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11th international ethno film festival
. međunarodni etno film festival

SRCE SLAVONIJE

the **HEART of SLAVONIA**

19. - 21. 6. 2014.

ĐAKOVO

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Foreword

Uvodnik

Već jedanaestu godinu Srce Slavonije je mjesto razmjene ideja, ali i susreta filmske publike različitih filmskih likova koji pričaju stvarne priče o svojoj svakodnevnici, ali i različitim kulturama, običajima i problemima. U festivalski pretinac Srca Slavonije stigao je 81 film ove godine iz 58 zemalja svijeta. Organizacijski odbor festivala izabrao je 16 filmova za 6 projekcija na **11. izdanju Međunarodnog Etno film festivala Srce Slavonije**. Svi filmovi u konkurenciji u utrci su za *Zlatno srce Slavonije*, nagradu za najbolji film festivala. Nismo zaboravili ni one koji su bili dio Srca Slavonije zadnjih godinu dana. U staroj gradskoj jezgri u Đakovu, posjetitelji su mogli od 26. do 28. lipnja 2013. godine pogledati 19 izabranih naslova. Žiri u sastavu **dr. sc. Tanja Bukovčan**, predsjednica žirija, voditeljica odsjeka etnologije i kulturne antropologije Filozofskog fakulteta u Zagrebu, **Željko Zima**, producent i redatelj i **Aleksandar Muharemović**, autor brojnih nagrađivanih filmova, dodijeliti su nagrade u kategoriji Zlatno, Srebrno i Brončano Srce Slavonije te Posebno Srce Slavonije i četiri pohvale. Zlatno srce Slavonije osvojila je tužna priča o jednom ruskom dječaku **Un été avec Anton / Summer with Anton (Ljeto s Antonom)**, redateljice Jasne Krajinović u produkciji Jean Pierre & Luc Dardenne iz 2012. godine. Srebrno srce Slavonije osvojio je nizozemski film **Framing the other** iz 2011. godine u produkciji Ilja Kok, redatelja Ilja Kok i Willem Timmers. Brončano srce osvojila je domaća redateljica Željka Kovačević sa filmom **Kust un**

For the eleventh year The Heart of Slavonia is a place to exchange ideas, but also the meeting place of the audience and film characters, who are telling us real stories about their daily lives, but also the different cultures, traditions and problems. This year 81 film from 58 countries around the world have reached the festivals mailbox. Organizing committee has chosen 16 movies for six screenings at the **11th edition of the International Ethnographic Film Festival the Heart of Slavonia**. All films in competition are in the race for the *Golden Heart of Slavonia*, the prize for the very best film of the festival.

We have not forgotten those who were part of the Heart of Slavonia last year. In the old city in Đakovo, visitors were able to view the 19 selected titles from June 26 to 28. The jury – **Tanja Bukovčan**, president of the jury, head of the Department of Ethnology and Cultural Anthropology, Faculty of Philosophy in Zagreb, **Željko Zima**, director and producer, and **Aleksandar Muharemović**, author of numerous award-winning films, awarded the prize in the category Gold, Silver and Bronze Heart of Slavonia.

The sad story about russian boy **Un été avec Anton / Summer with Anton** directed by Jasna Krajinović, produced by Jean Pierre & Luc Dardenne, created 2012. won the Golden Heart of Slavonia, the Silver heart of Slavonia went to the film **Framing the other**, produced by Ilja Kok i Willem Timmers in 2011, directed by Ilja Kok. The Bronze Heart also

bareč iz 2013. godine u produkciji HRT-a. Posebno Srce Slavonije osvojio je domaći film **Macko**, redatelja Davora Borića iz 2013. godine. Zbog velikog broja filmova pristiglih na natječaj za Srce Slavonije i iznimne kvalitete filmova žiri je odlučio dodijeliti i četiri pohvale; filmu **Žetva u Crkvarima** iz 2012. godine u produkciji HRT-a redatelja Ive Kuzmanića, filmovima **Kries 50:50** i **Razarajući Afion**, redatelja Marka Dimića, oba filma iz 2012. godine u produkciji HRT-a i belgijskom filmu **Pygmées de la route/ The road Pygmies (Cestovni Pigmeji)**, redatelja Makie Devuyst i Alain Lemattre iz 2012. godine u produkciji Atelier graphou.

Ovogodišnjim međunarodnim žirijem predsjedava **prof. Berislav Šipuš**, zamjenik ministrice kulture Republike Hrvatske te **prof. dr. sc. Hrvoje Turković**, filmski teoretičar, sveučilišni profesor i predsjednik Hrvatskog filmskog saveza i **Maciej Szymański**, Veleposlanik Republike Poljske u Hrvatskoj.

10. godina Srca Slavonije je iza nas i hvala svima koji su ga stvarali s nama. Novo desetljeće potraga je za novinama, i ne samo novinama u vizualnoj koncepciji i tehnici snimanja, već i u samom istraživanju i ljudskim odnosima. Traženje novih vizualnih metoda u interpretiranju nematerijalne kulture kroz film kao medij stavlja pred nas najveći izazov do sada – **poštivanje kulturnih i društvenih različitosti, razumijevanje ostataka neke idealizirane kulture i u konačnici čovjeka rođenog blizu ili daleko, u drugoj kulturi, s drugim običajima i saznanjima, ali prije svega čovjeka.**

Damir Tomić,
Predsjednik Organizacijskog odbora festivala

went to Željka Kovačević, a local director with the film **Kust un bareč** from 2013, produced by HRT. A Special Heart of Slavonia as awarded to the film **Macko**, directed by Davor Borić in 2012. Due to the large number of films submitted in the competition for the Heart of Slavonia and the exceptional quality of the films, the jury awarded three special awards to: the Croatian film **Žetva u Crkvarima** from the 2012, produced by HRT and directed by Ivo Kuzmanić, to the Croatian films **Kries 50:50** and **Razarajući Afion**, directed by Marko Dimić, both from 2012, a HRT production, and to the Belgian film **Pygmées de la route/ The road Pygmies** from 2012, directed by Makie Devuyst and Alain Lemattre a Atelier graphou production.

This year's international jury is chaired by **Prof. Berislav Šipuš**, Deputy Minister of Culture of the Republic of Croatia, **Prof. Hrvoje Turković**, film theorist, university professor and president of the Croatian Film Association, and **Maciej Szymański**, Polish Ambassador in Croatia.

The 10th anniversary of the Heart of Slavonia is behind us and we would like to say a big thank you to everyone who have helped in creating it with us. The new decade is a quest for novelties, and not only novelties in the visual concept and technique of shooting, but also in the research and human relations. Finding a new visual method of interpreting nonmaterial culture through film as a medium presents us with the biggest challenge so far – **respecting cultural and social diversity, understanding the remains some idealized cultures and ultimately a man, born near or far, in different cultures, with different customs and knowledge, but first of all a human.**

Damir Tomić
President of the Organizing Committee of the
Festival

Main program

Glavni program

26. 06. 2013. 10.00 h

Un été avec Anton

Od zrna do slike

Kust un bareč

Belgium

Croatia - Serbia

Croatia

60 min

75 min

27 min

26. 06. 2013. 21.00 h

Zubanje u Dubici

Razarajući Afion

Mestorozhdenie

Croatia

Croatia

Russia

30 min

30 min

26 min

27. 06. 2013. 10.00 h

Les fleurs à la fenetre

Kries 50:50

The Runner

Canada

Croatia

UK - France - Ireland

50 min

30 min

95 min

27. 06. 2013. 21.00 h

Gaur 8 Azokan

Šura Nove Ovce

Srebrenik - stoni grad

Spain

Croatia

Bosnia and Herzegovina

16 min

10 min

50 min

28. 06. 2013. 10.00 h

Pygmées de la route

Sedam tamburaša čika Marka

The Cut

Belgium

Croatia

Uganda - Kenya

60 min

28 min

44 min

28. 06. 2013. 21.00 h

Macko

Searcy County

Framing The Other

Žetva u Crkvarima

Croatia

USA

Netherlands

Croatia

29 min

6 min

25 min

30 min

Competition

Filmovi u konkurenciji

A Life without Words

Život bez riječi

Adam Isenberg
Turkey | 71 min



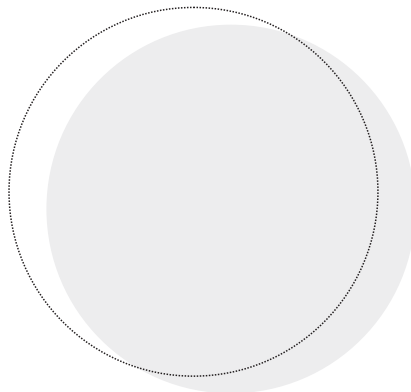
In rural Nicaragua, Dulce María (28) and her brother Francisco (22) are deaf and know no language—spoken, written or signed—until Tomasa, a Deaf sign-language teacher working for a local NGO, arrives determined to teach them their first words.

U ruralnom dijelu Nikvaragve, Dulce Maria (28) i njen brat Francisco (22) su gluhi i ne poznaju niti jedan jezik – govoreni, pisani ili znakovni – dok nije došla Tomasa, učiteljica znakovnog jezika za gluhe koja radi za lokalni NGO i nije odlučila naučiti ih njihove prve riječi.

Back to the Future

Povratak u budućnost

Hans-Jurg Pfaff
Switzerland, Ecuador | 48 min



After having worked for 18 years in the U.S., the „sans-papier“ Richar returns to his country Ecuador with his new American wife. Although divorced from his former wife, he is still very attached to his three children. The reunion with the family and with old friends shows in a personal way the tensions as well as the hopes and the courage to face the difficult reality of a migrant. The filmmaker, to whom Richar is linked by a friendship since an anthropological field research 30 years ago, follows him during the first weeks of his return to his village in the Andes.

Nakon što je radio 18 godina u SAD-u, „sans-papier“ Richar vraća se u svoju zemlju Ekvador sa svojom novom američkom suprugom. Iako razveden od svoje bivše supruge, on je još uvijek jako vezan za svoje troje djece. Ponovni susret s obitelji sa starim prijateljima pokazuje na osobni način napetosti, kao i nadu i hrabrost suočiti se teškom stvarnošću migranata. Redatelj, s kojim je Richar povezan prijateljstvom još od antropološkog istraživanja na terenu prije 30 godina, slijedi ga tijekom prvih tjedana njegova povratka u svoje selo u Andama.

Last Pionirs

Posljednji Pioniri

Daniela Rodrigues
Slovenia | 10 min



In former Yugoslavia kids were initiated in the pioneer movement under the Federation's ideology of "Unity and Brotherhood". In the 90's other values entered in the newly independent Republic of Slovenia. How was this transition felt by the last generation of pioneers?

U bivšoj Jugoslaviji djeca su učlanjivana u pokret pionira pod ideologijom Federacije "Bratstvo i Jedinstvo". U 90-ima su u novoj, neovisnoj Republici Sloveniji unesene i nove vrijednosti. Kakosu ovaj prijelaz osjetile zadnje generacije pionira?

Nobody Especial

Nitko poseban

Juan Alejandro Ramirez
Peru | 23 min



A woman fights a losing battle: one can't be poor and still want to stay among the familiar, the everyday . . . where one was born and raised, only to watch with a mixture of confusion and rage her surroundings become deserted, bleak places, that just rare children that disperse to faraway, ugly cities. Told with great lyricism, *Nadie Especial* is about anyplace where the cards will always seem to be stacked against the powerless. But mostly, it is about the resolve showed by some to challenge a perhaps inevitable fate in hopes of restoring the pieces of a long-eroded dignity. Even if that decision furthers their isolation as they are relentlessly pushed toward a last frontier.

Žena se bori u bitci koju ne može dobiti: ne možeš biti siromašan, a i dalje htjeti ostati među poznatim, svakodnevicom. .gdje si se rodio i odrastao, možeš samo s mješavinom zbunjenosti i bijesa gledati svoju okolinu koja postaje napuštena, tmurna, da se samo mali broj djece seli u daleke, ružne gradove. Ispričan svelikom dozom poetike, *Nitko Poseban* govori o bilo kojem mjestu gdje se sve čini kao da su karte uvijek posložene protiv nemoćnih. No, uglavnom, riječ je o odlučnosti koju su neki pokazali u izazovu na možda i neizbježnu sudbinu, u nadi obnavljanja komadića dugo narušavanog dostojanstva, unatoč tome što ta odluka unapređuje njihovu izolaciju jer ih se stalno gura prema rubu.

Ethnoforensics: Beer and Games

Etnoforensičari: Piva i igara

Ivo Kuzmanić
Croatia | 40 min



Beer is a very popular drink, and therefore for those who are mass producing it a good source of income. And since, due to the impact of advertising on consumer awareness, beer is automatically connected with football, big breweries will be happy to sponsor the national football team, expecting that extra profit. However, the past decade there is a growing opposition against mass brewing, manifested in the trend of homebrewing beer. It is about people who do not come to terms with the standard factory produced lager, but want something more from beer. This are the issues that the two ethnoforensics, agents Bedi and Lošo, will be diving into, starting an investigation that will take them into the world of different flavors, fragrances, interests and motivations.

Pivo je vrlo popularno piće, pa je zbog toga onima koji ga masovno proizvode i dobar izvor prihoda. A budući da se, zbog utjecaja reklama na svijest potrošača, pivo automatski povezuje s nogometom, velike će pivovare rado sponzorirati državne nogometne reprezentacije, očekujući od toga i dodatni profit. Međutim, posljednjih desetak godina raste opozicija pivarstvu za mase, očitovana u trendu kućnog kuhanja piva. Riječ je o ljudima koji se ne zadovoljavaju standardnim tvorničkim lagerom, već od piva žele nešto više. U tu će problematiku uroniti i dvojica etnoforensičara, agenti Bedi i Lošo, krećući u istragu koja će ih odvesti u svijet različitih okusa, mirisa, interesa i motiva.

A Weave of Time

Tkanje vremena

Susan Fanshel
USA | 60 min



A Weave of Time powerfully documents 50 Years and four generations of change in this Navajo family. In 1938, noted anthropologist John Adair travelled to the Navajo reservation in Pine Springs, Arizona with a 16mm hand wind motion picture camera. There, Adair met and filmed the Burnside family, creating a visual record of Navajo life in the 1930's. In an unprecedented composite, Adair's previously unseen historical footage is juxtaposed with contemporary scenes and in-depth interviews with family members 50 years later. As their story unfolds, the conflict between past and present emerge.

Tkanje Vremena snažno dokumentira 50 godina i četiri generacije promjena u ovoj Navajo obitelji. Godine 1938., istaknuti antropolog John Adair putovao je po Navajo rezervatu u Pine Springs, Arizona s 16mm filmskom kamerom. Ondje je Adair upoznao i snimio obitelj Burnside, stvarajući vizualni zapis života Navajo-a u 1930-ima. U kompozitu bez presedana, Adair ove prethodno neviđene povijesne snimke suprotstavljene su sa suvremenim scenama i intervjuima članova obitelji 50 godina kasnije. Kako se razvija njihova priča, tako se počinje radati sukob između prošlosti i sadašnjosti.

Quarantore of Komiža

Komiški Kvarantore

Davor Borić
Croatia | 36 min



Quarantore of Komiža is a film document of a man's attempt to come closer to God through a traditional forty-hour prayer that starts on Palm Sunday. In such a way the inhabitants of Korčula – through the prayer in front of the Holy Incarnation (metaphorically representing the Christ's body and blood), but also by decorating the main altar with flowers, colors and candles – celebrate the Lord.

Komiški kvarantore je filmski dokument o čovjekovu pokušaju približavanja Bogu preko tradicionalne četrdesetosatne molitve na dan blagdane Cvjetnice. Tako i neki od Komižana, kroz molitvu ispred Svetog sakramenta kao metaforičke prezentacije tijela i krvi Kristove te dekoracijom glavnog oltara crkve Sv. Nikole cvijećem, bojama i svijećama, uzvisuju i slave Boga.

The Soul of Dance

Duša plesa

Mark Freeman
Indonesia | 26 min



The Soul of Dance is an introduction to the vibrant diversity of contemporary dance in Indonesia. Rooted both in tradition and in the idioms of modern movement, this half hour documentary introduces audiences to work ranging from site-specific solos to multimedia musical theater. The documentary includes excerpts from six works and interviews with the creators discussing the relationship between tradition and innovation.

Soul of Dance je uvod u živahnu raznolikost i suvremenog plesa u Indoneziji. Ukorijenjena i u tradiciji i oblicima modernog pokreta ovaj polusatni dokumentarni film uvodi publiku u rad u rasponu od solo točaka specifičnih za pojedina mjesta do multimedijskog glazbenog kazališta. Dokumentarac uključuje izvatke iz šest radova kao i intervjue s tvorcima, opisujući odnos između tradicije i inovacije.

Kiyumi's poetry and Sayuru's embroidery

Kiyumina poezija i Sayurini vezovi

Satoru Sugita
Japan | 30 min



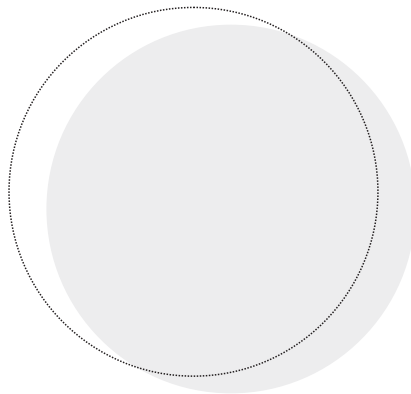
After school, Kiyumi and Sayuru ride their bicycles to their meeting place, take off their bicycle seats with a wrench, and go off to play with their seats held in both arms so that it will not get stolen. One day when the two girls forgot to remove their bicycle seats, they come back and only Sayuru's seat was missing. Since then, Kiyumi has disappeared from Sayuru's world.

Nakon škole, Kiyumi i Sayuru voze se biciklima na njihovo mjesto susreta, skidaju sjedala bicikla ključem i odlaze se igrati, svaka sa svojim sjedalom u ruci tako da ih nitko ne može ukrasti. Jednog dana kada su djevojke zaboravile skinuti svoja sjedala, dolaze natrag, a samo Sayuru-ino sjedalo nedostaje. Od tada, Kiyumi je nestala iz Sayuru-inog svijeta.

Glory be to Saint Nicholas

O dični Sveti Nikola

Davor Borić
Croatia | 26 min



A polynomial Šibenik family prays, sings and takes care of the church of St. Nicholas, which keeps votive gifts of this saint, patron of sailors and travelers.

Jedna mnogočlana šibenska obitelj moli, pjeva i brine o crkvi Svetog Nikole koja čuva zavjetne darove ovom svecu, zaštitniku pomoraca i putnika.

Cochihza

Cochihza

Khristine Gillard
Belgium | 59 min



Ometepe, the volcano island - Nicaragua. A landscape like a sleeping body. The Ancients describe life in two movements : one linear movement, like a walk; and one beat, emerging from the center. Each man adopts his own particular rythm at birth and keeps it for all his life. Within the encounter of the volcano's community and the guardians of its memory, a story of a world unfolds, a relationship to the island comes through.

Ometepe, vulkanski otok - Nikaragva. Krajolik oblikovan kao spavajuće tijelo. Starosjedioci opisuju život u dva pokreta: jedan linearni pokret, poput šetnje; i jedan val koji izranja iz središta. Svaki čovjek usvaja svoj poseban ritam pri rođenju i zadržava ga za cijeli život. U susretu vulkanske zajednice i čuvara svoga sjećanja, razvija se priča o svijetu, dolazi se do poveznice s otokom.

The Flower's Song

Pjesma cvijeća

Jacques Dochamps, José Gualinga
Belgium, Ecuador | 59 min



Threatened by the petroleum industry, the Amazonian people of Sarayaku lead a constant fight for their survival. Inspired by an ancestral shaman song, they commit, in an incredible challenge of universal reach: the Border of Life.

Pod prijetnjom naftne industrije, Sarayaku narod iz Amazone vodi stalnu borbu za opstanak. Inspirirani šamanskom pjesmom predaka oni se posvećuju, suočeni s nevjerojatnom izazovom: granici života.

St. Patrick's Import Export

Sveti Patrik u Zagrebu

Marko Dimić
Croatia | 25 min



Irish step, music, mythology and beer, as well as St. Patrick's Day, are a popular phenomenon which brand Ireland throughout the world, including the countries where hardly any Irish people live. Croatia is one of such countries – only a few Irish people live there, but St. Patrick's Day has been notably celebrated for over a decade. However, many people are unaware of the fact that those phenomena are linked less to Ireland than to the USA, and, most probably, no one has ever suspected that St. Patrick's Day was first celebrated in Zagreb simply because the main organizer of the celebration, an Irish guy living in Zagreb, wanted to bring more business to his English language school and, with it, attractive, young women...

Irski step, glazba, mitologija i pivo, upravo kao i Dan sv. Patrika, fenomeni su popularnosti Irske diljem svijeta, pa tako i u zemljama u kojima Iraca praktički i nema. Hrvatska je jedna od takvih zemalja – u njoj živi svega nekoliko njih, ali Dan sv. Patrika, 17. ožujka, slavi se masovno, već čitavo desetljeće. Međutim, mnogi pri tom ne znaju da dotični fenomeni uopće nemaju toliko veze sa samom Irskom, koliko s SAD-om, dok apsolutno nikome nije ni na kraj pameti da se sv. Patrik u Zagrebu počeo slaviti jednostavno zato jer je glavni organizator te proslave, zagrebački Irac, nastojao popularizirati svoju školu engleskog jezika, „St. Patrick“ i u nju privući mlade i lijepe dame...

The Hill

Planina

Anca Paunescu
Czech Republic, Romania | 22 min



Short documentary The Hill gives a glimpse into the life of one of the last archaic and very isolated settlements in the Romanian mountains. It is a portrait of a place where life has another meaning and time has another pace. Life is simple and rough, the land and nature are imposing their own rules, but people preserve a sense of freedom and serenity almost forgotten by the modern men. It is not only another world, but also another way of thinking that are close to their end...

Kratki dokumentarni film Planina daje uvid u život u jednom od posljednjih arhaičnih i vrlo izoliranih naselja u rumunjskim planinama. To je portret mjesta gdje život ima drugi smisao i vrijeme ima drugu brzinu. Život je jednostavan i težak, zemlja i priroda nameću svoja pravila, ali ljudi su sačuvali osjećaj slobode i mira, gotovo zaboravljeni kod suvremenih ljudi. To nije samo još jedan svijet nego i još jedan način razmišljanja koji su u neposrednoj blizini svoga svršetka...

Nanny Cam: Xenophobia in the Motherland

Nanny Cam: Ksenofobija u domovini

Roger Horn
South Africa | 19 min



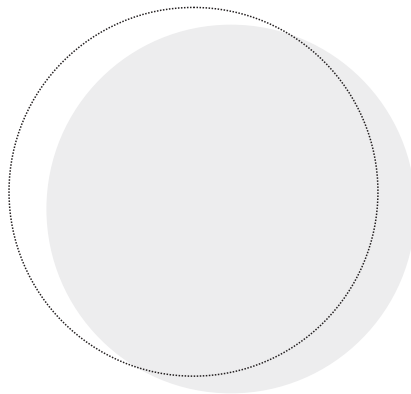
Nanny Cam: Xenophobia in the Motherland was filmed entirely by Cindy Nashwa, the nanny/domestic worker of director Roger Horn and documents the fear and anxiety of those living in the townships of South Africa days after the start of the May 2008 xenophobic attacks that left 62 dead and displaced over 100,000. Cindy manages to keep a smile on her face at work despite her pain due to separation from her youngest daughter that had to be sent by bus to Cindy's mother across the country out of fear for her safety.

Nanny Cam: Ksenofobija u domovini sniman je u potpunosti od strane Cindy Nashwa, dadilje/domaćice redatelja Rogera Horn i dokumentira strah i tjeskobu onih koji žive u gradovima Južne Afrike u danima nakon početka ksenofobnih napada u svibnju 2008., ostavljajući 62 mrtvih i više od 100.000 raseljenih osoba. Cindy uspijeva zadržati osmijeh na licu na poslu unatoč boli zbog odvojenosti od svoje najmlađe kćeri koja je morala biti poslana autobusom do Cindy-ine majke na drugom kraju države zbog straha za njezinu sigurnost.

Beading with Hope: Two stories of Maasa Women

Nizanje s nadom: Dvije priče o Masai ženama

Jessica Beltman, Erica Chili, Angela Mollell
Tanzania, USA | 19 min



Jury

Ocjenjivački sud

Berislav Šipuš

President of Jury / Predsjednik Ocjenjivačkog suda



From 1979 to 1982 he worked as a permanent pianist - accompanist of the Ballet in Zagreb, from 1987 to 1989 as a teacher of music theory at the Music Academy in Zagreb Elly Bašić, from 1988 to 1989 as the pianist - accompanist in the Bermuda Civic Ballet, and in 1989 as the producer in the Lisinski Concert Hall. In 1989 begins the collaboration with the Teatro alla Scala in Milan, as the pianist - accompanist in ballet (1989-1999), as conductor in ballet productions (1997-1999), and as a pianist - accompanist and assistant conductors at the Opera (1999 -2001). At the same time he was active in Zagreb, especially at the Academy of Music, where he was working as a lecturer in theoretical subjects (1988-1989), as an assistant professor at the Department of Composition and Music Theory (since 1998), as an associate professor (since 2005), and as a professor since 2009. He was the producer of the Music Biennale Zagreb (1987 and 1989) and art director (1997-2011).

He was director of the Zagreb Philharmonic 2001-2005 and the artistic director of the ensemble Cantus founding in 2001. In 2012 he was proclaimed the Honorary artistic director of the Cantus Ensemble . He was also the artistic director of the national festival Osor music nights (2009-2011) and volunteers as President of Croatian Music Youth. Since December 2011 he is performing the duty of Deputy Minister of Culture of the Republic of Croatia.

Berislav Šipuš rođen je 14. svibnja 1958. u Zagrebu. Usporedno sa studijem povijesti umjetnosti na zagrebačkom Filozofskom fakultetu studirao je i diplomirao kompoziciju (1987.) na Muzičkoj akademiji u Zagrebu u razredu prof. Stanka Horvata. U kompoziciji se usavršavao kod Gilberta Bosca u Udinama (1986.) te Francoisa Bernarda Machaea i Iannisa Xenakisa u Parizu (1987.). Od 1979. do 1982. stalni je pijanist-korepetitor Baleta HNK u Zagrebu, od 1987. do 1989. nastavnik teorije glazbe na Glazbenom učilištu Elly Bašić u Zagrebu, od 1988. do 1989. je pijanist-korepetitor u Bermuda Civic Ballet, a 1989. producent u Koncertnoj dvorani Vatroslava Lisinskog. 1989. započinje suradnju s Teatro alla Scala u Milanu, gdje je pijanist-korepetitor u Baletu (1989.-1999.), dirigent orkestra u produkcijama Baleta (1997.-1999.), pijanist-korepetitor i asistent dirigentima u Operi (1999.-2001.). Istodobno je aktivan i u Zagrebu, osobito na Muzičkoj akademiji, gdje je predavač teorijskih predmeta (1988.-1989.), docent na Odsjeku za kompoziciju i glazbenu teoriju (od 1998.), izvanredni profesor (od 2005.), i redovni profesor od 2009. Bio je producent Muzičkog biennala Zagreb (1987. i 1989.) te umjetnički direktor (od 1997. do 2011.). Bio je ravnatelj Zagrebačke filharmonije od 2001. do 2005. i umjetnički voditelj Ansambla Cantus od utemeljenja 2001. godine. Od 2012. godine počasni je umjetnički voditelj Cantus Ansambla. Također, bio je umjetnički direktor nacionalnog festivala Osorske glazbene večeri (od 2009. do 2011.) te predsjednik volonter Hrvatske glazbene mladeži. Od prosinca 2011. vrši dužnost zamjenika ministrice kulture Republike Hrvatske.

Hrvoje Turković

Member of Jury / Član Ocjenjivačkog suda



Hrvoje Turković (b. November 4 1943 in Zagreb, Croatia). He has spent 11 years in the small seashore town of Crikvenica, where his mother, a teacher, got a job (1949-1960), he finished high school in Zagreb (1962), graduated in philosophy and sociology at the Faculty of Philosophy in Zagreb (1972). He got a Fulbright grant, and earned his M.A. in film studies at the Faculty of Arts at the New York University (1976). He earned his Ph.D. in philology (film theoretical theses) at the Faculty of Philosophy in Zagreb in 1991. He has extensively published film reviews, film essays, theoretical papers and encyclopedic entries on film and TV from 1965 on as a freelancer (more than 700 bibliographic items). Since 1985 he published books on film and TV, and on visual art (13 of them till 2012 - cf. <http://bib.irb.hr/lista-radova?autor=99715>). He was in the editorial board of three encyclopedic editions, seven magazines and a radio program. He was the initial president of Croatian Society of Film Critics (1992-1994), member of the Advisory Board for Cinema at the Ministry of Culture (2001-2004), and a member of the Board of Governors of the Croatian Audiovisual Center (from 2012), and he is the president of Croatian Film Club's Association (since 1998). He was employed as an editor in Studentski list (1970-71), as the initial curator of Multi-Media Center, Student Center in Zagreb (1976-1977), and he has worked at the Academy of Dramatic Arts, teaching film theory from 1977 until the retirement in 2009. (as a full time professor). He is the chief editor of the Film Encyclopedic Dictionary (in progress, Leksikografski zavod Miroslav Krleža). He was awarded the two life achievement awards: by the Croatian Society of Film Critics in 2008, and the national award "Vladimir Nazor" in 2012.

Hrvoje Turković (Zagreb, 4. XI. 1943.). Školovanje započeo u Crikvenici gdje je živio s majkom nastavnicom (1949.-1960.), gimnaziju završio u Zagrebu (1962.), gdje je diplomirao filozofiju i sociologiju na Filozofskom fakultetu u Zagrebu (1972.). Zaposlen kao konzultant u knjižari inozemnih knjiga 1973.-1974. Na New York Universityju magistrirao iz filmskih studija (1976.) kao Fulbrightov stipendist (1974.-1975.), a na Filozofskom fakultetu doktorirao filmskoteorijskom tezom (1991.). Od 1965. djeluje kao kritičar i esejist, urednik u više časopisa (Poletu 1967.-68.; Studentskom listu, 1969.-1971., Prologu, 1971.-74., Pitanjima, 1975.-76.; Filmu, 1976.-79., Oku, 1989.-90.). Utemeljiteljski je voditelj MM Centra SC u Zagrebu (1976.-77.). Od 1977. radi na Akademiji dramske umjetnosti, gdje sada predaje teoriju montaže, teoriju filmskog izlaganja i analizu filma. Od 1995. glavni je urednik filmskog stručnog časopisa Hrvatski filmski ljetopis, a od 1998. predsjednik Hrvatskog filmskog saveza. Bio je utemeljiteljski predsjednik Hrvatskog društva filmskih kritičara (1992.-1994.), član Kulturnog vijeća za film i kinematografiju pri Ministarstvu kulture RH (2001.-2004.). Pisac teorijskih natuknica u Filmskoj enciklopediji 1-2 (Zagreb, 1985./1990.) te u Filmskom leksikonu (2004.); član uredničkog kolegija Hrvatskog leksikona 1-2 (1996.-1997.). Objavio je preko 700 članaka o filmu, televiziji i kulturnim problemima u novinama, časopisima, katalozima, na radiju, te u zbornicima. Objavio knjige: Filmska opredjeljenja, Zagreb: CEKADE, 1985.; Metafilologija, strukturalizam, semiotika, Zagreb: Filмотeka 16, 1986.; Razumijevanje filma, Zagreb: GZH, 1988.; Teorija filma, Zagreb: Meandar, 1994. (dr. izd. 2000.); Umijeće filma, Zagreb: Hrvatski filmski savez 1996.; Suvremeni film, Znanje 1999.; Razumijevanje perspektive. Teorija likovnog razabiranja, Durieux, 2002.; Hrvatska kinematografija (u koautorstvu s Vjekoslavom Majcenom), Ministarstvo kulture, Hrvatski filmski savez, 2003.

Maciej Szymański

Member of Jury / Član Ocjenjivačkog suda



Maciej Szymański - Polish Ambassador in Croatia
Born in Milicz in Lower Silesia, known for the largest bird reserve in ponds in Europe (11000 Hectares). He completed Slavic studies at the University of Silesia in Katowice. His business life began in 1982 in the library of the National Institute Ossolińskich in Wrocław. The work at the Institute of Slavic Studies of the Polish Academy of Sciences in Warsaw led to him becoming a doctor of philological sciences and in 1992 he had entered the Polish foreign ministry. He was the Polish Ambassador in Slovenia, Bosnia and Herzegovina, Serbia and Montenegro , and Serbia. On 29 January 2013, after the presentation to President Ivo Josipovic, he beganto work as the Polish Ambassador to the Republic of Croatia . Maciej Szymański is a great lover of nature and the birds are of special interest to him and for over 25 years he has been actively engaged in their observation. Knowing the birds has proven to be a great advantage when taking photographs. He started to photograph in 2001 with an analog Canon EOS 300. In 2007 he had stepped into the world of digital cameras and crawled into the vortex of photographing birds with a Canon EOS 30D. From that moment on he cannot imagine to go out without a camera. Photographing birds is one of the most difficult photographic activities. The "models" often live in difficult and inaccessible terrain, are very timid, very mobile, active and will do all they can in order to get the photographer to fail in getting a good shot. Therefore, the methods used by Maciej Szymański used to get closer are the same ones used by hunters or military specialists: patience, focus and special equipment such as nets, tents and uniforms painted in camouflage colors, which is in contradiction with the suit and tie required in his profession as an ambassador. Today he photographs birds with a Canon EOS 7D with Canon lenses: EF 100 - 400mm f/4.5-5.6L IS USM and 400mm f/5.6L USM.

Maciej Szymański, Veleposlanik Republike Poljske u Republici Hrvatskoj, rođen je u mjestu Milicz u Donjoj Šleziji poznatom po najvećem ptičjem rezervatu na ribnjacima u Europi (11 tys. ha). Studij slavistike završio je na Šleskom sveučilištu u Katowicama. Poslovni život je započeo 1982. g. u knjižnici Nacionalnog zavoda Ossolińskich u Wrocławu. Rad u Institutu slavistike Poljske akademije znanosti u Varšavi završio je kao doktor filoloških znanosti i godine 1992. stupio u poljsku vanjsku službu. Bio je veleposlanik Republike Poljske u Sloveniji, Bosni i Hercegovini, u Srbiji i Crnoj Gori, a zatim u Srbiji. Dana 29. siječnja 2013. g. nakon predaje vjerodajnika Predsjedniku Ivi Josipoviću počeo je misiju veleposlanika Republike Poljske u Republici Hrvatskoj. Maciej Szymański jeveliki zaljubljenik u prirodu, a ptice su mu posebno zanimljive. pa se više od 25 godina aktivno bavi njihovim promatranjem. Poznavanje ptica pokazalo se kao velika prednost prilikom snimanja fotografija. Fotografirati je započeo u 2001. godini s analognim Canonom EOS 300. Godine 2007. s Canonom EOS 30D zakoračio je u svijet digitalnih aparata i uvukao se u vrtlog fotografiranja ptica. Od tog trenutka ne može zamisliti izaći van bez fotoaparata. Fotografiranje ptica spada među najteže fotografske aktivnosti. "Modeli" često obitavaju na teškim i nepristupačnim terenima, izuzetno su plašljivi, vrlo pokretni, aktivni i napravite sve da fotografija ne uspije. Stoga su metode koje Maciej Szymański koristi da bi im se približio, iste one koje koriste lovci ili vojni specijalci: strpljenje, usredotočenost i posebna oprema kao što su mreže, šatori i uniforme obojane u maskirne boje, što je u suštaj suprotnosti s odjelom i kravatom koje zahtijevaju u njegovoj profesiji veleposlanika. Danas fotografira ptice s fotoaparatom Canon EOS 7D s objektivima Canon: EF 100-400mm f/4.5-5.6L IS USM i 400mm f/5.6L USM.

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