

UBRZAJ 2023

10-14.
DECEMBAR

PODGORICA,
KOTOR,
BERANE



KROZ MAGLU

UBRZAJ2023

KROZ MAGLU



#UBRZAJ2023

Crnogorski festival filma o ljudskim pravima UBRZAJ 2023. / FAST FORWARD Human Rights Film Festival Montenegro 2023

Organizator / Organiser:

Centar za građansko obrazovanje (CGO) /
Centre for Civic Education (CCE)

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Nikola Mirković	Snežana Kaluđerović
Luka Asanović	Nikola Šćekić
Nikola Đurašević	Tamara Kenjić
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Dizajn i produkcija / Design and production:

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FASTFORWARD2023

THROUGH THE FOG



#FASTFORWARD2023

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PODGORICA

10 – 14. decembar 2023 / 10 – 14 December 2023

KIC "Budo Tomović" / CIC "Budo Tomović"

KOTOR

12 – 13. decembar 2023 / 12 – 13 December 2023

Kino „Boka“ / Cinema „Boka“

BERANE

13 – 14. decembar 2022 / 13 – 14 December 2023

Centar za kulturu / Cultural Centre

ULAZ JE
SLOBODAN
ZA SVE
PROJEKCIJE

NO
ENTRANCE
FEE FOR ALL
SCREENINGS

PODGORICA

NEDJELJA, 10. DECEMBAR /

SUNDAY 10 DECEMBER

KIC "Budo Tomović" - Velika sala /

CIC "Budo Tomović" - Grand Hall

PONEDJELJAK, 11. DECEMBAR /

MONDAY 11 DECEMBER

KIC "Budo Tomović" - Dodest /

CIC "Budo Tomović" - Dodest

17h00

POTPUNO POVJERENJE /

TOTAL TRUST

UTORAK, 12. DECEMBAR /

TUESDAY 12 DECEMBER

KIC "Budo Tomović" - Dodest /

CIC "Budo Tomović" - Dodest

17h00

ŽENSKA BANDA /

GIRL GANG

SRIJEDA, 13. DECEMBAR /

WEDNESDAY 13 DECEMBER

KIC "Budo Tomović" - Dodest /

CIC "Budo Tomović" - Dodest

18h00

MARA /

MARA

ČETVRTAK, 14. DECEMBAR /

THURSDAY 14 DECEMBER

KIC "Budo Tomović" - Dodest /

CIC "Budo Tomović" - Dodest

18h00

SUOČAVANJE SA TAMOM /

FACING DARKNESS

20h00

MAMULA ALL INCLUSIVE /
MAMULA ALL INCLUSIVE

19h00

INGEBORG BAHMAN - PUTOVANJE U
PUSTINJU / INGEBOG BACHMANN -
REISE IN DIE WÜSTE

21h00

ZATVOR 77 /
PRISON 77

19h00

20 DANA U MARIUPOLJU /
20 DAYS IN MARIUPOL

21h00

RODEO /
RODEO

19h00

TRI MINUTA: PRODUŽECI /
THREE MINUTES: A LENGTHENING

20h30

PORODIČNO
OKUPLJANJE /
FAMILY TIME

20h00

FANTOM HOTELA NADA/
HOPE HOTEL PHANTOM

20h30

KRISTINA /
KRISTINA

KOTOR

UTORAK, 12. DECEMBAR /

TUESDAY 12 DECEMBER

Kino „Boka“ / Cinema „Boka“

18h00

MAMULA ALL INCLUSIVE /

MAMULA ALL INCLUSIVE

20h00

20 DANA U MARIUPOLJU /

20 DAYS IN MARIUPOL

SRIJEDA, 13. DECEMBAR /

WEDNESDAY 13 DECEMBER

Kino „Boka“ / Cinema „Boka“

18h00

TRI MINUTA:

PRODUŽECI /

THREE MINUTES:

A LENGTHENING

19h30

FANTOM

HOTELA NADA /

HOPE HOTEL

PHANTOM

20h30

ZATVOR 77 /

PRISON 77

BERANE

SRIJEDA, 13. DECEMBAR /
WEDNESDAY 13 DECEMBER

Centar za kulturu / Cultural Centre

18h00

MAMULA ALL INCLUSIVE /
MAMULA ALL INCLUSIVE

20h00

FANTOM HOTELA NADA /
HOPE HOTEL PHANTOM

ČETVRTAK, 14. DECEMBAR /
THURSDAY 14 DECEMBER

Centar za kulturu / Cultural Centre

17h00

POTPUNO POVJERENJE /
TOTAL TRUST

19h00

ZATVOR 77 /
PRISON 77

UVODNIK / INTRODUCTION

U vrtlogu istorijskih nepravdi i zaogrnuti maglom vremena, neki nose uspomene, dok drugi ostaju zaboravljeni i zarobljeni u magli, nesposobni da jasno vide. Kretanje kroz ovu maglu, bilo da je riječ o zaboravljenoj prošlosti, izazovnoj sadašnjosti ili nejasnoj budućnosti, pokazuje se kao izazovan zadatak.

Crnogorski festival filma o ljudskim pravima UBRZAJ 2023 beskompromisno razmješta maglu, osvjetljavajući sudbinu onih koji ne mogu sagledati ljudska prava unutar nje i onih čija se prava krše u njenoj izmaglici. Teži da vodi, pružajući utočište, razumijevanje i empatiju. Uprkos sposobnosti magle da sakrije čudovišta, čak i najstrašnija se pretvaraju u prah kada su izložena svjetlosti. Iza svake magle čeka moćna svjetlost, iza svake dolazi dašak svježeg zraka...

Draga publiko, otvorite oči, pročistite vid i fokusirajte se na svijetlo. Ovo su priče koje istražuju ljudska prava. KROZ MAGLU, Festival UBRZAJ vas poziva da svjedočite slojevitim pričama koje zadiru u kompleksnost ljudskih prava.

In the whirlwind of historical injustices and enveloped by the fog of time, some carry memories, while others remain forgotten and trapped in the mist, unable to see clearly. Navigating through this fog, whether in the forgotten past, the challenging present, or the unclear future, proves to be a formidable task.

FAST Forward Human Rights Film Festival Montenegro 2023, uncompromisingly dispels the fog, illuminating the plight of those unable to perceive human rights within it and those whose rights are violated in its haze. It aspires to guide, providing a haven of refuge, understanding, and empathy. Despite the fog's ability to conceal monsters, even the most formidable crumble to dust when exposed to light. Behind every fog, a potent light awaits, following each one emerges a breath of fresh air...

Dear audience, open your eyes, clear your vision, and focus on the light. These are stories that explore human rights. THROUGH THE FOG, the FAST FORWARD Festival invites you to witness layered stories that delve into the complexity of human rights.

MAMUJA



ALL INCLUSIVE

DOKUMENTARNI FILM

Reditelj/Director

Reljić

Pro

Koproducenti/Co-producers

Iljiarević

Kamera/Cinematographer

Montaža/

M

Produkcija/Pr

duction comp

MAMULA ALL INCLUSIVE / MAMULA ALL INCLUSIVE

Aleksandar Reljić / Srbija, Bosna i Hercegovina, Crna Gora /
Serbia, Bosnia and Herzegovina, Montenegro / 2023 / 58'

Režija / Director: Aleksandar Reljić

Scenario / Screenplay: Aleksandar Reljić

Montaža / Editors: Nataša Pantić, Zlatko Zlatković

Kamera / Cinematography: Goran Velemir, Szilard Kovacs,
Zlatko Zlatković

Produkcija / Production: Greenfield

Koprodukcija / Co-production: Al Jazeera Balkans, Core Dox,
Centar za građansko obrazovanje (Centre for Civic Education)

Producent / Producer: Dragan Gmizić

Koproducenti / Co-producers: Leila Dedić, Sead Kresevljaković,
Daliborka Uljarević, Aleksandar Reljić

Muzika / Music: Mihajlo Obrenov

Zvuk / Sound: Saša Rančić

Kolor / Color: Dejan Šolajić

Sinopsis

Tvrđava Mamula na ostrvu Lastavica, na samom ulazu u Bokokotorski zaliv, tokom oba svjetska rata služila je kao zloglasni logor u kojem su civili zatvarani, mučeni i moreni glađu. Ivo Marković je zatočen u Mamuli 1942. godine kao osmogodišnjak i dobro se sjeća mučenja stotina civila od strane italijanskih fašista. Odluka Vlade Crne Gore da ostrvo da u koncesiju kako bi se od tvrđave napravio ekskluzivni hotel, duboko ga je povrijedila i ponizila. Iako predstavnici Vlade tvrde da se investitor obavezao na izgradnju „jedinstvenog hotela, sa posebnom memorijalnom sobom“, Ivo Marković zajedno sa drugim logorašima, aktivistima

nevladinih organizacija, građanima i građankama protivi se toj odluci i počinje borbu za očuvanje uspomene na nevine žrtve.

O autoru



Aleksandar Reljić je rođen 1974. godine u Beogradu, Srbija. Aleksandar je novinar i autor brojnih televizijskih dokumentarnih filmova, koji su se uglavnom bavili temama kulture sjećanja, ratnih zločina, zaštite ljudskih prava, ksenofobije i međuetničkih odnosa na prostoru nekadašnje Jugoslavije. Autor je u Dokumentarno-obrazovnom programu Radio-televizije Vojvodine, a dvije godine je bio na mjestu odgovornog urednika te redakcije. Za svoj profesionalni rad višestruko je nagrađivan. Njegov film *Unuk*, dobio je više domaćih i stranih priznanja i bio nominovan za najbolji evropski dokumentarni film 2018. godine na Prix Europa festivalu u Berlinu. Od 2019. godine vodi nezavisnu filmsku produkcijsku kuću Core Dox iz Novog Sada.

Synopsis

The Mamula fortress on the island of Lastavica, positioned at the entrance to the Bay of Kotor, served as a notorious camp where civilians were imprisoned, tortured, and starved during both World wars. Ivo Marković, who endured imprisonment in Mamula as an eight-year-old in 1942, vividly recalls the atrocities committed by Italian fascists against hundreds of civilians. The decision of the Government of Montenegro to grant a concession for transforming the fortress into an exclusive hotel deeply hurts and humiliates him. Although the Government representatives claim that the investor has committed to build a "unique hotel with a special memorial room", Ivo Marković, along with fellow camp survivors, activists of non-governmental organizations and citizens, opposes this decision and initiates a battle to preserve the memory of the innocent victims.

About the author

Aleksandar Reljić was born in 1974 in Belgrade, Serbia. He is a journalist and the author of numerous television documentaries, primarily addressing topics within the realm of the culture of memory, war crimes, human rights protection, xenophobia, and interethnic relations in the former Yugoslavia. He is the author of the Documentary-educational programme of Radio Television of Vojvodina and served as the Editor-in-Chief of that department for two years. He has received multiple awards for his professional work. His film *Enkel (Grandson)* received several domestic and international awards and was nominated for the Best European Documentary Film of the 2018 Prix Europa Festival in Berlin. Since 2019, he has been running the independent film production company *Core Dox* from Novi Sad.

Festivali i nagrade / Festivals and awards

- Sarajevo Film Festival 2023 (Bosna i Hercegovina / Bosnia and Herzegovina) - Regionalna premijera / Regional premiere
- Free Zone Film Festival 2023 (Srbija / Serbia) - Nagrada publike / Audience Award

A FILM BY JIALING ZHANG

TOTAL

THRILLS

POTPUNO POVJERENJE / TOTAL TRUST

Jialing Zhang / Njemačka, Holandija / Germany, The Netherlands
/ 2023 / 97'

Režija / Director: Jialing Zhang

Scenario / Screenplay: Jialing Zhang

Montaža / Editors: Claire Shen, Ruben Van Der Hammen

Muzika / Music: Jorg Gollasch

Produkcija / Production: IMF Interactive Media Foundation,
Filmtank, Witfilm

Producenti / Producers: Knut Jager, Michael Grotenhoff

Sinopsis

Potpuno povjerenje je duboko uznemirujuća priča koja istražuje razmjere digitalne kontrole u Kini gdje prevlađuju neviđeni nivoi državnog nadzora, zloupotrebe moći i (auto)cenzure koja nas suočava s onim što može da se dogodi kada se ignoriše naša privatnost. Posljednjih godina, usljed usporavanja ekonomije i rastućih društvenih problema, kada aktivizam i javno nezadovoljstvo rastu, kineska Vlada osjeća prijetnju svojoj kontroli. Kako bi se tome suprotstavila, Kina je počela proširivati sofisticirani digitalni sistem širom zemlje sa ciljem praćenja i nadzora građana, od običnih do onih koji su posebno mete vlasti zbog kritičkog razmišljanja, uz prikupljanje, analiziranje njihovih podataka i kategorizaciju ponašanja kao kažnjivog ili vrijednog pohvale, a sa nadom da će predvidjeti politički otpor unutar društva prije nego što se on desi. Koristeći Kinu kao ogledalo, film diže uzbunu o sve većoj upotrebi alatki za nadzor širom svijeta – čak i od strane demokratskih vlada poput onih u Evropi. Ako je ovo sadašnjost, kakva je naša budućnost?

O autorki



Jialing Zhang je rođena u Kini, a preselila se u Sjedinjene Američke Države nakon završetka srednje škole. Studirala je novinarstvo i dokumentarni film na Univerzitetu Njujork. Zatim je radila u Pekingu kao dopisnica za različite međunarodne medije. Njen prvi dugometražni dokumentarni film, *Saučesnik (Complicit)*, premijerno je prikazan na Human Rights Film Festivalu 2017. godine u Berlinu. Veliki uspjeh postigao je 2019. godine njen dokumentarni film *Nacija jednog djeteta (One Child Nation)*, koji je dobio odlične kritike i osvojio nekoliko međunarodnih nagrada, uključujući Grand Jury Prize na Sundance Film Festivalu. Takođe je bio nominovan za Primetime Emmy nagradu. Kao producentkinja, Zhang je bila uključena u američki film Nanfu Wang *U istom dahu (In The Same Breath)* iz 2021. godine, koji prati izbijanje i uticaj pandemije COVID-19 u Kini. Film je, takođe, osvojio nagrade na brojnim međunarodnim festivalima i donio Zhang i njenim koproducentima značajne nominacije.

Synopsis

Total Trust is a deeply disturbing story that explores the extent of digital control in China, where unprecedented levels of state surveillance, abuse of power, and (self-)censorship prevail, confronting us with what can happen when our privacy is ignored. In recent years, due to economic slowdown and growing social issues, with increasing activism and public discontent, the Chinese government perceives a threat to its control. To counter this, China has begun to expand a sophisticated digital system across the country to track and monitor citizens, from ordinary people to those specifically targeted by the authorities for critical thinking. This involves collecting and analyzing their data, categorizing behaviors as either punishable or commendable,

with the hope of anticipating political resistance within society before it happens. Taking China as a mirror, this film sounds an alarm about the increasing use of surveillance tools worldwide – even by democratic governments like those in Europe. If this is the present, what is our future?

About the author

Jialing Zhang was born in China and moved to the United States after graduating from high school. She studied journalism and documentary film at New York University. She then worked in Beijing as a correspondent for various international media outlets. Her first feature-length documentary, *Complicit*, premiered at the 2017 Human Rights Film Festival in Berlin. A major success was the documentary *One Child Nation* (2019), which received excellent reviews and won several international awards, including the Grand Jury Prize at the Sundance Film Festival. It was also nominated for a Primetime Emmy Award. As a producer, Zhang was involved in Nanfu Wang's *In The Same Breath* (USA) in 2021, which followed the outbreak and impact of the COVID-19 pandemic in China. The film also won awards at various international festivals and earned Zhang and her co-producers significant nominations.

Festivali i nagrade / Festivals and awards

- Dokufest International Documentary and Short Film Festival 2023 (Kosovo) – Nagrada za istinu / Truth Award
- DOC NYC (SAD / USA) – Nagrada velikog žirija / Grand Jury Prize
- Sheffield International Documentary Festival 2023 (Engleska / England) – Posebno priznanje: nagrada Tim Hetherington / Special Mention: Tim Hetherington Award

- Jerusalem Film Festival 2023 (Izrael / Israel) - Nominacija za najbolji dokumentarni film / Nominee - Best Documentary
- Stockholm International Film Festival 2023 (Švedska / Sweden) - Nominacija za najbolji dokumentarni film / Nominee - Best Documentary
- Sydney Film Festival 2023 (Australija / Australia)
- The Hague Movies that Matter Festival 2023 (Holandija / Netherlands)
- Bergen International Film Festival (Norveška / Norway)
- It's All True - International Documentary Film Festival 2023 (Brazil / Brasil)

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INGEBORG BAHMAN - PUTOVANJE U PUSTINJU / INGEORG BACHMANN - REISE IN DIE WÜSTE

Margarethe von Trotta / Austrija, Luksemburg, Švajcarska,
Njemačka / Austria, Luxembourg, Switzerland, Germany / 2023 / 111'

Režija / Director: Margarethe von Trotta

Scenario / Screenplay: Margarethe von Trotta

Montaža / Editor: Hansjörg Weißbrich

Muzika / Music: André Mergenthaler

Direktor fotografije / Cinematography: Martin Gschlacht

Produkcija / Production: Amour Fou Luxembourg, Amour Fou
Vienna, Heimatfilm

Producenti / Producers: Ossama Bawardi, Julian Berner, Bettina
Brokemper, Christos Dervenis, Alexander Dumreicher-Ivanceanu

Glavne uloge / Starring: Vicky Krieps, Ronald Zehrfeld, Tobias Resch

Sinopsis

Margarethe von Trotta nam donosi svoj najnoviji film o izuzetnoj i harizmatičnoj Ingeborg Bachmann, njemačkoj spisateljici koja je svojom poezijom prvo uzdrmla, a zatim pokorila muški dominiran bastion njemačkog književnog jezika. Iako veoma mlada, nalazi se na vrhuncu svoje karijere, a njen odnos sa legendarnim Maxom Frischom je strastven, ali profesionalna trvenja polako počinju da remete ljubavnu harmoniju. Kada Ingeborg počne patiti zbog nastale situacije, prijatelji su tu da joj pomognu. Odlazi na putovanje u pustinju gdje pronalazi put natrag ka sebi, i što je još važnije - ka svom pisanju.

O autorki



Margarethe von Trotta rođena je u Berlinu 1942. godine. Tokom 1960-ih preselila se u Pariz gdje je radila u filmskim kolektivima, saradujući na scenarijima i ko-režirajući kratke filmove. Takođe je gradila zapaženu glumačku karijeru, glumeći u filmovima poznatih njemačkih reditelja, poput Rainera Wenera Fassbindera i Volkera Schlöndorffa. Godine 1977, von Trotta režira svoj prvi samostalni film *Das zweite Erwachen der Christa Klages* (*Drugo buđenje Christe Klages*). Sa svojim trećim filmom, *Njemačke sestre* (*The German Sisters*), 1981. godine, ona je potvrdila status najistaknutije i najuspješnije ženske filmske rediteljke *Novog njemačkog filma*. Njeni filmovi ističu snažne ženske protagonistkinje i obično se smještaju u važan politički kontekst. U fokusu njenog rada su i uticaj političkog na lično i obrnuto, kao i odnosi između ženskih likova, često sestara.

Synopsis

Margarethe von Trotta brings us her latest film about the extraordinary and charismatic Ingeborg Bachmann, a German writer who, initially unsettled, and later conquered the male dominated bastion of German-language literature with her poetry. Despite being very young, she is at the peak of her career, and her relationship with the legendary Max Frisch is passionate, but professional friction slowly begins to disrupt their love harmony. When Ingeborg starts suffering from the situation that has arisen, friends are there to help her. She embarks on a journey to the desert where she finds her way back to herself and, more importantly, to her writing.

About the author

Margarethe von Trotta was born in Berlin in 1942. In the 1960s she moved to Paris where she worked for film collectives, collaborating on scripts and co-directing short films. She also pursued an acclaimed acting career, starring in films by well-known German directors such as Rainer Werner Fassbinder, and Volker Schlöndorff. In 1977, von Trotta directed her first solo feature *Das zweite Erwachen der Christa Klages* (*The Second Awakening of Christa Klages*). With her third film, *The German Sisters* (1981), von Trotta's position as New German Cinema's most prominent and successful female filmmaker was fully secured. Her films feature strong female protagonists, and are usually set against an important political background. Themes in her work include the effect of the political on the personal, and vice versa, as well as the relationships between female characters, often sisters.

Festivali i nagrade / Festivals and awards

- Berlin International Film Festival 2023 (Njemačka / Germany) - Nominacija za najbolji film / Nominee - Best movie
- Seattle International Film Festival 2023 (Sjeverna Amerika / North America) - Nominacija za najbolji igrani film / Nominee - Best feature film



ZATVOR 77 / PRISON 77

Alberto Rodríguez / Španija / Spain / 2022 / 125'

Režija / Director: Alberto Rodríguez

Scenario / Screenplay: Rafael Cobos, Alberto Rodríguez

Montaža / Editor: José M. G. Moyano

Muzika / Music: Julio de la Rosa

Produkcija / Production: Atípica Films, Movistar+

Producenti / Producers: Domingo Corral, Alberto Féléz, José Antonio Féléz, Gervasio Iglesias

Glavne uloge / Starring: Miguel Herrán, Javier Gutiérrez, Jesús Carroza, Catalina Sopelana, Xavi Sáez, Fernando Tejero, Catalina Sopelana, Polo Camino, Alfonso Lara, Javier Lago, Iñigo Aranburu

Sinopsis

Zatvor Modelo, Barselona, 1977. godine. Iako je diktatorski režim u Španiji već pao, na političke zarobljenike se nekako zaboravilo. *Zatvor 77* uranja u španski kazneno-popravni sistem upravo u tom turbulentnom periodu osvojene slobode. U filmu mladi Manuel, računovođa, optužen za pronevjeru novca u sumi jednakoj današnjih 1.200 EUR, biva osuđen na prekomjernu kaznu od 20 godina zatvora. On postaje vođa pokreta koji ujedinjuje sve zatvore u borbi za slobodu i promjenu zatvorskih zakona, zauvijek mijenjajući špansko društvo.



O autoru

Alberto Rodríguez rođen je u Sevilji, u Španiji, 1971. godine. Studirao je fotografiju i zvuk na Univerzitetu u Sevilji i radio kao TV producent. Njegov kratki film *Bancos (Banke)* iz 2000. godine postigao je veliki uspjeh na festivalu u

San Sebastijanu. Od tada je režirao nekoliko igranih filmova i dobio nekoliko nominacija za nagradu Goja za film *7 djevica (7 Virgins)* u 2005. godini. Osvojio je dva Goja priznanja - najbolja režija i najbolji scenario - za film *(Maršland) Marshland* 2014. godine.

Synopsis

Modelo Prison, Barcelona, 1977. Although the dictatorial regime in Spain had already fallen, political prisoners seemed to have been forgotten. *Prison 77* immerses itself in the Spanish penal system precisely during that turbulent period of newfound freedom. In the film, young Manuel, an accountant accused of embezzling an amount equivalent to today's 1200 euros, is sentenced to an excessive 20-year prison term. He becomes the leader of a movement that unites all prisons in the fight for freedom and the transformation of prison laws, forever altering Spanish society.

About the author

Alberto Rodríguez was born in Seville, Spain, in 1971. He studied photography and sound at the University of Seville and worked as a TV producer. His short film *Bancos* (2000) achieved great success at the San Sebastian Festival. Since then, he has directed several feature films and received several nominations for the Goya Award for the film *7 Virgins* (2005). He won two Goya Awards - Best Director and Best Screenplay - for the film *Marshland* (2014).

Festivali i nagrade / Festivals and awards

- Premios Carmen 2023/ (Španija / Spain) – Nagrade za Najbolji film, Najboljeg reditelja, Najboljeg glavnog glumca, Najbolji zvuk, Najbolji originalni scenario / Awards for the Best Movie, Best Director, Best Lead Actor, Best Sound, Best Original Screenplay
- Cinema Writers Circle Awards 2023 (Španija / Spain) - Nominacija za najbolji film / Nominee - Best movie; Nominacija

za najbolje glumce (Javier Gutiérrez, Miguel Herrán) / Nominee - Best actors (Javier Gutiérrez, Miguel Herrán); Nominacije za najbolji originalni scenario / Nominee - Best original Screenplay; Nominacija za najbolju kinematografiju / Nominee - Best Cinematography

- Fotogramas De Plata (Španija / Spain) 2023 - Nominacija za najboljeg glumca (Miguel Herrán) / Nominee - Best actor (Miguel Herrán)
- Goya Awards 2023 (Španija / Spain) / Goya Awards - Nominacija za najbolji film, najboljeg reditelja, najbolju glavnu ulogu, najbolju sporednu ulogu, najbolji originalni scenario / Nominee for the Best movie, Best Director (Alberto Rodriguez), Best Lead Actor, Best Supporting Actor, Best Original Screenplay
- Spanish Actors Union 2023 (Španija / Spain) - Nominacija za glavnu mušku ulogu (Miguel Herran, Javier Gutierrez) / Nominee - Lead Performance, Male (Miguel Herran, Javier Gutierrez); Nominacija za najbolju sporednu mušku ulogu (Fernando Tejero) - Supporting Performance, Male (Fernando Tejero)
- Feroz Awards 2023 (Španija / Spain) - Nominacija za glavnu mušku ulogu / Nominee - Best Actor in a Leading Role
- ASECAN 2023 (Španija / Spain) - Nagrada za najbolji film Alberto Rodriguez / Award for the Best movie- Alberto Rodriguez
- Dias de Cine Awards 2023/ (Španija / Spain) - Nagrada publike, Alberto Rodrigex / Award Audience - Alberto Rodrigex; Nagrada najbolju originalnu muziku - Julio De La Rosa / Award for the Best Original Score - Julio De La Rosa
- The Platino Awards for Iberoamerican Cinema 2023
- José María Forqué Awards 2022 (Španija / Spain)



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OFFICIAL SELECTION
DOCVILLE
INTERNATIONAL DOCUMENTARY FILM FESTIVAL
2022

ŽENSKA BANDA / GIRL GANG

Susanne Regina Meures / Švajcarska / Switzerland / 2022 / 98'

Režija / Director: Susanne Regina Meures

Scenario / Screenplay: Susanne Regina Meures

Montaža / Editor: Katja Dringenberg

Muzika / Music: Berlin Girls Choir

Direktor fotografije / Cinematography: Susanne Regina Meures

Produkcija / Production: Christian Frei Filmproductions, SRF Schweizer Radio und Fernsehen

Producenti / Producers: Christian Frei, Susanne Regina Meures

Sinopsis

Četnaestogodišnja Leoni je uspješna influencerska koja živi na periferiji Berlina. Milioni pratilaca je obožavaju, a kompanije je zasipaju proizvodima. Kada Leonini roditelji otkriju ogroman finansijski potencijal onlajn aktivnosti svoje ćerke, ubrzo preuzimaju kontrolu. Ali Leonin život, diktiran brendovima i pritiskom da kreira sadržaje, polako se pretvara u tamnicu.

O autorki



Susanne Regina Meures je njemačko-švajcarska filmska rediteljka, poznata po filmovima o buntovnicima i pionirima koji se usude suprotstaviti se sistemskom političkom i društvenom pritisku. Ima master iz fotografije i istorije umjetnosti sa Courtauld Instituta u Londonu, kao i master iz filma sa Univerziteta umjetnosti u Cirihi. Takođe, članica je Švajcarske filmske akademije, Njemačke filmske akademije i Evropske filmske akademije. Međunarodni festivalski i bioskopski uspjeh počinje 2016. godine

sa prvim dugometražnim dokumentarnim filmom *Rejverski Iran* (*Raving Iran*). Film je portret dva iranska DJ-a koji se bune protiv režima i bježe. Godine 2020, film *Saudijska bjegunica* (*Saudi Runaway*) premijerno je prikazan na Sundance Film Festivalu. Film dokumentuje bijeg mlade Saudijske koristeći snimljeni materijal sa njenog mobilnog telefona. Na evropskoj premijeri na Berlinalu, film je osvojio Nagradu publike. Bio je nominovan i za Evropske filmske nagrade i dobio je EUFA nagradu 2020. godine.

Synopsis

Fourteen-year-old Leonie is a successful teen influencer who lives on the outskirts of Berlin. Millions of followers are at her feet, and companies shower her with products. When Leonie's parents recognise the enormous economic potential of their daughter's online activities, they quickly take over her management. But Leonie's life dictated by brands and pressure to produce content, slowly turns into a prison.

About the author

Susanne Regina Meures is a German/Swiss filmmaker, well known for making films about rebels and pioneers who dare to stand up against systemic political and social repression. She holds a master's in photography and history of art from The Courtauld Institute in London, as well as a master's in film from Zurich University of the Arts. Moreover, she is a member of the Swiss Film Academy, the German Film Academy, and the European Film Academy. With *Raving Iran* (2016), her first feature-length documentary, Susanne launched an international festival and box-office success. The film is a portrait of two Iranian DJs who rebel against the regime and escape. In 2020, *Saudi Runaway* premiered at the Sundance Film Festival. The film documents the escape of a young Saudi woman, using her own cell phone footage. At the European premiere at Berlinale, the film won the Audience Award. The film was nominated for the European Film Awards and won the EUFA in 2020.

Festivali i nagrade / Festivals and awards

- Munich International Documentary Festival (Njemačka / Germany) - Nagrada publike / Audience Award 2022
- Reykjavik International Film Festival 2022 (Island / Iceland), Nagrada Posebno priznanje / Winner Special mention
- European Film Award 2022 (Njemačka / Germany) - Nominacija za najbolji evropski dokumentarni film / Nominee - European documentary
- Swiss Film Award (Švajcarska / Switzerland) - Nominacija za najbolji dokumentarni film / Nominee - Best Documentary Film 2023
- Zurich Film Festival 2022 (Švajcarska / Switzerland), Nominacija za najbolji film u fokusu Švajcarska / Nominee - Best Film in Focus Switzerland
- IDFA International Documentary Film Festival Amsterdam (Holandija / Netherlands)
- Beldocs International Documentary Film Festival (Srbija / Serbia)
- International Documentary Film Festival 2023 (Hrvatska / Croatia)
- Cairo International Film Festival 2022 (Egipat / Egypt)

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20 DANA U MARIUPOLJU / 20 DAYS IN MARIUPOL

Mstyslav Chernov / Ukrajina / Ukraine / 2023 / 94'

Režija / Director: Mstyslav Chernov

Scenario / Screenplay: Mstyslav Chernov

Montaža / Editor: Michelle Mizner

Muzika / Music: Jordan Dykstra

Direktori fotografije / Cinematography: Mstyslav Chernov,
Evgeniy Maloletka

Produkcija / Production: Associated Press, PBS Frontline

Producenti / Producers: Mstyslav Chernov, Michelle Mizner,
Raney Aronson-Rath, Derl McCrudden

Narator / Narrator: Mstyslav Chernov

Sinopsis

Tim ukrajinskih novinara Associated Press-a (AP), zarobljenih u gradu pod opsadom, Mariupolju, bori se da nastavi svoj rad na dokumentovanju zločina ruske invazije. Kao jedini međunarodni reporteri koji ostaju u gradu, oni bilježe ono što kasnije postaju definišuće slike rata: djeca koja umiru, masovne grobnice, bombardovanje bolnice za porodilje, i još mnogo toga. Nakon gotovo decenije izvještavanja o međunarodnim sukobima, uključujući rusko-ukrajinski rat za AP, *20 dana u Mariupolju* je prvi dugometražni film Mstyslava Chernova. Koristeći se dnevnim novinarskim izvještajima Chernova i njegovim ličnim snimcima vlastite zemlje u ratu, *20 dana u Mariupolju* je živopisna, potresna priča o civilima koji su se našli u opsadi, ali i prozor u to kako izvještavati iz zona sukoba, te koji je uticaj takvog novinarstva širom svijeta.

O autoru



Mstyslav Chernov je ukrajinski ratni dopisnik, filmski reditelj, fotograf i romanopisac poznat po izvještavanju o ukrajinskoj revoluciji, ruskoj invaziji u Ukrajini, ratu u Iraku, Siriji, Nagorno-Karabahu i Avganistanu pod talibanskom vlašću nakon povlačenja SAD-a, kao i po svojim umetničkim djelima i izložbama. Chernov je novinar

AP i predsjednik Ukrajinskog udruženja profesionalnih fotografa (UAPP). Osvojio je nekoliko prestižnih nagrada, uključujući dvije od Kraljevske televizijske akademije za izvještavanje o obaranju leta MH17, nagradu Georgy Gongadze, ICFJ Vitešku nagradu za međunarodno novinarstvo, DW nagradu za slobodu govora za dokumentovanje opsade u Mariupolju, kao jedan od tri preostala međunarodna novinara u gradu. Bio je nominovan za brojne međunarodne nagrade, poput Livingston nagrade za rad na građanskim nemirima u Bjelorusiji 2021. godine, i Rory Peck nagrade za izvještavanje o bici za Mosul. Bio je najbolji ukrajinski fotograf za 2013. i 2015. godinu. Chernovljev prvi roman *Vrijeme snova* (*The Dreamtime*) objavljen je u oktobru 2022. godine od strane izdavačke kuće Cherry Orchard Books iz Bruklina, SAD. Knjiga se snažno oslanja na njegovo iskustvo ratnog dopisnika, uključujući izvještavanje o ruskoj invaziji u Ukrajini 2014. godine.

Synopsis

A team of Ukrainian journalists from The Associated Press (AP) trapped in the besieged city of Mariupol struggle to continue their work documenting atrocities of the Russian invasion. As the only international reporters who remain in the city, they capture what later become defining images of the war: dying children, mass graves, the bombing of a maternity hospital, and more. After nearly a decade covering international conflicts, including the Russia-Ukraine war for the AP, *20 Days in Mariupol* is Mstyslav

Chernov's first feature length film. Drawing on Chernov's daily news dispatches and personal footage of his own country at war, *20 Days in Mariupol* is a vivid, harrowing account of civilians caught in the siege, as well as a window into what it's like to report from a conflict zone, and the impact of such journalism around the globe.

About the author

Mstyslav Chernov is a Ukrainian war correspondent, filmmaker, photographer, and novelist known for his coverage of the Ukrainian revolution, the Russian invasion in Ukraine, the war in Iraq, Syria, and Nagorno-Karabakh, and Afghanistan under Taliban rule after the U.S. withdrawal, as well as for his art installations and exhibitions. Chernov is an AP journalist and the President of the Ukrainian Association of Professional Photographers (UAPP). He has won several prestigious awards, including two from the Royal Television Society for his coverage of the downing of flight MH17, and the Georgy Gongadze Prize, ICFJ Knight awards, and DW Freedom of Speech Award for documenting the siege in Mariupol as one of three remaining international journalists in the city. He was nominated for international prizes, such as the Livingston Award for his work on the civil unrest in Belarus in 2021, and the Rory Peck Award for his coverage of the Battle of Mosul. He was Ukrainian Photographer of the Year in 2013 and 2015. Chernov's first novel *The Dreamtime* was published in October 2022 by Cherry Orchard Books in Brookline, USA. The book draws heavily on his experience as a war correspondent, including his coverage of the 2014 Russian invasion of Ukraine.

Festivali i nagrade / Festivals and awards

- Cleveland International Film Festival 2023 (SAD / USA) - Nagrada Greg Gund Memorial Standing Up Award / Winner Greg Gund Standing Up Award

- Cinema for Peace Awards 2023 (Njemačka / Germany) - Nagrada za najvrijedniji dokumentarni film godine / Award Cinema for peace Dove for The Most Valuable Documentary of the year
- Athens International Film festival 2023 (Grčka / Greece) - Nagrada za najbolji dokumentarac - Posebno priznanje / Award for the Best Documentary - Special mention
- Bergen International Film Festival 2023 (Norveška / Norway) - Nominacije za najbolji dokumentarni film o ljudskim pravima / Nominee - Best Human Rights Documentary
- Sundance Film Festival 2023 (SAD / USA) - Nagrada publike na Svjetskom kinematografskom takmičenju dokumentarnih filmova / World Cinema Documentary Competition Audience Award

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FESTIVAL DE CANNES
UN CERTAIN REGARD
JURY COOP DE CŒUR PRIZE 2002

Rodeo

film Lole Kivoron



FIVE STARS
FILM DISTRIBUTION



Creative
Europe
MEDIA



RODEO / RODEO

Lola Quivoron / Francuska / France / 2022 / 105'

Režija / Director: Lola Quivoron

Scenario / Screenplay: Lola Quivoron, Antonia Buresi

Montaža / Editor: Rafael Torres Calderon

Muzika / Music: Kelman Duran

Direktor fotografije / Cinematography: Raphaël Vandenbussche

Produkcija / Production: CG Cinéma, Canal+, Ciné+

Producenti / Producers: Romain Blondeau, Charles Gillibert

Glavne uloge / Starring: Julie Ledru, Yannis Lafki, Antonia Buresi

Sinopsis

Debitantski dugometražni film *Rodeo*, francuske rediteljke i scenaristkinje Lole Quivoron, smješten je u motociklističku subkulturu pariških predgrađa, gdje neustrašiva motoristkinja uspijeva potpuno uzdrmati muški motociklistički klub. Julia je mlada i neprilagođena, a njena najveća strast je vožnja motora. Film počinje sekvencom u kojoj se Julia prkosno suočava sa grupom mladića iz naselja koji pokušavaju da je spriječe da slijedi svoj put. Ipak, iako je svijet motociklističkih akrobacija pretežno muški klub, Julia istrajava i prisustvuje ilegalnim okupljanjima motociklista, poznatim kao „rodeo“. Ona se upušta u infiltraciju njihovog, dominantno muškog svijeta, ali jedna nezgoda dovodi u pitanje njenu sposobnost da se uklopi.



O autorki

Lola Quivoron rođena je 1989. godine u Parizu, i francuska je rediteljka i spisateljica. Nakon diplomiranja, završila je pripremnu školu, studirala modernu književnost i stekla master

diplomu iz kinematografije u Parizu. Godine 2012. upisala je Odsjek za filmsko režiranje na La fémis-u. Nakon dva kratkometražna igrana filma i kratkog dokumentarnog filma koji je režirala tokom školovanja, *Sin vuka (Son Of The Wolf)* (2015) je njen četvrti film. Njen kratkometražni film *San o Baltimoru (Dreaming of Baltimore)* (2016) prikazan je na raznim festivalima, uključujući i FF Locarno. Konačno, Lola je provela godine upoznajući andergraund zajednicu motociklista koji se voze sjeverno od Pariza, te njen posljednji film oslikava empatično razumijevanje takvog miljea i njegovih protagonista.

Synopsis

The debut feature film *Rodeo*, by the French director and screenwriter Lola Quivoron, is set in the motorcycle subculture of the Paris suburbs, where a fearless female motorcyclist manages to shake up an all-male motorcycle club. Julia is young and a misfit, with her greatest passion being motorcycle riding. The film begins with a sequence in which Julia defiantly confronts a group of young men from the neighborhood trying to deter her from following her path. Nevertheless, even though the world of stunt-performing motorcyclists is a predominantly male club, Julia persists and attends illegal motorcycle gatherings, known as "rodeos". She embarks on infiltrating their predominantly male world, but an accident raises questions about her ability to fit in.

About the author

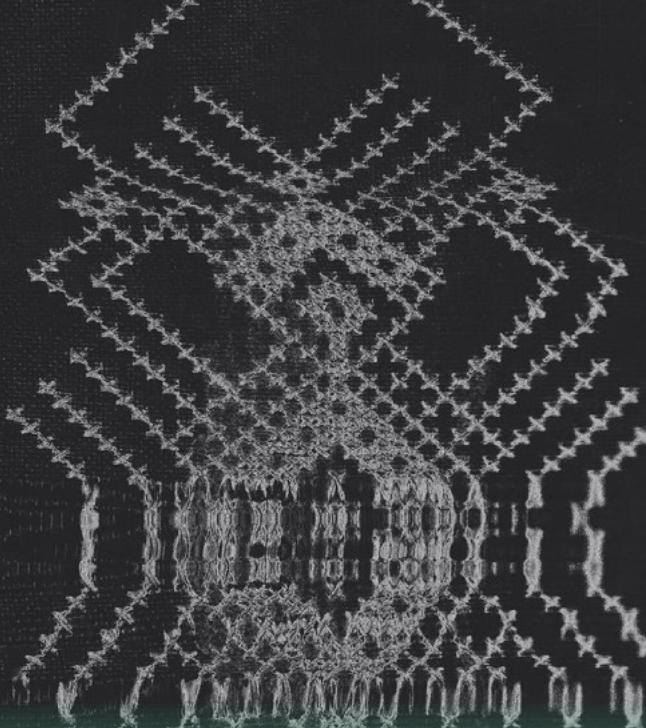
Lola Quivoron was born in 1989 in Paris and is a French director and writer. After obtaining her degree, she completed a preparatory school, studied modern literature and obtained a Masters in Cinema in Paris. In 2012, she entered the Film Directing Department at La fémis. After two narrative short films and a short documentary directed within the school, *Son Of The Wolf* (2015) is her fourth film. Her short film *Dreaming of Baltimore (Au loin, Baltimore)* (2016) was screened at various

festivals including FF Locarno. Lastly, Lola spent years getting to know the underground community of motorcyclists riding north of Paris, and her latest film reflects an empathetic understanding of such a milieu and its protagonists.

Festivali i nagrade / Festivals and awards

- Vancouver International Film Festival 2022 (Kanada / Canada) - Nagrada publike / Audience Award
- Reykjavik International Film Festival 2022 (Island / Iceland) - Nagrada Zlatni tupik / Award Golden Puffin
- The Guardians Best Film 2023 - Nagrada za najbolji film / Award for the Best Movie
- Champs-Élysées Film Festival 2022 (Pariz, Francuska/ Paris France) - Nagrada filmskih kritičara za najbolji francuski igrani film / Prix de la Critique / Nagrada žirija / Prix du jury
- Cannes Film Festival 2022 (Francuska / France) - Nominacije za nagradu žirija / Nominee - Jury de Couer; Nominacija za priznanje Queer Palm / Nominee Queer palm; Nominacija za najbolji debitantski film / Nominee - Golden Camera / Nominacija u sekciji Un Certain Regard / Nominee - Un certain Regard
- Hamptons International Film Festival 2022 (SAD / USA) - Nominacije za Golden Starfish Award / Nominee - Golden Starfish Award
- Jerusalem Film Festival 2022 (Izrael / Israel) - Nominacija za međunarodnu kinematografiju / Nominne - Award for International Cinema
- London Film Festival 2022 (UK /UK) - Nominacija za Sutherland Award / Nominee - Sutherland Award
- Hamptons International Film Festival 2022 (SAD/ USA)
- Jerusalem Film Festival 2022 (Izrael / Israel)

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INTERNATIONAL
FILM FESTIVAL
OF INDIA
2011



MARA

FEATURING RAJ MAN O TO NARRATION VOICE
AND EDITING AND RE-RECORDING MIX
BY ASHNA GORENSTEIN LES STEIN

2011

MARA / MARA

Sasha Kulak / Francuska, UK / France, UK / 2022 / 59'

Režija / Director: Sasha Kulak

Scenario / Screenplay: Sasha Kulak

Montaža / Editor: Sasha Kulak

Muzika / Music: Pavel Bocharov

Produkcija / Production: Les Steppes Productions

Producenti / Producers: Louis Beaudemont, Ksenia Gorenstein

Sinopsis

Dokumentarni film koji bilježi promjenljive emocije običnih ljudi nakon izbora u Bjelorusiji 2020. godine. Minsk je preplavljen masovnim antivladinim protestima, a ljudi izlaze na ulice da bi odbranili svoj san i usprotivili se stanju anksioznosti u kojem žive godinama. Priča poziva gledaoce da se pridruže Mari, dok prati razvoj događaja. Proganjana scenama sa ulica, ona je zarobljena između suočavanja sa sopstvenom realnošću i bježanja u snove. Ovo je esej o noćnoj mori zajednice, noćnoj mori koja je ujedinila čitavu naciju.

O autorki



Sasha Kulak je višestruko nagrađivana rediteljka i direktorka fotografije, koja se fokusira na tanke slojeve stvarnosti nevidljive ljudskom oku. Rođena u Vitebsku, u Bjelorusiji, njeni filmovi su je doveli do zajednica širom svijeta, bilo da su to meksički menoniti (*Salamanka*, 2015), napušteno rudarsko mjesto u SAD-u (*Hronike žive / Quicksilver Chronicles*, 2019) ili bjeloruski protesti 2020. godine (*Mara*, 2022). Njen film *Jastreb veličine konja* (*A hawk as*

big as a horse), kreiran u saradnji sa Arte La Lucarne, dobio je posebno priznanje na festivalu Dok Leipzig 2022. godine.

Synopsis

The documentary essay capturing the changing emotions of ordinary people following the Belarus elections of 2020. Minsk overflows with massive anti-government protests. People take to the streets to defend their dream and object to the state of anxiety they have been living in for years. The narrative invites the viewer to join Mara while she watches the story unfold. Haunted by the scenes from the streets, she is caught between facing her own reality and escaping into her dreams. This is an essay on the nightmare of a community, a nightmare that has united an entire nation.

About the author

Sasha Kulak is a multi-award winning director and cinematographer whose view focuses on the thin layers of reality invisible to the human eye. Born in Vitebsk, Belarus, her films have taken her to communities all over the world whether it be the Mexican mennonites (*Salamanca*, 2015), an abandoned mining town in the USA (*Quicksilver Chronicles*, 2019) or the Belarusian protests of 2020 (*Mara*, 2022). Her film *A hawk as big as a horse*, made in collaboration with Arte La Lucarne, won a special mention at Dok Leipzig in 2022.

Festivali i nagrade / Festivals and awards

- Beldocs 2023 (Srbija / Serbia)
- International Film Festival Rotterdam IFFR 2022 (Holandija / Netherlands)
- Tallinn Black Nights Film Festival PÖFF 2022 (Estonija / Estonia)

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TRI MINUTA: PRODUŽECI / THREE MINUTES: A LENGTHENING

Bianca Stigter / Holandija, UK / The Netherlands, UK / 2022 / 69'

Režija / Director: Bianca Stigter

Scenario / Screenplay: Bianca Stigter, David Kurtz

Montaža / Editor: Katharina Wartena

Muzika / Music: Wilko Sterke

Direktor fotografije / Cinematography: David Kurtz

Produkcija / Production: Family Affair Films, Lammas Park

Producenti / Producers: Floor Onrust, Steve Mc Queen

Glavne uloge / Starring: Helena Bonham Carter, Glenn Kurtz, Moszek Tuchendler

Sinopsis

Film *Tri minuta: produžeci* snimljen je 1938. godine od strane Dejvida Kurtza u jevrejskom gradu u Poljskoj i uporno pokušava odgoditi njegov kraj. Dok god gledamo film, istorija još uvijek nije završena. Tri minuta snimka, uglavnom u boji, jedine su pokretne slike preostale od jevrejskih stanovnika Nasielska prije Holokausta. Postojeća tri minuta se proučavaju kako bi se otkrile ljudske priče skrivene u celuloidu. Snimci su maštovito montirani kako bi se napravio film koji traje više od sat vremena.

O autoru



Bianca Stigter rođena je 1964. godine u Amsterdamu, u Holandiji. Ona je holandska rediteljka dokumentarnih filmova, producentkinja, novinarka i istoričarka. Studirala je istoriju i autorka je nekoliko knjiga, a piše i za NRC Handelsblad. Godine 2013. Stigter je producirala film *12*

godina ropstva (12 Years a Slave) svog partnera, reditelja Steve McQueen-a. Kao filmska kritičarka, 2006. godine bila je jedna od tri člana žirija na Tiger Awards takmičenju za kratkometražne filmove.

Synopsis

Three Minutes - A Lengthening is a movie shot by David Kurtz in 1938 in a Jewish town in Poland and tries to postpone its ending. As long as we are watching, history is not over yet. The three minutes of footage, mostly in color, are the only moving images left of the Jewish inhabitants of Nasielsk before the Holocaust. The existing three minutes are examined to unravel the human stories hidden in the celluloid. The footage is imaginatively edited to create a film that lasts more than an hour.

About the author

Bianca Stigter was born in 1964 in Amsterdam, the Netherlands. She is a Dutch documentary director, film producer, journalist, and historian. She studied history and is the author of several books and writes for NRC Handelsblad. In 2013, Stigter produced the film *12 Years a Slave* by her partner, filmmaker Steve McQueen. As a film critic, in 2006 she was one of the three members of the jury of the Tiger Awards Competition for Short Films.

Festivali i nagrade / Festivals and awards

- Dublin International Film Festival 2023 (Irska / Ireland) - Nagrada za najbolji dokumentarni film / Award for the Best Documentary
- Atlanta Jewish Film Festival 2022 (Džordžija / Georgia) - Nagrada žirija za igrani dokumentarni film / Award for the Documentary Feature - Jury Prize
- Critics Choice Documentary Awards 2022 (SAD / USA) - Nominacija za najbolji dokumentarni film sa arhivskim materijalom / Nominee - Best Archival Documentary; Nominacija

za najbolji istorijski dokumentarni film / Nominee - Best Historical Documentary

- Hawaii Film Critics Society 2023 (SAD / USA) - Nominacija za najbolji dokumentarni film / Nominee - Best Documentary

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RIA
KATAJA

ELINA
KNIHTILÄ

LEENA
UOTILA

TOM
WENTZEL

JARKKO
PAJUNEN

FAMILY TIME

A FILM BY TIA KOUVO

AAMU FILM COMPANY PRESENTS FAMILY TIME, AN AFD PRODUCTION WITH MILLA VONDERN HILM AND FLEMM VESSE A FILM BY TIA KOUVO
STARRING RIA KATAJA, ELINA KNIHTILÄ, LEENA UOTILA, TOM WENTZEL, JARKKO PAJUNEN, SHARAD TOOPY, JIJU PALAHAINEN, THOMAS TALVARI, EDITOR/EXECUTIVE PRODUCER JESSE JAUHAINEN
EXECUTIVE PRODUCERS ANDREW ANDERSON, JOSEPH KAVARAKIS, PRODUCED BY RICHIE HAYDEN, COSTUME DESIGNER ANITA NESTLÉ, HAIR BY JESSICA MÄKKI HÄLLÖNEN
COMPLEXO SVEINUNG BYGGAUDD, CO-PRODUCED BY FRÉRIK LANGE, KRISTINA BÖRJESON, PRODUCED BY JESSE HARTTUNEN AND EMILIE INARVA
AAMU FILM COMPANY | AFD | PRODUCTION OFFICE | 50+ | TFI | 100+ | 100%



PORODIČNO OKUPLJANJE / FAMILY TIME

Tia Kuovo / Švedska, Finska / Sweden, Finland / 2023 / 114'

Režija / Director: Tia Kuovo

Scenarij / Screenplay: Tia Kouvo

Montaža / Editor: Okku Nuutilainen

Muzika / Music: Sveinung Nygaard

Direktor fotografije / Cinematography: Jesse Jalonen

Produkcija / Production: Aamu Filmcompany, Film i Väst, Vilda Bomben Film

Producenti / Producers: Emilia Haukka, Jussi Rantamäki

Glavne uloge / Starring: Ria Kataja, Elina Knihtilä, Leena Uotila

Sinopsis

Porodično okupljanje je studija o porodičnom životu; o prekidima i obrascima međugeneracijskih odnosa. Film donosi priču o jednoj finskoj porodici koja se okuplja na svečanom božićnom objedu. Kao i svake godine, sredovječne sestre Suzana i Helena posjećuju svoje roditelje u porodičnoj kući. No, kao i svake godine, djed Lase previše pije, baka Ela mora brinuti o svima, djeci je svega preko glave, a sestre se svađaju oko sitnica. Nema praznične radosti ni euforije, samo obilje nevolje u zraku, pri čemu nijedna osoba za stolom ne uživa u društvu ostatka porodice. Debi ove rediteljke traži odgovore na pitanja sa kojima svi možemo da se identifikujemo: jesmo li svi osuđeni ostati zaglavljani u istim porodičnim šablonima, i možemo li ikada to promijeniti i napokon postati srećna porodica?



O autoru

Tia Kouvo je rođena 1987. godine u Lahitiju, u Finskoj. Rediteljka je i scenaristkinja sa sjedištem u Geteborgu, i sa obrazovanjem u socijalnoj psihologiji. Diplomirala je na Akademiji Valand

2018. godine. Tia je razvila prepoznatljiv opservacioni stil u svojim prethodnim filmovima, među kojima su nagrađivani *Pričaj sa mnom* (*Chat with me*) iz 2014. godine, zatim *Mi, penzionisani ljudi* (*We Retired People*) iz 2018. godine i *Holivud* (*Hollywood*) iz 2022. godine. Kao i u slučaju filma *Porodično okupljanje*, i u njenim prethodnim filmovima bavila se porodičnim temama, praveći oštre studije svakodnevnog života koje se kreću između tragičnog i humorističnog.

Synopsis

Family Time is a study on family life; on disconnection and intergenerational patterns. The film tells the story of a Finnish family gathering for a festive Christmas dinner. Like every year, middle-aged sisters Suzana and Helena visit their parents at the family home. But, as is the case every year, grandpa Lasse drinks too much, grandma Ella has to take care of everyone, the kids are overwhelmed, and the sisters argue over the smallest things. There is no holiday season joy or euphoria, only an abundance of misery in the air, with none of the people sitting at the table enjoying the company of the rest of the family. This debut by the director seeks answers to questions with which we can all identify: are we all destined to remain stuck in the same family patterns, and can we ever change and finally become a happy family?

About the author

Tia Kouvo was born in 1987 in Lahti, Finland. She is a director and screenwriter based in Gothenburg, with a background in social psychology. She graduated from Valand Academy in 2018. Tia has developed her distinct, observational style in her previous films, among them award-winning *Chat with me* (2014), *We Retired People* (2018) and *Hollywood* (2022). As was the case with *Family Time*, she has dealt with familiar themes also in her previous films, making sharp studies of the everyday that move between the tragic and the humorous.

Festivali i nagrade / Festivals and awards

- Seoul International Women's Film Festival 2023 (Južna Koreja / South Korea) - Nagrada za najbolji film / Award for the Best movie
- Brussels International Film Festival 2023 (BRIFF) (Belgija / Belgium) - Nagrada žirija / Jury Award
- Transilvania International Film Festival 2023 (Rumunija / Romania) - Specijalna nagrada žirija / Special Jury Award
- Valencia International Film Festival - Cinema Jove 2023 (Španija / Spain) - Nagrada za najbolju kinematografiju / Award for the Best Cinematography; Nominacija za najbolji film / Nominee - Best Film
- Berlin International Film Festival 2023 (Njemačka / Germany) - Nominacija u kategoriji Encounters Award i GWFF Best First Feature Award / Nominee - Encounters Award and GWFF Best First Feature Award
- Reykjavik International Film Festival 2023 (Island / Iceland)



SUOČAVANJE SA TAMOM/ FACING DARKNESS

Jean-Gabriel Périot / Francuska, Švajcarska, Bosna i Hercegovina
/ France, Switzerland, Bosnia & Herzegovina / 2023 / 110'

Režija / Director: Jean-Gabriel Périot

Scenario / Screenplay: Jean-Gabriel Périot

Montaža / Editor: Jean-Gabriel Périot

Muzika / Music: Henri Maïkoff, Xavier Thibault, Laure Arto

Direktor fotografije / Cinematography: Denis Gravouil, Amine Berrada

Produkcija / Production: Alter Ego Production, Pravo Ljudski, Alina Films

Producenti / Producers: Cécile Lestrade, Kumjana Novakova

Sinopsis

Nakon proglašenja nezavisnosti Bosne i Hercegovine, u aprilu 1992. godine, trupe bosanskih Srba opkolile su i bombardovale Sarajevo. Tokom četiri godine, pet mladih filmskih stvaralaca dokumentovalo je bombardovanja i svakodnevni život tokom opsade - za neke, cilj je bio jednostavno izvještavanje, dok je za druge to bio način suočavanja sa svojim strahovima. Prvi dio filma obuhvata arhivske snimke pucnjave i zlodjela, srušenih stambenih blokova, kao i vojnika koji igraju fudbal. Drugi dio se dešava 30 godina kasnije, sa muškarcima koji su snimali materijal dok ga ponovo gledaju na iPad-u. Jean-Gabriel Périot obogaćuje arhivski materijal sopstvenim snimcima. U intervjuima na mjestima prošlih događanja, pet filmskih stvaralaca osvrću se na rat, diskutuju o važnosti kamere kao oružja, i ponekad jedva kontrolišu svoje emocije. Za njih su scene rata koje su snimili važan istorijski dokument i terapijski vid suočavanja.

O autoru



Jean-Gabriel Périot rođen je 1974. godine u Belaku, u Francuskoj. On je reditelj i montažer, poznat po filmovima: *Njemačka omladina (Une jeunesse allemande)* iz 2015. godine; *Vraćanje u Reims - Fragmenti (Returning to Reims - Fragments)* iz 2021. godine i *lako je bila kriminalka... (Eût-elle été criminelle...)* iz

2006. godine. Jean-Gabriel Périot režirao je nekoliko kratkih filmova na granici dokumentarnog, animacije i eksperimentalnog filma. Razvio je svoj sopstveni stil montaže koji postavlja pitanja nasilju i istoriji iz filmskih i fotografskih arhiva. Njegovi filmovi su nagrađivani na brojnim festivalima širom svijeta.

Synopsis

Following Bosnia and Herzegovina's declaration of independence, in April 1992, Bosnian Serb troops besieged and bombed Sarajevo. Over a period of four years, five young filmmakers documented the bombardments and daily life during the siege—for some, the aim was simply to report the news; for others, it was a way of dealing with their fears. The first part of this film comprises archive footage of shootings and atrocities, and of shattered apartment blocks, as well as of soldiers playing soccer. The second part takes place 30 years later, with the men who shot the material re-watching it on an iPad. While usually working with existing images, Jean-Gabriel Périot supplements the archive material with his own footage here. In interviews at the scenes of past action, the five filmmakers look back on the war, discuss the importance of the camera as a weapon, and are sometimes barely able to contain their emotions. For them, the scenes of war they shot are both an important historical document and a form of coping therapy.

About the author

Jean-Gabriel Périot was born in 1974 in Bellac, France. He is a director and editor, known for: *Une jeunesse allemande (A German Youth)* (2015), *Returning to Reims (Fragments)* (2021) and *Even if She Had Been a Criminal... (Eût-elle été criminelle...)* (2006). Jean-Gabriel Périot has directed several short films at the border of documentary, animation and experimental. He has developed his own editing style that questions violence and history from film and photographic archives. His films have been awarded in numerous festivals around the world.

Festivali i nagrade / Festivals and awards

- Sarajevo Film Festival 2023 (Bosna i Hercegovina / Bosnia and Herzegovina)
- Sao Paulo International Film Festival 2023 Mostra (Brazil / Brasil)
- Karlovy Vary International Film Festival 2023 (Češka / Czech Republic)
- Amsterdam International Film Festival 2023 (Holandija / Netherlands)



FANTOM HOTELA NADA / HOPE HOTEL PHANTOM

Bojan Stojčić / Bosna i Hercegovina, US / Bosnia and Herzegovina,
SAD / 2023 / 22'

Režija / Director: Bojan Stojčić

Scenario / Screenplay: Bojan Stojčić

Montaža / Editors: Bojan Stojčić, Midhat Mujkić

Kamera / Camera: Bojan Stojčić

Producenti / Producer: Bojan Stojčić

Sinopsis

Dejtonski mirovni sporazum, ispregovaran u vazduhoplovnoj bazi Wright-Patterson, u američkoj državi Ohajo, zaustavio je rat u Bosni i Hercegovini. Istovremeno je tu zemlju zarobio u nepromjenjivi kvazi-demokratski sistem koji građane prepoznaje kroz tri etničke kategorije, a one koji se u to ne uklapaju označava kao *druge* – građane bez prava na političko djelovanje ili priznanje. Dvadeset sedam godina nakon Dejtona, početkom jula 2022. godine, reditelj je rezervisao sobu u Hope Hotelu, istom onom u kojem su odsjeli pregovarači. Spavajući, hodajući, jedući u istim prostorijama i hodnicima kao ljudi koji su oblikovali budućnost njegove zemlje, dokumentovao je odjeke tog istorijskog događaja, sna koji je postao mora.

O autoru



Bojan Stojčić, rođen 1988. godine, bosansko-hercegovački je vizuelni umjetnik. Novije samostalne izložbe postavljene su mu u Oloman Next Door Gallery u Detroitu (2022), AK Galeriji u Koprivnici (2022), Umjetničkoj galeriji Bosne i Hercegovine (2020), a posljednje grupne izložbe

na kojima je izlagao uključuju Grafičko trijenale u Tallinu (2022), Cité internationale des arts u Parizu (2021), te Slavs and Tatars' Pickle Bar u Berlinu (2021). Svojim multimedijalnim radovima adresira autokolonijalni diskurs i afekt u meta-jugoslovenskom prostoru, propitujući kolektivni i individualni pogled ka perifernom *drugom* i sebi. Proživljeno iskustvo rata u najranijem djetinjstvu snažno informira njegov umjetnički izričaj. Oblikovan intenzivnim iskustvima gubitka, odsutnosti, izmještenosti i tranzicije, kako u javnom tako i u privatnom životu, Stojčić se pozicionira kao evropski periferni subjekt te tu poziciju osvaja i subvertira. Izražavajući se kroz humor, poetiku i geopolitiku, istražuje tragove i transformacije sadašnjosti. Živi i radi u Sarajevu.

Synopsis

The Dayton Peace Agreement, negotiated at the Wright-Patterson Air Force Base in the U.S. state of Ohio, halted the war in Bosnia and Herzegovina. Simultaneously, it trapped the country in an unchanging quasi-democratic system that recognizes citizens through three ethnic categories, labeling those who do not fit into them as *others* – citizens without the right to political action or recognition. Twenty-seven years after Dayton, in early July 2022, the director reserved a room at the Hope Hotel, the same place where the negotiators stayed. Sleeping, walking, eating in the same rooms and corridors as the people who shaped the future of his country, he documented the echoes of that historical event, a dream that turned into a nightmare.

About the author

Bojan Stojčić, born in 1988, is a Bosnian–Herzegovinian visual artist. His recent solo exhibitions were held at Oloman Next Door Gallery in Detroit (2022), AK Gallery in Koprivnica (2022), and the Art Gallery of Bosnia and Herzegovina (2020). His latest group exhibitions include the Graphic Triennial in Tallinn (2022), Cité internationale des arts in Paris (2021), and Slavs and Tatars'

Pickle Bar in Berlin (2021). Through his multimedia works, Stojčić addresses auto-colonial discourse and affect in the meta-Yugoslav space, questioning the collective and individual perspectives towards the peripheral Other and oneself. His experience of war in early childhood strongly informs his artistic expression. Shaped by intense experiences of loss, absence, displacement, and transition, both in public and private life, Stojčić positions himself as a European peripheral subject, conquering and subverting that position. Expressing himself through humor, poetics, and geopolitics, he explores the traces and transformations of the present. He lives and works in Sarajevo.

Festivali i nagrade / Festivals and awards

- Sarajevo Film Festival 2023 (Bosna i Hercegovina / Bosnia and Herzegovina) - Nominacija za najbolji kratki dokumentarni film / Nominee - Best short documentary
- ZagrebDox 2023 (Hrvatska / Croatia) - Nominacija u regionalnoj konkurenciji / Nominee - Regional Competition



...RATOR REZON PRODUCTIONS KRISTINA A FILM BY NIKOLA
...R PIREZKA JEJENA GALOVIC MARIJA
...GRAND INTERVIEW DUKORJE STE
... PRODUCED BY NIKOLA

KRISTINA / KRISTINA

Nikola Spasić / Srbija / Serbia / 2022 / 90'

Režija / Director: Nikola Spasić

Scenario / Screenplay: Milanka Gvoić

Montaža / Editor: Nikola Spasić

Zvuk / Sound: Predrag Đorđević, David Jovan, Stefan Nikolić, Đorđe Stevanović

Direktor fotografije / Cinematography: Igor Lazić

Produkcija / Production: Rezon

Producenti / Producers: Milanka Gvoić, Nikola Spasić

Glavne uloge / Starring: Kristina Milosavljević, Marko Radišić, Jelena Galović, Zvonimir Pudelka

Sinopsis

Izuzetno lijepa žena srednjih godina pokušava da razumije svoju prošlost i svoj identitet koristeći alternativne metode i terapije u nadi da će tako pronaći smisao svog života, odgonetnuti porodične odnose i razumjeti svoj duboki osjećaj tuge i usamljenosti. Kristina, već nekoliko godina, pribjegava ezoterizmu kako bi prevazišla svoje strijepnje i osjećaj krivice zbog toga što njena najuža porodica nije razumjela i poštovala njene odluke i želju da bude srećna. Daleko od svojih najbližih, zarađuje za život u Beogradu, žudeći da pronađe ono što joj je oduvijek nedostajalo – nekoga ko će je poštovati, brinuti o njoj i voljeti je onakvu kakva jeste.



O autoru

Nikola Spasić je mladi filmski reditelj iz Novog Sada, iz Srbije. Poznat je po filmovima *Kristina* (2022), *Zašto je Dragan okupio svoj bend* (2017) i *Exit: Leto ljubavi* (2018).

Synopsis

An exceptionally beautiful middle-aged woman tries to understand her past and identity using alternative methods and therapies, hoping to find meaning in her life, unravel family relationships, and comprehend her deep sense of sadness and loneliness. For several years, Kristina has turned to esotericism to overcome her anxieties and the guilt she feels for her immediate family not understanding and respecting her decisions and her desire to be happy. Living away from her closest relatives in Belgrade, she earns a living, yearning to find what has always been missing: someone who will respect her, care for her, and love her for who she is.

About the author

Nikola Spasić is a young film director from Novi Sad, Serbia. He is known for *Kristina* (2022), *Why Did Dragan Gather His Band* (2017) and *Exit: Summer of Love* (2018).

Festivali i nagrade / Festivals and awards

- Festival International de Cinéma de Marseille 2022 (Francuska / France) - Nagrada za prvi film Prix Premier / First Film Prize Prix Premier
- Belgrade Documentary and Short Film Festival 2023 (Srbija / Serbia) - Nagrada za najbolju režiju / Professional Award - Best Directing
- Seville European Film Festival 2022 (Španija / Spain) - Nagrada za najbolji prvi film - Najbolji reditelj / Award for the Best First film - Best Director
- Lanzarote International Film Festival 2022 (Španija / Spain) - Nagrada žirija / Jury Award

- Merlinka Festival 2022 (Srbija / Serbia) - Nagrada žirija / Jury Prize; Najbolji igrani film / Best feature film
- Festival filmskog scenarija 2023 - Screenfest (Srbija / Serbia) - Nominacija za najbolji scenario / Nominee - Best Screenplay
- Brussels International Film Festival 2022 (Belgija / Belgium)

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