



# Sarajevo mon amour

Sarajevo  Film Festival | #25thSFF  
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# Dealing with the Past

17-20 August 2019

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# Introduction

Since its inception, the DEALING WITH THE PAST programme has had a clear mission: to open honest discussion about our painful recent past as a prerequisite to resolving the current problems that stem from the wars that continue to burden our societies. Over the past two decades, numerous initiatives have been launched in the former Yugoslav states with the stated goal of “peace-building”. However, slogans cannot heal the scars of war that have been left on the souls of the people here, who are left alone in their grief or anger.

This year’s DEALING WITH THE PAST programme aims to look beyond the particular complexities of realm of our region, and to elevate the universal human needs to seek out the truth and to reconcile with the past, both the personal and the political. In the context of the unique and complex circumstances of each conflict, and the lengthy and difficult transition to new states of affairs, we present films from around the world that question the right of owning history. Are older generations who lived through given events the owners of history, or does history belong to the younger generations, whose lives have been shaped by events that occurred without their consent or knowledge? A burden of the generations that came before that these new young owners must carry and question, in order to shape their own political and personal narratives? In this year’s programme, these issues are addressed from the family perspective, via personal trauma, through official historical narratives, and from the place of the legacy of prisoners. Furthermore, the films in the programme present the failure that results from a lack of institutional reappraisal of collective trauma, no matter which nation is concerned.

We encourage a polyphony of authorial voices, the subjects they explore are different, as are their aesthetic approaches. Investigative documentary, re-enactment, and reality-based fiction are used to confront viewers with unsolved personal and national traumas, and with many wounds that have yet to heal. The programme features Paweł Pawlikowski’s early documentary works; the latest controversial film by Warner Herzog and Andre Singer; and delves into family history to understand the context that surrounds Bulgarian communism and the Iranian Revolution. Recent history is addressed in the re-creation of the prison experiences of political detainees in Syria.

Alongside this film programme, for the fourth time the Sarajevo Film Festival presents the True Stories Market, a unique event that connects filmmakers with organisations that are researching and documenting the Yugoslav Wars. Six stories from the period will be presented during Cinelink Industry Days, after which, in order to facilitate their transition from market to screen, an open call will invite filmmakers to apply to execute a project inspired by one of the selected stories.

DEALING WITH THE PAST is a project of the Sarajevo Film Festival supported by the Robert Bosch Foundation.

**Maša Marković,**  
Programme Manager, Dealing with the Past

# Programme schedule

## Saturday, 17<sup>th</sup> August

**11:30**

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**Hotel Europe - Atrium**  
In conversation with Damir Šagolj

### Through the Looking Glass

Damir Šagolj discusses what distorts the image – what is our perception of events after their images are projected through all the prisms and filters in today's complex world of media and communications, which are mostly owned by powerful corporations? Šagolj uses his own vast experience in photography and as a documentarist to address this question.

Damir's work was recognised with industry's major awards – the Pulitzer prize and World Press Photo among many others.

**15:00**

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**Meeting Point Cinema**  
Screening

**FROM MOSCOW TO PIETUSHKI:  
A JOURNEY WITH BENEDICT YEROFEYEV**

**DOSTOEVSKY'S TRAVELS**

**SERBIAN EPICS**

**TRIPPING WITH ZHIRINOVSKI**

Director: Pawel Pawlikowski

**Q&A with Pawel Pawlikowski**  
moderated by Tue Steen Mueller

## Sunday, 18<sup>th</sup> August

**10:00**

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**Cinema City – Hall 1**  
Screening

### MEETING GORBACHEV

Country: UK, Germany, USA

Director: Werner Herzog, Andre Singer

**13:00 - 15:00**

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**Dealing with the Past Lunch**  
hosted by **Regional Youth Cooperation Office**  
**Western Balkans**  
By invitation only

**15:00 - 16:30**

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**Hotel Europe, Screening Room 2**

### Who Owns History? Do Past Matters?

Panel discussion

By invitation only

**17:00**

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**Cinema City – Hall 2**  
Screening

### BORN IN EVIN

Country: Germany, Austria

Director: Maryam Zaree

## Monday, 19<sup>th</sup> August

**10:00**

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**Cinema City – Hall 1**  
Screening

### PRIVACY OF WOUNDS

Country: Norway

Director: Dalia Al Kury

**15:00**

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**Hotel Europe - Atrium**

In conversation with Mila Turajlić,  
Bojina Panayotova and Maryam Zaree

### When quest for political truth becomes personal - Filming my Mother

Mila Turajlić and Maryam Zaree discuss how politics and regimes shape the lives and personal histories of families. How one can build a film around a conversation with mothers, or a lack of conversation that leads to an understanding of the family and political truth. What are the challenges of having your family and yourself as the protagonists of your film?

Moderated by: Tue Steen Mueller

**17:00**

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**Hotel Europe – Atrium**

### TRUE STORIES MARKET:

Presentation of five cases from the archives of key organisations documenting the Yugoslav wars of the 90's to film and TV professionals. This should serve as an open source that will inspire filmmakers and cinema experts, and from which they will weave stories for larger audiences with all the urgency and power that cinema offers. True Stories Market is a part of the CineLink Industry Days.

Moderator: Robert Tomić Zuber /  
Sarajevo Film Festival

## Tuesday, 20<sup>th</sup> August

**10:00**

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**Cinema City – Hall 1**  
Screening

### I SEE RED PEOPLE

Country: France, Bulgaria

Director: Bojina Panayotova

## Speakers and Consultants



### MILA TURAJLIĆ

Mila Turajlić is a documentary filmmaker born in Belgrade. Her most recent film, *THE OTHER SIDE OF EVERYTHING*, had its premiere at the Toronto International Film Festival in 2017, and went on to win 20 awards, including the prestigious IDFA Award for Best Documentary Film. *OTHER SIDE* was HBO Europe's first co-production with Serbia, and had a record-breaking theatrical release there. Mila's debut documentary film, *CINEMA KOMUNISTO*, premiered at the International Documentary Film Festival Amsterdam and the Tribeca Film Festival, and went on to win 16 awards, among them the Gold Hugo at the Chicago International Film Festival in 2011, and the FOCAL Award for Creative Use of Archival Footage.



### NATAŠA DAMJANOVIĆ

Born in 1981 in Belgrade, where she graduated film editing at the Faculty of Drama Arts. She participated in the 2008 Sarajevo Talent Campus, 2011 Berlinale Talent Campus, was nominated for the 2010 Robert Bosch Stiftung Co-production Prize, in 2012 she participated as a script editor trainee to the Torino FilmLab, and is a member of EAVE Producer's Network from 2013.

Since 2006, together with Vladimir Vidic, runs DART film, a production company based in Belgrade. The films she produced, co-produced and/or edited have screened at some of the most significant festivals, such as Berlinale, Rotterdam, Locarno etc, with one of the shorts being nominated for the European Film Awards in 2015 and her latest co-production - "Ich War Zuhause Aber" by German director Angela Schanelec won Silver Bear for Best Director at Berlinale 2019.

She currently works as a producer and video director at United Nations International Residual Mechanism for Criminal Tribunals in The Hague, Netherlands.



### NEBOJŠA SLIJEPCÉVIĆ

Nebojsa Slijepcevic has directed numerous creative documentaries (Srbenka, Gangster of Love, Something about Life, Real Man's Film, In 4 Years, Of Cows and People). His films have been shown at the festivals around the world (IDFA, Doc Leipzig, Hot Docs, Karlovy Vary Film Festival...) and they have collected more than 30 awards. His latest documentary feature, *Srbenka*, was shortlisted for European Film Awards. Nebojsa is mentor and lecturer at School of Documentary Film in Zagreb.



### ROBERT ZUBER

Born in 1976 in Pula. For 18 years, he has worked across all segments of media in Croatia and was twice awarded by the Croatian Journalists' Association. After gaining necessary professional experience as a journalist and editor while working, among others, for BBC, Radio 101 and Nova TV, he started working for the Croatian public broadcaster, HRT, where he spent 11 years investigating various social and humanitarian issues, mostly through his TV show *THE MISSION*. He started making documentaries in 2001, when he completed his first documentary film, *NA STANICI U PULI*, which became the most successful theatrically released documentary in Croatia that year. His second autobiographical documentary, *AN ACCIDENTAL SON*, filmed within the UNICEF 'Every Child Needs a Home' project, received the Oktavijan award for the best documentary at the Croatian Film Days festival. His next documentary, *MILA SEEKS SENIDA*, won the human rights award of the Sarajevo Film Festival. In 2017, he directed *MILLION DOLLAR LIFE* which won the "Golden Studio" media award for the best Croatian documentary. After spending three years at the helm of HRT's Documentary Production Department, in 2016 he quit his job with the public broadcaster to establish his own production company ToroLab. ToroLab produces content for digital platforms, as well as documentary films and series. He also works as an associated professor at the Vern University in Zagreb.



### STAŠA BAJAC

Staša Bajac is a writer & director, a story editor and script consultant. She holds MA in Dramaturgy at Faculty of Drama Arts in Belgrade, as well as MA in Narrative Film and Audio-Visual Technologies at UdK in Berlin.

*Humidity*, the first feature she wrote with the director Nikola Ljuca was screened at Berlinale Forum, ACID Cannes, Sarajevo etc. and brought her two awards for best screenplay. Her second feature *Asymmetry*, developed with EAVE and directed by Maša Nešković, is in postproduction. Short films *Thursday* by Nikola Ljuca, and *Space Between Us* and *Twosome* by Maša Nešković that she wrote were screened at international festivals, winning awards. She is one of the writers of TV series *Grupa* created by Uroš Tomić and Dragan Đurković that is set to premiere at SFF this year; as well as one of the writers on Dragan Bjelogrić's *Žigosani u reketu*.

She is currently finishing her first documentary *With a Heavy Heart*, supported by Film Centre Serbia; developing her feature project *The Stranger* which received initial funding in Serbia, while *Rattlesnakes* by Nikola Ljuca is in funding. She is the author of several published and awarded stage plays and her latest one *This One is Going To Be Different* is on the current repertoire of Atelje 212 theatre.

She is a Berlinale and Sarajevo Talents alumni and Torino Film Lab story editing trainee.



### TUE STEEN MÜLLER

Born 1947. Danish. He worked with short and documentary films for more than 20 years at the Danish Film Board – as press secretary, head of distribution and information and as a commissioning editor.

He's co-founder of Balticum Film and TV Festival, Filmkontakt Nord and Documentary of the EU. He has travelled to European short and documentary festivals often to be seated as a jury member. He has given documentary courses and seminars in more than 30 countries.

In 2004 he was awarded the Danish Roos Prize for his contribution to the Danish and European documentary culture. In 2006 an award for promoting Portuguese documentaries. In 2014 he received the EDN Award “for an outstanding contribution to the development of the European documentary culture”. In 2016 he received a handshake from the President of Lithuania, and the Cross of the Knight of the Order for Merits to Lithuania.

From 1996 until 2005 he was director of EDN (European Documentary Network). He has written articles for national and international newspapers and magazines. From 2006 he has been a freelance consultant and teacher in workshops like Ex Oriente, DocsBarcelona, Archidoc, Documentary Campus, Storydoc, Baltic Sea Forum, Black Sea DocStories, Caucadoc as well as programme consultant for the festivals Magnificent7 in Belgrade, DOCSBarcelona, Message2Man in St. Petersburg and DOKLeipzig. From September 2007 he has taught at the Zelig Documentary Film School, Bolzano, Italy. He writes (almost) daily about documentaries in English on [www.filmkommentaren.dk](http://www.filmkommentaren.dk)



### DAMIR ŠAGOLJ

Damir Šagolj, born in 1971 in Sarajevo, is a Bosnian photographer and journalist. He completed power engineering studies in Moscow and Sarajevo but the Bosnian war and its total destruction meant a change in career for Damir.

In 1996 he joined Reuters news agency as their Bosnia based photojournalist. For next 22 years Damir travelled the world and reported on major news stories for the agency – mostly on conflicts, civil and other disturbances and natural catastrophes, but also on contemporary and other issues. He lived in Russia, Thailand, China and spent years in the Middle East.

Damir's work was recognised with industry's major awards – the Pulitzer prize and World Press Photo among many others.

He holds a master degree from the University of Arts in London.

Currently, Damir lives in Sarajevo and teaches photography at the Sarajevo Academy of Performing Arts.

## Films



Saturday, 17th August 2019 @ 15:00 / Meeting Point Cinema

Director: Pawel Pawlikowski

Colour and black & white, 185 min.

### From Moscow to Pietushki: A Journey with Benedict Yerofeyev

This film is part of a documentary series directed by Pawel Pawlikowski for the BBC about prominent literary figures in Eastern Europe. Pawlikowski chooses to focus on esteemed writer Benedict Yerofeyev, one of the mysterious key figures in the Samizdat movement (a clandestine Soviet printing and distribution method for prohibited dissident literature). Pawlikowski films Yerofeyev towards the end of his life, as he is dying of throat cancer, and revisits the regions described in his most famous work, 'Moscow-Pietushki'.

### Dostoevsky's Travels

In 1862, Fyodor Dostoevsky left Russia to travel through western Europe. One hundred twenty-nine years later, his great-grandson, a tram driver named Dimitri, decides to reconstruct the journey and travels from St. Petersburg to Berlin and London, where he lectures on his great-grandfather. When Pawel Pawlikowski became aware of Dimitri's plans, he decided to accompany the eminent author's last descendant with his camera. The Polish director blends real events with fictional elements, and through the figure of the great-grandson, who (quite cynically) exploits his familial pedigree for financial purposes, ruminates on the Soviet Union's transition toward capitalism.

### Serbian Epics

'Women don't wage wars', says Radovan Karadžić's mother says when her son comes to visit her and tells her about the military situation in Bosnia. A little later, SERBIAN EPICS shows a meeting of the Bosnian-Serbian war cabinet, in which the now notorious Ratko Mladic and Biljana Plavcic are seated. Initially, the tone of this portrait of Karadžić – psychiatrist, poet, businessman, and leader of the Bosnian Serbs – is light-hearted, but gradually a shady world of power and delusion emerges.

### Tripping with Zhirinovski

Two years after his portrait of Radovan Karadžić in SERBIAN EPICS, Pawel Pawlikowski portrays another highly controversial politician, the Russian ultra-nationalist Vladimir Zhirinovskiy. He is followed during a boat trip on the Volga with two hundred adherents, and during a visit to New York City, where he attracts a great deal of media attention. 'To American standards, I am a success', Zhirinovskiy says. 'In five years' time, I have risen from the masses to the top, from an income of 200 roubles a month to 200 million.' In the editing process, Pawlikowski chooses scenes that make people laugh. Still, the spectator are left with a nagging feeling. Is Zhirinovskiy really a dangerous idiot, or just a workaday populist? According to the director, he should be seen as an evil genius of post-modern politics: one day advocating the introduction of free trade, the next a confirmed chauvinist.



Monday, 19<sup>th</sup> August @ 10:00 / Cinema City

## Privacy of Wounds

Norway, France, 2018, Colour, 70 min.  
Director: Dalia Kury

Hasan, Mazen, and Khaldoon, political prisoners who were tortured in Syria's infamous prisons, are put together in a simulated cell for three days. The cell has been constructed in the middle of Oslo, and Kury, an instrumental fourth character in the film, watches what happens from an observation room, communicating with the men over a PA system and bringing the "prisoners" their food.



Sunday, 18<sup>th</sup> August @ 12:00 / Cinema City

## Born in Evin

Germany, Austria, 2019, Colour, 98 min.  
Director: Maryam Zaree

BORN IN EVIN follows filmmaker and actor Maryam Zaree on her quest to uncover the violent circumstances surrounding her birth inside one of the most notorious political prisons in the world. Exactly forty years have passed since the monarchy of the Shah of Iran was toppled and the Islamic Republic of Iran declared. In the 1980's, Ayatollah Khomeini, the so-called religious leader, had tens of thousands of political opponents arrested, persecuted, and murdered. Among them were the filmmaker's parents who, after years in prison, managed to seek asylum in Germany.



Sunday, 18<sup>th</sup> August @ 10:00 / Cinema City

## Meeting Gorbachev

United Kingdom, United States, Germany, 2018,  
Colour and B&W, 90 min.  
Director: Werner Herzog, André Singer

Werner Herzog and André Singer's riveting documentary, filled with unforgettable archival materials and based on three long interviews, provides incredible access to, arguably, the world's greatest living politician. Now 87 and battling illness, the visionary Mikhail Gorbachev, the former General Secretary of the USSR, has mellowed and slowed down. Still, gently but resolutely, he is pushing towards his goals. Herzog, as on-screen interviewer, does not disguise his affection, celebrating Gorbachev's three remarkable accomplishments...



Tuesday, 20<sup>th</sup> August @ 10:00 / Cinema City

## I See Red People

France, 2018, Colour, 83 min.  
Director: Bojina Panayotova

"After twenty-five years spent in France, I return to Bulgaria, camera in hand, with a vertiginous suspicion: What if my family had collaborated with the political police of the communist regime? And what if they were part of the 'red trash' that the demonstrators on the street want to see disappear? I decide to investigate and to film, constantly, ready for anything. My adventure transforms itself into a tragic comic odyssey, a mix of espionage and family film."

# True Stories Market Selected stories

## The Fight for Justice by a Kosovo War Rape Survivor

During the Kosovo War in 1998-99, many women were subjected to sexual violence. Twenty years after the end of the war, during a televised interview, Vafije Krasniqi Goodman became the first survivor of wartime rape in Kosovo to speak publicly about her ordeal. In her own words, Krasniqi Goodman was fortunate enough to have the support of her family, which most other survivors of wartime rape in Kosovo do not enjoy. Krasniqi Goodman's story is also a story about thousands of other women in Kosovo who still live in fear of stigmatisation and exclusion from society – women whose loved ones know nothing of their experiences, and who often struggle with serious psychological problems. Krasniqi Goodman sought justice before the courts in Kosovo, but in vain. The two Serb policemen indicted for her rape were acquitted of all charges in 2014.

## End of the Road for the Victims of the Koricanske Stijene/Koricani Cliffs Massacre

On August 21, 1992, members of the Prijedor Police Intervention Squad executed more than two hundred civilians at Koricanske Stijene (the Koricani Cliffs) on Mount Vlasic in Central Bosnia. Only twelve people survived the massacre. On July 20, 2019, remains of more than one hundred victims were finally laid to rest. This was the last act of the senseless tragedy, as most of the perpetrators of the massacre were tried and sentenced, and the remains of most of the victims were recovered. The Hague-based United Nations International Criminal Tribunal for the Former Yugoslavia tried and convicted the masterminds and some of the direct perpetrators of the massacre (Milomir Stakić, Radovan Karadžić, and Darko Mrđa), while to date, Bosnia and Herzegovinian courts have imprisoned ten direct executors. The convicts who confessed their guilt (Damir Ivanović, Gordana Đurić, Ljubisa Četić) shared information about what happened on the day of the massacre, and the remains of all the victims have finally been found.

*The Balkan Investigative Reporting Network (BIRN) is a regional network of non-governmental organisations that promote freedom of speech, human rights, and democratic values in Southeast Europe. BIRN has developed a specific network structure that includes local independent organisations gathered around an umbrella organisation – Balkan Investigative Regional Reporting Network (BIRN Hub) – a structure that has the advantage of combining local, nation-based expertise with unique regional co-operation.*

Contact for the story The fight for justice by a Kosovo war-time rape survivor:  
**BIRN Serbia: Jovana Prusina [jovana.prusina@birn.eu.com](mailto:jovana.prusina@birn.eu.com)**

Contact for the story End of the road for the victims of Koricanske Stijene/Koricani Cliffs massacre:  
**BIRN Bosnia and Herzegovina: Mirna Buljugić [mirna.buljugic@birn.eu.com](mailto:mirna.buljugic@birn.eu.com)**

## The Story of Iva Radić, Who Is Still Searching for the Remains of her Father killed in Vukovar

Iva Radić has spent the past twenty-eight years searching for her father. Radić was born to a Serb mother and a Croat father, who did not fight in the Croatian War of Independence. When the war reached Vukovar, the Radić family fled. "My father Mijo had relatives in Split, who told him they would welcome him and me, but neither my mother nor the children from her first marriage. After that, we all went to Serbia, but soon we decided to return to our hometown. Upon our return to Vukovar, soldiers of the Yugoslav Peoples' Army stopped our car not far from the Velepromet storage facility, which had been converted into a make-shift prison camp. They ordered my mother, my sister – who had just reached legal age – my physically disabled father, who suffered from muscular dystrophy, and me out of the car, and took us to be interrogated. They separated my father from the rest of us, and took him to be questioned in nearby Negoslavci. That was the last time we saw him. After ten days, they put my mother, my sister and me on a bus to Serbia," recalls Radić, citing events from November of 1991, when she was eight years old.

*Documenta – Centre for Dealing with the Past – encourages the process of dealing with the past in Croatia, through documenting and investigating pre-war, wartime, and post-war events, and works with organisations of civil society and government institutions, and with similar centres abroad.*

Contact:  
**Documenta: Eugen Jakovcic [eugen.jakovcic@documenta.hr](mailto:eugen.jakovcic@documenta.hr)**

## The Story of Selma Čengić

Selma Čengić was a twenty-five-year-old nurse when the war in Bosnia broke out, but she managed to escape to Germany with her parents, her husband, her brother, and her three-year-old son. Three years later, the war was still raging and the men in the group decided to return to their homeland to fight. Even though she learned German, found a job, and enrolled her son in school, she could not bear the thought of her husband, father, and brother returning without her. Against everyone's advice, Čengić handed the legal guardianship over her child to her mother, so she could return to Bosnia to tend to the wounded. On the way home, Čengić was the only woman in a bus full of men. After several years of horror, she was reunited with her family. Today, she is in an ethnically mixed marriage, and is the mother of two boys.

*Izvor is an association that was established in 1996 by families of missing persons and civilian victims of war. It gathers information regarding the relatives of missing and killed civilians from the Prijedor municipality. In its database, Izvor has records of 3,176 missing and killed civilians from Prijedor, among them 258 women and 102 children. Nearly a quarter-century after the end of the Bosnian War, more than 520 civilians from the municipality of Prijedor are still unaccounted for. Some 320 families of civilian victims of war returned to their pre-war homes in Prijedor, while most others live abroad and only occasionally visit the city.*

Contact:  
**Izvor: Senija Jakupović [senkaaa@bih.net.ba](mailto:senkaaa@bih.net.ba)**



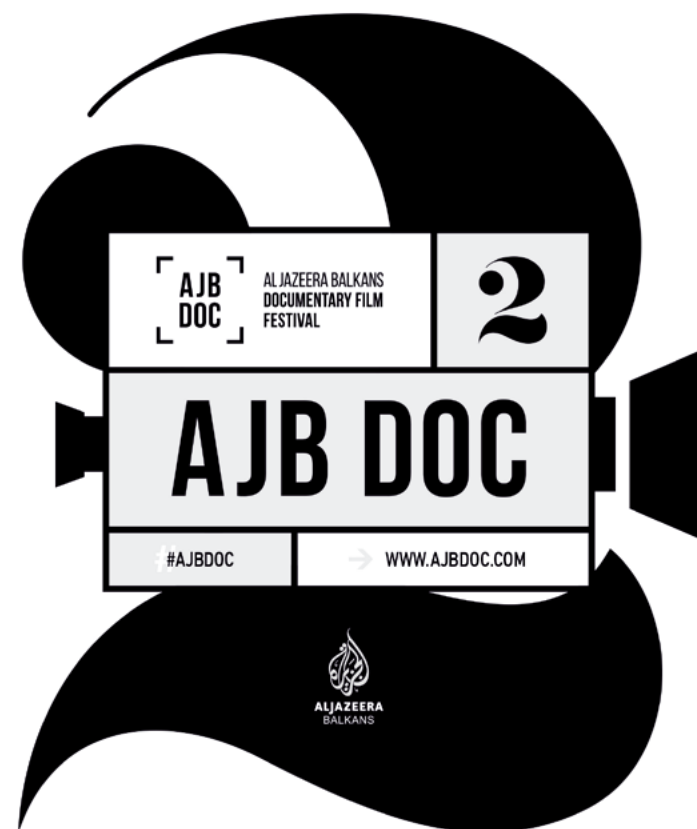
## The Story of Fikret Bačić

Fikret Bačić was a husband and a father of two when he was fired from his job in 1991. He left to work in Germany soon after. A year later, he learned that all thirty-two members of his extended family had been executed outside their family home in Zecovi. Among them were his wife, his mother, his children, and all his nieces and nephews. Six years later, he returned to Bosnia to start a new family, and to try find the bodies of his loved ones. He took part in the prosecution of those responsible for the crimes, and launched an initiative to erect a memorial to the 102 children murdered in Prijedor during the war. Bačić envisaged a memorial that pays tribute to all victims, regardless of their ethnicity. Yet, to this day, he still has not managed to persuade the local authorities to approve the memorial, nor has he found the remains of his family.

*Helsinki Citizens' Assembly Banja Luka* was officially registered on August 16, 1996, as a local non-governmental organisation in Republika Srpska /Bosnia and Herzegovina. Since that period, hCa Banja Luka has actively participated in promoting, strengthening, and linking civil initiatives, working on reconciliation and the empowerment of marginalised groups for political activism, both on the local and regional levels.

Contact:

Helsinki Citizens' Assembly: Aleksandar Žolja [azolja@hcabl.org](mailto:azolja@hcabl.org)



# 20<sup>th</sup> — 24<sup>th</sup> SEPT

2<sup>nd</sup> INTERNATIONAL DOCUMENTARY FILM FESTIVAL

CINEMA CITY, SARAJEVO

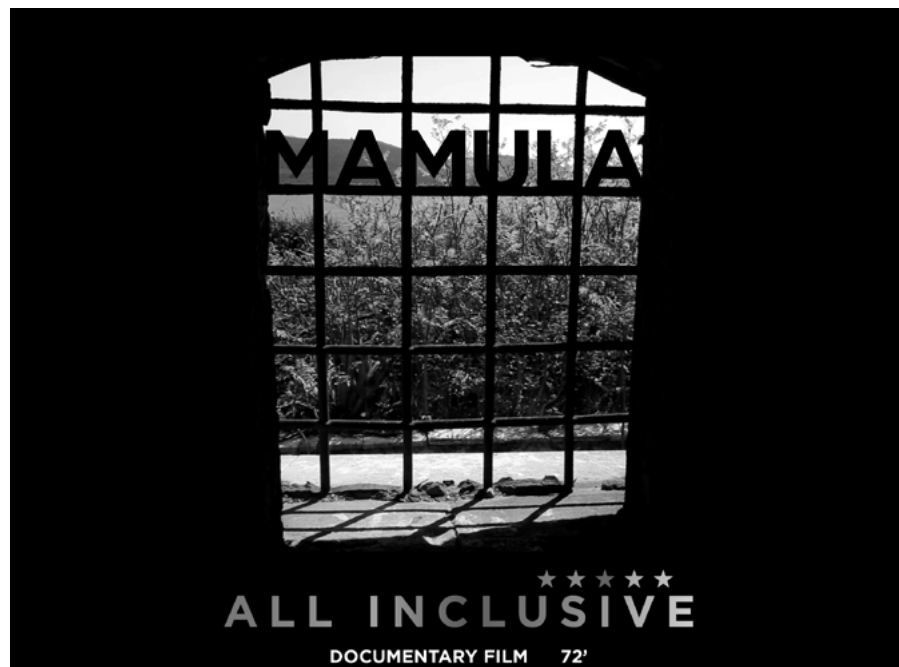
 [www.ajbdoc.com](http://www.ajbdoc.com)

 [@ajb\\_doc](https://www.instagram.com/ajb_doc)

 [AJB DOC Film Festival](https://www.facebook.com/AJBDOCFilmFestival)

# True Stories Market in production

In 2017 as part of the True Stories Market Center for Civic Education (ME) presented a story of Mamula. Today, this story is being developed as a documentary film, MAMULA ALL INCLUSIVE.



## MAMULA ALL INCLUSIVE

The transformation of the former concentration camp from WW2 “Mamula” into a luxury resort for the 86 years old Ivo Markovic, a camp’s survivor, is humiliation and degradation. The story of “Mamula All Inclusive” is the story of the old times and values of freedom and humanism vs. money which can buy even the remembrance and erase it for the future generations.

Director: Aleksandar Reljić  
Production Company:  
Greenfield Production, Novi Sad  
Producer: Dragan Gmizić  
Writer: Aleksandar Reljić  
Approximate budget: 160,000€

### WHAT ARE WE LOOKING FOR AT SARAJEVO FILM FESTIVAL:

We got the production support from Film Center of Serbia and we already have agreed the co-producer from Croatia (Restart Production). We are looking for the co-producer from Italy or even from Egypt. Also we are searching for the sales agent at the Sarajevo Film Festival.

### SYNOPSIS

Ivo Markovic (86), a survivor, who was eight years old in 1942 when he ended up in the notorious Mamula camp, run by Italian fascists led by Benito Mussolini, is hurt and humiliated, because the Montenegrin authorities have decided to give concession for a period of 49 years to an Egyptian tycoon Samih Sawiris, who is going to turn Mamula into a SPA hotel for rich clientele with dancing floors, pools, super yacht’s marina etc.

The isle of Lastavica and Mamula Fortress in the South Adriatic Sea were a horrifying place of execution during WW2, where over two thousand civilians were held. Local activists, NGO’s and survivors, like Marković, have organised numerous protests against the decision of the Montenegrin government and recommended that Mamula be turned into a cultural-educational centre and a museum dedicated to the victims of fascism. However, Sawiris offer was more appealing to the authorities. “We’re going to build a unique hotel-museum in the world with the memorial room for the victims,” Sawiris promised while signing the lease agreement with Montenegrin Minister of Tourism.

### DIRECTOR’S STATEMENT

I myself find the idea of transforming the former concentration camp from WW2 Mamula Fortress into a luxury hotel unacceptable, regardless of what the solution for this “hotel-museum” will look like. Therefore, the title of the film MAMULA ALL INCLUSIVE is quite obvious. Like many other locals living in the Bay of Kotor, I am also personally affected by the story, since my family is from Kotor, where I spent the first several years of my life. The MAMULA ALL INCLUSIVE documentary film should, thus, show the picture of the present-day universal problem of degrading ethic, human and values of public interest at any point when money and personal interest of individuals, even at the expense of other people’s misfortunes, start talking.

### DIRECTOR’S BIOGRAPHY

ALEKSANDAR RELJIĆ was born in 1974 in Belgrade. He is the author in the Documentary-Educational Department at the regional public broadcaster Radio Television of Vojvodina, where he was also the head for two years. During his 20-year-long career in journalism, he has made a dozen documentary films, mainly dealing with issues such as human rights, xenophobia, inter-ethnic relations, etc. His feature length documentary film ENKEL won several awards like the Program Award of Al-Jazeera Balkans Doc Film Festival and has been nominated for the Best Documentary of the Year 2018 at the PRIX Europe Berlin/Potsdam Festival. His films like KOSOVO... CHEERS! (2017) and THE HEROES OF THE BATTLE FOR THE WOUNDED (2015) were also very successful.

### COMPANY PROFILE

GREENFIELD PRODUCTION COMPANY (www.gf.rs) was founded on February 1, 2011 in Novi Sad, Serbia. Since then, we have many media projects, such as documentary and news TV series and shows (broadcast on national and regional TV stations), documentary and corporate films, promotional videos, video and audio postproduction and one publication. Our documentaries like A PLAIN WITHOUT BIRDS? (2015) and the DARK SHADOW OF GREEN ENERGY (2018) won several national and international awards.

### Contacts:

Dragan Gmizić (producer)  
+381 64 150 36 87  
drgmizic@gmail.com

Aleksandar Reljić (director)  
+381648195329  
aleksandar.reljic@core-ns.org

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# Partners

The Robert Bosch Stiftung GmbH is one of Europe's largest foundations associated with a private company. In its charitable work, it addresses social issues at an early stage and develops exemplary solutions. For this purpose, it plans and implements its own projects. Additionally, it supports third-party initiatives that have similar goals.

The Robert Bosch Stiftung is active in the areas of health, science, society, education, and international relations.

Moreover, in the coming years, the Foundation will increasingly direct its activities on three focus areas:

- Migration, Integration, and Inclusion
- Social Cohesion in Germany and Europe
- Sustainable Living Spaces

The Robert Bosch Stiftung is committed to upholding the values and example of its founder Robert Bosch and continuing his philanthropic work. With more than 50 years' experience, the Foundation has extensive knowledge, the qualifications for developing solutions, and a comprehensive network of partners, experts, and practitioners.

The Robert Bosch Stiftung is owner of the Robert Bosch Hospital and the associated research institutes in Stuttgart, the Institute for the History of Medicine, and the Dr. Margarete Fischer-Bosch-Institute for Clinical Pharmacology, as well as the International Alumni Center in Berlin. The Robert Bosch Stiftung is founding partner of the UWC Robert Bosch College in Freiburg and the German School Academy in Berlin. The Foundation holds about a 92 percent stake in Robert Bosch GmbH and finances its operations from the dividends it receives from this holding. Since it was established in 1964, the Robert Bosch Stiftung has invested around 1.6 billion euros in charitable work.

# Team

**Project Manager:** Maša Marković

**Project Coordinator:** Ishak Jalimam

**Host of the programme Dealing with the Past:**

Robert Tomić Zuber

Tue Steen Muller

**Selection board for True Stories Market:**

Djani Hasečić, Damir Šagolj, Nataša Damjanović, Boro Kantić, Maša Marković, Robert Tomić Zuber



# Sarajevo Film Festival

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