

8. INTERNATIONAL ETHNO FILM FESTIVAL

/ 8. međunarodni etno film festival /

SRCESlavonije

SlavonianHEART



22. 6. - 24. 6. 2011.

ĐAKOVO - KORZO, Caffe bar »CLICK«



content

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foreword

Uvodnik

Srce Slavonije je nastavak nekadašnjeg festivala 3F - Festivala filmova o folkloru, koji se u Đakovu održao šest puta, u razdoblju 1976.-1986. Nakon duge stanke, prošle smo godine priču nastavili pomaknuvši granice Etno filma, sa prostora bivše Jugoslavije na cijeli svijet. Podsjećamo na filmove koji su 2010. osvojili nagrade i na ocjenjivački sud koji ih je dodijelio. Dakle, stručni ocjenjivački sud u sastavu: Damir Čučić (redatelj, predsjednik ocjenjivačkog suda), Ivo Gregurević (glumac), Tamara Nikolić (kustosica Etnografskog muzeja Istre), Branka Uzelac (Etnolog Muzeja Đakovštine) i Željko Balog (filmski autor) između 18 filmova iz desetak zemalja svijeta odlučio je, prošle godine, *Brončano srce Slavonije* dodijeliti filmu *Maškori z' Turčišća (Hrvatska)* snimljenog u produkciji HRT-a. Redatelj filma nastalog 2004. je Ivo Kuzmanić, scenaristi su Ivo Kuzmanić i Aleksej Pavlovsky, snimatelj Dušan Vugrinec, tonski snimatelj Antun Trnka, a montažer Igor Kožić. Drugu nagradu, *Srebrno srce Slavonije* dobio je film *Polazak* redatelja Gorana Stankovića (Srbija) proizvodnja Akademije umetnosti. Snimatelj filma je Dragan Vildović, a montažu potpisuju Marija Matović i Ivan Tanović. *Polazak* je nastao 2010. godine. *Zlatno srce Slavonije* osvojio je film *Porođajni običaji Bunonga*, autora Tommija Mendela

Slavonian heart follows the former 3F Festival - film festival based on folklore, which held six times in the period from 1976 till 1986. After a long pause, last year we have continued the story moving the boundaries of ethno film festival from the territory of former Yugoslavia to the whole world. We recall the movies that 2010 won awards and the jury that gave them. Jury members were: Damir Čučić (director, chairman of the jury), Ivo Gregurević (actor), Tamara Nikolić (curator of the Ethnographic Museum of Istria), Branko Uzelac (Museum of ak ovština, ethnologist) and Željko Balog (filmmaker). Among 18 films from a dozen countries around the world *Bronze Slavonian heart* won the film *Maškori z' Turčišća* (Croatia) production of HRT. Director of the film was Ivo Kuzmanić, the writers were Ivo Kuzmanić and Aleksej Pavlovsky, Dušan Vugrinec cameraman, sound technician Antun Trnka and editor Igor Kožić. Second prize, the *Silver Slavonian heart* won the film *Polazak* from director Goran Stanković (Serbia) the production of the Academy of Arts. Dragan Vildović was cameraman, and editors were Marija Matović and Ivan Tanović. The *Golden Slavonian heart* won the film *Bunong's birth practice*, from authors Tommy Mendel and Brigitte Nikles (Cambodia, Switzerland) production company



i Brigitte Nikles (kambodžansko-švicarska koprodukcija, produkcijska kuća Tigertoda Productions). Film je nastao 2010. godine, a kameru potpisuje Tommi Mendel. Scenarij za film napravio je već spomenuti redateljski dvojac. Ocjenjivački sud je 2010. dodijelio i posebnu nagradu filmu *Mlinovi izgubljeni u vremenu* redatelja Hasana Arnautovića (BiH, produkcija Bosanskohercegovačke radio-televizije).

2011. godina nam je donijela puno novih filmova i broj zemalja sudionica se sada popeo na 23, a organizacijski odbor Festivala je za službeni program odabrao 17 filmova s nešto više od 10 sati programa. Ocjenjivački sud će i ove godine imati težak zadatak. Osim prošlogodišnje članice Branke Uzelac, taj će zadatak obavljati i Branko Ištvančić (poznati hrvatski redatelj; između ostalog i autor filma za djecu *Duh iz močvare*), Boris Poljak (redatelj i jedan od najznačajnijih snimatelja u Hrvatskoj) te Mario Šulina (dugogodišnji član FKK Đakovo i autor brojnih filmova, među kojima prevladavaju motivi iz etno svijeta).

Kako je Srce Slavonije dio smotre folkloru *Đakovački vezovi*, ove smo godine projekcije iz kina željeli još više približiti građanima, pa smo ih premjestili na korzo, u ugodnu atmosferu *cafe bara Click*, gdje će se nakon projekcija održavati glazbene večeri, koje će upotpuniti ovaj, barem za Đakovo i Slavoniju, veliki filmski događaj. Svim autorima i gostima festivala želimo ugodno druženje uz brojne filmove, pokoji čašu piva, vina ili rakije te nekoliko dobrih slavonskih zalagaja, za koje smo uvjereni da će (osim dobrih filmova) biti dovoljno dobar razlog da se vidimo i sljedeće godine.

Damir Tomić, predsjednik FKK Đakovo

Tigertoda Productions. Cameraman was Tommi Mendel, and two mentioned directors were also the screenwriters. The jury gave a special prize to film *Mlinovi izgubljeni u vremenu* from director Hasan Arnautović (BiH) the production of Bosnian radio and television.

Year 2011 has brought us lots of new films and the number of participating countries is now risen to 23. The Festival Organizing Committee selected 17 films with more than 10 hours of broadcasting for the official program of festival. The jury will again have a difficult task. In addition to last year's member Branka Uzelac, this task will perform Branko Ištvančić (famous Croatian director, among other things, the author of the film for children *The Ghost in the Swamp*), Boris Poljak (director and one of the most important cameraman in Croatia) and Mario Šulina (a longtime member of the FKK ak ovo and author of numerous films with ethno motives).

As *Slavonian heart* is a part of manifestation *akovački vezovi*, this year we moved projections from movie theater closer to citizens in the pleasant atmosphere of a *cafe bar Click* where every night after the screening musical night will be held, which will complement this, at least for ak ovo and Slavonia, a great film event. To all authors and festival guests we wish a pleasurable evenings with movies, an occasional glass of beer, wine or brandy and a few good mouthfuls of Slavonia, for which we believe (with good movies) to be enough good reason to see us next year.

Damir Tomić, president of FKK Đakovo



main program_scadual

Glavni program_raspored

22. 06. 2011. 20.00 sati_hours

Sentire l'aria / Feeling the air, Italija_Italy

Bazen / Swimming pool, Srbija_Serbia

Mišina, Hrvatska_Croatia

22. 06. 2011. 22.00 sata_hours

Capa de Índio / Indians in disguise, Brazil_Brazil

Slavonska kotlovina / Slavonian Pork and Potatoes Stew, Hrvatska_Croatia

Fabrique En Tunisie, Hrvatska_Croatia

Le chaman, son neveu ... et le capitaine / The shaman, his nephew ... and the captain, Francuska_France

23. 06. 2011. 20.00 sati_hours

Javorov kod / Maple's code, Bosna i Hercegovina_Bosnia and Herzegovina

O Pessoal do Pico Toma Conta Disso / The People of Pico Will Take Care of it, Portugal_Portugal

Historie sans fin / Endless history, Francuska_France

23. 06. 2011. 22.00 sata_hours

The Sacred Dancer, Indija/Italija_India/Italy

Kazaki ne prostaki / Cossacks are not simpletons, Rusija_Russia

Kruha služiti / Earning daily bread, Hrvatska_Croatia

The way to Sundance, Švicarska_Switzerland

24. 06. 2011. 20.00 sati_hours

Antas i njegova sljedba / Antas and his followers, Hrvatska_Croatia

Kad dedi drmaju / When Dedi shake it up, Hrvatska_Croatia

Living in the perfect world, Italija_Italy



the shaman, his nephew... and captain

Šaman, njegov nećak... i kapetan

Le chaman, son neveu... et le capitaine

Redatelj_Director. Pierre Boccanfuso

2008/ 87' / Francuska_France / palavanski_palawan

Produkcija_Production. Gedeon Programmes and Tabang ko dimu



Selo Palawan na Filipinima: Medsinu nasljeđuje svoga oca kao šaman, u zajednici koja živi u šumi, pod pritiskom modernog svijeta. Njegov nećak Issad obolijeva i više nije u mogućnosti obrađivati zemlju te se priključuje miliciji lokalnog »kapetana«. Issad mora izabrati poštivati ili ne šamanovu naredbu: odbiti liječenje u gradu.

Palawan Island in the Philippines : Medsinu succeeds his father as shaman, in a community living in the forest and pressured by the modern world. His nephew Issad falls ill and can no longer work the land, so he joins the militia of the local »captain«. But he has to choose whether or not to obey the shaman's order: to refuse medical treatment in town.



feeling the air

Osjetiti zrak

Sentire l' aria

Redatelj_Director. Manuele Cecconello
2010./ 94' / Italija_Italy / talijanski_italian
Produkcija_Production. Prospettiva Nevskij

Andrea je odlučio biti pastir, svugdje po području Biellese (Piedmont), daleko od svih običaja adolescencije i zvukova ljudske zajednice, ali uz potporu moderne obitelji koja zajedno s njim vidi život na otvorenom u kontaktu s životinjama kao ključ razumijevanja vlastitog postojanja i put da postane muškarac.

Krajem 2008. Manuele Cecconello i Andrea Taglier pratili su Andreaove puteve kako bi snimili i prikazali godinu dana života na otvorenom.

»Osjećati zrak« putovanje je prizora i zvukova koje vežu dječaka za samotnjački život pastira dok traga za novim identitetom.



Andrea chose to be a shepherd, up and down and around the Biellese area (Piedmont), far from the collective customs of adolescence and from the sounds of human society but supported by a modern family who, together with him, can see life in the open air and contact with the animals as being a key to understand one's own existent, a road to become Man.

Towards the end of 2008, Manuele Cecconello and Andrea Taglier followed the tracks of Andrea to document a year in the open air.

»Feeling the air« is intended to be a voyage of images and sounds of the secrets that tie a boy to the solitude of the pastures whilst searching for a new identity.



swimming pool

Bazen

Bazen

Redatelj_Director. Sladjan Stojanović
2009/ 18' / Srbija_Serbia / srpski_serbian
Produkcija_Production. RTS Vranje

Zamislite život u 21. stoljeću bez kupaonice...
Film govori o Romima iz Vranjske Banje, koji se i zimi kupaju i družu u bazenu s toplom mineralnom vodom.



Imagine a life in 21st century without a bathroom...

The film tell us about Gypies from Vranjske Banje. Also during the winter time they swim and socialize in a swimming pool with hot mineral water.



mišina

Mišina

Mišina

Redatelj_Director. Krešimir Lendić

2011/ 17' / Hrvatska_Croatia / hrvatski_croatian

Produkcija_Production. Muzej Slavonije Osijek, Trotoar d.o.o.

Mišina je dokumentarni film o četiri svirača gajdi iz istočne Slavonije koji čuvaju znanje o izradi i sviranju starog tradicionalnog hrvatskog instrumenta u okruženju koji većinom ne prepoznaje taj instrument kao svoj. U današnje vrijeme oni mijenjaju samo način sviranja, te umjesto pojedinačnog tradicionalnog načina organiziraju se u udruge i tzv. orkestre kako bi bili snažniji u promicanju i očuvanju nematerijalne baštine svoga kraja.



Mišina is a documentary film about four bagpipe players of Eastern Slavonia who preserve the knowledge of making and playing this old traditional Croatian instrument in a surrounding that mostly doesn't even recognize the instrument as it's own. In today's world they are changing only the form of playing, instead of solitude traditional way they organized themselves in a NGO and a so called »orchestra« to be stronger in promoting and preserving this non material heritage of this region.

indians in disguise

Indijanci pod maskama

Capa de Índio

Redatelj_Director. Aelson et al.

2010/ 26' / Brazil_Brazil / portugalski_portuguese

Produkcija_Production. Cinepataxó & Ponto de Cultura Pataxó de Coroa Vermelha



Participativni video napravljen od strane nekoliko Indijanaca iz rezervata Coroy Vermelha u sjeveroistočnom Brazilu. Mladi redatelji prilaze s kamerama turistima koji dolaze vidjeti Indijance ili se planiraju odmoriti na veličanstvenim plažama rezervata. Filmski susret između »domaćina« i »drugačijih« i jedne i druge vodi detaljnijem pogledu na »prikaz« indijanstva.

Participatory video, made by a couple of Indians of the Reserve of Coroa Vermelha, northeastern Brazil. The young directors approach with their camera the tourists that come to see the Indians, or plan to relax on the Reserve's magnificent beaches. The filmic encounter between the 'native' and the »Other« leads both of them to a more thorough reflection about the »image« of Indianness.



slavonian pork and potatoes stew

Slavonska kotlovina

Slavonska kotlovina

Redatelj_Director. Željko Balog
2007/ 4'12" / Hrvatska_Croatia / hrvatski_croatian
Produkcija_Production. GFR Film Video Požega

Ukusna hrana je zaštitni znak Slavonije. Kotlovina je jelo koje se sastoji od različitog mesa, mesnih prerađevina i povrća primjerenih ovom podneblju. Korak po korak od jednostavnih sastojaka dobivamo izuzetno primamljivo i ukusno jelo kojemo je teško odoljeti.



Tasty food is the trademark of Slavonia. *Pork-and-potatoes stew* is prepared of different sorts of meat and meat products as well as vegetables from the region. Step by step simple ingredients turn into extremely attractive and tasty dish you can hardly resist.



fabrique en tunisie

Fabriqu en Tunisie

Fabrique en Tunisie

Redatelj_Director. Aleksandar Muharemović
2007/ / Hrvatska_Croatia / hrvatski_croatian
Produkcija_Production. acoM

Većini je poznata izreka da jedna slika govori više od tisuću riječi. Sukladno tome; ovaj film (iako trajanjem kratak) polazi od zamisli da gledatelju želi ponuditi milijun i dvjestopedeset tisuća riječi. Film se, dakle, sastoji od 1250 različitih fotograma složenih u promišljen slijed.



Most of us heard the saying that one picture is worth a thousand words. In regard to that; this film (although short in duration) journeys from an idea to communicate to viewer one million two hundred and fifty thousand words. So, film is made out of 1250 different frames cautiously folded into a sequence.



maple's code

Javorov kod

Javorov kod

Redatelj_Director. Hasan Arnautović
2011/ 8'40" / Bosna i Hercegovina / Bosnia and Herzegovina /
bosanski_bosnian / Produkcija_Production. BHT

Kecman Veselko primijetio je neobične znakove na drvima za ogrijev dok ih je cijepao za vatru. Budući da ih nije mogao protumačiti, započeo je istraživanje u potrazi za objašnjenjem. Ali nije pronašao odgovore.



Kecman Veselko noticed strange signs in wood, while cutting it for fire. Since he couldn't interpret it, he started his own research to find an explanation. But he didn't find an answer.



the people of pico will take care of it

Za to će se pobrinuti stanovnici Pica

O Pessoal do Pico Toma Conta Disso

Redatelj_Director. Rodrigo Lacerda, Rita Alcaire
2010/ 23'26" / Portugal_Portugal / potrugalski_portuguese
Produkcija_Production. Rita Alcaire



Na svim otocima Azornog arhipelaga, svetkovina Duha Svetoga i dalje se intenzivno i izvorno slavi. Tijekom tjedna koji prethodi procesiji i objedu, članovi bratstva koji organiziraju proslavu, kao i obitelji i prijatelji, okupljaju se da bi pripremili najvažniji dio slavlja; hranu - juhe, govedu pečenu i rižin puding. Na blagdan Svih Svetih svi su pozvani na objed i primanje zamiješenog kruha.

In all the islands of the Azores archipelago, the Feasts of the Holy Spirit continue to be celebrated with intensity and genuineness. During the week preceding the procession and at lunch, members of the fraternity that organizes the celebration as well as family and friends gather to prepare the centerpiece of these festivities: the food - soups, roast beef and rice pudding. On the Holy Spirit all are invited for lunch and to receive the kneaded dough.



endless history

Beskrajna povijest

Histoire sans fin

Redatelj_Director. Michèle Fiéloux/Jacques Lombard
2010./ 84' / Francuska_France / palavan_palawan
Produkcija_Production. Michèle Fiéloux/Jacques Lombard

Ovaj film se bavi poviješću jedne endogene udruge, stvorene 1992. godine za poboljšanje položaja žena u regiji Lobi na jugozapadu Burkina Faso. Priča se temelji na dijalogu koji je nastao između 1999. i 2009. godine vođenog s Ini Inkouraba Youl Damien, predsjednicom udruge. Film prikazuje portret žene kroz evokaciju njene osobne i obiteljske povijesti koje su je dovele do pune angažiranosti u borbi za prava žena i zainteresiranosti za njihove svakodnevne probleme.



This film deals with the history of an endogenous association, created in 1992 to improve women's position in the region Lobi in the southwest Burkina Faso. The story is built on the basis of dialogue that has emerged between the 1999 and 2009 led to the ini Inkouraba Youl Damien, president of the association. The film is a portrait of woman through evoking her personal and family history that led to its full commitment to women's rights and her interest in their everyday problems



sacred dancer

Sveti plesač

Sacred dancer

Redatelj_Director. Diego D'Innocenzo
2010/ 26' / Indija, Italija_India, Italy /
oriya,italian_oriya,talijanski / Produkcija_Production. TERRA Srl

Biswajit još uvijek nije muškarac, ali više nije *Devadasi*, mladi ljubavnik Boga Šive. Danas započinje novi život. Biswajit je 15-ogodišnjak koji živi u Dimiriseni, u maloj kolibi od blata u selu u indijskoj državi Orissa. On je jedan od posljednjih *Gotipuasa*, svete djece koja su nakon rođenja dana u hram, gdje provode svoje djetinjstvo učeći ples u čast Boga Šive. Našminkani i u ženskoj odjeći oni predstavljaju *Devadasi*, Gospodinove ljubavnike. Svakodnevno Biswajit prolazi iscrpljujući trening. No, njegovo vrijeme kao *Gotipua* je pri kraju i uskoro će napustiti hram. Dječak ne može zamisliti život izvan hrama, ne može zamisliti život bez plesa, svoje jedinstvene svrhe života, stoga moli Boga da mu pokaže novi put.



Biswajit is not yet a man, but he is no longer the *Devadasi*, the young maidel lover of the God Shiva. Today he begins a new life. Biswajit is a 15 year-old boy who lives in Dimirisena, a small mud hut village in the Indian state of Orissa. He is one of the last *Gotipuas*, the sacred children given at birth to the temple, where they spend their childhood learning to dance in honour of Lord Shiva. With make-up and feminine clothes they represent the *Devadasi*, the Lord's lovers. Every day Biswajit follows an exhausting training routine. But his time as a *Gotipua* is almost over and he will soon leave the temple. The boy can't imagine what life could be outside the temple, he can't imagine a life without dancing, his unique purpose in life. He asks God to show him a new way.



cossacks are not simpletons

Kozaci nisu priprosti

Kazaki ne prostaki

Redatelj_Director. Evgeny Aleksandrov, Elena Danilko
2010/ 24' / Rusija_Russia / ruski_russian
Produkcija_Production. Evgeny Aleksandrov

Rijeka Ural (Yaik do 18. stoljeća), smatra se granicom između Europe i Azije. Do 16. stoljeća tu su yaitsk Kozaci osnovali svoja naselja kako bi branili zapadnu granicu Ruskog Carstva. Nasljednici uralskih Kozaka još uvijek žive uz Ural i njene pritoke (današnji teritorij Kazahstana).

Film je snimljen 2008. u regiji Krugloozernaya. Aleksandr Nikolaevich Sobolev, braća Stepan Pavlovitch, Ivan Pavlovitch, Vasily Pavlovitch Sevrugins i unuk Stepan Pavlovitch, Viktor i Nikolaevitch Samarkin, pripadnici su lokalnog ansambla koji okupljeni na obali rijeke pjevaju nekoliko tradicionalnih kozačkih pjesama.



The Ural river (called Yaik up to the 18th century) is considered to be a border between Europe and Asia. By the 16th century the yaitsk Cossacks founded here their settlements in order to defend the western boundaries of the Russian Empire. The successors of the Ural Cossacks still live along the Ural river and its tributaries (now it's the territory of Kazakhstan).

The film was shot in 2008 in Krugloozernaya stanitsa. Aleksandr Nikolaevich Sobolev, brothers Stepan Pavlovitch, Ivan Pavlovitch, Vasily Pavlovitch Sevrugins and Stepan Pavlovitch's grandson, Viktor Nikolaevitch Samarkin, members of the local folk ensemble, gathered on the river bank to sing a few traditional Cossack songs.



earning daily bread

Kruha služiti

Kruha služiti

Redatelj_Director. Ivo Kuzmanić
2009/ 25'25" / Hrvatska_Croatia / Hrvatski_croatian
Produkcija_Production. HRT-HTV

Kruh je nešto što kupujemo svakoga dana u pekarama koje se mogu pronaći na svakom uglu, u svakom kvartu. Ali ako jednu od njih često i konstantno posjećuju kupci iz različitih, čak i udaljenijih dijelova grada, to znači da je ona posebna. Što čini njezine proizvode drugačijima? Zbog čega ljudi radije kupuju kruh ovdje, a ne u drugim pekarama? Igra li u tome ulogu tradicija?

Pekara Trajković iz Zagreba u ulici Nova Ves, na istom je mjestu od 1925. godine i pripada trećoj generaciji pekara u obitelji. I bilo što da je razlog popularnosti ove pekare - njezina se reklama nedvojbeno temelji na usmenoj predaji.



Bread is something we buy every day and bakeries, can be found on every street corner, in every neighborhood. But if one of them is frequently and continually visited by customers from different, even remote, parts of the town, it means that it is somehow special. What makes its products different? Why is it better and more appealing for people to buy bread here, than in any other bakery? Does tradition play a part?

Bakery Trajković in Zagreb street of Nova Ves has been on the same spot since 1925 and its owner belongs to the third generation of bakers in the family. And whatever is the reason for popularity of this bakery - its marketing is undoubtedly based on oral tradition.



the way to sundance

Put za Sundance

The way to Sundance

Redatelj_Director. Miguel Bechet, Ursina Maurer

2010./ 49' / Švicarska_Switzerland /

engleski i francuski_english and french / Produkcija_Production. Miguel Bechet



Vođe i članovi ove duhovne zajednice dolaze iz Nizozemske, ali su izabrali Švicarsku za život prema svojim uvjerenjima - uvjerenjima koja se temelje na tradiciji američkih Lakota indijanaca. U nadi uravnotežavanja svojih života, članovi se posvećuju teškom fizičkom radu, velikoj disciplini i dnevnim molitvama. Tijekom godine slave ceremonije poput Plesa žena i tjedne obredne saune, ali za neke članove najvažniji trenutak je Sundance ceremonija u Texasu, za vrijeme koje plešu četiri dana po velikoj vrućini bez pića i hrane.

The leaders and the members of this spiritual community come from Holland but they chose Switzerland to live their belief – a belief that is based on the tradition of the Native American Lakota. In the hope to gain a balance in their lives the members commit themselves to hard work, great discipline and daily prayers.

Throughout the year they celebrate ceremonies like the Women's Dance and weekly sweatlodges. But for some members the most important moment is the Sundance ceremony in Texas, in which they dance for four days in the burning heat without drinking and eating.



antas and his followers

Antas i njegova sljedba

Antas i njegova sljedba

Redatelj_Director. Dražen Piškorić
2006/ 25'24" / Hrvatska_Croatia / Hrvatski_croatian
Produkcija_Production. HRT-HTV

Dokumentarni film o trojici svirača dipli, tradicionalnog glazbenog instrumenta iz zapadne Hercegovine. Najstariji i najpoznatiji je Ante Mucić Antas (iz sela Cerna kraj Ljubuškog), i dvojica mlađih svirača Tomislav Kovač Strukić (iz Posušja) i Željko Keža (iz sela Studenci kraj Ljubuškog). Osim dipli također sviraju i gusle, a nedavno su počeli svirati i lijericu, koja je sada sve popularnija u zapadnoj Hercegovini. Dokumentarac obuhvaća tehnike sviranja, razinu glazbene inventivnosti potrebne za rad i ugled koje svirači dipli još uvijek imaju u ovom kraju.



TV documentary on three players of *diple*, a traditional musical instrument, from the region of Western Herzegovina - the oldest and the most famous one Ante Mucić Antas (from the village of Cerna near Ljubuški), and two younger players Tomislav Kovač Strukić (from Posušje) and Željko Keža (from the village of Studenci near Ljubuški). Besides *diple*, they also play *gusle*, and have recently started playing *lijerica*, which is now gaining in popularity in western Herzegovina. The documentary covers playing techniques, the level of musical inventiveness needed for the job and the reputation the players of *diple* still have in this region.



when dedi shake it up

Kad dedi drmaju

Kad dedi drmaju

Redatelj_Director. Ivo Kuzmanić
2005./ 42'36" / Hrvatska_Croatia / hrvatski_croatian
Produkcija_Production. HRT-HTV

Selo Donji Kosinj smješteno je u Lici, planinskoj regiji središnje Hrvatske. Svake godine u pokladno vrijeme muškarci se okupljaju u grupe kao *dedi* i posjećuju svako kućanstvo sa svojim maskama. Običaj se odvija na pokladni utorak. Kada *dedi* uđu u kuću, domaćin se prema običaju izruguje bježeći od njih. *Dedi* ga moraju uhvatiti i vratiti nazad u kuću na motkama koje nose sa sobom. Svi stanovnici Donjih Kosinja raduju se ovom običaju koji još uvijek živi i redovito se odvija. Svatko ima svoj razlog za sreću; stariji ljudi jer ih netko posjećuje, mlađi zbog druženja, a cijela zajednica jer može barem na jedan dan zaboraviti svoje probleme.



The village of Donji Kosinj is situated in Lika, a mountainous region in central Croatia. Every year at Carnival time local men gather in groups as *dedi* and visit each household on their masked tour around their hamlets. The custom is performed on Shrove Tuesday. When *dedi* enter the house, it is customary for the host to mock running away from them. *Dedi* must catch him and bring him back to the house on the poles that they carry with them. All the inhabitants of Donji Kosinj look forward to this custom that is still very much alive and performed regularly. Everyone has their own reasons to be happy: older people because someone comes to see them, younger people because they can get together, the whole community because they can all forget their everyday troubles for at least one day.



living in the perfect world

Živjeti u savršenom svijetu

Living in the perfect world



Redatelj_Director. Diego D'Innocenzo and Marco Leopardi

2006./ 70' / Italija_Italy /

menonitski donjonjemački _ Plautdietsch (English narrator) / Produkcija_Production. TERRA Srl

Aganetha, Cornelio, Pedro i Jacobo žive u menonitskim kolonijama El Savinal i El Capulin u meksičkoj državi Chihuahua. Ove zajednice koje potječu iz srednje Europe žive kao i prije dva stoljeća. Lutajući svijetom gotovo 500 godina tražili su mjesto gdje mogu slobodno prakticirati svoju religiju na starom *Plautdietsch* jeziku. Dvije kolonije su 80 km udaljene, obje izgledaju kao tipična njemačka gospodarstva 19. stoljeća s velikim obiteljima posvećenim obradi zemlje, ali one su potpuno neovisne i različite jedna od druge. Kolonija El Savinal živi u izolaciji u nastojanju očuvanja svojeg strogog vjerovanje u život u skladu s učenjem Biblije. Odbijaju svaku modernu tehnologiju kao što su radio, televizija, glazba, svjetski simboli i potrošačko društvo. Život u koloniji El Capulin prije nekoliko godina doživio je velike promjene prihvaćanjem inovacija poput struje i automobila.

Aganetha, Cornelio, Pedro and Jacobo live in the Mennonite colonies of El Savinal and El Capulin settled in the Mexican state of Chihuahua. These central European origins communities live as two centuries ago and have wandered around the world for some 500 years in search of a place where they can practice their religion freely in the ancient *Plautdietsch* language. The two colonies are around 80 km apart, both looking like a typical German farming community of the 19th Century, with large families devoted to working the land; but they are fiercely independent and different one from another. The colony of El Savinal lives in isolation, to preserve its belief in an austere existence, in accordance with the teachings of the Bible. It rejects any modern technology such as radios, televisions and music, symbols of a worldly, consumer society. Life in the colony of El Capulin some years ago underwent huge changes, accepting innovations as electricity and cars.

jury

Ocjenjivački sud



Branko Ištvančić.predsjednik_president

Branko Ištvančić rođen je u Subotici. Diplomirao je filmsku i TV režiju na Akademiji dramske umjetnosti u Zagrebu 1999. godine. Snimivši prve, 8 mm dokumentarne filmove, u dobi od 10 godina, učeći od prvog nastavnika filma Zoltána Siflisa, redatelja i pedagoga iz Subotice, sustavno se bavi filmom i za svoj rad dobiva najznačajnije domaće i strane nagrade. Do 18. godine već je osvojio desetak nagrada na domaćim i stranim festivalima amaterskog filma. Tijekom studija kratki igrani film *Rastanak* (1993.) First Film Foundation iz Londona uvrštava u program New Direction u izbor šest najzapaženijih filmova mladih europskih redatelja. Nagrađivan dva puta nagradom Oktavijan za najbolji dokumentarni film, Velikom nagradom (Grand Prix) za najbolji film, Zlatnom uljanicom i nagradom za najbolju režiju na Danima hrvatskog filma, te nagradama za najbolji dokumentarni i igrani film, te nagradama za najbolju režiju na festivalima u inozemstvu. Dokumentarni film *Plašitelj kormorana*(1998.) kritika je uvrstila među najbolje dokumentarce devedesetih godina u Hrvatskoj. Debitantski dugometražni igrani film *Duh u močvari*(2006.) postigao je veliku gledanost u hrvatskim kinima (jedan od najgledanijih hrvatskih igranih filmova) i obilježio povratak prvog snimljenog igranog filma za djecu nakon 20 godina u Hrvatskoj. S kratkim igranim filmom *Recikliranje* sudjeluje u dugometražnom igranom omnibusu *Zagrebačke priče* (2009.). Član je Društva hrvatskih filmskih redatelja.

Branko Ištvančić was born in Subotica. Graduated film and TV direction in 1999 at Academy of Dramatic Arts in Zagreb capital of Croatia. Making his first, documentary films on 8 mm camera at 15 with his first Hungarian film teacher Zoltan Siflis from Subotica, he has continuously been involved with documentary films and has received Croatian as well as international rewards for his work - The Grand Prix at Croatian Short and Documentary Film Festival, »Oktavijan« and »Zlatna Uljanica« being among them. His student short fiction *Saying Goodbye* was included in the New Direction programme of The First Film Foundation in London, a selection of six outstanding films by promising European directors. Deeply enrooted in the Croatian documentary tradition, he pays special attention to the humane, but also humoristic, treatment of his subjects. His successfully film, *Wellman* (2003), continues this tradition, and elevates the simple story about a well digger to a level of the universal metaphor, but without the pretentious nature of many Croatian documentaries. The critics consider his film *The Cormorant Scarecrow* (1998) to be one of the best Croatian documentaries of the nineties. His debut *The Ghost in the Swamp* with 60 thousand domestic visitors is placed second on the annual box-office report in 2006 and has been chosen to mark the comeback of feature-length films for children which have not been made by the Croatian film industry for the last twenty years. He is member of Croatian Film Director's Guild.



Boris Poljak

Rođen je 07. 01. 1959. u Splitu. Završio je splitsku Opću gimnaziju i apsolvirao studij prava. Član je Kinokluba Split od 1978. u čijoj produkciji tijekom osamdesetih kao autor realizira dva neprofesionalna filma *Nova godina* i *Geronimo je mrtav*, a kao snimatelj osam eksperimentalnih filmova na super 8 i 16 mm formatu za koje dobiva brojne nagrade. U isto vrijeme radi na tri dokumentarna filma kao osvjetljivač. Jedan je od organizatora festivala Sabor alternativnog filma u Splitu od 1982. do 1988. Tijekom devedesetih snimatelj je pet neprofesionalnih »video art« radova. Godine 1988. počinje profesionalno raditi kako asistent snimatelja Andrije Pivčevića te sudjeluje u pet profesionalnih kratkih filmova. Od 1991. djeluje kao profesionalni snimatelj. Vanjski je suradnik Hrvatske radiotelevizije od 1989. do 1995. za koju izvještava s ratišta u Hrvatskoj. Tijekom rata u Bosni i Hercegovini snima za strane TV postaje (WDR, ZDF, BBC, Galla Television). itd.). Za producentsku kuću *Dokument film - Oblutak* od 1991. do 1996. snima filmsku dokumentaciju (16 mm) o posljedicama rata na području Republike Hrvatske i Republike Bosne i Hercegovine. Od 1995. do 1998. zaposlen je kao snimatelj na *TV Marjanu*. Jedan je od pokretača i organizatora Međunarodnog festivala novog filma i videa u Splitu, te njegov tehnički direktor od 1996. do 1998. Dugogodišnji je član Izvršnog odbora Hrvatskog filmskog saveza. Organizator je brojnih filmskih radionica i tečajeva i suradnik splitske Kinoteke. Volonterski obnaša dužnost predsjednika Kinokluba Split Na Danima hrvatskog filma 2000. i 2001. dobio je nagradu za snimateljski rad. Trenutno je slobodnjak. Živi i radi u Splitu.

Born on 07. 01. 1959 in Split. He graduated from the Gymnasium in Split and studied law studies. He is a member of the Film Club Split since 1978. In their production during the 80-s he films as author two non-professional films, *New Year* and *Geronimo was dead*, and as a cameraman eight experimental films on super 8 and 16 mm format, which received numerous awards. At the same time he works on three documentaries as an illuminator. He was one of the organizers of the *Parliament alternative film* festival in Split from 1982 till 1988. During the 90-s, he films five non-professional »video art« works. In 1988 he begins his professional career as Andrija Pivčević assistant cameraman and participates in five professional short films. Since 1991 he works as professional cameraman. He was subcontractor at the Croatian Radio and Television from 1989 till 1995 as reporter from the battlefields in Croatia. During the war in Bosnia and Herzegovina he films for the TV station (WDR, ZDF, BBC, Television Galla) etc. For Production house *Dokument film - Oblutak* he films documentary (16 mm) (1991-1996) about the consequences of the war in Croatian territory and the Republic of Bosnia and Herzegovina. Between 1995 and 1998 he was employed as a cameraman on TV Marjan. He is one of the founders and organizers of the *International Festival of New Film and Video Split*, and its Technical Director from 1996 till 1998. He is a longtime member of the Executive Board of the Croatian Film Association and organizer of numerous film workshops and courses and associate of Split Cinematheque. Volunteery serves as president of Film Club Split on the Croatian Film Days 2000 and 2001. He won the award for camera work. Currently is a freelancer. He lives and works in Split.



Branka Uzelac

Rođena je 1951. godine u Brčkom gdje je i završila osnovnu školu i gimnaziju. U Brčkom je završila i osnovnu glazbenu školu, instrument klavir. Diplomirala etnologiju i sociologiju na Filozofskom fakultetu u Zagrebu. Zaposlena kao etnologinja u Muzeju Đakovštine Đakovo od 1979. godine. Tijekom trideset godina rada napravila preko dvadeset autorskih izložbi; desetak u suradnji sa kolegicama i kolegama iz drugih ustanova širom Hrvatske; autorica Stalnog postava etnologije Đakovštine (otvoren 2005. godine). Voditeljica niza radionica tradicijskih vještina. Često angažirana kao stručni suradnik pri snimanju dokumentarnih filmova na temu kulturna baština. Aktivni suradnik Smotre folkloru Slavonije i Baranje *Đakovački vezovi* od 1980. godine.

Branka Uzelac was born in Brčko in 1951. She finished both elementary and high school as well as elementary music school for piano. She graduated in Ethnology and Sociology from the Faculty of Philosophy in Zagreb. She has been working as an ethnologist at the Museum of Đakovština in Đakovo since 1979. During her work of thirty years she has had over twenty authorial exhibitions; ten in collaboration with her colleagues from other institutions from around Croatia; she's the author of the permanent display of Đakovština ethnology (opened in 2005). Instructor at various traditional skills workshops. She has often been consulted as an expert assistant for the purpose of filming cultural heritage documentaries. Active associate in *Đakovački vezovi (Đakovo embroideries)* – a Folklore Festival of Slavonia and Baranja since 1980.



Mario Šulina

Mario Šulina rođen je u Đakovu 29. srpnja 1969. godine. Fotografijom se počinje baviti 1982. godine u foto-sekciji osnovne škole gdje uči klasičnu crno-bijelu fotografiju i njome se bavi do pojave digitalne. Svoje fotografije izlaže na skupnim i samostalnim izložbama i za njih biva pohvaljivan i nagrađivan. Paralelno s fotografijom 1993. godine započinje glazbenu karijeru osnivanjem sastava »Guinness« u kojem svira i komponira glazbu s elementima irske tradicionalne glazbe. Multimedijски projekt »Ars Nova« pokreće 1995. godine te on ubrzo prerasta u glazbeni sastav »Nova« s kojim snima i objavljuje tri studijska albuma. Za svoj glazbeni, autorski i produkcijski rad biva višestruko pohvaljen i nagrađivan od najeminentnijih glazbenih kritičara u Hrvatskoj (Glavan, Gall, Horvat, Rizvanović, Rešicki, Fras..) te 1998. godine biva nominiran za prestižnu nagradu »Porin«. Glazbena karijera mu kulminira 2010. godine objavom kompilacijskog CD albuma za njemačku izdavačku kuću »Globetunes« te uvrštavanjem i trajnom pohranom njegove glazbe u katalog Deutsche National Bibliothek. Od 1998. godine Mario Šulina je član Hrvatskog društva skladatelja. Aktivnom fotografskom radu u Foto kino klubu Đakovo unazad desetak godina pridodaje i filmski. Snima i režira nekoliko dokumentarnih filmova, desetak eksperimentalnih i isto toliko video spotova te čitav niz komercijalnih namjenskih TV reklama, špica i najava. Neki radovi su mu uvršteni u službene programe domaćih i međunarodnih filmskih festivala. U domaćim okvirima najznačajniji su Revije hrvatskog filmskog stvaralaštva i Dani hrvatskog filma. Pohađa Školu medijske kulture »Dr. Ante Peterlić« Hrvatskog filmskog saveza.

Mario Sulina was born in Đakovu 29th July 1969. His early beginnings were 1982 in the photo section of the elementary school where he learns a classic black and white photography which he works with until invention of digital photography. His photos were exhibited in numerous group and solo exhibitions and many of them were rewarded. Parallel with the photography, in 1993 he started his musical career establishing the band »Guinness« in which he plays and composes music with elements of Irish traditional music. He launches Multimedia Project »Ars Nova« in 1995 that soon became the band »Nova«. Together they record and publish three albums. For his music, authoring and production work he was praised and rewarded several times by the most eminent music critic in Croatia (Glavan, Gall, Horvat, Rizvanović, Rešicki, Fras ...) and 1998 was nominated for the prestigious awards »Porin«. Culmination of his musical career was in 2010 with the compilation CD for the German publishing house »Globetunes« and permanent storage of his music in catalog of German National Library. Since 1998 Mario Sulina is a member of the Croatian Composers Society. He is active member of Photo cinema club Đakovo in both sections, photography and film. He filmed and directed several documentaries, many experimental films and videos and a lot of commercial TV advertising jingles and the announcements. Some of his work were included in the official programs of national and international film festivals. On the national level, the most important are participation on Review of Croatian filmmaking and Days of Croatian Film. He attended the school of media culture »Dr. Ante Peterlić« by Croatian Film Association.



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