



Centar za građansko obrazovanje
Centre for Civic Education

5 FESTIVAL FILMA O LJUDSKIM PRAVIMA UBRZAJ

HUMAN RIGHTS FILM FESTIVAL FAST FORWARD


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▶ 10. - 14. decembar 2014. / 10-14 December 2014
Crnogorsko narodno pozorište /
Montenegrin National Theatre

▶ 12. - 13. decembar 2014. / 12-13 December 2014
Kino "Boka" - Kotor /
Cinema "Boka" - Kotor

* Ulaz je slobodan za sve projekcije

▶ * No entrance fee for all screenings

Peto izdanje *Festivala filma o ljudskim pravima UBRZAJ* u znatnoj je mjeri intonirano već prepoznatljivom programskom orijentacijom na propitivanje odnosa umjetnosti i ljudskih prava, odnosno umjetnosti i politike. Umjetnost bez sumnje može biti (jedna od) osnova društvene promjene i upravo taj njen politički i emancipatorski potencijal na različite načine artikulišu ostvarenja ovogodišnje selekcije. Autentičnost uspjelog umjetničkog, u ovom slučaju filmskog izraza, ima jedinstvenu sposobnost da u nama izazove refleksi ljudskosti, da ga iznova uspostavi i tako nas trgne iz utrnulosti i udobnosti pasivnog prihvatanja postojećeg i poznatog kao jedino mogućeg.

Ovi filmovi upravo to i čine – ukazuju nam na ograničenosti horizonta koji opisuje poznati svijet. Otkrivaju nam da prošlost nikada nije van sadašnjosti i bez odnosa sa budućnošću već da naprotiv, ma koliko prečutkivana i manipulirana ona bila, rad na njenom otkrivanju i razumijevanju ostaje preduslov izgradnje boljeg svijeta i trajni zadatak svakog od nas. Predstavljaju nam nepredvidljive, opasne, bolne i duhovite sudare kultura, ideologija i vrijednosnih sistema, ali i izazove potrage za identitetom, hrabrosti da se (p)ostane onim što jesmo, kao i da se živi sa posljedicama iskazane odlučnosti.

Ovogodišnji Festival donosi i jednu novinu, njegovo bokeško, odnosno kotorsko izdanje koje kroz dva festivalska dana širi doseg osnovne ideje, kao i publiku zainteresovanu za ovu problematiku. Naša je nada da će budućnost Festivala biti sve kompleksnija i sadržajnija i da nam predstoje brojni kreativni pomaci u tom smjeru.

Potreba za organizovanjem događaja poput ovog ne gubi na snazi. Uspon desničarskih, neokolonijalističkih i klerofašističkih ideologija povlači zloslutne paralele između sadašnjeg trenutka i tridesetih godina prošlog vijeka, zveckajući prijetnjom novog globalnog sukoba. Kako se oduprijeti novom varvarizmu? Osnovna pretpostavka svakog fašizma, svake nasilničke, militarističke i totalitarne ideologije jeste dehumanizacija drugog, utrnula ravnodušnost pred njegovim licem. Snaga umjetnost leži i u tome što nas ona na neposredan način može učiniti iznova osjetljivim na patnju drugog i tako nam vratiti ljudski lik.

Paula Petričević

The fifth edition of the *Fast Forward Human Rights Film Festival* is much more focused on the already identifiable programme orientation to question the relationship between art and human rights, that is, art and politics. No doubt, art can be (one of) the basis of social change and exactly that political and emancipatory potential it carries is articulated in various forms in the works of this year's selection. Authenticity of the successful artistic, in this case film-making expression, has the unique ability to trigger a reflex of humanity in all of us, to reintroduce it and in this way to wake us up from the numbness and comfort of passive acceptance of the existing and familiar as the only possible option.

That is exactly what these movies do – they point to the limitation of the horizon that describes the familiar world. They reveal that the past is never away from presence and without any connection with the future, but quite the contrary, no matter how suppressed and manipulated it may be, the effort to discover and understand it remains a prerequisite for development of a better world and a continuous task of all of us. They present to us unpredictable, dangerous, painful and funny encounters of cultures, ideologies and value systems, as well as the challenges of search for identity, courage to (become) stay who we are, and to live with the consequences of the expressed determination.

This year's Festival introduces a novelty, as well, which is its Kotor Bay edition that expands through the two days of the festival the basic ideas, as well as the audience interested in the issue. We hope that the future of this Festival will become even more complex and richer in content and that we will face numerous creative advancements in that direction.

The idea to organize an event of this kind is still as strong. The rise of right wing, neo-colonialist and clero-fascist ideologies creates an ominous resemblance between our times and the 1930's, threatening with the new global conflict. How to oppose the new barbarianism? The main assumption of every fascism and every violent, militarist and totalitarian ideology is dehumanization of the other, numb indifference before its face. The power of art lies in the fact that it can directly affect us and make us sensitive to the sufferings of others, thus giving us back a human face.

Paula Petričević



SRIJEDA 10.12. / WEDNESDAY 10/12

CRNOGORSKO NARODNO POZORIŠTE / MONTENEGRIN NATIONAL THEATRE

19:15 - SVEČANI PRIJEM / **OPENING RECEPTION**

20:00 - ŽIVE OČI / **LIVING EYES** / (Velika scena)

Senad Šahmanović, Crna Gora / Montenegro, 2014, 23'

21:00 - 20 000 DANA NA ZEMLJI / **20, 000 DAYS ON EARTH** / (Velika scena)

Iain Forsyth, Jane Pollard, Velika Britanija/ United Kingdom, 2014, 95'

ČETVRTAK 11.12. / THURSDAY 11/12

CRNOGORSKO NARODNO POZORIŠTE / MONTENEGRIN NATIONAL THEATRE

17:00 - MAIDAN / **MAIDAN** / (Scena STUDIO)

Sergei Loznitsa, Ukrajina/Ukraina, Holandija/Holand, 2014, 131'

19:00 - DOBAR SIN / **THE GOOD SON** / (Velika scena)

Shirly Berkovitz, Izrael / Israel, 2013, 52'

20:00 - OMAR / **OMAR** / (Velika scena)

Hany Abu - Assad, Palestina / Palestine, 2013, 98'

PETAK 12.12. / FRIDAY 12/12

CRNOGORSKO NARODNO POZORIŠTE / MONTENEGRIN NATIONAL THEATRE

17:00 - UMJETNOST/NASILJE / **ART/VIOLENCE** / (Scena STUDIO)

Mariam Abu Khaled, Udi Aloni, Batoul Taleb, SAD / USA, Palestina / Palestine, Izrael / Israel, 2013, 75'

19:00 - ŠUMA / **THE FOREST** / (Velika scena)

Siniša Dragin, Rumunija / Romania, Srbija / Serbia, 2014, 73'

20:30 - TIMBUKTU / **TIMBUKTU** / (Velika scena)

Abderrahmane Sissako, Francuska / France, Mauritanija / Mauritania, Mali / Mali 2014, 97'

SUBOTA 13.12. / SATURDAY 13/12

CRNOGORSKO NARODNO POZORIŠTE / MONTENEGRIN NATIONAL THEATRE

17:00 - MAMA I TATA / **AMMA AND APPA** / (Scena STUDIO)

Franziska Schonenberger, Jayakrishna Subramanian, Njemačka / Germany, 2013, 89'

19:00 - GOLI / **NAKED ISLAND** / (Velika scena)

Tiha Gudac, Hrvatska / Croatia, 2014, 75'

20:30 - IDA / **IDA** / (Velika scena)

Pawel Pawlikowski, Poljska / Poland, Danska / Denmark, 2013, 80'

NEDJELJA 14.12. / SUNDAY 14/12

CRNOGORSKO NARODNO POZORIŠTE / MONTENEGRIN NATIONAL THEATRE

21:00 - SO ZEMLJE / **SALT OF THE EARTH** / (Velika scena)

Wim Wenders, Juliano Ribeiro Salgado, Francuska/ France, 2014, 109'

PETAK 12.12. / FRIDAY 12/12

KINO "BOKA" / CINEMA "BOKA"

19:00 - SVEČANO OTVARANJE / OPENING CEREMONY

19:15 - GOLI / NAKED ISLAND

Tiha Gudac, Hrvatska / Croatia, 2014, 75'

21:00 - 20 000 DANA NA ZEMLJI / 20,000 DAYS ON EARTH

Iain Forsyth, Jane Pollard, Velika Britanija / United Kingdom, 2014, 95'

SUBOTA 13.12. / SATURDAY 13/12

KINO "BOKA" / CINEMA "BOKA"

19:00 - OMAR / OMAR

Hany Abu - Assad, Palestina / Palestine, 2013, 98'

21:00 - SO ZEMLJE / SALT OF THE EARTH

Wim Wenders, Juliano Ribeiro Salgado, Francuska / France, 2014, 109'



ŽIVE OČI / LIVING EYES

Senad Šahmanović, Crna Gora/Montenegro, 2014, 23'

Režija / Director: Senad Šahmanović

Autori projekta / Project authors: Dragana Tripković, Stefan Bošković, Vasko Raičević

Uloge / Cast: Anđela Dragović, Bojana Otašević, Miljan Otašević, Hasija Borić Stojić, Petar Kandić, Božidar Denda, Jelena Simić, Aleksandar Gavranić, Anđela Rondović, Joveta Ljumović

Fotografija i video / Photography and video: Ivan Čojbašić

Majstor svijetla / Gaffer: Zoran Š. Kovačević, Saša Dujović

Zvuk / Sound: Igor Vujović

Snimatelji zvuka / Sound recording: Đoko Jablan, Uroš Vuković, Rade Anđić

Montaža / Editing: Aleksandar Pejović

RTCG Producent / RTCG producer: Miro Radošević

Izvršni producenti / Executive producers: Milena Charan, Slobodan Radović

Snimatelji / Camera operators: Ivan Milošević, Ivan Čojbašić, Bojan Bjelanović, Vesko Balandžić



Srijeda 10.12. / Crnogorsko narodno pozorište / 20:00

Wednesday 10/12 / Montenegrin National Theatre / 20:00

Sinopsis

Film prati proces rada na predstavi *Slijepi*, rađenoj po tekstu Morisa Meterlinka. Fokus je na mladim osobama sa oštećenjem vida koje učestvuju u kreiranju predstave. Njihovi svakodnevni strahovi, želje, nade, miješaju se sa ulogama koje igraju. Njihovo specifično životno iskustvo prožima se sa iskustvom profesionalnih glumaca. Njihove emocije jedno umjetničko djelo čine istinitim.

O autoru



Senad Šahmanović je završio Filmsku i TV režiju na FDU Cetinje, snimio šest kratkih igranih filmova, tri kratka dokumentarna filma, nekoliko reklama i muzičkih spotova, radio kao asistent režije na filmu i u pozorištu. Sa svojim filmovima učestvovao na brojnim međunarodnim festivalima: Pri fest Priština, Festival Istočnoevropskog filma - See a Paris, Skena up Prishtina, Filofest - Ljubljana, Sarajevo, International film festival, festival kratkog metra - International film festival Belgrade, KFF - Kraljevo, Student Film Festival Duka fest - Banja Luka, Festival Studentskog filma Skomrahi Skopje, Montenegro Film Festival Herceg Novi, International TV Fest Bar, Festival Studentskog filma - Sarajevo.

Synopsis

The film follows the process of working on the theatre play *Blind*, based on Moris Meterlink's text. The focus is on young people with visual impairments, who are participating in the creation of the play, which focuses on everyday fears, desires, hopes, mixed with the roles that they play. Experienced, and professional actors permeate their specific life experience. Their emotions make this a true work of art.

About the author

Senad Šahmanović finished Film and TV directing at FDU Cetinje, he made six short films, three short documentaries, several commercials and music videos, and he was working as a director assistant in film and theatre. His films were screened at number of international festivals: Pri fest Priština, Film festival Eastern European- See a Paris, Skena up Prishtina, Filofest- Ljubljana, Sarajevo Film Festival- Sarajevo, International Film Festival, a festival of short metre - International Film Festival Belgrade, KFF- Kraljevo, Student Film Festival Duka fest- Banja Luka, Student Film Festival Skomrahi Skopje, Montenegro Film Festival Herceg Novi, International TV Festival Bar, Student Film Festival - Sarajevo.



20 000 DANA NA ZEMLJI / 20, 000 DAYS ON EARTH

Iain Forsyth, Jane Pollard, Velika Britanija / United Kingdom, 2014, 95'

Režija / **Directors:** Iain Forsyth, Jane Pollard

Scenario / **Screenplay:** Iain Forsyth, Jane Pollard, Nick Cave

Muzika / **Music:** Nick Cave, Warren Ellis

Uloga / **Cast:** Nick Cave

Fotografija / **Photography:** Erik Wilson

Montaža / **Editing:** Jonathan Amos

Producenti / **Producers:** James Wilson, Dan Bowen, Alex Dunnett

Produkcija / **Production:** Corniche Pictures, BFI, Film4, Pulse Films

Festivali i nagrade / **Festival and awards:**

- » Sundance Film Festival Directing Award: World Cinema Documentary Iain Forsyth and Jane Pollard, Editing Award: World Cinema Documentary Jonathan Amos, 2014
- » International Istanbul Film Festival - International Competition: FIPRESCI Prize Iain Forsyth and Jane Pollard, 2014
- » Festival de Cinéma de la Ville de Québec: International Competition: Grand Prix competition - official feature Iain Forsyth and Jane Pollard, 2014
- » Athens International Film Festival Music & Films Competition: Golden Athena - Iain Forsyth and Jane Pollard, 2014



Srijeda 10.12. / Crnogorsko narodno pozorište / 21:00 // Petak 12.12. / Kino "Boka" Kotor / 21:00

Wednesday 10/12 / Montenegrin National Theatre / 21:00 // Friday 12/12 / Cinema "Boka" Kotor / 21:00

Sinopsis

Ovo je biografija o životu muzičara, pisca i scenariste – Nicka Cavea. Umjetnički duet Iain Forsyth i Jane Pollard, u svom filmskom debiju, kombinuju fikciju i stvarnost, privatni i javni život, i u jednom fiktivnom danu obuhvataju životnu priču poznatog muzičara. Film počinje zvukom budilnika, a završava se večernjom šetnjom plažom poslije koncerta. Uključujući scene iz Nickovog života, od njegovog djetinjstva, preko fotografija sa koncerata, do naracije od strane samog Cavea, film objašnjava njegov pogled na svijet, život i iznad svega njegovu filozofiju pisanja pjesama. U filmu se pojavljuju i njegove kolege, Blixa Bargeld i Kylie Minogue, koji se prisjećaju saradnje sa Caveom.

O autorima



Iain Forsyth i Jane Pollard su se sreli i počeli da sarađuju na Goldsmiths koledžu umjetnosti. Postali su poznati po rekreiranju moćnih kulturnih i istorijskih momenata, čime su utrljali put korišćenju igranih rekonstrukcija u savremenoj vizuelnoj umjetnosti kroz seriju radova realizovanih za Londonski institut savremene umjetnosti kasnih devedesetih. Performansi i muzička kultura igraju značajnu ulogu u njihovom radu, što je dovelo do nekih važnih saradnji. Tekuću saradnju sa Nick Caveom uspostavili su njihovim različitim zajedničkim projektima, uključujući i seriju od 14 kratkih filmova: *Do you love me like I love you* (naziv pjesme sa Caveovog albuma *Let love in* iz 1994).

Synopsis

This is the biography about the life of the musician, writer and scenarist- Nick Cave. The artistic duo Jane Pollard and Iain Forsyth, in their debut movie, combine fiction and reality, private and public life, and narrate 24 hours of fictitious life story of the famous musician. The film begins with the sound of the alarm clock and it ends with an evening walk on the beach after the concert. Including scenes from the Nick's life, from his childhood through photos from him concerts, to the Cave's narration, which explains his view of the world, life and above all, his philosophy of writing songs. In the film his colleagues appear, Blixa Bargeld and Kylie Minogue, who remember their collaborative relationship with Cave.

About the authors

Iain Forsyth & Jane Pollard met and began working collaboratively at Goldsmiths College of Art. They initially became known for their recreations of highly-charged cultural and historical moments, which pioneered the use of re-enactment within contemporary visual art over a series of major live art commissions at London's ICA in the late nineties. Performance and music culture play a significant role in their work, and this has led to some notable collaborations. They have established an ongoing working relationship with Nick Cave, with their various projects together including a series of 14 short films, *Do you love me like I love you* (song from Cave's album *Let love in* from 1994).

20 000 DANA NA ZEMLJI / 20, 000 DAYS ON EARTH



MAIDAN / MAIDAN

Sergei Loznitsa, Ukrajina / Ukraina, Holandija / Holand, 2014, 131'

Režija / Director: Sergei Loznitsa

Scenario / Screenplay: Sergei Loznitsa

Zvuk / Sound: Vladimir Golovnitski

Fotografija / Photography: Serhij Stefan Stetsenko, Sergei Loznitsa, Mykhailo Yelchev

Montaža / Editing: Sergei Loznitsa, Danielius Kokanauskis

Producenti / Producers: Sergei Loznitsa, Maria Choustova Baker

Produkcija / Production: Atoms&Void

Festivali i nagrade / Festival and awards:

- » Astra Film Festival, Winner: Best Film, 2014
- » Cannes Film Festival, Official Selection, 2014
- » Odessa international Film Festival, 2014
- » BFI London Film Festival, Official Selection, 2014
- » Toronto International Film Festival, Official Selection, 2014
- » 55th Festival dei Popoli - Florence, Winner, 2014



Četvrtak 11.12. / Crnogorsko narodno pozorište / 17:00
Thursday 11/12 / Montenegrin National Theatre / 17:00

Sinopsis

Maidan predstavlja hroniku građanske pobune protiv režima predsjednika Yanukovycha, koja se dogodila u Kijevu (Ukrajini) tokom zime 2013/2014. Film prati razvoj revolucije: od mirnih protesta pola miliona ljudi na trgu Maidan, do krvave ulične borbe između demonstranata i interventne policije. *Maidan* je portret buđenja jedne nacije koja ponovo otkriva svoj identitet.

O autoru



Sergey Loznitsa je rođen 1964. u Bjelorusiji, u vrijeme kada je Bjelorusija bila dio Sovjetskog Saveza. Sergeyeva familija se kasnije preselila u Kijev u Ukrajinu, gdje je Sergey završio srednju školu. 1981. godine Sergey se prijavio i bio primljen na Politehnički institut u Kijevu, gdje su mu glavni predmeti bili matematika i upravljački sistemi. Fakultet završava 1987. sa diplomom iz inženjerstva i matematike. Od 1987. do 1991, Sergey je bio zaposlen kao naučnik na Institutu kibernetike. Radio je na razvoju ekspertskih sistema, vještačke inteligencije i procesa donošenja odluka. Pored osnovnog posla, Sergey je radio i kao prevodilac za japanski jezik. U tom periodu postaje izuzetno zainteresovan za kinematografiju, a 1991. se prijavljuje na Državni institut kinematografije u Moskvi. Nakon rigoroznog procesa selekcije, Sergey je bio primljen na Institut. Učio je u studiju Nana Dzordzhadze. Diplomirao je sa svim počastima 1997. na filmskoj produkciji i režiji. Od 2000. stvara u Studiju dokumentarnih filmova u St. Petersburgu. Takođe, 2000. dobija i nagradu *Nipkov program* koja mu je dodijeljena u Berlinu. Sergey je 2001. sa svojom porodicom imigrirao u Njemačku. Sergey Loznitsa je napravio dva igrana filma i brojne dokumentarce.

Synopsis

Maidan chronicles the civil uprising against the regime of president Yanukovich that took place in Kiev (Ukraine) in the winter of 2013/14. The film follows the progress of the revolution: from peaceful rallies, half a million strong, in the Maidan square, to the bloody street battles between protestors and riot police. MAIDAN is a portrait of an awakening nation rediscovering its identity.

About the author

Sergey Loznitsa was born in 1964, in Belarus at the time when Belarus was part of the Soviet Union. At that time Belarus was part of the Soviet Union. Later, Sergey's family moved to Kiev, Ukraine, where Sergey finished high school. In 1981 Sergey applied and was admitted to Kiev Polytechnic Institute, with the major in applied mathematic and control systems. In 1987 he graduated with a degree in engineering and mathematics. From 1987 through 1991 Sergey was employed as a scientist at the Institute of Cybernetics. He was involved in the development of expert systems, artificial intelligence, and decision-making processes. In addition to his main job, Sergey worked as a Japanese translator. During that time Sergey developed a strong interest in cinematography, and in 1991 he applied to Russian State Institute of Cinematography, in Moscow. After passing a very vigorous selection process, Sergey was admitted to the Institute. He studied in the studio of Nana Dzordzhadze. In 1997 Sergey graduated with honors with a major in movie production and direction. Since 2000 he has produced works in the Studio of Documentary Films in St. Petersburg. In 2000 he was awarded the "Nipkov program" grant in Berlin. In 2001 Sergey immigrated to Germany with his family. Sergey Loznitsa made two feature films and numerous documentaries.



DOBAR SIN / THE GOOD SON

Shirly Berkovitz, Izrael / Israel, 2013, 52'

Režija / **Director:** Shirly Berkovitz

Scenario / **Screenplay:** Shirly Berkovitz

Montaža / **Editing:** Daniel Sivan, Noam Pinchas

Zvuk / **Sound:** Shirly Berkovitz

Muzika / **Music:** Kutiman

Producenti / **Producers:** Shirly Berkovitz, Noam Pinchas

Produkcija / **Production:** Berkovitz Films, Laughing Buddha Films

Festivali i nagrade / **Festival and awards:**

- » IDFA 2013 Official Selection, Mid Length Competition, 1 of 6 Audience favorite
- » SERET Film Festival London, 2014
- » DocsBarcelona Festival, 2014
- » PlaneteDoc Film Festival, 2014
- » Thessaloniki Documentary Festival, 2014



Četvrtak 11.12. / Crnogorsko narodno pozorište / 19:00
Thursday 11/12 / Montenegrin National Theatre / 19:00



Sinopsis

Ovo je nevjerojatna priča Ora, dvadesetdvogodišnjeg Izraelca koji je tajno prikupljao novac za operaciju promjene pola na Tajlandu. Sačinjen od Orovih kućnih video snimaka, prvi dio filma počinje njegovim ubjeđivanjem roditelja da mu pozajme 12, 000 dolara kako bi studirao na Oksfordu. Pogođen usamljenošću i užasnim osjećajem krivice Or broji dane do svog odlaska iz Tel Aviva. Drugi dio filma počinje letom za Bangkok gdje režiserka filma Shirley Berkovitz bilježi prve korake Orovog života kao žene. Vidimo je kako se oporavlja od operacije usvajajući nov identitet, razgovarajući sa drugim transrodnim osobama tokom *autovanja*. Po povratku u Tel Aviv, ona se mora suočiti sa svojom porodicom, kao i sa cijenom traganja za svojim istinskim identitetom. "Upravo ću se predstaviti kao nova ja, kao ženska ja. I biće teško", kaže ona. Ovo je uzbudljiva priča o strahu, sumnji u sebe, snazi volje, važnosti porodice i sposobnosti da budemo ono što jesmo.

O autorki



Shirly Berkovitz je rođena 1977. u Tel Avivu, Izraelu. Nakon što je diplomirala na Beit Berl Art koledžu, ona je režirala i producirala svoj prvi kratki film *Blocked* (2004) koji je učestvovao na Haifa Int'l Filmskom festivalu.

Njen prvi dugometražni dokumentarni film *100%* (2005) prikazan je na Festivalu dokumentarnog filma Docaviv – Haifa kinoteci u okviru projekta socijalne jednakosti, a takođe je bio emitovan i na izraelskom kanalu 2. Tokom 2009. režirala je *The way up*, koji je prikazan na Docaviv Filmskom festivalu, dok je na na TLVFest GLBT Filmskom festivalu dobio počasno priznanje, a takođe je i emitovan na kanalu Channel Yes Docu i nominovan za izraelskog Oskara 2010. godine. Ovih dana Shirley radi na novom dokumentarcu pod nazivom *Lies in the closet*, koji je finansiran od strane Channel Yes Docu, a govori o jednom izraelskom transvestitu. Shirley trenutno radi kao urednica i režiserka nezavisnih projekata, i kao mentorka i moderatorica omladinskih grupa i seminara o medijima i filmu.

DOBAR SIN / THE GOOD SON

Synopsis

This is the incredible story of Or, a 22-year-old Israeli man secretly saving for sex reassignment surgery in Thailand. Or's own home videos make up the first part of the film, which starts with him attempting to persuade his parents to lend him \$12,000, ostensibly so he can study at Oxford. Struck by loneliness and a terrible sense of guilt, Or counts the days until his departure from Tel Aviv. The second section of the film starts with the flight to Bangkok, where director Shirley Berkovitz captures Or's first steps in her new life as a woman. We see her recovering from the operation, adopting a new identity, talking with fellow transgender people at an emotional outing to a karaoke bar. Back in Tel Aviv, she must face her family and the price of seeking her true identity. "I'm about to show myself as the new me, as the female me. And it's gonna be tough," she says. This is an exciting tale about fear, self-doubt, willpower, and the importance of family and being able to be who you are.

About the author

Shirly Berkovitz was born in 1977 in Tel Aviv, Israel. After graduating film studies at the Beit Berl Arts College she directed and produced her first short film *BLOCKED* (2004) which was featured at the Haifa Int'l Film Festival. Her first feature documentary *100%* (2005) was screened at the Docaviv-Documentary Film Festival, Haifa Cinematheque as part of the social equality project and was broadcasted in the Israeli Channel 2. In 2009 she released *THE WAY UP*, which was screened at the Docaviv Film Festival, won an Honorable Mention at the TLVFest GLBT Film Festival, broadcasted in Channel Yes Docu and is nominated to the 2010 Israeli Academy awards. These days Shirley is working on a new documentary called *LIES IN THE CLOSET*, which is funded by Channel Yes Docu and tells the story of an Israeli transvestite. Shirley is presently working as an editor and director of independent projects, as well as a tutor and facilitator of media and film youth groups and seminars.



OMAR / OMAR

Hany Abu-Assad, Palestina / Palestine, 2013, 98'

Režija / Director: Hany Abu-Assad

Scenario / Screenplay: Hany Abu-Assad

Uloge / Cast: Adam Bakri, Leem Lubani, Eyad Hourani, Samer Bisharat, Waleed Zuaiter

Fotografija / Photography: Ehab Assal

Zvuk / Sound: Raja Dubayah

Montaža / Editing: Martin Brinkler A.C.E., Eyas Salman

Producenti / Producers: David Gerson, Waleed Zuaiter

Produkcija / Production: ZBROS

Festivali i nagrade / Festival and awards:

- » Cannes Film Festival, Winner Jury Prize - Un Certain Regard, 2013
- » Dubai International Film Festival, 2013
- » New York Film Festival, Official Selection, 2014
- » Toronto Film Festival, Official Selection, 2014
- » Nominated for Best Foreign Language Film - Oscars, 2014
- » Bath Film Festival, 2014
- » Bristol Palestine Film Festival, 2014



Četvrtak 11.12. / Crnogorsko narodno pozorište / 20:00 // Subota 13.12. / Kino "Boka" Kotor / 19:00
 Thursday 11/12 / Montenegrin National Theatre / 20:00 // Saturday 13/12 / Cinema "Boka" Kotor / 19:00

Sinopsis

Omar je pekar iz Palestine, koji se svakog dana penje preko zida kojeg obasipaju meci da bi vidio svoju djevojku Nadiju. Na drugu stranu zida silazi kao borac pokreta otpora koji se susreće sa odlukama o tome kako da postane čovjek. Okupirana Zapadna obala ne zna ni za jednostavnu ljubav, niti za čisti rat. Odgovor na pitanje ko je neprijatelj zavisi od prilika. Prijatelji su uhvaćeni, mučeni i dobijaju izbor između života i odanosti. Omar je sanjao da će pokoriti izraelske ugnjetače. Međutim, kada je ubijen izraelski vojnik, Omar je odveden u pritvor i prisiljen je da postane doušnik izraelske vojske. Absurdna situacija i kriza savjesti, izobličavaju samopouzdanje i čast. Brutalna i prelijepa nesigurnost ljudskog stanja je isto toliko junak ovog filma kao što je i Omar. Prepušteni smo sami sebi i ishodima svojih izbora, nakon što nam sve referentne tačke bivaju uništene.

O autoru



Hany Abu - Assad je režirao 2006. film o kome se često raspravljalo, *Raj sada*, koji je osvojio Zlatni globus za najbolji strani film van engleskog govornog područja, a takođe je nominovan za Oskara u istoj kategoriji (predstavljajući Palestinu). Priča o dva muškarca koji pripremaju samoubilački napad na Tel Aviv, *Raj sada* je svoju svjetsku premijeru započeo na Berlinskom filmskom festivalu, gdje je osvojio nagradu Plavi andeo za najbolji evropski film, zatim Berliner Morgenpost Readers' Prize i nagradu Amnesty International za najbolji film. Abu - Assad je 2002. imao internacionalni hit *Ranino vjenčanje*, priču o mladoj Jerusalimki koja pokušava da se uda prije 16 časova. Abu - Assad je takođe dobio priznanja za film *Kurir* na engleskom jeziku iz 2011, u kojem glume Jeffery Dean Morgan, Til Schweiger i Mickey Rourke, i dokumentarac iz 2002, *Ford Tranzit*, portret jednog Ford Tranzit taksiste i vedrih stanovnika palestinskih teritorija. Abu - Assad je rođen u Nazaretu, Palestini, 1961. On je producirao 1994. igrani film *Policijski čas*, u režiji Rashid Masharawija. 1998, Abu - Assad je režirao svoj prvi igrani film *Četnaesto pile*, po scenariju Arnona Grunberga.

Synopsis

Omar is a baker from Palestine, who climbs over the wall showered with bullets every day to see his girlfriend Nadia. On the other side of the wall he comes down like a pork resistance fighter who is confronted with decisions on how to become a man. The occupied West coast is not aware of pure love, no clean war. The answer to the question of who is the enemy depends on the situation. Friends are captured, tortured and given a choice between life and loyalty. Omar dreams of striking his Israeli oppressors back. However, when an Israeli soldier is killed, Omar is taken into custody and forced by the Israeli army to become an informant. This absurd situation and the crisis of conscience distort confidence and honor. The brutal and beautiful uncertainty of the human condition is the hero of this film just as much as Omar is. We are left to fend for ourselves and the outcomes of our choices, after all our reference points are destroyed.

About the author

Hany Abu-Assad directed the often-debated 2006 film *Paradise Now*, which won the Golden Globe for Best Foreign Language Film, and was also nominated for the Academy Award in the same category (representing Palestine). The story of two Palestinian men preparing for a suicide attack in Tel Aviv, *Paradise Now* made its world premiere at the Berlin Film Festival, where it won the Blue Angel Award for Best European Film, the Berliner Morgenpost Readers' Prize and the Amnesty International Award for Best Film. Abu-Assad previously had an international hit with 2002's *Rana's Wedding*, the story of a young Jerusalem woman trying to get married before four o' clock. Abu-Assad's other credits include 2011's English language *The Courier*, starring Jeffery Dean Morgan, Til Schweiger and Mickey Rourke, and the 2002 documentary, *Ford Transit* - the portrait of a Ford Transit taxi driver and the resilient inhabitants of Palestinian territories. Abu-Assad was born in Nazareth, Palestine, in 1961. He produced the 1994 feature film *Curfew*, directed by Rashid Masharawi. In 1998, Abu-Assad directed his first feature, *The 14th Chick*, from a script by writer Arnon Grunberg.



UMJETNOST / NASILJE / ART / VIOLENCE

Mariam Abu Khaled, Udi Aloni, Batoul Taleb, SAD / USA, Palestina / Palestine, Izrael / Israel, 2013, 75'

Režija / Directors: Batoul Taleb, Mariam Abu-Khaled, Udi Aloni

Muzika / Music: DAM (Tamer Nafar, Suhell Nafar, Mahmoud Mahmoud Jreri), Shadia Mansour

Fotografija / Photography: Amnon Zlait

Montaža / Editing: Adi Golan

Producenti / Producers: Udi Aloni, Batoul Taleb, Tamer Nafar

Festivali i nagrade / Festival and awards:

- » Berlinale, Cinema Fairbindet Prize (winner), 2013
- » Cinema South Festival, Israel, Prize of Juliano (winner), 2013
- » Med Film Festival, Rome, „Open Eyes Award“ (winner), 2013
- » Documentaries Film Festival, Istanbul, 2013
- » Jerusalem International Film Festival, 2013
- » International Human Rights Film Festival of Buenos Aires, 2013
- » Toronto Palestine Film Festival, 2013



Petak 12.12. / Crnogorsko narodno pozorište / 17:00
Friday 12/12 / Montenegrin National Theatre / 17:00

Festivali i nagrade / Festival and awards:

- » International Cinematographer's Film Festival, Macedonia
- » Tel Aviv/Jerusalem/Haifa Screenings
- » CinePalestino Festival, Sheffield, UK
- » Montreal International Documentary Festival
- » Malatya Festival, Turkey
- » UK Jewish Film Festival London
- » Germany-Wide Film Tour

UMJETNOST / NASILJE / ART / VIOLENCE

Sinopsis

Inspirisana likovima iz *Alise u zemlji čuda*, *Čekajući Godoa* i *Antigone*, mlada glumica iz Palestine bavi se temom vojne okupacije i rodnog ugnjetavanja, nasilja i bola – na sceni, kao i u životu. Autorka je vođena životom i djelom svog omiljenog režisera i borca za mir, Juliano MerKhamisa, koji je ubijen 4. aprila 2011. ispred pozorišta Freedom u kampu za izbjeglice Jenin na teritoriji Zapadne Obale. Reagujući na ovu nepredvidljivu i surovu realnost mašta stvara umjetničku pobunu predstavljanjem mlade i aktivne generacije Palestinaca na hrabar i živopisan način. *Umjetnost / Nasilje* nije samo film o MerKhamisovom životu i radu, već je to priča inspirisana njegovim umjetničkim i političkim idejama, koje nastavljaju da žive i da se razvijaju kroz rad ove tri mlade umjetnice.

O autorima



Udi Aloni je pisac, umjetnik i filmski reditelj čiji rad mahom istražuje diskurs između umjetnosti, teorije i akcije. Njegovi umjetnički projekti su predstavljeni u brojnim muzejima i galerijama uključujući The Metropolitan Museum of Art i ICA u Londonu. Njegovi filmovi *Kašmir: Put do slobode* (2009), *Oproštaj* (2006), *Lokalni andeo* i *Nevini zločinci* (2003) su prikazivani na Berlinaleu, između ostalih festivala širom svijeta. U 2011. njegovu knjigu *Što Jevrej želi? O binacionalizmu i drugim duhovima* objavio je Columbia University Press. U aprilu 2012. u Javnom pozorištu Nju Jork predstavljen je Aloni i njegov vizuelni projekat *Midrash* sa filozofom Slavojem Žižekom. Nakon ubistva njegovog dragog prijatelja, Juliana Mer Khamisa, osnivača i šefa Freedom pozorišta, Aloni je režirao arapsku adaptaciju *Čekajući Godoa* sa studentima Freedom pozorišta.

Synopsis

Inspired by works such as *Alice in Wonderland*, *Waiting for Godot* and *Antigone*, the young Palestinian actress explores the themes that have to do with the military occupation and gender oppression, with violence and pain – both on stage and in the real life. The author was guided by the life and work of her favorite film director Juliano MerKhamis, killed on 4th July 2011 in front of the Freedom theatre in the Jenin refugee camp, situated in the West Bank. Reacting to this unpredictable and cruel reality, the imagination creates an artistic rebellion by representing the young and active generation of Palestinians in a vivid and courageous manner. Art/Violence isn't just a movie on MerKhamis's life and work, but is a story inspired by his artistic and political ideas, which continue to live and evolve through the work of these three young artists.

About the authors

Udi Aloni is a writer, artist and filmmaker whose work explores the discourse between art, theory, and action. His art projects have been presented in numerous museums and galleries including The Metropolitan Museum of Art and the ICA in London. His films *Kashmir: Journey to Freedom* (2009), *Forgiveness* (2006), *Local Angel and Innocent Criminals* (2003) have been screened at the Berlinale, among other venues around the world. In 2011, his book *What Does a Jew Want? On Binationalism and Other Specters* was published by Columbia University Press. In April 2012, New York's Public Theatre presented Aloni in his visual *Midrash project* with philosopher Slavoj Žizek. After the murder of his dear friend, Juliano Mer Khamis, the founder and head of The Freedom Theater, Aloni directed an Arabic adaptation of *Waiting for Godot* with the Freedom Theatre's graduated students.



Batoul Taleb počela je svoj rad u Freedom pozorištu u Dženin kampu za izbeglice. Njeni raniji radovi uključuju naslove: *Životinjska farma*, *Fragmenti Palestine*, *Alisa u zemlji čuda*, *Čekajući Godoa*, i *Gospodica Julija*. Obišla je Evropu i SAD sa svojim dramskim radom i učestvovala je u pozorišnim radionicama širom svijeta. Pozorište vidi kao moćno sredstvo za uključenje i ujedinjenje zajednice. Trenutno radi na produkciji arapske verzije Petra Pana, koja je predstavljena u proleće 2013. Ovo joj je prvi film.

Batoul Taleb began performing theatre at the Freedom Theatre in the Jenin Refugee Camp. Her past productions include *Animal Farm*, *Fragments of Palestine*, *Alice in Wonderland*, *Waiting for Godot*, and *Miss Julie*. She has toured to Europe and to the US with her theatre work and has taken part in theatre workshops all around the world. She sees theatre as a powerful tool to engage and unite the community. She is currently working to produce an Arabic version of Peter Pan, which was presented in the spring of 2013. This is Batoul's first film.



Mariam Abu Khaled je počela da glumi sa 15 godina i pridružila se pozorištu Freedom kada je napunila 18 godina kako bi studirala u klasi Juliana Mer Khamisa. Njene prethodne produkcije uključuju: *Fragmenti Palestine*, *Alisa u zemlji čuda*, *Čekajući Godoa*, i *Gospodica Julija*. Nastupala je širom Palestine, u Evropi i SAD, a od nedavno nastupa u arapskoj adaptaciji Brehtove *Puške gospođe Karar*, u Ramali i Dženinu. *Umjetnost/Nasilje* je njen prvi dokumentarni projekat.

Mariam Abu Khaled started acting when she was 15 and came to the Freedom Theatre at the age of 18 to study under Juliano Mer Khamis. Her past productions include *Fragments of Palestine*, *Alice in Wonderland*, *Waiting for Godot*, and *Miss Julie*. She has performed around Palestine, Europe, and the US, most recently performing in an Arabic adaptation of Brecht's *Senora Carrar's Rifles*, in Ramallah and Jenin. *Art/Violence* is Mariam's first documentary project.



a documentary by Siniša DRAGIN
with: Dalia BOGDAN, Mića RANKOVIĆ, Milan PETROVIĆ,
Dragoş ALEXANDRU, Radu Bogdan's voice: Costică DRĂGĂNESCU
produced by Siniša DRAGIN and Predrag JAKOVljević
a Mrakonia Film & Oktobar Film production
with the support of the Serbian Film Institute

ŠUMA / THE FOREST

Siniša Dragin, Rumunija / Romania, Srbija / Serbia, 2014, 73'

Režija / **Director:** Siniša Dragin

Montaža / **Editing:** Siniša Dragin

Direktor fotografije / **Director of Photography:** Siniša Dragin, Eugen Oprina

Scenarij / **Screenplay:** Siniša Dragin

Zvuk / **Sound:** Marian Ioan Lacoban

Producenti / **Producers:** Siniša Dragin, Predrag Jakovljević

Produkcija / **Production:** Mrakonia Film, Oktobar Film

Uloge / **Cast:** Dalia Bogdan, Mića Ranković, Milan Petrović, Dragoş Alexandru

Festivali i nagrade / Festival and awards:

- » Visions du Reel, Nyon, The most innovative feature film, 2014
- » Warsaw International Film Festival, 2014
- » Jihlava International Documentary Film Festival, 2014
- » Kassel Documentary Film and Video Festival, 2014



Petak 12.12. / Crnogorsko narodno pozorište / 19:00

Friday 12/12 / Montenegrin National Theatre / 19:00

Sinopsis

1947. godine jugoslavenski predsjednik Josip Broz Tito je po prvi put posjetio Rumuniju. Da bi učvrstili novo socijalističko prijateljstvo rumunski zvaničnici su poklonili Titu sliku poznatog rumunskog umjetnika Jona Andreeskua pod nazivom *Šuma*. Šezdesetih godina XX vijeka, mladi istoričar umjetnosti Radu Bogdan, odlučio je da uradi monografiju o sjajnom slikaru uključujući i reprodukciju slike poklonjene Titu. Nakon bezbroj problema dobio je dozvolu da fotografiše sliku. U trenutku kada su skinuli sliku sa zida, pronašli su mikrofona. Neko je špijunirao Tita.

O autoru



Siniša Dragin je diplomirao na Filmskoj i pozorišnoj akademiji u Bukureštu 1991, i od tada je radio kao kameraman za Rojters. Zahvaljujući neposrednom pristupu savremenim pričama, Dragin je krenuo od dokumentarnih filmova, snimivši dva kratkometražna – *Tuga crnog zlata* (1994) i *Vatreno sunce iznad Tičileštija* (1995). Godine 1995. izdvaja se kratkim igranim filmom Kiša, koji je osvojio nagradu APTR (Rumunska asocijacija televizijskih profesionalaca), Nagradu Italije i Nagradu za režiju u Kostinestiju. Ako mu je prvi igrani televizijski film, *Dugo putovanje vozom*, donio više nagrada za scenario i glavnu nagradu APTR, 1998. njegov drugi film, *Bog nas svakoga dana ljubi u usta*, osvojio je tri nagrade za režiju i Tigra na Rotterdamskom međunarodnom filmskom festivalu. Vratio se tamo 2011. sa filmom *Ako zрно ne umre*, osvojivši nagradu Dioraphte odlukom publike, među filmovima koje je finansirao Hubert Bals Fond. U posljednjih nekoliko godina, vratio se dokumentarcima, režirajući uz Alinu Mungiu Pipidi *Gdje se Evropa završava* (2009), dok se u trećem akcionom filmu, *Faraon* (2004) u glavnoj ulozi našao jedan od najboljih rumunskih glumaca, Stefan Lordache.

Synopsis

In 1947, Yugoslav President Josip Broz Tito for the first time visited Romania. To cement the newborn socialist friendship, Romanian officials gave Tito a present: a painting from a great Romanian artist Ion Andreescu: "The Leafless Forest". In the 60s, a young art critic, Radu Bogdan, decided to elaborate a monograph dedicated to the great painter, including a reproduction of the painting given to Tito. After countless problems, he obtained the permission to photograph the painting. The moment they took the painting off the wall, they found a microphone. Somebody was spying on Tito...

About the author

Sinisa Dragin graduated from The Film and Theatre Academy, Bucharest in 1991 and has worked as a cameraman for Reuters since then. Due to his immediate contact with contemporary stories, Dragin headed towards documentaries at first, filming two shorts, *The sorrow of black gold* (1994) and *Burning sun over Tichilești* (1995). In 1995 he distinguished himself also by the short feature *The Rain*, which won an APTR award (The Romanian Association of Television Professionals), a Prix Italia and the Directing Award in Costinești. If the first feature film for television, *Long journey by train*, got him several screenplay awards and the main APTR award, in 1998, his second film, *Everyday God Kisses Us On The Mouth*, won three directing awards and the Tiger at Rotterdam International Film Festival. He went back there in 2011 with *If the seed doesn't die*, winning the Dioraphte award, decided by the public among the movies financed by Hubert Bals Fund. In recent years, he returned to documentaries, directing along with Alina Mungiu Pippidi *Where Europe Ends* (2009), while a third action film, *The Pharaoh* (2004) was starring in the leading role one of the most impressive Romanian actors, Ștefan Iordache.



TIMBUKTU / TIMBUKTU

Abderrahmane Sissako, Francuska / France, Mauritaniya / Mauritania, Mali / Mali 2014, 97'

Režija / **Director:** Abderrahmane Sissako

Izvršni producent / **Executive Producer:** Sylvie Pialat

Scenarij / **Screenplay:** Abderrahmane Sissako, Kessen Tall

Zvuk / **Sound:** Philippe Welsh, Roman Dymny, Thierry Delors

Muzika / **Music:** Amine Bouhafa

Uloge / **Cast:** Ibrahim Ahmed aka Pino, Toulou Kiki, Abel Jafri

Montaža / **Editing:** Nadia Ben Rachid

Producenti / **Producers:** Sébastien Birchler, Abderrahmane Sissako

Produkcija / **Production:** Les Films du Worso, Dune Vision, Arches Films

Festivali i nagrade / **Festival and awards:**

- » Cannes Film Festival, won the Prize of the Ecumenical Jury and the François Chalais Prize, 2014
- » New York Film Festival, Official Selection, 2014
- » Mill Valley Film Festival, Official Selection, 2014
- » Chicago International Film Festival, Official Selection, 2014
- » AFI Film Festival, Official Selection, 2014
- » Toronto International Film Festival, Official Selection, 2014
- » Mauritanian entry for the Best Foreign Language Film at the 87th Academy Awards, 2014

Petak 12.12. / Crnogorsko narodno pozorište / 20:30

Friday 12/12 / Montenegrin National Theatre / 20:30



Sinopsis

Film *Timbuktu* se bavi pitanjem univerzalnih ljudskih vrijednosti na primjeru tragične sudbine porodice iz Timbuktua. Film prikazuje posljedice dolaska militantnih islamista na vlast u jednom pustinjском malijskom gradu i nametanje strogih zakona zbunjenom lokalnom stanovništvu. Film je inspirisan stvarnim događajima iz 2012. kada su ljudi bivali kamenovani i bičevani na smrt zbog puštanja muzike ili igranja fudbala, a ta svakodnevna ubistva bez povoda pojačavaju inače šokantnu atmosferu filma. Kidane i njegova porodica su pošteđeni haosa koji vlada u Timbuktu. Međutim, njihova se sudbina mijenja kada Kidane slučajno ubija ribara Amadou. Tada se i on suočava sa novim zakonima stranih okupatora.

O autoru



Abderrahmane Sissako je rođen u Kifi, Mauritaniji, ali se još kao dijete preselio u Mali. Nakon njegovog filmskog debija, *Dokumenta X – Filmovi* (1997), kasnija ostvarenja uključuju *Život na zemlji* (1998), *Čekajući sreću* (2002) koji je osvojio nagradu FIPRESCI u Kanu i *Bamako* (2006). *Timbuktu* (2014) je njegov posljednji film, koji je dobio nagradu François Chalais na festivalu u Kanu.

Synopsis

The film *Timbuktu* deals with the issue of universal human values on the example of the tragic fate of a family from Timbuktu. The play shows the consequences of the arrival of Islamists militant to power in the Malian desert town and the imposition of strict laws bewildered to locals. The film is inspired by true events from 2012 when people were stoned and flogged to death because of playing music or playing football, and daily murders without provocation amplify the otherwise shocking mood of the film. Kidane and his family were spared from the chaos that prevails in Timbuktu. However, their fate changes when Kidane accidentally kills the fisherman Amadou. He now has to face the new laws of the foreign occupants.

About the author

Abderrahmane Sissako was born in Kiffa, Mauritania, and moved to Mali as a child. Following his feature debut, *Documenta X – Die Filme* (1997), his subsequent films include *Life on Earth* (1998), *Waiting for Happiness* (2002), which won the FIPRESCI Prize at Cannes, and *Bamako* (2006). *Timbuktu* (2014), which won the François Chalais Award at Cannes, is his latest film.



MAMA I TATA / AMMA AND APPA

Franziska Schonenberger, Jayakrishna Subramanian, Njemačka / Germany, 2013, 89'

Režija / Directors: Franziska Schonenberger, Jayakrishna Subramanian

Uloge / Cast: Christine&Albert Schonenberger, Viruthambal Subramanian, Subramanian Duraisamy

Fotografija / Photography: Minsu Park

Producenti / Producers: Ferdinand Freising, Cosima von Spreti, Marina Voeth

Koproducenti / Co-producers: Sonja Scheider, Natalie Lambsdorff

Produkcija / Production: University of Television and Film Munich (HFF Munich)

Festivali i nagrade / Festival and awards:

- » Berlinale (Perspektive Deutsches Kino), 2014
- » Warsaw Film Festival, 2014
- » Mumbai Film Festival, 2014
- » Beldocs, 2014
- » Zagreb Film Festival, 2014



Subota 13.12. / Crnogorsko narodno pozorište / 17:00
 Saturday 13/12 / Montenegrin National Theatre / 17:00

Sinopsis

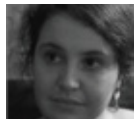
Dokumentarni sudar kultura između Indije i Njemačke: *Amma & Appa* – na tamilskom ‘mama i tata’ – donosi priču o dva bračna para, oba otprilike istih godina, oba u braku preko trideset godina, ali iz potpuno različitih kulturnih sredina: Bavarije i Indije. Upoznaju se tako što su se njihova djeca zaljubila jedno u drugo i žele snimiti dokumentarac o susretu kultura. *Amma & Appa* predstavlja duhovito i osjetljivo istraživanje biografija i ljubavnih priča dva (odnosno tri) para, koja su toliko različita... ali samo na prvi pogled.

O autorima



Jayakrishnan Subramanian je studirao grafički dizajn na Nacionalnom institutu za dizajn, nakon što je završio Likovnu umjetnost na Univerzitetu Madras. Trenutno radi na magistarskoj tezi iz oblasti medija i umjetnosti na Univerzitetu Bauhaus u Vajmaru.

Zajedno sa Franziskom radi na svom prvom dugometražnom eksperimentalnom dokumentarnom filmu *Palai Nizhalgal – Pustinska sijenka*. Njegovi filmovi su i *Zidovi koji dišu* (2010), *Nevjestin izgubljeni kofer* (2013) i *Amma & Appa* (2014).



Franziska Schonenberger živi i radi u Minhenu, kao spisateljica i rediteljka. Za svoj novinarski rad u Indiji dobila je nekoliko nagrada. Nakon master studija iz oblasti medija, radila je za velike njemačke emitere. Trenutno studira režiju na dokumentarnom smjeru Univerziteta za televiziju i film u Minhenu. U njene filmove spadaju: *Za Eli* (2010), *Zaštiti sve koje volim* (2011) i *Amma & Appa* (2014).

Synopsis

A documentary culture clash between India and Germany: *Amma & Appa* – Tamil for Mother and Father – tells the story of two married couples – both around the same age, both married for more than thirty years; yet from totally different cultural settings: Bavaria and India. They come together because their children have fallen in love and want to shoot a documentary film about this meeting of cultures. *Amma & Appa* is a humorous and sensitive exploration of the biographies and love stories of two (actually three) couples, who are so different ... but only at first glance.

About the authors

Jayakrishnan Subramanian studied Graphic Design at the National Institute of Design after completing his Bachelor of Fine Arts from the Madras University. He is currently doing his MFA in Media Art at the Bauhaus University in Weimar. He is working together with Franziska on his first feature length experimental-documentary *Palai Nizhalgal – Shadow of the Desert*. His films include: *Breathing Walls* (2010), *A Bride's Lost Suitcase* (2013) and *Amma & Appa* (2014).

Franziska Schonenberger lives and works in Munich as a writer and director. For her work as a journalist in India she received several awards. After her Masters in Media Studies, she worked for major German broadcasters. She is currently studying Directing in the Documentary department at the University of Television and Film Munich. Her films include: *For Elli* (2010), *Protect Everyone I Love* (2011) and *Amma & Appa* (2014).



GOLI / NAKED ISLAND

Tiha Gudac, Hrvatska / Croatia, 2014, 75'

Režija / **Director:** Tiha K. Gudac

Scenarij / **Screenplay:** Tiha K. Gudac

Muzika / **Music:** Dubravko Robić

Montaža / **Editing:** Dragan von Petrović

Dizajn zvuka / **Design of sound:** Ivan Zelić

Kamera / **Camera:** Eva Kraljević, Tamara Cesarec, Srđan Kovačević, Tiha K. Gudac

Producent / **Producer:** Nenad Puhovski

Produkcija / **Production:** Factum

Koprodukcija / **Co-production:** Hrvatska radiotelevizija (HRT), Zagreb film

Festivali i nagrade / **Festival and awards:**

- » Sarajevo Film Festival - Heart of Sarajevo for best film in Documentary Competition, 2014
- » Dokufest, Prizren - Balkan: Dox programme, 2014
- » Zagreb Film Festival - Special mention in the category of documentaries, 2014



Subota 13.12. / Crnogorsko narodno pozorište / 19:00 // Petak 12.12 / Kino "Boka" Kotor / 19:15

Saturday 13/12 / Montenegrin National Theatre / 19:00 // Friday 12/12 / Cinema "Boka" Kotor / 19:15

Sinopsis

Goli je priča o porodičnoj drami jednog političkog zatvorenika na Golom otoku. Prije šezdesetak godina jedan je čovjek nestao i nije ga bilo četiri godine. Vratio se kao neko drugi, a sa sobom je donio bolnu tajnu. Na toj tajni o kojoj se čutalo kasnije je izgradio život svoje porodice; razgovor o prošlosti bio je zabranjen. Pitanja je počela postavljati tek njegova unuka, ujedno i rediteljka ovog filma, koja je još od djetinjstva željela razumjeti zašto djed ima ožiljke po tijelu, no on je preminuo nikome ne ispričavši cijelu priču. Film *Goli* je istraživanje na ruševinama prošlosti, mozaik nastao od tragova – porodičnih fotografija i intimnih svjedočanstava grupe bliskih ljudi koje je ujedinilo isto mjesto – politički logor Goli otok poznat i kao *otok slomljenih duša* i posljedica koje je ostavio na tri generacije. Ujedno, to je fascinantni prikaz trenutka u kojem jedna prošlost konačno može postati povijest i odvažno dokumentarno suprotstavljanje ćutnji i strahu.

O autorki



Tiha K. Gudac rođena je 1982. u Zagrebu. Diplomirana je ekonomistkinja i apsolvantkinja Akademije dramske umjetnosti u Zagrebu (Odsjek produkcije). Učestvovala je i u nizu dodatnih edukacija i radionica (Berlinale Talent Campus 2010, Sarajevo grad filma 2008, Sarajevo Talent Campus 2007). Do sada je bila producentkinja nekoliko kratkometražnih igranih i dokumentarnih filmova (*Sretan rođendan Marija*, 2010; *Shopping*, 2008; *Ma sve će bit' u redu*, 2007). Film *Goli* kojim Tiha debituje kao rediteljka osvojio je nagradu DOKincubator. na specijalizovanoj dokumentarnoj radionici Rough Cut Boutique na Sarajevo Film Festivalu.

Synopsis

Naked is a story about the family drama of political prisoner on the Naked Island. Some sixty years ago, a man went missing for four years. He returned back as a changed man, carrying along a painful secret. He later built his family's life around this unspoken secret. Talking about the past was forbidden in the family. It was his granddaughter, also the director of this film, who first started asking questions, wanting to find out what lay hidden beneath her grandfather's scar-covered body ever since childhood. However, he died without revealing the entire story to anyone. *Naked Island* is an investigation built upon the ruins of the past, a mosaic made of clues – family photos and intimate testimonies of a tight-knit group of people who were brought together by the same place, a political prison in ex-Yugoslavia that was also known as *an island of broken souls*, and the consequences that this place left on three generations. At the same time, it is a fascinating portrayal of a moment in which a past can finally become history and a brave documentary defying silence and fear.

About the author

Tiha K. Gudac was born in Zagreb in 1982. She obtained her degree in Economy and is about to graduate in Production from the Zagreb Academy of Dramatic Art. She attended a number of additional trainings and workshops (Berlinale Talent Campus 2010, Sarajevo City of Film 2008, Sarajevo Talent Campus 2007). She has produced a few short fiction and documentary films (*Happy Birthday, Marija*, 2010; *Shopping*, 2008; *Everything Will Be Fine*, 2007). Tiha's directing debut, *Naked (Basil in the Stone)* won her DOKincubator Award at the specialized documentary workshop Rough Cut Boutique at Sarajevo Film Festival.



IDA / IDA

Paweł Pawlikowski, Polska / Poland, Danska / Denmark, 2013, 80'

Režija / Director: Paweł Pawlikowski

Scenarij / Screenplay: Paweł Pawlikowski, Rebecca Lenkiewicz

Uloge / Cast: Agata Kulesza, Agata Trzebuchowska, Dawid Ogrodnik

Fotografija / Photography: Łukasz Żal, Ryszard Lenczewski

Montaža / Editing: Jarosław Kamiński

Producenti / Producers: Eric Abraham, Piotr Dzięcioł, Ewa Puszczyńska, Christian Falkenberg Husum

Produkcija / Production: An Opus Film, Phoenix Film

Festivali i nagrade / Festival and awards:

- » Toronto International Film Festival - International Critics Award, Paweł Pawlikowski, 2013
- » London Film Festival - Best Film, 2013
- » Warsaw Film Festival - Grand Prix, 2013
- » Polish Film Awards - Best Film, Best Director, Best Actress (Agata Kulesza), and Best Editing, 2014
- » Cinequest Film Festival - Best Narrative Feature: Drama, 2014
- » Sarasota Film Festival - Best Narrative Feature, 2014
- » RiverRun Film Festival - Best Narrative Feature, 2014
- » Sundance Official Selection, 2014
- » Polish Oscar Candidate, 2014

Subota 13.12. / Crnogorsko narodno pozorište / 20:30

Saturday 13/12 / Montenegrin National Theatre / 20:30



Sinopsis

Ida je priča o osamnaestogodišnjoj djevojci Ani, koja živi u jednom manastiru u Poljskoj početkom šezdesetih godina prošlog vijeka. Ona je na korak od toga da postane časna sestra, kada saznaje da nije siročić, već da je njena tetka Vanda živa. Upoznajući se sa tetkom, otkriva svoje korijene. Ona je porijeklom Jervejka, a pravo ime joj je Ida. Tetka je komunistkinja koja u ime države osuđuje sveštenike i druge ljude na smrt. Neočekivano otkriće o svom pravom identitetu pokreće Idu na put kroz poljsku unutrašnjost. Ona mora napraviti izbor između svog identiteta i religije koja joj je spasila život od nacističkog masakra u Poljskoj tokom Drugog svjetskog rata.

O autoru



Pawel Pawlikowski rođen je u Varšavi 1957. Već sa četrnaest godina odlazi iz Poljske, prvo u Njemačku, a kasnije u Veliku Britaniju gdje stiče reputaciju sjajnog dokumentariste te režira i nekoliko vrlo uspješnih igranih filmova. Godine 1992. za BBC je režirao dokumentarac *Srpski epovi* u kojem prikazuje ratničke rituale bosanskih Srba, njihovog lidera Radovana Karadžića i vojnog zapovjednika Ratka Mladića, a uspijeva snimiti i ruskog pisca Eduarda Limonova kako iz puškomitraljeza puca na opkoljeno Sarajevo. 2004. režira zapaženi film *Moje ljeto ljubavi*, a zatim film *Žena iz susjedstva* 2011. godine.

Synopsis

Ida is the story about an eighteen old girl, Ana, who lives in a monastery in Poland at the beginning of the 60's of the last century. When she is on the brink of becoming a nun, she discovers that she is not an orphan, but that her aunt Vanda is alive. She gets acquainted with her aunt who reveals their roots. She is native Jewish, and her real name is Ida. Her aunt is a communist who, on behalf of the 'Stalinist state', condemned priests and other people to death. The unexpected discovery of her true identity starts off on a journey through the Polish countryside. She must make a choice between her identity and religion that saved her life from a Nazi's massacre in Poland during World War II.

About the author

Pawel Pawlikowski was born in Warsaw in 1957. Having left Poland early in his life at the age of 14, he first went to Germany and then to Great Britain. There he became renowned as an exceptional documentarist. He also directed a few very successful feature films. In 1992 he directed the documentary film *Serbian Epics* for BBC, subtly depicting the war rituals of Bosnian Serbs, their leader Radovan Karadžić and their army commander Ratko Mladić. He even managed to film Russian writer Eduard Limonov firing from a machine gun at the besieged city of Sarajevo. In 2004 he directed the well-received film *My Summer Of Love*, followed by *The Woman In The Fifth* in 2011.



SO ZEMLJE / **SALT OF THE EARTH**

Wim Wenders, Juliano Ribeiro Salgado, Francuska / France, 2014, 109'

Režija / Directors: Wim Wenders, Juliano Ribeiro Salgado

Scenarij / Screenplay: Wim Wenders, Juliano Ribeiro Salgado, David Rosier

Zvuk / Sound: Aymeric Devoldere

Montaža / Editing: Maxine Goedicke, Rob Myers

Fotografija / Photography: Hugo Barbier, Juliano Ribeiro Salgado

Producent / Producer: David Rosier

Produkcija / Production: Decia Films

Festivali i nagrade / **Festival and awards:**

- » Cannes Film Festival: Prize of the Ecumenical Jury - Special Mention, Wim Wenders, Juliano Ribeiro Salgado, Un Certain Regard - Special Jury Prize, Wim Wenders, Juliano Ribeiro Salgado, 2014
- » San Sebastián International Film Festival, Audience Award, Wim Wenders, Juliano Ribeiro Salgado, 2014
- » Oslo Films from the South Festival, 2014
- » Helsinki International Film Festival, 2014
- » Taipei Golden Horse Film Festival, 2014
- » Busan - International Film Festival, 2014
- » Rio de Janeiro International Film Festival, 2014
- » Telluride International Film Festival, 2014
- » Berlin International Film Festival, 2014
- » Sydney International Film Festival, 2014



Nedjelja 14.12. / Crnogorsko narodno pozorište / 21:00 // Subota 13.12 / Kino "Boka" Kotor / 21:00

Sunday 14/12 / Montenegrin National Theatre / 21:00 // Saturday 13/12 / Cinema "Boka" Kotor / 21:00

Sinopsis

U ovom dokumentarnom filmu Wim Wenders prikazuje crno-bijele fotografije brazilskog fotografa Sebastian Salgadoa, koje govore više od riječi. Salgado, koji je, umjesto da postane broker na Volstritu u tridesetoj godini otkrio fotografiju, godinama je radio kao fotograf agencije Sigma, zatim i čuvene agencije Magnum. Ono što mu je omogućilo da se čitav život posveti onom što voli, je bila srećna okolnost da je 1981. godine uspio da fotoaparatom zabilježi atentat na Ronalda Regana. U filmu *So zemlje* nevjerovatne crno-bijele fotografije se smjenjuju sa dokumentarnim snimcima koje je Salgadoov sin i koreditelj filma Juliano Ribeiro Salgado snimio na njihovim zajedničkim putovanjima. Salgado živi sa ljudima koje fotografiše - danima, ponekad mjesecima, dijeli njihovu sudbinu prije nego što se usudi da ih fotografiše. Kaže da se to pravo mora zaslužiti.

O autorima



Wim Wenders je rođen u Dizeldorfu, 1945. Nakon dvije godine studiranja medicine i filozofije i jednogodišnjeg boravka u Parizu kao slikar, pohađao je Univerzitet televizije i filma u Minhenu od 1967. do 1970. Jedna je od najznačajnijih figura koje su se probile u vrijeme *Novog njemačkog filma* sedamdesetih godina prošloga vijeka. Osnivač je distributerske kuće Filmverlag der Autoren, iz koje je izrasla njegova producentska kuća Road Movies u Berlinu 1975. godine. Pored režiranja atmosferskih autorskih filmova, Wenders se kreće i u mediju fotografije, a njegove upečatljive vizije pustih predjela prepliću teme sjećanja, vremena i pokreta.

Synopsis

In this documentary, Wim Wenders shows black and white photos of Brazilian photographer Sebastian Salgado, which speak more than words. Salgado, who instead of becoming a broker on Wall Street at the age of thirty discovered photography, worked as a photographer at the Agency Sigma, and then the famous Magnum. This fortunate circumstance happened in 1981, which enabled him to devote his whole life to what he loves. He managed to record with his camera the assassination attempt on Ronald Reagan. In the movie *"Salt of the Earth"* amazing black and white photography alternates with documentary footage that Salgado's son and co-director of the film Juliano Ribeiro Salgado filmed on their journeys. Salgado takes photos of the people with whom he lives together - for days, sometimes for months - and shares their fate before he dares to make photography. He says that right must be earned.

About the authors

Wim Wenders was born in Düsseldorf in 1945. After two years of studying medicine and philosophy and a year-long stay in Paris as a painter, he attended the University of Television and Film in Munich from 1967 to 1970. One of the most important figures that have penetrated the time during the last century, "New German Film". Founder of the distribution company Filmverlag der Autoren, from which his production, Road Movies, grew in Berlin in 1975. In addition to directing atmospherically unique films, Wenders moves in the medium of photography and his impressive vision of deserted landscapes intertwines themes of memory, time and movement.



Juliano Ribeiro Salgado je rođen 1974. u Parizu gdje je odrastao u francusko-brazilske porodici. Godine 1996. napravio je svoj prvi dokumentarac za Arte, *Suzana* o zloupotrebi radnika u rudnicima Angole. Uslijedili su dokumentarci snimljeni u Etiopiji, Avganistanu, Brazilu. Salgado je zatim upisao Filmsku školu u Londonu, koju je završio 2003. Snimio je velik broj kratkih i dokumentarnih filmova za francusku televiziju. Njegov film iz 2009. godine *Nauru, lutajuće ostrvo* obišao je brojne festivale širom svijeta (*Hot Docs, Toronto...*). Trenutno radi na svom prvom dugometražnom igranom filmu koji će biti sniman u Sao Paulo, u Brazilu.

Juliano Ribeiro Salgado was born in 1974 in Paris, where he grew up in a Franco-Brazilian environment. In 1996, he made his first documentary for Arte, *Suzana*, on the use of anti-personnel mines in Angola. This was followed by documentaries filmed in Ethiopia, Afghanistan, Brazil. Salgado then entered the London Film School, from which he graduated in 2003. He recorded a considerable number of short films and documentaries for French television. His film from 2009, *Nauru, wandering the island*, visited numerous festivals worldwide (*Hot Docs, Toronto...*). He is currently working on his first feature film that will be filmed in Sao Paulo, Brazil.



Bilješke / Notes

Bilješke / Notes



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