



# Sarajevo Film Festival 15-23/August/2014

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## PRESS KIT

Competition Programme -  
Documentary Film

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## WHERE ARE WE TODAY - 25 YEARS AFTER THE BERLIN WALL?

The construction of the Berlin Wall started on 13 August exactly 53 years ago. Europe was divided into East and West both physically and ideologically. Today, 25 years after the collapse of the Wall, Europe is united. But what is the actual state of affairs in Europe today? Documentary filmmakers from the region offer their lucid, intelligent and creative reflections of the economic and political situation in Europe today: unemployment, poverty, dissatisfaction, frustration, migration and stratification.

The Competition Programme will open with the Austrian film *EVERYDAY REBELLION* by the Riahi brothers, an integral part of a large cross-media project focused on non-violent protests and civil disobedience around the world. This authorial project was designed to continue to enrich and renew itself, to assist, advise and support peaceful protesters and demonstrators. Hence the question arising from this year's selection – do documentary films contribute to changes in the society? The film that will close the programme is equally significant: *CHILDREN OF TRANSITION* by Matija Vukšić brings us an alarming sample of society of the region. Liberal capitalism establishes new values, plants the seed of conflict and intolerance between the rich and the poor, and the children's psyche often cracks under pressure.

This selection also presents an interesting geographic coverage – for the first time, we have films from Cyprus: *EVAPORATING BORDERS* by Iva Radivojević, a film touching upon Europe's burning issue – refugee immigration and the growing xenophobia of the local population, and *KISMET* by Nina Maria Paschalidou, analyzing the phenomenon of Turkish soap operas and their influence on the female audience. The Albanian film *SCANDAL*, co-authored by Eriona Cami and Elton Baxhaku, dissects the societal attitudes towards LGBT persons. The very personal Croatian film *NAKED ISLAND* by Tiha Klara Gudac subtly unravels a family taboo – the grandfather's secret about the Goli otok incarceration. Stalin is omnipresent in the intriguing *THE RULER* by the Georgian author Shalve Shengeli. In a village adorned for decades by a monumental statue, the population is divided into those in favor of saving it and those who want to brutally dispose of it. The Austrian author Alexandra Schneider and her *PRIVATE REVOLUTIONS* focus on the privacy of bold Egyptian women – entrepreneurial, socially engaged, conscientious – balancing their lives in relation to the future after the Arab Spring. Another female author – and this is a year of numerous women directors – deals with feminine psychology: *Anges Sos* from Hungary, with *STREAM OF LOVE* surprises us with stories by old village ladies about love and lust. Tatjana Božić also examines the endurance of emotions and relationships, and she does so in a funny and exciting way. In her film *HAPPILY EVER AFTER* she revisits her own ex-relationships.

The second self-reflexive Croatian film, *MITCH*, directed by Damir Čučić and the hero himself, Mitch, is equally impressive. A dynamic little camera, an unconventional style and unpolished and honest reflexions about reality, bring us a touching story about the relationship between an individual and the society. The charming Bulgarian film *LOVE AND ENGINEERING* by Tone Hristov is also dealing with intimacy. The author follows a group of IT engineers too inhibited to develop a successful relationship. Well devised, with sophisticated hidden humor, but also a very serious political film is *THE FOREST* by Siniša Dragin, a Romanian-Serbian co-production. The secret of the painting given to Tito by Ceausescu has been unknown; intriguing archive footage with an authorial touch brings us a piece of history we know little about, as well as the space for the ever-needed contemplation by the audience. The Bulgarian film *UNCLE TONY, THREE FOOLS AND THE SECRET SERVICE* by Mina Mileva and Vesela Kazakova is similar in that respect: it brings us to the communist era when even the world of animation included incredible producer-author games and intrigue. The film has been in Bulgarian cinemas – quite unexpected for a documentary – for months now, and it has been hotly debated in classic and social media just as long, with fierce attacks against the film and the authors, so much that the EAVE, European Documentary Network and Cineuropa recently extended their support and defense. What kind of Europe do we live in, we wonder as we follow the story, but even more so as we see the very moving *cinéma vérité* film *JUDGEMENT IN HUNGARY* by Eszter Hajdu. Serial killers who believe that the Roma minority don't even have the right to live are on trial. Cool and distanced directorial precision brings us inside the horror of reality evident in the questionable political options of ever more countries.

The Bosnian film *GHETTO 59* by Ines Tanović also awakens concern. Poetic and observational, this short documentary follows the life of refugees still living in temporary accommodation and waiting for something – even they no longer know what it is. Heroes of another film from BiH, *AZEMINA* by Enes Zlatar and Ajdin Kamber, are also confused. A girl from a family displaced by war is dreaming about a room and a bathroom of her own, but once chance smiles upon her out of the blue, the situation

changes dramatically. Turkish authors believe in socially engaged documentaries and for decades they have been producing socially and politically critical films. In his intricately constructed cinéma vérité film, Kazim Oz, a particularly gifted author, follows day laborers and observes unemployment, hopelessness and poverty. ONCE UPON A TIME is a film that raises numerous questions relevant not only in Turkey, but also in Europe. What are the measures of assistance sent to us by European political power centers, asks the funny and easy-going, and yet serious Hungarian film MEN WITH BALLS by Kristóf Kovács. A village where 98 % of the population is unemployed suddenly gets a tennis court. And what can they do with it?

Five world premieres, five international ones, five regional and four national – that is the harvest of the documentary filmmakers of the region, to be discussed seriously and analytically at our traditional DOCU CORNER, a unique festival platform that brings together the youth from across the region, united in their interest in human rights and advancement of civil society.

And finally, as a special treat, our Gala Screening, an international premiere of the Croatian-Serbian film MY CRAFT by Mladen Matičević. The author's sophisticated approach brings us a new view of music, poetry and life of the artist Arsen Dedić.

Welcome to the 20th birthday of the Sarajevo Film Festival and to our exciting, current and inspiring documentary programme.

**Rada Šešić**  
**Selector**

## **COMPETITION PROGRAMME – DOCUMENTARY FILM 2014**

### **WORLD PREMIERES**

#### **AZEMINA**

**Bosnia and Herzegovina, 2014, Colour, 25 min.**

**Directors: Enes Zlatar, Ajdin Kamber**

In February 2014, our film crew made a short web documentary about members of the Sulejmanović family who have been living in the building of the community centre in Brgula, near Vareš, for a number of years. Two months later we were contacted by a Bosnia-born (in fact Herzegovina-born) Berlin citizen Mrs. Emina Prella. Mrs. Prella, herself a retired administrative clerk, was so moved by the Sulejmanovićs' story that she decided to help them. She had found a house with a plot of land and an orchard in the vicinity of Vareš and decided to buy it as a present for the Sulejmanović family. In May 2014 we met Mrs. Prella at the Sarajevo airport and traveled to Brugule with her. Once there, we witnessed a twist in the story which no one - Mrs. Prella in particular - had expected.

#### **GHETTO 59 / GETO 59**

**Bosnia and Herzegovina, 2014, Colour, 25 min.**

**Director and screenplay: Ines Tanović**

Nearly 20 years since the end of the 1992-95 Bosnian war, there are people who still live in what is colloquially known as refugee centres, usually located on the outskirts of cities and villages. In such centres, including the one in Ježevci, what should have been temporary had become indefinite. Collecting medicinal herbs or scrap from nearby coal mines and raising children who were born as refugees in their own country are just some aspects of the monotonous daily life of the people in Ježevci.

#### **PRIVATE REVOLUTIONS – YOUNG, FEMALE, EGYPTIAN / PRIVATE REVOLUTIONS – JUNG, WEIBLICH, ÄGYPTISCH**

**Austria, 2014, Colour, 98 min.**

**Director: Alexandra Schneider**

**Cast: Sharbat Abdallah, Fatema Abouzeid, Amani Eltunsi, May Gah Allah**

This is a documentary about four young Egyptian women with different social background who smartly fight for their ideals and rights after the revolution. A documentary about four young Egyptian women with different social background who are sovereign, eloquent and determined. We see the street activist Sharbat, who was kicked out with her kids by her own husband due to her political engagement. We follow the path of Fatema, who is an active Muslim Sister and mother of three little sons at the same time. We experience the struggle of Amani who runs her own radio station and a publishing company trying to enhance women's rights. And we are with the Nubian May when she starts a development project in the conservative South of Egypt.

#### **THE RULER / KHELMTSIPE**

**Georgia, 2014, Colour, 52 min.**

**Director: Shalva Shengeli**

**Screenplay: Shalva Shengeli, Nino Chutkerashvili**

"No man-no problem"- a monument to Stalin; the author of these words creates problems for a small village in Georgia. Should the monument to Stalin be left in the nunnery yard? The main question of the film became the cause of a conflict among the population of the village: nunnery at the 7<sup>th</sup> century Saviour's Temple on one side and the leader's monument on the other. Is co-existence possible? How did the church become a shelter for the leader whose name was associated with a fight against religion? What kind of ideological conflicts are typical for 21<sup>st</sup> century Georgia? The authors of the film are looking for answers to these questions.

## **SCANDAL / SKANDAL**

**Albania, 2014, Colour and B&W, 64 min.**

**Director: Elton Baxhaku, Eriona Cami**

**Screenplay: Kristi Pinderi and Xheni Karaj**

SKANDAL is the first-ever long documentary about the LGBT movement in Albania. It shows an amazing history of how a social and political movement in Albania can start, can move on and get to the heart of the society. It is the experience of smart and courageous people who started the LGBT movement and of those who found and dedicated their lives to this movement. A tribute to those LGBT persons who were persecuted, destroyed and never lived a life under communism and an open call for those who are still afraid. SKA (non) NDAL (stop) – two words in Albanian for the documentary that challenges two different worlds...

## **INTERNATIONAL PREMIERES**

### **CHILDREN OF TRANSITION / DJECA TRANZICIJE**

**Croatia, 2014, Colour, 80 min.**

**Director and screenplay: Matija Vukšić**

THE CHILDREN OF TRANSITION follows the childhood of David, Natalija, Lana and Marta. After an excellent performance before the Barcelona Football Club scouts, 8-year-old David, known by his nickname Messi from Slavonski Brod, eagerly awaits an invitation to train at La Masia. David and his entire family build their dreams of future around that absent piece of paper. Natalia, 11, comes from a modest family, which is why her classmates taunt her to the point of forcing her to transfer to another school. Lana, who is 6, spends her days dressing up, putting makeup on her face, dancing and playing games on her smartphone. Marta, 15, spends her teenage years struggling with peer violence in school and online bullying. The film investigates the position of children in the contemporary consumer society. What constructs a happy childhood and healthy upbringing and are they at all possible in a society that has yet to reach its own maturity? This is a film about the environment we are creating for our shared future.

### **THE FOREST / PADUREA**

**Romania, Serbia, 2014, Colour and B&W, 73 min.**

**Director and screenplay: Siniša Dragin**

**Cast: Dalia Bogdan, Mica Ranković, Milan Petrović, Dragos Alexandru**

In 1947, Yugoslav President Josip Broz Tito visited Romania for the first time. Its communist regime gave him, as a present, a painting by the great Romanian artist Ion Andreescu: The Leafless Forest. In the 1960s, 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 a permission to photograph the painting that was located in Tito's residence on the Brioni Island, Croatia. The moment they took the painting off the wall and started to remove it from its frame - wires, which should not be there, appeared. And at their end - the microphone! What's the result? Yugoslavia was shaken by a tremor comparable to the one that hit Bucharest in 1977 - 7.5 degrees on the Richter scale! There was someone spying on Tito...

### **MITCH - THE DIARY OF A SCHIZOPHRENIC PATIENT / MITCH - DNEVNIK JEDNOG ŠIZOFRENIČARA**

**Croatia, 2014, Colour, 75 min.**

**Director: Damir Čučić, Mišel Škorić**

MITCH is an autobiographical film, the portrait of a 40-year-old schizophrenic who plays an active role, as one of two directors and as the cameraman, in the making of this film. Mitch goes through film therapy, carefully rolled out over several years, by building a work of art. His film "therapist" is Damir Čučić, the director, who also appears in the film as an active participant. The therapy takes place in several stages, through assignments done with the camera. Mitch completes these assignments depending on where he resides at that particular moment.

## **NAKED ISLAND / GOLI**

**Croatia, 2014, Color, 75 min.**

**Director and screenplay: Tiha K. Gudac**

Three generations and six decades ago a young man disappeared for four years. During this time both he and his family suffered wounds that broke them for years. This young man was my grandfather, and his family is my family. For decades the subject of grandfather's prison days remained taboo. Our family was built on screaming pain hidden under the veil of silence. With the fall of communism we learned that my grandfather was interned in the Gulag-like camp Goli Otok (Naked Island). Last year a group of our close family friends appeared in a newspaper, and the headline read – Goli Otok survivors speak out for the first time. Through grandpa's fellow inmates, members of our family and sealed archives I am able to find a connection to my grandfather which I did not have in his lifetime.

## **UNCLE TONY, THREE FOOLS AND THE SECRET SERVICE / CHICHO TONI, TRIMATA GLUPACI I DS**

**Bulgaria, 2014, Colour, 86 min.**

**Directors and screenplay: Mina Mileva and Vesela Kazakova**

This documentary was subjected to condemnation and attempts of institutional censorship as soon as it was done. It completely divided the society of a small post-communist country that hasn't yet dealt with its past and the fundamental role of the Secret Service. A scandalous case behind Socialism's greatest export – the art of animation - reveals a heartbreaking human story. Meet Uncle Tony Trayanov. In the 1970s when Bulgarian animation was world famous, Uncle Tony and Donio Donev created the phenomenal THREE FOOLS together. But while Donev as a darling of the communist regime built a spectacular international career for himself, Uncle Tony remained in the shadow due to the subversive role of the State Secret Service. UNCLE TONY, THREE FOOLS AND THE SECRET SERVICE made unprecedented box-office takings in Bulgaria and brought a huge wave of controversy with it - the team behind the film received harsh criticism, and in some cases harassment both from institutions and colleagues in Bulgaria.

## **REGIONAL PREMIERES**

### **EVAPORATING BORDERS**

**USA, Cyprus, Greece, Serbia, 2014, Colour, 73 min.**

**Director and screenplay: Iva Radivojević**

An essay in five parts, EVAPORATING BORDERS offers a series of vignettes, poetically guided by the filmmaker's curious eye and personal reflections. Through the people she encounters along the way, the film dissects the experience of asylum seekers in Cyprus: A PLO activist and exile from Iraq is denied asylum within 15 minutes; Neo-Nazi fundamentalists roam the streets in an attack on Muslim migrants; activists and academics organize an antifascist rally and clash with the Neo-Nazis; 195 migrants drown in the Mediterranean. Originally from Yugoslavia and an immigrant to Cyprus, Iva Radivojevic investigates the effects of large-scale immigration on the sense of national identity in one of the easiest ports of entry into Fortress Europe. Poetically photographed and rendered, the film passionately weaves the themes of migration, tolerance, identity and belonging.

### **JUDGEMENT IN HUNGARY**

**Hungary, Germany, Portugal, 2013, Color, 107 min.**

**Director and screenplay: Eszter Hajdu**

For three years, a film crew followed the trial of four members of a Hungarian criminal gang accused of a series of racially motivated murders of six Roma, including children. It took more than a year just to apprehend the culprits, and the case dragged on, mainly because of the lack of evidence and gross police misconduct. The judicial hearings on this unprecedented and bloody series of murders started in March 2011 in Budapest, and ended on 6 August 2013. The film traces the fate of three Roma families who trust the judicial system to give them closure. They believe that the murderers will be punished and they trust that the Hungarian state will protect them. Will these families achieve what they seek? Can the Roma trust the Hungarian justice system?

## **KISMET**

**Greece, Cyprus, Bulgaria, Croatia, UAE, 2013, Colour, 57 min.**

**Director and screenplay: Nina Maria Paschalidou**

Turkish soap operas have taken the world by storm, conquering the hearts of millions of viewers in the Middle East, North Africa, the Balkans and Asia. With unprecedented access to the industry's most glamorous actors and creative talent, KISMET unravels the secrets of this phenomenal success that transcends religion and culture. From the lavish production sets of the most popular Turkish soap operas, the film travels to streets and homes in Cairo, Abu Dhabi, Istanbul, Athens, and Sofia, to discover how these taboo-breaking soaps are helping women across the region to claim their rights and transform their lives. Featuring unprecedented secular liberties - extramarital affairs, women struggling to assert themselves in the workplace, divorce - these soaps also question current practices, such as arranged marriages, violence against women, child marriages and honor crimes

## **LOVE & ENGINEERING / LOVE & ENGINEERING – RAKKAUDEN INSINÖÖRIT**

**Bulgaria, Finland, Germany, 2014, Colour, 85 min.**

**Director: Tonislav Hristov**

**Screenplay: Tonislav Hristov & Kaarle Aho**

**Cast: Atanas Boev, Todor Vlaev, Tuomas Nieminen, Markus Virtanen, Andon Nikolov**

Our modern life is largely designed by engineers. They like to invent and structure things and they are more at ease with figures and natural science than in relations with the opposite sex. Atanas, a Bulgarian computer engineer claims to have hacked love, but can he help lonely and shy engineers find real love and real happiness? As he is trying to develop a scientific formula for the finding of a perfect wife, he uses other engineers as his guinea pigs; lectures them on his ideas and sends them out to test them in the real world. He guides with them through a wireless connection during their dates with potential candidates: beautiful young women. Are the rules of attraction, sex and love scientific and if they are, do we really want to know them?

## **ONCE UPON A TIME / HE BÛ TUNE BÛ**

**Turkey, 2014, Color, 81 min.**

**Director and screenplay: Kazım Öz**

**Cast: Saim Calar, Gamze Calar, Ismehan Calar, Semsihan Calar, Ferhat Calar**

A poor crowded Kurdish family arrives from Batman to Ankara to work on the fields every year. Without any benefits and with very low wages, the family works to gain a living by cultivating lettuce. This year, the story takes a different turn gearing into a sudden, unexpected love story. The tale being told by the mother to her kids in the tent on the fields becomes real. The documentary also narrates the process of lettuce coming from the fields to dinner tables. It reveals that so many stories and so much labour stand behind the simplest food we find on our tables. It also shows that modern slavery continues to exist even in today's world.

## **B&H PREMIERES**

### **EVERYDAY REBELLION**

**Austria, 2013, Color, 112 min.**

**Directors and screenplay: Arash T Riahi, Arman T. Riahi**

What does the Occupy movement have in common with the Spanish Indignados or the Arab Spring? Is there a connection between the Iranian democracy movement and the Syrian struggle? And what is the link between the Ukrainian topless activists of Femen and the anti-government protests in Egypt? And to top it off, what do Serbia and Turkey have to do with all of this? The reasons for the various uprisings in these countries may be diverse, but the creative nonviolent tactics they use are strongly connected. These methods are inventive, funny, and sometimes even aggressive. EVERYDAY REBELLION is a documentary and a cross-media project celebrating the power and the richness of creative non-violent protest and civil disobedience worldwide.

## **HAPPILY EVER AFTER**

**Croatia, Netherlands, 2014, Colour, 83 min.**

**Director: Tatjana Božić**

**Screenplay: Tatjana Božić & Alexander Goekjain**

**Cast: Pavel Kraminov, Aleksey Maslakov, Vjeran Pavlinić, Frank Müller, Jacob Nell, Ivan Božić, Daria Aslamova, Tatiana Vakhnyuk, Guna Pudane**

When filmmaker Tatjana Božić has for the umpteenth time found the love of her life and again things threaten to go terribly wrong, she decides that she should turn over a new leaf. This relationship must succeed! Tatjana visits five exes in Moscow, Hamburg, London and Zagreb to find an answer to the question why all her love affairs always end on the rocks. With a good dose of self-mockery, but also with deeply felt passion, she unravels her past relationships and she confronts her (ex-)men and herself with the complexities of contemporary loving. The documentary is a confrontational, emotional, but at the same time humorous film, easily recognizable to everyone of us, in which the filmmaker staunchly keeps searching for the holy grail of love: the Happily Ever After!

## **MEN WITH BALLS / BESENCE OPEN**

**Hungary, 2013, Color, 52 min.**

**Director and screenplay: Kristóf Kovács**

**Cast: József Ignácz, Károly Huszár**

Imagine a remote Roma village in Hungary, where 98 percent of the population is unemployed. Drinking water and public lighting were introduced 15 years ago. This, however, doesn't stop the mayor from having visions and ambitions. He wants his villagers to become real Europeans who have a regular job, earn wages each month and do sports after a day of hard work. To accomplish his vision, the mayor applies for all possible funding and has success in getting grants for two projects: a bio-gardening project and the building of a tennis court. Until now, the villagers have only seen tennis on TV, but thanks to the involvement of a professional, but retired coach, they start putting a lot of effort into their daily training. Things couldn't look any brighter and more promising, but the Central Eastern European reality works in more complicated and challenging ways....

## **STREAM OF LOVE / SZERELEMPATAK**

**Hungary, 2013, Color, 70 min.**

**Director and screenplay: Ágnes Sós**

Love and desire fill the minds of villagers in a Hungarian-speaking village in Transylvania, Romania, even in their old age. Time has stood still here, and although most of the inhabitants of the village are elderly, they are refreshingly young at heart. Feri, for example, is an incurable romantic. Way past his 80<sup>th</sup> birthday, he's still making moves on the village's 25 widows – although he claims that only two or three of them are really worth the effort. And the women speak plainly when sharing their most intimate thoughts and dreams to the camera. STREAM OF LOVE is funny, surprising and heartwarming, revealing how these tragicomic tales prove the ancient game of love and romance is still being played in this remote village.

## **GALA SCREENING - OUT OF COMPETITION INTERNATIONAL PREMIERE**

### **MY CRAFT / MOJ ZANAT**

**Croatia, Serbia, 2014, Black and White, 72 min.**

**Director and screenplay: Mladen Matičević**

The very mention of the name of Arsen Dedić makes us think about the numerous fabulous songs engraved in our memory, an ocean of collections of poetry, a bohemian, a charmer and a bon vivant who became a constant in our life quite a while ago. Typically, great artists whose work becomes part of collective memory start to exist in two parallel universes during their lifetime. First is the universe of the Great, where Arsen – Krleža or maybe Ujević of popular music – exists, equal to Dylan and Cohen but more charming and radiant than either of them. The other universe is Arsen himself, an ordinary man from the neighborhood who tries to steer with dignity through his own life - the life that had outgrown him a long time ago.