



**KINEMATOGRAFIJA  
BOSNE I HERCEGOVINE  
CINEMA OF BOSNIA  
AND HERZEGOVINA  
2009/2010**



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HERCEGOVINE**  
*CINEMA OF BOSNIA AND HERZEGOVINA*  
**2009 / 2010**

Pokrovitelj / Patron:  
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udruženje filmskih radnika bosne i hercegovine  
association of film makers of bosnia and hercegovina

**Udruženje filmskih radnika BiH**  
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**Uz podršku Ministarstva civilnih poslova BiH**  
*With the support of Ministry of Civil Affairs B&H*

## O STANJU KINEMATOGRAFIJE U BOSNI I HERCEGOVINI ON CONDITION OF CINEMA IN BOSNIA AND HERZEGOVINA

Kada smo 2003. godine napravili prvo izdanje kataloga BH. FILM, predstavili smo cjelokupnu produkciju te godine, odnosno 3 kratka i 3 igrana filma. Peto izdanje kataloga BH. FILM 2009 / 2010 predstavlja do sada najveći broj filmova, što je još jedan dokaz da se situacija u kinematografiji stabilizirala. Ova godina bit će obilježena sa čak 7 igranih filmova, 4 koprodukcijaska igrana filma, 13 kratkih filmova, 5 studentskih, 4 animirana i čak 19 dokumentarnih filmova. Ukupan broj filmova iznosi 52 naslova što znači da se u nepunih sedam godina produkcija filmova povećala gotovo devet puta!

Umjesto standardnog uvodnog teksta, dajemo kratki pregled stanja u kinematografiji Bosne i Hercegovine.

Bosna i Hercegovina je podijeljena u tri administrativna entiteta: Federacija Bosne i Hercegovine, Republika Srpska i Distrikt Brčko, kao i sama kulturna politika koja pokriva i finansiranje filmske produkcije.

Fondacija za kinematografiju Sarajevo, osnovana od strane Federalnog Ministarstva kulture i sporta Federacije

BiH, pruža podršku za produkciju (igranih, kratkih i dokumentarnih filmova), promociju i distribuciju. Konkurs za prijavu projekata otvoren je jednom godišnje prema svim producentskim kućama na teritoriji BiH. Sredstva ovise od projekta do projekta ali prosječno predstavljaju 10% do 20% ukupnog budžeta za domaće filmove. Budžet Fondacije je smanjen sa 1,5 miliona Eura u 2008. na 1 milion Eura u 2009. Ostala javna tijela aktivna u finansiranju filmske produkcije su Ministarstvo kulture i sporta Kantona Sarajevo, te povremeno gradska vijeća sa manjim doprinosima. Ministarstvo kulture i prosvjete Republike Srpske trenutno radi na uspostavljanju svog filmskog centra koji bi u budućnosti trebao biti zadužen za finansiranje produkcije u ovom dijelu BiH. Do tada sredstva za produkciju izdvaja ovo Ministarstvo. Distrikt Brčko trenutno nema finansijsku bazu za filmsku produkciju. Tu je i Ministarstvo civilnih poslova na državnom nivou koje pomaže filmsku produkciju sa manjim sredstavima. Od javnih emitera postoji Televizija Bosne i Hercegovine (BHRT), Federalna Televizija (FTV) i Televizija Republike Srpske (RTS) koje povremeno učestvuju u produkciji filmova sa

finasijskom podrškom, uslugama i mnogo češće sa promotivnim uslugama.

Prosječan budžet za igrani film varira od 900,000 Eura do 1,5 miliona Eura. Produkcija dokumentarnih filmova, kratkih i animiranih filmova se svake godine povećava, a 2009. i 2010. snimljeno je čak 19 dokumentaraca, te 22 kratka i animirana filma. Ne postoje poreske olakšice za snimanje filmova.

Gledanost filmova u kinima je drastično pala sa 480,000 u 2007. do 230,000 u 2008. godini. Eurimages podržava kuće koje distribuiraju evropske filmove u BiH dok su četiri kina sa 12 sala članice Mreže Europa Cinemas. Piratstvo snažno utiče na ovaj sektor. Ukupan broj kino dvorana iznosi oko 50, sa cijenom prosječne karte od 2 Eura.

Bosna i Hercegovina je član Eurimagesa i potpisnica Evropske konvencije o koprodukcijama. Bilateralni ugovori uključuju Kanadu, Francusku i Njemačku. Bosna i Hercegovina nije članica MEDIA programa, Evropskog audiovizualnog observatorija i European Film Promotion.

Udruženje filmskih radnika BiH je aktivna institucija u promociji bh. filma i okuplja preko 70 profesionalaca iz filmske branše.

*Elma Tataragić, Generalni sekretar Udruženja filmskih radnika BiH*

...

*When we published the first edition of Catalog of cinema of Bosnia and Herzegovina in 2003, we presented total production of that year amounting to 3 short and 3 feature films. The fifth edition BH FILM 2009/2010 so far presents the greatest amount of films, which shows that the situation in film production is stabilising. This year will be marked by 7 feature films, 4 coproductions, 13 short films, 5 student, 4 animated and 19 documentary films. Total number of films amounts to 52 titles which means that the production has increased almost nine times in less than seven years!*

*Instead of a classic introduction, we are giving you a short insight into cinema of Bosnia and Herzegovina.*

*Bosnia and Herzegovina is divided into three administrative entities: Federation of Bosnia and Herzegovina, Republic of Srpska and District Brčko, and so is the cultural policy covering film funding.*

*The Film Fund Sarajevo, established by Federal Ministry for Culture and Sport, provides financial support for production (features, shorts, documentaries), promotion and distribution. The fund calls for*

*proposals once a year for companies based in entire country. Funding is selective and amounts to approximately 10% to 20% of the production budget for national films. The Film Fund overall budget decreased from €1.5 million in 2008 to €1 million in 2009. Other public bodies active in film financing are the Ministry of Culture and Sports of Canton Sarajevo and occasionally the city councils with minor contributions. Republic of Srpska is currently establishing its film center which will be in charge of film funding in this part of B&H. Its founder will be the Ministry of Culture and Education who is filling in the gap with financing at this moment with variable amounts every year. District of Brčko does not have financing base for film production. There is also Ministry for Civil Affairs on state level, supporting culture including film with variable amounts. Public broadcasters are Television of Bosnia and Herzegovina (BHRT), Federal Television (FTV) and Television of Republic of Srpska (RTRS) and they often contribute to films with financial, in-kind and promotional services.*

*Average production budget for a feature film is €900.000 to €1.5 million. In 2009 only coproduction films have been produced (2 films), while 5 feature films are in postproduction. There is a significant increase of documentary film production as well as of short and animations films. In 2009 there were 19 documentaries produced and 22 shorts and animations. There are no tax incentive systems.*

*Cinema attendance dropped sharply from 480.000 in 2007 to 230.000 in*

*2008. Eurimages continuously supports companies distributing European films in Bosnia and Herzegovina while four cinemas with 12 screens are members of the Europa Cinemas Network. Piracy strongly affects the exhibition sector. Total number of screens are 50, while the price of average ticket is €2.*

*Bosnia and Herzegovina is a member of Eurimages and signatory of the European Convention on Co-production. Bilateral agreements include Canada, France and Germany. The country is not a member of MEDIA, European Audiovisual Observatory and European Film Promotion.*

*Association of Filmmakers of Bosnia and Herzegovina is an active institution and it gathers over 70 film professionals and it is involved in promotion of B&H films.*

*Elma Tataragić, Secretary General of Association of Filmmakers of B&H*

## KRATKA HISTORIJA UDRUŽENJA FILMSKIH RADNIKA BIH *A SHORT HISTORY OF B&H ASSOCIATION OF FILMMAKERS*

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; Zlatnog medvjeda 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 je dobio počasnu nagradu za doprinos bh. kinematografiji. Za 2007. godinu nagrada je dodijeljena rediteljima Gojku Šipovcu i Vlatku Filipoviću, a za 2008. godinu nagrađene su Aida Begić i Elma Tataragić za film SNIJEG.

U avgustu 2003. godine, UFR BiH organiziralo je Prvi bosanskohercegovački 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 izdanje festivala održano je 2007. godine kada je prikazano 40 filmova, a četvrto, do sada i najveće izdanje, održano je u augustu 2009. kada su prikazana čak 52 naslova.

Udruženje je pokrenulo i web stranicu [www.bhfilm.ba](http://www.bhfilm.ba) za promociju bosanokohercegovačkog filma i autora.

Udruženje danas broji 72 člana.

...

*The Association of Filmmakers B&H is a professional association of independent filmmakers, 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 Filmmakers B&H, a special company was established, designed for documentary production only: Studio Film. The second big crisis happened in 1960, again in documentary production, a short film production company Sutjeska Film*

*was founded, also at the initiative of Association of Filmmakers B&H. From 1960 to 1972, the Association worked with the funds available and played an active role in the life of culture of the city, fighting for the promotion of film among the widest audience. In addition to their professional engagements in filmmaking, many members of the Association were also film critics and writers. In 1967, at the initiative of the Association, a new company was founded: 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, and in 2008 Aida Begić and Elma Tataragić were given the award for their film SNOW.*

*In August 2003, the Association organized the First B&H 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. Third edition of the festival was held in 2007 when 40 films were screened, and the fourth, so far the biggest, was held in August 2009 with the record number of 52 films.*

*Association has also created a web site [www.bhfilm.ba](http://www.bhfilm.ba) for the promotion of films and authors from Bosnia and Herzegovina.*

*The present membership of the Association is 72.*

## BOSANSKOHERCEGOVAČKI FILM FESTIVAL

### FILM FESTIVAL OF BOSNIA AND HERZEGOVINA

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 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 tri kratka filma. 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 film festival organiziran je uz pomoć Sarajevo Film Festivala, koji je uvijek imao sluha da pomogne u realizaciji.

Festival je po četvrti put organiziran u avgustu 2009. godine i okupio je do sada rekordan broj filmova. Tokom 5 dana festivala prikazana su dva igrana filma, čak 24 dokumentarna filma, 6 kratkometražnih filmova, 6 animiranih filmova, te 14 studentskih filmova. Dakle, tokom 2008. i 2009. godine u Bosni i Hercegovini producirana su čak 52 filma. U poređenju sa prvim festivalom bosanskohercegovačkog filma kada je prikazano 6 filmova, produkcija je porasla i uvećala se za 8 puta što bh. kinematografiju čini jednom od najdinamičnijih kinematografija na svijetu. U samo 6 godina stvoreni su produkcijski uslovi da se ovaj festival održava svake godine.

•••

*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 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 film industry professionals. 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 filmmakers were present from all over Bosnia and Herzegovina, and there was also a special presentation of Film Academies from all over the country. The third edition of the festival held in August 2007 screened over 40 features, documentaries, shorts and animated films.*

*The aim of the Festival remains the same, and that is to promote filmmakers, 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 Film Festival was organized with the help of the Sarajevo Film Festival, which always had the understanding to help organize the event.*

*The fourth edition of the festival was organised in August 2009 and the festival screened a record number of films. During five days of the festival, we presented 2 feature films, 24 documentaries, 6 short, 6 animated films and 14 student films. Therefore, in 2008 and 2009 filmmakers in Bosnia and Herzegovina have produced and finalised 52 films. Comparing this to the first edition of the festival when we screened only 6 films, the production has increased over 8 times and this fact makes cinema of Bosnia and Herzegovina one of the most dynamic cinemas in the world. Only in 6 years the conditions are made for the festival to take place annually.*



## NAGRADA "IVICA MATIĆ"

### "IVICA MATIĆ" AWARD

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, igrani 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 distribuiran 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 jednim, 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.

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: Srebreni 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 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



*Ivica Matić*

Šipovac i Vlatko Filipović za životni doprinos bosanskohercegovačkoj kinematografiji.

2008. godine nagrada "Ivica Matić" dodijeljena je rediteljici i scenaristici Aidi Begić i koscenaristici i producentici Elmi Tataragić za njihov film SNIJEG. Film je premijerno prikazan na Cannes Film Festivalu 2008. godine gdje je osvojio Grand Prix za najbolji film programa Sedmica kritike. Film je obišao preko 70 međunarodnih i domaćih festivala i do sada osvojio 27 međunarodnih priznanja. Bio je nominiran u kategoriji Otkriće godine na Evropskoj filmskoj akademiji 2008.

...

*In 2004, the Association of Filmmakers reestablished 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 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 1989, 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.*

*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 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 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.*

*In 2008 Ivica Matić award was given to director and writer Aida Begić and co-writer and producer Elma Tataragić for their film SNOW. The film had its world premiere at Cannes Film Festival in 2008 where it won Grand Prix for the best film in Critics' Week section. SNOW toured over 70 international and domestic film festivals and so far it has won 27 international awards. The film was nominated for 2008 European Film Awards as discovery of the year.*

## KRATKA HISTORIJA BH. FILMA A BRIEF HISTORY OF B&H CINEMA

Paradoksalno je da je Bosna i Hercegovina, sa samo 127 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



*CRNI BISERI / BLACK PEARLS, Toma Janić, 1958*

zabilježenih materijala bili su snimici koje je Antun Volić zabilježio u svom filmu SARAJEVSKI ATENTAT NA FRANJU FERDINANDA, iz 1914. godine, koji je obišao cijeli svijet.

Organizirana kinematografija institucionalizirana je tek nakon Drugog svjetskog rata. Prema tome, od prve projekcije do danas prošlo je 112 godina (vijek s tri rata) i u tom periodu snimljeno je 127 igranih, kao i hiljade dokumentarnih i kratkih filmova. 1947. godine formirana je Komisija za kinematografiju Bosne i Hercegovine, koja je okupljala prve bh. filmske autore. Snimanje prvog filmskog žurnala, koji je sadržavao šest epizoda, započelo je 3. maja 1947., a do 1949. je nastalo ukupno 19 žurnala. Iste godine je formirana i filmska kuća Bosna film, koja će u narednih nekoliko decenija postati jedna od ključnih kuća u BiH. Godina 1947. bila je u znaku prvog dokumentarca, ŠAMAC – SARAJEVO, o izgradnji prve velike željezničke pruge. 1950. godine bilo je dovoljno filmskih radnika da se formira Udruženje filmskih radnika Bosne i Hercegovine, koje pod istim imenom postoji i danas. Sve se to dešavalo u vrijeme kad je Jugoslavija u svojoj produkciji već imala 10 filmova, od kojih nijedan nije bio iz Bosne i Hercegovine.

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 najsiromašnija godina filmske produkcije, šezdesete su se, kao cjelina, razvile u totalnu kinematografsku eksploziju. U toj deceniji nastalo je na stotine kratkih i dokumentarnih, ali i 35 igranih filmova! Produkciju igranog filma karakteriziraju tri osnovna smjera:



Mirza Idrizović, Reditelj / Director

filmovi u *mainstream* klišeju o slavnoj prošlosti u Drugom svjetskom ratu, veliki filmski spektakli kakvi su KOZARA (1962.) i BITKA NA NERETVI (1969.), oba u režiji Veljka Bulajića, i što je najznačajnije, pojava mladih i talentiranih filmskih autora 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.) Bate 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 producerska 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



Hajrudin Šiba Krvavac, Reditelj / Director



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

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 obilježit 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 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, Ahmed Imamović... 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, 10 MINUTA Ahmeda Imamovića, te

SJEĆAŠ LI SE SARAJEVA? Seada i Nihada Kreševljakovića i Nedima Alikadića.

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 nagradu 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



*MALI VOJNICI / LITTLE SOLDIERS, Bato Čengić, 1966*

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. 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. Festival brojne predstavnike svjetske filmske industrije dovodi bh. filmadžijama kući i tako omogućava da lakše dođu do koproducenata, bez kojih, svakako, nema filmske produkcije u BiH. Festival je prepoznao tu činjenicu i 2003. godine osnovao 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 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.

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 Čire Mandića. Ne treba zaboraviti ni kratkometražne filmove, čija je produkcija ipak smanjena u odnosu na proizvodnju igranih filmova i u odnosu na produkciju prije 2002. godine. Tada je snimljeno 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 NAFAKA Jasmina Durakovića, MAMA I TATA Faruka Lončarevića, NEBO IZNAD KRAJOLIKA Nenada Đurića, na čelu s filmom GRBAVICA Jasmile Žbanić. Dok je film NAFAKA svojevrsni spektakl sa romaneskom strukturom, u kojem se sagledava društvo u ratu i nakon njega, film NEBO IZNAD KRAJOLIKA je još jedan „mali“ film, koji se ne bavi ratom već mentalitetom ljudi s ovih



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

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 Esmee 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 prikladaju se svakodnevnim životima ljudi koji pokušavaju povratiti normalan život. 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 do sada osvojio tridesetak međunarodnih nagrada a prikazan je na čak tri festivala A kategorije: Cannes, Toronto, Berlin. 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 veoma hrabro producirala Amra 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 obilježena je uglavnom dokumentarnim, kratkim i animiranim filmom, koji se sigurno

vraća u bosanskohercegovačku kinematografiju, a 2010. će biti obilježena sa rekordnim brojem ne samo igranih već i dokumentarnih, kratkih, animiranih i studentskih filmova.

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*It is a paradox that Bosnia and Herzegovina, with only 127 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 112 years have passed since that first projection—a century with three wars—a total of 127 feature films*

*were made, along with thousands 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 Filmmakers, 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*



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





ARMIN, Ognjen Svilčić, 2007

*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 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



TERETLI POS'O / BURDENSOME JOB, Nedžad Begović, 2008



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

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 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 national cinemas 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 *SALIFE* 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, Ahmed Imamović 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



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

*THE MAN WHO EXCHANGED HIS HOUSE FOR THE TUNNEL*, Jasmila Žbanić's *RED RUBBER BOOTS*, Ahmed Imamović's *10 MINUTES*, and *DO YOU REMEMBER SARAJEVO?* by Sead and Nihad Kreševljaković and Nedim Alikadić.

A big turnover in Bosnia and Herzegovina cinematography - 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 filmmakers, 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 Foundation was followed by stormy reactions of film workers and disagreements between them, but it still represented the tiny ray of light in the dark tunnel, which B&H cinematography found itself. From that moment on, B&H film opened up to co-productions and became a desirable, sometimes even an equal partner. Besides the Cinema Foundation, 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,



*ČUVARI NOĆI / NIGHTGUARDS*, Namik Kabil, 2008

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.

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 Miroslav 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. At that time only 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 Dreljić, 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 *NAFAKA* 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 *NAFAKA* is a kind of a spectacle with structure of a novel 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, auteur 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 Esma to bring her a certificate that her father was a war hero so that she could go to a school trip free of charge. The past is a ghost haunting the present of the film, and painful memories sneak in on people who are trying to go back to normal life. 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 won over thirty international awards and was shown at three A category festival: Cannes, Toronto, Berlin. And this was the first film directed, written and produced by women in the history of



*SASVIM LIČNO /TOTALLY PERSONAL*, Nedžad Begović, 2005

B&H cinema. The second film shot and completed in 2008 was also a debut by Namik Kabil *NIGHTGUARDS*, a low budget film courageously 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 was basically marked by documentary films, shorts and animations which are definitely returning to B&H cinema, while 2010 will be a very fruitful year a record number of not only features, but of documentaries, shorts and animations as well.

## ODVAŽNI KAKVI JESU / PROUD AS THEY ARE

Albert Einstein je jednom rekao: "Jedino me moje obrazovanje ometa da učim". Imajući ovo na umu, može se konstatovati da je Odsjek za režiju Akademije scenskih umjetnosti u Sarajevu zaista vrlo poseban u svom obrazovnom pristupu. Za 20 godina svog postojanja dokazali su da ne ometaju učenje i ne nastoje preoblikovati mlade talente, već ih stimuliraju, inspiriraju, podržavaju i pomažu da iznađu vlastiti umjetnički izraz. Istovremeno studente ohrabruju da stiču znanja o svim drugim oblicima umjetnosti ali ne samo umjetnosti, s obzirom da obrazovni program uključuje i proučavanje filozofije, a posebno estetike.

Od samog početka 1989. godine, Odsjek za režiju na ASU osnovan je s idejom da pruži šire estetsko i praktično obrazovanje svima onima koji su željeli praviti filmove umjetničke vrijednosti, drugačije od onih *mainstream* priča, komedija ili politički korektnih saga, kakve su do tada uglavnom izlazile ispod krila produkcijskih kuća socijalističke države. Osim toga, Bosna i Hercegovina do tada nije imala obrazovnu instituciju za film i oni koji su željeli realizirati svoje sineastičke aspiracije imali su tek malu šansu da saznaju ono što im treba, uglavnom od prisutnih profesionalaca ili studirajući u inostranstvu. Još od prve

generacije studenata režije ASU je svake godine imala desetke razloga za slavlje, s obzirom da su njeni diplomci osvojili doslovce sve važnije filmske nagrade na svijetu, od proslavljenog Oskara – Nagrade Akademije – za NIČIJU ZEMLJU 2002. do Zlatnog medvjeda za GRBAVICU 2006., preko glavne nagrade Međunarodnog filmskog festivala Rotterdam, Tigar, za LJETO U ZLATNOJ DOLINI (2004.), Nagrade Evropske Akademije, Felix, za kratki film 10 MINUTA, i Srebnog leoparda za GORI VATRA (2003.) Pjera Žalice, ne zaboravljajući ni prestižnu nagradu Felix 1995. za kolektivni rad udruženja SaGA. Mnoge su još filmske nagrade osvojili i diplomci i profesori ASU – ukupno oko 250 nagrada, ali počnimo od početka i razmotrimo neke od filmova snimljenih za proteklih 20 izuzetno teških i bolnih a ipak izuzetno uspješnih filmskih godina.

Prva generacija studenata Odsjeka za režiju na ASU trebala je diplomirati kad je u Bosni i Hercegovini izbio rat. Neki su od njih kasnije završili studije u Sarajevu, drugi su otišli u inostranstvo. Međutim, uprkos uslovima najtežih dana, mjeseci i godina koje je ovaj evropski grad doživio pred kraj prethodnog stoljeća, neki studenti i nastavnici režije sačuvali su mu duh i život. Za ove četiri stravične godine

(1992-1995) pod opsadom oni su snimali dokumentarne filmove, uglavnom intimne oglede i izvanredne priče *cinema vérité*. Sačinili su zapis o zvjerstvima tog vremena, kao i svjedočanstvo o ljudskoj izdržljivosti i duhu koji čak ni rat ne može da ubije. Sveukupno je snimljeno pedesetak dokumentarnih filmova i svaki je od njih od ogromne važnosti, i kao dokumenat o nezamislivo teškim vremenima i kao umjetničko dostignuće koje transformira bol u dirljivu vizuelnu poeziju.



Danis Tanović

Pomenut ću samo neke od tih filmova koji su snimili tadašnji studenti i predavači režije na ASU.

Jedan od filmova koji me se izuzetno snažno dojmio jeste intimni dokumentarac Srđana Vuletića PALIO SAM NOGE (1993.). Urezao mi se u sjećanje još od prvog puta kada sam ga gledala, prije nekih 15 godina. Čovjeka prosto boli dok gleda odvažno ratno svjedočanstvo mladića koji se našao usred rata, radeći kao medicinski tehničar u Vojnoj bolnici (odatle i naslov filma), nemilosrdno izlažući i sebe i svoj jezivi zadatak oštrom oku svoje video-kamere. Pitanja koja filmski stvaralac razmatra, duboka istinitost situacije u kojoj se našao i njegova lična iskrenost, čine ovaj film krajnje provokativnim i šokantnim dokumentarcem koji se bavi ratom.

Većina studenata režije ASU za vrijeme rata se pridružila produkcijskoj kući SaGA (Sarajevska grupa autora) koja je održavala živim filmsko stvaralaštvo u gradu. Profesor Ademir Kenović, suosnivač udruženja SaGA, u to je vrijeme već bio renomirani režiser igranih filmova (njegov prethodni film je 1991. otvorio Quinzaine des Réalisateurs u Cannesu) i uz nekoliko je drugih filmskih stvaralaca, uglavnom studenata režije ASU, uspio kroz sve četiri godine rata održati produkciju dokumentarnih filmova. Uprkos sveprisutnom smrtonosnom granatiranju, filmski stvaraoci su učinili nemoguće i nastavili sa svakodnevnim video-zapisima, posmatrajući i bilježeći događaje u

stilu najboljih ostvarenja direktne kinematografije. Komentirajući stvarnost upečatljivo i lucidno, stvorili su minijature ratnih svjedočanstava. Koje su bile emitovane čak i na kanalu Arte (Point du jour) i prikazane u Cannesu, Berlinu, New Yorku i drugim gradovima. 1994. SaGA je dobila nagradu BAFTA za seriju ULICE POD OPSADOM. Iste godine snimljena je kompilacija od tri impresivna filma, MGM SARAJEVO: ČOVJEK, BOG, MONSTRUM. Njeni tvorcii su bili četiri reditelja: student ASU Pjer Žalica, nastavnici ASU Ademir Kenović i Mirza Idrizović, te suosnivač udruženja SaGA, Ismet Arnautalić. Dio tog ostvarenja, ISPOVIJEDI JEDNOG MONSTRUMA, film koji je režirao Kenović, šokantni je neposredni intervju s mladim Srbinom koji do u detalje pripovijeda kako je ubijao, silovao i mučio; film prikazuje i njegovo shvatanje života, zločina i kazne. 1994. je film otvorio Quinzaine des Réalisateurs u Cannesu i nekoliko sedmica kasnije udruženje SaGA osvojilo je Felix, nagradu Evropske akademije za značajna dostignuća na polju dokumentarnog filma.

Nekoliko je filmova udruženja SaGA ostvarilo veliko majstorstvo u ovom mediju, i zauvijek će biti zabilježeni kao filmske priče ili poeme impresionističkog tona o realnosti rata. Među njima se nalazi i film Pjera Žalice GODOT - SARAJEVO koji prati Susan Sontag, glasovitu američku spisateljicu i režiserku, koja je 1993. za svoje druge posjete ovom gradu, odlučila da režira dramski komad "Čekajući Godoa". Izbliza prateći proces nastajanja ove predstave,



*Jasmina Žbanić*

našavši se usred svakodnevne borbe glumaca koji pokušavaju da prežive u burnom, ratom razorenom gradu, čovjek mnogo bolje razumije umjetnost kao odraz života.

Na sličan su način iznimno važni dokumentarni filmovi Mirze Idrizovića, uvaženog filmskog stvaraoca starije generacije i nastavnika na ASU, koji je preminuo 1997. Njegov DNEVNIK REDITELJA (1993.-1994.) jednostavan je, ali ne pojednostavljen, filmski izraz. Režiser prati svoj svakodnevni život tokom određenog datuma svakog mjeseca, kroz skoro godinu dana. Poglavlja filma nazvana po prostim ali za život neophodnim elementima, kao Voda, Vatra, Prozor, Pismo itd. pružaju gledaocu mogućnost da sagleda "normalnost" stravično abnormalnog života Sarajlija tokom rata. Režiser montira svoj film na isti mirni način kojim korača ulicama grada,

izazivajući svaki metak na njega ispaljen, dodajući dobro poznate klasične melodije nepoznatim neljudskim slikama očaja. U svom filmu SARAJEVO 1992., Idrizović montira kadrove svog prethodnog dokumentarnog filma snimljenog u istom gradu deceniju ranije, kad mu je život bio normalan i dosadan ali lijep, zajedno sa scenama grada u vrijeme rata, kad iste ulice izgledaju zastrašujuće prazne i opasne.

Za istu kuću su Danis Tanović i Dino Mustafić, obojica u to vrijeme studenti Odsjeka za režiju ASU, snimili dvanaestominutni film MOJA MAMA ŠEHID (1992.) o dječaku čija je majka ubijena braneći Sarajevo. Naredne godine Mustafić režira film PISTA ŽIVOTA, impresivno svjedočanstvo o pisti koju su ljudi koristili da pobjegnu iz ratnog pakla u gradu, ali su mnogi pri tome bili ubijeni ili ranjeni.

ASU je, držeći svoja vrata otvorenima, bila uključena u napore filmskih radnika za sve vrijeme ratnih godina. Osim toga, profesor Haris Pašović, jedan od osnivača Odsjeka za režiju na ASU, zajedno s ostalim kolegama i ljubiteljima filma u gradu i u inostranstvu, organizirao je prvi filmski festival 1993. koji je simbolično nazvan "Poslije kraja svijeta". Kako je izgledalo održati festival pod opsadom i smrtonosnim granatiranjem, pokazuje dokumentarni film pokojnog nizozemskog filmskog stvaraoca Johana van der Keukena koji je snimio dokumentarni film nazvan jednostavno: FILM SARAJEVO FILM FESTIVALA.

Bosanskohercegovački filmski stvaraoci koristili su sva raspoloživa sredstva da bi za vrijeme rata snimali dokumentarne filmove. Nakon rata su se pojavili problemi drugačije prirode – nije bilo ni novca ni infrastrukture da bi se nastavilo sa snimanjem filmova, dok su istovremeno filmski profesionalci, sad oslabljenog entuzijazma i energije, izgubili motivaciju da rade bez naknade (ili za cigarete) kako su to činili za vrijeme rata, kad su bili posvećeni višim ciljevima. U isto vrijeme su neki filmski režiseri željno očekivali da počnu raditi na igranim filmovima, što im nije bilo moguće u vrijeme rata. Nova nezavisna država, međutim, zaboravila je svoje filmske borce i osudila ih na potpuno umjetničko izgladnjivanje. Filmski radnici potpisali su peticiju zahtijevajući ustanovljavanje državne fondacije za kinematografiju.

Onda je na scenu stupio Sarajevo Film Festival (na čijem je čelu u to vrijeme, kao i sada, bio Mirsad Purivatra, također nastavnik na ASU). Za vrijeme trećeg festivala, SFF je počeo tražiti finansijere za filmski fond, s ciljem da se mladim talentiranim režiserima obezbijede sredstva za prve i druge projekte. U prvom pokušaju obezbjeđena su sredstva za samo šest filmova. Sniman na 35 mm. negativima, program MADE IN SARAJEVO, producirana od 1997. do 1998, sastoji se od šest filmova, od kojih su pet režirali studenti režije, a jedna studentica dramaturgije na ASU. Projekat je označio dvije vrijedne tačke: prvo, produkcija u poslijeratnoj BiH dobila je stimulans,

što je kasnije odigralo značajnu ulogu u razvoju državne kinematografije, i drugo, radovi mladih filmskih stvaralaca, koji su u ratu proveli godine svoje mladosti, zamorili su se od ratnih tema i ratnih dokumentarnih filmova. Naime, većina filmova su kratki igrani filmovi o njihovim maštarijama ili ljubavne priče, u kojima se rat tek jedva pojavljuje u pozadini.

Kompilacija MADE IN SARAJEVO promijenila je mnogo toga na filmskoj sceni BiH, ne samo što je pružila nadu mladoj generaciji, nego je omogućila da se više od dvije stotine filmskih radnika vrati svojoj profesiji. Po mom mišljenju, kratki igrani film KRAJ DOBA NEPRIJATNOSTI, koji je režirao Pjer Žalica, najuspješniji je film ove kompilacije. Govori o osamljenosti starijih ljudi i razvija zanimljivu ljubavnu priču između tri glavna lika. Sofisticirana režija, naočito inventivna upotreba meke i preekspozirane fotografije, kreira posebno raspoloženje i daje ovom filmu poetičko i nadrealno ozračje. Ovaj film je bio prikazan širom svijeta i učestvovao je na većini najznačajnijih svjetskih festivala (Cannes, Rotterdam, Montreal i drugi). Dokumentarni film ČOVJEK KOJI JE ZAMIJENIO KUĆU ZA TUNEL, film studenta ASU Elmira Jukića, istražuje zapanjujuću životnu priču čovjeka koji živi u kući čiji je sastavni dio ulaz u tunel koji je za vrijeme rata bio jedini izlaz i ulaz u opkoljeni grad. PUT NA MJESEC, kratki igrani film Srđana Vuletića, govori o lutalici koji tvrdi da je advokat. NOĆ JE. MI SVIJETLIMO, dokumentarni film Jasmile Žbanić slijedi braću - blizance

za vrijeme svetog mjeseca Ramazana, u poslijeratnom periodu. Još jedan student režije na ASU, Dino Mustafić, režirao je kratki nadrealistični igrani film 724, o 724. vojniku koji umire i u raju biva smješten u sobu s istim brojem. Dio kompilacije je i film Ines Tanović, studentice dramaturgije na ASU, SINDROM, o dvojici mladića koji se u tramvaju, na povratku iz disko-kluba, ponašaju nasilno.

Angažovanjem inozemnih ko-producenata, realiziran je prvi poslijeratni igrani film SAVRŠENI KRUG (1997.), koji je režirao Ademir Kenović, a senarij napisao pjesnik Abdulah Sidran. Priča prati sudbinu Hamze, sarajevskog pjesnika čije su supruga i kćerka pobjegle iz opkoljenog grada. Hamza je razočaran i depresivan, razmišlja o samoubistvu. Jednog dana pronađe dvoje djece, izbjeglice sa sela, čiji su roditelji poginuli. Film se fokusira na njihovo toplo i zaista posebno prijateljstvo. Pored realističnog zapisa ratne tragedije, film ima poetičan, nadrealan pristup okrutnoj stvarnosti punoj očaja, straha, razočarenja, osamljenosti i gladi. Ovaj se aspekt ostvaruje kroz vizije, prekrasno snimljene i veoma sofisticirane atmosfere. SAVRŠENI KRUG iskazuje iskreno zanimanje za pojednca i njegove slabosti u ratnoj stvarnosti. Kroz ličnu dramu protagonista, film govori o tragediji čitavog naroda BiH. Film je prikazan i dobio je priznanja na mnogim filmskim festivalima: Cannes, Rotterdam, Tokio. Kod kuće je toplo primljen, za prvih deset dana prikazivanja vidjelo ga je 12.000 gledalaca. 2005. je Kenović

režirao TAJNI PROLAZ, ambiciozni historijski ep koji prikazuje migraciju sefardskih Jevreja iz Španije u Istočnu Evropu. Radi se o složenoj i skupoj historijskoj drami u čijoj je ko-produkciji učestvovalo nekoliko evropskih zemalja, a u kojoj glume John Turturo i Katherine Borowitz.

Dok su mnogi režiseri u poslijeratnom Sarajevu jedva dočekali da započnu snimati igrane filmove, profesor Haris Pašović, koji je zapravo poznatiji kao izvanredan pozorišni reditelj, svojim filmom GRETA duboko je zaronio u žanr dokumentarnog filma, kombinirajući dvije priče o Greti Ferušić koja je preživjela Auschwitz, da bi se u starosti opet našla usred ratnog vihora, ovog puta u vlastitom gradu. Je li drugačije kad ste izgledniji u vlastitoj kući a komšije vas granatiraju? Ovo impresivno svjedočanstvo podsjeća na ljudske kvalitete koje posjeduju samo izuzetni među nama: oproštaj i vjera u ljude uprkos zvjerstvima koja nas okružuju. Ovaj film se a našao u selekciji prestižnog IDFA i još nekoliko svjetskih festivala. Nakon što je snimio još nekoliko dokumentaraca – dokumentarnu filmsku trilogiju DOM, LJUBI BLIŽNJEG SVOG i BALKAN – KRV I MED o američkim novinarima Davidu Rieffu, Peteru Maassu i Ronu Havivu koji su izvještavali o ratu u BiH, nekoliko godina kasnije Pašović usavršava svoj sineastički rukopis u dokumentarnom filmu A PROPOS DE SARAJEVO (2005.). Ova poetična vizualna oda njegovom gradu pokrenuta je pričom o ljubitelju muzike i znalcu džez-a Edinu Zubčeviću, koji kontemplira o tome

šta znači živjeti u Sarajevu. Impresivna upotreba vizualnih sredstava i primjereni ritam montaže kombinuju raspoloženja džez-muzike sa snažnim osjećajima života i smrti, ljubavi i bola u gradu ranjenom ratom.

U održavanju dokumentarnog filma na životu u Bosni i Hercegovini, značajnu ulogu je odigrala Jasmila Žbanić koja je na ASU diplomirala nakon rata. Oslanjajući se i na svoje iskustvo rada u uličnom lutkarskom pozorištu te pisanja priča, Jasmila je snimila nekoliko video-radova i dokumentarnih filmova, kao AUTOBIOGRAFIJA (1995.), POSLIJE, POSLIJE (1997.) i NOĆ JE. MI SVIJETLIMO (1998.). Ali se zaista "probila" svojim kratkim, direktnim i duboko dirljivim dokumentarnim filmom CRVENE GUMENE ČIZME (2000.). Ovaj odvažni, nesentimentalni film slijedi majku koja traži svoje dvoje djece, koje su Srbi oteli za vrijeme rata. Držeći se po strani, a ipak očito izražavajući ljudsko saučesje, kamera prati potragu tima koji otkopava masovne grobnice i u potrazi za tijelima istražuje podzemne pećine, dok ih majka stalno podsjeća da traže crvene gumene čizmice koje je



Srdan Vuletić



njeno dijete imalo na sebi. Zanimljivo je da je buduća dobitnica Zlatnog medvjeda i buduća zvijezda igranog filma, Jasmila Žbanić, svoje radove izlagala ne samo u kinima i filmskim festivalima, nego i u mnogim galerijama i na prestižnim izložbama kao što su Bijenale u Istanbulu, Galerija moderne umjetnosti u Oxfordu i Kassel Dokumenta.

1999. godine Srđan Vuletić je snimio izuzetan kratki igrani film TROSKOK koji također tretira psihologiju ratnog vremena. Prikazuje mentalno stanje dvoje bivših ljubavnika, koji su raskinuli vezu prije gotovo deset godina i sad se, sa suprotnih strana podijeljenog grada, gledaju kroz nišan puške. Žena je vojni snajperista, a muškarac pokušava uloviti goluba ne bi li preživio. Šta sad osjećaju jedno prema drugom? Rijetko se vidi film koji izaziva toliko napetosti i intenziteta dok održava mirnu i minimalističku dramaturgiju. Ovaj misaoni kratki igrani film na inteligentan način izražava apsurd i neprirodnost situacije u kojoj ljudi ubijaju jedni druge. Film je osvojio specijalnu nagradu na filmskom festivalu u Berlinu.

Godina 2001. bila je posebna za sve na ASU, kao i za čitavu Bosnu i Hercegovinu. Uprkos malobrojnosti snimljenih filmova, bh. kinematografija je doživjela veliku čast, prvo što su radovi dva mlada režisera ušla u selekciju festivala u Cannesu, i drugo, što je u zemlju došla najpriželjkivanija filmska nagrada na svijetu: Oscar. Kratki igrani film PRVO SMRTNO

ISKUSTVO (2000.), diplomski rad, tada 25-godišnje, Aide Begić, odabran je za kanski Cinefondation među 994 prijavljena filma. Zaplet je vrlo intrigantan: mladić ne može da izvadi ličnu kartu jer je, sudeći po administraciji, poginuo u ratu, te zapravo treba da dokaže da je živ. Aida Begić, koja je bila tinejdžerka kad je počeo rat u Bosni i Hercegovini, pronicljivo ukazuje na apsurd rata i poslijeratnih dešavanja, potcrtavajući abnormalnost bilo kakvog oblika života drugačijeg od mirnodopskog. Film je osvojio nekoliko nagrada i filmski profesionalci širom svijeta već tada su zapazili talenat ove rediteljke.

Drugi film, pravi krunski dragulj, igrani je film koji je režirao Danis Tanović, NIČIJA ZEMLJA (2001.), koji ne samo da je ušao u glavni takmičarski program festivala u Cannesu, nego je osvojio nagradu koji svi svjetski filmski stvaraoci najviše priželjkuju – nagradu Filmske Akademije. Iako ova francusko-belgijsko-italijanko-britansko-slovenačka ko-produkcija kod kuće nije dobila nikakva finansijska sredstva, Tanović je na ceremoniji dodjele Oscara ponosno izjavio: "Ovo je za moju zemlju". Mladi reditelj je preko noći postao nacionalni heroj, a njegov debitantski igrani film najuspješniji i najslavniji bosanskohercegovački film svih vremena. Sarajevo je dično proslavilo njegovu pobjedu i svi mediji su o ovom filmu pričali mjesecima. Istovremeno je svijet profesionalnog filma počeo ozbiljno shvatati mlade talente koji su dolazili sa sarajevske ASU.

Tanović je na svojoj koži osjetio najgore ratne dane. Živio je u gradu pod opsadom, proživio raznolike opasnosti i glad, bio prisiljen svjedočiti grozomorni urbidic svog grada, izgubio poznanike i prijatelje, pridružio se Armiji BiH i svakodnevno se suočavao s neprijateljskim linijama, stalno i iznova. Domišljato je uspio sažeti sva svoja izuzetno snažna iskustva u dijaloge i scene svog prvog igranog filma. Prije NIČIJE ZEMLJE, već je bio zapažen na internacionalnom festivalu dokumentarnog filma u Amsterdamu 1996. po svom suptilnom, crno-bijelom, dirljivom 13-minutnom dokumentarnom filmu L'AUBE (ZORA) koji je dovršio u Belgiji. Film prikazuje sudbinu čovjeka iz Bosne i Hercegovine, koji je u ratu oslijepio i izgubio obje ruke i koji nakon dvije godine prvi put sreće svoju porodicu.

U svakom slučaju, Tanovića je njegov prvi igrani film proslavio na svim stranama svijeta. NIČIJA ZEMLJA nikog nije ostavila ravnodušnim. Može li ratni film biti smiješan? Da li je dozvoljeno smijati se ratnim strahotama? Sva ova introspektivna pitanja komunicirana su Tanovićevom snažnom, oporom antiratnom satikom. Apsurd rata, vibrantno prikazan s dubokom emocionalnošću i umnošću, za gledaoca je ošamućujuće iskustvo. Jednog trenutka urlamo od smijeha, a već slijedećeg nas pogodi stravična brutalnost rata. Vješto napisani dijalozi održavaju dramu živom, bez obzira što se gotovo čitava priča odvija u malom rovu u kojem su vojnici sukobljenih strana zajedno "zaglavili" pod prijetnjom

opasnosti od eksplozije mine. Film je zaslužen osvojio ne samo Oscar za najbolji strani film, nego i Zlatni globus, nagradu festivala u Cannesu za najbolji scenarij, Evropsku filmsku nagradu za najbolji scenarij, nagrade publike na mnogim festivalima širom svijeta i još četrdesetak nagrada – ukratko, Danis Tanović je postao otkriće godine. Oko 211.000 ljudi u Bosni i Hercegovini vidjelo je ovaj film, što je gotovo deset puta više od broja gledalaca filma PEARL HARBOUR (te sezone u svijetu najgledaniji film), što je značajna cifra imajući na umu da zemlja ima četiri miliona stanovnika i ne više od 30 pristojnih kino-dvorana.

Poslije te godine kinematografija u BiH više nije bila ista. Nagrada Filmske Akademije sigurno se može smatrati poticajem koji je bh. kinematografija trebala da bi se suočila s boljkama koje su je mučile od kraja rata. Uprkos stopi nezaposlenosti od 40 % i neuspjelim sanacijama proizvodnih kapaciteta države, osvajanje Oscara učinilo je da Bosna i Hercegovina promijeni politiku tretmana filmske produkcije. U martu 2002. Ministar kulture ustanovio je novu instituciju – Fondaciju za kinematografiju.

U međuvremenu je dovršen debitanski film Dine Mustafića, REMAKE iz 2002. godine. Scenarij je baziran na romanu Zlatka Topčića "Čovjek niotkud" i tretira Bosnu i Hercegovinu kroz dva rata – ovaj posljednji i Drugi svjetski rat. S mnoštvom autobiografskih elemenata, priča govori o scenaristi koji doživljava istovrsnu tragediju kao i njegov otac prije 50 godina.

Film se bavi nestankom izvjesnih vrijednosti iz ljudskih života za vrijeme tragičnih okolnosti. Ratni logori, etničko čišćenje i mučenje pojavljuju se samo kao pozadina glavne priče koja se bavi prijateljstvom, izdajom i razočarenjem. S velikom vještinom reditelj suptilno prikazuje dezorijentiranost čitave jedne generacije, zatečene i nekako pogubljene u ratnim okolnostima. Izdaja i razočarenje u ljude čini suštinu zapleta filmske priče. Historija koja se ponavlja i pitanje kako dalje? samo su neka od njenih značajki. Ulogu glavnog junaka briljantno je iznio Ermin Bravo, u to vrijeme na svojim počecima, a danas jedan od predavača na ASU. Unutarnja drama protagoniste, njegove neprospavane noći i hiljade pitanja koja se rađaju kad čovjek preživi pakao u vlastitom susjedstvu, Bravo je ostvario uz upadljivo odsustovo glumačkih sredstva, učinivši junaka živim i cijeli film - za pamćenje. Premijera je bila na festivalu u Rotterdamu gdje je postao tema dana. Po glasanju festivalske publike, REMAKE je s početka bio prvi, a na kraju šesti od ukupno 160 filmova. Kod kuće je, u cijeloj Bosni i Hercegovini, film ostvario izuzetnu gledanost.

Godina 2002. bila je vrlo uspješna po produkciji kratkih filmova, ne toliko po brojnosti jer ih nije snimljeno mnogo, ali po rezultatima zaista plodonosna. Jasmila Žbanić je režirala i ko-producirala veoma poetični film NAPRIJED; NAZAD. Gotovo bez dijaloga, ili ikakvih riječi, film se vrlo elokventno, bavi veoma osjetljivom temom: povratnicima. Samo uz

upotrebu vizuelnih sredstava, rediteljka se pita da li zaista postoji dom kojem se mogu vratiti oni koji su otišli. Njen film je realiziran uz pomoć fonda Cine Bosnia, koji je bio dio festivala u Göteborgu. Film je dobio nekoliko nagrada. Jedan drugi kratki film, DESET MINUTA, osvojio je te godine nagradu Evropske filmske akademije. Scenarij je napisao Srđan Vuletić, a film režirao mladi Ahmed Imamović, koji je također za vrijeme rata bio aktivan član produkcije SaGA. Film je očarao i dirnuo publiku i žirije širom svijeta. Osvojio je mnoge nagrade i dobio izvrsne kritike. Kolika je nesreća zadesila sve one koji moraju trpjeti ratne strahote, koliko je neljudski nemati vode za piće i još gore, pronaći roditelje mrtve, nakon što je doneseš. U istom vremenskom rasponu, turista na drugom kraju svijeta uživa u tek razvijenim fotografijama s odmora u Rimu. Deset minuta na jednom se mjestu mogu pokazati fatalnima i mogu izgledati kao vječnost, dok na drugom mogu biti radosne i pružiti užitek. Jednostavna priča koja nas na svaki način pogađa.

U filmu SLIKE SA UGLA (2003.) Jasmila Žbanić odvažno preispituje ljudska djela. Prikazuje povijest djevojke koja je kao dvadesetogodišnjakinja, 1992. godine, ispred svoje zgrade bila pogođena i ranjena i zbog posljedica ranjavanja izgubila ruku. Glasoviti francuski fotograf ju je fotografirao dok je ležala krvareći i očajnički trebala pomoć. On joj nije pomogao, nego je fotografirao i zbog tih fotografija postao slavan. A šta je s

Biljom? Šta se njoj desilo? U ovom se dokumentarnom filmu Žbanićeva pojavljuje lično, kao ona koja postavlja pitanja o ovom događaju i daje lične komentare o nedoumicama koje se nameću. Ovaj je film intimna istraga vrlo suptilne strukture, u kojoj se dramatska napetost postiže kroz veoma diskretnu žudnju za istinom. Duševno stanje autorice pokretačka je snaga cijelog filma. Izvanredno hrabra i odvažna žena, još kao studentica, te i kasnije, tokom cijele svoje karijere, Jasmila pobuđuje strasne diskusije i svojim filmovima i svojim komentarima na vlastite filmove. Njen govor pri primitku nagrade Zlatni medvjed na Berlinalu za film GRBAVICA iz 2006. još uvijek nam odzvanja u glavi, i nikad ne zaboravljamo njeno neprestalno nastojanje da pomogne žrtvama rata.

Iako je mogla slobodno birati bilo kakav kinematografski pristup, Žbanićeva se, u svom dijelu omnibusa IZGUBLJENO, NAĐENO (2005.) - međunarodnom projektu koji je okupio mnoge istočnoevropske mlade talente kakvi su Kornél Mundruczó, Stefan Arsenijević i Cristian Mungiu - ponovo opredijelila za žanr dokumentarnog filma. Njena



*Pjer Žalica, Ademir Kenović*

priča ROĐENDAN prikazuje dvije djevojčice iz Mostara, obje rođene na dan kad je srušen glasoviti Stari most. Ines i Dunja se nikada nisu srele. Most je sada rekonstruisan. Šta je sa zajedništvom? Zaprepašujuća priča, prikazana u lucidnom sineastičkom maniru Žbanićeve, nameće brojna pitanja. Film je premijerno prikazan na Forumu Berlinalea 2005.

Naredni projekat Aide Begić SJEVER JE POLUDIO (2003.), za koji je scenarij radila u saradnji s Elmom Tataragić, s kojom će kasnije napisati scenarij za višestruko nagrađivani film SNIJEG, podržao je fond Cine Bosnia u Švedskoj i film je imao premijeru na festivalu u Göteborgu. Film je neka vrsta drame apsurdna, radnja kreće od pogibije jedne djevojke. Svi koji dođu u dodir s mrtvim tijelom žele da ga se oslobode što prije. Pitanje je kako? Ovaj krajnje mračni, nadrealni zaplet, koji se odvija u nevinim životima običnih ljudi, naglašava vječito prisutne osjećaje strepnje, straha i krivice u ljudima.

Godine 2003. dovršena su dva bosanskohercegovačka debitantska igrana filma, GORI VATRA Pjera Žalice i LJETO U ZLATNOJ DOLINI njegovog kolege s klase i ratnog druga iz udruženja SaGA, Srđana Vuletića. Srećom su bili potpuno drugačijih stilova, pa se nisu takmičili jedan s drugim. GORI VATRA je poslijeratna drama, s obiljem šarma i humora, ali na kraju ostavlja gorčinu. Film je alegorija poleta zemlje, duboko potrese i šokirane tek okončanim ratom i još nespremne da oprost, onako brzo kako zahtijeva

međunarodna zajednica. Priča je smještena u gradić Tešanj, u kojem vlada nezaposlenost i ekonomska kriza. U isto se vrijeme vraćaju ljudi, koji su za vrijeme rata otišli iz Bosne i Hercegovine, suočavajući se s nepovjerenjem komšija i kolega. Nepoznanica sudbina nestalih osoba još uvijek prijete krhkom miru. Jedina mogućnost napretka jeste eventualna veza sa Zapadom. Veliki preokret nastaje kad gradske vlasti saznaju da će Bill Clinton, koji će posjetiti američke vojnike u Tuzli, svratiti i do njihovog mjesta, i da je spreman postati počasni građanin i kum opštine. Radi ove posjete, gradić u sedam dana mora uspostaviti demokraciju.

Reditelj Pjer Žalica uspio je ostvariti uzbudljivu tragikomediju, otkrivajući pojedinačne priče svakog od likova koje se slijevaju u jednu zajedničku priču. Film se prema društvenim pojavama odnosi kritički i dijalozi, iako duhoviti, vrlo su odvažni i relevantni. Uz vrlo sporo razvijanje napetosti, katarza na samom kraju pogađa gledaoce istom snagom kojom ih se dotiču likovi za sve vrijeme trajanja filma. Direktor fotografije Mirsad Herović odlično je obavio svoj dio zadatka, ostvarivši vrlo liričnu ali i melanholičnu fotografiju koja se izvrsno dopunjava s rediteljskim pristupom. Čitav spisak fantastičnih glumaca, uglavnom svršenih studenata ASU, ostvarili su u ovom filmu uloge za pamćenje, počevši od glavne muške uloge Enisa Bešlagića i glavne ženske, Jasne Žalice. Film je premijerno prikazan na festivalu Locarno gdje je osvojio

Srebrenog leoparda, i već je bio uvelike poznat kad je prikazan na Sarajevo Film Festivalu. Nakon što je osvojio još šest nagrada na ovom festivalu, slavljem je još više.

Dok je Žaličin film smješten u provinciji, LJETO U ZLATNOJ DOLINI Srđana Vuletića bavi se urbanim Sarajevom. Mladić, koji se osjeća obaveznim otplatiti dugove svog rahmetli oca, sve se više upliće u svijet podzemlja, o kojem ništa ne zna. Prijatelj s kojima se druži tinejdžeri su navučeni na sintelan, i sanjari, koji se nadaju boljoj budućnosti u gradu iz kojeg ljudi samo odlaze, svakodnevno. Ipak, u nadi da baš oni mogu uspjeti, dječaci smišljaju budalasti plan kidnapovanja tinejdžerke čiji je otac bogat. Kćerku je igrala, u to vrijeme tinejdžerka, Zana Marjanović, koja se kasnije proslavila ulogom u filmu SNIJEG (film Aide Begić iz 2008.). Dječake izmanipuliraju na sve strane, policija i drugi odrasli; i naši anti-heroji na kraju bivaju uhvaćeni. Vuletić svojim filmom sugerira da čak i snovi teško opstaju u gradu kakav je Sarajevo u poslijeratnim vremenima. S ironične distance, reditelj orkestrira naraciju suptilnim humorom i šarmantno, ipak zadržavajući dozu optimizma dok zaplet privodi kraju bez pravog svršetka. Njegov svjež kinematografski pristup, u kojem kombinira elemente nadrealizma i hiper-realizma i njegov nepredvidivi razvoj priče, zapaženi su na mnogim festivalima u inostranstvu. Premijerno prikazan na prestižnom filmskom festivalu u Rotterdamu, film je osvojio glavnu nagradu Tigar (2004.).

Drugi igrani film Pjera Žalice, KOD AMIDŽE IDRIZA (2004.), značajan je iz više razloga: priča o ratu, a niko tu riječ nikad ne spomene i u cijelom filmu nema niti jedne ratne scene. U odnosu na rediteljev prethodni film (GORI VATRA), ovaj film njeguje potpuno drugačiji sineastički stil i strukturu; taman je i mračan, ali na kraju ostavlja osjećaj 'dobrote'. Film se bavi temom vrlo važnom u poslijeratnom Sarajevu – na koji se način čovjek suočava s gubitkom najdražih i s praštanjem; kako čovjek nauči živjeti osjećajući bol i žal. Središnji događaj filma je posjeta Fuketa amidži i amidžinici, da bi im popravio bojler. Žalica pomno prati njihovo časkanje, dok diskutuju o rezervnim dijelovima za bojler, unucima i Fuketovom nestabilnom ljubavnom životu. Između redova, međutim, ovaj razgovor o svakodnevnim temama nagovještava ožiljke koje protagonisti skrivaju na duši i kasnije će se ispostaviti da je ovaj stariji par u ratu izgubio sina. Po Žaličinih riječima, to je priča o ljudima "koji imaju sve razloge da ne budu sretni, ali koji su donijeli svjesnu odluku da budu sretni". KOD AMIDŽE IDRIZA je remek-djelo suzdržljivosti.



*Sebastian Cavazza, Jasmila Žbanić, Zrinka Cvitešić*

Iznenadno prikazana završna scena savršeno potcrtava psihologiju odluke koju su donijeli glavni likovi – da nastave živjeti, te šarmantno, kao u kakvoj razigranoj i raspjevanoj bolivudskoj sceni, gdje je sve moguće, svako nalazi utjehu i ohrabrenje. Nezaboravnu ulogu Fuketa, tihog, stidljivog lika koji nastoji pružiti utjehu ranjenim dušama svojih ostarjelih rođaka, ostvario je Senad Bašić.

Dugometražni igrani film čija je realizacija trajala nekoliko godina bio je debitantski film Ahmeda Imamovića GO WEST (2005.). Smještena usred rata u Bosni i Hercegovini, priča se bavi za balkanski film prilično novom temom: homoseksualnom ljubavnom vezom. Dodatno oneobičenje je u tome što je jedan od partnera Musliman i umjetnik, dok je drugi mladić Srbin i potiče iz izuzetno ruralnog i mačo-okvira. Ovog drugog regrutuju u vojsku, a umjetnik ostaje u njegovoj roditeljskoj kući preobučen u njegovu tek vjenčanu ženu. I bez dugih objašnjenja da se pretpostaviti kako je ova ljubavna priča potpuno neprihvatljiva njihovom okruženju i s kakvim teškoćama ljubavnici održavaju vezu. Orkestrirana između nadrealizma i odvažnog naturalizma, ova neobična bh. priča lansirala je još jednu mladu talentovanu osobu, glumca Maria Drmaća.

Kratki igrani film PRVA PLATA, diplomski rad Alena Drljevića, nominirana je za nagradu Evropske filmske akademije 2005. To je crnohumorna kontemplacija

posljertatne ekonomske krize i recesije koja najviše pogađa mlađu generaciju. Da bi mogao izdržavati porodicu, hrabri mladi Bosanac odluči da okuša sreću i zaradi novac na motociklu se utrkujući kroz minsko polje. Bolesna i pohlepna publika kladi se hoće li preživjeti ili ne, ali na kraju on ponosno donese kući svoju 'prvu platu'. Očito talentovani Drljević izrazio je ovu moćnu priču tehnikom neposredne naracije upotrebljavajući neka intrigantna sineastička rješenja.

Još jedan kratki igrani film te godine bio je RAM ZA SLIKU MOJE DOMOVINE darovitog Elmira Jukića, koji je do tada na mnogim projektima radio kao asistent reditelja. Jukić je režirao zanimljivu priču koja također tretira bolno ratno iskustvo i razvija intrigantan zaplet. Priča počinje prije rata, prikazujući harmonični život Muslimana, Hrvata i Srba, ali kad rat izbije stvari se počinju mijenjati i jedan od likova, Srbin, postaje ubica svojih nekadašnjih prijatelja. Ironično, baš će fotografija koja prikazuje trojicu prijatelja, istražiteljima Suda za ratne zločine biti jedina indicija na osnovu koje mogu identificirati zločinca. Film je urađen u vrlo prikladnom minimalističkom stilu.

Drljevićev projekat koji je uslijedio filmu PRVA PLATA bio je ambiciozan dokumentarni film kojim je otvoren takmičarski dokumentarni program 12. SFF-a. KARNEVAL (2006.) istražuje misteriozni nestanak muslimanskih izbjeglica iz BiH koji su za vrijeme rata pokušali pronaći zaštitu u Crnoj Gori. Tema definitivno ne izgleda kao materijal

koji je lako obraditi kreativnim sineastičkim sredstvima, a ipak je Drljević uspio kreirati mnogo više od pukog reportažnog prikaza ove tragedije. Naracija u off-u novinara koji istražuje slučaj kombinira se sa sporim panoramama predjela, dajući nam vremena za kontemplaciju. Vrlo primjereno primijenjen ritam održava napetost i dramu filma. Festivalna publika izabrala je KARNEVAL kao jedan od pet najboljih filmova cijelog Sarajevo Film Festivala, a kasnije te godine film je ušao i u takmičarski program First Appearance prestižnog festivala u Amsterdamu 2006. godine.

I njegov naredni projekat također je bio dokumentarni film; ovog puta prikazuje samo jednu osobu, ali kroz njenu tragediju odražava se situacija hiljada ljudi čiji su članovi porodica nestali. ESMA (2007.) prati životnu borbu samohrane majke koja traži posmrtno ostatke svog supruga, koji je kao pukovnik Armije BiH nestao u ratu.

Prošle godine je Drljević režirao kratki igrani film ŠOPING (2008.) kao jedan od pet izabranih u okviru projekta Sarajevo grad filma. Ova inicijativa SFF-a daje mogućnost učesnicima festivalskog Talent Campusa da prijave svoje priče i, ako budu odabrani, da ih realiziraju s budžetom koji osigurava festival. ŠOPING priča lucidnu, višeslojnu priču uz vrlo suptilno izražen humor, na prvi pogled kritikujući potrošački mentalitet, ali na dubljem nivou tretirajući nešto mnogo ozbiljnije – ljudske snove i životna očekivanja onih koji žive u društvu koje jedva sastavlja kraj s krajem. Jedna se

porodica pogubi u neobuzdanom nastupu manije kupovanja. Na kasi se ispostavlja da nemaju prebijene pare, nakon čega ih osiguranje prodavnice isprati uz ozbiljno upozorenje i to, kako će se ispostaviti, ne po prvi put. Cijela porodica uvijek iznova izuzetno uživa u samom činu kupovine, iako se redovito vrate praznih ruku. Film je učestvovao na nekoliko festivala.

Dok studenti i diplomanti ASU uglavnom rade kratke igrane filmove, renomirani filmski reditelj Miroslav Mandić, također bivši predavač na ASU, odlučio je da se nakon duže pauze vrati bh. filmskoj sceni realizirajući jedan dokumentarni film. LJUBAV PREKO GRANICE (2005.) intenzivan je višeslojni film koji prikazuje život tri para različitog etničkog porijekla i prati njihov svakodnevni život, njihovu ljubav i prepreke s kojima se suočavaju dok pokušavaju preživjeti u zajednicama pogođenima i podijeljenima ratom. Pažljivo gradeći strukturu punu unutrašnje napetosti i dramskih promjena kao da je u pitanju igrani film, Mandić grabi i održava pažnju svojih gledalaca sve do samog kraja. Koristeći paralelnu montažu, izvedenu u asocijativnom maniru, reditelj je isprepleo ove tri priče uspješno ih dovodeći na istu ravan, s izvrsnim osjećajem za autentičnost. Film je premijerno prikazan na festivalu u Locarnu, a na internacionalnom filmskom festivalu u Minhenu osvojio nagradu za najbolji dokumentarni film. Na SFF-u 2009. godine Mandić je prikazao svoj najnoviji dokumentarac TRAGAJUĆI ZA JOHNNYJEM. Film nam otkriva

zanimljivu priču o životu Johnnija Appleseeda, misionara inspiriranog Swedenborgovom vizijom svijeta.

Benjamin Filipović, predavač na ASU, prerano je preminuo ubrzo nakon što je dovršio film kojim se vratio u produkciju igranih filmova, *DOBRO UŠTIMANI MRTVACI* (2005.), i kojim je otvoren takmičarski program 11. Sarajevo Film Festivala. Radi se o crnoj komediji smještenoj u današnje Sarajevo. Dva čudaka su čuvari u lokalnoj mrtvačnici. Da ubiju vrijeme klade se koliko će tijela primiti svake noći. U okviru ove priče, date su zasebne priče osebujnih likova koji završe u mrtvačnici, a koje se ujedine u momentu njihove smrti. Humoristični dijalozni često imaju dvostruko značenje. Publika sarajevskog festivala film je propratila salvama smijeha. Film je osvojio nagrade u Chicagu, Cairu i Bangkoku.

Godine 2006., najintrigantniji film bio je eksperimentalni *reality show*, igrani film *MAMA I TATA* za koji je scenarij napisao i koji je režirao i montirao Faruk Lončarević. Ovaj Kammerspiel snimljen na vrlo duhovit, ali razborit način, ismijava sve vrste potreba savremene publike za voajerizmom u stilu "Velikog brata". Stariji bračni par se, nakon više od 50 godina života čiji su svaki detalj proživjeli zajedno, umara jedno od drugog, što je proces koji završi tragičnom svađom. Kamera Almira Đikolija ni na trenutak ne napušta njihovu dnevnu sobu a ipak apsurd situacije i groteskni način komunikacije ovog para do samog kraja održava napetost. Poznat i kao filmski kritičar i filmski teoretičar,

Lončarević ovim radom istražuje jezik kinematografije na vrlo inspirativan način i ostvaruje potpuno nov i u BiH do sada neviđen filmski stil.

Jasmila Žbanić je svojom pobjedom na Berlinaleu 2006. cijelu zemlju učinila ponosnom. Sa svojim impresivnim debitanskim igranim filmom *GRBAVICA* (2006.) osvojila je Grand Prix – Zlatnog medvjeda. Ova prefinjena ljudska priča na površinu iznosi poslijeratnu dramu samohrane majke Esmee, čija je kćer začeta tokom višestrukih silovanja u logoru u kojem je Esma u ratu bila zarobljena. Sara vjeruje da joj je otac bio šehid i vrlo je ponosna na njega. Stvari krenu nizbrdo kad Sara od majke traži da joj pribavi potvrdu da je dijete šehida, kako bi mogla besplatno ići na ekskurziju. 12-godišnjakinja agresivno zahtijeva da joj majka kaže istinu. Glavne uloge su zaista impresivno odigrale glasovita srbijanska glumica Mirjana Karanović i sarajevska učenica Luna Mijović, po prvi put na velikom ekranu. S mnogo suptilnosti i razumijevanja za psihološki teret svojih junakinja, rediteljka tka kompleksnu tragičnu dramu kao poetičnu odu ljudskoj snazi i dostojanstvu. Nedramatična fotografija direktorice fotografije austrijanke Christine A. Meier, s kojom je Žbanićeva radila godinama na svojim kratkim i dokumentarnim filmovima, stvara vrlo primjeren trezveni tonaliteta sa rasponom muzičkih vrsta, od lirskih orijentalnih tonova do glasnog turbo-folka, od kojih svaki sugerira izvjestan dramski razvoj koji vodi naraciju. Nakon Berlinalea i velikog uspjeha kod kuće, *GRBAVICA* je pozivana na brojne značajne filmske

festivale i pobrala je mnoge nagrade. U to vrijeme je rediteljka već bila započela, kroz svoju produkcijsku kuću Deblokada, kampanju pod nazivom Za dostojanstvo preživjelih s ciljem "usvajanja izmjena postojećeg zakona iz oblasti socijalne zaštite i zaštite civilnih žrtava rata, radi ostvarivanja prava žena preživjelih ratna silovanja, kao civilnih žrtava rata". I uspjeli su. Bravo!

Nema potrebe posebno naglašavati da je ovaj impresivni film i po gledanosti postigao ogroman uspjeh. Izazvao je mnogo pometnje i o njemu se u štampi pisalo i na političkim kao i na stranicama kulture, osobito nakon prikazivanja na beogradskom FEST-u i ne prikazivanja u Republici Srpskoj (iako je ovaj entitet dio Bosne i Hercegovine). Za to vrijeme, žiriji dvadesetak vrhunskih filmskih festivala dodijelili su ovom filmu glavne nagrade, od Berlina do Los Angelesa, Islanda i Izraela, dok su rediteljku proglasili filmskim otkrićem godine. Mirjana Karanović, glavna glumica, također je osvojila duboko uvažavanje publike i kritike, i nekoliko nagrada.

U međuvremenu se s nestrpljenjem očekivao drugi igrani film Srđana Vuletića. 2007. izašao je film *TEŠKO JE BITI FIN*. Otvorio je Sarajevo Film Festival te godine i publika ga je toplo pozdravila. Ova tragikomedija vrvu duhovitim dijalozima i velikim glumačkim ostvarenjima bh. glumaca; izdvajaju se Saša Petrović kao Rafko i Emir Hadžihafizbegović kao Sejo. Priča je postavljena u milje taksista poslijeratnog Sarajeva gdje je šverc,



*Benjamin Filipović*

varanje i laganje dio svakodnevnog života. Ali šta se dešava kad jedan od njih odluči da prestane s takvim životom i drži se samo pošteno zarađenog novca? Rafko, otac malog dječaka, pokušava okrenuti novi list u svom životu, ne bi li usrećio suprugu, ali njegovo okruženje reaguje s podsmijehom i neodobravanjem. Usred teških ratnih i poratnih drama, ova veoma dobro snimljena komedija s tragičnim obratima, pojavila se kao istinski dragulj koji su znali prepoznati mnogi međunarodni festivali. Internacionalnu premijeru film je imao na IFF Rotterdam gdje je okarakterisan kao jedno od najznačajnijih ostvarenja.

Nakon što je tokom rata u BiH kao vojni snimatelj u svom rodnom Sarajevu snimio više od 300 sati materijala i nakon što je snimio više dokumentarnih filmova o svakodnevnoj borbi ljudi da prežive u neljudskim i ponižavajućim ratnim uslovima (jedan od njih je i *PORTRETI SARAJEVSKIH UMJETNIKA*, 1994.), u svom narednom filmu Tanović je na užas koji je 11. septembra potresao SAD odgovorio u svom ličnom maniru. Bio je pozvan kao jedan od 11 učesnika omnibusa '11'09'01

*SEPTEMBER 11'* (2002.) zajedno s proslavljenim režiserima kao što su Claude Lelouch, Sean Penn, Ken Loach, Mira Nair, Alejandro Gonzales Innaritu i još neki. Svako od njih je filmom od 11 minuta i devet sekundi i u jednom kadru trebao dati svoje viđenje događaja u New Yorku 11. septembra 2001. Tanović se mudro vratio Bosni i Hercegovini, svom vlastitom narodu. Fokusira se na jednu ženu iz Srebrenice kao metaforu nesretne činjenice da ljudi sve vrijeme doživljavaju tragedije i da je zlo rata posvuda. Film je širom svijeta visoko ocjenjen.

*PAKAO / L'ENFER* (2005.) je djelo izvanredno, sofisticirano i posebno. Priča je suptilna, topla, a ipak distancirana, o tri sestre čije je nesretno djetinjstvo ostavilo vidnog traga na psihu svake od njih. Jedna od njih bila je dovoljno stara da se sjeća, a posebno da razumije, zašto je njihov otac bio u zatvoru i zašto ga je njihova majka prijavila; bio je osuđen za seksualno zlostavljanje djece. Činjenica da je u stvari bio nevin joj se otkrije kao već odrasloj i dovoljno staroj da bude trajno onesposobljena za emotivne veze. Druge dvije sestre također proživljavaju vlastite drame inicijalno izazvane poremećenim vezama u njihovom djetinjstvu i samoubistvom njihovog oca. Drama svake od sestara odvija se polako i sve se povezuju u prekrasno ručno tkanje u kojem svaka pojedina nit ima smisla i podržava onu slijedeću. Scene sa samog početka filma gledala sam zapanjena i lično ih ubrajam među scene ostvarene na najkreativniji način svih vremena. Počašćeni

intrigirajućom sekvencom čarobnih krupnih planova ptičjeg gnijezda u kojem tek ispiljena kukavica izbacuje jaja druge ptice da bi sebi obezbijedila životni prostor, već smo duboko angažirani filmom. I tako se nastavlja do samog kraja. Prekrasne slike, date u sofisticiranom koloritu, s mnoštvom zagasitih nijansi žute, podsjetile su me na film Kieslowskog *KRATKI FILM O UBIJANJU*. Vizualni instrumenti i ritam savršeno podržavaju dramu, polako i konstantno podižući napetost. Ta priča je dio trilogije koju je pokojni Kieslowski trebao režirati, a napisali su je sam Krzysztof Kieslowski i njegov saradnik Krzysztof Piesiewicz. Jedna neobičnost za one koji odjavnu špicu ne čitaju pažljivo: ko-autor muzike u ovom filmu, kao i u filmu *NIČIJA ZEMLJA*, bio je sam reditelj ovog filma, koji je pored režije studirao i muziku.

Tanovićev treći igrani film, *TRIAGE*, u trenutku pisanja ovog teksta doživljava svoju svjetsku premijeru u Torontu na tamošnjem internacionalnom filmskom festivalu. Priča prati foto-reportera na zadatku u Afganistanu. Vodeću ulogu tumači glasoviti Colin Farrell, a i legendarni Christopher Lee igra značajnu ulogu psihijatra.

Protekle je godine Aida Begić završila svoj debitantski igrani film *SNIJEG* (2008.) baziran na scenariju koji su potpisuje Elma Tataragić (obje predaju na ASU), koja je i producentica filma, a s kojom je rediteljka i ranije radila na svojim kratkim filmovima. Priča tretira tragične posljedice etničkog čišćenja i fokusira se na žene u zabačenom

planinskom selu koje se, više nego ikada, moraju oslanjati jedne na druge s obzirom da su svi muškarci, osim jednog djevice i zanimajelog dječaka, ubijeni ili nestali. Boreći se da prežive one nauče da poštuju međusobne razlike i tješe jedne druge. Kad jednog dana pristignu dvojica muškaraca s nemoralnom ponudom da kupe njihovu zemlju, izazovu besane noći i nepovjerenje. No, glavna protagonistinja, Alma, čvrsto je riješila da pruži otpor i ostane gdje je. Kreirajući likove s psihološkim nijansama i dubinom, redateljka lucidno predstavlja svaku ličnost u posebnom koloritu. Almin kostim, na primjer, uglavnom je plav, što sugerira smirenost i mudrost ovog lika, dok je boja njene drugarice crvena, koja označava njenu impulsivnost i gorljivost. Begićeva smiješta suprotstavljene snažne likove unutar spokojnog krajolika, naglašavajući njihovu izolovanost. Vrlo suptilni nagovještaj nadrealnog daje priči karakteristično svojstvo metafizičkog razumijevanja života koje cijelo selo treba kako bi preživjelo. Ovo se iskazuje kroz, na primjer, nekontrolisani rast kose dječaka Alija, kad god se u selu ukaže strah ili prijatnja. Naslov sugerira nekoliko konceptata: snijeg je stalna prijatnja izolacije u mjesecima kad zapada; snijeg je ljepota mogućnosti da se svijet ima samo za sebe, ljepota koja određuje atmosferu cijelog filma, i snijeg je prekrivač koji u svojoj čistoti i netaknutosti može otkriti tragove neprijatelja. Zvučni efekti i muzika Igora Čame, autora koji kreativno upotrebljava tišinu kao važan sineastički elemenat, upotpunjuju

osjećaj prisnosti i kontemplativni karakter razvoja priče. Izvanredni direktor fotografije Erol Zubčević, s mnogo značajnih krupnih planova, podržava istovremeno svakog od likova i cijelu priču kreirajući atmosferu gotovo opipljivog bola seoskih žena, kao i njihove uzvišenosti. Ipak, najupečatljivija je interpretacija koju je ostvarila Zana Marjanović u zahtjevnoj ulozi Alme, tihe, povučene, poslušne, ali odlučne žene koja ne gaji sumnje, već slijedi svoje srce. Marjanovićeva je prikazala obje strane novčića i u različitim nijansama jedne ličnosti portretirala Alminu intimu u rijetkim momentima privatnosti u njenoj spavaćoj sobi. SNIJEG je u okviru programa Sedmica kritičara na filmskom festivalu u Cannesu dobio Grand Prix, ušao je u selekcije oko 70 festivala širom svijeta, te osvojio još tridesetak nagrada

Neki od kratkih filmova koje su studenti režije na ASU snimili u toku prethodne godine zaista su briljantni i ja im previđam slavnu festivalsku i televizijsku budućnost. MAJKA, kratki igrani film Elmira Jukića, učestvovao je u takmičarskom programu 15. SFF-a. Jukićeva MAJKA izlaže intimnu ličnu priču, koja istovremeno predstavlja priču hiljada drugih majki, žena koje su u srebreničkom masakru izgubile sinove, muževe, braću. Majka u ovom filmu u dubokoj je agoniji bola, ne može da misli ni na šta drugo osim na članove porodice koje je izgubila. Posvećujući se preciznom izrezivanju isječaka fotografija koji bi ih spojili, barem u nekoj relanosti nikad snimljene fotografije, Majka nalazi oduška i čak počinje u tome

uživati. Glavnu ulogu je briljantno odigrala Jasna Žalica, čija je uloga izuzetno teška s obzirom da lik u filmu ne izgovori niti jednu riječ.

Diplomski film Amre Mehić, ZGARIŠTE, još je jedan dragulj: jednostavna priča, smještena u dvorištu kuće, samo dva lika, njihov iznenadni susret i ogromna količina napetosti. Čovjek koji je za vrijeme rata bio prisiljen napustiti roditeljski dom, odlučuje da se vrati da bi ga spalio. Tamo nalazi drugog čovjeka, drugačijeg etničkog porijekla. Kako bi njihov susret mogao izgledati? Redateljka uspijeva održati napetost bez patetike i pretjeranog pojednostavlivanja. Oba lika su kreirana u punom spektru nijansi i izvrsno su ih odigrali Dragan Nikolić i Feđa Štukan. Film postavlja mnoga suštinska introspektivna pitanja ne izostavljajući niti jedan problem.

Najnovija vijest u vrijeme pisanja ovog pregleda tiče se Adisa Bakrača, koji je prethodno snimio nekoliko kratkih filmova – od kojih su BEZDAN i IGRAJ DO KRAJA (2000.) bili najuspješniji. Bakrač se upravo nalazi pred prikazivanjem svog prvog igranog filma OSTAVLJENI. Priča je smještena u savremenom Sarajevu, iako se drama u značajnoj mjeri vezuje za ratno doba. Glavni je lik Alen, tinejdžer, jedan od djece iz gradske ustanove za napuštenu i djecu bez roditelja. Ovu ustanovu vodi stroga i konzervativna upraviteljica, koju igra Mira Furlan. Lokalni kriminalac zastrašivanjem i manipulacijama tjera štice ustanove da za



njega obavljaju nezakonite radnje. Stvari se dramatično mijenjaju po dolasku novog upravnika. On, i sam nekadašnji štićenik, grešnik i delikvent, primjenjuje drugačije, primjerenije metode. Upravnik, kojeg briljantno interpretira Mirsad Tuka, osvaja simpatije djece, ali se, ipak, mora boriti da bi ih odbranio od pohlepe lokalnih švercera i lopova. Alen vjeruje da je njegova majka svjetski poznata novinarka koja radi u inostranstvu zajedno sa svojim, podjednako uspješnim suprugom, dok su njega u sirotište smjestili samo privremeno. Kasnije će, vrlo bolno, otkriti istinu, da je začet silovanjem. Izuzetno snažne glumačke izvedbe djece čine da zavolimo ovu priču, a film će sigurno naći svoj put do gledalaca.

U ovogodišnjem takmičarskom programu SFF-a učestvovala su dva zanimljiva dokumentarca studenata režije na ASU. VRELA KRV (2009.) Marka Mamuzića, beogradskog reditelja iz prve generacije studenata režije na ASU Sarajevo, i SANJARI (2009.) Nermina Hamzagića, koji uskoro treba diplomirati. VRELA KRV je smio i odvažan obzervacioni dokumentarac o desničarskim



*Gillian Anderson, Mirsad Purivatra*

osjećanjima i pokretima u današnjoj Srbiji. Nakon pojavljivanja na SFF-u 2001. godine sa svojim IZGUBLJENIM FILMOM, osobnom pričom o sudbini njegovih snimaka za dokumentarni film u predratnom Sarajevu, reditelj sada okreće kameru od sebe i snima stvarnost oko sebe. Hrabro kritikuje društvo zbog neukosti i tolerisanja fašizma. Intervjuišući vođe nekoliko desničarskih partija i dokumentirajući njihove šokantne predrasude o manjinama i ljevičarima, kombinirane s arhivskim snimcima spaljivanja, destrukcije i ostalih vidova nasilja koji su se odigrali u savremenoj Srbiji, Mamuzić se nameće kao jedan od najozbiljnijih režisera dokumentarnih filmova u ovoj regiji. Film je na SFF-u nagrađen kao najbolji film koji tretira Ljudska prava.

Još jedan film, SANJARI, također tretira ljudska prava. Prati priču dvojice hip-hopera iz malog bh. mjesta. Njih je pretukao sin načelnika opštine zato što su kritikovali načelnikove metode rada. Muzičari su postali dio ekipe značajne pozorišne predstave "Klasni neprijatelj" i s tom ekipom su obišli svijet. Negativne strane njihovih života koje su posljedice ratnih i poslijeratnih poteškoća prikazane su s lokoćom i humorom, ali, uprkos tome, gorčina koju osjećamo na kraju sugerira da je reditelj Nermin Hamzagić zapitan nad mnogim problemima koji se tiču budućnosti njegove zemlje.

Za 20 godina su diplomirale mnoge generacije, i obilježile, svojim dugometražnim, kratkim i dokumentarnim filmovima, ne

samo bosanskohercegovačku ili samo regionalnu filmsku scenu, nego su uobličili evropski / svjetski filmski krajolik. Vrijedi ponoviti zadivljujući statistički podatak s početka ovog pregleda: više od 250 nagrada koje su osvojili studenti, svršeni studenti i nastavnici ASU Sarajevo! I sve to u zemlji koja se oporavlja od rata, u društvu u tranziciji koje se već godinama bori s privrednim poteškoćama. Državna fondacija za kinematografiju nije mogla izdvojiti više od 750.000 eura godišnje za kompletnu filmsku produkciju, od igranih dugometražnih, do kratkih, dokumentarnih i animiranih filmova. No, na svu sreću su bh. režiseri visoko cijenjeni na svjetskom ko-produkcijskom tržištu i u međunarodnim fondacijama, gdje svjetski poznati producenti čitaju njihove nove scenarije s izuzetnim interesom. Evo šta je rekao Pierre Spengler, ko-producent Vuletićevih filmova, pokušavajući objasniti zašto je teško promovirati bosanskohercegovačke filmove: "Žao mi je što to moram reći, ali većina radnika filmske industrije, naročito s engleskog govornog područja, prije nego što je Danis dobio Oscara nije ni znala gdje je Bosna i Hercegovina". Led je probijen uz pomoć svih značajnih svjetskih nagrada koje su osvojili, ne samo Tanović, nego Žbanićeva, Imamović, Vuletić, Žalica, Begićeva i drugi talentovani autori, koji su diplomirali ili koji podučavaju na ASU.

Šta njihovi filmovi imaju zajedničko, osim nagrada? Iako se ne može smatrati da je bosanskohercegovački novi film ustanovljen kao

opšteprihvaćena estetska kategorija, da se zaključiti da nova generacija mladih režisera uspješno praktičira autorski film, pokušavajući da iznađe osobni sineastički jezik, dok istovremeno mudro procesira scenarije u lakše svarljive priče koje dotiču ne samo lokalnu, nego i internacionalnu publiku. Možda kao razlikovno obilježje filmova koji su potekli iz različitih bh. produkcijskih kuća, koje godinama uspješno sarađuju s međunarodnim fondacijama i ko-producentima, postoji jedna zajednička karakteristika: specifični humor i samoironija; mračna, nemilosrdna kontemplacija ljudskih nevolja i melanholične, često poetične priče, koje uprkos svemu zadržavaju tračak pozitivizma. S obzirom na prirodu bh. kinematografije tokom ovih godina i njen ogroman uspjeh, može se jedino zaključiti da je Odsjek za režiju ASU Sarajevo dokazao da se njihova politika stimuliranja kreativnosti i nedopuštanja da obrazovanje ometa učenje i te kako isplati.

Rada Šešić

(Tekst preuzet iz monografije "Tvorci cjeline", Akademija scenskih umjetnosti Sarajevo, 2009.)

*Albert Einstein once said "the only thing that is interfering with my learning is my education". Having this in mind, one can state that the ASU (Academy of Performing Arts) Direction department in Sarajevo is special for its educational approach. It has proven in its twenty years of existence that it is not so much interfering with and re-shaping young talents, but rather stimulating, inspiring, supporting and helping them to find their own artistic style of expression. At the same time, students are encouraged to learn about all types of art and different fields of knowledge, since the curriculum not only relates to film work, but to, for example, philosophy and aesthetics as well.*

*From its very beginning in 1989, the ASU Direction department was based on the idea of giving a wider aesthetic and practical education to those who wanted to make films that were more artistic than the cinema represented by the mainstream stories, comedies or politically correct sagas that had so far predominantly been released under the wings of the socialist state funding institutions. Furthermore, Bosnia and Herzegovina lacked a regular film education. Those who were eager to fulfill their cinematic aspirations would have only little chances to obtain the necessary information: either from professionals or by studying away from home. From the first generation of film direction students on, the ASU has had dozens of reasons to celebrate every year. Its graduates have won literally all important cinema awards on the planet, from the celebrated Oscar (Academy Award) for NO MAN'S LAND in 2002 to the Berlinale Golden Bear*

*for GRBAVICA in 2006, the main IFF Rotterdam award Tiger for SUMMER IN THE GOLDEN VALLEY (2004), the European Academy Award for the short 10 MINUTES, to the Silver Leopard for the film FUSE (2003), not forgetting the prestigious Felix in 1995 for the collective work of SaGA. There are many more cinema awards for ASU alumni and professors – altogether some 200 prizes, but let us start from the beginning and see into some of the films that were made during these twenty extremely hard and painful, yet successful cinema years.*

*The first batch of the ASU Direction department was due to graduate when the war broke out in Bosnia. Some finished their studies later on in Sarajevo, some abroad. However, some Direction students and teachers preserved the spirit and life circumstances during the most difficult days, months and years of a European city towards the end of the century. During these four (1992-1995) horrible years under the siege, they made dozens of documentary films, mostly intimate essays and remarkable cinema vérité stories. They constitute a record of the atrocities of that time, as well as a testimony of human endurance and a spirit that even the war couldn't kill. Altogether, some fifty documentaries were made and each of them has an enormous value, both as a document capturing the unimaginable difficult time and as an artistic achievement that transposes pain into moving visual poetry.*

*I will mention only several made by either students of direction or by ASU lecturers of that time.*

*One of the films that made a huge impact on me is the intimate documentary by Srđan Vuletić PALIO SAM NOGE / I BURNT LEGS (1993). It has been carved in my mind since the first time I watched it some 15 years ago. One can feel the pain while watching the bold war testimony of a young man caught by the war, working as a medical technician at the military hospital (hence the title of the film), exposing himself and his gruesome job mercilessly to the sharp eye of his video camera. The questions that the filmmaker contemplates, the deep truthfulness of the situation and his personal sincerity, make this film utterly provocative and an utmost shocking documentary dealing with the war.*

*Most of the ASU students of direction joined during the war the production company SaGA (Sarajevo's Group of Authors) that kept film making alive in the city. Professor Ademir Kenović, co-founder of SaGA, was already an accomplished director of feature films at the time (his previous feature opened in 1991 at the Directors' Fortnight in Cannes) and with several other filmmakers, predominantly ASU students of direction, managed to maintain the documentary production during all four years of the war. In spite of the omnipresent mortal shelling, the filmmakers carried out the impossible and kept video recording on an everyday basis, observing and capturing life events in the best sense of the direct cinema style. Commenting on the reality with vividness and lucidity, they were creating miniatures of visual war testimonies. They even got them broadcast on Arte (Point du*

*jour) and screened at Cannes, Berlin, New York. In 1994, SaGA got a BAFTA award for the serial STREETS UNDER THE SIEGE. The same year saw the release of a compilation of three impressive films MGM SARAJEVO: MAN, GOD, THE MONSTER, done by four directors, ASU student Pjer Žalica, ASU lecturers Ademir Kenović and Mirza Idrizović and SaGA co-founder Ismet Arnautalić. The part CONFESSIONS OF A MONSTER, directed by Kenović, is a shocking straightforward interview with a young Serb who narrates in details how he killed, raped, tortured, reflecting also his understanding of life, crime and punishment. It opened the 1994 Director's Fortnight in Cannes and a couple of months later the SaGA group won the Felix European Academy award for remarkable achievements in the documentary field.*

*Several SaGA films achieved a great mastery of the medium and will be forever noted as moving stories or impressionistic tone poems on the reality of war. Among them is also a film by Pjer Žalica GODOT - SARAJEVO that follows Susan Sontag, the famous American writer and director, who on her second visit to the city in 1993, decided to direct the theatre play "Waiting for Godot". Following closely the process of making this performance, being in the middle of the struggle of actors to manage the everyday survival battle in the turbulent war-torn city, one understands art as an expression of life so much better.*

*Tremendously important, in the same way, are the documentaries by the late Mirza Idrizović, the respected*



*SNIJEG / SNOW, Aida Begić, 2008*

*senior filmmaker and ASU lecturer who passed away in 1997. His DIARY OF A FILMMAKER (1993-1994) is a simple, but not simplistic, cinematic expression. The director follows his everyday life on the same day of each month through almost a whole year. Dividing parts in chapters named after simple but essential notions for survival, such as Water, Fire, Window, Letter and so on, one gets a deep look into the 'normality' of the terribly abnormal life of the citizens of Sarajevo during the war. The director edits his film in the same calm way he walks the streets challenging each bullet that is shot at him by the enemy, adding classical well known tunes to the unknown inhumane images of misery. In his SARAJEVO 1992, Idrizović edits sequences of his previous documentary shot in the same city a decade ago when life was just normal and boring, but beautiful together with scenes of the city in the war time, when the same streets look frighteningly empty and dangerous.*

*For the same company, Danis Tanović and Dino Mustafić, both students of ASU direction department at the time, made a 12 minute documentary MY MOTHER, THE SEHIT (1992) on a boy whose mother got killed defending*

Sarajevo. The following year, Mustafić directs *THE RUNAWAY OF LIFE*, an impressive testimony on a runaway that people used to escape the war hell in the city, but many got shot or injured.

ASU joined the efforts of the filmmakers by keeping its doors open during the war years. Moreover, Professor Haris Pašović, co-founder of the direction department at ASU, together with other colleagues and film lovers in the city and abroad, organised first film festival in 1993 and symbolically named "Beyond the End of the World". What it was like to have a festival under the siege and mortal shelling, one can see in the documentary done by late Dutch filmmaker Johan van der Keuken who made a documentary named simply: *SARAJEVO FILM FESTIVAL FILM*.

Bosnian filmmakers used all possible means and resources to make documentaries during the war. After the war, problems of a different nature arose – there was neither money nor infrastructure to continue making films, while at the same time film professionals, their enthusiasm and energy now sapped, lost the motivation to work for free (or cigarettes) as they did during the war, when they were committed to a higher goal. At the same time, some film directors were eager to start working on the fiction feature productions they were deprived of during the time of war. The new independent state, however, forgot their film-fighters and condemned them to complete artistic starvation.

People involved in filmmaking signed a petition demanding the foundation of a national film fund.

Then the Sarajevo Film Festival entered the scene, headed then and still now by Mirsad Purivatra, an ASU lecturer as well. During the third edition of the festival, SFF started raising money for a film fund with the aim of providing facilities for first and second projects of young, talented directors. In the first round, money was available for only six films. Shot on 35 mm negative, the program *MADE IN SARAJEVO* was produced from 1997 to 1998. It consists of six films, out of which five were directed by ASU students of direction and one ASU dramaturgy student. The project signified two important points: first, the production in post-war Bosnia got a stimulus, which played an important part in the development of national cinema later on, and secondly, the works of young filmmakers, who spent many years of their youth during the war, showed a fatigue of war subjects and war documentaries. Namely, most of the films are short fiction works about fantasies or love stories, in which the war merely appears in the background.

The compilation *MADE IN SARAJEVO* made a big difference in the Bosnian film scene, not only by giving hope to the young generation, but also enabling more than two hundred film workers to return to their profession. The short fiction *THE END OF UNPLEASANT TIMES*, directed by Pjer Žalica, is for me the most accomplished of this compilation. It

speaks about the loneliness of old people and develops an interesting love story between the three main characters. The sophisticated direction, especially inventive usage of soft and overexposed photography, creates a special mood and gives to the film a poetical and surreal atmosphere. The film was broadcast worldwide and participated at the most significant world festivals (Cannes, Rotterdam, Montreal). The documentary *THE MAN WHO EXCHANGED HIS HOME FOR A TUNNEL*, a film by ASU student Elmir Jukić, explores the amazing life story of a man living in the house containing the entrance to the tunnel, which during the war offered the only way in or out of the besieged city. *TRIP TO THE MOON*, a short fiction by Srđan Vuletić, is about a drifter who claims to be a lawyer. *WE LIGHT THE NIGHT*, a documentary by Jasmila Žbanić follows twin brothers, famous local musicians, during the post-war holy month of Ramadan. Another ASU student, Dino Mustafić directed the short surreal fiction *724*, about the 724th soldier who dies and is lodged in heaven in a room with the same number. Part of the compilation is also formed by Ines Tanović's film, an ASU student of dramaturgy, *SYNDROM*, about two youngsters behaving violently in the tram after a night at the disco.

By engaging co-producers from abroad, the first post-war feature fiction film *PERFECT CIRCLE* (1997) was made, directed by Ademir Kenović. The script was written by famous writer Abdulah Sidran, who

worked earlier with Emir Kusturica (a former ASU professor as well). The story follows the destiny of Hamza, a poet in Sarajevo, whose wife and daughter flee the besieged city. Hamza is disillusioned and depressed, contemplating suicide. One day he finds two children, refugees from the countryside, whose parents have perished. The film focuses on their warm and very special friendship. Apart from a realistic record of the war tragedy, the film has a poetic, surrealistic approach to the cruel reality full of despair, fear, disappointment, loneliness and starvation. This aspect is created through visions, beautifully shot with a very sophisticated atmosphere. *PERFECT CIRCLE* shows a sincere interest for the individual and its weaknesses within the reality of war. With the personal drama of the protagonists, the film speaks about the tragedy of all Bosnian people. The film was shown and appreciated at many film festivals: Cannes, Rotterdam, Tokyo. At home it got a very warm welcome; in the first ten days of its release, it was seen by twelve thousand people. Later on, Kenović directed *SECRET PASSAGE* (2005), an ambitious



Elmir Jukić, Kemal Hrustanović

historic epos depicting the migration of Sephardim Jews from Spain to the Eastern Europe. It was a complex and expensive costume drama co-produced by several European countries, starring John Turturro and Katherine Borowitz.

While many directors in post-war Sarajevo were eager to start to make fiction, professor Haris Pašović, who is actually better known as a remarkable theatre director, dived deeply into the genre of documentary. His film *GRETA* condenses two stories of Auschwitz survivor Greta Ferušić, who in her old age got again caught in the midst of a war, but now in her own city. Is it different to starve in your own house while your neighbors might send a mortal grenade? This impressive testimony evokes human qualities that only some of us have: forgiveness and trust in people despite the atrocities around. The film was selected at the prestigious IDFA and for several other world festivals. After making some more documentaries (among others, the documentary trilogy *HOME*, *LOVE THY NEIGHBOR* and *BALKANS – BLOOD AND HONEY* about the American journalists David Rieff, Peter Maass and Ron Haviv who reported from the Bosnian war), Pašović mastered his cinematic handwriting some years later in the documentary *A PROPOS DE SARAJEVO* (2005). This poetic visual ode to his city is driven by the story of a young music lover and jazz-buff Edin Zubčević, who contemplates on what is to be from Sarajevo. Impressive visuals and a suitable editing rhythm combine the moods of jazz music with the strong

emotions of life and death, love and pain in the war-wounded city.

In keeping documentary alive in Bosnia and Herzegovina, a major role was played by post-war graduate Jasmila Žbanić. Relying also on her experience of working with street puppet theatre and story-writing, she made different video works and documentaries, like *AUTOBIOGRAPHY* (1995), *AFTER, AFTER* (1997) and *WE LIGHT THE NIGHT* (1998). But her real breakthrough was the short, straightforward and deeply moving documentary *RED RUBBER BOOTS* (2000). This bold, unsentimental film follows a mother in a search of her two children, abducted by Serbs during the war. Keeping a certain distance but with obvious human compassion, the camera follows the search team digging for mass graves and exploring underground caves for bodies, while the mother continuously reminds them to look for the little red rubber boots her child was wearing. It is interesting that future Golden Bear winner and feature film star to be, Jasmila Žbanić, exhibited her work not only in cinemas or at film festivals, but also in various galleries and at prestigious exhibitions such as, among others, the Istanbul Biennale, Modern Art Oxford and Kassel Dokumenta.

In 1999, Srđan Vuletić made the remarkable short fiction *HOP, SKIP & JUMP* that also deals with the psychology of the war time. It depicts the mental state of two former lovers who broke up almost a decade ago and are now from opposite sides in the divided city facing each other

through the rifle scope. The woman is a military shooter, while the man tries to hunt a pigeon in order to survive. What feelings they have for each other now? Rarely one encounters a film that arouses so much suspense and intensity while sustaining a calm and minimalist dramaturgy. This speculative short fiction expresses in an intelligent manner how absurd and unnatural killing among humans is. The film won a special award at the Berlin Film Festival.

The year 2001 was a special one for ASU students and graduates, as well as for the whole of Bosnia. In spite of a meager production, Bosnian cinema met with the great honor of first having the works of two young directors been selected at Cannes, and secondly, landing the most desired prize in the film world: the Oscar. The short fiction *FIRST DEATH EXPERIENCE* (2000), the graduation work by the then 25-year old Aida Begić, was chosen for Cannes Cinefondation among 994 entries. The plot is very intriguing: a young man is refused an ID because, according to statistics, he was killed in the war. He has to actually prove that he is alive. Aida Begić, who was a teenager when the war started in Bosnia, emphasizes intelligently the absurdity of war and post-war events, pointing out how abnormal it is to deal with anything different from peace. The film won several awards and film professionals around the world already noticed the director's talent.

The second film, a genuine jewel in the crown, was the feature film directed by Danis Tanović, *NO MAN'S LAND*

(2001), which not only participated in the main competition at Cannes, but also won the most desired trophy of any film lover in the world – the Academy Award. Although this French-Belgian-Italian-British-Slovenian co-production didn't receive any funding at home, Tanović proudly stated at the Oscar ceremony: "This is for my country, for Bosnia". The young director became a national hero overnight, and his feature debut the most successful and celebrated Bosnian film ever. Sarajevo celebrated gloriously his victory and all media were discussing the film for months. At the same time, the professional cinema world started taking the young talents from Bosnia and Herzegovina, the graduates of the ASU, very seriously.

Tanović personally experienced the worst days of the war. He lived in the city under the severe siege, went through danger and starvation, had to witness the horrible uricide against his home city, lost friends and acquaintances, joined the Bosnian army as their cameraman and faced the enemy's front lines day in, day out. He ingeniously managed to squeeze all these tremendously strong experiences into the dialogues and situations of his feature debut. Before *NO MAN'S LAND*, he already got noticed at the International Documentary Film Festival Amsterdam in 1996 for his subtly made, black and white moving 13 minute documentary *L'AUBE* (*DAWN*) that was finished in Belgium. It depicts the destiny of a Bosnian man who was blinded and lost both of his arms during the war, getting reunited after two years with his family.

However, Tanović's fiction film made him known in all corners of the world. *NO MAN'S LAND* left no one untouched. Could a war film be funny? Are we allowed to laugh at the horrors of the war? All of these self-reflective questions are communicated with this strong, astringent anti-war satire. The absurdity of war given vibrantly with full emotional and mental depth is a staggering experience for the spectator; at one moment we roar with laughter, at another we are stricken with the enormous brutality of the war. The skillfully written dialogues keep the drama alive, no matter that almost the entire story is placed in a small trench in which soldiers of opposite sides are stuck because of the ticking danger of a possible mine explosion. The film won rightfully not only an Oscar as the Best Foreign Language Film, but also a Golden Globe, a Cannes special prize, a European film award for the best script, audience awards in many different parts of the World and some forty awards more – in short, Danis Tanović became the discovery of the year. Some 211,000 people in Bosnia and Herzegovina saw the film, almost ten times as many as the number that watched *PEARL HARBOUR*, (the world's box office hit of the season) a remarkable figure in a country of four million inhabitants and no more than 30 decent cinemas.

Since that year, Bosnian cinema has never been the same. The Academy Award could certainly be considered the incentive Bosnian cinema needed to tackle the malaise it had been experiencing since the end of the war. In spite of a 40% unemployment rate



*LJUBAV PREKO GRANICE /  
BORDERLINE LOVERS, Miroslav  
Mandić, 2005*

*and the failing recovery of the country's production capacity, winning the Oscar made Bosnia and Herzegovina change its policy towards movie production. In March 2002, the Minister for Culture established a new institution - the Cinema Fund.*

*In the meantime, the debut REMAKE by Dino Mustafić reached completion in 2002. The script is based on the novel "A Man From Nowhere" by Zlatko Topčić and it deals with Bosnia during two wars - the last one and World War II. With lots of autobiographical elements, the story speaks about a scriptwriter who experiences the same tragedy that his father did fifty years earlier. The film treats the disappearance of certain values in people's lives during tragic circumstances. The war camps, ethnical cleansing and torture are treated only as background for the main story that deals with friendship, betrayal and disappointment. Very skillfully, the director subtly brings up the disorientation of a whole generation getting caught and somehow lost under war circumstances. Betrayal and disappointment in mankind constitute*

*the core of the film plot; history repeating and the question as to how to go further are some of its significant points. The main character was brilliantly performed by Ermin Bravo, a newcomer at the time and today one of the teaching forces at ASU. The inner drama of the protagonist, his sleepless nights and the thousands of questions that arise after surviving hell in one's own neighborhood, is given by Bravo with remarkably withdrawn acting means, making the hero alive and the whole film a memorable one. It premiered at the Rotterdam Festival where it became the talking point of the day. On the voting list of the IFFR audience, REMAKE was initially first and finally, sixth out of hundred and sixty films. At home in the whole of Bosnia, the film was a box office success.*

*2002 saw a successful production of shorts, less in the quantitative sense since the number was small, but very fruitful indeed in its results. Jasmila Žbanić directed and co-produced the very poetic film TO AND FRO. With hardly any dialogue or words, the film tackles very eloquently a sensitive issue: the return of the refugees. Using only powerful visuals, the director ponders over the question whether there is any real home to return to for those who left. Her film was made with the help of the fund Cine Bosnia, which ran as a part of the Göteborg festival. It won several awards. Another short film, 10 MINUTES won European Film Academy Award. With the script written by Srđan Vuletić, and the direction done by young Ahmed Imamović, also an active member of*

*SaGA production during the war, the film enchanted and moved audiences and juries around the World. It received many prizes and great reviews. How unfortunate are those who must live through the war, how inhumane is it not to have drinking water and even more, to find your own parents dead while you were just fetching a jar of water. In the same span of time, a tourist in another part of the world is enjoying his just developed photos of his journey to Rome. Ten minutes could be fatal and could feel like an eternity in one place, or be joyful in another. A simple story that hits us dearly.*

*In IMAGES FROM THE CORNER (2003) Žbanić daringly questions our deeds. She takes up the history of a girl, who as a twenty-year-old, in 1992, was shot at and wounded in front of her apartment building and lost her arm as a result. A well-known French photographer took pictures of her while she was bleeding and in desperate need of help. He did not assist her, but took her picture instead and became famous for the photograph. But what about Bilja, the girl? What happened to her? In this documentary, Žbanić personally appears as the interviewer of this event and gives a personal commentary on what puzzles her. The film is an intimate quest with a very subtle structure, in which the dramatic suspense is achieved through a very discrete longing for the truth. The author's mental state is the driving force of the entire film. Being the remarkably courageous, daring woman she is, even as a student and later on throughout her*

career, she stirs hot discussions with her films and her commentaries on them. Her speech while receiving the Golden Bear at Berlinale for her film *GRBAVICA* in 2006 is still echoing in our minds, as well as her open struggle to help to the war victims.

Although she was free to choose any cinematic approach, Žbanić chose again for the documentary genre in her part of the omnibus *LOST AND FOUND* (2005), an international project that gathered many Eastern European young talents such as Kornél Mundruczó, Stefan Arsenijević or Cristian Mungiu. Her story *BIRTHDAY* depicts two girls from Mostar, both born on the day when the city's famous old bridge was destroyed. Ines and Dunja never met. The bridge is now rebuilt. What about togetherness? A mind boggling story treated in Žbanić's lucid cinematic manner, poses numerous questions. The film premiered at the Berlinale Forum in 2005.

The next project of Aida Begić *THE NORTH WENT MAD* (2003), written together with Elma Tataragić (both lecturers at ASU), with whom later on she would write the award winning film *SNOW*, got supported by the Cine Bosnia Fund in Sweden and premiered at the Göteborg festival. The film is a kind of a drama of absurdity, its flow triggered by the accidental death of a young girl. Everybody who gets in touch with the corpse wants to get rid of it as soon as possible. But the question is – how? This utterly dark, surrealistic plot situated in the innocent life of common middle class

citizens, emphasizes the omnipresent feeling of anxiety, fear and guilt among people.

Two Bosnian feature debuts came out in the year 2003 – *FUSE* (2003) by Pjer Žalica and *SUMMER IN THE GOLDEN VALLEY* by his class mate and a war companion at SaGA, Srđan Vuletić. Luckily they were totally different in style, so they did not compete with each other. *FUSE* is a post-war drama that has an abundance of charm and humor, but leaves a bitter aftertaste at the end. The film is an allegory for the vigor of a country that is deeply shattered and shocked by the just finished war and is not yet ready to forgive as quickly as imposed by the international community. The story is situated the small town of Tešanj, where unemployment and economical crises are at its peak. At the same time, people who left Bosnia during the war are returning, facing the mistrust from their neighbors and colleagues. The mystery concerning missing persons is still threatening the peace. The only chance to prosper is a possible connection with the West. The main turn starts when the town council receives news that Bill Clinton,



*SLIKE SA UGLA / IMAGES FROM THE CORNER*, Jasmila Žbanić, 2004

who is on his way to visit American soldiers in Tuzla, will drop by to be godfather to their place. For this visit, the town has to establish democracy in seven days.

Director Pjer Žalica succeeded to make an exciting tragicomedy, with several characters unveiling their separate life stories into one. The film is critical towards the society and the dialogues – although funny – are quite bold and to the point. Building the suspense very slowly, the catharsis coming at the very end, hits the spectators as much as the characters throughout the whole film do. Cameraman Mirsad Herović did a tremendous job by establishing a very lyrical but also melancholic photography that complements so well the director's approach. The whole list of fantastic actors, mainly graduates of ASU, had memorable appearances in this film, starting from the male lead Enis Bešliagić to his female counterpart Jasna Žalica. The film premiered at the Locarno festival and won the Silver Leopard, entering the Sarajevo FF as an already tremendous successful film. It became even more celebrated winning six awards at this festival that year.

While Žalica's film is situated in the countryside, *SUMMER IN THE GOLDEN VALLEY* by Srđan Vuletić is dealing with urban Sarajevo. A young man, who has to repay his father's debts, is getting more and more involved in the underground world, about which he knows nothing. The friends he is hanging around with are teenage glue addicts and dreamers, hoping for some better future in the city from where people on a daily basis are only



leaving. Still, believing that they could make it, the boys come up with the crazy plan of kidnapping the teenage daughter of a rich man. The daughter was played by the at the time teenager Zana Marjanović, who became later on known for her lead in the film SNOW (a film by Aida Begić, 2008). Manipulated by the police and other adults, our antiheroes are caught. Vuletić suggests with his film that it is hard even to keep your dreams alive in a post-war city like Sarajevo. With ironic distance, the director orchestrates the narrative with subtle humor and charm, keeping still some optimism and leading the plot towards an open ending. His fresh cinema approach, in which he combines elements of surrealism and hyperrealism and an unpredictable development of the narrative, was appreciated at many festivals abroad. At its premiere at the prestigious IFFR in Rotterdam the film won the main prize – the Tiger (2004).

The second feature by Pjer Žalica DAYS AND HOURS (2004) is remarkable for several reasons: it refers to war while nobody mentions this word and no image of it is shown throughout the whole film; it nourishes a totally different cinematic style and structure than the director's previous film FUSE; and it is somber and dark while having a 'feel good' impact at the very end. The film tackles a very important issue in post-war Sarajevo – how one deals with loss and forgiveness, how one comes to terms with pain and personal grief. The film centers on a visit by Fuke to fix his aunt and uncle's water heater. Žalica painstakingly follows their small talk, as they discuss such

issues as boiler parts, grandchildren and Fuke's faltering love life. Between the lines, though, the mundane conversation hints at the scars the protagonists conceal and later on it becomes clear that the elderly couple lost their son during the war. In the words of Žalica, it is a story of people "who had every reason not to be happy but who made a conscious decision to be happy". DAYS AND HOURS is a masterpiece of restraint. The abruptly given ending sequence underlines perfectly the psychological decision of the main characters to go on with life and charmingly, as in a Bollywood song and dance sequence where everything is possible, everybody finds consolation and encouragement. The memorable performance of Fuke, a silent, timid character who compassionately tries to console the wounded sole of his elderly relatives, was given by Senad Bašić.

A fiction feature that took several years to be completed was the debut of Ahmed Imamović GO WEST (2005). Situated in the midst of war in Bosnia, the story deals with quite a new theme for the Balkan cinema: the love affair of a homosexual couple. The peculiarity is that one partner is a Muslim and an artist while the other young man is a Serb with a deeply rural and macho background. The latter gets drafted to the war and the artist stays alone in the parents' house disguised as his newlywed bride. It doesn't take much to guess how unfitting for the environment this love story is and what an ordeal it takes for the lovers to keep their relationship alive. Orchestrated between surrealism and

bold naturalism, this unusual Bosnian story launched a new talent, actor Mario Drmać.

The short fiction PAYCHECK, the graduation work of Alen Drljević, got nominated for the European Film Award 2005. It is a black humored contemplation on the post-war economical crisis in which unemployment and recession are taking toll on the young generation. To support his family, a young courageous Bosnian decides to challenge his luck earning money by racing a motorbike through a minefield. Sick and greedy spectators bet on his luck, but at the end he brings his 'first paycheck' proudly home. The clearly talented Drljević expressed this powerful story using a straightforward narrative with some intriguing cinematic solutions.

Another short fiction that season was FRAME FOR THE PICTURE OF MY HOMELAND, by the gifted Elmir Jukić who was working earlier on many projects as assistant director. He has directed an engaging story that deals also with the painful war experience and unfolds an intriguing plot. It starts before the war, showing Muslims, Croats and Serbs living in harmony, but when the war breaks out, things start to change and one of the characters, a Serb becomes the murderer of his former friends. Ironically, it is the photo depicting them together celebrating their friendship that becomes the only lead for the war crime investigators at the tribunal to identify him. The film is done in a very suitable minimalist style.

*Drljević's next project after PAYCHECK was an ambitious documentary film that opened the 12th SFF Documentary competition. CARNIVAL (2006) investigates the mysterious disappearance of Muslim refugees from Bosnia and Herzegovina who tried to find shelter in Montenegro during the war. The subject seems not easy to be approached in a creative cinematic manner, yet Drljević managed to create much more than reportage coverage of the tragedy. The personal voice over of the journalist who investigates the case is combined with slow panning shots of the area, giving time for contemplation. A very adequately applied rhythm supports the suspense and drama in the film. CARNIVAL was chosen by the SFF audience as one of the five best films at the whole festival and later that year, it was also selected for the First Appearance competition at the prestigious festival in Amsterdam – IDFA in 2006.*

*The project after that was also a documentary, this time depicting just one person, but through her tragedy, reflecting on the situation of thousands of people whose family members are missing. ESMA (2007) follows the struggle of a single mother looking for the remains of her husband, a military officer that disappeared in the war.*

*Last year, Drljević directed the short fiction SHOPPING (2008) as one out of five chosen projects from the project Sarajevo City of Film. This initiative of SFF gives a chance to participants of the festival's Talent Campus to come up with a good story and if chosen, to realize with a budget secured by*

*the festival. SHOPPING tells a lucid, multi-layered story with a subtle kind of humor, on the surface criticizing consumerism, but on a deeper level dealing with something much more serious – people's dreams and life expectations even if they live in a society that can hardly provide the basics. A family loses itself in an unrestrained shopping frenzy. At the counter it turns out they don't have a penny, after which the shop's security man sends them off with a serious warning and not, as it turns out, for the first time. They enjoy the game tremendously each time around, although they always go home empty-handed. The film got invited to several festivals.*

*While students and graduates of ASU are mainly going for short fiction, the renown film director Miroslav Mandić, also a teacher at ASU, decided after a long gap to have his come-back to the Bosnian cinema scene in the form of a documentary. BORDERLINE LOVERS (2005) is an intense multi-layered film that depicts the lives of three couples of different ethnical backgrounds and follows their everyday life, their love and the obstacles they face while trying to survive in societies shaken and divided by the war. Carefully building a structure full of inner suspense and dramatic changes, like in a fiction film, Mandić grabs our attention and keeps his viewers captivated until the very end. Using parallel editing, done in an associative manner, the director has interwoven the three stories successfully to one common line. With a great sense for authenticity, the director daringly left an intimate scene*

*almost in real time, using it to build towards the climax. The film premiered at the Locarno festival.*

*Benjamin Filipović was an ASU lecturer who prematurely passed away shortly after making his comeback in feature production. His WELL TEMPERED CORPSES (2005) opened Competition Programme at the 11th Sarajevo Film Festival. The film is a black comedy situated in today's Sarajevo. Two weirdos are guards at the local morgue. To pass time, they bet how many bodies they will receive in a day. Within this frame, the life events of the peculiar characters that are ending up as corpses are given through separate stories, which all unite at the moment of death. The humorous dialogues often assume double meanings. The audience at the Sarajevo Festival received the film with roars of laughter. The film won prizes in Chicago, Cairo and Bangkok.*

*From the production of 2006, the most intriguing film was the experimental reality show feature MUM 'N' DAD, scripted, edited and directed by Faruk Lončarević. This Kammerspiel done in a humorous but very sober manner mocks all sorts of voyeuristic 'Big Brother' requirements that today's audience needs. An old couple, after being married for more than fifty years and sharing every single detail of life, grows tired of each other, a process that ends in a tragic fight. The camera of Almir Đikoli does not leave the living room, yet, nevertheless, the absurdity of the situation and the grotesque means of communication of the couple keeps the suspense going until the*

very end. Known also as a film critic and a film theoretician, Lončarević explores cinematic language in a very inspiring way in this work and comes up with a totally fresh and film style never before seen in Bosnia.

Jasmila Žbanić made the whole country proud with her victory at the Berlinale 2006, winning the Grand Prix – Golden Bear with her impressive feature debut GRBAVICA (2006). This refined human story brings to the surface the post-war drama of Esma, a Bosnian single mother who was impregnated with a daughter out of rape, after being imprisoned in a camp and repeatedly abused during the war. Sara believes that her dad is a war hero who has given his life for his country. She is proud of him. Things go wrong when Sara has a chance to get a free school trip if she provides a document proving her father's heroic death. The 12-year-old daughter falls into a rage demanding from her mother the truth. The leading roles are very impressively performed by the famous Serbian actress Mirjana Karanović and first time film actress Sarajevo schoolgirl Luna Mijović. With a lot of subtlety and understanding for the burdened psychology of her



Zana Marjanović, Elma Tataragić

characters, director Žbanić weaves a complex tragic drama as a poetic ode to human strength and dignity. The non-dramatic photography of Austrian Director of Photography Christine A. Meier, with whom Žbanić had been working for years on her shorts and documentaries, creates a very suitable sober mood. The music ranges from lyrical religious Ilahijas to loud turbo folk beats, each suggesting a certain dramatic development that drives the narrative. After the Berlinale and a big success at home, GRBAVICA was invited to numerous important film festivals and harvested many prizes. At the time, the director started, with her production company Deblokada, a campaign named For the Dignity of Survivors to help to the women raped during the war to be officially recognized as war victims and demand legal rights for them. And they succeeded. Bravo!

Needless to say, this impressive movie became a huge box office success, but it was surrounded by a lot of commotion and coverage in the cultural and political pages, having been heavily commented on after the screening at FEST in Belgrade and not released in the Republic of Srpska (although part of the state of Bosnia and Herzegovina). At the same time, the juries of some twenty top films festivals awarded the film with their main prizes, from Berlin to Los Angeles, Iceland and Israel, while the film director was acclaimed to be the cinema discovery of the year. Mirjana Karanović, the leading actress, also received huge appreciation and won several awards.

In the meantime, the second feature by Srđan Vuletić was eagerly anticipated. In 2007, he came out with IT'S HARD TO BE NICE. It opened the Sarajevo Film Festival that year and was much cheered by the audience. This tragic-comedy bursts with witty dialogues and great interpretations of Bosnian actors, especially Saša Petrović as Rafko and Emir Hadžihafizbegović as Sejo. The story is set in post-war Sarajevo's taxi drivers' milieu where small-scale smuggling, cheating and lying is a part of everyday life. But what happens if one of them decides to become honest and sticks only to clean money? Rafko, a father of a small boy, tries to please his wife by turning a new page in his life. But his surroundings react with mocking and disapproval. Among heavy war and post-war dramas, this very well made comedy with tragic turns came as a real gem. It was appreciated at many international festivals. The film had its international premiere at IFFR Rotterdam, where it was complimented as a highlight of the festival.

Tanović had shot more than 300 hours of footage as an Army cameraman during the Bosnian war in his besieged home city of Sarajevo, and made several documentaries on people's daily struggle to manage life in inhumane and humiliating war circumstances, among others PORTRAITS OF ARTISTS IN SARAJEVO (1994). He responded in his next film to the terror that shook the USA on September 11th in quite a personal manner. Namely, he was invited to participate in the omnibus 11'09'01 SEPTEMBER 11

(2002), alongside celebrities such as Claude Lelouch, Sean Penn, Ken Loach, Mira Nair, Alejandro Gonzales Innaritu and others, altogether eleven directors. Each film was to have a duration of 11 minutes, 9 seconds and 1 frame. The idea was for artists to share their thoughts on the shocking event. Wisely, Tanović again returns to Bosnia, to his own people. He focuses on a woman from Srebrenica as a metaphor for the unfortunate fact that people experience such tragedies all the time and the evil of war is everywhere. The film was received around the world with great appreciation.

While many consider his second feature *L'ENFER / HELL* (2005) to be on the rather thin side, I personally think the opposite is the case and find the work to be extraordinary sophisticated and special. It is a subtle and warm, yet distant story of three sisters whose unfortunate childhood left a visible mark on their psyche. One of them was old enough to remember and particularly understand why her father was in jail and why her mother reported him; he was convicted of sexual misconduct with children. The fact that he was actually innocent comes to her only at an age when she is an adult, and old enough to be permanently damaged and unable to engage in an emotional encounter. The other sisters also have their own private dramas that are initially caused by their disturbed childhood relationships and their father's suicide. The drama of three sisters develops slowly and connects like a process of beautiful hand weaving where

each single thread makes sense and supports the following one. The very opening scenes of the film I followed with amazement and I consider them as one of the most creatively done ever. Being treated with an intriguing sequence of marvelous close ups of a birds nest in which a newborn cuckoo casts off the other bird's eggs to make space for himself, we are already deeply engaged in the film. And that continues until the very end. The wonderful images, given in sophisticated color settings, with lots of dim yellow shades, made me think of Kieslowski's *A SHORT FILM ABOUT KILLING*. The visuals and the rhythm perfectly support the drama, making the suspense rise slowly and constantly. The story is part of a trilogy that the late Kieslowski was supposed to direct and was written by Krzysztof Kieslowski himself and his collaborator Krzysztof Piesiewicz. For those who haven't read the credits carefully, one peculiarity – the music was co-written in this film, as well as in *NO MAN'S LAND*, by the director himself, who also studied music besides film.

Tanović's third fiction *TRIAGE* is just having a world premiere at Toronto film festival while this text is being written. The story follows a photo reporter on his mission to Afganistan. The leading part is performed by the well-known Colin Farrell and the legendary Christopher Lee plays an important role as a psychiatrist.

Last year Aida Begić came with her astonishing feature debut *SNOW* (2008), based on a script co-written

and produced by Elma Tataragić, with whom the director worked before on shorts. The story deals with the aftermath of ethnic cleansing. It focuses on the women of a secluded mountain village, who have to depend more than ever on each other, since all the men – except for a grandfather and a challenged young boy – are killed or have gone missing. In their struggle to survive, they learn to deal with each other's differences and find comfort in each other's company. When two men come one day, with their indecent proposal to buy their land, they bring sleepless nights and unrest. But the main character Alma is determined to resist and stay. Creating her characters with psychological nuances and depth, the director lucidly gives each persona a specific color. Alma's predominate costume, her headscarf, which plays an important element of her everyday routine is blue; it stands for calmness and wisdom, red for impulsiveness and eagerness. Begić places opposing strong characters within a serene landscape and emphasizes their desolation. A very subtle touch of surrealism gives the narrative a flavor of the metaphysical understanding



MALI KIJAMET / JUDGMENT DAY – PREVIEW, Faruk Lončarević, 2006

of life that the whole village needs in order to survive. This is shown, for example by the uncontrollable growth of the little boy Ali's hair, whenever fear or tread appears in the village. The title suggests several notions- the constant threat of isolation in the months of snowing, the beauty of having a world aside on its own, determining the atmosphere of the whole film and a cover that reveals the enemies' traces in its purity and innocence. The sound design and music of Igor Čamo, who creatively uses silence as an important cinematic element, supports the intimacy and contemplative character of the story development. The wonderful cinematography of Erol Zubčević, with many significant tight close-ups, supports each character and the whole narrative, creating an atmosphere of almost tangible pain of village women as well as their paths. However, the most outstanding is the interpretation of Zana Marjanović, in the difficult role of Alma. A silent, withdrawn, obedient but strong willed village woman who doesn't doubt but follows her heart. Marjanović created two sides of the same coin and portrayed Alma's intimacy in her rare private moments in her bedroom with different shades of the same persona. SNOW won the Grand Prix of the Semaine de la Critique program of the Cannes Film Festival and some thirty other awards. It was also selected for over seventy festivals around the world.

Some of the shorts done by ASU direction students in the latest season are brilliant and I foresee a great festival and television future for them.

MOTHER, a short fiction by Elmir Jukić, was chosen for the competition at the 15th SFF. Jukić's MOTHER tells an intimate personal story, that at the same time stands for thousands of other mothers and wives who lost their sons, husbands and brothers in the Srebrenica massacre. The mother in this film is in a deep agony of grief, focused in her mind only on her lost family members. Engaging herself in the precise work of making cutouts that would bring them together, at least in some other reality, in a photo that was never taken, she finds her relief and starts even enjoying it. The lead is brilliantly performed by Jasna Žalica, whose task was tremendously demanding as her character doesn't speak a word.

Amra Mehić's diploma film THE RUIN is also a gem: a simple story situated in a backyard with only two characters, their surprising encounter and huge tension. A man who was forced to flee from his parents' home during the war decides to come back to burn the place down. He finds a new man, of another ethnical identity, living there. What could their encounter be like? The director manages to keep the suspense without becoming pathetic or simplistic. Both characters are created with a full spectrum of nuances and are played very well by Dragan Nikolić and Feđa Štukan. The film asks many important self reflective questions and no issue is untouched.

This year at the SFF competition, two interesting documentaries were made by ASU students of direction; HEATED BLOOD (2009) by Marko

Mamuzić, a Belgrade-based director from the first ASU direction batch, and DREAMERS (2009) by Nermin Hamzagić, who is due to graduate soon. HEATED BLOOD is a daring and bold observational doc about right wing sentiments and movements in today's Serbia. After appearing at the SFF in 2001 with his LOST FILM, a personal story on the destiny of his documentary footage shot in pre-war time Sarajevo, the director now turns his camera away from himself and captures the reality around him. He courageously criticizes society for its ignorance and tolerance of fascism. Interviewing leaders of several right wing parties and backing up their shocking prejudices about minorities and leftists, combined with archive footage of burnings, destruction and other violence that took place in contemporary Serbia, Mamuzić establishes himself as one of the most serious documentary directors in the region. The film got awarded at SFF as the best film that deals with human rights.

DREAMERS also deals with human rights. It follows the story of two hip-hopsters from the Bosnian countryside who got beaten up by the mayor's son for criticizing the mayor's deeds. The musicians got involved in the huge theatre performance "Class Enemy" and toured the world. Their life shortcomings due to war and post war difficulties are presented with lightness and humor, nevertheless, the bitter aftertaste at the end suggests that director Nermin Hamzagić poses many self reflective questions about the future of his own country.

The latest news at the time of writing concerns Adis Bakrač, who previously made several short films – of which *ABYSS* and *PLAYTO THE END* (2000) were the most successful. He is just about to premiere his feature debut *ABANDONED*. The story is situated in today's Sarajevo although the drama relates strongly to the time of war. The main character Alen, a boy in his tender teenage years, is one of the orphans in a city institution for abandoned children or kids without parents. The establishment is run by a rigid and conservative manager, played by Mira Furlan. A local criminal intimidates and manipulates the young residents with violence to perform illegal jobs for him. Things dramatically change when a new director takes over. He, having once been a resident, sinner and delinquent himself, applies different, more proper methods. The director, played brilliantly by Mirsad Tuka, wins the sympathy of the kids but still struggles to save them from the greed of local smugglers and thieves. Alen believes that his mother is a world famous journalist who works abroad with her equally successful husband while he is put just temporarily into the orphanage. Later on, in a very painful manner, he discovers the truth – he was conceived by rape. The strong performances of children make us take the story to our hearts and the film will certainly find its way to the audiences.

In 20 years, several generations have graduated. They, with their fiction feature, shorts and documentaries, have marked not only the Bosnian or regional cinema scene but shaped

the European/World film landscape. The amazing statistics from the beginning deserve to be repeated once again – more than 200 awards have been won by the films of the graduates or lecturers of ASU! And all of that in the post war country, a society in transition that for years has struggled with economical malaise. The state film fund could spare only about 750 thousand Euro annually for all the production, from feature length to shorts and docs and animation. But luckily, Bosnian directors are highly scoring at the world's co-production market and at the international film funds where the world-famous producers read their new scripts with interest. As Pierre Spengler, co-producer of Vuletić's films in explaining difficulties in promoting Bosnian movies once pointed out "I am sorry to say that but most of the film industry people, especially from the Anglo-Saxon world, didn't even know where Bosnia was before Danis got an Oscar". The ice got broken with the help of all important awards not only by Tanović, but by Žbanić, Imamović, Vuletić, Žalica, Begić and other talented authors, graduates or lecturers of ASU.



GRBAVICA, Jasmila Žbanić, 2006

What is common in their cinema apart from awards? Although one cannot consider Bosnian as new cinema, as an aesthetically common notion, one could conclude that a new generation of young directors is successfully practicing auteur cinema; trying to come up with a very personal cinematic language, while at the same time cleverly processing scenarios into easily digestible stories, reaching audiences not only at home but abroad as well. Maybe there is one specific quality that distinguishes the films that have been coming from the different Bosnian production companies who have successfully collaborated for years with international funds and co-producers –and that is a specific humor and self-irony; dark, pitiless contemplation on man's misfortunes – and melancholic, often poetic stories that nevertheless keep a positive spark. Considering the nature of Bosnian cinema over the years – and its huge success, one can only conclude that the policy of the ASU department of direction to stimulate creative cinema and 'not let education interfere with learning' has proven to pay off tremendously.

Rada Šešić (From monography "Tvorci cjeline" published by Sarajevo Academy of Performing Arts, 2009)



NA PUTU / ON THE PATH, Jasmina Žbanić, 2010

RADA ŠEŠIĆ je filmska kritičarka, predavačica, kuratorica i filmska rediteljica. Živjela je u Sarajevu, trenutno živi u Nizozemskoj. Programira za IFF Rotterdam i IDF Amsterdam. Vršila selekcije projekata za Hubert Bals Fund i Jan Vrijman. Osam je godina predavala na

*Rada Šešić is a film critic, lecturer, curator and a film director. She lived in Sarajevo, and is currently living in The Netherlands. She programs for IFF Rotterdam and IDF Amsterdam. She selects projects at Hubert Bals Fund and Jan Vrijman. For 8 years, she lectured at University of Amsterdam,*

Univerzitetu Amsterdam, a trenutno na NIF Holandskom institutu za filmsko obrazovanje. Selektorica je za Takmičarski dokumentarni program Sarajevo Film Festivala, programer Kerala Film Festivala u Indiji i ROIFF u Rumuniji. U Nizozemskoj je realizirala četiri

*currently at NIF – Dutch Institute for Film Education. She is selector of the Documentary Competition at Sarajevo Film Festival, programmer at Kerala Film Festival, India and ROIFF, Romania. She made four films in Holland (ROOM WITHOUT A VIEW, 1997; SOSKE, 2001; IN WHITEST*

filma (SOBA BEZ POGLEDA iz 1997., SOSKE iz 2001., IN WHITEST SOLITUDE iz 2002., NA PUTU DO ŠKOLE iz 2007.). Kao kritičar piše za Dutch Skrien, Danish Dox, UK Variety Film Guide, bosanskohercegovački Sineast, hrvatski Filmski godišnjak, a saradivala je i na knjizi "24 okvira".

*SOLITUDE, 2001/2002; ON THE WAY TO SCHOOL, 2007). As a critic, she writes for Dutch Skrien, Danish Dox, UK Variety Film Guide, Bosnian Sineast, Croatian Film Annual and she collaborated on the book "24 Frames".*





**IGRANI FILMOVI**  
*FEATURE FILMS*

**NA PUTU**  
*ON THE PATH*

**32. DECEMBAR**  
*32ND DECEMBER*

**CIRKUS COLUMBIA**  
*CIRCUS COLUMBIA*

**JASMINA**

**SEVDAH ZA KARIMA**  
*SEVDAH FOR KARIM*

**OSTAVLJENI**  
*THE ABANDONED*

**NEKE DRUGE PRIČE**  
*SOME OTHER STORIES*

## NA PUTU ON THE PATH

Berlinale Competition 2010



*Bosnia and Herzegovina / Austria / Germany / Croatia, 2010, 35 mm, color, 100 min. • Režija / Director: Jasmila Žbanić • Scenarij / 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 • Producentne kuće / Production Companies: Deblokada, Coop99, Pandora, Živa*

### SINOPSIS / SYNOPSIS

Dvoje mladih ljudi, Luna i Amar, nastoje prevazići prepreke koje prijete njihovoj ljubavi. Kad Amara na poslu suspendiraju zbog pića, Luna je zabrinuta da će to omesti njihov ionako krhki san da dobiju bebu. Lunini strahovi rastu kad Amar prihvati dobro plaćen posao u jednoj udaljenoj, konzervativnoj muslimanskoj zajednici. Nakon što nije imala

nikakvog kontakta s Amarom, Luna konačno dobije dozvolu da ga posjeti u zabačenoj komuni, smještenoj pored jednog idiličnog jezera. Tu otkriva tajanstvenu atmosferu pokrivenih žena i rituala – svijet u kojem je svakodnevni život muškaraca i žena odvojen i pod strogim nadzorom. Luna preklinje Amara da se vrati kući, ali je on uvjerava da mu je to izolirano utočište pomoglo da pronađe mir i prestane piti. Kad se, nekoliko

sedmica kasnije, Amar vrati kući, Luna primjećuje dramatičnu promjenu u njegovom stavu prema vjeri. Amar insistira da samo nastoji biti bolji čovjek, ali Luni je sve teže da shvati njega nova ubjeđenja. Počinje preispitivati sve u šta je vjerovala, čak i svoju želju da ima dijete. Kako je i dalje progone bolne ratne rane, Luna žarko nastoji shvatiti da li je ljubav dovoljna da njih dvoje ostanu zajedno na putu ka životu u sreći.

*Loving young couple Luna and Amar try their best to overcome unexpected obstacles that threaten their relationship. When Amar is suspended for drinking on the job, Luna worries that this will interfere with her already fragile dreams of having a baby. Luna's fears grow when Amar accepts a well-paid job hours away in a fundamentalist Muslim community. After having been cut off from contact with Amar, Luna is finally allowed to visit him at the secluded Wahhabi commune situated on an idyllic lake. She discovers a mysterious environment of veiled women and ritual - a world where the daily lives of men and women are separated and under strict surveillance. Luna begs Amar to come home, but he convinces her that the isolated sanctuary of prayer has brought him peace and helped him stop drinking. When Amar returns home several weeks later, Luna notices a dramatic change in his attitude toward religion. Amar insists that he is just trying to become a better man, but Luna finds it increasingly more difficult to understand his new beliefs. She begins to question everything that she has believed in, even her desire to have a child. As the wounds of a tragic war-filled past continue to haunt her, Luna tears herself apart searching if love is truly enough to keep her and Amar together on the path to a lifetime of happiness.*

## BILJEŠKA REDITELJKE / DIRECTOR'S NOTE

„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 dnevno-politička) dok je moja tendencija da se film gleda kao emotivni i metafizički. Zbog toga rediteljski postupak usmjeravam ka blagom odmaku od realizma. Detalj stoji 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

*"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 replace the whole, minimal gestures 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 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 filmove 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, osvojila je brojne nagrade, uključujući i Zlatnog medvjeda na Berlin Film Festivalu 2006. godine.

*JASMILA ŽBANIĆ was born in Sarajevo in 1974. She graduated 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, she won numerous awards, including the Golden Bear at the Berlin Film Festival 2006.*

## FILMOGRAFIJA / FILMOGRAPHY

**2010** - NA PUTU / ON THE PATH •  
**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. / WE  
LIGHT THE NIGHT, dokumentarni /  
doc.; LJUBAV JE... / LOVE IS..., kratki  
/ short • **1997** - POSLIJE POSLIJE  
/ AFTER AFTER, dokumentarni /  
doc. • **1995** - AUTOBIOGRAFIJA /  
AUTOBIOGRAPHY, dok. / 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

2010 - NA PUTU / ON THE PATH •  
 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; SJEČAŠ LI SE SARAJEVA /  
 DO YOU REMEMBER SARAJEVO,  
 dokumentarni / doc. • 2000 - CRVENE  
 GUMENE ČIZME / RED RUBBER  
 BOOTS, dokumentarni / doc. • 1998  
 - NOĆ JE. MI SVIJETLIMO./WE LIGHT  
 THE NIGHT, 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 Odsjeku 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

2010 - NA PUTU / ON THE PATH •  
 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

2010 - NA PUTU / ON THE PATH;  
 CIRKUS COLUMBIA / CIRCUS  
 COLUMBIA • 2006 - GRBAVICA •  
 2002 - REMAKE

## 32. DECEMBAR

### 32ND DECEMBER



*Bosnia and Herzegovina, 2009, HD / 35 mm, color, 89 min. • Režija / Director: Saša Hajduković • Scenarij / Screenplay: Saša Hajduković • Direktor fotografije / Director of Photography: Saša Petković • Montaža / Editor: Petar Bilbija • Muzika / Music: Petar Bilbija, Marko Bilbija, Ines Popović • Scenografija / Set Design: Dragana Purković Macan • Kostimografija / Costume Design: Duška Vujmilović • Dizajn zvuka / Sound Design: Milan Kovarbašić • Uloge / Cast: Ljubiša Savanović, Dragana Marić, Aleksandar Stojković, Anja Stanić, Nikolina Đorđević, Slobodan Perišić • Producers / Producenti: Slobodan Perišić, Saša Hajduković, Saša Petković, Borivoj Jevđenić • Producentska kuća / Production Company: VizArt*

#### SINOPSIS / SYNOPSIS

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.

*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 as to how much they will succeed.*

## REDITELJEVA BILJEŠKA / DIRECTOR'S NOTE

„Sve priče u suštini su ljubavne i prikazuju ljudske odnose, s tim da sve imaju trilerški 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. Ovaj film će biti zapis ovog vremena i ovog prostora. Ne znam kako će ljudi reagovati na njega, ne želim nikog ništa da učim niti da dajem pouke, ja samo želim da kažem i da odreagujem na život koji se meni lično dešava i koji posmatram oko sebe.“

*Saša Hajduković*

*"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. This film will be a document of a certain time and space. I don't know how the audience will react, but I don't wish to preach or give lessons to others - I just want to say something and react to life happening to me and to the people I observe."*

*Saša Hajduković*

## BIOGRAFIJE / BIOGRAPHIES

### SAŠA HAJDUKOVIĆ

Reditelj / Director



SAŠA HAJDUKOVIĆ rođen je 1984. godine, u Banjoj Luci. Završio je Akademiju umjetnosti, Smjer je TV i filmsku režiju. Trenutno radi kao demonstrator na glavnom predmetu Režija. Nagradu za najbolji kratki film SA DVIJE NOGE U ZEMLJI dobio je na festivalu Kratkofil 2007., a primljen je na postdiplomske studije u Bratislavi.

SAŠA HAJDUKOVIĆ was born in Banja Luka, Bosnia and Herzegovina, in 1984. He completed Directing at the Art Academy within the TV and Film Department. He currently works as teaching assistant in Directing. He received the award for Best Short Film at Kratkofil Festival in 2007 for his short SA DVIJE NOGE U ZEMLJI, and has been accepted to postgraduate studies in Bratislava.

### FILMOGRAFIJA / FILMOGRAPHY

2009 - 32. DECEMBAR / 32ND DECEMBER • 2007 - SA DVIJE NOGE U ZEMLJI, kratki / short

## SLOBODAN PERIŠIĆ

Glumac / Actor



SLOBODAN PERIŠIĆ je rođen 1976. godine u Travniku. Diplomirao na Akademiji umjetnosti u Banjoj Luci, smjer gluma. Trenutno studira pozorišnu režiju. Igrao je u nekoliko filmova i mnogo pozorišnih predstava.

*SLOBODAN PERIŠIĆ was born in 1976 in Travnik, Bosnia and Herzegovina. He graduated from Acting at the Banja Luka Academy of Arts. He is currently studying theatre directing. He has acted in several films and theatre plays.*

### FILMOGRAFIJA / FILMOGRAPHY

2009 - 32. DECEMBAR / 32ND DECEMBER • 2008 - SVETI GEORGIJE UBIVA AŽDAHU / ST. GEORGE SHOOTS THE DRAGON



**BORIVOJ JEVDENIĆ**

Producent / Producer



BORIVOJ JEVDENIĆ rođen je 1980. u Essenu, Njemačka. Magistrirao je marketing. Bavi se marketingom i produkcijom. 32. DECEMBAR je njegov prvi igrani film na kojem je angažovan kao producent i izvršni producent.

*BORIVOJ JEVDENIĆ was born in 1980 in Essen, Germany. He holds a master's degree in marketing. He works in marketing and production. 32 DECEMBER is the first feature film in which he is involved as producer and executive producer.*

**FILMOGRAFIJA / FILMOGRAPHY**

2009 - 32. DECEMBAR / 32ND DECEMBER

**SAŠA PETKOVIĆ**

Direktor fotografije / Director of photography



SAŠA PETKOVIĆ rođen je 1975 godine u Zadru, Hrvatska. Kao snimatelj počeo je raditi na Radio Televiziji Srbije, pa nastavio na Televiziji Republike Srpske. Završio je kameru na Akademiji umjetnosti u Banjoj Luci. 2004 godine zajedno sa kolegama osniva Asocijaciju za vizuelnu kulturu-VIZart u okviru koje, od osnivanja do danas, intenzivno radi na razvoju filma i filmske umjetnosti u Republici Srpskoj, BiH.

*SAŠA PETKOVIĆ was born in 1975 in Zadar, Croatia. He started working as a cameraman at the Radio and Television of Serbia and then moved to the Television of Republic of Srpska. He completed camera studies at the Banja Luka Academy of Arts. Together with a few of his colleagues, he founded VIZart in 2004, an association for visual culture. Here they work intensively on the development of film production in the Republic of Srpska, B&H.*

**FILMOGRAFIJA / FILMOGRAPHY**

2009 - 32. DECEMBAR / 32nd DECEMBER; ISPOD MOSTA / UNDER THE BRIDGE, kratki / short  
 • 2004 - HEROJI ZA JEDAN DAN, kratki / short  
 • 2003 - ROMANSA, TRANSCENDENCIJA, kratki / short  
 • 2002 - ŽRTVA, CRVENA KUĆA, kratki / short  
 • 2001 - STARA URA, kratki / short



## CIRKUS COLUMBIA CIRCUS COLUMBIA



*Bosnia and Herzegovina / France / UK / Slovenia / Germany / Belgium / Serbia, 2010, 35 mm, color • Režija / Director: Danis Tanović • Scenarij / Screenplay: Danis Tanović (Adaptacija romana / Adaptation of the novel: CIRKUS COLUMBIA, Ivica Đikić) • Direktor fotografije / Director of Photography: Walther van den Ende • Scenografija / Set Design: Duško Milavec, Sanda Popovac • Kostimografija / Costume Design: Jasna Hadžimehmedović-Bekrić • Montaža / Editor: Petar Marković • Uloge / Cast: Miki Manojlović, Boris Ler, Mira Furlan, Jelena Stupljanin, Mario Knezović, Ermin Bravo, Jasna Ornela Berry, Miralem Zupčević, Mirza Tanović • Producenti / Producers: Čedomir Kolar, Amra Bakšić Čamo, Marc Baschet, Mirsad Purivatra • Producentske kuće / Production Companies: 2006 Sarajevo, Asap Films, Autonomous, Man's Films, Razor Film Produktion GmbH, Studio Maj*

### SINOPSIS / SYNOPSIS

CIRKUS COLUMBIA je romantična saga i pokriva kraj stoljeća koji je tragično najavio dolazak novog doba na Balkan. U trenutku odlaska komunizma i početnih demokratskih promjena, Divko

se poslije niza godina pojavljuje u rodnom hercegovačkom mjestu. On je sada bogat čovjek, dolazi skupim mercedesom i sa četrdeset godina mlađom suprugom, željan gomile sitnih osveta. Prva Divkina pobjeda je izbacivanje bivše žene i sina iz kuće u kojoj su stanovali. U početku izgleda

kao da Divko pobjeđuje i kao da novac može sve. No, onda se njegov sin Martin i njegova nova žena Azra zaljubljuju. Rat kuca na vrata malog grada i kada sve počinje izgledati izgubljeno za Divka, on dobiva jednu stvar zbog koje se i vratio: svoju bivšu suprugu.

*CIRCUS COLUMBIA* is a romantic saga. It covers the end of the century, which had tragically announced the arrival of a new era on the Balkans. In the moment of the departure of Communism and the beginning of democratic changes, Divko returns to his native town in Herzegovina after many years of absence. He is now a rich man, coming in an expensive Mercedes with a forty years younger wife, eager to settle things with many small revenges. Divko's first victory is when he kicks his ex-wife and son out from the house where they had lived. At first it seems as if Divko is winning and that his money can win him everything. However, his son Martin and his new wife Azra fall in love with each other. The war is knocking at this small town's door and just when everything seems lost for Divko, he finally gets the one thing he actually came back for: his ex wife.

## BILJEŠKA REDITELJA / DIRECTOR'S NOTE

„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, roman "Cirkus Columbia" me podsjeća na AMARCORD i na još neke meni drage filmove. A uz sve to, nosi prizvuk čežnje koju nalazimo u bosanskim sevdalinkama.“

*Danis Tanović*

*"If NOVECENTO 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 novel 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*

## BIOGRAFIJE / BIOGRAPHIES

### DANIS TANOVIĆ



Reditelj / Director

DANIS TANOVIĆ rođen je 1969. godine u Zenici. Rat ga prekida u studiju na Akademiji scenskih

umjetnosti u Sarajevu. Za vrijeme prve dvije ratne godine zadužen je za filmsku arhivu tadašnje Armije Bosne i Hercegovine. 1995. godine odlazi u Belgiju, gdje nastavlja studij na filmskoj školi INSAS i 1997. završava studij. Tokom studija napravio je nekoliko dokumentarnih filmova. Nedugo nakon toga, Tanović počinje svoj prvi veliki filmski projekat, NIČIJU ZEMlju, za koji dobija Nagradu za najbolji scenarij na filmskom festivalu u Kanu, nakon čega slijede brojne nagrade, kao i najprestižnija filmska nagrada: Oscar za najbolji strani film 2002. godine. NIČIJA ZEMlja je najnagrađivaniji debitantski film u historiji filmografije. Nakon NIČIJE ZEMlje snimio je još dva dugometražna igrana filma: PAKAO I TRIJAŽA. Trenutno živi u Sarajevu, gdje radi kao profesor režije na Akademiji scenskih umjetnosti.

*DANIS TANOVIĆ was born in Zenica, Bosnia and Herzegovina, in 1969. The war interrupted his studies at the Sarajevo Academy of Performing Arts. During the first two years of the war, he was responsible for the film archives of the then B&H Army. 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 2002 American Academy Award for Best Foreign Film. NO MAN'S LAND is the most highly awarded debut film*

*in the history of filmmaking. He made two other features, L'ENFER and TRIAGE to follow. He currently lives in Sarajevo and is Professor of Directing at the Academy of Performing Arts.*

#### FILMOGRAFIJA / FILMOGRAPHY

2010 - CIRKUS COLUMBIA / CIRCUS COLUMBIA • 2009 - TRIAGE • 2005 - L'ENFER / PAKAO • 2002 - 11'9"01 SEPTEMBER 11, omnibus • 2001 - NO MAN'S LAND / NIČIJA ZEMLJA • 1999 - BUĐENJE, dok. / doc. • 1996 - L'AUBE, dok. / doc. • 1994 - PORTRET UMJETNIKA U RATU / THE PORTRAIT OF THE ARTIST IN WAR, dok. / doc.

#### SANDA POPOVAC

Scenografkinja / Set Designer



SANDA POPOVAC rođena je u Sarajevu 1969. Diplomirala je arhitekturu, te magistrirala produkt dizajn. Napravila je preko 50 scenografija za pozorište, film i televiziju. Predaje na sarajevskoj Akademiji likovnih umjetnosti na Odsjeku za produkt dizajn. Dobitnica je brojnih nagrada uključujući nagradu za Najbolju scenografiju na Festivalu drame u Zenici 2005.

SANDA POPOVAC was born in Sarajevo in 1969. She holds a degree in Architecture and a master's degree in Product Design. She has created over 50 set designs for theatre, film and television. She teaches at the Sarajevo Academy of Fine Arts, Department for Product Design. She has received a number of awards including: Best Set Design Award at the Zenica Drama Festival 2005.

#### FILMOGRAFIJA / FILMOGRAPHY

2010 - CIRKUS COLUMBIA / CIRCUS COLUMBIA • 2009 - ZGARIŠTE / THE RUIN, kratki / short • 2004 - KOD AMIDŽE IDRIZA / DAYS AND HOURS

#### BORIS LER

Glumac / Actor



BORIS LER je rođen 1985. godine u Sarajevu. Diplomirao je glumu na Akademiji scenskih umjetnosti u Sarajevu. Uloga u filmu CIRKUS COLUMBIA je njegova prva uloga u dugometražnom filmu, nakon nekoliko zapaženih uloga u pozorištu i na kratkim filmovima.

*BORIS LER was born in 1985 in Sarajevo. He graduated from the Acting department at the Sarajevo*



*Academy of Performing Arts. The role in CIRKUS COLUMBIA is his first film role, after several important roles in theatre and short films.*

#### FILMOGRAFIJA / FILMOGRAPHY

2010 - CIRKUS COLUMBIA / CIRCUS COLUMBIA • 2009 - ČEKANJE / WAITING, kratki / short; MUZEJ PREKINUTIH VEZA / MUSEUM OF BROKEN RELATIONSHIPS, kratki / short • 2008 - ALENINO PUTOVANJE / ALENA'S JOURNEY, kratki / short • 2006 - 12. SEPTEMBAR / 12TH OF SEPTEMBER, kratki / short

## JASMINA



*Bosnia and Herzegovina, 2010, HD, color, 75 min. • Režija / Director: Nedžad Begović • Scenarij / Screenplay: Nedžad Begović • Direktor fotografije / Director of Photography: Almir Đikoli • Scenografija / Set Design: Vedran Hrustanović • Kostimografija / Costume Design: Ina Arnautalić, Hatidža Nuhić • Uloge / Cast: Zijah Sokolović, Nada Đurevska, Amila Đikoli • Producent / Producer: Ismet Arnautalić Nuno • Produkcija / Production Company: SaGA*

### SINOPSIS / SYNOPSIS

Safa i njena višemjesečna unuka, Jasmina, doputovale su humanitarnim konvojem iz ratnog Sarajeva u njihov porodični apartman u malom primorskom mjestu. 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 pravi im svakodnevne probleme.

Prisustvo novih stanara i dječiji plač počinju ga uznemiravati. On psuje, galami, maltretira ih, tražeći novac i alkohol. Safa nema snage da mu se suprotstavi. Povremeno pokušava telefonirati svojim u Sarajevu, ali veze su u prekidu. Safa je zabrinuta jer se njeno zdravstveno stanje pogoršava. 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. Stipe postaje nervozan. Očito, dječiji plač ga ne ostavlja ravnodušnim...

*Safa and her baby granddaughter Jasmina arrive on a humanitarian convoy from the besieged Sarajevo to their coastal apartment. Safa tries to provide a bearable life for herself and her granddaughter, expecting Jasmina's mother to join them. Their alcoholic neighbour Stipe 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, she makes futile attempts to call Sarajevo, but the phone lines are down. She is worried as her health deteriorates. 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...*

### REDITELJEVA BILJEŠKA / DIRECTOR'S NOTE

"Film JASMINA se bavi ljudskom nadom. Završava na emociji, ljudskosti, optimizmu. Film je protkan ratom, ali on je u OFF-u. Radnja se događa 1993., ali je izmještena u neki drugi prostor. Rat je prisutan, ali ga ne vidimo. Govorimo o jednoj ratnoj sudbini, ali dominantna je nada u

ljudskost, nada u čovjeka. U ovom filmu nema ni metaka ni krvi. Ne bavim se na taj način ratom, nego jednostavno ljudskom emocijom i pozitivnim, optimističnim osjećanjem koji daje nadu."

*Nedžad Begović*

*"The film JASMINA deals with hope. It ends with an emotion, with humanity and optimism. It is intertwined with war, but the war is in the background. It takes place in 1993, but the action is moved to another location. War is present, but we do not see it. It is about one war story but the hope in humanity is dominant, hope in human beings. There are no bullets and there is no blood in this film. I don't deal with war in such manner, but instead with human emotion and positive and optimistic feeling which gives hope."*

*Nedžad Begović*



### BIOGRAFIJE / BIOGRAPHIES

#### NEDŽAD BEGOVIĆ

Reditelj / Director



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.). Tokom rata bio je 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.

*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)*. During the war he was an active filmmaker and involved in the documentary film project *SA-LIFE*, for which SAGA productions 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 Association of Filmmakers of Bosnia and Herzegovina.

#### FILMOGRAFIJA / FILMOGRAPHY

2010 - JASMINA • 2007 - TERETLI POS'O / BURDENSOME JOB, dokumentarni / doc. • 2005 - SASVIM LIČNO / COMPLETELY PERSONAL, igrano-dokumentarni / fiction doc. • 2000 - PROVOKATOR, animirani / animated short • 1995 - FADILA; 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

#### ALMIR ĐIKOLI

Direktor fotografije / Director of Photography



ALMIR ĐIKOLI je počeo svoj profesionalni rad kao asistent kamere. Do sada je radio na brojnim kratkim, dokumentarnim i igranim filmovima; kao operator na filmovima *10 MINUTA, GO WEST*, te asistent kamere na filmovima *SVE DŽABA, SHOPPING* i *SNIJEG*. Na filmu *MAMA I TATA* iz 2006. godine prvi put je angažovan kao direktor fotografije na dugometražnom igranom filmu.

*ALMIR ĐIKOLI started his professional work as camera assistant. He has worked on numerous short, documentary and feature films; as a camera operator on the films 10 MINUTES, GO WEST, and as a camera assistant on the films ALL FOR FREE, SHOPPING and SNOW. The 2006 film MUM'N'DAD was his debut on a feature film as director of photography.*

#### FILMOGRAFIJA / FILMOGRAPHY

2010 - JASMINA • 2007 - INFORMATIVNI RAZGOVORI / INTERROGATION, dokumentarni / doc. • 2006 - MAMA I TATA / MUM 'N' DAD • 2004 - SRIJEDOM / ON WEDNESDAYS, kratki / short • 2001 - BEZ KALORIJA / SUGAR-FREE, kratki / short

#### ISMET ARNAUTALIĆ

Producent / Producer



ISMET ARNAUTALIĆ rođen je 1942. godine u Sarajevu. Završio je Psihologiju na Filozofskom fakultetu u Sarajevu. Jedan je od pionira pop-rok muzičke produkcije u Bosni i Hercegovini, te jedan od osnivača legendarne grupe Indexi. Početkom osamdesetih radi na Televiziji Sarajevo, te kao urednik i producent realizuje mnoge uspješne muzičke programe. 1990. godine, zajedno sa nekoliko profesionalaca iz oblasti filma i muzike, osniva kompaniju SaGA. Ova kompanija preuzima vodeću ulogu u dokumentovanju i snimanju filmova tokom opsade grada Sarajeva. Producirao je animirane, dokumentarne i igrane filmove. Bavi se i filmskom montažom.

*ISMET ARNAUTALIĆ was born in 1942 in Sarajevo. He completed his studies in Psychology at the Sarajevo Faculty of Philosophy. He is one of the pioneers of pop and rock music production in Bosnia and Herzegovina, and one of the founders of legendary band Indexi. He worked on TV Sarajevo at the beginning of the 1980s and as an editor and producer he created numerous successful music programmes. In 1990, together with film and music professionals, he established the production company SaGA. This company was the leading production company of documentary films and war footage during the siege of Sarajevo. He has produced numerous animation, documentary and feature films. He is also a film editor.*

#### FIMOGRAFIJA / FILMOGRAPHY

**2010** - JASMINA • **2007** - TERETLI POS'O / BURDENSOME JOB, dok. / doc. • **2005** - SASVIM LIČNO / COMPLETELY PERSONAL, igrano-dokumentarni / fiction doc. • **1999** - MONA LIZA IZ SARAJEVA / MONA LISA FROM SARAJEVO, dok. / doc.; PROVOKATOR / AGENT PROVOCATEUS, animirani / animated • **1996** - SAVRŠENI KRUG / PERFECT CIRCLE • **1995** - VODA / WATER; STRUJA / ELECTRICITY; VAJAR / SCULPTOR; NAJDRAŽI KRUG; PTICE IZBJEGLICE / BIRDS REFUGEES; DJECA KAO I SVAKA DRUGA / CHILDREN LIKE ANY OTHER; MARKALE; NATO; PROMETEJ / PROMETHEUS, dok. / doc. • **1994** - MGM - SARAJEVO; ULICA POD OPSADOM – GODINU DANA KASNIJE / STREET UNDER

THE SIEGE ONE YEAR LATER; DJECA KOJA PUTUJU / TRAVELLING CHILDREN; RAT U DJECI / WAR IN CHILDREN; SARAJEVSKI GUDAČI; ŠTA MISLI ULICA? / WHAT DOES THE STREET THINK ABOUT?; FADILA; RATNO KINO U SARAJEVU / WAR CINEMA IN SARAJEVO, dok. / doc. • **1993** - SKITNICE I PSI / BUMS AND DOGS; AMELIN ŠKOLSKI RASPUST / AMELA'S SCHOOL HOLIDAYS; PALIO SAM NOGE / I BURNED LEGS; DVANAESTI KRUG / THE TWELFTH CIRCLE; PRVI DAN SLOBODE / THE FIRST DAY IN FREEDOM; SARAJEVO – FIX; BOKSER / BOXER; HOLIDAY INN SARAJEVO – HOTEL NA PRVOJ LINIJI / HOLIDAY INN SARAJEVO A HOTEL ON THE FRONTLINE; PRIČA O ZLATNOM KIPU / A STORY OF A GOLDEN STATUE; WAR ART; VLAST JE VLAST / POWER IS POWER; ČEKAJUĆI PAKET / WAITING FOR THE PARCEL; GODOT SARAJEVO; MOJIM PRIJATELJIMA / MESSAGE TO MY FRIENDS; ANĐELI U SARAJEVU / ANGELS IN SARAJEVO; SMJESA ZA PREŽIVLJAVANJE / SURVIVAL BREW; 8. MART / 8TH MARCH; ŠKOLA RATNIH VJEŠTINA / SCHOOL OF MILITARY SKILLS; NACRTAJ MI / DRAW ME; ULICA POD OPSADOM / STREET UNDER THE SIEGE; DESSINE MOI; TITO BOSANSKI; KRV I VODA / BLOOD AND WATER, dok. / doc. • **1992** - ISPOVJEST MONSTRUMA / CONFESSION OF A MONSTER; ČAMAC / A MAN CALLED "BOAT"; MOJA MAMA ŠEHIT / MY MOTHER THE SHEHIT, dokumentarni / doc. • **1985** - STOLJEĆA BOSNE SREBRENE, dok. / doc.

## SEVDAH ZA KARIMA

### SEVDAH FOR KARIM



*Bosnia and Herzegovina / Hungary / Croatia, 2010, 35 mm, color, 95 min. • Režija / Director: Jasmin Duraković • Scenarij / Screenplay: Asmir Kujović, Jasmin Duraković • Direktor fotografije / Director of Photography: Šahin Šišić • Scenografija / Set Designer: Maja Cerić • Kostimografija / Costume Designer: Belma Žiško • Muzika / Music: Dubioza kolektiv • Uloge / Cast: Amar Selimović, Marija Karan, Adnan Hasković, Mirvad Kurić, Asli Bayram, Ivana Petrović, Semir Krivić, Edhem Husić, Haris Burina, Sadžida Šetić • Producent / Producer: Angelina Albijanić-Duraković, Vinko Grubišić, Denes Sekeres • Producentske kuće / Production Companies: Depo, Sarajevo; Jadran Film, Zagreb; Tivoli, Budimpešta*

#### SINOPSIS / SYNOPSIS

„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. 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 zabavu, zabavljaju se i završavaju u Jukinom stanu. Sutradan odlaze na planinu i skupa provode cijeli dan. 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, a 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 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. He has a friend 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 Bajram festivities to have some money to party. 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. 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 and then sexually humiliates Ivana, who consents to it all. Disappointed, Karim returns to his flat in the middle of the night. And he plays sevdah on his accordion. 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...*

## REDITELJEVA BILJEŠKA / DIRECTOR'S NOTE

*„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*

*"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*



## BIOGRAFIJE / BIOGRAPHIES

### JASMIN DURAKOVIĆ

Reditelj / Director



JASMIN DURAKOVIĆ rođen je 1966. u Bugojnu. On je reditelj, scenarist i dramski pisac, filmski kritičar, novinar. Na filmu i televiziji radi od 1990. godine. Dobitnik je nekoliko nagrada za TV stvaralaštvo. Član je Udruženja filmskih radnika BiH. Autor je raznih drugih TV programa, reportaža, TV eseja, kratkih propagandnih spotova i filmova.

*JASMIN DURAKOVIĆ was born in Bugojno, Bosnia and Herzegovina, in 1966. He is a director, screenwriter, playwright, film critic and journalist. Since 1990, he has worked in film and television. His work on television has won him several prizes. He is a member of the Association of Filmmakers of Bosnia and Herzegovina. He is also the author of various TV programs, reports, TV essays, video clips and commercials.*

**FILMOGRAFIJA / FILMOGRAPHY**

2010 - SEVDAH ZA KARIMA / SEVDAH FOR KARIM • 2006 - NAFKA • 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.

**AMAR SELIMOVIĆ**

Glumac / Actor



AMAR SELIMOVIĆ rođen je 1982. godine. Član je istaknutog bh. teatra East West centar koji je poznat po predstavama "Klasni neprijatelj", "Nora", "Faust" i "Hamlet" u kojima igra glavne uloge. Završio je glumu na Akademiji scenskih umjetnosti u Sarajevu. Dobitnik je nagrade za najboljeg mladog glumca na Internacionalnom teatarskom festivalu MESS 2005. za naslovnu ulogu u predstavi "Hamlet". U filmu SEVDAH ZA KARIMA tumači glavnog junaka.

AMAR SELIMOVIĆ was born in 1982. He is a member of the prominent B&H theatre group East West Center, acknowledged for plays "Class Enemy", "Nora", "Faust" and "Hamlet", in which he starred in main roles. He graduated in Acting at the Sarajevo Academy of Performing Arts. He won an Award for the Best Young Actor at the International Theater Festival MESS in 2005 for the leading roll in "Hamlet". He plays the main role in SEVDAH FOR KARIM.

**FILMOGRAFIJA / FILMOGRAPHY**

2010 - SEVDAH ZA KARIMA / SEVDAH FOR KARIM • 2008 - LIFT; PORTRET GLUMCA / PORTRAIT OF AN ACTOR; VEHA BIJE U TRAMVAJU, kratki / short

**ADNAN HASKOVIĆ**

Glumac / Actor



ADNAN HASKOVIĆ rođen je 1984. godine u Sarajevu. Diplomirao je glumu na Akademiji scenskih umjetnosti u Sarajevu. On je pozorišni i filmski glumac, a igrao je u pozorišnim predstavama, TV serijama, te u nekoliko filmovima bh. produkcije.

ADNAN HASKOVIĆ was born in 1984 in Sarajevo. He graduated in Acting from the Sarajevo Academy of Performing Arts. He is theatre and film actor and has acted in theatre plays, television shows and several Bosnian film productions.

**FILMOGRAFIJA / FILMOGRAPHY**

2010 - SEVDAH ZA KARIMA / SEVDAH FOR KARIM • 2008 - RESOLUTION 819; MAHALA / ORANGE BLANKET, kratki / short • 2007 - TEŠKO JE BITI FIN / IT'S HARD TO BE NICE; MIJEŠANO MESO ZA ČETIRI OSOBE • 2005 - PRVA PLATA / PAYCHECK, kratki / short

## OSTAVLJENI *THE ABANDONED*



*Bosnia and Herzegovina / Croatia / France / Macedonia / Serbia, 2010, 35 mm, color, 85 min. • 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 • Koproducenti / Co-Producers: Dari Films, France; Olim Production, Croatia; A+D Films, Serbia; Moonlight Production, Macedonia; RTV Federacije BiH*

### SINOPSIS / SYNOPSIS

Bosna, 2007. godina. U Domu za siročad u Sarajevu živi dječak Alen, koji vjeruje da su mu roditelji stranci, 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 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, ali istina će se uskoro otkriti.

*Bosnia, 2007. A boy named Alen lives in the Sarajevo Orphanage and believes that his parents are foreigners who met in Sarajevo as war reporters and who were forced by the war and by their professional commitments to leave him temporarily. Alen writes letters to his mother in France, he gives them to Cica, his teacher, who stores them in her desk. Alen tries to find his file and learn the name and address for his mother whom he believes to be French. 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, but the truth is about to come out...*

### BILJEŠKA REDITELJA / DIRECTOR'S NOTE

„Kada sam prvi put čitao scenario OSTAVLJENI, 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 za film OSTAVLJENI 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. Ovim filmom želim da toj

djeci, ali i djeci uopšte, dam nadu i vjeru u bolje vrijeme koje je pred njima.“

*Adis Bakrač*

*"When I first read the script for THE ABANDONED, 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 this film I want to give those children and all other children some hope, faith and a possibility for better times ahead."*

*Adis Bakrač*



## BIOGRAFIJE / BIOGRAPHIES

### ADIS BAKRAČ

Reditelj / Director



ADIS BAKRAČ rođen je 1974. godine u Bihaću. 1999. godine diplomirao je režiju na Akademiji scenskih umjetnosti u Sarajevu. Njegovi kratki igrani i dokumentarni filmovi prikazivani su na filmskim festivalima širom svijeta. Režirao je više dokumentarnih TV filmova i TV reportaža.

*ADIS BAKRAČ was born in Bihać, Bosnia and Herzegovina, in 1974. In 1999 he graduated from the Directing Department of the Sarajevo Academy of Performing Arts. His shorts and documentaries were screened at film festivals worldwide. He directed several TV documentaries and TV stories.*

### FILMOGRAFIJA / FILMOGRAPHY

**2010** - OSTAVLJENI / THE ABANDONED • **2003** - IGRAJ DO KRAJA / PLAY IT TO THE END, kratki igrani / short • **2000** - BEZDAN / THE AMBYSS, dok. / doc. • **1998** - MALA PRIČA O SREĆI / A SMALL STORY ABOUT HAPPINESS, kratki / short

## ALMIR ŠAHINOVIĆ

Producent / Producer



ALMIR ŠAHINOVIĆ rođen je 1971. u Sarajevu. 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. He is the founder of HEFT production company in Sarajevo. In addition to film, Šahinović produces for theatre as well as television.*

### FILMOGRAFIJA / FILMOGRAPHY

2010 - OSTAVLJENI / THE ABANDONED • 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 / Costume Designer



AZRA MEHIĆ rođena je 1981. godine 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 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

2010 - OSTAVLJENI / THE ABANDONED • 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. OSTAVLJENI je njegov debitantski film.

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

### FILMOGRAFIJA / FILMOGRAPHY

2010 - OSTAVLJENI / THE ABANDONED

## NEKE DRUGE PRIČE SOME OTHER STORIES



**Bosnia and Herzegovina / Serbia / Croatia / Slovenia / Macedonia / Ireland, 2010, 35 mm, color, 116 min. • omnibus • Režija / Directors: Hanna A.W. Slak, Marija Džidževa, Ana Marija Rossi, Ivona Juka, Ines Tanović**  
 B&H segment • Bosnia and Herzegovina, 2010, 35 mm, color, 20 min. • Režija / Director: **Ines Tanović** • Scenarij / Screenplay: **Ines Tanović** • Direktor fotografije / Director of Photography: **Erol Zubčević** • Kostimografija i scenografija / Costume and Set Design: **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** • Producentna kuća / Production Company: **Dokument Sarajevo**

### SINOPSIS / SYNOPSIS

Haris živi u Sarajevu sa roditeljima, kao izbjeglica u vlastitom gradu, jer im je kuća srušena u ratu. 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 unutarnja 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 dijete negdje daleko, bez njega. Hana odlazi i ne daje mu odgovor.

*Haris has been living with his parents in Sarajevo as a refugee in his own city since his family home was destroyed during the war. He 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 foreigner Hanna. The future of their relationship is uncertain, as Hanna needs to leave Sarajevo to take another job elsewhere. Shortly before her departure, Haris finds out that Hanna is pregnant with his child and tragedy starts to develop for all of them, 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 whether Hanna is going to have their baby somewhere far away, and without him. Hanna leaves without giving him any answer.*

### BILJEŠKA REDITELJKE / DIRECTOR'S NOTE

"NEKE DRUGE PRIČE je zamišljen kao filmski prikaz stanja pet novonastalih država iz bivše Jugoslavije nakon krvavog rata i agresije. Ono što je interesantno u ovom projektu je da pet žena rediteljki daje svoje viđenje tog stanja duha potpuno različitog, a opet tako sličnog. Priča o Bosni i Hercegovini je moj ljudski i autorski odnos prema zemlji u kojoj sam rođena, u kojoj živim i u kojoj sam provela najteže četiri godine u ratu, od 1992. do 1996."

*Ines Tanović*

"SOME OTHER STORIES was intended to be a film reflection of the five new countries from the former Yugoslavia after a bloody war and aggression. What is interesting in this project is that five women directors are giving their own insights on the state of mind of the countries, which are different yet so similar. The story from Bosnia and Herzegovina is my human and authorial relation towards the country I am born in, in which I live in, and finally in which I spent the hardest four years in my life, during the 1992-1996 war."

*Ines Tanović*

## BIOGRAFIJE / BIOGRAPHIES

### INES TANOVIĆ

Rediteljica i scenaristica / Director and  
Scriptwriter



INES TANOVIĆ rođena je 1965. u Sarajevu. Diplomirala je dramaturgiju na Akademiji scenskih umjetnosti. Od 1996. godine radi na Televiziji Bosne i Hercegovine kao urednik i reditelj na preko 200 emisija. Od 1991. dio je autorskog tima producerske kuće Dokument gdje radi na projektima kao autor i reditelj.

*INES TANOVIĆ was born in 1965 in Sarajevo. She graduated in Dramaturgy from the Academy of Performing Arts. Since 1996, she has worked at the Television of B&H, as editor and director of over 200 programs. 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

**2010** - NEKE DRUGE PRIČE / SOME OTHER STORIES • **2009** - IZLOŽBA / EXHIBITION, dokumentarni / doc. • **2002** - BEZ KALORIJA / SUGAR-FREE,

kratki / short • **1998** - SINDROM / SYNDROME, kratki / short • **1991** - ČOVJEK S / THE MAN S, kratki / short • **1989** - IDEA, kratki / short • **1987** - KRUGOVI / CIRCLES, kratki / short

### EROL ZUBČEVIĆ

Direktor fotografije / Director of  
Photography



EROL ZUBČEVIĆ rođen je 1976. u Sarajevu. Diplomirao je visoke studije kamere u Minhenu. Kao direktor fotografije debitira na dugometražnom igranom filmu SNIJEG.

*EROL ZUBČEVIĆ was born 1976 in Sarajevo. He graduated camera at Munich Film School. His debut feature film was SNOW.*

#### FILMOGRAFIJA / FILMOGRAPHY

**2010** - NEKE DRUGE PRIČE / SOME OTHER STORIES • **2009** - SARAJEVO GRAD FILMA / SARAJEVO CITY OF FILM, kratki filmovi / short films; ZGARIŠTE / THE RUIN, kratki / short; KAKO JE ILIJA LADIN PREDAVAO NJEMAČKI, kratki / short; MAJKA / MOTHER, kratki / short; OBIČAN DAN U PROVINCIJI, kratki / short; BELOVED REALITY, kratki / short • **2008** - SNIJEG / SNOW • **2007** - MEINE NACHT;

DREI PAR SHULE, kratki / short • **2006** - KAFFE UND KUCHEN, kratki / short • **2005** - LJUBAV NA GRANICI / BORDERLINE LOVERS, dok. / doc. • **2004** - A PROPOS DE SARAJEVO, dok. / doc. • **2003** - BAHTALODROM, dok. / doc.; SJEVER JE POLUDIO / NORTH WENT MAD, kratki / short • **2001** - PRVO SMRTNO ISKUSTVO / FIRST DEATH EXPERIENCE, kratki / short

### FEĐA ŠTUKAN

Glumac / Actor



FEĐA ŠTUKAN rođen je 1974. u Sarajevu. Apsolvent je glume na Akademiji scenskih umjetnosti u Sarajevu.

*FEĐA ŠTUKAN was born in 1974 in Sarajevo. He is finishing his acting studies at Sarajevo Academy of Performing Arts.*

#### FILMOGRAFIJA / FILMOGRAPHY

**2010** - KAO DA ME NEMA / AS IF I AM NOT THERE; NEKE DRUGE PRIČE / SOME OTHER STORIES; ZGARIŠTE / THE RUIN, kratki / short • **2008** - KINO LIKA; TEŠKO JE BITI FIN / IT'S HARD TO BE NICE • **2006** - WARCHILD; NAFKA • **2004** - NEMA PROBLEMA • **2003** - GORI VATRA / FUSE





**KOPRODUKCIJSKI IGRANI  
FILMOVI**  
*CO-PRODUCTION FEATURE FILMS*

**KENJAC**  
*DONKEY*

**SLOVENKA**  
*SLOVENIAN GIRL*

**BILO JEDNOM U ANADOLIJI**  
*ONCE UPON A TIME IN ANATOLIA*

**NEPRIJATELJ**  
*ENEMY*

## KENJAC DONKEY



**Croatia / Bosnia and Herzegovina, 2009, 35 mm, color, 90 min.** • Režija / Director: **Antonio Nuić** • Scenarij / 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, Emir Hadžihafizbegović, Roko Roglič, Tonko Lonza, Kiki Kapor, Asja Jovanović, Blaž Boban, Gordana Boban, Rade Knez, Kerim Šišić, Lucija Roglič, Tonči Barbin Čeće, Ivica Borovac** • Producent / Producer: **Boris T. Matić** • Produkcija / Production Company: **Propeler Film, Manufaktura**

### SINOPSIS / SYNOPSIS

Ljeto je 1995. Boro, sa ženom Jasnom i njihovim šestogodišnjim sinom Lukom, odlazi u Drinovce, svoje rodno selo u Hercegovini. Kada stignu, Borin brat Petar ih dočeka 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. 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!

*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. 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. During the two weeks of August 1995, Boro will solve a years 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 / BIOGRAPHY

ANTONIO NUIĆ rođen je 1977. godine u Sarajevu. Završio je Akademiju dramskih umjetnosti u Zagrebu. Režirao je muzičke spotove, radio je kao reditelj talk showova na televiziji, te režirao sinhronizacije animiranih filmova.

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.

### 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

### NAGRADE / AWARDS

2009 Pula Film Festival: Zlatna Arena za najbolji scenarij / Golden Arena for Screenplay (Antonio Nuić); Zlatna Arena za najbolju kameru / Golden Arena for Camera (Mirko Pivčević); Zlatna Arena za muziku / Golden Arena for Music (Srđan Gulić); OKTAVIJAN Nagrada kritike / Critics' Award

## SLOVENKA SLOVENIAN GIRL



*Slovenia / Germany / Serbia / Croatia / Bosnia and Herzegovina, 2009, 35 mm, Color, 87 min.* • Režija / Director: **Damjan Kozole** • Scenarij / Screenplay: **Ognjen Sviličić, Matevž Luzar, Damjan Kozole** • Direktor fotografije / Director of Photography: **Aleš Belak** • Montaža / Editor: **Jurij Moškon, Andrija Zafranović** • Muzika / Music: **Silence** • Zvuk / Sound: **Gašper Lorenc, Julij Zornik** • Scenografija / Set Design: **Maja Moravec** • Kostimografija / Costume Design: **Zora Stančič** • Uloge / Cast: **Nina Ivanišin, Peter Musevski, Primož Pirnat, Maruša Kink, Uroš Fürst** • Producent / Producer: **Danijel Hočevar** • Produkcija / Production Company: **Vertigo / Emotionfilm, Neue Mediopolis Film, RTV Slovenija, Filmska kuća Baš Čelik, 4 Film, SCCA/Pro.ba**

### SINOPSIS / SYNOPSIS

Aleksandra je 23-godišnja studentica engleskog jezika i književnosti i sprema diplomski rad. Iz malog je mjesta. Roditelji su joj razvedeni. Niko ne zna da Aleksandra daje male oglase pod nadimkom "Slovenka" i da joj je prostitucija tajni izvor prihoda.

Dobro manipulira ljudima, dobro laže i pomalo krade, a i mrzi svoju majku. Jedina osoba do koje joj je stalo je otac, bivši roker. Aleksandra ima životne planove, ali život nije tako jednostavan kako je ona naivno očekivala.

*Alexandra is a 23-year-old student of English language and literature, about to write her thesis. She comes from a small town. Her parents are divorced. No one knows that Alexandra runs personal ads under the nickname, "The*

*Slovenian Girl" and that prostitution is her secret source of income. She's very good at manipulating people, is an accomplished liar and a bit of a thief, and hates her mother. The only person she cares about is her father, a faded rocker. Alexandra has plans for her life, but life is not as easy as she has naively expected.*

### BIOGRAFIJA / BIOGRAPHY

DAMJAN KOZOLE rođen je 1964. u Brežicama, Slovenija. Njegov prvi igrani film FATALNI TELEFON jedna je od prvih nezavisnih produkcija u bivšoj Jugoslaviji. Njegov peti igrani film, REZERVNI DIJELOVI, premijerno je prikazan na filmskom festivalu u Berlinu i na Sarajevo Film Festivalu 2003. i osvojio je brojne međunarodne nagrade.

DAMJAN KOZOLE was born in Brežice, Slovenia in 1964. His first feature film THE FATAL TELEPHONE was one of the first independent films made in former Yugoslavia. His fifth feature film SPARE PARTS premiered in competition at the 2003 Berlinale and at the Sarajevo Film Festival and won many international awards.

### FILMOGRAFIJA / FILMOGRAPHY

2009 - SLOVENKA / SLOVENIAN GIRL • 2008 - ZAVEDNO / FOREVER • 2005 - DELO OSVOBAJA / LABOUR EQUALS FREEDOM • 2003 - REZERVNI DELI / SPARE PARTS • 2000 - PORNO FILM • 1997 - STEREOTIP • 1995 - NEME PODOBE SLOVENSKEGA FILMA • 1993 - ROJEVANJE LEARA • 1992 - ZDRAVLJICA

### NAGRADE / AWARDS

2009 Festival Slovenačkog Filma / Slovenian Film Festival: Nagrada za najboljeg sporednog glumca / Best Supporting Actor Award (Primož Pirnat); Valencia Film Festival: Nagrada za najbolju glumicu / Best Actress Award (Nina Ivanišin)

## BILO JEDNOM U ANADOLIJI ONCE UPON A TIME IN ANATOLIA



*Turkey / Bosnia and Herzegovina, 2010, 35mm • Režija / Director: Nuri Bilge Ceylan • Scenarij / Screenplay: Nuri Bilge Ceylan • Producenti / Producers: Zeynep Özbatur, Mirsad Purivatra • Producentske kuće / Production Companies: Zeynep Films, 2006 Sarajevo*

### SINOPSIS / SYNOPSIS

Nekoliko dana nakon ubistva u malom anadolskom gradu, dvojica braće, bivaju uhvaćeni i ispitani. Braća priznaju da su počinili zločin, otkrivši da su zakopali leš na mjestu koje se nalazi 30-40 km izvan grada. Zahvaljujući dokazima, javni tužilac, lokalni policijski upravitelj, doktor i nekolicina službenika upućuju se zajedno sa osumnjičenima na zadatak koji podrazumijeva ekshumaciju leša i njegovo dovlačenje nazad u grad. Uskoro se pokazuje da svaki član potrage pristupa zadatku sa svojim posebnim očekivanjima.

Just days after a murder in a small Anatolian town, the perpetrators, two brothers, are caught and questioned. They confess to the crime, revealing that they buried the corpse somewhere 30-40 km outside the town. Based on the evidence given, the public prosecutor, local police chief, doctor and a handful of other officials take to the road with the culprits on a mission to exhume the corpse and bring it back to the town. It soon emerges that everyone in the search party approaches the mission with their own set of expectations...

### BIOGRAFIJA / BIOGRAPHY

NURI BILGE CEYLAN rođen je u Istanbulu, Turska, 1959. Smatra se za jednog od najvažnijih filmskih stvaralaca našeg vremena. Dobitnik je brojnih prestižnih filmskih nagrada.

NURI BILGE CEYLAN was born in Istanbul, Turkey in 1959. He is considered as one of the most important film auteurs of our time. He is a winner of numerous prestigious film awards.

### FILMOGRAFIJA / FILMOGRAPHY

2008 – ÜÇ MAYMUN / TRI MAJMUNA  
• 2006 - IKLIMLER / CLIMATES • 2002  
- UZAK / DISTANT • 1999 - MAYIS  
SIKINTISI / CLOUDS OF MAY • 1997  
– KASABA / THE SMALL TOWN •  
1995 - KOZA / COCOON, short /  
kratki

## NEPRIJATELJ ENEMY



*Serbia / Bosnia and Herzegovina / Macedonia, 2010, 35 mm, color • Režija / Director: Dejan Zečević • Scenarij / Screenplay: Đorđe Milosavljević • Scenografija / Set Design: Zorana Petrov • Kostimografija / Costume Design: Lana Pavlović • Muzika / Music: Kiril Džajkovski • Producent / Producer: Tihomir Stanić • Uloge / Cast: Vuk Kostić, Slavko Štimac, Ljubomir Bandović, Tihomir Stanić, Aleksandar Stojković, Marija Pikić, Dragan Marinković, Duško Mazalica, Stefan Bundalo, Goran Jokić, Vladimir Đorđević • Produkcija / Production Company: Biberče, Balkan Film*

### SINOPSIS / SYNOPSIS

Mali inženjerski vod dočekao je potpisivanje Dejtonskog sporazuma u planinama, gdje demontiraju mine koje su sami postavljali. Svako od njih sjeća se proteklih godina - jedni su sretni što su preživjeli, drugi katatonični od šoka, neki okrenuti šali, a neki korumpirani. U ruševinama fabrike uništene u borbi, pronalaze zazidani podrum, a u njemu čovjeka koji kao da je samo njih mirno čekao sve vrijeme.

*A small engineering squad welcomes the Dayton Agreement in the mountains, where they are dismantling land mines, which they had actually set themselves before. Each one of them remembers the past years – some are happy they survived, some are in shock, some are joking, but some are corrupted. In the rubble of a war torn factory, they find a hidden basement and inside a man who had been waiting all this time, as if just waiting for them.*

### BIOGRAFIJA / BIOGRAPHY

DEJAN ZEČEVIĆ rođen je 1972. u Beogradu. Diplomirao je na Fakultetu dramskih umjetnosti 1997. Do sada je režirao filmove DEČAK IZ JUNKOVCA, KUPI MI ELIOTA, TT SINDROM, MALA NOĆNA MUZIKA i ČETVRTI ČOVJEK.

*DEJAN ZEČEVIĆ was born in 1972 in Belgrade, Serbia. He completed Directing at the Faculty of Dramatic Arts in Belgrade in 1997. So far he has directed feature films: A BOY FROM JUNKOVAC, BUY ME ELIOT, TT SYNDROME, A LITTLE NIGHT MUSIC and FOURTH MAN.*

### FILMOGRAFIJA / FILMOGRAPHY

2010 - NEPRIJATELJ / ENEMY •  
2008 - ČETVRTI ČOVJEK • 2002 -  
MALA NOĆNA MUZIKA • 2001 - TT  
SINDROM • 1998 - KUPI MI ELIOTA •  
1995 - DEČAK IZ JUNKOVCA

**DOKUMENTARNI FILMOVI**  
**DOCUMENTARY FILMS**

**BEĆO FILIPOVIĆ, ČOVJEK XX VIJEKA**  
**BEĆO FILIPOVIĆ, A 20TH CENTURY MAN**

**ČIKA JOVO CAR**  
**UNCLE JOVO ROCKS**

**DJEVA S JEZERA**  
**THE LADY OF THE LAKE**

**DREAMERS**

**DŽEMO, KOZA I BRUCELOZA**  
**DŽEMO, GOAT AND BRUCellosIS**

**GRADIMO MOSTOVE**  
**BUILDING BRIDGES**

**HEROIN**

**IKO**  
**ANYONE**

**IZLOŽBA**  
**EXHIBITION**

**NOSTALGIČNI SAT**

*NOSTALGIC CLOCK*

**PLAVI ORKESTAR**

**PRIRODNA BAŠTINA BOSNE I  
HERCEGOVINE**

*NATURAL HISTORY HERITAGE OF BOSNIA  
AND HERZEGOVINA*

**POČIVALI U MIRU**

*REST IN PEACE*

**SEVDAH**

**SFK**

*GIRLS CAN PLAY TOO*

**SUNČANA DJECA**

*SUNNY CHILDREN*

**TIŠE**

*QUIET*

**VJERNICI**

*BELIEVERS*

**VOZOVI SVIRAČI**

*THE REED TRAINS*

## BEĆO FILIPOVIĆ, ČOVJEK XX VIJEKA BEĆO FILIPOVIĆ, A 20TH CENTURY MAN



*Bosnia and Herzegovina, 2009, Beta SP, color, 28 min.* • Režija / Director: **Haris Prolić** • Scenarij / Screenplay: **Mario Hibert** • Direktor fotografije / Director of Photography: **Erol Čolaković** • Montaža / Editor: **Haris Prolić, Elvedin Zorlak** • Muzika / Music: **Damir Imamović** • Producent / Producer: **Boro Kontić** • Produkcija / Production Company: **Mediacentar Sarajevo**

### SINOPSIS / SYNOPSIS

Najstariji bosanskohercegovački logoraš zove se Bećo Filipović. Danas, u devetoj deceniji, Bećo sjećanjem svjedoči o ideologijama 20. vijeka, nacizmu, komunizmu, nacionalizmu, vlastitim usudom kao svojevrsnim ogledalom prošlosti.

*Bećo Filipović is the oldest concentration camp detainee in Bosnia and Herzegovina. Now Bećo, a man in his nineties, tells about the ideologies of the 20th century, about Nazism, Communism, nationalism and his own fate as a kind of mirror of the past.*

### BIOGRAFIJA / BIOGRAPHY

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. Živi i radi u Sarajevu.

*HARIS PROLIĆ was born in Sarajevo. He studied Philosophy, but turned to cinema by writing screenplays. Encouraged by the director Hajrudin Krvavac Šiba, he made his first documentary MEDJEJO JEZEROM ZVALA. He worked in television before making his second film EVERYTHING HAS STOPPED, ONLY KIDS ARE GROWING UP. In 1989 he was awarded as the Best Young Filmmaker of former Yugoslavia. He lives and works in Sarajevo.*

### FILMOGRAFIJA / FILMOGRAPHY

2009 - BEĆO FILIPOVIĆ, ČOVJEK XX VIJEKA / BEĆE FILIPOVIĆ, A 20TH CENTURY MAN, dokumentarni / doc. • 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.





## ČIKA JOVO CAR UNCLE JOVO ROCKS



*Bosnia and Herzegovina, 2009, Beta SP, color, 40 min.*  
• Režija / Directors: **Mirela Trepanić, Emir Z. Kapetanović**  
• Scenarij / Screenplay: **Mirela Trepanić, Emir Z. Kapetanović**  
• Direktor fotografije / Director of Photography: **Gabrijel Vukadin** • Montaža / Editor: **Almir Kenović** • Producentica / Producer: **Snežana Marić** • Produkcija / Production Company: **Refresh Production Sarajevo**

### SINOPSIS / SYNOPSIS

ČIKA JOVO CAR je dokumentarni film o udruženju "Obrazovanje gradi BIH" koje već 15 godina stipendira i brine o djeci koja su ostala bez jednog ili oba roditelja u ratu. Udruženje vodi Jovan Divjak, humanista, general Armije BIH.

*UNCLE JOVO ROCKS is a documentary about "Education Builds B&H", an organization that has spent the past 15 years supporting and providing scholarships for children who had lost one or both parents during the war. Jovan Divjak, a retired B&H Army General and a humanist leads the organization.*

### BIOGRAFIJE / BIOGRAPHIES

MIRELA TRAPANIĆ rođena je 1981. godine u Gračanici. 2001. upisuje režiju na Akademiji scenskih umjetnosti u Sarajevu. Njena predstava "Hanibal podzemni" iz 2005. bila je na repertoaru Narodnog pozorišta Mostar.

*MIRELA TRAPANIĆ was born in Gračanica, Bosnia and Herzegovina, in 1981. In 2001, she started studying Directing at the Sarajevo Academy of Performing Arts. Her 2005 theatre play "Underground Hanibal" was on Mostar's National Theatre repertoire.*

### FILMOGRAFIJA / FILMOGRAPHY

2010 - IDILIČAN DAN U PROVINCIJI / AN IDYLIC DAY IN THE PROVINCE, kratki / short • 2009 - ČIKA JOVO CAR / UNCLE JOVO ROCKS, dokumentarni / doc. • 2007 - 25 GODINA AKADEMIJE SCENSKIH UMJETNOSTI / 25 YEARS OF ACADEMY OF PERFORMING ARTS, dokumentarni / doc.

EMIR ZUMBUL KAPETANOVIĆ rođen je 1981. godine u Sarajevu. Završio je glumu na Akademiji scenskih umjetnosti u Sarajevu. 2008. godine osniva producentsku kuću Alhemia Film, te se počinje aktivno baviti režijom dokumentarnih i eksperimentalnih filmova.

*EMIR ZUMBUL KAPETANOVIĆ was born in 1981 in Sarajevo. He completed Acting at the Sarajevo Academy of Performing Arts. He has acted in numerous theatre plays, short films and TV shows. In 2008, he founded the production company Alhemia Film and started directing documentary and experimental films.*

### FILMOGRAFIJA / FILMOGRAPHY

2010 - TIŠE / QUIET, dokumentarni / doc. • 2009 - HEROIN; ČIKA JOVO CAR / UNCLE JOVO ROCKS, dokumentarni / doc. • 2008 - PARTY; TAXI, eksperimentalni / experimental

## DJEVA S JEZERA *THE LADY OF THE LAKE*



*Bosnia and Herzegovina, 2009,*  
DVD, color, 8 min. • Režija /  
Director: **Amela Ćuhara** • Scenarij  
/ Screenplay: **Amela Ćuhara** •  
Producent / Producer: **Adnan**  
**Ćuhara** • Produkcija / Production  
Company: **Prime Time**

### SINOPSIS / SYNOPSIS

Eldina je četrnaestogodišnjakinja koja živi sa bolesnom tetkom, nakon što joj je majka umrla, a otac se nije mogao brinuti o njoj. Život joj nije bajka, iako je u filmu tako ispričan, ali ona ne odustaje.

*Eldina is a 14 year-old-girl who lives with her sick aunt after her mother died and her father could not take care of her. Her life is not a fairytale, even if it is narrated like one, but she does not give up.*

### BIOGRAFIJA / BIOGRAPHY

AMELA ĆUHARA rođena je u Sarajevu, 1974. godine. 2003. osniva Prime Time produkciju, gdje trenutno producira četiri dnevne emisije i autor je dječije emisije Zvezdice. Režirala je veliki broj video-spotova produciranih u Prime Timeu.

AMELA ĆUHARA 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.

### FILMOGRAFIJA / FILMOGRAPHY

**2009** - DJEVA S JEZERA / THE LADY OF THE LAKE, kratki dokumentarni / short doc. • **2008** - TRAGAČ / THE SEEKER, dokumentarni / doc.

## DREAMERS



*Bosnia and Herzegovina, 2009, DVD, Color and b&w, 30 min.* • Režija / Director: **Nermin Hamzagić** • Scenarij / Screenplay: **Nermin Hamzagić** • Direktor fotografije / Director of Photography: **Nermin Hamzagić** • Montaža / Editor: **Elvedin Zorlak** • Muzika / Music: **Eric Bajramović** • Zvuk / Sound: **Source Production** • Producent / Producer: **Haris Pašović** • Produkcija / Production Company: **East West Centar**

*DREAMERS follows the story of Samir Karić and Amir Muminović, young hip hoppers from the village of Hajvazi, near the town of Kalesija in North-eastern Bosnia. The mayor's son beat them up because of a song criticizing municipal authorities. A newspaper report on the incident intrigued East West Centre, a theatre and film production company. Shortly after that, Samir and Amir became part of the cast of "Class Enemy", and toured the world with the East West Centre. The film is devised as a road movie.*

### FILMOGRAFIJA / FILMOGRAPHY

2009 - DREAMERS, dokumentarni / doc. • 2008 - LIFT; VEHAJIJE U TRAMVAJU; PORTRET GLUMCA / PORTRAIT OF AN ACTOR, kratki / short

### SINOPSIS / SYNOPSIS

Film prati Samira Karića i Amira Muminovića, hip hopere iz sela Hajvazi kod mjesta Kalesija u sjeveroistočnoj Bosni. Zbog pjesme u kojoj su kritikovali općinske vlasti, sin načelnika općine ih je istukao. Novinski članak o tom incidentu zainteresirao je teatarsku i filmsku produkciju East West Centar. Nedugo zatim, Samir i Amir postali su dio ekipe predstave "Klasni neprijatelj". Kreću na svjetsku turneju sa East West Centrom. Dokumentarni film je koncipiran kao *road movie*.

### BIOGRAFIJA / BIOGRAPHY

NERMIN HAMZAGIĆ je apsolvent režije na Akademiji scenskih umjetnosti u Sarajevu. Od 2006. angažiran je na raznim projektima East West Centra.

*NERMIN HAMZAGIĆ is finishing his studies in Directing at Sarajevo Academy of Performing Arts. Since 2006, he has worked on East West Center theatre projects.*

## DŽEMO, KOZA I BRUCELOZA DŽEMO, GOAT AND BRUCELLOSIS



*Bosnia and Herzegovina, 2009, DVD, color, 19 min.* • Režija / Director: **Nisvet Hrustić** • Scenarij / Screenplay: **Nisvet Hrustić** • Direktor fotografije / Director of Photography: **Nisvet Hrustić** • Montaža / Editor: **Nisvet Hrustić** • Muzika / Music: **Amer Šehić** • Producent / Producer: **Nisvet Hrustić**

### SINOPSIS / SYNOPSIS

Bruceloza je vrlo opasna zarazna bolest ovaca, koza i drugih životinja koja se prenosi na ljude i teško je izlječiva. Do 2004. u Bosni i Hercegovini bruceloza nije bila značajno prisutna, ali nekontrolisanim uvozom stoke, bruceloza se u ovoj zemlji naglo pojavljuje.

*Brucellosis is a very dangerous disease that affects sheep, goats and other animals. It can be transferred to people and it is generally very hard to treat. Until 2004, brucellosis was not significantly present in Bosnia and Herzegovina. But with the uncontrolled import of livestock that started in that year, the spread of brucellosis suddenly boomed.*

### BIOGRAFIJA / BIOGRAPHY

NISVET HRUSTIĆ je rođen u Vitezu 1956. godine, gdje trenutno živi i radi. Radio je na televiziji kao reditelj, snimatelj i montažer, te je angažiran u produkciji i sinhronizaciji crtanih filmova.

*NISVET HRUSTIĆ was born in Vitez, Bosnia and Herzegovina, in 1956, where he currently lives and works. He worked as director, cameraman and editor on television, and is occupied in the production and synchronization of cartoons.*

### FILMOGRAFIJA / FILMOGRAPHY

2009 - DŽEMO, KOZA I BRUCELOZA / DJEMO, GOAT AND BRUCELLOSIS, dokumentarni / doc. • 2008 - VODE SREDNJE BOSNE / RIVERS AND LAKES OF MIDDLE BOSNIA, dokumentarni / doc. • 2007 - POGREŠAN KRUG / FATAL CIRCLE, dokumentarni / doc. • 2006 - VIŠE OD TOGA / MORE THAN THAT, dokumentarni / doc. • 2005 - PANTA REI / EVERYTHING FLOWS, dokumentarni / doc. • 2004 - DRVO TI JE K'O ČOVJEK / TREE IS LIKE A MAN, dokumentarni / doc. • 2002 - DE MEA

VITA, dokumentarni / doc. • 1995 - LJUDI OD SVJETLOSTI / PEOPLE OF THE LIGHTS, dokumentarni / doc. • 1994 - TRAVNIČKI FRAGMENTI / TRAVNIK'S FRAGMENTS, dokumentarni / doc.

### NAGRADE / AWARDS

2009 International TV Festival on Enviromental Protection and Cultural Heritage, Macedonia: Diploma stručnog žirija / Jury Diploma; Agrofilm Nitra Slovakia: Nagrada žirija / Jury Prize

## GRADIMO MOSTOVE BUILDING BRIDGES



*Bosnia and Herzegovina, 2009,*  
*DVD, color, 30 min. • Režija /*  
*Director: **Velid Gagula** • Scenarij*  
*/ Screenplay: **Velid Gagula** •*  
*Direktor fotografije / Director of*  
*Photography: **Velid Gagula** •*  
*Montaža / Editor: **Velid Gagula** •*  
*Producent / Producer: **Velid Gagula***

### SINOPSIS / SYNOPSIS

Film prikazuje četverogodišnju obnovu Stare ćuprije u Konjicu, sagrađene 1682. godine, a porušene 3. marta 1945. Na taj način je sačuvano svjedočanstvo o događaju koji se više nikada ne može ponoviti.

*The film shows the four-year reconstruction of the famous Old Bridge in Konjic, first built in 1682 and destroyed on 3 March 1945. In this way, the film preserves a memory of an event that cannot be repeated again.*

### BIOGRAFIJA / BIOGRAPHY

VELID GAGULA je rođen 1960. godine u Konjicu, gdje radi kao profesor u Srednjoj školi. Film GRADIMO MOSTOVE prikazan je na više filmskih festivala, kao što su festival jednogminutnog filma u Požegi, Ankara Film Festival, Sarajevo Film Festival.

*VELID GAGULA was born in 1960 in Konjic, Bosnia and Herzegovina, where he works as a high school professor. The film BUILDING BRIDGES was screened at many film festivals, such as the One-Minute Film Festival in Požega, the Ankara Film Festival and the Sarajevo Film Festival.*

### FILMOGRAFIJA / FILMOGRAPHY

**2009** - GRADIMO MOSTOVE /  
BUILDING BRIDGES, dokumentarni  
/ doc.

# HEROIN



*Bosnia and Herzegovina, 2009, DVD, color, 25 min. • Režija i scenarij / Director and Screenplay: Emir Zumbul Kapetanović • Direktor fotografije / Director of Photography: Adnan Branković • Montaža / Editor: Miralem S. Zubčević • Muzika / Music: Abdulkerim Popaja • Dizajner / Designer: Armin Alagić • Zvuk / Sound: Nirvan Imamović, Alen Zaimović • Produkcija / Production Company: Alhemia Film*

## SINOPSIS / SYNOPSIS

Denis, Benjamin i Emir su momci koji tokom svog života imaju različita iskustva s drogom. Ono što objedinjuje ove priče je Denis koji nema jaku volju da se "skine" sa heroina.

*Denis, Benjamin and Emir are guys who have had different experiences with drugs in their lives. Denis, who has little desire to get off heroin, connects all the stories.*

## BIOGRAFIJA / BIOGRAPHY

EMIR ZUMBUL KAPETANOVIĆ rođen je 1981. godine u Sarajevu gdje je završio glumu na Akademiji scenskih umjetnosti. Glumio je u mnogim pozorišnim predstavama, kratkim filmovima, te TV serijama. 2008. godine osniva producentsku kuću Alhemia Film, te se počinje aktivno baviti režijom dokumentarnih i eksperimentalnih filmova.

*EMIR ZUMBUL KAPETANOVIĆ was born in 1981 in Sarajevo, where he completed Acting at the Sarajevo Academy of Performing Arts. He has acted in numerous theater plays, short films and TV shows. In 2008, he founded the production company Alhemia Film and started directing documentary and experimental films.*

## FILMOGRAFIJA / FILMOGRAPHY

2010 - TIŠE / QUIET, dokumentarni / doc. • 2009 - HEROIN; ČIKA JOVO CAR / UNCLE JOVO ROCKS, dokumentarni / doc. • 2008 - PARTY; TAXI, eksperimentalni / experimental

## IKO ANYONE



*Bosnia and Herzegovina, 2009, HD Cam, color, 22 min.* • Režija / Director: **Timur Makarević** • Scenarij / Screenplay: **Timur Makarević** • Direktor fotografije / Director of Photography: **Timur Makarević** • Montaža / Editor: **Timur Makarević** • Muzika / Music: **Dušan Vranić** • Producent / Producer: **Amra Bakšić Čamo** • Produkcija / Production Company: **SCCA/Pro.ba**

### SINOPSIS / SYNOPSIS

IKO je još jedan pogled na Bosnu i Hercegovinu. Bez ljudi, riječi, razmišljanje o zemlji. Eskapizam ili istraživanje? Vjerovatno oboje. Reditelj kameru koristi kao slikar svoj kist, nanoseći na svoje sineastičko platno uzbudljive impresije o krajoliku koji smo sigurno toliko puta vidjeli.

*ANYONE is another view on Bosnia and Herzegovina. A reflection about the country; without people, without words. Escapism or exploration? Probably both. The filmmaker uses the camera as a painter uses his brush, putting on his cinematic canvas exciting impressions of a landscape that we must have seen many times before.*

### BIOGRAFIJA / BIOGRAPHY

TIMUR MAKAREVIĆ rođen je u Jajcu 1976. godine. Završio je Srednju umjetničku školu u ratu i upisao Akademiju likovnih umjetnosti. Radi u Centru za savremenu umjetnost SCCA/Pro.ba. Kratki film ŠTA JA ZNAM, koji je režirao sa Šejlom Kamerić, uvršten je u zvaničnu selekciju Venecija Film Festivala 2007. godine, a nagrađen je nagradom za najbolji kratki film na festivalima u Zagrebu i Adani. Njegov kratki film BDIJENJE osvojio je Specijalno priznanje žirija na Sarajevo Film Festivalu 2008. godine.

*TIMUR MAKAREVIĆ was born in Jajce, Bosnia and Herzegovina, in 1976. He finished Secondary School of Fine Arts during the war and he started his studies at the Academy of Fine Arts. He works at SCCA/Pro.ba, Sarajevo Center for Contemporary Art. WHAT DO I KNOW, a short he co-directed with Šejla Kamerić, was selected for the official competition of the 2007 Venice Film Festival and won best short film awards at festivals in Zagreb and Adana. His short film THE WAKE won the Special Jury Prize at 2008 Sarajevo Film Festival.*

### FILMOGRAFIJA / FILMOGRAPHY

2009 - IKO / ANYONE, dokumentarni / doc. • 2008 - BDIJENJE / THE WAKE, kratki / short • 2007 - ŠTA JA ZNAM / WHAT DO I KNOW, kratki / short • 2003 - 72465983, kratki / short • 2001 - 4775F kratki / short • 2000 - MODERNA BOSNA / MODERN BOSNIA dokumentarni / doc. • 1997 - BESPAMETI, kratki / short

## IZLOŽBA EXHIBITION



**Bosnia and Herzegovina, 2009,**  
DVD, color, 27 min. • Režija /  
Director: **Ines Tanović** • Scenarij  
/ Screenplay: **Ines Tanović** •  
Direktor fotografije / Director of  
Photography: **Jasmin Krehić** •  
Producent / Producer: **Alem Babić** •  
Produkcija / Production: **Dokument  
Sarajevo**

### SINOPSIS / SYNOPSIS

Film je snimljen tokom postavke izložbe renomiranog slikara Ede Murtića u srušenoj sarajevskoj Vijećnici, augusta 2008. godine. U ovoj kombinaciji slikarstva i filma, tema koja dominira je tretman odnosa materijala i prostora.

*This film was shot during the set-up of the exhibition by well known painter Edo Murtić at war-destroyed Sarajevo National City Hall and Library in August 2008. In this combination of painting and film, the topic that emerged is the relationship between material and space.*

### BIOGRAFIJA / BIOGRAPHY

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

*INES TANOVIĆ was born in 1965 in Sarajevo. She graduated in Dramaturgy from the Academy of Performing Arts. Since 1988, she has been a member of the Association of Filmmakers of Bosnia and Herzegovina. She has directed and written five short films. Since 1996, she has worked 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 has also written texts for theatre and radio. Since 1991, she has been a member of the team of production company Dokument, working on its projects as author and director.*

### FILMOGRAFIJA / FILMOGRAPHY

**2010** - NEKE DRUGE PRIČE / SOME OTHER STORIES • **2009** - IZLOŽBA / EXHIBITION, dokumentarni / doc. • **2002** - BEZ KALORIJA / SUGAR-FREE, kratki / short • **1998** - SINDROM / SYNDROME, kratki / short • **1991** - ČOVJEK S / THE MAN S, kratki / short • **1989** - IDEA, kratki / short • **1987** - KRUGOVI / CIRCLES, kratki / short



## NOSTALGIČNI SAT NOSTALGIC CLOCK



*Bosnia and Herzegovina, 2010, HDV, color* • Režija / Director: **Šemsudin Gegić** • Scenarij / 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** • Produkcija / Production Company: **FTV, LTV, Flash**

### SINOPSIS / SYNOPSIS

Decembra 1992. godine, Libija šalje brod, kojim iz ratom zahvaćenih zona BiH evakuiše 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.

*In December 1992, Libya sent the ship 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.*

### BIOGRAFIJA / BIOGRAPHY

ŠEMSUDIN GEGIĆ rođen je 1951. godine u Zavidovićima. 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.

*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.*

### FILMOGRAFIJA / FILMOGRAPHY

**2009** - NOSTALGIČNI SAT / NOSTALGIC CLOCK, dokumentarni / doc. • **2007** - AMBASADORI UČE JEZIKE / AMBASSADORS LEARNING LANGUAGES, dokumentarni / doc. • **2004** - DJEČAK IZ RATNOG FILMA / A BOY FROM A WAR MOVIE, dokumentarni / doc. • **2002** - SHOES OF THE MISERABLE HERO, kratki / short • **2001** - DRŽAVNI NEPRIJATELJ BROJ 1 / PUBLIC ENEMY No. 1, dokumentarni / doc. • **1998** - TALIA ON UNA, dokumentarni / doc. • **1994** - SJEAŠ 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.

## PLAVI ORKESTAR



*Bosnia and Herzegovina, 2010, HD / 35 mm, color, 75 min. • Režija / Director: Pjer Žalica • Scenarij / 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 Production*

### SINOPSIS / SYNOPSIS

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“.

*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 Čeremida brothers, although there is 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 / BIOGRAPHY



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. 2003. završio je svoj prvi igrani film, GORI VATRA, za koji je nagrađen Srebrenim leopardom na Locarno Film Festivalu.

*PJER ŽALICA was born in Sarajevo in 1964. He graduated in Directing from the Sarajevo Academy of Performing Arts 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. In 2003, he completed his first feature film FUSE, for which he won the Silver Leopard at the Locarno Film Festival.*

## FILMOGRAFIJA / FILMOGRAPHY

2010 - PLAVI ORKESTAR • 2004 - KOD AMIDŽE IDRIZA / DAYS AND HOURS • 2003 - GORI VATRA / FUSE • 2000 - MOSTAR SEVDAH REUNION, dok. / doc. • 1998 - KRAJ DOBA NEPRIJATNOSTI / THE END OF UNPLEASANT TIMES, kratki / short • 1994 - MGM SARAJEVO, dok. / doc.; DJECA KAO I SVAKA DRUGA / CHILDREN LIKE ALL OTHERS, dok. / doc. • 1993 - ŠKOLA RATNIH VJEŠTINA / WAR ACADEMY; GODOT SARAJEVO, dok. / doc. • 1992 - ČAMAC, dok. / doc.

# PRIRODNA BAŠTINA BOSNE I HERCEGOVINE

## NATURAL HISTORY HERITAGE OF BOSNIA AND HERZEGOVINA



*Bosnia and Herzegovina, 2009, DVD, color, 20 min. • Režija / Director: **Ratko Orozović** • Scenarij / Screenplay: **akademik Sulejman Redžić** • Direktor fotografije / Director of Photography: **Kemal Muminović** • Muzika / Music: **Rada Nuić** • Produkcija / Production Company: **FTVBiH***

### SINOPSIS / SYNOPSIS

Film govori o prirodnim ljepotama, endemskom bilju i prirodnoj baštini Bosne i Hercegovine.

*This is a film about the beauty of nature, endemic plants and the natural history heritage of Bosnia and Herzegovina.*

### BIOGRAFIJA / BIOGRAPHY

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

*RATKO OROZOVIĆ is a film, television and theatre director and a writer. He recently celebrated 40 years of his work. In addition to five books, his creative work also includes two feature films VANBRAČNA PUTOVANJA and BRAČNA PUTOVANJA, as well as more than 50 documentary films and 700 TV films and programs.*

### FILMOGRAFIJA / FILMOGRAPHY

**2009** - PRIRODNA BAŠTINA BOSNE I HERCEGOVINE / NATURAL HISTORY HERITAGE OF BOSNIA AND HERZEGOVINA, dokumentarni / doc. • **2006** - OTKAČENA KAMERA / CRAZY KAMERA, dokumentarni / doc. • **1991** - BRAČNA PUTOVANJA, igrani / feature • **1988** - VANBRAČNA PUTOVANJA, igrani / feature • **1985** - BALADA O TENKU, kratki / short • **1981** - ŽIVOT PIŠE ROMANE ALI NEMA KO DA IH ČITA / LIFE IS A NOVEL BUT THERE'S NO ONE TO READ IT, kratki / short • **1978** - OKRUŽENI GRAD, dokumentarni / doc. • **1976** - LJ-UBITI, kratki / short

## POČIVALI U MIRU *REST IN PEACE*



*Bosnia and Herzegovina, 2009, DVD, color, 26 min.* • Režija / Director: **Marin Bago** • Scenarij / Screenplay: **Marin Bago** • Direktor fotografije / Director of Photography: **Marin Bago** • Montaža / Editor: **Branimir Čutura** • Zvuk / Sound: **Slaven Aničić** • Producentica / Producer: **Olivera Bago** • Produkcija / Production Company: **Studio 7**

### SINOPSIS / SYNOPSIS

Priča o Frani Kovaču, čovjeku koji bi sigurno ušao u Guinnessovu knjigu rekorda kada bi ga to interesiralo. Po njegovoj evidenciji, organizirao je gotovo 4500 sprovoda.

*This is a story about Frano Kovač, a man who would enter the Guinness World of Records if he was interested in it. According to his own records, he has organised almost 4500 funerals.*

### BIOGRAFIJA / BIOGRAPHY

MARIN BAGO rođen je 1971. godine u Mostaru. U Italiji se školovao, te stekao diplomu programera za interface grafiku. U Mostaru je osnovao tvrtku Studio 7.

*MARIN BAGO was born in 1971 in Mostar, Bosnia and Herzegovina. He studied in Italy and got a degree in interface graphics programming. In Mostar, he founded the company Studio 7.*

### FILMOGRAFIJA / FILMOGRAPHY

2009 - POČIVALI U MIRU / REST IN PEACE, dokumentarni / doc. • 2007 - KANDIDAT, dokumentarni / doc.

## SEVDAH



**Bosnia and Herzegovina / Croatia, 2009, DigiBeta, color and b&w, 66 min.** • Režija / Director: **Marina Andree** • Scenarij / Screenplay: **Jelena Paljan, Marina Andree** • Direktor fotografije / Director of Photography: **Sandi Novak** • Montaža / Editor: **Stasha Celan** • Muzika / Music: **Damir Imamović** • Ton / Sound: **Eric Bajramović** • Producenti / Producers: **Darija Kulenović Gudan, Marina Andree** • Produkcija / Production Company: **Studio Dim, Fabrika**

### SINOPSIS / SYNOPSIS

Sevdah je osjećaj života uronjenog u melanhoniju, čežnju i prelijepu tugu, u sevdalinci izražen u svom najčišćem obliku. Ova jedinstvena forma, koja u Bosni postoji već više od 400 godina, često se poredi sa fadom i bluzom. U Bosni je sevdah bitan koliko i život, ljubav, smrt, sreća, tuga. Umjesto da pokuša definirati sevdah, ovaj film kroz priče evocira osjećanja, muziku i slike. Različiti ljudi se pojavljuju u filmu, ali troje vode tri osnovne linije

priče. To su Farah, Damir i Marina. Spisateljica, muzičar i režiserka. Smrt njihove prijateljica Farah, spisateljice i ljubitelja sevdalinke, povezala je muzičara Damira i režiserku Marinu. U pokušaju da se nose s osjećajem gubitka i tuge, odlučili su napraviti film o sevdahu.

*Sevdah is a feeling of life imbued with melancholy, yearning, and beautiful sorrow, expressed in its purest form through the sevdalinka. This unique song-form, which has been alive over 400 years in Bosnia, is often compared with fado or blues. In Bosnia, sevdah is as important as life, love, death, happiness or sorrow. Instead of aiming to define sevdah, this film is evoking that feeling through stories, music and pictures. Different people will bring stories to film, but three of them carry three basic film lines. These people are Farah, Damir and Marina; the writer, the musician and the director. The death of Farah, their mutual friend, writer and sevdalinka fan, has brought musician Damir and director Marina together. Trying to deal with their own loss and grief, they decided to create a film about sevdah.*

### BIOGRAFIJA / BIOGRAPHY

MARINA ANDREE je rođena u Sarajevu 1973. Diplomirala je na Fakultetu dramskih umjetnosti u Zagrebu. 2001. godine zajedno sa kolegicom Darijom Kulenović Gudan osnovala je produkcijsku kuću Studio Dim. Od tada režira preko trideset muzičkih spotova, pedeset reklama i brojne reklamne spotove.

*MARINA ANDREE was born 1973 in Sarajevo. She graduated from the Academy of Drama Arts in Zagreb, Croatia. In 2001, together with her colleague Darija Kulenović Gudan, she established the film production company Studio Dim. Since then, she has directed more than 30 music videos, 50 commercials and numerous corporate films.*

### FILMOGRAFIJA / FILMOGRAPHY

2009 - SEVDAH, dokumentarni / doc.

### NAGRADE / AWARDS

2009 Sarajevo Film Festival: Nagrada publike / Audience Award

## SFK GIRLS CAN PLAY TOO



*Bosnia and Herzegovina, 2009, Mini DV, color, 20 min.* • Režija / Director: **Aldin Arnautović** • Scenarij / Screenplay: **Aldin Arnautović** • Direktor fotografije / Director of Photography: **Edin Busuladžić** • Montaža / Editor: **Aldin Arnautović** • Producentica / Producer: **Elvira Jahić** • Produkcija / Production Company: **Produkcija Sarajevo**

### SINOPSIS / SYNOPSIS

Sezona počinje. Juriša se na titulu koja vodi u Ligu evropskih prvaka. Tri glavna i nekoliko sporednih likova govore priču o grupi djevojaka koje se bave „neobičajenim“ sportom: ženskim fudbalom. Njihov klub najuspješniji je u zemlji a na 18. mjestu u Evropi. Ipak nemaju ni službenu prostoriju nego hrpu pehara drže u privatnim stanovima i kućama. Ipak, Samira, Hajro, Ivana, Merima, Alisa i njihove suigračice ne odustaju. Uživajući u svakom momentu „muške“ igre neumorno se bore i pobjeđuju. Glavni likovi govore o sebi, svojoj strasti, želji za pobjedom. Ovaj film je veseo, kakve su i njegove junakinje.

*The season starts. There's a race for the title that leads to the European Champions League. Three main characters tell the story about a group of girls and their "unusual" sport - women's soccer. Their club is the most successful in the country and ranked 18th in Europe. But they have no official room to keep their trophies - they keep them at their private homes. Still, Samira, Hajro, Ivana, Merima, Alisa and the other team members will not give up. Enjoying every minute of this "boys' game", they fight relentlessly and they keep winning. The main characters speak about themselves, their passion, their desire to win. This is a cheerful film, as its heroines are.*

### BIOGRAFIJA / BIOGRAPHY

ALDIN ARNAUTOVIĆ je rođen u Sarajevu 1974. godine. Posljednjih 12 godina radi kao radijski i televizijski novinar, producent dokumentarnog programa te media trener.

*ALDIN ARNAUTOVIĆ was born in Sarajevo in 1974. For the past 12 years he has been working as radio and television journalist, producer of documentary programs and media trainer.*

### FILOMOGRAFIJA / FILMOGRAPHY

**2009** - SFK / GIRLS CAN PLAY TOO, dokumentarni / doc. • **2007** - FANTAZIJA / FATNASY, dokumentarni / doc. • **2004** - SLIJEPA PRAVDA / JUSTICE UNSEEN, dokumentarni / doc.

## SUNČANA DJECA SUNNY CHILDREN



*Bosnia and Herzegovina, 2009, DVD, color, 18 min. • Režija i scenarij / Director and Screenplay: **Sabrina Begović** • Direktor fotografije / Director of Photography: **Haris Hadžić**, **Nejra Hulusić** • Produkcija / Production Company: **Akademija scenskih umjetnosti Sarajevo***

### SINOPSIS / SYNOPSIS

Kad sretnete djecu sa Downovim sindromom, obično samo mislite o njihovom stanju, ali ako ih pažljivije pogledate, otkrit ćete zašto ih zovu "sunčana djeca".

*When you meet children with Down's Syndrome, you usually think only about the syndrome they have. But if you look a little closer, you will find out why they are called the Sunny Children.*

### BIOGRAFIJA / BIOGRAPHY

SABRINA BEGOVIĆ rođena je 1986. u Sarajevu. Završava studij režije na Akademiji scenskih umjetnosti u Sarajevu. Jedna je od organizatorica BUJROOM-a, multimedijskog projekta. Režirala je nekoliko pozorišnih predstava, studentskih filmova i videa.

*SABRINA BEGOVIĆ was born in Sarajevo in 1986. She is finishing Directing at the Sarajevo Academy of Performing Arts. She is one of the organisers of BUJROOM, a multimedia project. She has directed several theatre plays and made a couple of student films and videos.*

### FILMOGRAFIJA / FILMOGRAPHY

**2009** - SUNČANA DJECA / SUNNY CHILDREN, dokumentarni / doc.

• **2008** - KAKO SAM PRVI PUT IZLOŽIO RAD U NACIONALNOJ GALERIJ BIH / FIRST TIME I EXHIBITED MY ART IN THE B&H NATIONAL GALLERY; STARICE / OLD LADIES, kratki / short



## TIŠE QUIET



*Bosnia and Herzegovina, 2010, DVD, color, 53 min.* • Režija i scenarij / Director and Screenplay: **Emir Zumbul Kapetanović** • Direktor fotografije / Director of Photography: **Amel Đikoli** • Montaža / Editor: **Miralem S. Zubčević** • Producent / Producer: **Adnan Rešić, Emir Z. Kapetanović** • Produkcija / Production Company: **Alhemia Film**

### SINOPSIS / SYNOPSIS

Film TIŠE je priča o osam gluhih glumaca koji u ljeto 2008. godine pokušavaju da naprave predstavu "San ljetne noći", Williama Sheakspearea. Pored teatarskog procesa, filmska naracija prati gluhe glumce u njihovoj svakodnevnici: u domovima, na radnim mjestima i uopšte u socijalnim aktivnostima karakterističnim za svakog čovjeka.

*The film QUIET is the story of eight actors who are trying to perform William Shakespeare's "A Midsummer Night's Dream" in the summer of 2008. The film follows the deaf actors in their everyday lives: at home, in their work places, and other social activities other people do, besides following the theatre process.*

### BIOGRAFIJA / BIOGRAPHY

EMIR ZUMBUL KAPETANOVIĆ rođen je 1981. godine u Sarajevu, gdje je diplomirao glumu na Akademiji scenskih umjetnosti. 2008. godine osniva producentsku kuću Alhemia Film, te se počinje aktivno baviti režijom dokumentarnih i eksperimentalnih filmova.

*EMIR ZUMBUL KAPETANOVIĆ was born in 1981 in Sarajevo, where he completed Acting at the Sarajevo Academy of Performing Arts. In 2008, he founded the production company Alhemia Film and started directing documentary and experimental films.*

### FILMOGRAFIJA / FILMOGRAPHY

**2010** - TIŠE / QUIET, dokumentarni / doc. • **2009** - HEROIN; ČIKA JOVO CAR / UNCLE JOVO ROCKS, dokumentarni / doc. • **2008** - PARTY; TAXI, eksperimentalni / experimental

## VJERNICI BELIEVERS



*Bosnia and Herzegovina, 2008, HDV, color, 23 min.* • Režija / Director: **Namik Kabil** • Scenarij / 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** • Producerska kuća / Production Company: **Mediacentar Sarajevo**

### SINOPSIS / SYNOPSIS

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.

*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 / BIOGRAPHY

NAMIK KABIL rođen je 1968. godine u Tuzli. Završio je studij filma na Santa Monica Collegu i Los Angeles City Collegu, u SAD-u. 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. Njegov prvi dugometražni igrani film ČUVARI NOĆI je 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, 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

## VOZOVI SVIRAČI THE REED TRAINS



*Bosnia and Herzegovina, 2009, DVD, color, 10 min.* • Režija / Director: **Amir Husak** • Scenarij / Screenplay: **Nihad Hasanović** • Direktor fotografije / Director of Photography: **Amir Husak** • Montaža / Editor: **Amir Husak** • Muzika / Music: **Daniel Menche, Audiodaspoly** • Producent / Producer: **Amir Husak** • Produkcija / Production Company: **Interentity Media**

### SINOPSIS / SYNOPSIS

Film esej koji prikazuje posljedice nasilja u Bosni i Hercegovini kroz državnu željeznicu kao metaforu socijalne dezintegracije.

*A film essay that examines the aftermath of violence in Bosnia and Herzegovina, using the country's railroad as a metaphor for social disintegration.*

### BIOGRAFIJA / BIOGRAPHY

AMIR HUSAK je rođen 1974. u Bihaću, ali napušta svoju domovinu 1992., te živi u Njemačkoj do svog odlaska u Sjedinjene Države. Magistrirao je Medijske studije u New Yorku (New School). Bavi se dokumentarnom produkcijom i u svojim radovima kombinira eksperimentalni film, interaktivne medije i formu eseja. Trenutno predaje na Odjelu za medije na The New School univerzitetu u Njujorku. Živi i radi na relaciji Njujork - Berlin - Bihać.

*AMIR HUSAK was born in 1974 in Bihać, Bosnia and Herzegovina, but left his home country in 1992 and lived in Germany before moving to the US. He obtained a master's degree in Media Studies from the New School in New York. He makes documentaries and in his work he combines elements of experimental film, interactive media and essay. He is currently teaching at Media Department at The New School, New York University. He lives and works in New York, Berlin and Bihać.*

### FILMOGRAFIJA / FILMOGRAPHY

**2009** - VOZOVI SVIRAČI / THE REED TRAINS, dokumentarni / doc. • **2007** - THE OTHER, eksperimentalni / experimental • **2003** - PREŽIVJELI / SURVIVORS, dokumentarni / doc.



**KRATKI FILMOVI / SHORT FILMS**

**ČUJEŠ LITIŠINU**

*DO YOU HEAR THE SILENCE*

**IDILIČAN DAN U PROVINCIJI**

*AN IDYLIC DAY IN THE PROVINCE*

**ISPOD MOSTA**

*UNDER THE BRIDGE*

**KAKO JE ILIJA LADIN PREDAVAO**

**NJEMAČKI**

*HOW ILIJA LADIN TAUGHT GERMAN*

**MAJKA**

*MOTHER*

**SREĆA**

*HAPPINESS*

**ZGARIŠTE**

*THE RUIN*

**ZVUK TIŠINE**

*THE SOUND OF SILENCE*

## ČUJEŠ LITIŠINU

### DO YOU HEAR THE SILENCE



*Bosnia and Herzegovina, 2009, DVD, color, 15 min.* • Režija / Director: **Jadran Ibrulj, Faris Bajrić** • Scenarij / Screenplay: **Sanel Hadžić** • Direktor fotografije / Director of Photography: **Husein Nemer** • Montaža / Editor: **Mirza Kadić** • Muzika / Music: **Faris Bajrić** • Uloge / Cast: **Emir Drnda, Bahrudin Muminović, Aleksandar Seksan, Vedrana Seksan, Daniela Stanić Sejdinović, Sabit Sejdinović** • Producent / Producer: **Adis Mujanović** • Produkcija / Production Company: **Efekt**

#### SINOPSIS / SYNOPSIS

Edin po svaku cijenu želi učestvovati na državnom takmičenju u recitaciji. Dobija poziv, jer ima najimpresivniju recitaciju. No, morat će se suočiti sa različitim reakcijama okoline... Edin je nijem.

*Edin desperately wants to appear in the state reciting championship. He submits a most impressive poem and he receives an invitation. However, he will have to face various reactions... Edin is mute.*

#### BIOGRAFIJA / BIOGRAPHY

JADRAN IBRULJ zaposlen je na NTV Hayat kao reditelj. Student je produkcije na Akademiji dramskih umjetnosti u Tuzli.

*JADRAN IBRULJ is currently working at NTV Hayat as a director. He is studying production at the Academy of Drama, Tuzla.*

#### FILMOGRAFIJA / FILMOGRAPHY

2009 - ČUJEŠ LITIŠINU / DO YOU HEAR THE SILENCE, kratki / short

## IDILIČAN DAN U PROVINCIJI AN IDYLLIC DAY IN THE PROVINCE



*Bosnia and Herzegovina, 2010, DVD, color, 9 min. • Režija / Director: Mirela Trepanić • Scenarij / Screenplay: Mirela Trepanić, Srđan Vuletić • Direktor fotografije / Director of Photography: Erol Zubčević • Uloge / Cast: Neran Mahmutović, Muhamed Hadžović, Aleksandar Seksan, Enes Zlatar • Producenti / Producers: Amra Bakšić Čamo, Zijad Mehić • Produkcija / Production Company: Akademija scenskih umjetnosti Sarajevo, SCCA/Pro.ba*

### SINOPSIS / SYNOPSIS

IDILIČAN DAN U PROVINCIJI je film o dva momka koji smišljaju način da pomognu svom najboljem prijatelju koji pati jer ga je žena prevarila...

*AN IDYLLIC DAY IN PROVINCE is a film about two men who are thinking of ways to help their best friend, who is suffering because his wife has cheated on him...*

### BIOGRAFIJA / BIOGRAPHY

MIRELA TRAPANIĆ rođena je 1981. godine u Gračanici. 2001. upisuje režiju na Akademiji scenskih umjetnosti u Sarajevu. Njena predstava "Hanibal podzemni" iz 2005. bila je na repertoaru Narodnog pozorišta Mostar.

*MIRELA TRAPANIĆ was born in Gračanica, Bosnia and Herzegovina, in 1981. In 2001, she started studying directing at the Sarajevo Academy of Performing Arts. Her 2005 theater play "Underground Hanibal" was on Mostar's National Theater repertoire.*

### FILMOGRAFIJA / FILMOGRAPHY

**2010** - IDILIČAN DAN U PROVINCIJI / AN IDYLLIC DAY IN THE PROVINCE, kratki / short • **2009** - ČIKA JOVO CAR / UNCLE JOVO ROCKS, dok. / doc. • **2007** - 25 GODINA AKADEMIJE SCENSKIH UMJETNOSTI / 25 YEARS OF SARAJEVO ACADEMY OF PERFORMING ARTS, dok. / doc.

## ISPOD MOSTA UNDER THE BRIDGE



*Bosnia and Herzegovina, 2009, HD, color, 30 min.* • Režija i scenarij / Director and screenplay: **Tamara Kesić** • Direktor fotografije / Director of Photography: **Saša Petković, Dragan Radetić** • Montaža / Editor: **Petar Bilbija** • Muzika / Music: **Petar Bilbija** • Scenografija / Set Design: **Dragana Purković Macan** • Kostimografija / Costume Design: **Jelena Karanović** • Uloge / Cast: **Anja Stanić, Milan Nešković, Branko Janković, Željko Stjepanović, Nataša Ivančević** • Producent / Producer: **Tamara Kesić, Zoran Galić** • Produkcija / Production Company: **VIZart**

### SINOPSIS / SYNOPSIS

Vikend pred polazak na fakultet u Beograd, 23-godišnja djevojka Marina obavlja posljednje pripreme - pakuje stvari, priprema radove za upis, pozdravlja se sa bliskim prijateljima. No, u toku ove euforije, Marinini se roditelji vraćaju iz Ljubljane gdje je otac prošao liječenje i niz operacija ne bi li se spasio od raka. Marina strahuje da ugleda oca u ovakvom stanju – oslabljenog, nemoćnog i bolesnog i zato ona počinje da izbjegava susret s njim.

*The weekend before leaving to study in Belgrade, 23-year-old Marina is finishing her last chores - she packs, prepares exercises for enrolment and says goodbye to her close friends. During this euphoria, Marina's parents return from Ljubljana, where her father has undergone a number of operations to cure his cancer. Marina is scared to see her father, who is weak and sick and so she avoids this encounter.*

### BIOGRAFIJA / BIOGRAPHY

TAMARA KESIĆ rođena je 1985. godine u Banjoj Luci gdje je diplomirala režiju na Akademiji umjetnosti. Režirala je nekoliko kratkih dokumentarnih i igranih filmova i jedan edukativni TV serijal. Demonstrator je na predmetu filmska i TV režija na Akademiji umjetnosti u Banjoj Luci.

*TAMARA KESIĆ was born in 1985 in Banja Luka, Bosnia and Herzegovina, where she graduated directing from Academy of Art. She has directed a few short documentary films, short fiction films and an educational TV program. She is a teaching assistant in film and TV directing at Banja Luka Academy of Arts.*

### FILMOGRAFIJA / FILMOGRAPHY

2009 - ISPOD MOSTA / UNDER THE BRIDGE, kratki / short • 2007 - IŠČEZLI MJESEC / THE MOON VANISHES, kratki / short



## KAKO JE ILIJA LADIN PREDAVAO NJEMAČKI / HOW ILIJA LADIN TAUGHT GERMAN



*Bosnia and Herzegovina, 2010, DVD, color, short* • Režija / Director: **Segor Hadžagić** • Scenarij / Screenplay: **Miro Petrović** • Direktor fotografije / Director of Photography: **Erol Zubčević** • Montaža / Editor: **Miralem S. Zubčević** • Uloge / Cast: **Dragan Suvak, Nermin Omić, Tanja Šojić, Vladimir Jokanović** • Producent / Producer: **Ivan Vukoja** • Produkcija / Production Company: **Koncept**

### SINOPSIS / SYNOPSIS

Film je inspirisan istinitom pričom o pjesniku Iliji Ladinu, studentu francuskog jezika, koji 1976. godine dolazi predavati njemački jezik u jednoj osnovnoj školi. Tokom nastave Ilija zajedno sa učenicima uči njemački jezik, te uvodi nove pedagoške metode kojima su djeca oduševljena, ali direktor škole i ostali nastavnici su zgroženi.

*The film is inspired by an authentic event when poet Ilija Ladin, a student of French, came to a primary school to teach German in 1976. During the classes, Ilija learns German together with the pupils, and introduces new teaching methods with which the children are thrilled. But the headmaster and other teachers are repulsed.*

### BIOGRAFIJA / BIOGRAPHY

SEGOR HADŽAGIĆ rođen je u Sarajevu 1981. Diplomirao je dramaturgiju na Akademiji scenskih umjetnosti u Sarajevu.

*SEGOR HADŽAGIĆ was born in Sarajevo in 1981. He graduated from Dramaturgy at Sarajevo Academy of Performing Arts.*

### FILMOGRAFIJA / FILMOGRAHY

**2010** - KAKO JE ILIJA LADIN PREDAVAO NJEMAČKI / HOW ILIJA LADIN TAUGHT GERMAN, kratki / short

## MAJKA MOTHER



*Bosnia and Herzegovina, 2009, HD, color, 15 min.* • Režija i scenarij / Director and screenplay: **Elmir Jukić** • Direktor fotografije / Director of Photography: **Erol Zubčević** • Montaža / Editor: **Almir Kenović** • Muzika / Music: **Dino Šukalo** • Uloge / Cast: **Jasna Žalica, Moamer Kasumović** • Producent / Producer: **Ademir Kenović** • Produkcija / Production Company: **Refresh**

### SINOPSIS / SYNOPSIS

MAJKA je film o samoći i snažnoj majčinskoj potrebi jedne Srebreničanke da ponovo okupi porodicu. Majka isjeca likove svojih sinova i muža sa starih fotografija i pravi sasvim novu, nikada snimljenu, ali predivnu zajedničku fotografiju svoje prodice, među ružama u nekom zamišljenom raju.

*MOTHER is a film about loneliness and the strong maternal need of one Srebrenica woman to gather her family again. Mother cuts the faces of her sons and husband from old photos. She makes a completely new, beautiful family photo, which was never actually shot, among roses in an invented paradise.*

### BIOGRAFIJA / BIOGRAPHY

ELMIR JUKIĆ rođen je u Sarajevu 1971. godine. Završio je režiju na Akademiji scenskih umjetnosti u Sarajevu 2000. godine. Režirao je u pozorištu i na televiziji. Objavio je nekoliko tekstova u bosanskohercegovačkim magazinima. Reditelj je popularne tv serije LUD, ZBUNJEN, NORMALAN.

*ELMIR JUKIĆ was born in Sarajevo in 1971. He completed Directing at the Sarajevo Academy of Performing Arts in 2000. He has directed in theatre and on television. He has also published several texts in B&H magazines. He is director of popular TV series LUD, ZBUNJEN, NORMALAN.*

### FILMOGRAFIJA / FILMOGRAPHY

2009 - MAJKA / MOTHER, kratki / short • 2005 - RAM ZA SLIKU MOJE DOMOVINE, kratki / short • 1998 - ČOVJEK KOJI JE KUĆU ZAMIJENIO ZA TUNEL / THE MAN WHO EXCHANGED HIS HOME FOR THE TUNNEL, dokumentarni / doc.

## SREĆA HAPPINESS



*Bosnia and Herzegovina / Germany, 2010, color, 15 min.* •  
Režija / Director: **Šejla Kamerić**  
• Scenarij / 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** • Produkcija / Production Company: **SCCA/Pro.ba; Geppert Production - Germany**

### SINOPSIS / SYNOPSIS

Film SREĆA inspirisan je zbirkom pripovjedaka Mirka Kovača „Nebeski zaručnici“. Pet citata koji se provlače kroz film preuzeto je iz Kovačevih pripovjedaka. 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.

*HAPPINESS was inspired by a collection of short stories by Mirko Kovač entitled 'Fiancées of Heaven'. The five quotes that permeate the film are each from Kovač's stories. These mantra-like words are the instruments 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.*

### BIOGRAFIJA / BIOGRAPHY

ŠEJLA KAMERIĆ rođena je u Sarajevu 1976. Studirala je na Akademiji likovnih umjetnosti u Sarajevu. 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. Njen kratki film ŠTA JA ZNAM uvršten je u Glavnu selekciju festivala u Veneciji 2007.

*ŠEJLA KAMERIĆ was born in Sarajevo in 1976. She studied at the Academy of Fine Arts in Sarajevo. In her work she uses the media of photography and video. Along with her 14 individual exhibitions, interventions and actions in public spaces, she has exhibited nationally and internationally at group exhibitions. Her first short film WHAT DO I KNOW was selected for Venice Film Festival 2007.*

### FILMOGRAFIJA / FILMOGRAPHY

**2010** - SREĆA / HAPPINESS, kratki / short • **2007** - ŠTA JA ZNAM / WHAT DO I KNOW, kratki / short

## ZGARIŠTE THE RUIN



*Bosnia and Herzegovina, 2009, DVD, color, 10 min.* • Režija / Director: **Amra Mehić** • Scenarij / Screenplay: **Namik Kabil** • Direktor fotografije / Director of Photography: **Erol Zubčević** • Uloge / Cast: **Feđa Štukan, Dragan Nikolić** • Producenti / Producers: **Zijad Mehić, Amra Bakšić Čamo, Adis Đapo** • Produkcija / Production Company: **Akademija scenskih umjetnosti Sarajevo, SCCA/pro.ba**

### SINOPSIS / SYNOPSIS

ZGARIŠTE je film o srednjovječnom čovjeku koji se desetak godina nakon rata vraća u kuću iz koje je protjeran, s namjerom da je zapali. U kući zatekne novog domaćina...

*THE RUIN is the story about a middle-aged man who is returning to the house he was expelled from ten years earlier, intending to set it on fire. There he finds the new man of the house...*

### BIOGRAFIJA / BIOGRAPHY

AMRA MEHIĆ rođena je 1984. u Sarajevu. Diplomirala je na Odsjeku za režiju Akademije scenskih umjetnosti u Sarajevu 2009. godine sa filmom ZGARIŠTE.

*AMRA MEHIĆ was born in Sarajevo in 1984. She graduated from the Directing Department at the Sarajevo Academy of Performing Arts in 2009 with short film THE RUIN.*

### FILMOGRAFIJA / FILMOGRAPHY:

2009 - ZGARIŠTE / THE RUIN, kratki / short • 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.

### NAGRADA / AWARD

2009 Dukafest: Najbolji kratki film / Best short film

## ZVUK TIŠINE THE SOUND OF SILENCE



*Bosnia and Herzegovina, 2009, HD, color, 12 min.* • Režija / Director: **Pero Pavlović** • Scenarij / Screenplay: **Jelena Medić** • Direktor fotografije / Director of Photography: **Pero Pavlović** • Montaža / Editor: **Sanjin Počić** • Muzika / Music: **Goran Javorac** • Zvuk / Sound: **Goran Javorac** • Producent / Producer: **Pero Pavlović** • Produkcija / Production Company: **Vizart**

### SINOPSIS / SYNOPSIS

Život savremenog čovjeka u gradu izložen je svakodnevnom stresu. Buka razara njegov moždani sistem. Ne konstatujući problem razumom, već emocijom, čovjek pokušava da pronađe kutak u kom bi bio zaštićen od nje, ali ne uspijeva. Spokoj pronalazi jedino u dodiru s prirodom, u zvuku njene tišine.

*Modern city life means daily subjection to stress. Noise destroys the nervous system. Unable to rationalise the problem but rather perceive it through emotions, a person tries to find a place to be protected from it, but it is futile. Comfort comes only from contact with nature and the sound of its silence.*

### BIOGRAFIJA / BIOGRAPHY

**PERO PAVLOVIĆ** je rođen i živi u Banjoj Luci. Studira kameru na Akademiji umjetnosti. Od 2002. godine radi na televiziji BiH.

*PERO PAVLOVIĆ was born and lives in Banja Luka. He is a senior year camera student at the Banja Luka Academy of Arts. He has been working on BHTV since 2002.*

### FILMOGRAFIJA / FILMOGRAPHY

2009 - ZVUK TIŠINE / THE SOUND OF SILENCE, kratki / short



**ANIMIRANI FILMOVI**  
*ANIMATED FILMS*

**BUBNJARI IZ DIJAMANTNE ŠUME:**  
**ČUDOTVORNO MLIJEKO**  
*DIAMOND FOREST DRUMMERS:*  
*MIRACULOUS MILK*

**CRAZY DANCE**

**KIYAMET**

**POINT OF MOUTH**

**BUBNJARI IZ DIJAMANTNE ŠUME:  
ČUDOTVORNO MLIJEKO**  
*DIAMOND FOREST DRUMMERS:  
MIRACULOUS MILK*



*Bosnia and Herzegovina, 2010,  
HDV, color, 6 min. • Režija /  
Director: **Ivan Ramadan** • Scenarij  
/ Screenplay: **Ivan Ramadan**  
(prema kratkoj priči **Hajrudina  
Ramadana** / Based on short story  
by **Hajrudin Ramadan**) • Muzika  
/ Music: **Vojislav Ivanović** • Zvuk /  
Sound: **Ivan Ramadan** • Animacija  
/ Animation: **Ivan Ramadan**  
• Producent / Producer: **Ivan  
Ramadan** • Produkcija / Production  
Company: **Elías Veskot***

### SINOPSIS / SYNOPSIS

Priča o vodenim krijesnicama,  
šarenim kravama, drvenim kućicama,  
čarobnoj rijeci i nekim čudljivim  
ljudima ne previše svjesnim toga  
svega.

*A story about water fireflies, colorful  
cows, little wooden houses, a magic  
river and odd people who are not  
really aware of those things.*

### BIOGRAFIJA / BIOGRAPHY

IVAN RAMADAN je rođen 1985.  
u Zagrebu. Živi u Sarajevu, gdje  
studira na Arhitektonskom fakultetu.  
Njegov prvi kratki animirani film  
TOLERANTIA nominiran je za najbolji  
evropski film Evropske Filmske  
Akademije 2008.

*IVAN RAMADAN was born in 1985 in  
Zagreb, Croatia. He lives in Sarajevo,  
studying Architecture at the University  
of Sarajevo. TOLERANTIA, his first  
short animation, was nominated in  
the short film category at the 2008  
European Film Academy.*

### FILMOGRAFIJA / FILMOGRAPHY

**2010** - KIYAMET; BUBNJARI  
IZ DIJAMANTNE ŠUME:  
ČUDOTVORNO MLIJEKO /  
DIAMOND FOREST DRUMMERS:  
MIRACULOUS MILK, animirani /  
animated • **2008** - TOLERANTIA,  
animirani / animated



## CRAZY DANCE



*Bosnia and Herzegovina, 2009, DVD, color, 5 min.* • Režija / Directors: **Zdravko Cvjetković, Sabina Pezo** • Scenarij / Screenplay: **Zdravko Cvjetković, Sabina Pezo** • Storyboard: **Zdravko Cvjetković, Boris Stapić** • Animacija / Animation: **Edin Durmišević, Emir Durmišević, Zdravko Cvjetković, Sabina Pezo, Jasna Bukvić, Seid Tursić** • Producent / Producer: **Adnan Ćuhara** • Produkcija / Production Company: **Prime Time**

### SINOPSIS / SYNOPSIS

Gljiva nastala nakon nuklearne katastrofe, ujedno i glavni lik filma, mijenja svijet u koji je dospjela ni kriva ni dužna. Svijet mijenja na gore svojim ludim plesom, a krajnja destinacija joj je grad, gdje nalazi svoje stvoritelje. Oni su oduševljeni njom, ali na kraju se ispostavi da čak ni oni ne mogu pobjeći njenoj razornoj moći.

*A mushroom that appeared after a nuclear disaster, also the main character in the film, is changing the world, although she doesn't know how she got there. She is destroying the world with her crazy dance, and her final destination is the city where she finds the people who created her. They are thrilled to see her, but it turns out that even they can't fight her destructive power.*

### BIOGRAFIJE / BIOGRAPHIES

**ZDRAVKO CVJETKOVIĆ** je rođen 1985. u Zenici. Apsolvent je na Akademiji likovnih umjetnosti u Sarajevu. 2004. godine je završio svoj prvi animirani film OLOVKO.

*ZDRAVKO CVJETKOVIĆ was born in Zenica, Bosnia and Herzegovina, in 1985. He is a final year student at the Academy of Fine Arts in Sarajevo. In 2004 he completed his first animated film OLOVKO.*

**SABINA PEZO** je rođena 1985. u Mostaru. Apsolventica je na Akademiji likovnih umjetnosti u Sarajevu. Osim slikarstva, bavi se klasičnom i 3D animacijom.

*SABINA PEZO was born in Mostar, Bosnia and Herzegovina, in 1985. She is a final year student at the Academy of Fine Arts in Sarajevo. In addition to painting, she also works in traditional and 3D animation.*

# KIYAMET



**Bosnia and Herzegovina, 2010,**  
 35 mm, color, 9 min. • Režija /  
 Director: **Ivan Ramadan** • Scenarij  
 / Screenplay: **Ivan Ramadan** •  
 Zvuk / Sound: **Ivan Ramadan**  
 • Animacija / Animation: **Ivan  
 Ramadan** • Direktor fotografije  
 / Director of Photography: **Erol  
 Zubčević** • Producent / Producer:  
**Ivan Ramadan** • Producent'ska  
 kuća / Production Company: **Elias  
 Veskot**

## SINOPSIS / SYNOPSIS

Um je mjesto za sebe. Um od pakla  
 može stvoriti raj, a od raja pakao.  
 Um stvara svemire. Mračne i svijetle  
 svemire, šarene i blijede svemire... Ali  
 i svemiri imaju svoju volju.

*The mind is a strange place. The mind  
 can create heaven out of hell and  
 hell out of heaven. The mind creates  
 universes. Dark and light, colorful  
 and pale... However, universes have a  
 mind of their own.*

## BIOGRAFIJA / BIOGRAPHY

IVAN RAMADAN je rođen 1985.  
 u Zagrebu. Živi u Sarajevu, gdje  
 studira na Arhitektonskom fakultetu.  
 Njegov prvi kratki animirani film  
 TOLERANTIA nominiran je za najbolji  
 evropski film Evropske Filmske  
 Akademije 2008.

*IVAN RAMADAN was born in 1985 in  
 Zagreb, Croatia. He lives in Sarajevo,  
 studying Architecture at the University  
 of Sarajevo. TOLERANTIA, his first  
 short animation, was nominated in  
 the short film category at the 2008  
 European Film Academy.*

## FILMOGRAFIJA / FILMOGRAPHY

**2010** - KİYAMET; BUBNJARI  
 IZ DIJAMANTNE ŠUME:  
 ČUDOTVORNO MLIJEKO /  
 DIAMOND FOREST DRUMMERS:  
 MIRACULOUS MILK, animirani /  
 animated • **2008** - TOLERANTIA,  
 animirani / animated

## POINT OF MOUTH



*Bosnia and Herzegovina, 2009, DVD, color, 10 min. • Režija / Director: **Midhat Ajanović Ajan** • Scenarij / Screenplay: **Midhat Ajanović Ajan** • Animacija / Animation: **Midhat Ajanović Ajan, Kenan Tuzi, Anton Huml** • Producent / Producer: **Ismet Arnautalić Nuno** • Produkcija / Production Company: **Saga***

### SINOPSIS / SYNOPSIS

POINT OF MOUTH je „unutrašnji dokumentarac“ o jednom Sarajliji, realiziran sredstvima animiranog crteža koji omogućuje da slike njegovog života vidimo iz maksimalno subjektivnog ugla posmatranja. To je film o uspomenu na jedno vrijeme, o odrastanju u Sarajevu i o tome da čovjek nikada ne može napustiti svoj rodni grad ma koliko daleko oputovao.

*POINT OF MOUTH is an "inner documentary" about a man from Sarajevo, made using animated drawings, allowing us to see images from his life from an ultimately subjective point of view. This is a film about reminiscences of a time, about growing up in Sarajevo, about a man never being able to leave his home town no matter how far he travels.*

### BIOGRAFIJA / BIOGRAPHY

MIDHAT AJANOVIĆ AJAN rođen je u Sarajevu 1959. Živi u Göteborgu gdje je odbranio doktorsku disertaciju iz filmologije sa tezom iz oblasti filmske animacije. Tokom 1980-tih Ajanović je režirao sedam kratkometražnih animiranih filmova. POINT OF MOUTH je njegov povratak produkciji animiranih filmova nakon pauze duge punih 18 godina.

*MIDHAT AJANOVIĆ AJAN was born in 1959 in Sarajevo. He is living in Göteborg where he completed his PhD studies in Film with a thesis on animated film. During the 1980s, Ajanović directed seven short animations. POINT OF MOUTH is his directorial comeback after a break of 18 years.*

### FILMOGRAFIJA / FILMOGRAPHY

**2009** - POINT OF MOUTH, kratki animirani / short animated • **2001** - THE JOURNALIST, dokumentarni / doc. • **1991** - VOAJER, kratki animirani / short animated • **1990** - IKAR, kratki animirani / short animated • **1989** - GOYA - MUNCH - LAUTREC, kratki animirani / short animated • **1988** - REKORDER, kratki animirani / short animated • **1987** - PORUKA, kratki animirani / short animated • **1985** - HEROJ, kratki animirani / short animated



**STUDENTSKI FILMOVI**  
*STUDENT FILMS*

**AUTOPORTRET 13.3.2009.**  
*SELF-PORTRAIT 3/13/2009*

**ČUJEŠ LI?**  
*CANYOU HEAR IT?*

**DRUGO LICE USPJEHA**  
*ANOTHER SIDE OF SUCCESS*

**VOLIM TE ...**  
*I LOVE YOU...*

**VRIJEME**  
*TIME*

## AUTOPORTRET

13.3.2009.

## SELF-PORTRAIT

3/13/2009

*Bosnia and Herzegovina, 2009, DVD, color, 12 min. • Režija i scenarij / Director and Screenplay: Melina Alagić • Direktor fotografije / Director of Photography: Erol Zubčević • Uloge / Cast: Dženita Huseinović, Muhamed Hadžović, Hasan Mahmutagić, Emir Fejzić, Amra Mehić, Belma Salkunić, Samra Huseinović, Sanjin Merdan, Admir Alagić • Produkcija / Production Company: Akademija scenskih umjetnosti Sarajevo*

### SINOPSIS / SYNOPSIS

Autoportret je samo još jedna vježba na Akademiji likovnih umjetnosti, ili nije? Umjetnošću se najteže baviti kada za temu izabereš sebe. Kako izgleda Anelin autoportret?

*Self-portrait is just another exercise at the Academy for Fine Arts – isn't it? The most difficult form of art is when you take yourself as the subject. What is Anela's self-portrait like?*

### BIOGRAFIJA / BIOGRAPHY

MELINA ALAGIĆ je rođena u Čapljini 1985. godine. Apsolvent je dramaturgije na Akademiji scenskih umjetnosti u Sarajevu. Radi na katalogu BH. FILM.

MELINA ALAGIĆ was born in Čapljina, Bosnia and Herzegovina, in 1985. She is a final year student in the Dramaturgy Department of the Sarajevo Academy of Performing Arts. She also works on the BH. FILM catalogue editions.

## ČUJEŠ LI?

## CAN YOU HEAR IT?

*Bosnia and Herzegovina, 2009, DVD, color, 4 min. • Režija i scenarij / Director and Screenplay: Nevena Rosuljaš • Direktor fotografije / Director of Photography: Amel Đikoli • Uloge / Cast: Nevena Rosuljaš, Igor Skvarica, Ivana Planović, Rijad Gvozden, Bakir Silajdžić, Admir Šehovac • Produkcija / Production Company: Akademija scenskih umjetnosti Sarajevo*

### SINOPSIS / SYNOPSIS

Koliko dugo možeš trčati? Od koga sve možeš pobjeći? Da li si pobjegao predaleko? Saznat ćeš tek kada se zaustaviš.

*How long can you run for? Who can you run away from? Have you run too far? You will find out only once you stop.*

### BIOGRAFIJA / BIOGRAPHY

NEVENA ROSULJAŠ je rođena u Sarajevu 1986. godine. Diplomirala je na Odsjeku za glumu Akademije scenskih umjetnosti u Sarajevu 2009. godine.

NEVENA ROSULJAŠ was born in Sarajevo in 1986. She graduated from the Acting Department at the Sarajevo Academy of Performing Arts in 2009.

## DRUGO LICE

## USPJEHA

## ANOTHER SIDE OF SUCCESS

*Bosnia and Herzegovina, 2009, DVD, color, 9 min. • Režija i scenarij / Director and Screenplay: Vedran Đekić • Direktor fotografije / Director of Photography: Nenad Smiljanić • Uloge / Cast: Mirna Kreso, Damir Kustura, Vedran Đekić, Adnan Kreso, Tihan Mehulić, Vedrana Đekić, Amela Sačić • Produkcija / Production Company: Akademija scenskih umjetnosti Sarajevo*

### SINOPSIS / SYNOPSIS

Jedan otac prenosi traumu na sina. Jedna majka se za svog sina žrtvuje. Jedan sin mora učiniti prave korake.

*A father transfers his trauma onto his son. A mother sacrifices herself for her son. A son has to take the right steps.*

## BIOGRAFIJA / BIOGRAPHY

VEDRAN ĐEKIĆ je rođen u Sarajevu 1984. godine. Diplomirao je na Odsjeku za glumu Akademije scenskih umjetnosti u Sarajevu 2009. godine.

*VEDRAN ĐEKIĆ was born in Sarajevo in 1984. He graduated from the Acting Department at the Sarajevo Academy of Performing Arts in 2009.*



## VOLIM TE ... I LOVE YOU...

*Bosnia and Herzegovina, 2009, DVD, color, 4 min. • Režija i scenarij / Director and Screenplay: Tina Šmalcelj • Direktor fotografije / Director of Photography: Erol Zubčević • Uloge / Cast: Alma Terzić, Adnan Strojil, Sabrina Begović, Emir Fejzić • Produkcija / Production Company: Akademija scenskih umjetnosti Sarajevo*

## SINOPSIS / SYNOPSIS

Ena pokušava poslati poruku. Kako iskreno komunicirati u trenutku kada se komunikacija čini najjednostavnijom stvari na svijetu?

*Ena is trying to send a message. How do you communicate when communication seems to be easiest thing in the world?*

## BIOGRAFIJA / BIOGRAPHY

TINA ŠMALCELJ je rođena u Sarajevu 1986. godine. Diplomirala je na Odsjeku za dramaturgiju Akademije scenskih umjetnosti u Sarajevu 2009. godine. Radi za producentsku kuću Mamafilm.

*TINA ŠMALCELJ was born in Sarajevo in 1986. She graduated from the Dramaturgy Department at the Sarajevo Academy of Performing Arts in 2009. She works for production company Mamafilm.*

## VRIJEME / TIME

*Bosnia and Herzegovina, 2009, DVD, black and white, 30 min. • Režija i scenarij / Director and Screenplay: Marko Šipka • Direktor fotografije / Director of Photography: Gordana Babić • Montaža / Editor: Uroš Mlađenović • Uloge / Cast: Goran Sultanović, Feđa Stojanović • Produkcija / Production Company: Akademija umjetnosti Banjaluka*

## SINOPSIS / SYNOPSIS

VRIJEME je priča o violinisti koji saznaje da boluje od teške bolesti i da mu nije ostalo još puno vremena do kraja života. Obuzet strahom od smrti, suočava se sa svojom realnošću...

*TIME is the story of a violinist who learns that he is suffering from a serious illness and that he has not got much time left to live. With a huge fear of death, he has to face his reality...*

## BIOGRAFIJA / BIOGRAPHY

MARKO ŠIPKA je rođen u Tuzli 1984. godine. Diplomirao je režiju 2009. godine na Akademiji umjetnosti u Banjoj Luci.

*MARKO ŠIPKA was born in Tuzla, Bosnia and Herzegovina, in 1984. He graduated from Directing at the Academy of Arts in Banja Luka in 2009.*

## FILMOGRAFIJA / FILMOGRAPHY

**2009** - VRIJEME / TIME, kratki / short • **2008** - POKLON ZA NOVU GODINU / NEW YEAR'S PRESENT, kratki / short • **2007** - BEZ MUZIKE, dokumentarni / doc. • **2006** - PREMA SUNCU, kratki / short; FOTOGRAFIJE, kratki / short • **2005** - DASKE KOJE ŽIVOT ZNAČE, dokumentarni / doc. • **2004** - O SKROMNIM ŽELJAMA... O POLJU ŽITA, kratki / short





**SARAJEVO GRAD FILMA**  
**SARAJEVO CITY OF FILM**

**ČEKANJE**  
**WAITING**

**MUZEJ PREKINUTIH VEZA**  
**MUSEUM OF BROKEN RELATIONSHIPS**

**OSLOBOĐENJE U 26 SLIKA**  
**LIBERATION IN 26 PICTURES**

**RUŽIČASTA RIJEKA**  
**PINK RIVER**

**ŽENA U LJUBIČASTOM**  
**WOMAN IN PURPLE**

## ČEKANJE WAITING

*Bosnia and Herzegovina, 2009, HD, color, 20 min.* • Režija / Director: **Daniel Béres** • Scenarij / Screenplay: **Daniel Béres, Zacharias Mavroeidis** • Direktor fotografije / Director of Photography: **András Petrik** • Montaža / Editor: **Julia Erzberger** • Muzika / Music: **Ariadne Coyne, Iván Béres, Martin Kleinmichel** • Uloge / Cast: **Ivana Popović, Nebojša Đorđević, Boris Ler, Mirza Tanović, Maja Izetbegović, Mirela Lambić, Jasenko Pašić, Sanin Milavić, Mirna Kreso** • Producent / Producer: **Amra Bakšić Čamo** • Produkcija / Production Company: **Obala Art Centar**

### SINOPSIS / SYNOPSIS

Djevojka šetajući gradom otkriva nešto vrlo neobično o Sarajlijama. Oni djeluju kao beživotni "zombiji" koji oživljavaju samo na par trenutaka da izvedu malu scenu napisanu za njih. U početku joj je situacija smiješna, te se igra sa njima sve dok ne dođe do nekoga čiji je zadatak da je ubije.

*A girl – while taking a walk through the centre – discovers something very strange about the people of Sarajevo. They seem like lifeless 'zombies', they only come alive for a few seconds to perform a little scene written down for them. She takes it as a joke first and fools around until she comes across someone with a paper: „Kill her!“ written on it.*

## MUZEJ PREKINUTIH VEZA MUSEUM OF BROKEN RELATIONSHIPS

*Bosnia and Herzegovina, 2009, HD, color, 13 min.* • Režija / Director: **Iulia Rugina** • Scenarij / Screenplay: **Iulia Rugina** • Direktor fotografije / Director of Photography: **Erol Zubčević** • Montaža / Editor: **Timur Makarević** • Muzika / Music: **Mihai Dobre, Alex Pop** • Uloge / Cast: **Manca Dorrer, Boris Ler** • Producent / Producer: **Amra Bakšić Čamo** • Produkcija / Production Company: **Obala Art Centar**

### SINOPSIS / SYNOPSIS

Prekinuta veza. Vikend u gradu ljubavi. Mješavina strasti, mržnje, samoće i osvete u želji da se zaborave stvari koje bole, a zapamte one koje vrijede.

*A broken relationship. A weekend in a city of love. A mixture of passion, hate, loneliness and revenge in an attempt to forget the things that hurt and keep the things which make it all count.*

## OSLOBOĐENJE U 26 SLIKA LIBERATION IN 26 PICTURES

*Bosnia and Herzegovina, 2009, HD, color, 17 min.* • Režija / Director: **Ivan Ramljak, Marko Škobaļ** • Scenarij / Screenplay: **Ivan Ramljak, Marko Škobaļ** • Direktor fotografije / Director of Photography: **Ivan Slipčević** • Montaža / Editor: **Marin Juranić** • Muzika / Music: **Do Make Say Think, Oticon** • Uloge / Cast: **Vlado Jakanović, Ahmed Bahto, Esma Arnautović** • Producent / Producer: **Orkan Bayram, Amra Bakšić Čamo** • Produkcija / Production Company: **Obala Art Centar**

### SINOPSIS / SYNOPSIS

Zaboravljeni stari partizan živi usamljenim životom. Jedina zanimacija su mu promatranje susjeda i sumo. Jednog dana on svojim ratnim dalekozorom ugleda prizor koji ga natjera na posljednju diverzantsku akciju.

*Forgotten old partisan leads a lonely life. His only interests are watching neighbors and sumo. One day something he sees with his war binoculars makes him set out on the last guerilla mission.*

## RUŽIČASTA RIJEKA PINK RIVER

*Bosnia and Herzegovina, 2009, HD, color, 18 min. • Režija / Director: Zacharias Mavroeidis • Scenarij / Screenplay: Zacharias Mavroeidis, Ivor Martinić • Direktor fotografije / Director of Photography: Srđan Kovačević • Montaža / Editor: Michalis Alexakis • Muzika / Music: Martha Mavroidi • Uloge / Cast: Romina Vitasović, Ivana Petrović, Tamara Zablocki, Irena Mulamuhić • Producent / Producer: Arben Zharku, Amra Bakšić Čamo • Produkcija / Production Company: Obala Art Centar*

### SINOPSIS / SYNOPSIS

Nakon deset godina života u Londonu, Meri se vraća u Sarajevo da proda kuću koju je naslijedila. Dok je u gradu sreće Asju, bivšu djevojku. Dvije žene i njihovi suprotni odabiri načina života dolaze u konflikt.

*After living in London for 10 years, Meri returns to Sarajevo to sell a house she inherited. While in town, she meets and catches up with Asja, her ex girlfriend. The two women and their opposing lifestyle choices will soon come in conflict.*

## ŽENA U LJUBIČASTOM WOMAN IN PURPLE

*Bosnia and Herzegovina, 2009, HD, color, 15 min. • Režija / Director: Igor Drljača • Scenarij / Screenplay: Igor Drljača, Hrvoje Župarić • Direktor fotografije / Director of Photography: Erol Zubčević • Montaža / Editor: Timur Makarević • Uloge / Cast: Haris Begić, Alen Muratović, Mediha Musliović, Aleksandar Seksan, Emina Muftić • Producent / Producer: Amra Bakšić Čamo • Produkcija / Production Company: Obala Art Centar*

### SINOPSIS / SYNOPSIS

Dječak iz Sarajeva suočen je sa lakim načinom zarade. Kada se suoči sa nekim posljedicama takvog života, mora odlučiti da li nastaviti ili odabrati drugačiji put.

*A young Sarajevo boy is faced with the prospect of earning easy money. When he is confronted with some of the consequences of the trade he is joining, he is forced to make a decision to either continue or to choose a different path.*





**VAŽNE INSTITUCIJE**  
*IMPORTANT INSTITUTIONS*

## JAVNA USTANOVA KINOTEKA BOSNE I HERCEGOVINE *THE NATIONAL FILM ARCHIVE OF BOSNIA & HERZEGOVINA*

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 zbirki inozemnog igranog filma, čija ukupna dužina iznosi 1.500.000 metara. To su originalni materijali negativna 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, Srebrni 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 Ivce Matića, SJEČAŠ LI SE DOLLY BELL Emira Kusturice, OVO MALO DUŠE Ademira Kenovića, NIČIJA ZEMLJA Danisa Tanovića, GORI VATRA Pjera Žalice, GRBAVICA Jasmile Žbanić. Dokumentarni i kratki igrani filmovi iz poznate „sarajevske škole dokumentarnog filma“ dobili su niz nagrada na festivalima u Beogradu, Melburnu, Krakovu, Lajpcigu, Oberhausenu, Kanu, Lokarnu, Veneciji, Berlinu, Moskvi, ali i na Festivalu u Tuzli: HOP JAN, ZEMLJA NERETLJANSKA

i U ZAVJETRINI VREMENA Vlatka Filipovića; ČANČARI, MOST, TEFERIČ, SLJEME ZA TLJEME i NADA Midhata Mutapčića; DJECA IZ PAKLA, PRIČA O ALIJI i FASADE Suada Mrkonjića; ĐACI PJEŠACI, ČUPRIJE, DVA ZAKONA, NEKA DRUGA RUKA, NA OBJEDU, SMJENA, UGLJARI i U KAFANI, jednog od najistaknutijih reditelja, Vefika Hadžismajlovića; DJECO, ČUVAJTE SE Hajrudina Šibe Krvavca; IPAK JEDAN GRAD, MAŠTOVNJACI, NA DRINI ČUPRIJA, ŠLJEMOVI, UKROČENI BIKOVI i VOJNICI OKTOBRA Živka Žike Ristića; IME ČOVJEKA, KESONCI, NASLIJEĐE, PJESKARI, ZA DAN ZA GODINU i VAGA Bakira Tanovića; U KUHINJI Nikole Stojanovića; JEDAN DAN RAIKU MAKSIMA i 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, katalogi. Zanimljiv dio fonda sačinjavaju plakati svih bh. filmova, jer nakon ratnog vohora 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 37 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 katalogima, 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. Tako 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.

•••

*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, "Kopač blaga od Blagaja" ("The Treasure Hunter from Blagaj") directed by Robert Michel in 1919 and the first B&H short film with sound from 1936 entitled "Ljubav u Sarajevu" ("Love in Sarajevo") by Nikola Drakulić and Edo Ljubić.

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

### SINEAST FILM MAGAZINE

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 u ratu 1992. godine. 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 konceptijska i sadržinska konstanta časopisa jeste bosanskohercegovački film, obrađen u svim njegovim dimenzijama. Stoga je komplet SINEASTA zapravo najsadržajnije 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.

#### SINEAST

Kinoteka Bosne i Hercegovine  
Alipašina 19  
71000 Sarajevo

e-mail: [sineast@kinoteka.ba](mailto:sineast@kinoteka.ba)

[www.interliber.com](http://www.interliber.com)

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](http://www.kinotekabih.ba/casopis)).

...

*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 "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 who 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](http://www.kinotekabih.ba/casopis)).*



## 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 tri igrana i tri kratka filma. Pored djelimičnog finansiranja produkcije igranih, kratkih i dokumentarnih filmova, Fondacija izdvaja i značajna sredstva za promociju i distribuciju filmova, kao i za doškolovavanje kadra. Na ovaj način država ohrabruje filmske autore da pripremaju svoje projekte. Fondacija za kinematografiju podržava i sve filmske manifestacije u Bosni i Hercegovini, odnosno festivale u Sarajevu, Širokom Brijegu i Neumu. Osnivanjem Fondacije načinjen je veliki korak ka

uspostavljanju čvrste i prepoznatljive nacionalne kinematografije Bosne i Hercegovine.

Budžet Fondacije za kinematografiju Sarajevo uvećan je 2008. godine na iznos od 2 miliona KM (1 milion Eura), ali je smanjen 2009. godine na 1.5 miliona KM (0.75 miliona Eura). Fondacija je do sada objavila osam konkursa, a konkursi se objavljuju jednom godišnje.



FONDACIJA  
ZA KINEMATOGRAFIJU  
SARAJEVO

*Sarajevo Cinema Fund was established in 2002 with the aim of helping and developing Bosnian and Herzegovinian cinema. It was founded by the Ministry of Culture and Sports of the Federation of Bosnia and Herzegovina. Until the Fund was established, Bosnian and Herzegovinian 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 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. In the establishment of the Fund, a major step towards firm and recognizable national filmmaking has been made.*

*The Cinema Fund budget was increased in 2008 to 2 million KM (approx € 1 million), but decreased 2009 to 1.5 million BAM (€ 0.75 million). So far the Fund has issued eight competitions and they are open to producers and filmmakers once a year.*

## FILMSKI CENTAR REPUBLIKE SRPSKE *FILM CENTER OF REPUBLIC OF SRPSKA*

Filmski centar Republike Srpske osnovala je 2009. godine Vlada Republike Srpske sa ciljem da pomogne produkciju i promociju filmova u Republici Srpskoj, Bosna i Hercegovina.

*Film Center of Republic of Srpska was founded in 2009 by the Government of Republic of Srpska with the aim to support the production and promotion of films in Republic of Srpska, Bosnia and Herzegovina.*

## FILMSKI CENTAR SARAJEVO *FILM CENTER SARAJEVO*

Filmski Centar Sarajevo osnovala je 2008. godine Vlada Federacije Bosne i Hercegovine. Osnovni ciljevi Centra su: podsticanja svih vidova umjetničkog filmskog stvaralaštva i filmske proizvodnje; stvaranja scenarijske građe; zaštita, čuvanja i prezentiranja filmske baštine; snimanja arhivske filmske građe; obavljanja međunarodne saradnje u oblasti kinematografije; obavljanja izdavačke djelatnosti u oblasti kinematografije; organizovanja ili suorganizovanja filmskih manifestacija; organizovanja

stručnih usavršavanja u oblasti kinematografije; stvaranja tehničkih pretpostavki za filmsku proizvodnju; sticanja prava u komercijalnim i neprofitnim organizacijama čije su aktivnosti povezane sa djelatnošću, a posebno u oblasti produkcije, korištenja i distribucije filmova, opreme i sredstava za film; itd. Centar još nije formalno aktivan.

*Government of Federation of Bosnia and Herzegovina founded Film Center Sarajevo in 2008. Its goals are: supporting of film as an art form and film production; screenplay and*

*project development; protection, preservation and presentation of film heritage; creation of film archives; organisation or collaboration on organisation of film events; international collaboration; publishing in the field of cinema; education in the field of cinema; creation of technical condition for film production; rights regulations with commercial and nonprofit organisations whose activities are linked to cinema, especially in production, exploitation and distribution of films, equipment and film material; etc. The Center is not formally active yet.*

**FILMSKI FESTIVALI**  
*FILM FESTIVALS*

**SARAJEVO FILM FESTIVAL**

**MEDITERAN FILM FESTIVAL**  
*MEDITERRANEAN FILM FESTIVAL*

**FESTIVAL ANIMIRANOG FILMA U  
NEUMU**  
*NEUM ANIMATED FILM FESTIVAL*

**KRATKOFIL**

**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 ANIMATED FILM  
FESTIVAL BANJA LUKA*

**DUKAFEST**

**PRAVO LJUDSKI  
FILMSKI FESTIVAL O LJUDSKIM  
PRAVIMA**  
*HUMAN RIGHTS FILM FESTIVAL*

**FILMSKI FESTIVAL PRVI KADAR**  
*FILM FESTIVAL FIRST SHOT*

## SARAJEVO FILM FESTIVAL

16. izdanje Sarajevo Film Festivala održat će se od 23. do 31. jula 2010. godine.

Sarajevo Film Festival je internacionalni filmski festival s posebnim fokusom na regiju Jugoistočne Evrope. 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 filmskih profesionalaca i publike.

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
- Nominacija 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 najcjenjenijih svjetskih filmskih autora
- Program za razvoj projekata, koprodukcijski market CineLink
- Sarajevo Talent Campus i projekat Sarajevo grad filma
- Festivalski centar koji pruža punu uslugu filmskim profesionalcima
- oko 200 filmskih ostvarenja
- više od 1.500 akreditovanih gostiju
- više od 750 akreditovanih predstavnika medija
- 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. Program ima za cilj da otkriva nove autore, te predstavlja najznačajnije filmove iz regije. Filmovi izabrani u Takmičarski program za igrani, kratki i dokumentarni film natječu se za prestižne nagrade Srce Sarajeva.

## CINELINK

Koprodukcijски market 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 regije. Nakon odabira projekata i održavanja niza radionica za razvoj projekata, CineLink market svake godine predstavlja regionalne dugometražne igrane projekte koji imaju potencijal za realizaciju i kino distribuciju.

Filmski magazin Screen International listirao je CineLink, koprodukcijски market Sarajevo Film Festivala među 13 najuspješnijih svjetskih filmskih koprodukcijских marketa, i to kao jedini iz Centralne i Jugoistočne Evrope. CineLink danas predstavlja ključni faktor razvoja filmskog biznisa za koprodukcijске projekte i uvezivanje regionalnih producenata i

autora sa profesionalcima iz Evrope. Prvi put 2009. godine, u sklopu CineLinka, održan je Regionalni forum, organiziran u saradnji sa Screen International, jednim od vodećih globalnih magazina za filmsku industriju. Regionalni forum zamišljen je kao platforma koja nudi okvir za diskusiju o relevantnim nacionalnim i regionalnim filmskim organizacijama i profesionalcima iz jugoistočne Evrope i podstiče usaglašavanje nacionalnih filmskih politika te pruža šansu za razmjenu dobrih praksi i ideja. U radu Foruma učestvovalo je više od 100 najznačajnijih lidera regionalne filmske industrije.

## SARAJEVO TALENT CAMPUS

Nakon uspješnog zaokruživanja programskih cjelina i industrijskog segmenta, Festival je napravio

iskorak i u kreiranju obrazovne platforme. U saradnji sa 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 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 za cilj ima 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, a naredne godine, na 15. Sarajevo Film Festivalu predstavljeno ih je još pet.

## GOSTI SARAJEVO FILM FESTIVALA

Svojim prisustvom doprinose razvoju i prestižu Festivala daje i veliki broj uglednih gostiju i prijatelja SFF-a. Neki od gostiju Sarajevo Film Festivala bili su i: Agnes B., Fatih Akin, Gillian Anderson, Darren Aronofsky, Adrian Biniez, Juliette Binoche, Jane Birkin, Carol Bouquet, Steve Buscemi, Leos

Carax, Katrin Cartlidge, Nuri Bilge Ceylan, Anton Corbijn, Daniel Craig, Alfonso Cuarón, Willem Dafoe, Gerard Depardieu, Abel Ferrara, Ari Folman, Kerry Fox, Stephen Frears, Terry George, Todd Haynes, Hugh Hudson, Jeremy Irons, Charlie Kaufman, Jia Zhang Ke, Alexandra Maria Lara, Claude Lelouch, Mike Leigh, Dušan Makavejev, John Malkovich, Milčo Mančevski, Joshua Marston, Simon McBurney, Anthony Minghella, Lukas Moodysson, Michael Moore, Cristian Mungiu, James Nesbitt, Gaspar Noé, Nick Nolte, Sophie Okonedo, Jafari Panahi, Alexander Payne, Corneliu Porumboiu, Carlos Reygadas, Sam Riley, Phil Alden Robinson, Mickey Rourke, Ulrich Seidl, Brad Silberling, Stellan Skarsgård, Kevin Spacey, Danis Tanović, Bela Tarr, Juergen Teller, Bono Vox, Emily Watson, Mat Whitecross, Michael Winterbottom...

*16th Sarajevo Film Festivala will take place from 23rd to 31st July 2010.*

*Sarajevo Film Festival is an international film festival with special focus on the region of Southeast Europe. High quality programming (12 programme sections), strong industry segment (CineLink), an educational platform for young filmmakers (Sarajevo Talent Campus), 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 the confirmation of the festival's status which is renowned and recognised by film professionals as well as by its audience.*

*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
- EFA nomination for Best European short film
- 7 programmes screening the fines and most recent achievements in world cinema
- Tribute To... celebrating the work of most acclaimed international filmmakers

- Project development programme and co-production market CineLink
- Sarajevo Talent Campus and Sarajevo City of Film Fund
- Festival Center offering full services to film professionals
- Average of 200 films screened
- Over 1,500 accredited guests
- Over 750 media representatives
- 100.000 visitors

## COMPETITION PROGRAMME

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. The programme aims to discover new authors and presents the most significant new films from the region. Films selected in Competition Programmes for feature, short and documentary film compete for the prestigious Heart of Sarajevo Awards.

## CINELINK

Co-production Market CineLink, is an obligatory 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 the projects in preparation by the authors from the region. Following the project selection and project development workshops, the CineLink Market presents each



year a dozen of regional feature-length film projects with potential for realisation and cinema distribution.

The film magazine *Screen International* has listed the CineLink among the 13 most successful world film co-production markets. This is the only of this kind from Central and South Eastern Europe included in this prestigious selection. The 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. As part of CineLink, a new project called *Regional Forum* was launched in 2009, organised in cooperation with *Screen International*, one of the leading global magazines in film industry. *Regional Forum*, conceived as a platform offering a discussion

framework for relevant national and regional film organisations and professionals from Southeast Europe, also encourages the harmonisation of national film policies and offers a possibility for exchange of good ideas and practices. More than 100 leaders of the regional film industry participated in the work of the Forum.

### 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, Sarajevo Talent Campus was launched in 2007, offering the intensive programme of lectures,

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

### SARAJEVO CITY OF FILM

As the 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 realisation of low-budget short films, as well as development of cooperation between the young creative authors whose work represents the future of the





regional cinema. The first five films had their world premieres at the 14th Sarajevo Film Festival and the following year, at the 15th SFF, five more were presented.

## SARAJEVO FILM FESTIVAL GUESTS

*Development and status of the Festival is also aided by a considerable number of guests and friends of the Festival. Some of them were: Agnes B., Fatih Akin, Gillian Anderson, Darren Aronofsky, Adrian Biniez, Juliette Binoche, Jane Birkin, Carol Bouquet, Steve Buscemi, Leos Carax, Katrin Cartlidge, Nuri Bilge Ceylan, Anton Corbijn, Daniel Craig, Alfonso Cuaron, Willem Dafoe, Gerard Depardieu, Abel Ferrara, Ari Folman, Kerry Fox, Stephen Frears, Terry George, Todd Haynes, Hugh Hudson, Jeremy Irons, Charlie Kaufman, Jia Zhang Ke, Alexandra Maria Lara, Claude Lelouch, Mike Leigh, Dušan Makavejev, John Malkovich, Milčo Mančevski, Joshua Marston, Simon McBurney, Anthony Minghella, Lukas*

*Moodysson, Michael Moore, Cristian Mungiu, James Nesbitt, Gaspar Noé, Nick Nolte, Sophie Okonedo, Jafari Panahi, Alexander Payne, Corneliu Porumboiu, Carlos Reygadas, Sam Riley, Phil Alden Robinson, Mickey Rourke, Ulrich Seidl, Brad Silberling, Stellan Skarsgard, Kevin Spacey, Danis Tanović, Bela Tarr, Juergen Teller, Bono Vox, Emily Watson, Mat Whitecross, Michael Winterbottom...*



## MEDITERAN FILM FESTIVAL MEDITERRANEAN FILM FESTIVAL



Festival se održava početkom septembra svake godine. Na Festivalu mogu učestvovati svi filmski 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 i dodjeljuje Grand Prix MFF-a. Uz skulpturu Festivala, Kristalni projektor, nagrađenom autoru bit će isplaćena i novčana nagrada u iznosu od 3.000 Eura. Druga nagrada nosi naziv Posebna nagrada žirija 8. MFF-a, a uz Kristalni projektor uključuje i novčanu nagradu u iznosu od 1.000 Eura.

Mediterranski filmski festival u Širokom Brijegu krase 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. Jednom riječju, Široki Brijeg je svima cool.

Festival je pokretač novih odnosa u svijetu kulture, na njemu nema elitizma, VIP loža i privilegija. Uz takmičarski dio programa, na Festivalu se prezentiraju i drugi programi, te najznačajniji dokumentarni filmovi, novi igrani filmovi iz regije, te retrospektive.

Mediterranski filmski festival je najstariji festival dokumentarnog filma u regiji.

*The festival is held at the beginning of September every year. In the competition section, all film and video authors of documentary films from the Mediterranean countries can participate at the festival.*

*Participating countries are: 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 the MFF. Along with the sculpture of the festival - the Crystal Projector, awarded to the author, there is also a monetary prize for the author*

*in the amount of € 3.000. The second award is The Special Jury Award of the MFF, and includes a monetary award in the amount of € 1.000.*

*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. To put it in one word, everyone finds Široki Brijeg cool.*

*The Festival is an initiator of new relations in the world of culture; there is no elitism, VIP lounges or privileges. Besides the competitive section, the Festival presents the most important documentary films from all over the world, new feature films from the region, and retrospectives.*

*MFF 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 u Neumu i Mostaru 2004. i 2005. godine. 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.

*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 in Neum and Mostar in 2004 and 2005. 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 most valuable is the Working Section of the Festival where children learn animation techniques and make their own animated films through series of workshops. The second segment is the Competitive 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 workshops, upgrading their experience and participation at the Festival. They also make decisions about all awards except for the Jury award.*

## KRATKOFIL

Festival kratkog filma Kratkofil odvija se svakog juna, a zamišljen je kao sredstvo za promoviranje alternativnog oblika filmskog izraza. Festival je projekat nevladine organizacije Lanterna iz Banje Luke.

Budući da je kratki film forma koja teže pronalazi put do publike, jedan od prvih koraka koje Kratkofil želi da preduzme jeste stimulacija promocije filmova u regiji. 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 njime bave.

U program Kratkofila ulaze igrani, dokumentarni, animirani i eksperimentalni kratki filmovi. Festival je otvoren 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.

*International short film festival Kratkofil takes place every June and 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.*

*Since it is harder for short film to find its way to the audience, 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 give more freedom of expression, 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.*

*Kratkofil screens feature, documentary, experimental and animation films. Films and authors are coming from Bosnia and Herzegovina, 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 hosts numerous panels and discussion with filmmakers.*





## DANI FILMA MOSTAR MOSTAR FILM DAYS

Treće izdanje filmskog festivala "Dani filma" u Mostaru održano je u novembru 2009. godine. Festival je okupio brojne filmske autore i mostarskoj publici prikazani su filmovi iz Hrvatske i Bosne i Hercegovine. Ovogodišnji festival otvoren je filmom KENJAC koji je snimljen u koprodukciji između Bosne i Hercegovine i Republike Hrvatske.

*The third edition of the "Mostar Film Days" film festival was held in November 2009. The festival gathered numerous guests and filmmakers. Films from Croatia and Bosnia and Herzegovina were shown to Mostar audiences. This year's Festival was opened with film DONKEY, a co-production between Bosnia and Herzegovina and Croatia.*

"Preporučujemo pažnji građana."

dani filma  
MOSTAR



## 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 kulturne zapuštenosti i ruiniranosti lokalnih zajednica nastoje pronaći svoje mjesto pod suncem. Organizatori Festivala 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.

*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. Festival organizers invite all authors of short films to send their works, and promise that their works will certainly find place in one of the accompanying film programs.*



## DANI HRVATSKOG FILMA U ORAŠJU *DAYS OF CROATIAN FILM IN ORAŠJE*

Filmski festival "Dani hrvatskog filma" u Orašju održan je po 14. put u septembru 2009. godine.

Svake 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 filmadžije iz Hrvatske i Bosne i Hercegovine, a 2009. godine prikazani su filmovi METASTAZE Branka Schmidta, CRNCI Zvonimira Jurića i Gorana Devića, LJUBAVNI ŽIVOT DOMOBRANA Pava Marinkovića i KENJAC Antonija Nuića.

*The "Days of Croatian Film" film festival was held in Orašje for the 14th time in September 2009.*

*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 2009 its program included 7 films, among them: METASTASIS by Branko Schmidt, THE BLACKS by Zvonimir Jurić and Goran Dević, LJUBAVNI ŽIVOT DOMOBRANA by Pavo Marinković and DONKEY by Antonio Nuić.*



## MEĐUNARODNI FESTIVAL ANIMIRANOG FILMA BANJA LUKA INTERNATIONAL ANIMATED 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 festival 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.

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 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 1960s and culminated in 1971, when Banja Luka hosted The May Festival of Animated Film BANJA LUKA 71, first*

*of its kind in former 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 cinemas stopped as well.*

*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 presented 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 with the reviews, where over 300 animated films were presented ("Days of Zagreb School of Animated Film" - 2005, "Review of Animated Film" - 2006 and "Days of Animated Film" - 2007).*

*International Festival of Animated Film in organization of Association for Visual Arts FENIX ART represents historical continuity of film animation in Banja Luka, which has its roots in The May Festival of Animated Film held in 1971.*

## DUKAFEST



Dukafest je internacionalni festival studentskog filma i zajednička je aktivnost Akademije umjetnosti Banja Luka i Udruženja za podsticaj i razvoj kulture i umjetnosti "Krov" Banja Luka, čiji su članovi lokalni audio-vizuelni umjetnici. Festival je takmičarski i bavi se isključivo kategorijom studentskog filma. Pored filmskog programa, Dukafest ima i edukativne radionice i prpratni muzički program. Dukafest je organiziran in-memoriam Dušku Dukiću Duki, koji je bio student režije na akademiji u Banjoj Luci, a naslov njegovog posljednjeg filma je trajni slogan Dukafesta, i smjernica za sve nas: DRUGOG PUTA NEMA!

Na Dukafestu mogu se vidjeti filmovi studenata filmske umjetnosti iz cijelog svijeta, sa akcentom na našem regionu. Pored eminentnih imena iz svijeta filma koji kao

gosti, predavači i članovi žirija daju svoj doprinos, posebno je važno što festival svake godine ugosti studente sa akademija iz Beograda, Skoplja, Cetinja, Sarajeva, Zagreba i Ljubljane. Po svojoj osnovnoj ideji, Dukafest pokušava da poboljša filmsku produkciju Republike Srpske organiziranjem edukativnih radionica iz oblasti snimanja i dizajna zvuka, produkcije, kao i iz drugih filmskih disciplina za koje se pokaže potreba i interesovanje.

*Dukafest is an international festival of student films organised jointly by the Academy of Arts Banja Luka and 'Krov', the Association for Development of Culture and Arts from Banja Luka, whose members are local audio-visual artists, mostly art students. It is exclusively a student competitive film festival. Besides the film program, Dukafest also organises*

*educational workshops and a music program. Dukafest is organised in the memory of Duško Dukić Duka, who was a student of directing at Banja Luka Academy and the title of his last film THERE IS NO OTHER WAY is the motto of the festival.*

*Dukafest showcases student films from all over the world with a focus on our region. Besides distinguished guests, lecturers and jury members, it is very important that, like every year, the festival is the host of students from academies from Belgrade, Skopje, Cetinje, Sarajevo, Zagreb and Ljubljana. The main aim of the festival is to encourage film production in Republic of Srpska, with workshops in sound recording and sound design, production, and other film disciplines for which there is an interest and a need.*

## PRAVO LJUDSKI

### FILMSKI FESTIVAL O LJUDSKIM PRAVIMA

#### *HUMAN RIGHTS FILM FESTIVAL*

Filmski festival "Pravo ljudski" održao se po četvrtki put u novembru 2009. godine. U svojim prethodnim izdanjima "Pravo ljudski" je ugostio veliki broj renomiranih i inovativnih reditelja / rediteljica dokumentarnih filmova. U okviru Festivala je održano preko deset panel diskusija, na kojima su gosti festivala, predstavnici nevladinih organizacija, studenti, studentice i akademici diskutirali o temama od društvenog značaja (od ženskih prava, prava manjina do održivog razvoja, radikalizacije identiteta, kao i brojne druge) tematiziranim u filmovima u okviru festivalskog programa.

Treće izdanje festivala je pored glavnog programa, uključio i novi program osmišljen za mlade, posebno za sredjoškolke i srednjoškolce iz cijele Bosne i Hercegovine. Program ZUMIRAJ PRAVA uključuje projekcije filmova za mlade kao i natječaj za najbolju fotografiju. Foto natječaj nema za cilj samo potaći intelektualnu senzibilnost mladih ljudi, nego također i djelovati kao podrška njihovoj kreativnosti, tako što će oni zabilježiti momente koje smatraju povezanim sa ljudskim pravima. Odmah po završetku Festivala,

ZUMIRAJ PRAVA kreću na put po Bosni i Hercegovini, donoseći dokumentarce i radionice o ljudskim pravima mladima s područja cijele Bosne i Hercegovine.



*The Human Rights Film Festival was held in Sarajevo for the fourth time in November 2009. The previous editions of the festival hosted a number of respectable and innovative human rights cinema directors. They also hosted over ten round tables where festival guests, NGO*

*representatives, students and academics held discussions on themes of social importance related to the topics covered by the festival (from women's rights and minority rights, to sustainable development, radicalism, identity, etc.).*

*The 3rd edition of the festival, apart from the main Festival program, included a new program designed specifically for youth, specifically high school students of B&H. The ZOOM RIGHTS high school students' programme included both human rights documentaries screenings and a contest for best human rights photography. The photo contest aimed not only at provoking the intellectual sensibility of young people, but also to act as a facilitator of their creativity through capturing moments which they see as related to human rights. ZOOM RIGHTS kicks off immediately after the Festival throughout Bosnia and Herzegovina, thus bringing youth human rights documentaries and workshops to youth all over the country.*

## FILMSKI FESTIVAL PRVI KADAR

### *FIRST SHOT FILM FESTIVAL*

Filmski festival Prvi kadar održan je po treći put u septembru 2009. godine u Istočnom Sarajevu. Ovo je festival dokumentarnog i kratkog filma međunarodnog karaktera. U takmičarskom programu ovog festivala prikazan je 31 film iz Švedske, Španije, Grčke, Srbije, Slovenije, Švicarske i BiH. Festival je ugostio 25 autora i producenata. Festival je takmičarskog karaktera, a nagrade se dodjeljuju u tri kategorije: Stećak kneza Pavla za najbolji dokumentarni i za najbolji kratki igrani film, te specijalna nagrada žirija. Jedna od nagrada je i nagrada Filmska klapa, koja se dodjeljuje najboljem studentskom filmu, kao i specijalno priznanje mladom autoru. Festival promovira radove studenata priznatih svjetskih akademija i na taj način pokušava da umjetnost kratke forme približi mladim, potencijalnim filmskim stvaraocima.

*The First Shot Film Festival was held in East Sarajevo for the third time in September 2009. The festival screens documentary and short films from all over the world. The Competition programme screened 31 films from Sweden, Spain, Greece, Serbia, Slovenia, Switzerland and Bosnia and Herzegovina and the festival hosted 25 authors and producers. The Festival is a competitive event and the awards are given in three categories: Knez Pavle Stećak Award for the Best Documentary, for the Best Short and a Special Jury Prize. An award is also given to the young film author of the best student film. The Festival promotes student films from recognised film schools and in this sense tries to bring short films closer to potential young filmmakers.*





**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

### SARAJEVO ACADEMY OF PERFORMING ARTS

Akademija scenskih umjetnosti počela je s radom 1981. godine, s Odsjekom za glumu. 1989. godine otvara se 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. Akademija scenskih umjetnosti Sarajevo je od 2008. godine počela upisivati nove generacije studenata prema bolonjskom sistemu.

#### 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, SAD, 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 ovog odsjeka obilježili su, angažmanom i djelima, Međunarodni teatarski festival MESS, Sarajevo Film Festival, rad vodećih bh. producenata kuća,

dio produkcije Radio-televizije Bosne i Hercegovine i produkciju sarajevskih pozorišta, te napravili revoluciju u kulturnom životu Bosne i Hercegovine. Odsjek za režiju je 2009. godine proslavio 20 godina postojanja. Odsjek za režiju prima novu generaciju studenata svake druge godine.

#### ODSJEK ZA DRAMATURGIJU

Najmlađi od svih, Odsjek za dramaturgiju, s radom je počeo ratne 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 objedinjuje 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.

## ODSJEK ZA PRODUKCIJU I MENADŽMENT

Novoosnovani odsjek za produkciju će u jesen 2010. godine početi sa radom, a cilj je da se na ovom odsjeku školuju budući filmski, teatarski i televizijski producenti.

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*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. Academy of Performing Arts Sarajevo has, since 2008, started enrolling students who are studying according to the Bologna system.*

## 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 B&H, production of theatres in Sarajevo, thus making a revolution in the cultural life of Bosnia and Herzegovina. Directing department has in 2009 celebrated 20 years of its existence. 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 during the war in 1994. The concept of the Department is based on the complexity and synthetic character of the dramatic arts, and also on the balance between the theoretical and practical approach in the fields of dramaturgy, teatrology and film art. The curriculum unites both classical and modern principles and procedures; it also insists on the interactive relations and presents a sort of an open workshop. Department of Dramaturgy enrolls a new generation of students every second year.*

## PRODUCTION AND MANAGEMENT DEPARTMENT

*The newly established Production Department will commence its classes in Autumn 2010 with aim of educating future theater, film and television producers.*

## AKADEMIJA DRAMSKIH UMJETNOSTI TUZLA

### ACADEMY OF DRAMA TUZLA

Akademija je svoj rad počela 1998. godine, sa studijskom grupom za glumu, a od tada je upisano 11 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 do sada nije imala 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, eleven 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 was for a long*

*time the only higher-education institution in Bosnia and Herzegovina which provided 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.*

## **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.*



**KONTAKTI**  
**CONTACTS**

## BH. PRODUCENTSKA KUĆE

### B&H PRODUCTION COMPANIES

#### 2006

Adresa / Address: Zelenih beretki 12/3,  
71000 Sarajevo

Specijalizacija / Specialization:  
Filmska produkcija / Film production

#### ALHEMIJA FILM

Kontakt / Contact : Emir Zumbul  
Kapetanović

Adresa / Address: Koševo 34, 71000  
Sarajevo

Tel.: +387 61 500 409

web: www.alhemijafilm.com

e-mail: info@alhemijafilm.com;  
alhemija@live.com

Specijalizacija / Specialization:  
Filmska i video produkcija / Film and  
video 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

#### ARTSERVIS

Kontakt / Contact: Amer Bećirbegović

Adresa / Address: Hamdije  
Kreševljakovića 13, 71000 Sarajevo

Tel. / fax.: +387 33 668 186

e-mail: amerb@sff.ba

Specijalizacija / Specialization:

Distribucija / Distribution

#### BALKAN FILM

Kontakt / Contact: Tihomir Stanić

Adresa / Address: Svetosavska BB, 79  
240 Kozarska Dubica

Tel. / fax.: +387 52 410 525

Mob: +387 65 208 085; +381 63 80 130  
84

e-mail: office@balkanfilm.net;  
tihomir.stanic@balkanfilm.net

Specijalizacija / Specialization:

Filmska produkcija / Film production

#### BOSNA FILM

Kontakt / Contact: Bakir Tanović

Adresa / Address: Isabega 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: Damir Ibrahimović

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71000 Sarajevo

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e-mail: deblok@bih.net.ba

Specijalizacija / Specialization:

Filmska produkcija / Film production

#### DEPO

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Duraković

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www.depo.ba

Specijalizacija / Specialization:

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



### **DOKUMENT**

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e-mail: dokumentdoo@bih.net.ba

www.dokument.ba

Specijalizacija / Specialization:

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

### **EAST WEST CENTER**

Kontakt / Contact: Haris Pašović

Adresa / Address: Hamdije  
Kreševljakovića 27/II, 71000 Sarajevo

Tel. / fax.: +387 33 445 167

e-mail: eastwest@eastwest.ba

www.eastwest.ba

Specijalizacija / Specialization:

Filmska i teatarska produkcija / Film  
and theater production

### **ELIAS VESKOT**

Kontakt / Contact: Ivan Ramadan

Adresa / Address: Sulejmana Filipovića  
16, 71000 Sarajevo

Tel. / fax.: +387 61 570 884

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Specijalizacija / Specialization:

Produkcija i promocija animiranih  
filmova / Production and promotion of  
animation film

### **FABRIKA**

Kontakt / Contact: Nevena Đurić-  
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e-mail: n@fabrika.com

www.fabrika.com

Specijalizacija / Specialization:

Marketing i produkcija / Marketing  
and production

### **FILM HOUSE**

Kontakt / Contact: Aida Begić

Adresa / Address: Antuna Hangija 65,  
71000 Sarajevo

Tel.: +387 33 200 542

e-mail: info@filmhouse.ba

Specijalizacija / Specialization:

Filmska i video produkcija / Film and  
video production

### **FIST SARAJEVO**

Kontakt / Contact: Davor Pušić

Adresa / Address: Kemalbegova 13,  
71000 Sarajevo

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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

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20, 71000 Sarajevo

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e-mail: flash-fa@bih.net.ba

www.flash.co.ba

Specijalizacija / Specialization:

Marketing i produkcija / Marketing  
and production

### **FORUM**

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www.forum.co.ba

Specijalizacija / Specialization:

Filmska produkcija i distribucija / Film  
production and distribution

### **HEFT**

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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

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Tel.: 387 65 6912 180

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**KONCEPT**

Adresa / Address: N. Š. Zrinjskog 13,  
88000 Mostar

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**MAMAFILM**

Kontakt / Contact: Tina Šmalcelj

Adresa / Address: Antuna Hangija 6,  
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www.mamafilm.ba

Specijalizacija / Specialization:

Filmska produkcija / Film production

**MEA FILM**

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Adresa / Address: Alipašina b.b. Zetra,  
71000 Sarajevo

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www.mojdome.ba

Specijalizacija / Specialization:

Filmska i TV produkcija / Film and TV  
production

**MEBIUS FILM**

Kontakt / Contact: Šuhreta Duda  
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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

**OBALA ART CENTAR**

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**PORTA MOSTAR**

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Adresa / Address: Zagrebačka 16,  
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www.porta.ba

Specijalizacija / Specialization:

Filmska produkcija / Film production

**PRIME TIME**

Kontakt / Contact: Adnan Čuhara

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e-mail: adnan@primetime.co.ba

www.primetime.co.ba

Specijalizacija / Specialization:

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

**REFRESH PRODUCTION**

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Pjer Žalica, Srđan Vuletić

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www.refresh.ba

Specijalizacija / Specialization:

Filmska i TV produkcija / Film and TV  
production

**SAGA**

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Specijalizacija / Specialization:

Filmska i TV produkcija / Film and TV  
production

**SCCA/ PRO.BA**

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Specijalizacija / Specialization:

Filmska, TV i video produkcija / Film,  
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### **STUDIO 7**

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Specijalizacija / Specialization:  
Produkcija animiranih filmova/  
Animation film production

### **SUTJESKA FILM**

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Fax.: +387 33 218 659

Specijalizacija / Specialization:  
Filmska distribucija / Film distribution

### **VIAMEDIA / PIXEL**

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Sarajevo

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Specijalizacija / Specialization:  
Produkcija animiranih filmova  
i advertising / Animation film  
production and advertising

### **VIDEOARHIV**

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e-mail: videoarhiv@bih.net.ba

videoarhiv.blogger.ba

Specijalizacija / Specialization:  
Produkcija i arhiva dokumentarnih  
filmova i materijala / Production and  
archive of documentary films and  
footages

### **VIRTUAL IMAGES PRODUCTIONS**

Kontakt / Contact: Vedran Fajković

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Tel. : + 387 33 769 575

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Specijalizacija / Specialization:  
Produkcija animiranih filmova  
i advertising / Animation film  
production and advertising

### **VIAZART**

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vizart@teol.net

Specijalizacija / Specialization:  
Multimedijalna produkcija /  
Multimedia production

### **XY FILMS**

Kontakt / Contact: Ćazim Dervišević

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20/1, 71000 Sarajevo

Tel. / fax.: +387 33 238 594

e-mail: info@xyfilms.com

www.xyfilms.com

Specijalizacija / Specialization: Video  
produkcija / Video production

## 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

### **DANI FILMA U MOSTARU / MOSTAR FILM DAYS**

www.filmostar.com

### **DUKAFEST**

dukafest.org  
lana.bastasic@dukafest.org

### **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  
Tel. / fax.: +387 63 455 125, +385 98  
193 31 83  
e-mail: topic@mff.ba  
www.mff.ba

### **PRAVO LJUDSKI**

### **FILMSKI FESTIVAL O LJUDSKIM PRAVIMA / HUMAN RIGHTS FILM FESTIVAL**

Adresa / Address: Zmaja od Bosne 8,  
71000 Sarajevo  
Tel. / fax.: +387 33 668 683  
e-mail: festival@pravoljudski.org  
www.pravoljudski.org

### **FILMSKI FESTIVAL PRVI KADAR / FIRST SHOT FILM FESTIVAL**

prvikadar@yahoo.com

### **SARAJEVO FILM FESTIVAL**

Adresa / Address: Zelenih beretki 12/1,  
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e-mail: info-sff@sff.ba  
www.sff.ba

### **MEĐUNARODNI FESTIVAL ANIMIRANOG FILMA BANJA LUKA / INTERNATIONAL ANIMATED FILM FESTIVAL BANJA LUKA**

www.banjalukanima.org  
banjaluka.anima@teol.net

## **OSTALE INSTITUCIJE** *OTHER INSTITUTIONS*

### **BH TELEVIZIJA / BH TELEVISION**

Adresa / Address: Bulevar Meše  
Selimovića bb  
Tel.: +387 33 461 101

### **FILMSKI CENTAR SARAJEVO / SARAJEVO FILM CENTER**

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Sarajevo  
Tel.: +387 33 471-205  
Fax.: +387 33 218-659

### **FONDACIJA ZA KINEMATOGRAFIJU SARAJEVO / SARAJEVO CINEMA FUND**

Adresa / Address: Obala Maka Dizdara  
2, 71000 Sarajevo  
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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 b. b.  
Tel.: +387 33 461 101

## **FILMSKE AKADEMIJE** *FILM ACADEMIES*

### **AKADEMIJA DRAMSKIH UMJETNOSTI TUZLA / ACADEMY OF DRAMATIC ARTS TUZLA**

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75000 Tuzla BiH  
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e-mail: akadu@untz.ba  
www.adu.untz.ba

### **AKADEMIJA SCENSKIH UMJETNOSTI SARAJEVO / SARAJEVO ACADEMY OF PERFORMING ARTS**

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11, 71000 Sarajevo  
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www.asu.unsa.ba

### **AKADEMIJA UMJETNOSTI BANJA LUKA / ARTS ACADEMY BANJA LUKA**

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