bosnia and Herzegovina / Germany, 2009, color, 15 min.

Režija / Director: Šejla Kamerić

Scenario / Screenplay: Šejla Kamerić

*Direktor fotografije / Director of Photography:
Vladimir Trivić*

Montaža / Editor: Timur Makarević

*Kostimografkinja i scenografkinja / Set and Costume
Design: Sanja Džeba*

Uloge / Cast: Milena Dravić, Olga Kolb

*Producent / Producer: Amra Bakšić Čamo, Jovan
Marjanović, Elvira Geppert*

*Producentska kuća / Production Company: SCCA /
PRO.BA, B&H; GEPPERT PRODUCTION, Germany*

Sinopsis

Film SREĆA inspirisan je zbirkom pripovjedaka Mirka Kovača „Nebeski zaručnici“ ili, tačnije, okolnostima u kojima sam je čitala. Pet citata koji se provlače kroz film preuzeto je iz Kovačevih pripovjedaka. Pri tome mislim na skupine riječi koje se u pripovijetkama ponavljaju, na stvarne ili fiktivne citate likova, čije postojanje, u djelu, nije upitno.

Kao mantre, ove riječi su instrument razmišljanja koji nas vodi u drugačiju dimenziju, gdje potraga za srećom postaje jedini način preživljavanja. Ovaj film je sjećanje: zona u kojoj vrijeme postoji na drugačiji način. Grad Berlin utjelovljuje mjesto u kojem je patnja dio prošlosti, i kao i svugdje, potencijalni scenario budućnosti.

Synopsis

HAPPINESS was inspired by a collection of short stories by Mirko Kovač entitled 'Fiancées of Heaven', or, rather, the circumstances under which I read it. The five quotes that permeate the film are each from Kovač's stories. By that I mean the sets of words repeated in the stories, rather

than real or fictitious quotes by characters, the existence of which in the stories themselves is not questioned.

These mantra-like words are the instrument of thought which leads us to another dimension, where the quest for love becomes the only way to survive. This film is a memory, an area where time exists in a different way. The city of Berlin is the place where suffering is a part of the past and, just like anywhere else, a potential script for the future.

Biografija

ŠEJLA KAMERIĆ rođena je 1976., u Sarajevu (Bosna i Hercegovina). Studirala je na Akademiji likovnih umjetnosti u Sarajevu, na Odsjeku za 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

ŠEJLA KAMERIĆ was born in Sarajevo, B&H in 1976. She studied at the Academy of Fine Arts in Sarajevo in the Graphic Design Department. Until 2000 she worked as the art director of the Fabrika creative team in Sarajevo. Since 2002, she has been a member of the European Cultural Parliament. Since 2005, she has also been a member of Young Global Leaders Forum. In her work she uses the media of photography and video. 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 Centre for Contemporary Art, Meeting Point (Sarajevo, 1997). She received the 2007 DAAD - Berlin, Residency Fellowship.

Filmografija / Filmography

2009 - SREĆA / HAPPINESS, kratki / short

2007 - ŠTA JA ZNAM / WHAT DO I KNOW, kratki / short

LJUDI JOŠ UVIJEK IDU NA MJESEC

Man Still Goes To The Moon



Bosnia and Herzegovina, 2008, Beta SP, color, 11 min.

Režija / Director: Dragan Rokvić

Scenarij / Screenplay: Dragan Rokvić

Montaža / Editor: Redžinald Šimek

Muzika / Music: Enes Zlatar, Dragan Rokvić, Dušan Vranić

Producentica / Producer: Amra Bakšić Čamo

*Producentaska kuća / Production Company:
SCCA / PRO.BA*

Sinopsis

SF priča o povratku u Sarajevo nakon rata. Godina je 2096. i Rat za Mjesec upravo je završen. Kada se Putnik s Marsa vrati u Sarajevo, tamo će ga dočekati i duhovi njegovih prijatelja poginulih u ratu. Jedan pogled u pogrešno vrijeme učinit će da jaz između onih koji su ostali i onih koji su otišli postane nepremostiv.

Synopsis

A Sci-Fi story about returning to Sarajevo after a war. It's 2096 and the War for the Moon has just ended. When Moon Traveller returns to Sarajevo, the ghosts of his friends killed in the war will be there to meet him. A wrong look at the wrong time will make the gap between those who stayed and those who left unbridgeable.



Biografija

DRAGAN ROKVIĆ rođen je 1969. godine, u Sarajevu. Radio je kao ilustrator na Akademiji nauka i umjetnosti Bosne i Hercegovine, sve do 1992. godine. Učestvovao je na međunarodnim izložbama stripa u Francuskoj (Angulem), Meksiku, Hrvatskoj, Sloveniji... Trenutno radi kao freelancer ilustrator, strip i storyboard crtač. Saraduje s OHR-om, SFOR-om, UN-om i sl.

Biography

DRAGAN ROKVIĆ was born in 1969 in Sarajevo. Until 1992, he worked as illustrator for the B&H Academy of Arts and Science. He has exhibited his work at numerous comic events in France, Mexico, Croatia, Slovenia... He currently works as a freelance illustrator, comic and storyboard author, collaborating with the OHR, SFOR and the UN among others.

Filmografija / Filmography

2008 - LJUDI JOŠ UVIJEK IDU NA MJESEC /
MAN STILL GOES TO THE MOON,
short / kratki

MOBILIZACIJA

Mobilisation

Bosnia and Herzegovina, 2008, DV, color, 6 min.

Režija / Director: Berin Tuzlić

Scenario / Screenplay: Berin Tuzlić

Animacija / Animation: Berin Tuzlić

Muzika / Music: Hrvoje Radnić, Emir Balić

Montaža / Editing: Sanel Preljević

Art director: Adnan Mahinić

Kreator likova / Character Creation: Almir Lojo

*Producentska kuća / Production Company: PIXEL
SARAJEVO, VIAMEDIA*



Sinopsis

MOBILIZACIJA je tragikomični animirani film koji o životu u opkoljenom Sarajevu iz 1993. godine govori kroz životnu prizmu glavnih likova Himber Mede i Minder Puze, koji na sve moguće i nemoguće načine bježe od mobilizacije.

Synopsis

MOBILISATION is a tragicomic animated film that tells the story of Sarajevo under siege in 1993. The main characters, Himber Medo and Minder Puza, are trying to escape mobilisation in all possible and impossible ways.

Biografija

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

Biography

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

Filmografija / Filmography

2008 - MOBILIZACIJA / MOBILISATION,
short / kratki

2006 - HALT DISNEY GIVE ME FIVE;

HERO TV MAN

NE ZNAM KAD I NE ZNAM GDJE – SARAJEVO
/ I DON'T KNOW WHEN AND WHERE –
SARAJEVO

STARA KUĆA SRED MOSTARA

An Old House In The Middle Of Mostar

Bosnia and Herzegovina, 2008, DVD, color, 3'30"

Režija / Director: Jurinko Rajič

Scenarij / Screenplay: Jurinko Rajič

Producent / Producer: Jurinko Rajič

*Producentska kuća / Production Company: STUDIO
NEUM*

Sinopsis

Film STARA KUĆA SRED MOSTARA rađen je po pjesmi Anđelka Vuletića „Kraj Neretve sred Mostara“, a prema scenariju Jurinka Rajiča. Film prikazuje tragediju jedne mostarske porodice za vrijeme rata u Mostaru, ali i vjeru u novu i bolju budućnost.

Film je rađen klasičnom 2D animacijom (crtež na papiru), po knjizi snimanja i layoutu Jurinka Rajiča i Ivana Čačića. Na filmu su radili polaznici Kampa animiranog filma NAFF07 i NAFF08.

Synopsis

This film is based on the poem 'By Neretva river in downtown Mostar' by Anđelko Vuletić and a script by Jurinko Rajič. It is both the tragic story of a Mostar family during the war, and a story of belief in a new and better future.

The film is told in classic 2D animation (paper sketching), with storyboard and layout by Jurinko Rajič and Ivan Čačić. The crew included participants of the NAFF07 and NAFF08 Animation Camp.

Biografija

JURINKO RAJIČ rođen je 1954. godine, u Čapljini. Diplomirao je na Građevinskom fakultetu u Zagrebu, a rad na crtanom filmu započeo je kao animator, 1985 godine, u Croatia filmu (Zagreb). 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 takmičenju na Festivalu crtanog filma u Zlinu 2001. godine. Posljednji autorski film, EMINA, učestvovao je na festivalima širom svijeta.



Biography

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

Filmografija / Filmography

2008 - STARA KUĆA SRED MOSTARA / AN OLD HOUSE IN MIDDLE OF MOSTAR, kratki / short

2006 - NAŠA POSLA / OUR BUSINESS, kratki / short

2005 - EMINA / EMINA, kratki / short

ZIMA / WINTER, kratki / short

DELFIN / THE DOLPHIN, kratki / short

SPOMENIK / THE MONUMENT, kratki / short

SNACK



Bosnia and Herzegovina, 2008, DVD, color, 5 min.

Režija / Director: Mirsad Agić

Scenarij / Screenplay: Mirsad Agić

Animacija / Animation: Mirsad Agić

Muzika / Music: Zlatko Poljo

Montaža / Editor: Mirsad Agić

Producent / Producer: Vedran Fajković

*Producentska kuća / Production Company: VIRTUAL
IMAGES PRODUCTIONS*

Sinopsis

U maloj bosanskoj kući, okruženoj neboderima, mali mačak sprema se da dočeka novog člana porodice. Na vratima se pojavljuje tata Medo i u kutiji donosi jedno iznenađenje...

Synopsis

In a small Bosnian house surrounded by skyscrapers, a young cat awaits the arrival of a new family member. Medo, the Daddy, appears at the door carrying a box with a surprise in it...

Biografija

MIRSAD AGIĆ rođen je 1976., u Sarajevu. Absolvent je Akademije likovnih umjetnosti u Sarajevu, na Odsjeku za grafički dizajn. Bavi se stripom, ilustracijama, dizajnom, a u posljednjih nekoliko godina intenzivno radi na 3D animacijama. SNACK je njegov prvi samostalni iskorak u to polje.

Biography

MIRSAD AGIĆ was born in 1976 in Sarajevo. He will soon receive a degree in graphic design from the Sarajevo Academy of Fine Arts. He works in comics, illustrations and design, and during the past few years he has been working on 3D animations. SNACK is his first independent work in the field.

Filmografija / Filmography

2008 - SNACK, kratki / short

STRAŠILA

Scarecrows

Bosnia and Herzegovina, 2008, DV, color, 3 min.

Režija / Director: Adnan Mahinić

Scenario / Screenplay: Berin Tuzlić, Adnan Mahinić

Animacija / Animation: Adnan Halvadžija

Muzika / Music: Nenad Kovačević

*Kreator likova / Character Creation: Berin Tuzlić,
Adnan Mahinić*

Producerska kuća / Production Company: VIAMEDIA

Sinopsis

Ljubavna priča sadržajno smještena u nadrealni svijet medijske deponije. Djevojka pokušava spasiti dječaka koji je zatvoren u televizoru. Dječak, u strahu od vanjskog svijeta, pokušava pobjeći svojoj saputnici i pada s litice. Pri izlasku iz televizora, bivaju okruženi medijskim zombijima.

Synopsis

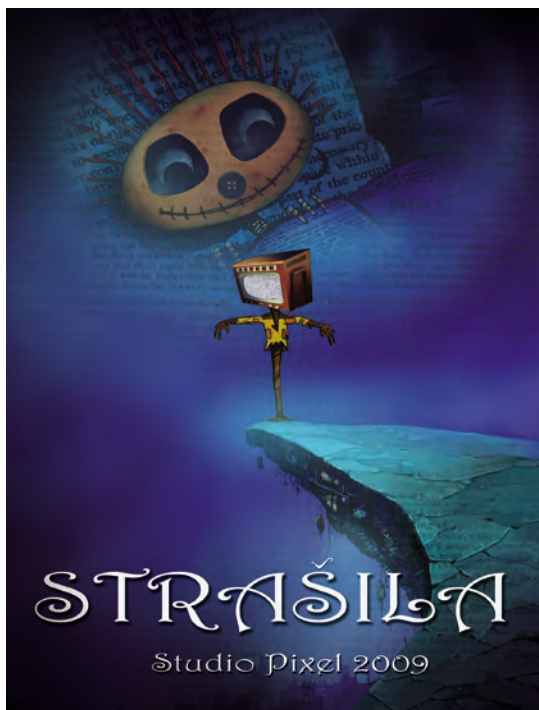
A love story that is happening in a surrealistic world of media trash. A girl is trying to save a boy who is trapped in TV. The boy tries to escape from the girl because of his fear of the outside world and he falls down an edge. After they finally get outside of the TV, media zombies are waiting for them.

Biografija

ADNAN ADI MAHINIĆ rođen je 1974. godine, u Mostaru. Završio je Srednju školu primijenjenih umjetnosti u Sarajevu i Sheridan akademiju, Smjer klasične animacije. Živi i radi u Sarajevu.

Biography

ADNAN ADI MAHINIĆ was born in 1974 in Mostar. He finished the High School of Fine Arts in Sarajevo and the Sheridan Academy in Classical Animation. He lives and works in Sarajevo.



Filmografija / Filmography

2008 - STRAŠILA / SCARECROWS, kratki / short

2007 - KOMŠIJE, kratki / short

TOLERANTIA



Bosnia and Herzegovina, 2008, 35 mm, color, 6 min

Zvuk / Sound: Ivan Ramadan

Režija / Director: Ivan Ramadan

Animacija / Animation: Ivan Ramadan

Scenarij / Screenplay: Ivan Ramadan

Producent / Producer: Ivan Ramadan

Muzika / Music: Mostar Sevdah Reunion

Sinopsis

Na kraju ledenog doba, glavni junak ove priče, Bosanac, budi se iz leda. Njegov razum nije na zavidnom nivou, ali sposoban je započeti VELIKU stvar... Ovo je prvi samostalni bosanski kratki animirani film napravljen tehnikom 3D animacije.

Synopsis

The Ice Age is ending and the hero of our story, a Bosnian, awakes from the ice. His mind is not at an enviable level but he is able to start a GREAT thing... This is the first independent B&H short film made using 3D animation.

Biografija

IVAN RAMADAN je rođen 1985., u Zagrebu. Živi u Sarajevu, gdje studira na Arhitektonskom fakultetu. Iskustva s 3D animacijom stekao je kroz prijašnje projekte: uvodne sekvence za TV serije, reklame i lične projekte, a učestvovao je u produkciji trailera za animirani film PTICE KAO MI. TOLERANTIA je njegov prvi samostalni kratki animirani film.

Biography

IVAN RAMADAN was born in 1985 in Zagreb, Croatia. He lives in Sarajevo, studying architecture at the University of Sarajevo. He has gained experience in animation through numerous projects: titles for TV series, ads

and personal projects. He also worked on the trailer for the animated feature BIRDS LIKE US. TOLERANTIA is his first autonomous short animated film.

Nagrade / Awards

2008

36th Huesca Film Festival: Special Mention

Sarajevo Film Festival: Prix UIP; (with nomination for the Best Short Film at European Film Academy), Bosnia and Herzegovina; Heart of Sarajevo for the Best Short Film

Animated Film Festival Banja Luka: Special award for Creativity and Artistic Expression

24fps International Film Festival: Special Jury Citation – Extraordinary Achievement



ZRLA FRLA

Bosnia and Herzegovina, 2008, DV, color, 3 min.

Režija / Director: Adnan Halvadžija

Scenario / Screenplay: Adnan Halvadžija, Adnan Mahinić, Naida Lindov

Animacija / Animation: Adnan Halvadžija, Adnan Mahinić

Muzika / Music: Nenad Kovačević

Art director: Adnan Mahinić

Kreator likova / Character Creation: Almir Lojo

Producentska kuća / Production Company: VIAMEDIA



Sinopsis

Komična priča o tri mladića koji dolaze u kontakt s marihuanom, haluciniraju da ih progoni velika buba i bježe...

Synopsis

A comic story about three guys who smoke marijuana and then have hallucinations that a big bug is chasing them, so they try to run away.

Biografija

ADNAN HALVADŽIJA rođen je 1975. godine, u Sarajevu, gdje radi i živi. Animacijom, animiranim filmom i multimedijom bavi se od 2004.

Biography

ADNAN HALVADŽIJA was born in 1975 in Sarajevo, where he works and lives. Since 2004 he has worked in animated film and multimedia.

Filmografija / Filmography

2008 - ZRLA FRLA, kratki / short

2007 - BOOM BOX, kratki / short

2005 - TONIGHT I'M OUT, kratki / short

2004 - EL ROKA I PEKA, kratki / short

SARAJEVO GRAD FILMA

Sarajevo city of film

ALENINO PUTOVANJE

Alena's Journey

MAHALA

Orange Blanket

NEKAKO S PROLJEĆA

Sarajevo Spring

ŠOPING

Shopping

VIDIMO SE U SARAJEVU

See You in Sarajevo

ALENINO PUTOVANJE

Alena's Journey



Bosnia and Herzegovina, 2008, HD, color, 16 min.

Režija / Director: Karoly Ujj Meszaros

Scenarij / Screenplay: Karoly Ujj Meszaros

Direktor fotografije / Director of Photography: Martin Szecsanov

Montaža / Editor: Judit Czako

Muzika / Music: Daniel Csengery

*Uloge / Cast: Alena Džebo-Hećo, Minka Muftić,
Dragan Jovičić, Boris Ler, Semir Krivić*

*Producent / Producer: Csanad Darvas, Aldin
Arnaudović*

*Producentska kuća / Production Company: CEMEDIA,
XY FILMS*

Bilješka reditelja

„Nisam pretjerano analitičan, već čovjek koji komunicira kroz emocije. Sama priča je tužna, ali ne treba propustiti ključnu stvar, riješenost na izlječenje. I to je, na kraju, moja poruka. Vama, svima. Čak i meni...“

Karoly Ujj Meszaros

Director's note

“I am not too analytical, but a man who is communicating through feelings. Although the story itself is sad, do not miss the main point – that is, the devotion to healing. In the end, that is my main message. For you, for everyone. Even for myself...”

Karoly Ujj Meszaros

Biografija

KAROLY UJJ MESZAROS rođen je 1968., u Budimpešti. Završio je ekonomiju na Univerzitetu u Budimpešti (Mađarska). Bio je učesnik prvog Talent Campusa Sarajevo Film Festivala.

Biography

KAROLY UJJ MESZAROS was born in 1968 in Budapest. He finished his studies in Economy at Budapest University in Hungary. He participated at the first Talent Campus at the Sarajevo Film Festival in 2007.

Filmografija / Filmography

2008 - ALENINO PUTOVANJE / ALENA'S JOURNEY, kratki / short

2007 - THE NEW ERA OF NEIGHBOURING HAPPINESS, kratki / short

STUCK, kratki / short

2006 - THE BIG TRAFFIC JAM, kratki / short

2005 - OK / THEM, kratki / short

PALIKA LEVISZI A SZEMETET / PALIKA BRINGS DOWN THE TRASHCAN, kratki / short

2004 - A HÁZ / THE HOUSE, kratki / short

2003 - GUMIEMBER / RUBBERMAN, kratki / short

MAHALA

Orange Blanket



Bosnia and Herzegovina, 2008, HD, color, 18 min.

Režija / Director: Matija Debeljuh

Scenarij / Screenplay: Ivan Kelava

Direktor fotografije / Director of Photography: Srđan Šarić

Montaža / Editor: Anja Novaković

Muzika / Music: East Rodeo, Nada Mamula, Dino Merlin

Uloge / Cast: Adnan Hasković, Alma Terzić, Sead Bejtović, Adi Hrustemović, Enes Salković, Neriman Mahmutović, Matej Baškarad

Producentica / Producer: Antoneta Kusijanović

Producentska kuća / Production Company: STUDIO 107 ZAGREB

Bilješka reditelja

„Mladost u svojoj ljepoti zna biti toliko naivna da ne raspoznavamo značajne stvari... Ljubav je u isto vrijeme najljepša i najdestruktivnija stvar na ovome svijetu...“

Matija Debeljuh

Director's note

“In all its beauty, youth can be so naive that we cannot discern what is important... Love is the most wonderful and the most destructive thing in the world, all at the same time...”

Matija Debeljuh

Biografija

MATIJA DEBELJUH rođen je 1980. godine, u Vodnjanu. Završio je Akademiju likovnih umjetnosti u Splitu. Bio je učesnik Prvog Talent Campusa Sarajevo Film Festivala.

Biography

MATIJA DEBELJUH was born in 1980 in Vodnjan, Croatia. He finished the Academy of Fine Arts in Split, Croatia. He participated at the first Talent Campus organized by the Sarajevo Film Festival.

Filmografija / Filmography

2008 - MAHALA / ORANGE BLANKET, kratki / short

2007 - OPSESIJA / OPSESSION, kratki / short

2004 - LA CANTINA DI FERRO, kratki / short

2001 - K51, kratki / short

NEKAKO S PROLJEĆA

Sarajevo Spring



Bosnia and Herzegovina, 2008, HD, color, 15 min.

Režija / Director: Nikolina Barić

Scenarij / Screenplay: Nikolina Barić

*Direktor fotografije / Director of Photography:
Dragan Šiša*

Montaža / Editor: Almir Kenović

Uloge / Cast: Erifili Stefanidou, Nedžad Begović

Producent / Producer: Sehad Čekić

Producentska kuća / Production Company: 2006

Bilješka rediteljke

„U Sarajevu popiti kafu znači puno više nego samo se probuditi... Koliko je nekad teško opustiti se i uživati u onom što vidite oko sebe? Ovo je priča o duhu Sarajeva i njegovoj jednostavnosti života. Sve što vam treba su šoljica kafe i dobro društvo...“

Nikolina Barić

Director's note

“In Sarajevo, drinking coffee means much more than just waking up. How hard can be to relax and just enjoy the prospects of what is around you? This is the story of the spirit of Sarajevo and its simplicity of life. All you need is a cup of coffee and good company.”

Nikolina Barić

Biografija

NIKOLINA BARIĆ rođena je 1982. godine, u Zagrebu. Apsolventica je filmske i TV režije na Akademiji dramskih umjetnosti u Zagrebu i studentica je engleskog jezika i arheologije na Filozofskom fakultetu u Zagrebu. Učesnica je Prvog Talent Campusa Sarajevo Film Festivala.

Biography

NIKOLINA BARIĆ was born in 1982 in Zagreb, Croatia. She is finishing Film and TV Directing at the Academy of Dramatic Arts in Zagreb. Barić is also studying as English language and Archaeology at the Faculty of Philosophy in Zagreb. She participated in the first Talent Campus, organized by the Sarajevo Film Festival.

Filmografija / Filmography

2008 - NEKAKO S PROLJEĆA / SARAJEVO SPRING, kratki / short

2007 - GENESIS, dokumentarni / doc.

2006 - JEALOUS BARBER, kratki / short

THE STUDENT OF OUR TIME,
dokumentarni / doc.

2005 - WAITING FOR THE AVAILABLE OPERATOR, kratki / short film

DARLING, I LOVE YOU, kratki / short

2004 - TENNIS BLUES, dokumentarni / doc.

THE CHASE OF THE NEANDERTHAL,
kratki / short

2000 - ARTIFICES MURORUM,
dokumentarni / doc.

1999 - TOGETHER WE ARE STRONGER,
dokumentarni / doc.

ŠOPING

Shopping



Bosnia and Herzegovina, 2008, 35 mm, color, 15 min.

Režija / Director: Alen Drljević

Scenarij / Screenplay: Alen Drljević

Direktor fotografije / Director of Photography: Mustafa Mustafić

Montaža / Editor: Almir Kenović

Muzika / Music: Igor Čamo

Uloge / Cast: Alban Ukaj, Belma Lizde-Kurt, Alena Džebo-Hećo, Sara Hadžibajrić, Adi Korić, Oriana Kunčić, Mehmed Porča

Producent / Producer: Amra Bakšić Čamo, Adis Đapo, Tiha Gudac

Producentska kuća / Production Company: SCCA / PRO.BA, KULT FILM

Bilješka reditelja

„Uvijek sam bio fasciniran paralelnim svijetom koji postoji iza vrata velikih šoping centara. Kao da iza tih vrata ne postoje svakodnevni ljudski problemi. Pa ipak, kad potrošimo novac moramo se vratiti kroz ta ista vrata, u stvarnost...“

Alen Drljević

Director's note

“I was always fascinated by the parallel world that exists behind the doors of big shopping malls. It is as if behind those doors everyday human problems do not exist. Yet, as we spend money, we all have to go back through the same door, back to reality...”

Alen Drljević

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. SFF-u 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

2008 - SHOPPING, kratki / short

2007 - ESMA, dokumentarni / doc.

2006 - KARNEVAL / CARNIVAL,
dokumentarni / doc.

2005 - PRVA PLATA / PAYCHECK, kratki / short

VIDIMO SE U SARAJEVU

See You In Sarajevo



Bosnia and Herzegovina, 2008, HD, color, 14 min.

Režija / Director: Vanja Sviličić

Scenarij / Screenplay: Vanja Sviličić

Direktor fotografije / Director of Photography: Eldar Emrić

Montaža / Editor: Damir Cimperšak

Muzika / Music: Zvonimir Dusper

Uloge / Cast: Manca Dorrer, Leon Lučev, Emir Hadžihafizbegović

Producent / Producer: Siniša Juričić

Producentska kuća / Production Company: NUKLEUS

Bilješka rediteljke

„Polazeći od osjećanja koje je ležalo duboko u meni još od 2005., i iz svih čarobnih stvari kojima me Sarajevo zasulo, rodila se jedna mala priča o ljubavi i životu.“

Vanja Sviličić

Director's note

“From the emotion that lied down inside of me back in 2005, and all these magical things that were cast on me by the town of Sarajevo, a little story about love and life was born...”

Vanja Sviličić

Biografija

VANJA SVILIČIĆ rođena je 1974. godine, u Zagrebu. Bila je učesnica Prvog Talent Campusa Sarajevo Film Festivala.

Biography

VANJA SVILIČIĆ was born in 1974 in Zagreb, Croatia. She participated in the first Talent Campus organized by the Sarajevo Film Festival.

Filmografija / Filmography

2008 - VIDIMO SE U SARAJEVU / SEE YOU IN SARAJEVO, kratki / short

2007 - ON THE SQUARE, dokumentarni / doc.

2006 - SUN MEI, dokumentarni / doc.

2006 - LOOK AT ME, dokumentarni / doc.

WORK IN PROGRESS

32.

CIRKUS COLUMBIA

JASMINA

PLAVI ORKESTAR

SEVDAH ZA KARIMA

Sevdah For Karim

SOME OTHER STORIES

Neke druge priče



Bosna i Hercegovina, 2009, HD, color, 90 min.

Režija / Director: Saša Hajduković

Scenario / Screenplay: Saša Hajduković

Uloge / Cast: Dragana Marić, Nikolina Đorđević, Anja Stanić, Ljubiša Savanović, Aleksandar Blanić, Nataša Ivančević, Aleksandar Stojković, Slobodan Perišić, Branko Janković, Željko Stjepanović

Producentska kuća / Production Company: VIZ ART, TOO GOD

O filmu

Ovaj film donosi priču o ljudima u novogodišnjoj noći, gdje ljudi umjesto da pređu u 1. januar, odlaze u 32. decembar.

Film u sebi prepliće tri „obične“ priče koje se u Banjoj Luci dešavaju u novogodišnjoj noći. Sve priče su s trilerskim završecima, a junaci filma su tipični predstavnici društva u kojem živimo. Svaki od tri lika traži neki svoj put da u novu godinu uđe kao nova ličnost, samo je pitanje koliko u tome uspijevaju.

„Sve priče u suštini su ljubavne i prikazuju ljudske odnose, s tim da sve imaju trilerski završetak. Junaci su ljudi iz različitih socijalnih sredina koji se u nekim trenucima sreću i pokušavaju da se spoje, a ne uspijevaju. Bit filma je razlika u onom što živimo i onom što mislimo da živimo.“

Saša Hajduković

About the film

This film tells the story of different people on one New Year's Eve. Instead of going to the 1st January, however, they go to the 32nd of December.

The film intertwines three ordinary people's stories in Banja Luka on New Year's Eve. All stories end up being thrillers, and the heroes of the film are typical representatives of the society they live in. Each one of these three characters search for a way to begin the New Year with a new personality, but it is questionable how much they will succeed.

"All of the stories essentially deal with love. They show human relations and all have thriller endings. The heroes are people from different social backgrounds; they meet in certain moments and while they try to connect, they do not succeed. The essence of the film is in the difference between life as it actually is and how we think we live it."

Saša Hajduković



Biografija

SAŠA HAJDUKOVIĆ rođen je 1984. godine, u Banjoj Luci. Završio je Akademiju umjetnosti, Smjer za TV i filmsku režiju, u klasi profesora Predraga Velinovića.

Trenutno radi kao demonstrator na glavnom predmetu Režija. Nagradu za najbolji kratki film dobio je na festivalu Kratkofil 2007., a primljen je na postdiplomske studije u Bratislavi.

Biography

SAŠA HAJDUKOVIĆ was born in Banja Luka in 1984. He completed the Art Academy within the TV and Film Department in the class of professor Predrag Velinović. He currently works as a teaching assistant in directing. He received the award for Best Short Film at Kratkofil Festival in 2007, and has been accepted to postgraduate studies in Bratislava.

Filmografija / Filmography

2009 - 32.

2007 - SA DVIJE NOGE U ZEMLJI, kratki / short

CIRKUS COLUMBIA

Bosnia and Herzegovina, 2009/10, 35 mm, color

Režija / Director: Danis Tanović

Scenarij / Screenplay: Danis Tanović

Adaptacija romana / Adaptation of the novel: CIRKUS COLUMBIA – Ivica Đikić

Producent / Producer: Čedomir Kolar

Producentska kuća / Production Company: 2006

O filmu

Prvi roman književnika i dugogodišnjeg novinara Feral Tribunea, Ivica Đikića, objavljen je u Biblioteci Feral Tribune, a 2003. je u Tuzli dobio Nagradu „Meša Selimović“ za najbolji roman. Đikićev poluautobiografski roman na stotinjak stranica opisuje početak višestranačja u bosanskoj provinciji, dolazak straha, mržnje i ratnog užasa, od rasturanja ulice, mahale, prijateljstava, odlaska i smrti prijatelja, smrti oca, sve do kasnijih iskustava u navodno pristojnom, navodno građanskom, navodno salonskom, navodno uštogljenom Zagrebu.

„Ako je NOVECENTO bio film o početku 20. vijeka, dolasku komunizma, onda je ova knjiga priča o kraju tog vijeka, i odlasku komunizma. U isto vrijeme, ta me knjiga podsjeća na AMARCORD i na još neke meni drage filmove. A uz sve to, nosi prizvuk čežnje koju nalazimo u bosanskim sevdalinkama.“

Danis Tanović

About the film

The debut novel by Ivica Đikić, writer and long-standing Feral Tribune reporter, was published by the Feral Tribune Library. In 2003, it won the ‘Meša Selimović’ Best Novel award in Tuzla. This semi-autobiography describes, in less than 100

pages, the onset of multi-party life in a backwater town in Bosnia; accompanied by the arrival of fear, hatred and the horrors of war. It progresses to the dissolution of neighbourhoods and friendships, the departures of friends and loved ones and down to later experiences of the allegedly decent, allegedly civic, allegedly sophisticated, allegedly rigid Zagreb.

“If NOVOCENTO was a film about the beginning of the 20th century and the arrival of Communism, this film is a story about the end of that life, the end of the 20th century and the departure of Communism. At the same time, this book reminded me of AMARCORD and some other films I love. It also echoes with the feeling of longing, often found in traditional *Bosnian sevdalinka* songs.”

Danis Tanović



Biografija

DANIS TANOVIĆ rođen je 1969. godine, u Zenici. Rat ga prekida u studiju na Akademiji scenskih umjetnosti u Sarajevu. 1995. godine odlazi u Belgiju, gdje nastavlja studij na filmskoj školi INSAS.

1997. Tanović završava studij. Tokom studija napravio je nekoliko kritički nastrojenih dokumentarnih filmova. Nedugo nakon toga, Tanović počinje svoj prvi veliki filmski projekat, NIČIJU ZEMLJU, za čiji scenarij dobija Zlatnu Palmu na filmskom festivalu u Kanu, nakon čega slijede brojne nagrade, kao i najprestižnija filmska nagrada: Oscar za najbolji strani film 2001. godine. NIČIJA ZEMLJA je dobila ukupno 42 nagrade, što je učinilo ovaj film najnagrađivanijim debitantskim

filmom u historiji filmografije. Trenutno živi u Sarajevu, gdje radi kao profesor režije na Akademiji scenskih umjetnosti.

Biography

DANIS TANOVIĆ was born in Zenica, B&H in 1969. The war interrupted his studies at the Sarajevo Academy of Performing Arts. In 1995, he moved to Belgium and in 1997 he completed his studies at the INSAS School of Film. During his studies, he made several documentaries. Shortly after that, he started his first major film project, NO MAN'S LAND, which won the Best Script Award at the Cannes Festival, followed by many others, including the 2001 American Academy Award for Best Foreign Film. NO MAN'S LAND won a total of 42 awards, making it the most highly awarded debut film in the history of filmmaking. He currently lives in Sarajevo and is Professor of Directing at the Academy of Performing Arts.

Filmografija / Filmography

2009 - TRIAGE
2005 - L'ENFER / PAKAO
2002 - 11'9"01 SEPTEMBER 11, omnibus
2001 - NO MAN'S LAND / NIČIJA ZEMLJA
1999 - BUĐENJE, dokumentarni / doc.
1996 - L'AUBE, dokumentarni / doc.
1994 - PORTRET UMJETNIKA U RATU / THE PORTRAIT OF THE ARTIST IN WAR, dokumentarni / doc.

JASMINA

Bosnia and Herzegovina, 2008, HD, color, 75 min.

Režija / Director: Nedžad Begović

Scenario / Screenplay: Nedžad Begović

Producent / Producer: Ismet Arnautalić Nuno

Producentska kuća / Production Company: SaGA

O filmu

Safa (krhka i slabašna srčana bolesnica) i njena višemjesečna unuka, Jasmina, doputovale su humanitarnim konvojem iz ratnog Sarajeva u njihov porodični apartman u malom primorskom mjestu, koji je porodica koristila ljeti. Ostalih stanara skoro da i nema. Safa pokušava sebi i unuci organizovati kakav-takav život u očekivanju da im se u bližoj budućnosti pridruži i Jasminina majka. Njihov komšija, alkoholičar Stipe (i trojica njegovih prijatelja po piću), pravi im svakodnevne probleme. Prisustvo novih stanara i dječiji plač počinju ga uznemiravati. On psuje, galami, maltretira ih, tražeći novac i alkohol. Safa nema snagu da mu se suprotstavi.

Safa povremeno (uzaludno) pokušava telefonirati svojimima u Sarajevo. Sve veze su u prekidu. Safa je zabrinuta jer se njeno zdravstveno stanje pogoršava. Napadi kašlja su sve češći i intenzivniji. U jednom od snažnih astmatičnih napada, nemajući izbora, Safa u svom očaju lupa Stipi na vrata. On, polupijan i tek probuđen, otvara vrata i ne uspijeva shvatiti o čemu se radi. Safa mu daje sliku Jasmininih roditelja, broj telefona, upozorava ga da je Jasmina sama u stanu i pada u nesvjest. Stipo, zbunjen, odvlači Safu u njen stan, uzima flašu pića i vraća se u svoj stan. Nastavlja da pije, ali kroz zidove se probija Jasminin plač, koji nikako da prestane. Stipo postaje nervozan. Očito, dječiji plač ga ne ostavlja ravnodušnim.

About the film

Safa, a fragile heart-patient, and her baby granddaughter Jasmina arrive on a humanitarian convoy from the besieged Sarajevo to their coastal apartment, used previously as a family retreat. There are almost no other residents. Safa tries to provide a bearable life for herself and her granddaughter, expecting Jasmina's mother to join them. Their alcoholic neighbour Stipe (and his three drinking buddies) causes them problems on daily basis. He finds the presence of the new occupants and the baby's cries upsetting. He curses and shouts, demands money and booze. Safa has no power to confront him.

Occasionally, Safa makes futile attempts to call Sarajevo. All the phone lines are down. She is worried as her health deteriorates. She coughs more and more. During a strong asthma attack, in total despair, she knocks on Stipe's door. Half drunk and half asleep, he opens the door but fails to understand the situation. Safa gives him a picture of Jasmina's parents and a telephone number, she tells him that Jasmina is alone in the flat and faints. Confused, Stipe pulls her back into her flat, he picks up a bottle and returns home. He continues to drink but Jasmina just won't stop crying. Stipe becomes nervous. It is obvious that he can't just sit and listen to the child's cries.



Biografija

NEDŽAD BEGOVIĆ rođen je 1958. godine, u Bijeljini. On je filmski reditelj i scenarista, a radio je animacije, dokumentarce, kratke filmove i TV serije.

Sa svojim ranim filmovima osvojio je brojne nagrade, kao što su Zlatna medalja za najbolji animirani film (Beograd 1985.), Nagrada žirija za najboljeg debitanta (Tampere 1986.), Posebno priznanje žirija (Štuttgart 1986.), Priznanje omladinskog filmskog centra (Oberhausen 1987.), Velika zlatna medalja za najbolji kratki film (Beograd 1991.). Tokom rata je od 1992. do 1995. bio aktivni filmadžija i bio je uključen u produkciju filmskog projekta SA-LIFE, za koji je produkcija SaGA osvojila brojne nagrade, uključujući nagradu Evropske filmske akademije FELIX. Njegov film SASVIM LIČNO svoju svjetsku premijeru imao je na Tribeca filmskom festivalu u New Yorku. Od 1985. godine član je Udruženja filmskih radnika.

Biography

NEDŽAD BEGOVIĆ was born in 1958 in Bijeljina, Bosnia and Herzegovina. He is a film director and scriptwriter and has been involved in the production of animations, documentaries, short films and TV series. With his early animation films he received numerous awards such as: Big gold medal for the Best Cartoon (Belgrade 1985); Debutant Award given by the jury (Tampere 1986); Special Recognition of the Jury (Stuttgart 1986); Recognition by the Youth Film Center of Germany (Oberhausen 1987); Big gold medal for the Best Short Film (Belgrade 1991). During the war he was an active filmmaker and involved in the documentary film project SA-LIFE, for which SAGA production received many awards including European Film Academy FELIX. His film TOTALLY PERSONAL had its world premiere at TRIBECA Film Festival in New York. Since 1985, he has been a member of Film Workers Society.

Filmografija / Filmography

2007 - TERETLI POS'O / BURDENSOME JOB,
dokumentarni / doc.

2005 - SASVIM LIČNO / COMPLETELY
PERSONAL, igrano-dokumentarni / fiction doc.

2000 - PROVOKATOR,
animirani / animated short

1995 - FADILA, dokumentarni / doc.

PRIREDBA, dokumentarni / doc.

1994 - RAT U DJECI, dokumentarni / doc.

1993 - WAR ART, dokumentarni / doc.

1992 - STABLO, KLINCI I GIZELA, kratki / short

1991 - LOBOTOMIJA,
eksperimentalni / experimental

1990 - NESANICA, animirani / animated short

1989 - AMEBA, animirani / animated short

1988 - POSLJEDNJI VALCER,
dokumentarni / doc.

1987 - HOMO DUPLEX,
animirani / animated short

1986 - DVA JARCA, animirani / animated short

1985 - EKG, animirani / animated short

PLAVI ORKESTAR



Bosnia and Herzegovina, 2008, HD / 35 mm, color, 75 min.

Režija / Director: Pjer Žalica

Scenario / Screenplay: Pjer Žalica

Koautor / Co-Author: Saša Lošić

Direktor fotografije / Director of Photography: Almir Đikoli

Montaža / Editor: Aida Huseinović

Producent / Producer: Ademir Kenović

Producentska kuća / Production Company: REFRESH PRODUCTIONS

O filmu

Film se bavi bogatom i dinamičnom karijerom sarajevske grupe „Plavi orkestar“. Glavni likovi su Saša i braća Čeramide, ali je blagi fokus, ipak, stavljen na autorsku ličnost Saše Lošića.

Film je priča o jednoj generaciji koja je na veoma specifičan način obilježila naš prostor i vrijeme; pozitivna priča o snazi i neuništivosti talenta koji će, nošen strašću i potencijalom, pronaći put i u najkompliciranijim okolnostima. Saša i „Plavci“ susreću se s brojnim poznatim i proslavljenim ličnostima koje su obilježile vrijeme i prostor u kojem se grupa razvijala, padala i ponovo uzdizala. U filmu će se pojaviti i potpuno anonimne ličnosti, koje su na drugačiji, intimniji način uticale na razvoj priče o „Plavom orkestru“.

Ritmičnim i zanimljivim preplitanjem sjećanja, dokumenata, igranih sekvenci ili naprosto vizuelnih asocijacija, plete se saga o jednom vremenu, turbulencijama uspjeha, neprekinutom prijateljstvu.

Jednostavno, muzikom Saše Lošića putovat ćemo kroz čarobni svijet Balkana iz druge polovine XX vijeka. Kroz magično vrijeme bijesnih promjena, kroz čaroliju nastalu u sudaru tranzicijskog kiča i suptilne estetike, kroz duhovni prostor prostodušne grubosti i bezrazložne veselosti, u kojem se brkaju šarm poljupca i pucnja, u kojem je zbilja „bolje biti pijan nego star“.

About the film

The film deals with the rich and dynamic career of the Sarajevo band Plavi orkestar (The Blue Orchestra). The main characters of this story are Saša Lošić and the Čeramida brothers, although we have a focus on Saša as the principal personality.

This is the story of one generation that marked our time and space in a very specific way – a positive story of the power and perseverance of talent which, led by passion and potential, finds its way in even the most complicated of circumstances. Saša and the band meet numerous celebrities of the times when the band developed, fell down and rose again. The film also includes a number of publicly unknown individuals who impacted the band in a more private, intimate way.

The rhythm and interesting overlaps of memories, documents, feature sections or simple visual associations weave into a saga of a time, of the turbulences of success and of lasting friendships.

In simple words, Saša Lošić's music will take us through the magic world of late 20th century Balkans; the magical time of rage-ridden changes, the beauty created in a clash between transitional kitsch and subtle aesthetics, the spiritual space of simple-minded roughness and pointless joy, where the charm of a kiss and the charm of a gunshot are confused, and where it is really “better to be drunk than to be old”.



Biografija

PJER ŽALICA rođen je 1964. godine, u Sarajevu. Diplomirao je 1995. na Odsjeku za režiju na Akademiji scenskih umjetnosti u Sarajevu, gdje danas radi kao

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

Biography

PJER ŽALICA was born in Sarajevo in 1964. He graduated in Directing from the Sarajevo Academy of Performing Arts at Department in 1995, where he is now a Professor of Directing. During the 1992-1995 war in Sarajevo, he was an active member of the Sarajevo Group of Authors (SaGA), making numerous documentary films about the war and the siege, including THE BOAT in 1992, WAR ACADEMY and GODOT SARAJEVO in 1993, MGM SARAJEVO in 1994 and CHILDREN LIKE ALL OTHERS in 1995. The film MGM SARAJEVO, which he co-directed (La Quinzaine des Realisateurs – Cannes 1994), as well as his short film THE END OF UNPLEASANT TIMES, have been shown at some of the most significant festivals worldwide – Cannes, Montreal, London, Rome, Rotterdam, Gothenburg, Sarajevo. He has received numerous awards for his work, including the European Film Academy Award for documentary film in 1994. Žalica was the co-writer of Ademir Kenović's 1996 feature THE PERFECT CIRCLE. In 2003, he completed his first feature film FUSE, for which he won the Silver Leopard at the Locarno Film Festival, Best Regional Film at the Sarajevo Film Festival, Special Jury Award at the Zagreb Film Festival and more. DAYS AND HOURS was his second feature film.

Filmografija / Filmography

2004 - KOD AMIDŽE IDRIZA /
DAYS AND HOURS

2003 - GORI VATRA / FUSE

2000 - MOSTAR SEVDAH REUNION,
dokumentarni / doc.

1998 - KRAJ DOBA NEPRIJATNOSTI / THE
END OF UNPLEASANT TIMES, kratki /short

1994 - MGM SARAJEVO, dokumentarni / doc.

DJECA KAO I SVAKA DRUGA / CHILDREN LIKE
ALL OTHERS, dokumentarni / doc.

1993 - ŠKOLA RATNIH VJEŠTINA / WAR
ACADEMY, dokumentarni / doc.

GODOT SARAJEVO, dokumentarni / doc.

1992 - ČAMAC, dokumentarni / doc.

SEVDAH ZA KARIMA

Sevdah For Karim

Bosnia and Herzegovina, 2009, 35 mm, color

Režija / Director: Jasmin Duraković

Scenarij / Screenplay: Asmir Kujović, Jasmin Duraković

Producentica / Producer: Angelina Albijanić-Duraković

*Producentaska kuća / Production Company:
DEPO*

O filmu

„Sevdah je ljubav, sevdah je bol, sevdah je kahr, a u većini slučajeva neispunjena čežnja.“

Nepoznati pjesnik, 1835.

Karim je propali student filozofije u poslijeratnom Sarajevu. Radi kao deminer kako bi prehranio sebe i svoju sestru Džemilu. Priprema se da zajedno s grupom svojih kolega ode u Irak na privremeni rad. Ima prijatelja Juku, lokalnog mangupa; veže ih prijateljstvo iz rata. Tu je i Ivana, Jukina djevojka. Na početku naše priče njih troje pljačkaju lokalnu džamiju za vrijeme Kurban-bajrama, kako bi imali novac za provod. Karim učestvuje u toj akciji, mada ima problem s grižnjom savjesti, jer je vjernik. Iste noći, Juka pravi ulični incident i policija ga strpa u zatvor. Karim i Ivana odu zajedno na party, zabavljaju se i završavaju u Jukinom stanu.

Sutradan odlaze na planinu i skupa provode cijeli dan. Lijepo im je. Karim se zaljubljuje u Ivanu. Vraćaju se u stan, ali tamo ih čeka Juka. Sukob dva prijatelja pretvara se u tuču u kojoj Karim izvlači deblji kraj. Juka ga i fizički maltretira. Potom seksualno ponižava Ivanu, koja na sve

to pristaje. Karim, razočaran, odlazi u u noć, u svoj stan. I svira harmoniku. Sevdah. Zorom, Karim odlazi u džamiju. Odlazi i u tekiju, gdje se pridružuje dervišima. Karim je sve više u svom svijetu vjere. Pravi obračun sa svojom (prozapadnom) prošlošću...

„SEVDAH ZA KARIMA je suvremena drama o mladoj generaciji u postratnom, tranzicijskom Sarajevu, ali i priča o junacima koji žive u gradu u kojem se upravo događa ‘sukob civilizacija’. Po žanru, film je ljubavna drama troje mladih ljudi razapetih između iznevjerenih očekivanja i potrage za vlastitim identitetima; ali i priča o ljepoti sevdaha.“

Jasmin Duraković

About the film

“Sevdah is love, sevdah is pain, sevdah is suffering, but in most cases it is longing unfulfilled.”

Unknown poet, 1835

Karim is a failed philosophy student in post-war Sarajevo. In order to provide for himself and his sister Džemila, he works in mine clearance. Together with a group of colleagues, he is about to go to Iraq to work there for a while. He has a friend named Juka, a local trouble maker: they are wartime friends. There is also Ivana, Juka's girlfriend. The film begins with the three of them robbing a local mosque during Eid festivities to have money to go out. Karim takes part despite his conscience; he is a believer. On that same evening, Juka causes an incident in the street and ends up in jail. Karim and Ivana go to a party, have a great time and end up in Juka's flat.

The next day they have an all-day picnic in the mountains. They enjoy themselves. Karim falls for Ivana. They return to the flat, only to find Juka there. The two friends end up in a fistfight and Karim loses. Juka abuses him. He then sexually humiliates Ivana, who consents to it all. Disappointed, Karim returns to his flat in the middle of the night. And he plays the accordion: sevdah. At dawn, he goes to the mosque and then to the tekke to join the dervishes. He withdraws to his faith. It is a real confrontation with his (pro-western) past...

“This is a contemporary drama about the young generation in post-war, transitional Sarajevo. Further, it is also a story about characters living in a city undergoing a ‘clash of civilisations’. In terms of genre, this film is a romantic drama about three young persons torn between failed expectations and a quest for their own identities – but also a story about the beauty of sevdah.”

Jasmin Duraković



Biografija

JASMIN DURAKOVIĆ rođen je 1966., u Bugojnu. Na filmu i televiziji radi od 1990. godine. Dobitnik je nekoliko nagrada za TV stvaralaštvo. Član

je Udruženja filmskih radnika BiH. Autor je raznih drugih TV programa, reportaža, TV eseja, kratkih propagandnih spotova i filmova. NAFKA je njegov prvi igrani film.

Biography

JASMIN DURAKOVIĆ was born in Bugojno, B&H in 1966. Since 1990, he has worked in film and TV. His work on television has won him several prizes. He is a member of the Association of Film Workers of Bosnia and Herzegovina. He is also the author of various TV programs, reports, TV essays, video clips and commercials. NAFKA was his feature debut.

Filmografija / Filmography

2006 - NAFAKA

2000 - MILENIJSKI ČEVAP / MILLENIUM
ČEVAP, dokumentarni / doc.

1999 - NEKA BUDE / LET IT BE,
dokumentarni / doc.

1997 - TIŠINA I GOVOR KAMENIH SPAVAČA
/ SILENCE AND CONVERSATION OF THE
STONE SLEEPERS, dokumentarni / doc.

1993 / 1994 - KOPALI SMO DO SABAHA / WE
DUG UNTILL THE MORNING,
dokumentarni / doc.

NEKE DRUGE PRIČE

Some Other Stories

Bosnia and Herzegovina, 2009, 35 mm, color, 20 min.

Režija / Director: Ines Tanović

Scenario / Screenplay: Ines Tanović

Direktor fotografije / Director of Photography: Erol Zubčević

Kostimografija i scenografija / Costume and Set Designer: Sanja Džeba

Montaža / Editor: Nijaz Kožljak

Ton / Sound: Predrag Doder

Uloge / Cast: Feđa Štukan, Nina Violić, Emir Hadžihafizbegović, Jasna Ornela Bery, Gina Landor, Boris Ler, Elma Ahmetović, Aleksandar Seksan

Producent / Producer: Alem Babić

Producentska kuća / Production Company: DOKUMENT Sarajevo

O filmu

Projekat se sastoji od pet priča za dugometražni igrani film - omnibus koje režiraju rediteljke Hanna A.W. Slak (Slovenija), Marija Džidževa (Makedonija), Ana Marija Rossi (Srbija), Ivona Juka (Hrvatska) i Ines Tanović (BiH).

Haris živi u Sarajevu sa roditeljima, kao izbjeglica u vlastitom gradu, jer im je kuća srušena u ratu. Njihovi prijatelji, bosanci koji žive u Americi, ustupili su im svoj stan na korištenje i tako žive već 10 godina nakon završetka rata. Haris pokušava da završi studij novinarstva, radi u štampariji kako bi izdržavao oca i majku. Haris je u vezi sa mladom ženom, Hanom, strankinjom. Njihova ljubav je neobavezna jer Hana napušta Sarajevo, njen mandat se završio. Haris pred Hanin odlazak slučajno saznaje da je Hana trudna i za njega počinje unutarinja tragedija. Hana ne želi da ostane u Bosni, a on ne može da ide iz Bosne jer mora da brine o roditeljima. Za njega je jedino pitanje da li će Hana roditi to dijete negdje daleko, bez njega. Hana odlazi i ne daje mu odgovor.

About the film

The projects consists of five stories that all make up a feature filma – omnibus directed by female filmmakers Hanna A.W. Slak (Slovenia), Marija Džidževa (Macedonia), Ana Marija Rossi (Serbia), Ivona Juka (Croatia) i Ines Tanović (B&H).

Haris has been living with his parents in Sarajevo as a refugee in his own city since his family house was destroyed during the war. Their friends,

Bosnians living in America, have lent their apartment to Haris's family. They have been living there for the past 10 years, since the war finished. Haris is trying to finish his studies in journalism, and also working in a print shop to support himself and his family. Haris is in a relationship with a young foreign woman Hanna. The future of their relationship is uncertain at best, as Hanna needs to leave Sarajevo to take another job somewhere else. Shortly before her departure, Haris finds out that Hanna is pregnant with his child and the tragedy starts to develop for them all, focused on him. Hanna does not want to stay in Bosnia. He cannot leave because he needs to take care of his parents. For him, the only issue is that Hanna is going to have their baby somewhere far away, and without him. Hanna leaves without giving him any answer.

Biografija

INES TANOVIĆ rođena je 1965., u Sarajevu. Diplomirala na Akademiji scenskih umjetnosti u Sarajevu, Odsjek za dramaturgiju. Od 1988. godine član Udruženja filmskih radnika Bosne i Hercegovine. Režirala je pet kratkih igranih filmova po vlastitom scenariju: KRUGOVI, IDEA, ČOVJEK S, SINDROM i BEZ KALORIJA. Od 1996. godine radi na Televiziji Bosne i Hercegovine kao urednik i reditelj na do sada preko 200 emisija. Neki od tih programa preuzeti su za Eurovizijsku razmjenu. Pisala je dramske tekstove za pozorište i radio. Od 1991. dio autorskog tima producentske kuće DOKUMENT gdje radi na projektima kao autor i reditelj.



Biography

INES TANOVIĆ was born in 1965 in Sarajevo. Graduated from the Academy of Performing Arts in Sarajevo, department of dramaturgy. Since 1988, she has been a member of the Association of Filmmakers of Bosnia and Herzegovina. She directed and wrote five short films: CIRCLES, IDEA, THE MAN S, SYNDROME and SUGAR-FREE. Since 1996 works at the Television of BiH, as the editor and director of over 200 programs so far. Some of them have been part of Eurovision exchange. She wrote texts for theater and radio. Since 1991, she has been a member of the team of authors of the production company DOKUMENT, working on its projects as author and director

Filmografija / Filmography

1987 – KRUGOVI / CIRCLES, kratki / short
1989 – IDEA, kratki / short
1991 – ČOVJEK S / THE MAN S, kratki / short
1998 – SINDROM / SYNDROME, kratki / short
2002 – BEZ KALORIJA / SUGAR-FREE, kratki / short

VAŽNE INSTITUCIJE
Important institutions

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 filmova i zbirki inozemnog igranog filma, čija ukupna dužina iznosi 1.500.000 metara. To su originalni materijali negativa slike i tona, dubl (inter) negativ, dubl (inter) pozitiv 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, te prvi bh. zvučni

kratkometražni film, LJUBAV U SARAJEVU, snimljen 1936. godine, čiji su autori Nikola Drakulić i Edo Ljubić.

Nacionalna zbirka sadrži mjesečnike (žurnale) dokumentarnih, kratkih igranih, animiranih, lutkarskih i igranih filmova s nizom nagrada kao što su Oscar, Zlatni medvjed iz Berlina, Zlatna palma iz Kana, Zlatni lav iz Venecije, Zlatna arena iz Pule, Srebreni Leopard iz Lokarna, te niz drugih nagrada s festivala kod nas i u svijetu. To su filmovi: HANKA, u režiji Slavka Vorkapića; CRNI BISERI, Tome Janića; MALI VOJNICI, Bate Čengića; MOST, Hajrudina Šibe Krvavca; HOROSKOP, Bore Draškovića; ŽENA S KRAJOLIKOM, Ivice 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, NASLIJEĐE, 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 BODLJAN, 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 s 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 digitalizirani 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 s 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 s filmskim radnicima i ljubiteljima filmske umjetnosti koji poklanjaju filmove, časopise, fotose, plakate, kamere...

Sva dešavanja na filmu prate se hronološki, na različitim medijima. Kinoteka BiH ima zabilježene različite aktivnosti na TV snimcima, ali najveća pažnja posvećuje se 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 u prosjeku je prisustvovalo po 20 polaznika. Pored redovnih filmskih programa, koji se odvijaju u kino dvoranama 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 s 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 velik je i izbor filmske periodike koju, pored knjiga, članovi mogu iznajmiti. Dostupnost podataka o filmovima, osobito iz nacionalne zbirke, omogućena je jer su podaci o domaćim filmovima unešeni u bazu podataka u FOX PRO programu, dok su podaci o inozemnim filmovima i biblioteci obrađeni u ACCESS-u.

Saradnja s drugim kinotekama i FIAF-om (Svjetskim udruženjem filmskih arhiva) odvija se uspješno, a predstavnik Kinoteke BiH je sa svojim referatom o digitalizaciji arhivske građe učestvovao na 62. Kongresu FIAF-a u Sao Paulu (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 realizira svoje planove. Međutim, uspjesi i nagrade filmova nastalih u BiH obavezuju nas da ih što kvalitetnije sačuvamo i zaštitimo, za šta ćemo imati mogućnosti 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 their attention on films that make up the B&H 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, *THE TREASURE HUNTER FROM BLAGAJ* directed by Robert Michel in 1919 and the first B&H short film with sound from 1936 entitled *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 Krvavac, *HOROSKOP (HOROSCOPE)* by Boro

Drašković, ŽENA S KRAJOLIKOM (WOMAN WITH LANDSCAPE) by Ivica Matić, SJEĆAŠ 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, and GRBAVICA 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 NERETLJANSKA (NERETVA LAND), U ZAVJETRINI VREMENA (IN THE LEE OF TIME) by Vlatko Filipović, ČANČARI, MOST (BRIDGE), TEFERIČ (CELEBRATION), SLJEME 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 PJEŠACI (SCHOOLCHILDREN ON FOOT), ČUPRIJE (BRIDGES), DVA ZAKONA (TWO LAWS), NEKA DRUGA RUKA (SOME OTHER HAND), NA OBJEDU (AT A MEAL), SMJENA (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 Krvavac, IPAK JEDAN GRAD (A CITY AFTER ALL), MAŠTOVNJACI (DREAMERS), NA DRINI ČUPRIJA (A BRIDGE OVER THE DRINA), ŠLJEMOVI (HELMETS), UKROĆENI BUKOVI, VOJNICI OKTOBRA (OCTOBER SOLDIERS) by

Živko Žika Ristić, IME ČOVJEKA (THE NAME OF A MAN), KESONCI, NASLIJEĐE (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 BODLJAN (BODLJAN 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 HOMELAND) by Elmir 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, screenplays, filming books, dialogue lists and subtitles, and, in particular, valuable photographs from films, behind the scenes photographs of preparations and filming, albums, catalogues. An interesting part of the collection is the posters of all BH films, especially if we take into consideration the fact that in 1998, after the war, 27 posters of B&H 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 B&H 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 B&H 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 and more.

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 on 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 Paulo, 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 carrying out of its plans are still present due to its unclear status and lack of funding. However, the success of B&H films and the awards they have garnered, compel us to preserve and protect them in the best way we possibly can, which is what we aim to do in the upcoming period.

FILMSKI ČASOPIS SINEAST

Jedini bosanskohercegovački filmski časopis, SINEAST, rođen je u okrilju kinoamaterskog pokreta šezdesetih godina prošloga vijeka, koji je u to doba unio duh evropskog modernizma i filmskog eksperimenta u bh. film. Pokrenuli su ga decembra 1967. tada mladi članovi Kino kluba „Sarajevo“: Nikola Stojanović (glavni urednik), Mirko Komosar, Velimir Stojanović, Zlatko Lavanić i Amir Hadžidedić. Od tog prvog broja, tada formulirani koncept „širenja kulture voljenja filma“, tako drag francuskim

novotalasovcima, a kasnije dopunjen i korigiran „teorijom autora“, ostat će njegova dominantna odrednica. U tome prvom periodu SINEAST je okrenut inauguriranju i stimuliranju pozicije autora kao primarne u odnosu na filmski žanr, te će, posebno kroz trodjelnu strukturu stalne rubrike „Portreti“, predstavljati filmske stvaraoce iz zemlje i svijeta, ukazujući na nove i nedovoljno afirmirane autore i kinematografije. Stimulirajući fenomenološki i strukturalistički pristup filmu, SINEAST će objaviti i posebna tematska izdanja Film i muzika i Profesija snimatelj, a u biblioteci „Prvi plan“ Magiju slike, Vladimira Balvanovića; Lakomo oko, Velimira Stojanovića i, kao posebno izdanje, 25 godina bosanskohercegovačke kinematografije. Na stranicama časopisa isprva pišu B. Tirnanić, R. Munitić, N. Stojanović, S. Novaković, S. Musabegović, a kasnije se pridružuju P. Finci, I. Sakić, M. Idrizović, S. Franić, B. Kunovski, A. Džanić, R. Orozović, M. Cvijanović, M. Kostović, D. Dimitrovski.

Od 1986. godine izdavač SINEASTA je Kino savez Bosne i Hercegovine. Tih godina afirmaciju u SINEASTU stječu R. Šešić, M. Ajanović, G. Bobinac, H. Prolić, I. Pinjuh, F. Lončarević, a u filmskoj publicistici okušavaju se i književnici poput A. Lazarevske ili A. Hemon. U tome





razdoblju SINEAST objavljuje Glosar filma: indeks filmskih pojmova (priređivač A. Džanić) i O filmskom kodu, Tajrona Radića.

Posebno razdoblje SINEASTA počinje ratom, 1992. Osim što je časopis bio važan dio duhovnog otpora agresiji (redakcija: I. Pinjuh, D. Gogić, E. Jukić, F. Lončarević, A. Džanić – glavni urednik), na njegovim stranicama obrađivano je djelo filmske generacije koja se pojavila devedesetih godina, a redakcija je 1998. pripremila posebno dvojezično izdanje filmografije 106 filmova nastalih u opkoljenom Sarajevu, pod naslovom Sarajevo u ratu 1992 – 1995. Sve ovo vrijeme, centralna koncepcijska i sadržinska konstanta časopisa jeste bosanskohercegovački film, obrađen u svim njegovim dimenzijama. Stoga je komplet SINEASTA zapravo najsadržajniji nadomjestak

za još uvijek nepostojeću publikaciju o historiji bosanskohercegovačke kinematografije, što je opredijelilo Media centar iz Sarajeva da uradi posebno digitalizirano izdanje SINEASTA od broja 1 do broja 115.

Od toga broja izdavač SINEASTA je Kinoteka Bosne i Hercegovine. Zahvaljujući podršci Fondacije za kinematografiju Sarajevo, od broja 117 SINEAST se ponovo vraća na tromjesečni ritam izlaženja. Novost je i u tome što se uz printanu verziju radi i digitalizirana, a kompletan sadržaj svakoga prethodnoga broja objavljuje se na web stranici Kinoteke Bosne i Hercegovine (www.kinotekabih.ba/casopis).

Adresa:
SINEAST
Kinoteka Bosne i Hercegovine
Alipašina 19, 71000 Sarajevo

e-mail: sineast@kinoteka.ba

On line prodaja: www.interliber.com

Sineast Film Magazine



SINEAST, the only film magazine in B&H, was born as part of the amateur film movement of late 1960s, bringing the spirit of modernity and film experiment to B&H film. It was launched in 1967 by the then young members of the 'Sarajevo' film club: Nikola Stojanović (editor), Mirko Komosar, Velimir Stojanović, Zlatko Lavanić, and Amir Hadžidedić. The first volume defined its concept of 'spreading the culture of love for film', so dear to the French Nouvelle Vague, later aided by the 'authors' theory', which the magazine

kept as its key feature. SINEAST initially focused on inaugurating and stimulating the primary position of the author in relation to the genre, and in its three-part section entitled Portraits it continued to present filmmakers from the country and the world, always focusing on new and yet unknown filmmakers and film industries. By stimulating structuralism and phenomenology in its approach to film, SINEAST also published its special editions on Film and Music and Occupation: Cameraman, and its Front Plan series published *The Magic of Image* by Vladimir Balvanović, *Hungry Eye* by Velimir Stojanović, and a special edition on 25 Years of BiH Film. Authors included B. Tirnanić, R. Munitić, N. Stojanović, S. Novaković, S. Musabegović, and later on P. Finci, I. Sakić, M. Idrizović, S. Franić, B. Kunovski, A. Džanić, R. Orozović, M. Cvijanović, M. Kostović, D. Dimitrovski.

From 1986 SINEAST, was published by the Film Association of BiH. At the time, SINEAST promoted R. Šešić, M. Ajanović, G. Bobinac, H. Prolić, I. Pinjuh, F. Lončarević, and writers such as A. Lazarevska and A. Hemon also tried their hand in writing about film. SINEAST also published its *Glossary of Film* (edited by A. Džanić) and *On the Code of Film* by Tajron Radić.

1992 marked the beginning of a special period for SINEAST. In addition to acting as an important part of spiritual resistance to aggression (editorial board: I. Pinjuh, D. Gogić, E. Jukić, F. Lončarević, A. Džanić – editor-in-chief), its pages also covered the 1990s filmmakers. In 1998, SINEAST published a bilingual filmography which covered 106 films made during the siege, entitled Sarajevo in the 1992-1995 War. Throughout this time, the key concept was to maintain its focus on B&H film in all its aspects. That is why a set of SINEAST volumes is still the most complete replacement for the still non-existent publications on history of filmmaking in B&H, which led the Mediacentar of Sarajevo to prepare a special digital edition of SINEAST, volumes 1 to 115.

As of that volume, the B&H Film Archives became the publisher of SINEAST. With support by the Sarajevo Film Fund, volume 117 returned to the old quarterly publication schedule. Another novelty is that in addition to the printed version, there is also a digital one, and the content of each previous volume is also available at the B&H Film Archives' web site (www.kinotekabih.ba/casopis).

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e-mail: sineast@kinoteka.ba

On line sales: www.interliber.com



FONDACIJA ZA KINEMATOGRAFIJU SARAJEVO

Sarajevo Cinema Fund

Fondacija za kinematografiju Sarajevo 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 svodila se 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 scenarističke građe, za promociju i distribuciju filmova, kao i za doškolovanje kadra. Na ovaj način država ohrabruje filmske autore

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.

Fondacija je do sada objavila sedam konkursa, a konkursi se objavljuju jednom godišnje. Osnivanjem Fondacije načinjen je veliki korak ka uspostavljanju čvrste i prepoznatljive nacionalne kinematografije Bosne i Hercegovine.

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

Until the Fund was established, Bosnian filmmaking was reduced to occasional and single 'incidents' that pointed out the need and the importance of having such a governmental fund to aid and help the development of national filmmaking. Although it started with a minimal budget (less than 1.5 million BAMs per year), the results were immediately visible, and after a long time film production increased: in 2003, three feature and three short films were completed and released. Besides the partial financing of the production of feature films, shorts and documentaries, the Fund also gives significant support for script development, film promotion

and distribution, and the additional education of film workers. The Cinema Fund also supports all film festivals in Bosnia and Herzegovina, including the ones in Sarajevo, Široki Brijeg and Neum.

So far the Fund has issued seven competitions and they are open to producers and filmmakers once a year. In the establishment of the Fund, a major step towards firm and recognizable national filmmaking has been made.

FILMSKI FESTIVALI

Film festivals

SARAJEVO FILM FESTIVAL

MEDITERAN FILM FESTIVAL

Mediterranean Film Festival

FESTIVAL ANIMIRANOG FILMA U NEUMU

Neum Animation Film Festival

KRATKOFIL

BLIFF

DANI FILMA U MOSTARU

Mostar Film Days

FESTIVAL KRATKOG FILMA STOLAC

Stolac Short Film Festival

DANI HRVATSKOG FILMA U ORAŠJU

Orašje Days of Croatian Film

MEĐUNARODNI FESTIVAL ANIMIRANOG FILMA BANJA LUKA

International Animation Film Festival Banja Luka

SARAJEVO FILM FESTIVAL



15. izdanje Sarajevo Film Festivala održat će se od 12. do 20. augusta 2009.

www.sff.ba

Sarajevo Film Festival je internacionalni filmski festival s posebnim fokusom na regiju. Kvalitetan program (12 programskih cjelina), jak industrijski segment (CineLink), obrazovna platforma za mlade filmske stvaraocce (Sarajevo Talent Campus), veliko prisustvo predstavnika filmske industrije, filmskih autora i predstavnika medija iz cijeloga svijeta, te više od 100.000 posjetilaca, pokazatelji su koji potvrđuju status festivala koji je prepoznat i priznat i od strane profesionalaca i publike.

Ovako koncipiran, Festival služi kao katalizator saradnje unutar regiona, te uvezivanja s partnerima iz čitavog svijeta, predstavlja platformu za razvoj filmskog biznisa u BiH i regionu, a osim toga, postavlja nove standarde u organizaciji festivala i prezentaciji filmova.

Sarajevo Film Festival regionu nudi platformu koja u centar pažnje stavlja talente i projekte iz Jugoistočne Evrope, podstiče i ohrabruje stvaranje mreže kontakata između regionalnih filmskih profesionalaca, ali i otvara pristup širokoj međunarodnoj mreži kontakata, a predstavnicima svjetske filmske industrije daje pristup novim projektima, idejama i talentima iz regiona.

SARAJEVO FILM FESTIVAL UKRATKO:

- Takmičarski programi za igrani, kratki i dokumentarni film
- Nagrada Prix UIP koja omogućava direktnu nominaciju za nagradu Evropske filmske akademije u kategoriji za Najbolji evropski kratki film
- 7 programa u kojima se prikazuju najbolja i najnovija filmska ostvarenja svjetske kinematografije

- Program Posvećeno..., koji slavi rad najcjeljenijih svjetskih filmskih autora
- Program za razvoj projekata, koprodukcijski market CineLink
- Sarajevo Talent Campus i projekat Sarajevo grad filma
- Festivalni centar koji pruža punu uslugu filmskim profesionalcima
- Oko 170 filmskih ostvarenja
- Više od 1.500 akreditovanih gostiju
- Više od 650 akreditovanih predstavnika medija iz 35 zemalja
- 100.000 posjetilaca

TAKMIČARSKI PROGRAM

Takmičarski program Sarajevo Film Festivala otvoren je za filmove iz: Albanije, Austrije, Bosne i Hercegovine, Bugarske, Crne Gore, Grčke, Hrvatske, Kipra, Mađarske, Malte, Makedonije, Rumunije, Slovenije, Srbije, Turske i UNMI Kosova*.

Filmovi izabrani u Takmičarski program za igrani, kratki i dokumentarni film natječu se za prestižne nagrade Srce Sarajeva.

- Igrani film

Srce Sarajeva za najbolji film – 25.000 eura

Specijalna nagrada žirija – 10.000 eura

Srce Sarajeva za najbolju glumicu – 2.500 eura

Srce Sarajeva za najboljeg glumca – 2.500 eura

- Kratki film

Srce Sarajeva za najbolji film – 3.000 eura

Dvije Specijalne plakete žirija – po 1.000 eura

- Dokumentarni film

Srce Sarajeva za najbolji film – 3.000 eura

* Takmičarski program za dokumentarni film ne uključuje filmove iz Austrije, Kipra, Grčke, Malte i Turske



CINELINK

Koprodukcijski market Sarajevo Film Festivala, CineLink, predstavlja nazaobilaznu tačku za sve filmske profesionalce i predstavlja jedan od najznačajnijih filmskih marketa koji bira, razvija, promovira i nagrađuje najbolje projekte u regiji. CineLink obuhvata projekte u razvoju autora iz: Albanije, Austrije, Bosne

i Hercegovine, Bugarske, Crne Gore, Grčke, Hrvatske, Mađarske, Makedonije, Rumunije, Slovenije, Srbije, Turske i UNMI Kosova. Nakon odabira projekata i održavanja niza radionica za razvoj projekata, CineLink market svake godine predstavlja desetak regionalnih dugometražnih igranih projekata koji imaju potencijal za kino distribuciju.



CineLink uključuje:

- Radionice za razvoj projekata
- Koprodukcijski market
- CineLink nagrade
- CineLink Work in progress
- Projekcije za predstavnike filmske industrije
- Konferencije
- Usluge Industry Officea

Filmski magazin Screen International listirao je CineLink, koprodukcijski market Sarajevo Film Festivala, među 13 najuspješnijih svjetskih filmskih koprodukcijskih marketa, i to kao jedinog iz Centralne i Jugoistočne Evrope koji se našao u ovom prestižnom izboru. CineLink danas predstavlja ključni faktor razvoja filmskog biznisa za koprodukcijske projekte i uvezivanje regionalnih producenata i autora s profesionalcima iz Evrope.

SARAJEVO TALENT CAMPUS

Nakon uspješnog zaokruživanja programskih cjelina i industrijskog segmenta, Festival je napravio iskorak i u kreiranju obrazovne platforme. U saradnji s Internacionalnim filmskim festivalom u Berlinu i Berlinale Talent Campusom, 2007. godine pokrenut je Sarajevo Talent Campus, intenzivni program predavanja, radionica, diskusija i projekcija, namijenjen mladim, talentovanim rediteljima, glumcima, producentima i scenaristima iz regiona.

Sarajevo Talent Campus u brojka:

1. Sarajevo Talent Campus

- 28 glumaca
- 27 reditelja
- 18 producenata
- 13 zemalja

2. Sarajevo Talent Campus

- 23 glumca
- 28 reditelja
- 17 scenarista
- 12 producenata
- 13 zemalja

Među brojnim uglednim predavačima u 1. i 2. izdanju Sarajevo Talent Campusa bili su oskarovci: Alexander Payne, Jeremy Irons, Juliette Binoche, Michael Moore, Branko Lustig, Charlie Kaufman, Kevin Spacey, Danis Tanović; eminentni i višestruko nagrađivani filmski autori: Steve Buscemi, Mike Leigh, Nuri Bilge Ceylan, Terry George, Jasmila Žbanić; neki od najznačajnijih filmskih stvaralaca iz regiona: Ademir Kenović, Aida Begić, Leon Lučev, Pjer Žalica, te mnogi drugi.

SARAJEVO GRAD FILMA

Kao logičan nastavak ciljeva definiranih unutar Sarajevo Talent Campusa 2008. godine pokrenut je fond Sarajevo grad filma, iniciran od strane Vlade Federacije BiH i Federalnog ministarstva kulture i sporta.

Projekat ima za cilj da se stečena znanja i iskustva učesnika Sarajevo Talent Campusa testiraju u praktičnoj primjeni i to kroz ostvarenje niskobudžetnih kratkih filmova, te poticanje saradnje među mladim kreativnim autorima, čiji rad predstavlja budućnost regionalne kinematografije.

Prvih pet filmova doživjelo je svjetsku premijeru na 14. Sarajevo Film Festivalu.

GOSTI SARAJEVO FILM FESTIVALA

Svojim prisustvom doprinos razvoju i prestižu Festivala daje i veliki broj uglednih gostiju i prijatelja SFF-a. Podsjetimo, u proteklih godinama neki od gostiju Sarajevo Film Festivala bili su i: Agnes B., Alfonso Cuaron, Anthony Minghella, Bono Vox, Brad Silberling, Carol Bouquet, Darren Aronofsky, Dušan Makavejev, Carlos Reygadas, Gaspar Noé, Gerard Depardieu, Hugh Hudson, Jafari Panahi, Jane Birkin, John Malkovich, Joshua Marston, Leos Carax, Katrin Cartlidge, Mike Leigh, Milčo Mančevski, Michael Winterbottom, Phil Alden Robinson, Stephen Frears, Steve Buscemi, Willem Dafoe, Alexander Payne, Terry George, Daniel Craig, Sophie Okonedo, Claude Lelouch, Emily Watson, Danis Tanović, Nick Nolte, Abel Ferrara, Bela Tarr, Mat Whitecros, Simon McBurney, Juergen Teller, Jeremy Irons, Juliette Binoche, Michael Moore, Fatih Akin, Ulrich Seidl, Alexandra Maria Lara, Sam Riley, Anton Corbijn, Nuri Bilge Ceylan, Ari Folman, Todd Haynes, Charlie Kaufman, Kevin Spacey, Jia Zhang Ke...

Sarajevo Film Festival



The 15th Sarajevo Film Festival will take place from 12th to 20th August 2009

www.sff.ba

Sarajevo Film Festival is an international film festival with a special focus on the region. The high quality screening programme (12 programme sections), its strong industry segment (CineLink), educational platform for young filmmakers (Sarajevo Talent Campus), the presence of numerous representatives of film industry, film authors and media representatives from all over the world, as well as over 100,000 visitors, are confirmation of the festival's status as renowned and recognised by professionals as well as by its audience.

Such a festival serves as a catalyst for cooperation within the region, and the establishment of connections with partners from all over the world. It represents a platform for the development of film business in Bosnia and Herzegovina and in the region, but also sets new standards of festival organisation and film presentation.

The platform which Sarajevo Film Festival offers to the region places the talents and projects from the South Eastern Europe into the centre of attention. It provides support and encouragement for creation of network of contacts between regional film professionals, but also opens a wide international network of contacts. For the representatives of the world film industry it offers new projects, ideas, and talents from the region.

SARAJEVO FILM FESTIVAL IN BRIEF:

- Competition Feature, Short and Documentary Programmes
- Prix UIP, EFA nomination for Best European short film
- 7 programmes screening the finest and most recent achievements in world cinema

- Tribute To... section that celebrated the work of acclaimed international filmmakers
- Project development programme and co-production market CineLink
- Sarajevo Talent Campus and Sarajevo City of Film Fund
- Festival Centre offering full services to film professionals
- Average of 170 films screened
- Over 1,500 accredited guests
- Over 650 media representatives from 35 countries
- 100,000 visitors

COMPETITION PROGRAMME

The Sarajevo Film Festival Competition Programme is currently open to: Albania, Austria, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Greece, Hungary, Macedonia, Malta, Montenegro, Romania, Serbia, Slovenia, Turkey and UNMI Kosovo.

Films selected in the Competition Programmes for feature, short and documentary film compete for the prestigious Heart of Sarajevo Awards.

- Feature Film

Heart of Sarajevo for Best Film - 25,000 Euros

Special Jury Prize - 10,000 Euros

Heart of Sarajevo for Best Actress - 2,500 Euros

Heart of Sarajevo for Best Actor - 2,500 Euros

- Short Film

Heart of Sarajevo for Best Film - 3,000 Euros

Special Mention - 1,000 Euros

Special Mention - 1,000 Euros

- Documentary Film

Heart of Sarajevo for Best Film 3,000 Euros

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

CINELINK

Sarajevo Film Festival's co-production market CineLink is an essential meeting point of all film professionals, and represents one of the most important film markets selecting, developing, promoting, and rewarding the best projects in the region. CineLink includes projects in preparation by filmmakers from: Albania, Austria, Bosnia and Herzegovina, Bulgaria, Montenegro, Greece, Croatia, Hungary, Macedonia, Romania, Slovenia, Serbia, Turkey, and UNMI Kosovo. Following the project selection and numerous project development workshops, CineLink presents a dozen regional feature-length film projects each year with the potential for cinema distribution.

CineLink includes:

- Project Development Workshops
- Co-production Market
- CineLink Awards
- CineLink Work in Progress
- Industry Screenings
- Conferences
- Industry Office Services

The film magazine Screen International has listed the CineLink Co-production Market of the Sarajevo Film Festival among the 13 most successful world film co-production markets. It is the only of its kind from Central and South Eastern Europe included in this prestigious selection. CineLink today represents the key factor of film industry development for co-production projects and connecting of regional producers and authors with professionals from the Europe.

SARAJEVO TALENT CAMPUS

Following the successful development of the SFF's programme sections and its industry segment, the Festival went further in development of the educational platform. In cooperation with the Berlin International Film Festival and the Berlinale Talent Campus, the Sarajevo Talent Campus was launched in 2007, offering an intensive programme of lectures,



workshops, discussions, and screenings dedicated to young talented directors, actors, producers, and screenwriters from the region.

The Sarajevo Talent Campus in numbers:

1st Sarajevo Talent Campus

- 28 actors
- 27 directors
- 18 producers
- 13 countries

2nd Sarajevo Talent Campus

- 23 actors
- 28 directors
- 17 screenwriters
- 12 producers
- 13 countries

Among many prominent lecturers in the 1st and 2nd editions of Sarajevo Talent Campusa were: Academy Awards Winners Alexander Payne, Jeremy Irons, Juliette Binoche, Michael Moore, Branko Lustig, Charlie Kaufman, Kevin Spacey, Danis Tanović; highly acclaimed and multiply awarded artists such as Steve Buscemi, Mike Leigh, Nuri Bilge Ceylan, Terry Geoge, Jasmila Žbanić; this region's most successful filmmakers and film professionals Ademir Kenović, Aida Begić, Leon Lučev, Pjer Žalica among many others.

SARAJEVO CITY OF FILM

As a continuation of the activities, in accordance with the goals set by the Sarajevo Talent Campus, the Sarajevo City of Film Fund was launched in 2008, initiated by the Federation of Bosnia and Herzegovina Government and the Federal Ministry of Culture and Sports.

The project is aimed at testing the knowledge and experience gained by the Sarajevo Talent



Campus participants through the practical application in the making of low-budget short films, as well as the development of cooperation between the young creative filmmakers whose work represents the future of the regional cinematography.

The first five films had their world premieres at the 14th Sarajevo Film Festival.

SARAJEVO FILM FESTIVAL GUESTS

The development and status of the Festival has also been aided by a considerable number of guests and friends of the Festival. Over the past few years guests have included: Agnes B., Alfonso Cuaron, Anthony Minghella, Bono Vox, Brad Silbering, Carol Bouquet, Darren Aronofsky, Dušan Makavejev, Carlos Reygadas, Gaspar Noé, Gerard Depardieu, Hugh Hudson, Jafari Panahi, Jane Birkin, John Malkovich, Joshua Marston, Leos Carax, Katrin Cartlidge, Mike Leigh, Milčo Mančevski, Michael Winterbottom, Phil Alden Robinson, Stephen Frears, Steve Buscemi, Willem Dafoe, Alexander Payne, Terry George, Daniel Craig, Sophie Okonedo, Claude Lelouch, Emily Watson, Danis Tanović, Nick Nolte, Abel Ferrara, Bela Tarr, Mat Whitecross, Simon McBurney, Juergen Teller, Jeremy Irons, Juliette Binoche, Michael Moore, Faith Akin, Ulrich Seidl, Alexandra Maria Lara, Sam Riley, Anton Corbijn, Nuri Bilge Ceylan, Ari Folman, Todd Haynes, Charlie Kaufman, Kevin Spacey, Jia Zhang Ke...

MEDITERAN FILM FESTIVAL

Mediterranean Film Festival

Mediteran Film Festival održava se početkom septembra, svake godine.

Na Festivalu mogu učestvovati svi profesionalni i neprofesionalni filmski autori i video-autori dokumentarnih filmova iz mediteranskih zemalja: Albanije, Alžira, Bosne i Hercegovine, Kipra, Egipta, Francuske, Grčke, Hrvatske, Italije, Crne Gore, Izraela, Libanona, Libije, Malte, Maroka, Monaka, San Marina, Sirije, Slovenije, Španije, Tunisa i Turske.

Stručni festivalski ocjenjivački žiri broji tri člana. Prva nagrada nosi naziv Grand Prix MFF-a, a druga nagrada nosi naziv Posebna nagrada žirija.

Mediteranski filmski festival u Širokom Brijegu krasi jedinstvena atmosfera – mješavina opuštenosti, zabave, ritma i filmova. Festival je stoga zakratko postao ljubimac filmskih radnika i publike. Onaj ko jednom osjeti miris Mediterana u ovom filmskom gradiću, uvijek mu se vraća. Atmosfera ispred kina je uvijek veoma 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 niko ne osjeća stranim, manje vrijednim ili manje pozvanim biti dijelom ovog događaja. Uz takmičarski dio, na Festivalu se mogu pogledati još neki programi. Festival prikazuje najzanimljivije dokumentarne filmove svjetske produkcije, nove igrane filmove iz regije, te sadrži i retrospektive.

Mediteranski filmski festival je najstariji festival dokumentarnog filma u regiji.



Mediterranean Film Festival is held at the beginning of September every year.

In the competition section, 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. The first award is the Grand Prix of while the second award is Special Jury Award.

The Mediterranean Film Festival in Široki Brijeg



has an unique atmosphere – it is relaxed, with a lot of fun, rhythm, and films. Therefore the Festival has quickly become a favorite of film workers and audiences. Those who once feel the smell of the Mediterranean in this small film town, always return. In front of the cinema there is always an interesting atmosphere, and after the screenings there are all night dances to the rhythms of urban music.

The Festival is an initiator of new relations in the world of culture; there is no elitism, VIP lounges or privileges. Over the last seven years, the festival has 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, the Festival shows films in other programs as well. The Festival presents most interesting documentary films from recent film production, new feature films from the region, and few retrospective programs.

MFJ is the oldest documentary film festival in the region.

FESTIVAL ANIMIRANOG FILMA U NEUMU

Neum Animated Film Festival

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 za crtani film bio je iznad svakog očekivanja, što je pokazala izuzetna posjećenost, kao i izvanredna predanost učesnika. Kampove je pohađalo preko 110 djece iz cijele Bosne i Hercegovine, te 20 njihovih profesora. Tokom 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 najvrednijim je radni dio, koji se sastoji od radionica u kojima djeca sudjeluju i uče o animaciji te prave animirane filmove. Drugi segment je takmičarski dio Festivala, u kojem sudjeluju izabrani filmovi autora iz cijelog svijeta. Selekciju filmova za takmičarski dio Festivala vrše djeca, tj. sudionici radnog dijela 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 takmičarskom 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 muzika
6. Najbolji muzički animirani spot
7. Najbolji propagandni animirani spot
8. Nagrada stručnog žirija

The Working Section of the Festival is held in January and the Competition Section of the Festival is held in July every year.

The idea to start a festival dedicated thematically to animated film was created 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 in their dedication within the workshops. 110 children from Bosnia and Herzegovina and 20 of their teachers 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 BUSINESS). These were the first steps in the making of NAFF.

The Festival itself is divided into a few sections. The one we consider most worthy is the Working Section of the Festival where children can learn animation techniques and make their own animated films through series of workshops. The second segment is the 'Competition Section' of festival, where animated films from all over the world are presented. The selection of films is done



by the children who attend the 'Working Section', upgrading their experience and participation at the Festival. They also make decisions about all awards except for the Jury award.

Awards in Competition Section are:

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

KRATKOFIL

Kratkofil

Festival kratkog filma Kratkofil zamišljen je kao sredstvo za promoviranje alternativnog oblika filmskog izraza. Ispred nevladine organizacije Lanterna, čiji cilj je omogućavanje boljih i organiziranih uslova za rad mladih umjetnika iz Banje Luke i regiona, željeli smo da napravimo festival kroz koji će ljubitelji filmske umjetnosti, od diletanta do profesionalca, imati priliku da aktivno uživaju, istražuju i podrže filmove koji nisu mainstream.

Budući da je kratki film forma koja teže pronalazi put do publike, jedan od prvih koraka koje Kratkofil želi da preduzme jeste stimulacija kolanja filmova kroz regiju. Jeftin, lak za realizaciju, kratki film dopušta veće rizike i slobodu, pa je kao forma veoma popularan među početnicima. Neka od najvećih imena filmske režije napravila su prve korake u ovom mediju ili se još uvijek bave njime. Otuda i naša nadanja da će Kratkofil otkriti nove talente, kao i inspirirati domaće autore. Ujedno se nadamo i udruživanju novih kreativnih snaga.

U program Kratkofila ulaze igrani, dokumentarni, animirani i eksperimentalni kratki filmovi. Želimo dobrodošlicu autorima i filmovima iz BiH, regije i svijeta, a zajednički



imperativ za sve je da nas nasmiju, rasplaču, potaknu na razmišljanje ili nas nečemu nauče.

U okviru Festivala održavaju se diskusije i okrugli stolovi, koje vode profesionalci iz domena filmskog i kulturnog života. S obzirom na etimologiju riječi festival, zamišljeni su i „skockani“ partiji i muzičke fešte za svakog posjetioca dobre volje.

Naša misija je da profesionalnost, veličina i reputacija Festivala rastu iz godine u godinu, dok Festival ne postane najzabavnija kulturna senzacija na početku ljeta u regionu i šire.

International short film festival Kratkofil aims to be the perfect place for the promotion of alternative film expression. Kratkofil is a project of the creative artists' Association "Lanterna", a Banja Luka based NGO. The members of "Lanterna" want to organize a film event, where both professionals and debutants embraced with film art will have an opportunity to enjoy, explore and support non-mainstream films.

Because it is much harder for short film form to find its way to the audience, than for the mainstream, one of Kratkofil's first steps is a stimulation of short film popularization in the region. Very cheap and easy to produce, short films allow us to take higher risks and



get more expressional freedom, so it is very popular among first-time filmmakers. Some of the most popular names in film art today made their first steps in this form. Some of them still enjoy making short films. Therefore, we hope to discover new names in cinema, as well as to inspire domestic film authors. At the same time, we are looking forward to future joining of new creative forces.

Kratkofil screens feature, documentary, experimental and animation films. Films and authors are coming from Bosnian, regional and international cinema. They all have a common task – to make us laugh, cry, think or to simply teach us something new.

The festival will host numerous panels and discussion with filmmakers. Our mission is to make the festival's professionalism; splendour and reputation grow year by year until it becomes the most popular cultural sensation in the region at the beginning of every summer.

BANJALUČKI INTERNACIONALNI FILMSKI FESTIVAL

Banja Luka International Film Festival

Banjalučki internacionalni filmski festival – BLIFF – je sedmodnevni filmski festival koji uključuje projekcije vrhunskih domaćih i stranih filmova u takmičarskom i u revijalnom programu, obrazovno-profesionalni program kroz radionice i seminare koje vode lokalni i međunarodni stručnjaci, te popratne kulturne, umjetničke i zabavne aktivnosti koje festivalskim duhom prožimaju cijeli grad.

Ciljevi BLIFF-a su stvaranje jedinstvene platforme za saradnju lokalnog talenta i međunarodnih filmskih profesionalaca, podržavanje razvoja domaće filmske industrije i plasiranja naših filmova na svjetsko tržište, razvijanje pristupačnosti kvalitetnog filma banjalučkoj publici, te predstavljanje Banje Luke i njenih kulturnih vrijednosti izvan granica naše regije.

Dugoročna vizija Festivala je stvoriti u Banjoj Luci stalni godišnji filmski festival svjetskog ranga, osmišljen uz pomoć strastvenog tima visokokvalificiranih profesionalaca sa znanjem i iskustvom kako na domaćoj, tako i na međunarodnoj filmskoj sceni. Kombinacija profesionalnih sposobnosti festivalskog tima, vjere u vrijednost filma kao vodeće grane

umjetnosti, te ljubavi prema gradu Banjoj Luci, čine ovaj projekat uzbudljivim i jedinstvenim događajem na kulturnoj mapi Balkana i Evrope.

Uprkos izuzetnom radu Akademije umjetnosti u Banjoj Luci, koja već nekoliko godina razvija kvalitetan lokalni talenat, te radu visokokvalificiranih TV i filmskih profesionalaca, lokalna filmska industrija je tek u svom začetku. BLIFF želi omogućiti razmjenu iskustava i stjecanje novih znanja iz oblasti filmske industrije kroz obrazovno-profesionalnu orijentaciju, uz pomoć renomiranih svjetskih filmskih eksperata i institucija. Kroz ovu vrstu edukacije i stjecanja znanja, domaćim talentima će se omogućiti pristup evropskim fondovima i koproducentima, u cilju povećanja produktivnosti i kvaliteta filmske industrije u RS / BiH.

Kroz promociju znanja, razumijevanja, poštovanja i pristupačnosti filma i filmske kulture, kroz otvaranje kinematografskih horizonata izvan i iznad glavnih komercijalnih struja, BLIFF je više od samog gledanja filmova, prije svega, riječ je o komunikaciji publike s filmovima i autorima, o komunikaciji autora s autorima – ukratko, o razmjeni ideja.



Banja Luka International Film Festival – BLIFF – is a seven day film festival. It includes the screenings of top domestic and international films in competitive and review programs, as well as educational and professional programs through workshops and seminars lead by local and international experts, and other side cultural, artistic and entertainment events that run through the entire city.

The aims of BLIFF are: the creation of a unique platform for the co-operation of local talent with international film professionals; supporting the development of the domestic film industry and the promotion of locally produced films in the world market; making quality film more accessible to audiences in Banja Luka; and

presenting Banja Luka and its cultural values beyond the boundaries of our region.

The long-term vision of the festival is to create in Banja Luka a permanent, world class annual film festival organized with the assistance of a passionate team of top-skilled professionals with knowledge and experience of the domestic as well as the international film scene. The combination of the professional abilities of the festival team, faith in the value of film as the most important contemporary art form, and the love for our city make this project an exciting and unique event on the cultural map of the Balkans and Europe.

Despite the exceptional work of the Academy of Arts in Banja Luka, which has been developing quality local talents for several years already, as well as the work of highly-skilled TV and film professionals, the local film industry is only in its infancy.

Our aim is that BLIFF will enable the exchange and expansion of knowledge within the film industry through a network of educational and professional programmes, with the assistance of leading world film experts and institutions.



Through this kind of education and development of knowledge, domestic talents will gain access to European funds and co-producers, which will increase the productivity and quality of the film industry in RS / B&H.

Through the promotion of knowledge, understanding, respect and accessibility of film and film culture, through opening of

cinematographical horizons beyond and above the main commercial streams, BLIFF will be more than just a mere film watching event. BLIFF is about communication between the audience and films and their authors, and communication between film professionals. At the heart of BLIFF is the exchange of ideas.

DANI FILMA MOSTAR

Mostar Film Days

Drugo izdanje filmskog festivala «Dani filma» u Mostaru održan je krajem oktobra 2008. godine. Festival je okupio brojne filmske autore i mostarskoj publici prikazani su filmovi iz Hrvatske i Bosne i Hercegovine. Festival se održava oktobra svake godine.

The second edition of the “Mostar Film Days” film festival was held at the end of October 2008. The festival gathered numerous guests and filmmakers. Films from Croatia and Bosnia and Herzegovina were shown to Mostar audiences. The festival takes place annually every October.

“Preporučujemo pažnji građana.”

dani filma

MOSTAR

30.11. - 03.12. **'07.**



FESTIVAL KRATKOG FILMA STOLAC

Stolac Short Film Festival

Festival kratkog filma Stolac je međunarodna smotra kratkometražnih filmova koju organizira Udruženje građana Art Festival Stolac. Ova filmska revija, s pratećim muzičkim, likovnim i književnim sadržajima, zamišljena je kao opušteno i nepretenciozno druženje ljubitelja filma i umjetnosti općenito, prilika za susrete i razmjenu ideja onih koji u vremenu posvemašnje kulturne zapuštenosti i ruiniranosti lokalnih zajednica nastoje pronaći svoje mjesto pod suncem. Reakcije nakon prvog Festivala daju nam za pravo nadati se uspjehu ovakvih nakana. Organizatori Festivala stoga pozivaju sve autore kratkog filma da nam dostave svoja ostvarenja, uz obećanje da će njihovi radovi zasigurno pronaći mjesto u nekom od pratećih festivalskih programa. Sve prijatelje, saradnike i goste Festivala pozdravljamo široko otvorenim dlanom, onako kako će ih na ulazu u Stolac dočekati i stradnik od ljubavi sa stećka na Radimlji.

The Stolac Short Film Festival is an international festival of short films organized by the Citizens' Association Art Festival Stolac. This film review with accompanying music, art and literary programs is designed as a relaxing and unpretentious meeting of film and cultural fans in general. It provides occasions for getting together and exchanging of ideas by people who, in this time of complete state of neglect and damaged conditions of local communities, are trying to find their place in the sun. Responses after the first Festival gave us the right to hope for the success of our intention. Festival organizers invite all authors of short films to send us their works, and we promise that their works will certainly find place in one of the accompanying film program. We greet all our friends and partners, co-workers and guests with wide-open palm of the hand, in the same way that they will be welcomed by 'sufferer in love', engraved in a standing tombstone on Radimlja when they enter Stolac.

DANI HRVATSKOG FILMA U ORAŠJU

Days Of Croatian Film In Orašje

Filmski festival “Dani hrvatskog filma” u Orašju održan je po 13. put u septembru 2008. godine.

Tokom osam dana festivala prikazuju se filmovi iz tekuće godišnje produkcije iz Hrvatske i jedan film iz Bosne i Hercegovine. Središte filmskih događanja i svih projekcija filmova je oraška kino dvorana. Festival okuplja brojne filmađije iz Hrvatske i Bosne i Hercegovine, a 2008. godine prikazani su filmovi KINO LIKA, Dalibora Matanića, NIJE KRAJ, Vinka Brešana, BUICK RIVIERA, Gorana Rušinovića, IZA STAKLA, Zrinka Ogresta, te bh. film SNIJEG, Aide Begić, i TRI PRIČE O NESPAVANJU, Tomislava Radića, ZAPAMTITE VUKOVAR, Fadila Hadžića i NIČIJI SIN, Arseno Antona Ostojića.



The “Days of Croatian Film” film festival was held in Orašje for the 13th time in September 2008.

During the eight days of the festival, the annual film production of Croatia is presented as well as one film from Bosnia and Herzegovina. Orašje’s cinema hall is the centre of the film events and screenings. The Festival gathers numerous filmmakers from Croatia and Bosnia and Herzegovina, and in 2008 the films that were shown were: KINO LIKA, by Dalibor Matanić, WILL NOT END HERE by Vinko Brešan, BUICK RIVIERA by Goran Rušinović, BEHIND THE GLASS by Zrinko Ogresta, Bosnian film SNOW by Aida Begić, THREE STORIES ABOUT SLEEPLESSNESS by Tomislav Radić, REMEMBER VUKOVAR by Fadil Hadžić and NO ONE’S SON by Arsen Anton Ostojić.

MEĐUNARODNI FESTIVAL ANIMIRANOG FILMA BANJA LUKA

International Animation Film Festival Banja Luka

Tradicija filmske animacije u Banjoj Luci počela je krajem šezdesetih godina prošlog vijeka a kulminirala je 1971. godine, kada se u ovom gradu održao Majski festival animiranog filma BANJALUKA 71, prvi te vrste na prostoru bivše Jugoslavije. Narednih godina festival animiranog filma transformisao se u filmsku manifestaciju pod nazivom Festival filmskog stvaralaštva (FFS). Poslije nekoliko godina održavanja festival se postepeno ugasio, a sa njegovim nestankom na duži period prestaje i bioskopsko prikazivanje kratkih animiranih filmova. U godinama koje su slijedile, u gradu na Vrbasu redovno su prikazivani svi svjetski značajniji dugometražni animirani filmovi.

Interes za kratki animirani film u Banjoj Luci obnovila je grupa mladih filmskih radnika Asocijacije za vizuelne umjetnosti FENIX ART 2005. godine. Kao i na prvom festivalu, FENIX ART je upriličio veliku retrospektivu “Zagrebačke škole animiranog filma” sa 44 odabrana filma svjetski afirmisane škole animacije. Popularizacija forme kratkog animiranog filma nastavljena je revijama na kojima je prikazano više od 300 animiranih filmova (“Dani Zagrebačke škole animiranog filma” – 2005. godine, “Revija animiranog filma” – 2006. godine i “Dani animiranog filma” – 2007. godine).

Međunarodni festival animiranog filma BANJALUKA 2008. u organizaciji Asocijacije za vizuelne umjetnosti FENIX ART predstavlja historijski kontinuitet filmske animacije u Banjoj Luci, koja svoje korijene i početke ima u Majskom festivalu animiranog filma 1971. godine.



Tradition of film animation started in Banja Luka at the end of the sixties of the 20th century and culminated in 1971., when Banja Luka hosted The May Festival of Animated Film BANJA LUKA 71, first of its kind in ex Yugoslavia. In the years to come The May Festival was transformed in movie manifestation named The Festival of Filmmaking. After several years The May Festival ceased to exist and the screenings of short animated films in Banja Luka's cinemas stopped too. In the following years, in the city on the river Vrbas were showed animated films from around the world.

Interest for animated film in Banja Luka was renewed in 2005. by the group of young film workers from the Association for Visual Arts FENIX ART. FENIX ART showed the great retrospective of "Zagreb School of Animated

Film" with 44 films of world famous school of animation. Popularization of short form of animated film was continued on the revues, where more then 300 animated films were showed ("Days of Zagreb School of Animated Film"-2005, "Revue of Animated Film"-2006 and "Days of Animated Film" - 2007).

International Festival of Animated Film BANJA LUKA 2008 in organization of Association for Visual Arts FENIX ART represents historical continuity of film animation in Banja Luka, which has it roots in The May Festival of Animated Film held in 1971.

FILMSKE ŠKOLE

Film schools

AKADEMIJA SCENSKIH UMJETNOSTI SARAJEVO

Academy of Performing Arts Sarajevo

AKADEMIJA UMJETNOSTI BANJA LUKA

Arts Academy Banja Luka

AKADEMIJA DRAMSKIH UMJETNOSTI TUZLA

Academy of Drama Tuzla

AKADEMIJA SCENSKIH UMJETNOSTI SARAJEVO

Akademija scenskih umjetnosti počela je s radom 1981. godine, s 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 stjecanju 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 prima 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



s 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. producenstskih kuća, dio produkcije Radio-televizije Bosne i Hercegovine i produkciju sarajevskih pozorišta, te napravili revoluciju u kulturnom životu Bosne i Hercegovine.

Odsjek za režiju prima novu generaciju studenata svake druge godine.

ODSJEK ZA DRAMATURGIJU

Najmlađi od svih, Odsjek za dramaturgiju, s 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.

Sarajevo Academy Of Performing Arts

The Academy of Performing Arts was founded in 1981 with a Department of Acting. Then in 1989, the Department of Directing was opened and in 1994 the Department of Dramaturgy. The aim of the Academy is the continuous search and development of new pedagogic and artistic models and their development, as well as skill development in the field of performing arts, and its promotion. Besides the theoretical studies, a great emphasis is put on gaining 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 with theatre, TV and film companies in Sarajevo.

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

DEPARTMENT OF ACTING

The eldest department of the Academy is the Department of Acting, which functions according to a curriculum based on the best acting schools from the region, Europe and the rest of the world, in combination with the



experiences of the teachers. Every two to four years, a revision of the curriculum is made in the effort to improve the modern training of the actors. The graduates from this department work in theatres in Bosnia and Herzegovina, Serbia, Montenegro, Croatia, Slovenia, UK, France, Italy, USA, Sweden, etc... The Department of Acting enrolls a new generation of students every year.

DEPARTMENT OF DIRECTING

In 1989, the first class of students enrolled in the Department of Directing. This is a multimedia study engaging with film, theatre, television and radio. Two years after its

foundation, along with the aggression on Bosnia and Herzegovina, came the second generation of students to this Department. In totally inhuman conditions, students and their professors, needed to mature abruptly and take on more responsibility both as human beings and professionals. Professors and students from this Department have contributed, both through their participation and in the creation of pieces of art, the International Theatre Festival MESS, the Sarajevo Film Festival, the work of major B&H production companies, partly the production of the Radio and Television of Bosnia and Herzegovina, production of theatres in Sarajevo, thus making a revolution in the cultural life of Bosnia and Herzegovina.

The Department of Directing enrolls a new generation of students every second year.

DEPARTMENT OF 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, theatrology 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 of Dramaturgy enrolls a new generation of students every second year.

AKADEMIJA UMJETNOSTI BANJA LUKA

Academy Of Arts 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.

The Academy of Arts in Banja Luka was founded in 1998. At the Academy, three faculties are active: Faculty of Music Arts, Faculty of Applied Arts and Faculty of Dramatic Arts. The 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, theatre directing, television and into two study groups for editing and directing.

AKADEMIJA DRAMSKIH UMJETNOSTI TUZLA

Academy Of Drama, Tuzla

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

Akademija dramskih umjetnosti u Tuzli također je i jedina u BiH koja ima postdiplomske studije. Prva generacija postdiplomaca na Smjeru za pozorište i dramu upisana je 2001. / 2002. školske godine, a od 2006. / 2007. godine organizuje se postdiplomski studij iz oblasti teatrologije. Promovirani su i prvi magistri u oblasti nauke o dramskim umjetnostima.

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

The Academy was opened in 1998 with one department – the Department of Acting. Since 1998, nine generations of students have entered the Academy. In 2003, the Academy established the Department of Production; it was opened in the 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 in the postgraduate study of ‘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.

The curriculum of the Academy has 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.

BH. PRODUCENTSKE KUĆE

B&H Production Companies

2006

Adresa / Address: Zelenih beretki 12/3, 71000
Sarajevo

Specijalizacija / Specialization: Filmska produkcija /
Film production

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

BOSNA FILM

Kontakt / Contact: Bakir Tanović

Adresa / Address: Isahbega Isakovića 8, 71000
Sarajevo

tel. / fax.: +387 33 236 643

CONTINENTAL FILM

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

Adresa / Address: Kranjčevića 43, 71000 Sarajevo

tel. / fax.: +387 33 668 559

e-mail: deblok@bih.net.ba

Specijalizacija / Specialization: Filmska produkcija /
Film production

DEPO

Kontakt / Contact: Angelina Albijanić-Duraković

tel. / fax.: +387 33 660 580

mob.: 387 61 488 722

www.depo.ba

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

DOKUMENT

Kontakt / Contact: Ines Tanović, Alem Babić
Adresa / Address: Logavina 12, 71000 Sarajevo
tel. / fax.: +387 33 570 210
e-mail: dokumentdoo@bih.net.ba
www.dokument.ba

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

FIST SARAJEVO

Kontakt / Contact: Davor Pusić
Adresa / Address: Kemalbegova 13, 71000 Sarajevo
tel. / fax.: +387 33 209 955
e-mail: fist@fist.co.ba
www.fist.co.ba

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

FLASH

Kontakt / Contact: Šemsudin Čengić
Adresa / Address: Azize Šaćirbegović 20, 71000
Sarajevo
tel.: +387 33 231-217
fax.: +387 33 712-092
e-mail: flash-fa@bih.net.ba
www.flash.co.ba

Specijalizacija / Specialization: Marketing i
produkcija / Marketing and production

FORUM

Kontakt / Contact: Enes Cviko
Adresa / Address: Mis Irbina 2, 71000 Sarajevo
tel.: +387 33 443 616
fax.: +387 33 668 463
e-mail: forum@bih.net.ba
www.forum.co.ba

Specijalizacija / Specialization: Filmska produkcija i
distribucija / Film production and distribution

HEFT

Kontakt / Contact: Almir Šahinović
Adresa / Address: Jukićeva 108, 71000 Sarajevo
tel. +387 61 812 888
e-mail: heft@bih.net.ba
www.heft.com.ba

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

INAT PRODUCTIONS

Kontakt / Contact: Danijela Majstorović
Adresa / Address: Ravnogorska 14, 78000 Banja
Luka
tel.: 387 65 6912 180
e-mail: danijel@blic.net

INK GROUP

Kontakt / Contact: Adis Bakrač
e-mail: ink_group@hotmail.com
tel: +387 61 100 744

Specijalizacija / Specialization: Filmska, TV i
pozorišna produkcija i dizajn / Film, theater, TV
production and design

MAMAFILM

Kontakt / Contact: Tina Šmalcelj
Adresa / Address: Antuna Hangija 6, 71000
Sarajevo

tel. / fax.: +387 33 215 369

e-mail: info@mamafilm.ba

www.mamafilm.ba

Specijalizacija / Specialization: Filmska produkcija /
Film production

MEA FILM

Kontakt / Contact: Ismet Begtašević
Adresa / Address: Alipašina b.b. Zetra, 71000
Sarajevo

tel. / fax.: +387 33 210-840

e-mail: mojdom@bih.net.ba

www.mojdom.ba

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

MEBIUS FILM

Kontakt / Contact: Šuhreta Duda Sokolović
Adresa / Address: Bajrama Zenunija 4/15, 71000
Sarajevo

tel. / fax.: +387 33 463 336

e-mail: mebius@bih.net.ba

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

PORTA MOSTAR

Kontakt / Contact: Miro Barnjak
Adresa / Address: Zagrebačka 16, Mostar

tel.: +387 36 323 180

fax.: +387 36 323 464

e-mail: miro.barnjak@tel.net.ba

www.porta.ba

Specijalizacija / Specialization: Filmska produkcija /
Film production

PRIME TIME

Kontakt / Contact: Adnan Čuhara
Adresa / Address: Ljubljanska bb, 71000 Sarajevo

e-mail: adnan@primetime.co.ba

www.primetime.co.ba

REFRESH PRODUCTION

Kontakt / Contact: Ademir Kenović, Pjer Žalica,
Srđan Vuletić

Adresa / Address: Splitska 11, 71000 Sarajevo

tel. / fax. +387 33 211 093

e-mail: fresh@bih.net.ba

www.refresh.ba

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

SAGA

Kontakt / Contact: Ismet Arnautalić Nuno

Adresa / Address: Hakiye Kulenovića 7, 71000
Sarajevo

tel. / fax.: +387 33 666 811

e-mail: saga@sagafilm.ba

www.sagafilm.ba

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

SCCA / PRO.BA

Kontakt / Contact: Amra Bakšić Čamo

Adresa / Address: Husrefa Redžića 20, 71000
Sarajevo

tel.: +387 33 444 535

e-mail: amra@pro.ba

www.pro.ba

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

STUDIO NEUM

Kontakt / Contact: Jurinko Rajič

Adresa / Address: Stepenište agava 4, Neum

tel.: +387 63 350 149

Specijalizacija / Specialization: Produkcija
animiranih filmova / Animation film production

SUTJESKA FILM

Kontakt / Contact: Velija Sakota

Adresa / Address: Fadila Jahića Španca 1, 71000
Sarajevo

tel.: +387 33 471 205

fax.: +387 33 218 659

Specijalizacija / Specialization: Filmska distribucija
/ Film distribution

VIAMEDIA / PIXEL

Kontakt / Contact: Berin Tuzlić

Adresa / Address: Vrbaska 1, 71000 Sarajevo

tel.: +387 33 720 020

fax.: +387 33 720 021

E-mail: berin@viamedia.ba

www.viamedia.ba

Specijalizacija / Specialization: Produkcija
animiranih filmova i advertising / Animation film
production and advertising

VIRTUAL IMAGES PRODUCTIONS

Kontakt / Contact: Vedran Fajković

Adresa / Address: Hamdije Kapidžića 7, 71000
Sarajevo

tel. : + 387 33 769 575

fax. : + 387 33 769 576

mob. : + 387 62 468 115

e-mail: virtualip@bih.net.ba, vecaveca@gmail.com,
www.virtualip.com.ba

Specijalizacija / Specialization: Produkcija
animiranih filmova, filmska i TV produkcija /
Animated film production, film and TV production

XY FILMS

Kontakt / Contact: Ćazim Dervišević

Adresa / Address: Branilaca Sarajeva 20/1, 71000
Sarajevo

tel. / fax.: +387 33 238 594

e-mail: info@xyfilms.com

www.xyfilms.com

Specijalizacija / Specialization: Video produkcija /
Video production

ORGANIZATION Q

e-mail: info@queer.ba

tel.: +387 61 340 638

fax.: +387 33 444 112

FILMSKI FESTIVALI

Film Festivals

ART FESTIVAL STOLAC

Adresa / Address: Kranjčevića 55, P.O. Box 52,
88360 Stolac

tel: +387 61 304 561

e-mail: stolacfilmfestival@yahoo.com

www.stolacfilmfestival.com

BLIFF

Adresa / Address: Jevrejska 73, 78000 Banja Luka

fax: +387 51 213 178

www.bliff.net

DANI FILMA U MOSTARU / MOSTAR FILM DAYS

www.filmostar.com

FESTIVAL ANIMIRANOG FILMA U NEUMU / NEUM ANIMATED FILM FESTIVAL

Adresa/ Address: Stepenište agava 8, 88390 Neum

tel. / fax: +387 36 880 320

e-mail: rajicjurinko@yahoo.com, sanja.rajic-banjac@

tel.net.ba

www.rfaf.ba

KRATKOFIL

www.kratkofil.org

MEDITERAN FILM FESTIVAL / MEDITERRANEAN FILM FESTIVAL

Kontakt / Contact: Tomislav Topić, direktor /
director

tel. / fax: +387 63 455 125, +385 98 193 31 83

e-mail: topic@mff.ba

www.mff.ba

MEĐUNARODNI FESTIVAL ANIMIRANOG FILMA BANJA LUKA / INTERNATIONAL ANIMATION FILM FESTIVAL BANJA LUKA

www.banjalukanima.org

banjaluka.anima@teol.net

SARAJEVO FILM FESTIVAL

Adresa / Address: Zelenih beretki 12/1, 71000

Sarajevo

tel. / fax: +387 33 209 411; 263 380

e-mail: info-sff@sff.ba

www.sff.ba

OSTALE INSTITUCIJE

Other Institutions

BH TELEVIZIJA / BH TELEVISION

Adresa / Address: Bulevar Meše Selimovića bb
tel: +387 33 461 101

FILMSKI CENTAR SARAJEVO

F.J.Španca 1, 71000 Sarajevo
tel.: +387(0)33 471-205
fax.:+387(0)33 218-659

FONDACIJA ZA KINEMATOGRAFIJU SARAJEVO / CINEMA FUND SARAJEVO

Adresa / Address: Obala Maka Dizdara 2,
71000 Sarajevo
tel.: +387 33 663 693
fax: +387 33 664 381
e-mail: fmonks@mail.bih.net.ba

KINOTEKA BIH / CINEMATEQUE OF BOSNIA AND HERZEGOVINA

Adresa / Address: Alipašina 19, 71000 Sarajevo
tel. / fax: +387 33 668 678
e-mail: kinoteka@bih.net.ba
www.kinotekabih.ba

TELEVIZIJA FEDERACIJE BIH / FEDERAL TELEVISION OF B&H

Adresa / Address: Bulevar Meše Selimovića bb
tel: +387 33 461 101

FILMSKE AKADEMIJE

Film Academies

AKADEMIJA DRAMSKIH UMJETNOSTI TUZLA / ACADEMY OF DRAMATIC ARTS TUZLA

Adresa / Address: Ul. ZAVNOBIH-a br. 2 75000
Tuzla BiH

tel. / fax: +387 35 27 76 90

e-mail: akadu@untz.ba

www.adu.untz.ba

AKADEMIJA SCENSKIH UMJETNOSTI SARAJEVO / SARAJEVO ACADEMY OF PERFORMING ARTS

Adresa / Address: Obala Kulina Bana 11, 71000
Sarajevo

tel. / fax: +387 33 215 277

e-mail: koordinator@asu.unsa.ba

www.asu.unsa.ba

AKADEMIJA UMJETNOSTI BANJA LUKA / ARTS ACADEMY BANJA LUKA

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Banja Luka

tel. / fax: +387 51 316 292

e-mail: aubl@inecco.net

www.aubl.org

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