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FOREWORD

Uvodnik

The Heart of Slavonia conquers the world. 49 countries have already found their place on the map of *The Heart of Slavonia*. This year 73 films were submitted, of which the organizing committee has selected 22 films to be shown in 7 shows with a total duration of more than 16 hours. All films in the competition are equal in the race for *The Golden Heart of Slavonia*, a prize for the best of the film festival. *The Silver* and *Bronze Heart of Slavonia* will also be awarded, and at the closure of the festival on June 29 2012 we'll find out who the winners are. An editorial which starts with numbers must also remind us of the last year's winners. On Friday, June 24 of last year, the 8th International Ethno Film Festival *The Heart of Slavonia* ended with the awarding of prizes after three evenings of festival program which had taken place in the city center. The story of an Italian shepherd *Feeling the air* directed by Manuel Ceconella and produced by Prospettiva Nevskij won *The Golden Heart of Slavonia*. *The Silver Heart* also went to Italy for the title *Sacred dancer*, an Indian-Italian film by Diego D'Innocenzo, produced by Terra Srl, while *The Bronze Heart* went to the film *When dedi shake it up*, by Ivo Kuzmanić in the production of HRT. The jury led by Branko Ištvančić, decided to award two additional prizes because of the amazing quality of films in the competition. They have been awarded to Croatian films *Antas and his followers* by Piškorić Drazen, a HRT and HRT production and *Mišina* produced by the Museum of Slavonia, Osijek and Trotaor Ltd., directed by Kresimir Lendić. This year the festival jury will be led by Thomas Vinščak, head of

Srce Slavonije osvaja svijet. 49 zemalja sudionica je već na karti *Srca Slavonije*. Ove godine je pristiglo 73 filma od kojih je organizacijski odbor odabrao 22 filma koja će biti prikazana u 7 projekcija s ukupnim trajanjem od nešto više od 16 sati. Svi filmovi u konkurenciji u ravnopravnoj su utrci za *Zlatno srce Slavonije*, nagradu za najbolji film festivala. Dodijeljene će biti i nagrade za *Srebrno* i *Brončano srce Slavonije*, a nagrađene ćemo saznati na zatvaranju festivala, 29. lipnja 2012. godine. Uvodnik započet brojkama mora podsjetiti i na prošlogodišnje pobjednike. U petak, 24. lipnja prošle godine, u Đakovu je dodjelom nagrada završen 8. Međunarodni Etno film festival *Srce Slavonije*, koji se u tri filmsko-glazbene večeri odvijao u staroj gradskoj jezgri. *Zlatno srce Slavonije* osvojila je talijanska pastirska priča *Feeling the air* redatelja Manuela Ceconella u produkciji Prospettiva Nevskij. I *Srebrno srce* za naslov *Sacred dancer* otišlo je u Italiju autoru Diegu D'Innocenzu za indijsko-talijanski film u produkciji Terra Srl, dok je *Brončano* pripalo filmu *Kad dedi drmaj* redatelja Ive Kuzmanića u produkciji Hrvatske televizije. Stručni je žiri na čelu s Brankom Ištvančićem, zbog iznenađujuće kvalitete filmova u konkurenciji, odlučio dodijeliti i dvije posebne nagrade. Njih su dobili hrvatski uratci *Antas i njegova sljedba* Dražena Piškorića, produkcija HRT-HTV i *Mišina* u produkciji Muzeja Slavonije Osijek i Trotaor d.o.o., redatelja Krešimira Lendića. Ove godine stručni žiri festivala predvodit će Tomo Vinščak, voditelj odsjeka za etnologiju i kulturnu antropologiju Filozofskog fakulteta u Zagrebu. U žiriju su još i

the Department of Ethnology and Cultural Anthropology, Faculty of Philosophy in Zagreb. The other members of the jury are Robert Tomić-Zuber, a famous Croatian journalist, editor and director of documentary films, Ivo Gregurević, one of the most famous Croatian actors, and two representatives of the host, *Photo Cinema Club Djakovo* - Željko Germovšek and Damir Tomić. In the hope that the authors and guests are going to feel welcome in our city, we begin this 9th edition of the festival, which takes place for the third time as a part of the manifestation *Djakovački rezovi*.

We wish you a pleasant stay in the heart of Slavonia, with the plea to help us to conquer the world again next year.

Festival Organizing Committee

Robert Tomić-Zuber, poznati hrvatski novinar, urednik i redatelj dokumentarnih filmova, Ivo Gregurević, jedan od najpoznatijih hrvatski glumaca, te dva predstavnika domaćina, *Foto Kino Kluba Đakovo*, Željko Germovšek i Damir Tomić. U nadi da će se autori i gosti ugodno osjećati u našem gradu, počinjemo ovo deveto izdanje festivala, koje se po treći put odvija u sklopu manifestacije *Đakovački rezovi*.

Želimo Vam ugodan boravak u srcu Slavonije uz molbu da nam pomognete i sljedeće godine u osvajanju svijeta.

Organizacijski odbor festivala

MAIN PROGRAM

Glavni program

26. 06. 2012. 10.00 h		
When spirits ride their horses	Japan	28 min
The lover and the beloved: A journey into tantra	UK - India	70 min
13 forsaken fragments	USA	66 min
27. 06. 2012. 10.00 h		
Now I'm free	Israel	50 min
Bitter roots: The end of a Kalahari myth	UK - Namibia	71 min
Himself he cooks	Belgium	65 min
Charcoal boy	Myanmar - Germany	11 min
27. 06. 2012. 21.00 h		
Old man Peter	Russia	26 min
Ethnoforensics: Working the wine	Croatia	36 min
Sweetie Pie	Myanmar - Germany	7 min
Swimmign in space	Germany - Congo	43 min
28. 06. 2012. 10.00 h		
Magic Ayahuasca	Czech Republic	76 min
The last tightrope dancer in Armenia	Armenia	72 min
28. 06. 2012. 21.00 h		
Singing lent in Rogotin	Croatia	30 min
Mehmed's church	Bosnia and Herzegovina	11 min
The chairman and the lions	Tanzania	46 min
29. 06. 2012. 10.00 h		
The kingdom of mister Edhi	Belgium	82 min
My land	Peru	100 min
29. 06. 2012. 21.00 h		
The Honey hunting	Sweden	14 min
The night of the dead	Croatia	27 min
An untitled life	Germany	22 min
Coffee futures	Turkey	22 min

COMPETITION

Filmovi u konkurenciji

WHEN SPIRITS RIDE THEIR HORSES

Kad se duhovi probude

Itsushi Kawase

Japan – Ethiopia | 2012 | 28 min

Production: Itsushi Kawase



Zar is the possession cult widely spread in the Horn of Africa and the Middle East. In Gondar, the possessed body of the Zar spirit medium is referred to as *YäZar Färäs*, the horse of Zar. In this rhetoric, spirit possession can be understood as the spirit riding the body of the spirit medium. Participants of Zar are described as *amm^wm^wqi* (literally meaning *the one who warms up the space*) or *anqasaqaš* (*the one who shakes and wakes you up*), while the body of the medium, through which the spirit departs, is described with a word that best matches *coldness*. The ceremonial space must be warmed up by the dance, music, and various kinds of smells, such as those of incense, roasted coffee beans, and perfumes, to awaken the spirit's power. Spirit possession takes on almost sensuous overtones. The film portrays one woman in Gondar who devotes her life to Zar spirits and explores the sensory quality of the interaction between her, participants of the ceremony and various spirits including Seyfou Tchengar, who is said to be one of the most powerful spirits in the region.

Zar je kult opsjedanja široko rasprostranjen u Rogu Afrike i na Bliskom Istoku. U Gondaru opsjednuto tijelo zarovog duhovnog medija naziva se *YäZar Färäs*, zarov konj. U toj retorici opsjednutost duhom može se shvatiti na način da duh jaše tijelo medija. Pripadnici kulta su opisani kao *amm^wm^wqi* (*onaj koji zagrijava svemir*) ili *anqasaqaš* (*onaj koji te protrese i razbudi*), dok je tijelo medija kroz koji duh prolazi opisano riječi čije je najbliže značenje *hladnoća*. Prostor za svečanost se mora zagrijati plesom, glazbom, raznim mirisima kao što su tamjan, pržena zrna kave i parfemi kako bi se probudila snaga duha. Film prikazuje jednu ženu u Gondaru koja je posvetila svoj život duhovima. Zara i istražuje osjetilne kvalitete interakcije između nje, sudionika u ceremoniji i raznih duhova, uključujući Seyfou Tchengar koji slovi za jednog od najmoćnijih duhova u regiji.

THE LOVER AND THE BELOVED: A JOURNEY INTO TANTRA

Ljubavnik i voljena:
Putovanje kroz tantru

Andy Lawrence
UK – India | 2011 | 70 min

Production: Granada Centre for Visual Anthropology
and All Rites Reversed



A documentary about one man's journey across northern India and his search for enlightenment. Rajive McMullen, a history teacher suffering from a debilitating illness, makes the painful journey into the heart of Tantra, searching for meaning in holy shrines, coming close to death in cremation grounds and enjoying the chaos of the Aghori seekers. This film offers dramatic insight into Tantrik ideas about the life cycle, particularly death, and contributes much to our understanding of how we seek knowledge and how we die.

Dokumentarni film o putovanju jednog čovjeka kroz sjevernu Indiju i njegovoj potrazi za prosvjetljenjem. Rajive McMullen, nastavnik povijesti koji boluje od iscrpljujuće bolesti, ide na bolno putovanje u srce tantrę, tražeći bit u svetim hramovima, približavajući se smrti u krematorijima i uživajući u kaosu sljedbenika reda Aghori. Ovaj film nudi dramatičan uvid u ideje Tantrę o ciklusu života, osobito smrti i uvelike doprinosi razumijevanju toga kako tražimo znanje i kako umiremo.

13 FORSAKEN FRAGMENTS

13 napuštenih isječaka

Robert Gardner
USA | 2011 | 66 min

Production: Studio7 Arts



13 Forsaken Fragments is a collection of uncompleted films shot by Robert Gardner from 1958 to 2011. The thirteen short films shot in various locations and languages are classically ethnographic, pairing visually intriguing images with little input from the director.

13 napuštenih isječaka je skup nedovršenih filmova koje je Robert Gardner snimio od 1958. do 2011. Tih 13 kratkih filmova snimanih na raznim lokacijama i jezicima su tipično etnografski, združujući vizualno intrigantne slike s vrlo malo miješnja od strane redatelja.

NOW I'M FREE

Napokon slobodna

Gadi Kviatek
Israel | 2006 | 50 min

Production: Yeal Katzir



A director arrives at a Seniors Club for elderly women (65-80) in order to establish a theatre group. The women, originally from Middle Eastern countries (Morocco, Iraq, Yemen and Iran), were forced into marriage at a young age (12-16 years) to older men. They spent their entire lives suppressed by patriarchal dominant societies and lacked the benefit of an education. The film documents the actual process these women undergo during their primary experience with theatre, which allows them for the first time in their life, to reveal details about their lives which expose elements of suffering and injustice. The film also follows the director's experience, a man young enough to be their son, who comes from an entirely different cultural and social background which at first creates a block in their communication. It also deals with the empowerment of women, exposing their intimate disappearing world and salutes a group of women who always felt marginal and discover they are capable of achieving more, since *now they are free*.

Redatelj dolazi u klub za starije žene od 65 do 80 godina kako bi sastavio kazališnu skupinu. Te žene iz bliskoistočnih zemalja (Maroko, Irak, Jemen i Iran) bile su kao mlade djevojke (12 do 16 godina) prisiljene na udaju za starije muškarce. Provele su cijeli život potlačene u dominantno patrijarhalnim društvima i nisu imale mogućnost obrazovanja. Ovaj film dokumentira proces koji te žene prolaze u prvom susretu s kazalištem koje im dopušta da, po prvi puta u životu, otkriju detalje svojih životnih priča koje razotkrivaju elemente patnje i nepravde. Film također prati iskustvo redatelja, čovjeka koji je dovoljno mlad da bi mogao biti njihov sin i koji je, uz to, još i potpuno drugačijeg kulturnog i društvenog podrijetla što iz prva stvara blokadu u njihovoj komunikaciji. Osim toga film se bavi osnaživanjem žena izlažući njihov nestajući intimni svijet i pozdravlja grupu žena koje su se uvijek osjećale marginaliziranim i koje otkrivaju da su sposobne postići mnogo više, budući da su sada *napokon slobodne*.

BITTER ROOTS: THE END OF A KALAHARI MYTH

Gorki korijeni:
Kraj mita o Kalahariju

Adrian Strong
UK – Namibia | 2010 | 71 min

Production: Adrian Strong



Bitter Roots is set in Nyae-Nyae, a region of Namibia located in southern Africa's Kalahari desert, traditional home of the Ju/'hoansi. It updates the ethnographic film record begun in the 1950s by John Marshall, whose films documented 50 years of change, and who together with Claire Ritchie, established a grass-roots development foundation, which Adrian Strong (the filmmaker) joined in the late 1980s. Shot in 2007, two years after Marshall's death (and including footage from his films), *Bitter Roots* documents the return of Strong and Ritchie to Nyae-Nyae where they observe the erosion of a community-led development process following the imposition of a new agenda by the World Wildlife Fund, which prioritizes wildlife conservation and tourism over subsistence farming. Communities voice their dissatisfaction with the new Conservancy, which has done little to help people farm and improve their lives. Through archival footage and discussions with community members, this film sensitively examines the problems (lions, elephants, conservationists) currently facing the Ju/'hoansi and challenges the myth that they are culturally unable to farm. The film investigates the perpetuation of this myth by showing how tourists and filmmakers still demand to see how people used to live rather than the way they live now, and how the Ju/'hoansi cope with such expectation, while steadfastly continuing to farm against all the odds.

Radnja *Gorkih Korijena* smještena je u Nyae-Nyae regiji u Namibiji, smještenoj u južnoafričkoj pustinji Kalahari, tradicionalnom domu Ju/'hoansi. Ovaj film osuvremenjuje etnografski zapis kojeg je 1950-ih započeo John Marshall, čiji filmovi su zabilježili 50 godina promjena. On je zajedno s Claire Ritchie osnovao udrugu za razvoj travnjaka kojoj se 1980-e pridružio i filmaš Adrian Strong. Sniman 2007. godine, dvije godine nakon Marshallove smrti (uključujući i kadrove iz njegovih filmova) *Gorko Korijenje* dokumentira Strongov i Ritchiein povratak u Nyae-Nyae, gdje promatraju propadanje razvojnog projekta kojeg je vodila zajednica. To je uslijedilo nakon nametanja novog režima od strane WWF-a koji daje prioritet očuvanju divljih životinja i turizma nad poljoprivrednom proizvodnjom za potrebe zajednice. One izražavaju nezadovoljstvo zbog novog načina očuvanja prirode jer je učinio malo toga da pomogne ljudima u uzgoju biljaka i poboljšanju uvjeta života. Kroz arhivske snimke i rasprave s članovima zajednice ovaj film pažljivo istražuje probleme (lavove, slonove i ekologe) s kojima se pleme Ju/'hoansi trenutno susreće i pobija mit o tome da su oni kulturološki nesposobni za uzgoj biljaka. Film istražuje ovjekovječenje tog mita pokazujući kako turisti i filmaši i dalje zahtijevaju da vide kako se nekada živjelo, a ne način koji žive danas, te kako se Ju/'hoansi nose s tim očekivanjima dok uporno i dalje pokušavaju uzgajati biljke protivno svim očekivanjima.

HIMSELF HE COOKS

Kad volonteri kuhaju

Valerie Berteau
Belgium | 2011 | 65 min

Production: Polymorfims



In the Golden Temple in Amritsar hundreds of volunteers prepare 100 000 free meals every day. The spontaneous choreography of many philanthropists hands reveals the essence and atmosphere of this fascinating place

U Zlatnom Hramu u Amritsar stotine volontera priprema 100 000 besplatnih obroka svaki dan. Spontana koreografija ruku mnogih dobrotvora otkriva bit i atmosferu ovog fascinantnog mjesta.

CHARCOAL BOY

Čađavi dječak

Maung Okkar

Myanmar – Germany | 2010 | 11 min

Production: Johanna Huth / Yangon Film School



Every day fourteen-year-old Pho Htet Aung gazes longingly at the girl he wants to marry as she passes the charcoal shop where he works: she's on her way to school and he's busy sorting bags of coal and selling them to local families. After a long day he scrubs the black grime off his body and strolls past her house, hoping to catch a glimpse of the girl of his dreams.

Svakog dana četrnaestogodišnji Pho Htet Aung čeznutljivo gleda djevojku koju bi volio oženiti dok ona prolazi pokraj trgovine ugljenom gdje on radi: ona je na putu za školu, a on zauzet slaganjem vreća s ugljenom koje prodaje lokalnim obiteljima. Nakon dugog dana riba crnu prljavštinu sa svog tijela i šeta pored njene kuće u nadi da će na trenutak ugledati djevojku svojih snova.

OLD MAN PETER

Starac Peter

Ivan Golovnev
Russia | 2008 | 26 min

Production: Ethnographic Bureau Studio



This film takes us into the world of old man Peter Sengepov, the last surviving Shaman of the Kazym River, who lives alone in the depths of the Siberian taiga. The region of the Khanty people is the basic source of oil recovery in Russia. About 70 percent of all Russian oil is extracted here. The oil companies actively buy huge territories in the North of Siberia. Indigenous people are compelled to leave these places, their own patrimonial territories, and so a modern civilization gradually absorbs an ancient culture.

Ovaj film nas vodi u svijet starca Petera Sengepova, posljednjeg preživjelog šamana s rijeke Kazym koji živi sam duboko u sibirskim tajgama. Regija plemena Khanty je glavno crpilište nafte u Rusiji, tamo se izvadi oko 70% sve ruske nafte. Naftne kompanije aktivno kupuju velike teritorije na sjeveru Sibira. Autohtono stanovništvo je prisiljeno napuštati ta područja, njihovu baštinu, i tako moderna civilizacija postepeno proždire drevnu kulturu.

ETHNOFORENSICS: WORKING THE WINE

Etnoforezičari:
Kak se dela delanec

Ivo Kuzmanić
Croatia | 2011 | 36 min

Production: HRT-HTV



Ethnoforensics a featured documentary television form which makes a parody of the popular crime series CSI. It deals seriously, but in a funny way, with certain themes from the traditional, that is, popular culture. In this episode of *Ethnoforensics* agents Bedi and Lošo, with the help of agent Arsen, investigate the making of sham wines, called delanec in northwestern Croatia. This is home - made wine that is not made from grapes but from its waste or derivatives - pomace, must or wine lees with the addition of sugar and, if required, color, acid and alcohol. People were making them because of the lack of wine for their own household or for sale - more intensive since the 1960s when sugar became more financially accessible. However, the investigation showed that, in fact, the largest wine counterfeiters were former state agricultural combines and enterprises, and that, unfortunately, in the industrial production those wines are still put on the market - and not only in Croatia.

Etnoforezičari su igrano-dokumentarna TV forma koja dramaturški parodira popularne kriminalističke CSI serije i na duhovit način, ali zapravo vrlo ozbiljno obrađuje pojedine teme iz tradicijske, odnosno, popularne kulture. U ovoj epizodi *Etnoforezičara* agenti Bedi i Lošo, uz pomoć agenta Arsena, bacaju se na istragu o patvorenim vinima, koja u sjeverozapadnoj Hrvatskoj nazivaju delancima. Riječ je o vinima iz kućne radinosti, koja nisu napravljena na grožđu, već na njegovim ostacima ili derivatima – tropu, moštu ili vinskom talogu, uz dodatak sladora, a prema potrebi i boje, kiseline i alkohola. Ljudi su ih radili u nedostatku vina za vlastito kućanstvo ili za prodaju; intenzivnije od 1960-ih, kad je šećer postao financijski dostupniji. Međutim, istraga je pokazala da su, zapravo, najveći krivotvoritelji vina bili nekadašnji državni poljoprivredni kombinati i poduzeća, te da, nažalost, u okviru industrijske proizvodnje, patvorenih vina na tržištu ima još uvijek i ne samo u Hrvatskoj.

SWEETIE PIE

Mali Slatkiš

Sai Kong Kham

Myanmar – Germany | 2011 | 7 min

Production: Johanna Huth / Yangon Film School



An old man babysits his grandson. Granddad adores the little boy and lets him romp all over the place. But from time to time this can be a pain in the ****.

Starac čuva svog unuka. Djed obožava dječaka i dozvoljava mu da harači po cijeloj kući. No, s vremena na vrijeme, maleni postane pravi davež.

SWIMMING IN SPACE

Tapkanje na mjestu

Anna Mbiya Katshunga
Germany – Congo | 2011 | 43 min

Production: Anna Mbiya Katshunga



Living conditions force us to reproduce those structures our government is criticized for. The film *Swimming in space* links different perspectives to the same configuration of problems, anchored in the social, political and economic life of Lubumbashi (Democratic Republic of the Congo): On one hand the perspective of Georges, an expatriate living in Berlin, who returns to his hometown after thirteen years and has to realize that the same structures he tried to fight under the Mobutu regime are still prevailing. On the other hand, the perspective of theater actors living in Lubumbashi, criticizing the behaviour of the government in their plays in a partially radical, partially careful, humorous or tragic manner and demanding considerable changes. This creates a dense picture of a society up to its neck in the swamp of its past. However the heads stay afloat and the mouths call for a change.

Životni uvjeti primoravaju nas da reproduciramo sve one strukture zbog kojih se kritizira naša vlada. Film *Plutanje na mjestu* povezuje različite perspektive istih problema usidrenih u društvenom, političkom i ekonomskom životu u Lubumbashiju (Demokratska Republika Kongo): s jedne strane to je Georgesova perspektiva. On je iseljenik koji živi u Berlinu i nakon 13 godina se vraća u svoj rodni grad i spoznaje da još uvijek prevladavaju iste strukture protiv kojih se borio pod Mobutu režimom. S druge strane je perspektiva kazališnih glumaca koji žive u Lubumbashiju i kritiziraju ponašanje vlade tako da u svojim predstavama na djelomično radikalnan, oprezan, duhovit ili tragičan način zahtijevaju znatne promjene. To stvara kompleksnu sliku društva koje je do grla u glibu svoje prošlosti. No, čelnici i dalje ostaju na površini, a narod zaziva promjenu.

MAGIC AYAHUASCA

Magična Ayahuasca

Viliam Poltikovič
Czech Republic | 2011 | 76 min

Production: Maitrea



Vast land of Amazonia retains many an enigma and local shamans keep on surprising us through their capabilities and the range of their knowledge. Communicating directly with plants and being told by herbs themselves how they affect medically, the shamans manage to heal even so-called incurable diseases. They contrive to leave their bodies travelling both all around the planet and deep in space, they are able to obtain any information of the universal consciousness and learn anything they care about. The key to all of this is ayahuasca, the mysterious liana the decoction of which not only heals one purifying him or her on all levels - moreover it offers realization and understanding of anything in this world and in the realms experienced by few of people only. It opens door to higher dimensions... We meet ayahuasca not only through shamans and their work within this film - but also through various experts and through people for whom it means an experience that nothing compares to.

Prostrana Amazona za mnoge predstavlja nepoznanicu i lokalni šamani nas iznenaduju svojim mogućnostima i rasponom svog znanja. Uspijevaju liječiti takozvane neizlječive bolesti tako što komuniciraju izravno s biljkama koje im govore kakva ljekovita svojstva posjeduju. Oni imaju sposobnost da im duh napusti tijelo i tako putuju po cijelom svijetu i svemiru, u mogućnosti su doći do bilo koje informacije o univerzalnoj svijesti i naučiti što god požele. Ključ ka svemu tome je ayahuasca - misteriozna lijana koja, kada se prokuha, ne samo da liječi pročišćavanjem osobe na svim razinama, nego i nudi realizaciju i shvaćanje bilo čega na svijetu - što je doživjelo svega nekolicina ljudi. Ona otvara vrata ka višim dimenzijama... Upoznajemo ayahuascu, ne samo kroz šamane i njihovo djelo obuhvaćeno ovim filmom, nego i kroz razne stručnjake i preko ljudi kojima je to neusporedivo iskustvo.

THE LAST TIGHTROPE DANCER IN ARMENIA

Posljednji plesač na užetu
u Armeniji

Yulia Grigoryants
Armenia | 2009/2010 | 72 min

Production: Bars Media documentary film studio



Zhora, 78-years-old, and Knyaz, 77-years-old, were once the most celebrated tightrope dancers in Armenia. Today they are the only masters who can keep this art alive against the currents of contemporary society. Envious rivals throughout their lives now share the same hope - that the only remaining tightrope-student will continue their art. Hovsep, a 17-year-old orphan adopted by Zhora, has to decide whether to become the last tightrope dancer in a society that has abandoned both him and the art of tightrope dancing. And now, after the death of Zhora, his teacher, Hovsep's choice has only become more difficult.

Zhora (78) i Knyaz (77) su bili najslavniji plesači na užetu u Armeniji. Danas su jedini majstori koji, protivno tijeku suvremenog društva, mogu održati tu umjetnost na životu. Zajedno s nekad zavidnim suparnicima sada dijele zajedničku nadu, da će jedini učenik plesa na užetu nastaviti njihovu umjetnost. Sedamnaestogodišnji Hovsep, Zhorin usvojeni sin, mora odlučiti hoće li postati posljednji plesač na užetu u društvu koje je napustilo i njega i tu umjetnost. Sada, nakon što je njegova učiteljica Zhora umrla, Hovsepov izbor je postao samo još teži.

SINGING LENT IN ROGOTIN

Korizma u Rogotinu

Ljiljana Mandić
Croatia | 2012 | 29 min

Production: HRT–HTV



Lent is a period of 40 days during which Catholics spiritually prepare for the upcoming Easter. It is the time of abdication from a variety of pleasures and entertainment and also a period of fasting. In Rogotin, a village in the Neretva river valley, as everywhere else, times are changing. Older villagers still remember the strict rules of conduct during lent, as well as some old folk prayers. Some were eating only bread and drinking water during certain days of lent. But, interestingly, the wetland bird coot was allowed to be eaten during the days of abstinence from meat, and this is so even nowadays. Some of the people in Rogotin still abide by those rules, others have, more or less, given them up. The one thing that has not changed is the church singing of the male singers of the Rogotin parish. They sing so good that they are called to sing at funerals in other parishes. The songs they sing, as well as the way they learn and do it, are a tradition that is still alive, important and dear to all who live in Rogotin.

Korizma je razdoblje od četrdeset dana, u kojem se katolici duhovno pripremaju za nadolazeći Uskrs. To je vrijeme odricanja od raznih užitaka i zabava u vrijeme posta. U Rogotinu, mjestu u dolini Neretve, vremena se mijenjaju, kao i svugdje. Stariji mještani pamte strože norme pridržavanja korizmenih pravila ponašanja, kao i neke pučke starinske molitve. Neki su i postili određene dane tijekom korizme o kruhu i vodi. No, zanimljivo, močvarna ptica liska nikad nije bila smatrana mrsnom, a tako je i danas, pa se može jesti i tijekom korizme, kao posno jelo. Neki se tih pravila u Rogotinu pridržavaju još uvijek, neki su od njih više ili manje odustali. No, ono što se ovdje nije promijenilo, crkveno je pučko pjevanje muških pjevača rogotinske župe, koji pjevaju tako dobro, da ih, na širokom području drugih župa, zovu kao pjevače na sprovode. I pjesme koje pjevaju i način na koji to uče i čine, tradicija je koja živi i koja je Rogotinjanima još uvijek važna i draga.

MEHMED'S CHURCH

Mehmedova crkva

Hasan Arnautović

Bosnia and Herzegovina | 20xx | 11 min

Production: Televizija Bosne i Hercegovine



The film tells us about a true story that grew into a legend. At the beginning of the last century in, Kozarac near Prijedor (Bosnia) an Austrian entrepreneur Karlo Šmucer built a sawmill where Mehmed, a poor worker, worked. Karlo's daughter Mary fell deeply in love with Mehmed, and it was a great but forbidden love. When a child was born out of this love, Karlo sent Mary back to Austria and Mehmed to work in the woods. As a sign of remorse he built a church that was popularly called *Mehmed's church*.

Film govori o istinitom događaju koji je prerastao u legendu. Početkom prošlog stoljeća u Kozarcu kod Prijedora (BiH), austrijski poduzetnik Karlo Šmucer sagradio je pilanu u kojoj je radio siromašni radnik Mehmed. U Mehmeda se zagledala i zaljubila Marija, kći Karla Šmucera, i buknula je ljubav... ali zabranjena. Kako se iz te ljubavi rodilo dijete, Karlo je Mariju vratio u Austriju, a Mehmeda na poslove fizičkog radnika u šumi. U znak pokajanja sagradio je crkvu, koju su u narodu prozvali *Mehmedova crkva*.

THE CHAIRMAN AND THE LIONS

Poglavica i lavovi

Peter Biella
Tanzania | 2012 | 46 min

Production: N/A



The Maasai leader of a Tanzanian village battles many lions that threaten his community - shyster lawyers, land grabbers, exploitative contracts, migration, and lack of education. Chairman Frank Ikoyo provides a glimpse into the current world of Maasai - full of cattle and ritual but also burdened with problems that traditional practices cannot overcome. Frank advocates education as the most necessary step toward self-determination in his village, despite the fact that it can produce *educated criminals*. The film depicts vignettes of Frank's duties as Chairman - persuading women to send their daughters to school, interrogating spies in a law case against the legitimacy of his village. Frank also elicits the help of a renowned elder to train young warriors in the art of lion hunting.

Maasai vođa tanzanijskog sela bori se s mnogobrojnim lavovima koji ugrožavaju njegovu zajednicu - beskrupuloznim odvjetnicima, otimačima zemlje, izrabljivačkim ugovorima, migracijama i nedostatkom obrazovanja. Predsjedavajući Frank Ikoyo pruža uvid u trenutni svijet Maasai-a koji uključuje stoku i rituale, ali je isto tako opterećen problemima koji se tradicionalnim metodama ne mogu prevladati. Frank se zalaže za obrazovanje kao najveći potreban korak prema samoodređenju u njegovom selu, unatoč činjenici da bi mogao proizvesti i *obrazovane kriminalce*. Film prikazuje Frankove dužnosti kao predsjedavajućeg - uvjeravanje žena da šalju svoje kćeri u školu, ispitivanje špijuna u parnici protiv legitimacije njegova sela, on također traži pomoć poznatog starješine da poduči mlade ratnike umijeću lova na lavove.

THE KINGDOM OF MISTER EDHI

Kraljevstvo gospodina Edhia

Amelie Saillez

Belgium – Pakistan | 2011 | 82 min

Production: 43 Films



The Kingdom of Mister Edhi is a fly-on-the-wall portrait of the conditions of women in Pakistan as seen through the eyes and work of a fascinating married couple: Abdul Sattar Edhi and his wife Bilquis Edhi, the owners and tireless leaders of the country's largest network of social assistance that includes shelters for abused women, orphanages and adoption centers, hospitals, insane asylums and emergency ambulance services. This film crosses the threshold of this uniquely chaotic organization along with the disenfranchised Pakistanis seeking a social safety net where none officially exists, revealing an insider's perspective on Muslim society.

Kraljevstvo gospodina Edhija je portret položaja žena u Pakistanu kroz viđenje fascinantnog bračnog para Abdul Sattar Edhija i njegove supruge Bilquis Edhi. Oni su vlasnici i neumorni vođe najveće društvene mreže za društvenu pomoć koja uključuje skloništa za zlostavljane žene, sirotišta, centre za usvajanje, bolnice, psihijatrijske ustanove i ambulante hitne pomoći. Ovaj film prikazuje stanje te jedinstveno kaotične organizacije zajedno s obespravljenim Pakistancima koji traže mrežu socijalne sigurnosti gdje nitko službeno ne postoji, otkrivajući insajderski pogled na muslimansko društvo.

MY LAND

Moja zemlja

Jason Burlage
Peru | 2009 | 100 min

Production: Jason Burlage



Raised in a small farming village in the mountains of southern Peru, Feliciano works as a porter on the Inca Trail to Machu Picchu in hopes of some day taking his son to live in the city. Framed by the seasons, *My Land (Mi Chacra)* chronicles one year in Feliciano's life, from the planting season in the community to the harvest, and through a season of work on the Inca Trail. The film paints a vivid picture of his man's world, of the conflict between his love of the land and the work he has learned from his father, and the desire to see his son living what he sees as a better life in the city.

Odrastao u malom ratarskom selu u planinama na jugu Perua, Feliciano radi kao vratar na Putu Inka na Machu Picchu u nadi da će jednog dana njegov sin živjeti u gradu. *Moja Zemlja* kroz godišnja doba opisuje jednu godinu Felicianovog života, od sjetve do žetve u zajednici i kroz sezonu rada na Putu Inka. Film prikazuje živopisnu sliku svijeta tog čovjeka koji se često nađe razapet između ljubavi prema zemlji i posla kojeg je naučio od svog oca te želje da vidi svog sina kako vodi bolji život u gradu.

THE HONEY HUNTING

Lovci na med

Lotta Granbom
Sweden | 2011 | 14 min

Production: Lotta Granbom



The Honey Hunting is an ethnographic film about Musa and his big family living on the island Ko Lanta in Thailand. Musa lives in a society, which, in only a few years, has become very popular for tourists to visit. He lives in the only village left on the seaside on the island where Westerners still haven't settled. After the tsunami in December 2004, rapid tourism development impacted significantly on their traditional life-style, a transition into market economy. The increase in living costs and the decrease in fishing harvest have made Musa find new ways to support his family. In this film we will follow Musa and his sons collecting honey in the jungle.

Lovci na med je etnografski film o Musi i njegovoj velikoj obitelji s kojom živi na otoku Ko Lanta u Tajlandu. Musa živi u zajednici koja je u nekoliko godina postala vrlo popularno turističko odredište. On živi u jedinom selu koje je ostalo uz obalu na otoku gdje se zapadnjaci još uvijek nisu doselili. Nakon tsunamija u prosincu 2004. godine brz razvoj turizma značajno je utjecao na njihov tradicionalan način života, to je bio prijelaz na tržišno gospodarstvo. Porast troškova života i smanjenje ulova u ribolovu natjerali su Musu da potraži nove načine za uzdržavanje obitelji. U ovom filmu pratit ćemo Musu i njegove sinove pri skupljanju meda u džungli.

THE NIGHT OF DEAD

Mrtva noć

Branko Ištvančić
Croatia | 2011 | 27 min

Production: HRT–HTV



The village of Raščane, together with its hamlets, is situated between the towns of Zagvozd and Vrgorac, on the continental side of the mountain of Biokovo, in Dalmatian hinterland. The villagers have preserved the custom of bell chiming for the dead, i.e. synchronized manual ringing by using the ropes of the bell of the parish church of St. Mihovil in the village of Raščane. The villagers chime the bells in pair, both the male and the female bell. They start chiming at the dusk of All Saints' Day, on November 1, and they chime for as long as there are those willing to do that, usually until Midnight. They call this night the Night of the Dead. In the past, bell chiming could last until morning. Besides those who come to chime the bell, other villagers also gather around, the members of their families and children, to talk and warm up by the fire. The film presents the content and the performance of this custom, the importance it has for its carriers and the contemporary social context of its existence, which includes everyday life of the villagers and their worldviews which form their identity.

Raščane se, s pripadajućim zaselcima, nalaze između Zagvozda i Vrgorca, s kopnene strane Biokova, u Dalmatinskoj zagori, kontinentalnom zaleđu hrvatske obale Jadrana. Ondje se zadržao običaj brećanja za mrtve, odnosno sinkroniziranog ručnog zvonjenja pomoću konopaca zvonima župne crkve sv. Mihovila u Raščanima. Zvone mještani, uvijek u paru, na muško i žensko zvono. Počinje se zvoniti u sumrak na dan Svih Svetih, 1. studenog, a zvoni se dok god ima za to zainteresiranih, obično do ponoći. Tu noć zovu Mrtva noć. Tijekom prošlosti znalo je to trajati i do jutra. Uz one koji dolaze brećati okupljaju se i drugi mještani i mještanke, članovi njihovih obitelji, djeca, koji se zadrže ondje u razgovoru, grijući se uz naloženu vatru. Film predstavlja sadržaj i tijek ovog običaja, značenje za njegove nositelje i suvremeni društveni kontekst njegovog održavanja, što obuhvaća svakodnevicu tih nositelja i njihove svjetonazore, odnosno, ono što ih oblikuje.

AN UNTITLED LIFE

Vjetar u leđa

Shin Daewe

Myanmar – Germany | 2008 | 22 min

Production: Johanna Huth / Yangon Film School



The painter Rahula lives a modest but contented existence with his family in Mingun, a village on the banks of the Ayeyarwaddy, 11km upriver from Mandalay. As a new work takes shape on a canvas into the studio next door to the towering base of Mingun's famously unfinished brick pagoda, we learn how this easy-going artist has managed to survive a sizable chunk of Myanmar's chequered history. The jovial Rahula also reveals how he acquired his unusual name, his now successful abstract style, and met his supportive wife, of whom he admits: *If it weren't for her I'd still be painting pictures of monks and pagodas for the tourist.*

Slikar Rahula živi skromno, ali zadovoljno sa svojom obitelji u Mingunu, selu na obalama Ayeyarwaddyja, 11 km uzvodno od Mandalaya. Kako novi posao u studiju pokraj goleme baze slavne mingunske nedovršene ciglene pagode sve više uzima maha, tako saznajemo kako je taj bezbrižni umjetnik uspio preživjeti povelik dio živopisne mijanmarske povijesti. Veseli Rahula također otkriva kako je dobio svoje neobično ime, svoj, sada uspješan apstraktni stil, te kako je upoznao svoju suprugu punu potpore za koju priznaje: *Da nije bilo nje i dan danas bih slikao slike redovnika i pagoda za turiste.*

COFFEE FUTURES

Budućnost iz šalice

Zeynep Devrim Gürsel
Turkey | 2009 | 22 min

Production: Zeynep Devrim Gürsel



Coffee Futures weaves individual fortunes with the story of Turkey's decades long attempts to become a member of the European Union. Promises and predictions made by politicians, both foreign and domestic, are juxtaposed with the rhetorics and practices of every day coffee fortune telling. The widespread custom of coffee fortune telling in Turkey is an every day communication tool. Coffee fortunes are a way of dealing with hopes, fears and worries, and also a way of indirectly voicing matters usually left unspoken. Like any language, the narrative form has its protocols, rules and tropes, and yet simultaneously each telling bears distinct marks of the teller's personal style and the individual fortune seeker's condition.

Budućnost iz šalice isprepliće pojedinačne sudbine s pričom o desetljećima dugim pokušajima Turske da postane članicom Europske Unije. Obećanja i predviđanja od strane političara, kako stranih tako i domaćih, sučeljena su s retorikom i praksom svakodnevnog proricanja budućnosti iz kave. Taj daleko prošireni običaj je sredstvo svakodnevne komunikacije. Proricanje budućnosti iz šalice je način ophođenja s nadama, strahovima, brigama kao i mogućnost za neizravnim izricanjem stvari o kojima se inače ne govori. Poput bilo kojeg drugog jezika, narativna forma ima svoje protokole, pravila i specifične izraze, a ipak svako proricanje nosi specifična obilježja prorokova stila i stanja onoga kome se budućnost proriče.

JURY

Ocjenjivački sud

TOMO VINŠČAK

President of jury



PhD Tomo Vinščak is an associate professor and head of the Department of Ethnology and Cultural Anthropology at the University of Zagreb, where he teaches Shamanism, Tradition and Contemporaneity and Cultures of front, South-east and High Asia. He is a member of the *Croatian Ethnology Society*. The main areas of his work are: Croatian national ethnology, cultural and audiovisual anthropology and nations and cultures of India, Nepal and Tibet. The first ethnographic films he made were about the life and customs of seasonal shepherds on Velebit in 1986. He is the head of professional research on *People and cultures of Nepal and Tibet* (1993, 1999 and 2006) and has filmed six documentary ethnological films about the customs, beliefs and religion of Nepalese and Tibetans with a professional camera crew. Tomo Vinščak is head of the project *Religious interpretation of the landscape* at the Ministry of Science and performs systematic studies of the remains of pre-Christian beliefs of the period on the territory of Croatia, Bosnia and Herzegovina and Ukraine. So far he has published 30 scientific papers, two books as well as many scientifically popular articles. He has also participated on and organized several national and international meetings where he, except of the lectures, also displayed documentaries.

Dr.sc. Tomo Vinščak izvanredni je profesor i pročelnik odsjeka za etnologiju i kulturnu antropologiju Filozofskog fakulteta u Zagrebu gdje predaje: Šamanizam, Tradicija i suvremenost, te Kulture prednje, jugoistočne i visoke Azije. Član je *Hrvatskog etnološkog društva*. Glavna područja djelovanja su mu: hrvatska nacionalna etnologija, kulturna i audiovizualna antropologija te narodi i kulture Indije, Nepala i Tibeta. Prve etnološke filmove snimio je 1986. godine na Velebitu o životu i običajima sezonskih pastira ovčara. Voditelj je stručnih istraživanja *Narodi i kulture Nepala i Tibeta*, (1993., 1999., i 2006. god.) te je o običajima, vjerovanjima i religiji Nepalaca i Tibetanaca zajedno sa stručnom snimateljskom ekipom snimio šest dokumentarnih etnoloških filmova. Voditelj je projekta *Sakralna interpretacija krajobraza* Ministarstva znanosti RH, te provodi sustavna istraživanja ostataka vjerovanja iz pretkršćanskih vremena na području Hrvatske, BiH i Ukrajine. Do sada je objavio 30 znanstvenih i stručnih radova, dvije knjige, kao i cijeli niz znanstveno popularnih članaka. Sudionik je i organizator više domaćih i međunarodnih skupova gdje je osim izlaganja prikazao i dokumentarne filmove.

IVO GREGUREVIĆ

Member of jury



Ivo Gregurević was born on October 7, 1952 in Orašje. He is a famous Croatian film, theater and television actor. He graduated acting in 1978 at the *Academy of Dramatic Arts* in Zagreb. He appeared on film for the first time in 1977, in the film of B. Žižić *Do not lean out* in the role of a provincial working in Germany. During the 80's and 90's he had a large number of significant roles in the film industry. In 1986 he became a member of the *Drama ensemble of the Croatian National Theatre in Zagreb*. He performs with great success in theater and on television. He became known for his roles of rough and somewhat dangerous characters - a hijacker in the film of Z. Tadić in 1978 *The Convicted*, a conductor in the film by Ž. Tomić in 1987 *The finale of Kings*, or as an investigator in the movie by K. Papić from 1988 *Living with his uncle*. He has received numerous awards and accolades for his acting achievements, several *Golden Arena* at the *Pula Film Festival*, festival awards in Niš, the *Vladimir Nazor* prize, the award *seven secretaries of SKOJ*, several *Croatian Theatre Awards* and numerous others.

Ivo Gregurević rođen je 7. listopada 1952. godine u Orašju. Poznati je hrvatski filmski, kazališni i televizijski glumac. Diplomirao je glumu 1978. godine na *Akademiji dramskih umjetnosti* u Zagrebu. Prvi puta na filmu pojavljuje se davne 1977. godine u filmu B. Žižića *Ne naginji se van* ulogom provincijalca na radu u Njemačkoj. Tijekom 80-ih i 90-ih godina ostvario je niz zapaženih velikih uloga na filmu. 1986. godine postao je član ansambla *Drame u Hrvatskom narodnom kazalištu* u Zagrebu. S uspjehom nastupa i u kazalištu i na televiziji. Postao je prepoznatljiv po ulogama grubih i pomalo opasnih likova, otmičara u filmu Z. Tadića iz 1978. godine *Osuđeni*, konduktera u filmu Ž. Tomića iz 1987. godine *Kraljeva završnica* ili istražitelja u filmu K. Papića iz 1988. godine *Život sa stricem*. Nositelj je brojnih nagrada i priznanja za svoja glumačka ostvarenja, nekoliko *Zlatnih arena* na *Pulskom filmskom festivalu*, nagrada na festivalu u Nišu, nagrada *Vladimir Nazor*, nagrada *sedam sekretara SKOJ-a*, nekoliko *nagrada Hrvatskog glumišta* i brojne druge.

ROBERT TOMIĆ ZUBER

Member of jury



Robert Tomić Zuber was born 1976 in Pula. For many years he has worked as a reporter and editor in the Croatian press media, on radio and television. For the last few years he has been working as a reporter on HRT and mainly deals with social and humanitarian issues. He won the *Croatian Journalists' Association prize* for his work two times. He currently works as an author and host of the TV show *Mission Together* on HRT. Robert Tomić Zuber has so far directed several documentary films. In 2001 he makes *At the station in Pula*, a documentary record of the three-day stay and charity concert of Đorđe Balašević in the Arena, which was also his first concert in Croatia after the war. In 2007 he has directed the documentary *The Accidental Son*, which is also the autobiographical story of his life in a foster family and the struggle with the state institutions and their inefficiency. In 2010 he directs the documentary film *Mila seeks for Senida*, a film about a girl who disappeared in the Bosnian war and was declared dead, but she continued to live under another name in Belgrade, and now she sets out to find her biological family. The film premiered at the *Sarajevo Film Festival* where it won the *Human Rights Award*, and was also screened at the prestigious *Dok Leipzig*, Germany. Critics say that this is a moving and emotional film.

Robert Tomić Zuber rođen je 1976. godine u Puli. Dugi niz godina radi kao novinar i urednik u hrvatskim tiskovinama, na radiju i televiziji. Posljednjih nekoliko godina novinar je na HRT-u i uglavnom se bavi socijalnim i humanitarnim temama. Dva puta je dobio *nagradu Hrvatskog novinarskog društva* za svoj rad. Trenutno radi kao autor i voditelj emisije *Misija zajedno* na HRT-u. Robert Tomić Zuber režirao je do sada nekoliko dokumentarnih filmova. 2001. godine nastaje *Na stanicu u Puli*, dokumentarni zapis o trodnevnom boravku i humanitarnom koncertu Đorđa Balaševića u pulskoj Areni, ujedno i prvom koncertu Đorđa Balaševića u Hrvatskoj nakon rata. 2007. godine režira dokumentarni film *Slučajni sin* koji je ujedno i njegova autobiografska priča o životu u udomiteljskoj obitelji i borbi s državnim ustanovama i njihovom nedjelotvornošću. 2010. godine režira dokumentarni film *Mila traži Senidu* o djevojčici koja je nestala u bosanskom ratu i proglašena mrtvom, no nastavila je živjeti pod drugim imenom u Beogradu i sada kreće u potragu za svojom biološkom obitelji. Film je premijerno prikazan na *Sarajevo Film Festivalu* gdje je osvojio *Human Rights Award*, a prikazan je i na prestižnom *Dok Leipzigu* u Njemačkoj. Kritičari su izjavili da je riječ o potresnom i emotivnom filmu.

ŽELJKO GERMOVŠEK

Member of jury



Željko Germovšek was born on April 25, 1953 in Đakovo. He begins to work with photography and film in 1968. He achieved outstanding results with his amateur film *My spring* in 1970 on the meeting of the *Croatian film youth* where he won the third prize. In the period from 1970 to 1980 he actively creates and participates in many festivals. As a member of the *Photo Cinema Club Đakovo* except for his independent works he was also occupied with filming documentary reports with a 16 mm camera. In 1976 he participates in the organising of film festivals about folklore, popularly called *3F*. Following the theme of the festival and the manifestation *Djakovacki vezovi* he makes movies about the folklore and folk customs. 1976 he makes the film *Mr. Ilija's courgettes*, and in 1978 a movie about folk custom, *Men made of straw - Bears*. All these years he is a part of the photography world and participates in various exhibitions and showrooms. As a participant of the war in Croatia in the period from 1990 to 1995 he has created a rich collection of war photographs which he displays on various occasions. In 2010 he was actively involved in the work of the *International Ethno Film Festival - The Heart of Slavonia* as a member of the Organizing committee.

Željko Germovšek rođen je 25. travnja 1953. u Đakovu. Fotografijom i filmom počinje se baviti 1968. godine. Zapažene rezultate postiže amaterskim filmom *Moje proljeće* 1970. godine na susretu *filmske omladine Hrvatske* osvojivši treću nagradu. U periodu od 1970. do 1980. godine aktivno stvara i sudjeluje na mnogim festivalima. Kao član *Foto kino kluba Đakovo* pored samostalnih ostvarenja bavi se snimanje dokumentarnih priloga sa 16 mm kamerom. 1976. godine sudjeluje u organizaciji filmskog festivala o folkloru popularno nazvanog *3F*. Prateći temu festivala i *Đakovačkih vezova* snima filmove o folkloru i narodnim običajima. 1976. godine snima film *Tikvice čič Ilije*, a 1978. godine film o narodnom običaju, *Ljudi od slame - Medvjedi*. Sve ove godine bavi se fotografijom i sudjeluje na raznim izložbama i salonima. Kao sudionik Domovinskog rata u periodu od 1990. do 1995. godine stvorio je bogatu zbirku ratnih fotografija koje izlaže u raznim prigodama. 2010. godine kao član organizacijskog odbora aktivno se uključuje u rad *međunarodnog Etno film festivala Srce Slavonije*.

DAMIR TOMIĆ

Member of jury



Damir Tomić was born on March 22, 1970 in Berlin. He has a PhD in Information Science and is in photography and film for a long time - so far he has made over 50 films of different genres. Damir Tomić has won numerous awards and recognitions, participated in photo exhibitions in Vinkovci and Osijek, received several awards at national film and video shows and he has participated in the official program at the prestigious *Croatian Film Festival* with a few films. He was also rewarded by an international jury with the first prize as an independent author at the *International Festival of One-minute Film* in 2003 out of authors from 46 other countries. In 2003 he received the *Annual reward of the Osijek-Baranja County* for his outstanding contribution in the field of technical education as author of award-winning films and as the mentor of awarded students in the area of film.

Damir Tomić rođen je 22. ožujka 1970. godine u Berlinu. Doktor je Informacijskih znanosti. Fotografijom i filmom bavi se dugi niz godina i do sada je napravio više od 50 filmova različitih žanrova. Damir Tomić nositelj je brojnih nagrada i priznanja. Sudjelovao je na salonima fotografije u Vinkovcima i Osijeku. Dobio je nekoliko nagrada na državnim revijama filma i videa te je sudjelovao u službenom programu i na prestižnim *Danima Hrvatskog Filma* s nekoliko filmova. Kao samostalni autor na *međunarodnoj Reviji jednog minute filma* 2003. godine u konkurenciji autora iz 46 zemalja osvojio je Prvu nagradu međunarodnog ocjenjivačkog suda. Nositelj je i *godišnje nagrade Županije Osječko-baranjske* za 2003. godinu i to za izniman doprinos na području tehničke kulture kao autor nagrađenih filmova te kao mentor nagrađenih učenika na području filma.

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in achieving this valuable project.

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