

EUROPEAN FILM FESTIVAL



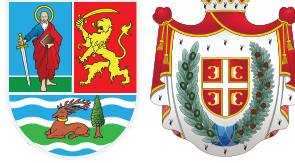
July, 17 - 23 2021

PALIC

FESTIVALSKI
JOURNALŽURNAL



Republika Srbija
MINISTARSTVO KULTURE
I INFORMISANJA



AP Vojvodina
POKRAJINSKI SEKRETARIJAT
ZA KULTURU, JAVNO INFORMISANJE
I ODNOS E S VERSKIM ZAJEDNICAMA



GRAD SUBOTICA



OTVORENI UNIVERZITET
OTVORENI UNIVERZITET
SZABADEGYETEM
OPEN UNIVERSITY
S U B O T I C A

Co-funded by the
European Union



Creative
Europe
MEDIA

IMPRESSUM

OSNIVAČ FESTIVALA / Founder of the Festival
Grad Subotica

ORGANIZATOR I IZVRŠNI PRODUCENT / Organizer and Executive Producer
Otvoreni univerzitet Subotica

IZVRŠNI PRODUCENT / Executive Producer
Ilija Tatić

SAVET FESTIVALA / Festival Council
Dušan Kovačević, predsednik
Đorđe Kačanski
Radoslav Zelenović
Zoran Simjanović
Miroslav Mogorović
Gordana Đurđević
Miloš Stanković
Silard Antal

DIREKTOR FESTIVALA / Director of the Festival
Radoslav Zelenović

PROGRAMSKI DIREKTOR / Program Director
Miroslav Mogorović

SELEKTORSKI TIM / Programmers
Nenad Dukić
Neil Young
Igor Toholj

ŽIRI FESTIVALA / Festival Jury
Daria Onyshchenko
Klaus Eder
Christos Nikou
Jovan Arsenić
Minja Peković

FIPRESCI ŽIRI / FIPRESCI Jury
Dinu-Ioan Nicula
Mag. Barbara Gasser
Andoni Iturbe Tolosa

ŽIRI KRITIKE / CRITICS Jury
Ana Šturm
Dominik Sobolewski
Suzana Zlatanović

DIREKTOR OPERACIJA / Operations Director
Vladimir Perović

TEHNIČKI DIREKTOR / Technical Director
Goran Dragaš

KOORDINATOR PROGRAMA / Programme Coordinator
Ivona Kopilović

KOORDINATOR DIREKCIJE / Head Office Coordinator
Renata Rudić

SLUŽBA ZA GOSTE/ Guest Service

KOORDINATOR SLUŽBE ZA GOSTE / Guest Service Coordinator
Eva Zrnić

Jelena Štetić, Ena Jovančić Vidaković, Aleksandra Bačić, Danijela Knežević, Dražen Vidaković, Monja Vuković, Nina Praštalo, Maja Janković, Marko Vukmanov Šimokov, Miroslav Borzaški, Dario Vojnić Hajduk, Tijana Stefanović, Mate Colić, Jana Jovanović, Lazar Lojpur, Slaven Stantić

KOORDINATOR PROJEKATA / Project Coordinator
Csilla Németh

MARKETING I KOMUNIKACIJE / Communications and Marketing
Martina Predojević

PR SLUŽBA/ Press
Monika Husar Tokin
Marina Lučić
Nikola Marković

PRESS KONFERENCIJE / Press Conferences
Ivan Arandelović

STEJŽ MENADŽER / Stage manager
Vitomir Simurdić

VODITELJ PROGRAMA / Master of Ceremony
Vladimir Grbić

PREVODILAČKA SLUŽBA / Translation Service
Igor Prlja, Nada Prlja, Miloš Budinčević, Sanja Radenović, Aleksandar Dognar, Uroš Begović, Kristina Molnar, Željko Crnjaković, Sonja Hampelić, Aleksandra Mešter Trajković, Lea Blaško, Dejan Jeremić

TITLOVI/ Subtitling
Šef službe / Head of the Service
Fodor Zoltán

VIZUELNI IDENTITET / Visual Identity
Damir Lučić Ryo

WEB SITE
Manufactura d.o.o.
Hosted by
Manufactura d.o.o.
Web Site Cms
Manufactura d.o.o.

IT PODRŠKA/ IT Support
Vladimir Milodanović

FESTIVALSKI ŽURNAL / Festival Journal

UREDNIK/ Editor
Ivan Arandelović

REDAKCIJA/ Editorial Board
Jelena Knežević
Greg de Cuir Jr
Đorđe Bajić

PREVOD / Translation
Boris Čegar

DIZAJN I PRIPREMA ZA ŠTAMPU / Design and Prepress
Damir Lučić Ryo, Ferenc Rožumberski

FOTOGRAFIJE / Photo
Ivica Vojnić, Igor Irge

ŠTAMPA / Printed by
Printex Subotica

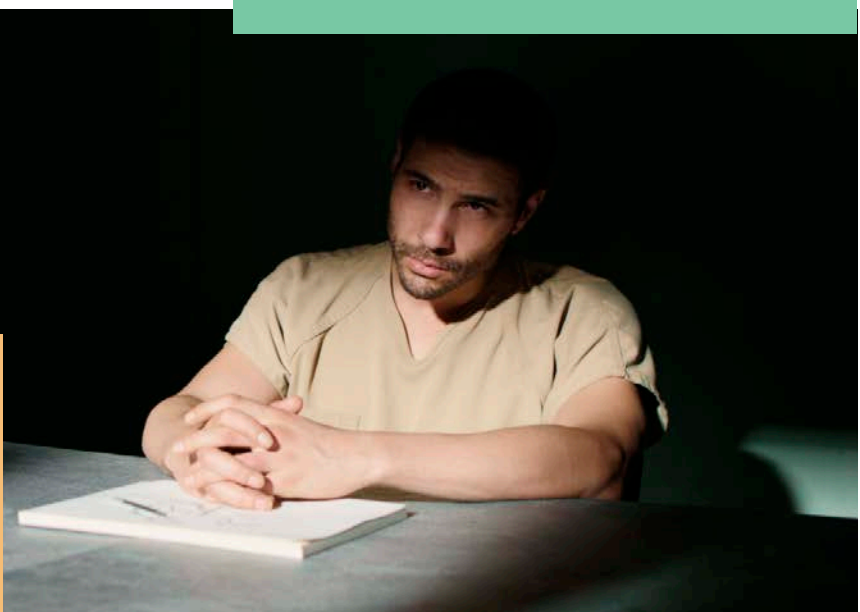
TIRAŽ /Circulation
2.000

ISSN 217-2998

Dnevnik iz Gvantanama

The Mauritanian

Velika Britanija, SAD (UK, USA) / 2021. / 129'
 Režija / Director: **Kevin Macdonald**
 Scenario / Screenwriters: **Michael Bronner, Rory Haines, Sohrab Noshirvani**
 Fotografija / Cinematography: **Alwin H. Küchler**
 Montaža / Editing: **Justin Wright**
 Muzika / Music: **Tom Hodge**
 Uloge / Cast: **Tahar Rahim, Jodie Foster, Shailene Woodley Benedict Cumberbatch**



Film otvaranja 28. FEF-a, DNEVNIK IZ GVANTANAMA je zasnovan na istoimenoj knjizi koja je nakon objavljivanja 2015. postala svetski bestseller. Reč je o prvom i jedinom objavljenom dnevniku zatvorenika koji se tada još nalazio u zloglasnom zatvoru na Kubi. Njegovo ime je **Mohamedu uld Slahi** i ovim filmom njegova se priča vraća pred oči javnosti.

Scenarista **Majkl Broner** je započeo adaptaciju knjige, a pridružili su mu se **Rori Hejns** i **Sorab Noširvani**, sa kojima je završio rad na scenariju. Reditelj **Kevinu Makdonaldu** nisu strane ovakve teme. Iako često radi dokumentarne filmove, od kojih je za ONE DAY IN SEPTEMBER dobio Oskara, režirao je i POSLEDNJEG KRALJA ŠKOTSKE, film o diktatoru **Idiju Aminu** iz Ugande, koga je maestralno odigrao **Forest Vitaker**. **Makdonald** se odlučio da režira DNEVNIK IZ GVANTANAMA nakon razgovora sa **Slahijem** jer je umesto ogorčenog i besnog čoveka sreo nekoga ko je srdačan i spreman da oprost.

Film DNEVNIK IZ GVANTANAMA je nekoliko puta menjao naziv. Prvobitno se zvao kao i knjiga, da bi tokom snimanja dobio ime "Zatvorenik 760". Producenti su se na kraju odlučili da internacionalni naziv filma bude THE MAURITANIAN, po nacionalnosti glavnog junaka. **Mohamedu uld Salhi** je rođen u Mauritaniji 1970. i sa 20 godina već je bio u Avganistanu gde se pridružio borbi protiv komunističke vlade. Živeo je u Nemačkoj i Kanadi, pre nego što se vratio u rodnu zemlju u kojoj je uhapšen nakon napada na Svetski trgovni centar 2001. i od 2002. do 2016. se nalazio u zloglasnom zatvoru Gvantanamo.

Uloga ovog "neobičnog teroriste" koji je skoro deceniju i po proveo u zatvoru, iako protiv njega nikada nije podignuta optužnica, poverena je **Taharu Rahimu**, francuskom glumcu alžirskog porekla. On je u Srbiji 2014. snimao seriju POSLEDNJI PANTERI a pre toga saradivao je za **Žakom Odijarom** na filmu PROROK i **Ašgarom Farhadijem** u nagrađivanoj drami PROŠLOST. Glavnu advokaticu tima odbrane, **Nensi Holander**, igra dvostruka Oskarovka **Džodi Foster**, koja je na ovogodišnjoj onlajn dodeli "Zlatnih globusa" nagrađena statuom za epizodnu ulogu, a tokom govora se zahvalila **Salhiju**. Njenu asistentkinju, **Teri Dankan**, tumači **Šajlin Vudli**, zvezda serije NEVINE LAŽI, dok glavnog tužioca, vojnog pukovnika **Stjuarta Kauča**, glumi britanski glumac **Benedikt Kamberbač**, koji je ujedno i jedan od producenata filma.

DNEVNIK IZ GVANTANAMA je imao pet nominacija za godišnju dodelu nagrada Britanske filmske akademije (BAFTA), uključujući za najbolji film i najbolji britanski film godine.

The opening film of the 28th EFF, THE MAURITANIAN, is based on the Guantánamo Diary, book that became the world bestseller in 2015. This is the first and only published diary of a prisoner who was still in the infamous prison in Cuba at the time. His name is **Mohamedou Ould Slahi** and with this film his story returns to the public attention.

Screenwriter **Michael Bronner** began the adaptation of the book, later joined by **Rory Haines** and **Sohrab Noshirvani**, with whom he finished the work on the screenplay. Director **Kevin Macdonald** is well established in such topics. Although he often makes documentaries, which brought him Academy Award for ONE DAY IN SEPTEMBER, he also directed THE LAST KING OF SCOTLAND, a film about dictator Idi Amin of Uganda, played masterfully by **Forest Whitaker**. **Macdonald** decided to direct THE MAURITANIAN after talking to **Slahi**, because instead of an indignant and angry man, he met someone who is cordial and ready to forgive.

The THE MAURITANIAN changed its name several times. Originally, it was named after the book, and then "Prisoner 760" during filming. The producers finally decided that the international name of the film would be THE MAURITANIAN, according to the nationality of the main character. **Mohamedou Ould Slahi** was born in Mauritania in 1970 and at the age of 20 he was already in Afghanistan where he joined the fight against the communist government. He lived in Germany and Canada, before returning to his home country, where he was arrested after the attack on the World Trade Center in 2001, and from 2002 to 2016 he was in the infamous Guantanamo prison.

The role of this "unusual terrorist" who spent almost a decade and a half in the prison, although he had never been charged, was entrusted to **Tahar Rahim**, French actor of Algerian origin. He was in the cast of THE LAST PANTHERS, series filmed in Serbia in 2014, but he also collaborated with **Jacques Audiard** before in A PROPHET and with **Ashgar Farhadi** in the award-winning drama THE PAST. The main lawyer of the defense team, **Nancy Hollander**, is played by double Oscar winner **Jodie Foster**, awarded for the episodic role at this year's online Golden Globes. She thanked **Slahi** during her speech. Her assistant, **Tery Duncan**, is played by **Shailene Woodley**, the star of the BIG LITTLE LIES series, while the main prosecutor, military colonel **Stuart Couch**, is played by British actor **Benedict Cumberbatch**, who also acts as one of the film's producers.

THE MAURITANIAN had five BAFTA (British Academy of Film and Television Arts) nominations including Best Film Award and Outstanding British Film Award.

Društvo filmskih velikana Evrope

Nagrada "Aleksandar Lifka", kojom Festival evropskog filma Palić nagrađuje domaće i strane filmske stvaraoce za izuzetan doprinos kinematografiji Evrope, dodeljuje se od 2000. godine. Prvi dobitnici ovog priznanja bili su srpska glumica **Milena Dravić** i mađarski sineasta **Miklós Jancsó**. Ove godine uvodi se nova, počasna nagrada "Aleksandar Lifka" za doprinos regionalnoj kinematografiji. Evo ko je u društvu filmskih velikana Starog kontinenta:

Great European Cineastes Company

Aleksandar Lifka Award, established by the European Film Festival Palić for the exceptional contribution to the European cinema of Serbian and foreign film artists, has been assigned since 2000. First laureates were Serbian actress **Milena Dravić** and Hungarian filmmaker **Miklós Jancsó**. As of this year, a new award is being introduced, Honorary Aleksandar Lifka for the contribution to the regional cinematography. Here is the rest of the great European cineastes company:

2000.



**MILENA
DRAVIĆ**



**MIKLÓS
JANCSÓ**
(HUNGARY)

2001.



**DUŠAN
MAKAVEJEV**



**JIŘÍ
MENZEL**
(CZECH REPUBLIC)

2002.



**GORDAN
MIHIĆ**



**LUCIAN
PINTILIE**
(ROMANIA)

2003.



**MLADOMIR
PURIŠA
ĐORĐEVIĆ**



**KRZYSZTOF
ZANUSSI**
(POLAND)

2004.



**ŽIVORAD
ŽIKA
MITROVIĆ**



**MARGARETHE
VON TROTTA**
(GERMANY)

2005.



**EVA
RAS**



**ANDRZEJ
WAJDA**
(POLAND)

2006.



**VELIMIR
BATA
ŽIVOJINOVIĆ**



**THEO
ANGELOPOULOS**
(GREECE)

2007.



**LJUBIŠA
SAMARDŽIĆ**



**ISTVÁN
SZABÓ**
(HUNGARY)

2008.



**GORAN
PASKALJEVIĆ**



**KEN
LOACH**
(UK)

2009.



**PREDRAG
MIKI
MANOJLOVIĆ**



**KEN
RUSSELL**
(UK)

2010.



**GORAN
MARKOVIĆ**



**CONSTANTIN
COSTA GAVRAS**
(GREECE/FRANCE)

2011.



**SRĐAN
KARANOVIĆ**



**LORDAN
ZAFRANOVIĆ**
(CROATIA)

2012.



**ZORAN
SIMJANOVIĆ**



**JEAN-MARC
BARR**
(FRANCE)

2013.



**EMIR
KUSTURICA**



**NIKITA
MIKHALKOV**
(RUSSIA)

2014.



**MIRA
BANJAC**



**CLAUDE
LELOUCH**
(FRANCE)

2015.



**ŽELIMIR
ŽILNIK**



**ROY
ANDERSSON**
(SWEDEN)

2016.



**ŠLOBODAN
ŠIJAN**



**ULRICH
SEIDL**
(AUSTRIA)

2017.



**ŠLAVKO
ŠTIMAC**



**CHRISTOPHER
HAMPTON**
(UK)

2018.



**RAĐE
ŠERBEDŽIJA**



**BRIAN
COX**
(UK)

2019.



**MILJEN
-KREKA
KLJAKOVIĆ**



**RAJKO
GRLIĆ**
(CROATIA)

2020.



**MIRJANA
KARANOVIĆ**



**ILDIKÓ
ENYEDI**
(HUNGARY)

2021.



**ALEKSANDAR
BERČEK**



**CHRISTIAN
PETZOLD**
(GERMANY)



**MILENA
ŽUPANČIČ**
(SLOVENIA)

KRUPAN PLAN: **ALEKSANDAR BERČEK**, DOBITNIK NAGRADE "ALEKSANDAR LIFKA"

Bez samopouzdanja nema dobrog glumca



Doajen srpskog i jugoslovenskog glumišta ovogodišnji je dobitnik priznanja Palićkog festivala, za doprinos evropskoj kinematografiji

U 50 godina dugoj karijeri dramskog umetnika **Aleksandra Berčeka** stalo je skoro 130 filmskih i televizijskih uloga. Mnoge od njih su antologijske: Miško iz KO TO TAMO PEVA, Ljupče iz SPECIJALNOG VASPITANJA, profesor književnosti Đoka Viski u filmu MAJSTORI, MAJSTORI, student medicine Slobodan Milošević u DEČKO KOJI OBEĆAVA, filmadžija Mali u MIRISU POLJSKOG CVEĆA, Uške iz filma JAGODE U GRU, Saša u KVARU, Miki Bunjuel u NACIONALNOJ KLASI, Veljo u ŽIVOT JE ČUDO, profesor Kosta Vujić u ŠEŠIRU PROFESORA KOSTE VUJIĆA... Pišući o **Berčeku**, kritičar i teoretičar **Ranko Muničić** naveo je: "Glumac, ponekad, može dostići delo i značaj vodećih stvaralaca epohe", a reditelj **Emir Kusturica** govorio je da "filmske role **Berčeka** treba pokazati svakome ko sumnja u umetnost i njen značaj za društvo".

Kao mladić, **Aleksandar Berček** je nakon završene gimnazije u Rumi konkurisao na Vojnoj akademiji. Nisu ga primili zbog neuhranjenosti. Možda je tad izgubila vojska, ali dobila je gluma.

"I onda sam učestvovao na takmičenju recitatora. Govorio sam **Jesenjina** u Žablju i tu me je publika iznela na ramenima iz sale. Nakon toga sam bio na republičkom takmičenju u Velikoj Plani i osvojio treće mesto. Tako je sve krenulo. Na prijemnom ispitu na FDU u Beogradu sam govorio 'Santa Maria della Salute' i monolog Leona iz 'Glembajevih'. Pošto nisam znao da izgovorim nemački, ja sam nemački izbacio iz monologa i profesor **Milenko Maričić** reče: 'Ovakvu drskost još nismo videli, da balavac iz Rume štrihuje **Krležu**. To je nedopustivo'. Ali sam imao sreću da me je asitent **Maričića**, **Veca Veselinović** video i čuo u Plani kako govorim **Jesenjina**. I tako ja upišem Akademiju", govorio je **Berček** u retkim intervjuima koje je dao.

Uloge su se nizale, a neke koje danas smatramo kulturnim zamalo da budu izbačene iz filma.

"Moj lik Bunjuela, u NACIONALNOJ KLASI reditelj **Goran Marković** je hteo da izbaci. Dao mi je scenario i rekao: 'Ovde za tebe nema ništa'. Rekao sam mu da mi da Bunjuela. 'Ma, ja ću to da izbacim', rekao je **Marković**. 'Ma, nećeš da izbaciš, daj je meni', rekao sam", seća se ovogodišnji laureate nagrade "Aleksandar Lifka".

Pored **Pavla Vuisića**, jedini je glumac iz postave filma KO TO TAMO PEVA koji je odmah prihvatio ulogu, jer je znao da će to biti dobar film.

"Kaže mi **Šijan**: 'Bilo bi dobro da se ošišaš', a ja pitam: 'Je l' tu šminkerka da me odmah ošiša, da se **Šijan** ne predomisli".

Sa parališućom tremom se suočio još na Akademiji kada je na studentskoj vežbi, usred predstave, stao pred publiku da vidi koga se on to boji.

"Gluma je divna profesija, jer njom možeš da se baviš do smrti, ali je problem taj što je to jedina profesija u kojoj što imaš više godina imaš veću tremu", izjavio je **Berček**.

On smatra da kod velikih glumaca nema fazona, pomagala i da postoji tajni sastojak najvažniji za svakog glumca.

"Samopuzdanje je za glumca vrlo bitno i to glumci moraju da razreše. Ako nemaš samopouzdanja ne možeš da igraš kralja nikada, možeš imati najlepšu krunu, ne vredi".

Istaknuti dramski umetnik nagradu "Aleksandar Lifka" Festivala evropskog filma, za doprinos evropskoj kinematografiji, pridodaje brojnim priznanjima, među kojima je sa njegovog matičnog Festivala glumačkih ostvarenja u Nišu, jedan Gran prix "Naisa" za ulogu u ŠEŠIRU PROFESORA KOSTE VUJIĆA (2012) i čak četiri "Cara Konstantina" za uloge u filmovima KO TO TAMO PEVA (1980), za koji je dobio i "Zlatnu arenu" u Puli, UVOD U DRUGI ŽIVOT (1992), NOŽ I BURE BARUTA (1999) i KRUGOVI (2013).

Jelena Knežević

CLOSE UP: **ALEKSANDAR BERČEK**, LAUREATE OF THE ALEKSANDAR LIFKA AWARD

There is no good actor without self-confidence



SCENA IZ FILMA MAJSTORI MAJSTORI



GRLOM U JAGODE



ŠEŠIR PROFESORA KOSTE VUJIĆA



SCENA IZ FILM KRUGOVI

The doyen of the Serbian and Yugoslav film this year receives the recognition of the Palić Festival, for his contribution to European cinema

In his 50-year-long career, drama artist **Aleksandar Berček** had almost 130 film and TV roles. Many of them are anthological: Miško in WHO IS SINGING OVER THERE, Ljupče in SPECIAL EDUCATION, literature professor Đoka Viski in MASTERS, MASTERS, student Slobodan Milošević in THE PROMISING BOY, filmmaker Mali in THE FRAGRANCE OF WILD FLOWERS, Bunuel in NATIONAL CLASS CATEGORY UP TO 785 CCM, Veljo in LIFE IS A MIRACLE, Professor Kosta Vujić in PROFESSOR KOSTA VUJIĆ'S HAT ... Writing about **Berček**, film critic and theorist **Ranko Munitić** stated that "Actor sometimes may reach epochal achievements" and director **Emir Kusturica** said that "**Berček's** film roles should be shown to anyone who doubts art and its social significance".

As a young man, after graduating from high school in Ruma, Serbia, **Aleksandar Berček** applied to the Military Academy. They didn't receive him due to his malnutrition. Army may have lost a lot, but art of acting certainly gained a great deal.

"Then I participated in the reciting competition in Žabalj, Serbia, with **Yesenin's** poetry, where the audience carried me on their shoulders. After that, I was at the national competition in Velika Plana, Serbia, and won third place. That's how it all started. At the entrance exam at the FDA in Belgrade, I recited Santa Maria della Salute by **Laza Kostić** and Leon's monologue from The Glembays (a novel by **Miroslav Krleža**). Since I didn't know how to pronounce German words, I dropped them from the monologue and Professor **Milenko Maričić** said: 'We have never seen such audacity before, that a drool strikes **Krleža**. This is unacceptable.' But I was lucky that **Maričić's** assistant, **Veca Veselinović**, saw me and heard me recite **Yesenin** earlier, and that's how I enrolled in the Academy", said **Berček** in a rare interview he had.

His roles have piled up, and some of them, today considered cult ones, were almost thrown out of films.

"My performance of Bunuel, in NATIONAL CLASS CATEGORY UP TO 785 CCM, director **Goran Marković** wanted to throw out. He gave me the script and said, 'There's nothing here for you'. I told him to give me Bunuel. 'Well, I will throw it out', **Marković** said. 'Well, you won't throw it out, give it to me', I said", recalls this year's Alexander Lifka Award laureate.

Beside **Pavle Vuisić**, he was the only actor from the cast of WHO IS SINGING OVER THERE who immediately accepted the role, because he knew it would be a good film.

"Director **Šijan** told me: 'It would be good for you to get a haircut', and I asked him: 'Is there a make-up artist to cut my hair right away', fearing that **Šijan** could change his mind".

When he faced a paralyzing fear during a student exercise at the Academy, he stood in front of the audience, in the middle of the play, to see who he was really afraid of.

"Acting is a wonderful profession, because you can practice it as long as you live, but the problem is that it is the only profession in which you get more nervous as years are passing", said **Berček**.

He believes that great actors do not have any tricks, and that there is a secret ingredient that is most important for every actor.

"Self-confidence is very important for actors and actors must gain it. If you don't have self-confidence, you can never play king. You can have the most beautiful crown, but it's not enough".

The prominent drama artist receives the Alexander Lifka Award at the European Film Festival, for his contribution to European cinema, adding it to numerous awards he gained, including the Naisa Grand Prix for his role in PROFESSOR KOSTA VUJIĆ'S HAT (2012) at Acting Festival in Niš, then as many as four Emperor Constantine awards for his roles in WHO IS SINGING OVER THERE (1980, for which he received the Golden Arena at Pula Film Festival as well), INTRODUCTION TO ANOTHER LIFE (1992), KNIFE and POWDER KEG (1999) and CIRCLES (2013).

Jelena Knežević

Volim kad je nemački film radoznao



Imam pravo finalnog reza, što znači manje novca, ali što ponekad i nije tako loše

Reditelj **Kristijan Pecold** stoji na čelu savremene nemačke kinematografije. Krajem osamdesetih godina studirao je na Nemačkoj filmskoj i televizijskoj akademiji u Berlinu, gde su mu profesori bili proslavljeni filmski radnici **Harun Farocki** i **Hartmut Bitomski**. **Pecold** se smatra delom Berlinske škole - grupe reditelja školovanih na filmskoj akademiji, koji su se istovremeno profesionalno profilisali i snažno uticali na nemačku kinematografiju, slično novom talasu. U ovoj školi predstavlja stariju generaciju, a ujedno je i najuspešniji i najslavniji u grupi. On je rad na televiziji započeo sredinom devedesetih. Njegov debi u dugometražnom filmu nastupio je 2000. filmom UNUTRAŠNJA SIGURNOST (koautor **Farocki**), dramom o skrivenim levičarskim teroristima, koja je osvojila brojne nemačke nagrade i promovisala ga u autora sa blistavom budućnošću.

Od tada je **Pecold** režirao osam dugometražnih filmova, među kojima dragulje poput **BARBARE** (2012) i **FENIKSA** (2014), u kojima glumi njegova dugogodišnja muza **Nina Hos**. **Pecold** je poznat po svojim nepokolebljivim studijama novije nemačke istorije, koje uvek imaju implikacije na sadašnjost. Takođe, poznat je po svojoj vernosti žanru i načinima na koje može osvetliti lik i priču. Njegov poslednji film **UNDINE** premijerno je prikazan na Berlinaleu, gde je osvojio "Srebrnog medveda" za najbolju glumicu i takođe **FIPRESCI** nagradu.

Na ovogodišnjem Festivalu evropskog filma, **Kristijan Pecold** je dobitnik nagrade "Aleksandar Lifka" za doprinos evropskoj kinematografiji i vrlo je počastvovan tom nagradom.

Tokom svoje karijere kretali ste se između režije za televiziju i za veliko platno. Na koji način prilagođavate svoj stil medijima?

Čitav proces za mene nije tako bitno različit. Uvek sam imao isti tim, ili skoro isti tim, prilikom snimanja. Imam pravo finalnog reza, što znači manje novca, ali što ponekad i nije tako loše. Razlika je u tome što kada radite za televiziju, posao nije samostalan, već je deo okruženja. Kao kuća na ulici. Kao ulica u gradu. Ponekad mi to i treba. Da budem deo zajednice.

Legendarni filmski i video umetnik Harun Farocki prvo vam je bio profesor, a zatim postao saradnik. Koje su bile najvažnije lekcije koje ste od njega naučili kao student, a zatim i kao koscenarista?

Naučio sam da gledam. Svaki dan mi nedostaju naši dijalozni. Humor i koncentracija. Mogli smo satima sedeti za njegovim stolom u kuhinji i razmišljati o moralnosti kretanja kamere u istoriji kinematografije. Horizontalno-pivotirajući kadar **TAKSISTE**, kada **Robert de Niro** telefonira mladoj ženi. Tokom poziva moli za drugi sastanak ili nešto slično, a kamera se kreće prema izlazu iz hodnika. Na trenutak kamera donosi odluku, više ga ne prati.

Vaš poslednji film UNDINE pretvara se u magični realizam. Kako je raditi sa žanrovskim ograničenjima?

Mislim da kinematografija uvek ima veze sa magičnim realizmom. Neorealisti postaju magični, a magičari realistični. Mislim da je to kinematografija.

Paula Bir, zvezda UNDINE, osvojila je nagradu za najbolju glumicu na Berlinaleu. Jedna od stvari po kojima su vaši filmovi poznati su sjajne glumačke izvedbe, na primer vaša više puta uspešna saradnja sa Ninom Hos. Kako radite sa glumcima?

To je saradnja. Poštovanje. Strah. Imam strah. I oni ga imaju, na drugi način. Srećan sam kad im nisam potreban. Imamo duge probe i mnogo sesija. To vreme mi je najdraže tokom celog produkcijskog procesa.

Za mnoge filmofile predstavljate ono najbolje u trenutnoj nemačkoj kinematografiji. Koje stvari volite a koje ne volite u savremenom nemačkom filmu?

Volim kad nemački film nešto istražuje. Volim kad nije siguran u sebe, kada je radoznao i uplašen. Ne volim kada želi da udovolji instituciji ili zamišljenoj gomili.

INTERVIEW: **CHRISTIAN PETZOLD**, ALEKSANDAR LIFKA AWARD LAUREATE

I like when German film is curious



I have final cut, which means less money, but which is not so bad sometimes

Director **Christian Petzold** stands at the forefront of contemporary German cinema. He studied at the German Film and Television Academy in Berlin in the late 1980s, where his professors included celebrated filmmakers **Harun Farocki** and **Hartmut Bitomsky**. **Petzold** is considered part of the Berlin School - a group of film academy-educated directors who turned professional around the same time and made a strong impact on German cinema, not unlike a new wave. He represents the older generation in this classification, and he is also the most successful and celebrated of the bunch. **Petzold** got his start in television in the mid-1990s. His feature film debut came in 2000 with *THE STATE I AM IN* (co-written by **Farocki**), a drama about left-wing terrorists in hiding which won numerous domestic awards and announced him as an auteur with a bright future.

Since then **Petzold** has directed eight other feature films, among them jewels like *BARBARA* (2012) and *PHEONIX* (2014), both starring his longtime muse **Nina Hoss**, while he continues to work in episodic television. **Petzold** is known for his unflinching studies of recent German history, which always have implications on the present. He is also known for his fidelity to genre and the ways it can illuminate character and story. His most recent film *Undine* premiered at the Berlinale, where it won a Silver Bear for Best Actress and also a FIPRESCI Award. Director **Christian Petzold** is this year's winner of the Aleksandar Lifka, traditionally assigned by Palić European Film Festival for exceptional contribution to European cinema.

Throughout your career you have moved between directing for television and for cinema. What are the principal ways you adapt your style for either medium?

Through the whole process it is not such a big difference for me. I have always had the same team, or nearly the same team, when shooting. I have final cut, which means less money, but which is not so bad sometimes. The difference is that when you are working for television the work is not in solitude, it is part of a neighborhood. Like a house on a street. Like a street in a city. Sometimes I need this. To be part of a community.

The legendary film and video artist Harun Farocki was first your professor and then became your collaborator. What were the most important lessons you learned from him as a student and then as a co-scenarist?

I learned to see. I miss our dialogues each day. The humor and the concentration. We could sit at his table in the kitchen for hours and think about the morality of camera movements in the history of cinema. The pan shot in *TAXI DRIVER*, when **Robert de Niro** is phoning the young woman. During the call he is begging for another date or something like that, and the camera is moving to the exit of the corridor. For a moment the camera makes a decision, it is not following him any longer.

Your last film *Undine* takes a turn into magical realism. Can you speak about working with and around the boundaries of genre?

I think cinema always has to do with magical realism. The neorealists get magical, and the magicians get realistic. That's cinema, I think.

Paula Beer, the star of *Undine*, won Best Actress at the Berlinale. One of the things your films are known for is great performances, for example your many successful collaborations with Nina Hoss. How do you work with actors?

It is collaboration. Respect. Fear. I have fear. They do too, in another way. I am happy when they don't need me. We have long rehearsals and many seminars. It is the best time during the whole production process.

For many cinephiles you represent the best of current German cinema. What are some things you both like and dislike about contemporary German film?

I like when German film is researching something. I like when it is not sure about itself, when it is curious and frightened. I don't like when it wants to please an institution or an imagined crowd.

Greg de Cuir Jr.

Glumom otkrivam skrivene svetove u sebi



Uvek sam uživala da radim sa **Matjažom Klopčičem**. Sa njim sam snimila najviše filmova

Prva dobitnica počasne nagrade "Aleksandar Lifka" za doprinos regionalnoj kinematografiji, slovenačka i jugoslovenska glumica **Milena Zupančič** zaljubljena je u glumu više od pola veka, u koji su stale brojne filmske, televizijske i pozorišne uloge. Film joj je kaže mnogo dao, ali i ona njemu. Deo njenog života i raskošne ličnosti predstavlja nam i dokumentarac SVAKA DOBRA PRIČA JE LJUBAVNA PRIČA **Rajka Grlića** i **Matjaža Ivanišina**, koji će u **Mileninu** čast biti prikazan na Festivalu evropskog filma.

Sa kakvom emocijom ste primili vest da ste ovogodišnja dobitnica počasne nagrade "Aleksandar Lifka" za doprinos regionalnoj kinematografiji koju dodeljuje Palički festival?

Na ovako lepo i važno priznanje ne možete ostati ravnodušni. Moja prva reakcija bila je iznenađenje, zatim lep osećaj da moj rad na filmu nije bio uzaludan i da nije pao u zaborav.

Kada se danas osvrnete, šta mislite šta je to u vama što vas je opredelilo glumi?

Svi se radamo sa nekim predispozicijama i talentima. Meni je dat dar za glumu. To sam osetila negde pred kraj gimnazije. I više nije bilo nazad. Ili to ili ništa drugo. Srećom, primljena sam na Akademiju. Uprkos mnogim teškim trenucima, ovo je divna profesija. Kroz glumu možete da živite mnogo života, da iskusite ono što privatno ne možete, ne smete, ne usudite se, što nije primereno, možete sve da uradite, možete sve da kažete bez zadržke. Tuđe događaje, događaje likova koje tumačite, morate zbog publike doživljavati kao svoje. I kada kao nekim čudom nađem put do svojih likova, ponovo u sebi otkrivam svetove za koje nisam ni znala da postoje. Tuđe tako postaje moje, nerazumljivo samo po sebi razumljivo. Film, kao i pozorište mi, pored mog privatnog života, daje iskustvo koje mi je potrebno.

U kojim ste filmskim ulogama najviše uživali i kako ste ih birali?

Naravno, postoje uloge koje sam odbila. Nekad mi se nije svidelo scenario, nekada nisam verovala reditelju, ekipi. Uvek sam uživala da radim sa **Matjažom Klopčičem**. Sa njim sam snimila najviše filmova. Bili smo sjajni saradnici, nismo gubili vreme na nepotrebne priče. Ja sam znala šta on želi od mene, on je znao šta može da očekuje od mene. Sačuvali smo dosta filmske trake slovenačkom filmu, jer smo retko ponavljali kadrove.

Puno igrate u pozorištu. Na sreću, i kod nas, u Beogradskom dramskom imate predstavu. Šta bi vam danas na filmu bio glumački izazov?

Jedna snažna uloga za glumicu mojih godina. Nebitno da li je pozitivna junakinja, herojina, ili negativac, važno je da bude posebna, zanimljiva.

Radili ste aktivno za UNICEF skoro 13 godina, kao njihov ambasador. Šta vam je donelo to iskustvo?

Ako su film i pozorište stvar fantazije, rad u UNICEF-u je surova realnost. I jedno i drugo sam radila sa punom odgovornošću. Posetila sam najudaljenija mesta u Africi, Aziji, Srednjoj i Južnoj Americi. Susretala sam se sa decom i ženama koje je "i Bog zaboravio". Više nisam spavala bezbrižno, ali UNICEF mi je dao mnogo. Mnogi naši problemi su mi odjednom postali beznačajni u poređenju sa onima u nerazvijenom svetu, u kojem deca umiru od gladi, bolesti, ratova... Da ne spominjem da mi je rad u UNICEF-u pružio mogućnost da još više razvijem svoju osetljivost, da je izoštrim, što je za glumca dragoceno.

Jelena Knežević

INTERVIEW: **MILENA ZUPANČIČ**, LAUREATE OF THE ALEKSANDAR LIFKA HONORARY AWARD

By acting, I discover the hidden worlds within me



I have always enjoyed working with **Matjaž Klopčič**. Most of my films I made with him

First winner of the honorary Aleksandar Lifka Award for her contribution to regional cinema, Slovenian and Yugoslav actress **Milena Zupančič** has been in love with acting for more than half a century, with numerous film, television and theater roles. As she said, film meant a lot to her, but she meant a lot to film, too. A part of her life and gorgeous personality is presented to us by a documentary **EVERY GOOD STORY IS A LOVE STORY** by **Rajko Grlić** and **Matjaž Ivanišin**, which will be screened in Milena's honor at the European Film Festival.

With what emotion did you receive the news that you are the laureate of this year's honorary Aleksandar Lifka Award for your contribution to the regional cinema awarded by the Palić Festival?

You cannot remain indifferent to such a beautiful and important recognition. At first I was surprised, and then I was glad that my work on the film was not in vain and that it didn't fall into oblivion.

When you look back today, what do you think is your main characteristic that determined you to act?

We are all born with some predispositions and talents. I was born with a talent for acting. I felt that at the time I was finishing my high school. And there were no alternatives. Nothing else mattered. Fortunately, I was admitted to the Academy. Despite many difficult moments, this is a wonderful profession. Through acting you can live a lot of lives, experience what you privately cannot, mustn't or you don't dare to do, inappropriate things, you can do everything, you can say everything without hesitation. Because of the audience you have to experience other people's lives, the life events of the characters you interpret, as your own. And when, as if by some miracle, I find my way to my characters, I rediscover in myself worlds that I wasn't aware of. This is how someone else's becomes mine, incomprehensible - comprehensible. Film, like theater, in addition to my private life, gives me the experience I need.

Which film roles did you enjoy the most and how did you choose them?

Of course, there are roles I turned down. Sometimes I didn't like the script, sometimes I didn't trust the director, the team. I have always enjoyed working with **Matjaž Klopčič**. Most of my films I made with him. We were great collaborators, we didn't waste time on unnecessary talking. I knew what he wanted from me, he knew what he could expect from me. We saved a lot of celluloid for Slovenian cinema, since we rarely repeated shots.

You play a lot in theater. Fortunately, for us, you have a play at the Belgrade Drama Theater. What would be your acting challenge on film today?

One strong role for an actress of my age. It doesn't matter if she is a positive heroine, a heroine, or a villain, it is important for her to be special, interesting.

You have worked actively at UNICEF for almost 13 years, as their ambassador. What did that experience bring you?

If film and theater are a matter of fantasy, working at UNICEF is a harsh reality. I did both with full responsibility. I visited the most remote places in Africa, Asia, Central and South America. I met children and women who were "forgotten by God". I no longer sleep carefree, but UNICEF gave me a lot. Many of our society's problems suddenly became insignificant to me compared to those in the underdeveloped world, where children die of hunger, disease, war ... Not to mention that working at UNICEF gave me the opportunity to further develop my sensitivity, sharpen it, which is precious for an actor.

Jelena Knežević

Festival u punom kapacitetu



Naša ambicija je da FEF pruža sveobuhvatan uvid u evropsku kinematografiju i da ga stalno unapređujemo u tom pravcu

Direktor Festivala **Radoslav Zelenović** govori o važnosti odluke da se prošle godine FEF održi i da ne bude online, o odlasku prijatelja festivala i o novoj nagradi "Aleksandar Lifka".

Tokom skoro tri decenije postojanja, Palićki festival odolevao je raznim izazovima, pa tako i ovom poslednjem - pandemiji. Pred nama je bogato i kvalitetno 28. izdanje. Šta je to što gura festival napred i čini mogućim, ono što je za mnoge nemoguće?

Kada god je Palićki festival bio u kriznim situacijama uvek je pokazivao neverovatnu energiju, koju bi neko nazvao inat. To nije bio inat, već ogromna želja da festivala bude. Bio je i 1999. kada nam je naš prijatelj **Bernardo Bertolucci** poslao film. I prošle godine, kada mnogi festivali nisu, Palić je održan. Ponosan sam na činjenicu što smo prošlogodišnji festival održali uživo, što nismo pristali na online. To se od mene i očekivalo, jer sam shodno mojim godinama konzervativan, ali i moji mladi saradnici su poštovali tu odluku, jer su naučili da se filmovi prave za veliko platno, za publiku, za mrak bioskopske dvorane. Online izdanje nije dolazio u obzir. Ova godina je bila naporna, jer je bila godina neizvesnosti i još uvek je. Bila je i godina velikih gubitaka, u kojoj smo ostali bez ljudi sa kojima smo radili, saradivali, živeli. Napustili su nas veliki prijatelji festivala: **Goran Paskaljević, Zoran Simjanović, Jirži Mencl**... Lično sam imao tragadiju, otišla je i moja supruga **Vesna** koja je bila sa mnom na svim festivalima od osnivanja, 1992. Ovi neizrecivi gubici su na jednoj strani, a na drugoj činjenica da najveći festivali pomeraju termine. Kan se završava u danu kada mi počinjemo, a našem programu su potrebni filmovi sa tog festivala. Sada tu treba biti vešt kao što su naši selektori, kao što je **Miša Mogorović, Ilija Tatić** i čitava ekipa sa Otvorenog univerziteta. Na Palić dolazi 150 gostiju, skoro svi filmovi u **Glavnom programu** i **Paralelama** imaće predstavnike. E, to je festival, a ne samo puko prikazivanje filmova. Festival je opet u punom kapacitetu, u svim dvoranama i na našoj divnoj Letnjoj pozornici.

Kada smo radili intervju za 25. festival, rekli ste da je ovo festival paradoksa, što nastavlja da se potvrđuje.

Da, evo još jednog. Ovo je festival sa najvećim brojem filmova u poslednjih nekoliko godina: 139 filmova u 15 programa od kojih su neki potpuno novi, kao što je program u okviru koga ćemo prikazati filmove koje su pravila deca. Naša ambicija je da FEF pruža sveobuhvatan uvid u evropsku kinematografiju i da ga stalno unapređujemo u tom pravcu. Zato smo ustanovili još jednu nagradu "Aleksandar Lifka" za doprinos regionalnoj kinematografiji i ona ove godine ide u ruke **Mileni Zupančić**, megazvezde jugoslovenske kinematografije. Nadam se da će to inspirisati mlađu publiku da pogleda njene filmove. To je svrha festivala, da upoznaješ, da otkrivaš ljudima autore, glumce i pružaš uvid u njihov stvaralački svet. Mnogi su svoju promociju na ovim prostorima doživeli upravo na Paliću. Kada pogledate listu dobitnika Lifke, to je temelj evropske kinematografije. Kada god klonem duhom, pogledam tu listu i bude mi bolje.

Palićki festival je odnegovao sada već i generacije publike.

Naš festival je susreće između filmova, autora, publike, kritičara, novinara. Pruža vam mogućnost da vidite šta rade evropski autori i kroz koji vizir gledaju Evropu i sadašnjost. Tu nema pardona. Ti filmovi su otvoreni, kritički. Prisustvo autora nam daje priliku da još više saznamo o temi filma, ali i o kinematografiji iz koje dolaze. I onda dolazimo do krajnjeg paradoksa, a to je da u zemlji koja nije članica EU postoji Festival evropskog filma koji je ta ista EU 2017. proglasila za najbolji u Evropi. Ta vrsta pozitivnih paradoksa održava ovaj festival. Na radost publike i gostiju, od kojih niko nije otišao nezadovoljan sa Festivala. A to nije mala stvar.

Jelena Knežević

INTERVIEW: **RADOSLAV ZELENOVIĆ**, FESTIVAL DIRECTOR

Festival in full capacity



Our ambition for EFF is to provide a comprehensive insight into European cinema and to constantly improve it in that direction

Festival Director **Radoslav Zelenović** talks about the importance of the decision for last year's EFF not to be online, about departure of Festival's friends and about new Aleksandar Lifka Award.

During almost three decades of existence, Palić Festival has overcome various challenges, including the latest - the pandemic. Before us we have rich and high-quality 28th edition. What pushes the festival forward and makes it possible?

Whenever Palić Festival was in crisis, it always gained incredible energy, which some would call spite. It was not spite, but a huge desire for the Festival to be. It was 1999 (NATO bombing) when our friend **Bernardo Bertolucci** sent us his film. And last year, when many festivals didn't have live editions, Palić had. I'm proud of the fact that we held last year's festival live, that we didn't agree to go online. That should be expected from me, because I am conservative according to my age, but my younger associates also respected that decision, because they learned that films are made for the big screen, for the audience, for the darkness of a cinema theater. An online edition was out of the question. This year was hard, because it was a year of uncertainty and it still is. It was also a year of great losses, in which we lost people we worked, cooperated, lived with. Great friends of the Festival left us: **Goran Paskaljević**, **Zoran Simjanović**, **Jiří Menzel**... I had a personal tragedy, my wife **Vesna** who was with me at all festivals since its founding in 1992, also passed away. These unspeakable losses are on the one hand, and on the other is the fact that the biggest festivals are changing terms. Cannes ends on the day we start, and our program needs films from that festival. Now you need to be as skilled as our programmers are, such as **Miša Mogorović**, **Ilija Tatić** and the entire Open University team, to accomplish that. 150 guests are coming to Palić, almost all films in the **Main Program** and

Parallels and Encounters program will have their representatives here. Well, it's a film festival, not just a movie screening. The Festival is again in full capacity, in all the theaters and on our wonderful Summer Stage.

When we did the interview for the 25th festival, you said that it was a festival of paradox, and it is happening again.

Yes, here's another one. This is the festival with the largest number of films in the last few years: 139 films in 15 programs, some of which are completely new, such as the program with films made by children. Our ambition for EFF is to provide a comprehensive insight into European cinema and to constantly improve it in that direction. That is why we have established another Aleksandar Lifka Award for the contribution to the regional cinema, and this year it goes to **Milena Zupančič**, the megastar of Yugoslav cinema. I hope the Award will inspire younger audiences to watch her films. That is the purpose of the festival - to reveal the authors and actors to people and provide insight into their creative world. Many filmmakers had their promotions at Palić Festival. When you look at the list of Lifka laureates, you see the foundation of European cinema. Whenever I lose heart, I look at that list and I feel better.

The Palić festival has now nurtured generations of audiences.

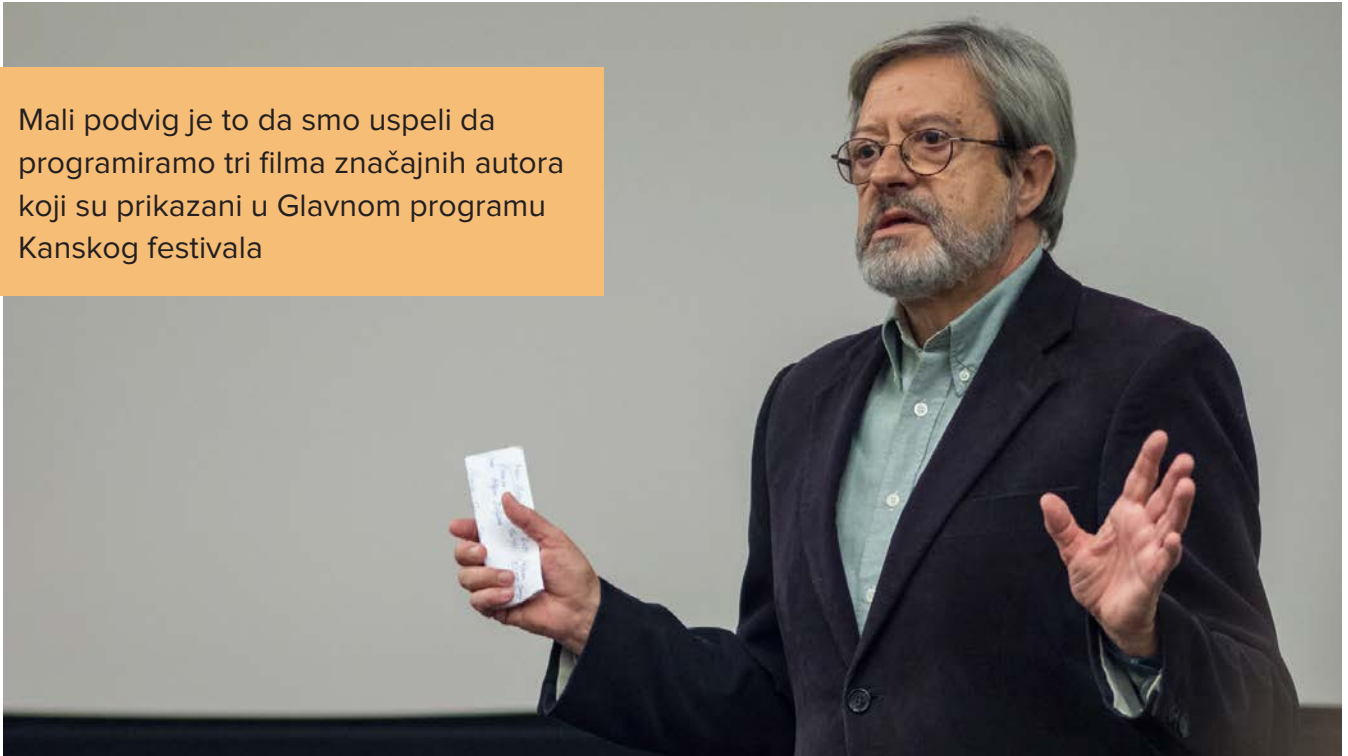
Our festival is a meeting place of films, authors, audiences, critics, journalists. It gives you the opportunity to see what European authors are doing and through which visor they are looking at Europe and the present time. There is no excuse. These films are open, critical. The presence of authors gives us the opportunity to learn even more about the themes of their films, and also about the cinema they come from. And then we come to the ultimate paradox, that in a country that is not an EU member, there is a European film festival, which EU itself declared the best in Europe for 2017. That kind of positive paradoxes sustains this festival, to the joy of audiences and guests, none of whom have ever felt dissatisfied. And that's not a small thing.

Jelena Knežević

INTERVJU: **NENAD DUKIĆ**, SELEKTOR GLAVNOG PROGRAMA

Dobar uvid u produkciju Evrope

Mali podvig je to da smo uspjeli da programiramo tri filma značajnih autora koji su prikazani u Glavnom programu Kanskog festivala



Selektor **Glavnog programa Nenad Dukić** govori o izazovima programiranja u vreme pandemije, mestu srpskog i regionalnog filma na FEF Palić i stanju festivalske industrije.

Koji su izazovi bili pred vama, kao selektorom, ove godine, s obzirom na specifičnost vremena u kome živimo i u kome se festival odvija?

Nalazimo se u čudnom kinematografskom među-periodu, među-vremenu. Iza nas je nekada postojeći kinematografski red stvari po kojem je deo produkcije išao u komercijalnu distribuciju, onaj drugi na festivalsku prezentaciju, da bi se potom odvijala njihova eksploatacija u različitim ekranskim medijima. Sada je, kao posledica pandemije, došlo do zatvaranja bioskopa, poremećaja u distribuciji, do otkazivanja festivala ili njihovog odvijanja online. Mnoge platforme su iskoristile situaciju, pa su ustanovili čak svoje online festivale. Ne želim da verujem da će bioskopi početi da odumiru i da će nastati "online svet pokretnih slika" što bi polako počelo da obesmišljava i instituciju filmskog festivala kao mesta gde se na nekoliko nivoa odvija komunikacija na relaciji sineasti-filmsko delo-publika-kritika-publicitet-filmska javnost.

Šta nam donosi Glavni program u kojem su i ove godine sa novim filmovima zastupljeni kako veterani tako i mladi autori?

Odluka selekcije je to da daje vrlo dobar uvid u produkciju iz skoro svih delova Evrope, od vodećih zapadnih kinematografija - Francuske, Velike Britanije, Nemačke, Norveške, preko onih na istoku Evrope - Rusije, Mađarske, do relevantnih filmova Balkana i ex YU regiona - Turske, Hrvatske, Severne Makedonije i Srbije. Tematski, filmovi su krajnje različiti, od političkih trilera, filmova koji tematizuju istorijske događaje kroz prizmu psihologije pojedinca, do savremenih tema realizovanih u različitim poetskim kodovima. Mali podvig je to da smo uspjeli da programiramo tri filma značajnih, poznatih autora koji su prikazani u Glavnom programu Kanskog festivala koji se završava na dan početka Palića.

I ove godine na Palićkom festivalu imamo svetsku premijeru domaćeg filma u Glavnom programu. Takođe i domaće premijere nekih ex-YU filmova. Koliko su ovakvi događaji važni za FEF i zbog čega?

Svake godine nastojimo da za **Glavni program** obezbedimo novi domaći film. Naravno, onaj koji to kvalitetom zaslužuje. To nije jednostavno jer je neophodno da film prethodno nije prikazan u Srbiji. Film **NEČISTA KRV - GREH PREDAKA Milutina Patrovića**, koji sam video još kao nedovršen film, stići će na palićku premijeru bukvalno tri dana po završetku finalne verzije. Što se tiče filmova sa ex YU prostora, mislim da je dobro, čak neophodno, da imamo kvalitetan uvid u to šta se snima u našem zajedničkom kulturnom prostoru. Filmovi **Zrinka Orgreste** i **Igora Ivanova** upravo daju tu dobru i kvalitetnu informaciju.

Ove godine ćemo opet gledati filmove na Letnjoj pozornici. Dolaze inostrani gosti na festival. Čini se skoro da je sve kao pre. Da li ste optimista kada je reč o festivalskoj industriji u Evropi?

Čini se da je sve kao pre, ali nije. Ili još nije. Berlinale je održano online, ja sam gledao filmove s programa u svojoj sobi, na kompjuteru, ali to nije čak ni surogat festivala. To je nešto drugo, samo štura informacija o programiranim filmovima. Kan je pomerio termin sa maja na jul i time poremetio festivalski ciklus. Karlove Vari su se pomerile na kraj avgusta. Videćemo šta će biti u Veneciji. Filmski festival je složen i za komunikaciju otvoren filmsko-umetničko-poslovno-kulturološki sistem koji, po definiciji, ne trpi restrikcije. Dok se sve epidemiološki ne dovede u red teško da će festivalski život, a time i život velikog broja filmova koji zavise od festivalske promocije, moći ponovo da se odvija na optimalan način. Naravno, u međuvremenu, ne treba stati, predati se, već iznalaziti alternative, dovijati se.

Jelena Knežević

INTERVIEW: **NENAD DUKIĆ**, OFFICIAL SELECTION PROGRAMMER

A good insight into the European production



It is a small feat that we managed to bring three films by important authors shown previously in Cannes Film Festival's Main Program

The programmer of the Official Selection, **Nenad Dukić**, talks about the programming challenges during the pandemic, the place of Serbian and regional film at EFF Palić and the situation in the festival industry.

What challenges were you facing as a programmer, this year, given the specifics of the time we live in and the time festival takes place in?

We are in a strange cinematic inter-period, inter-time. Behind us is the previous cinema order of things, according to which a part of the production went to commercial distribution, and the other part to the festival presentations, and then their exploitation took place in various screening media. Now, as a consequence of the pandemic, cinema theatres have been closed, distribution has been disrupted, festivals have been canceled or they have taken place online. Many platforms took advantage of the situation and even established their own online festivals. I do not want to believe that cinema theatres will die out and that an "online world of moving images" will emerge, which would slowly start to make the institution of a film festival, as a place where communication takes place on several levels - filmmakers-films-audiences-film critics-publicity, meaningless.

What, when it comes to topics, does the *Main Program*, with new films by both, veterans and young authors, this year bring us?

The general feature of the program is that it gives a very good insight into production from almost all parts of Europe, from leading Western cinemas - France, UK, Germany, Norway, through those in Eastern Europe - Russia, Hungary, and relevant films from the Balkans and ex YU region - Turkey, Croatia, Northern Macedonia, Serbia. Thematically, the films are extremely different, from political thrillers, films that thematize historical events through the prism of individual psychology, to contemporary themes realized in different poetic codes. It is a small feat that we managed to bring three films by important authors shown previously in Cannes Film Festival's Main Program, which ends on the same day Palić begins.

This year, at the Palić Festival, we have domestic film world premiere in the *Main Program*. Also domestic premieres of some ex-YU films. Are such events important for the Palić Festival and why?

Every year, we try to bring a new domestic film for the Main Program. Of course, the one that deserves it by its qualities. It is not simple because it is necessary that a film hasn't been shown in Serbia before. *BAD BLOOD - SIN OF ANCESTORS* by **Milutin Petrović**, which I saw as an unfinished film, will arrive at the Palić premiere literally three days after the end of the final version. As for films from the ex-Yugoslav region, I think it is good, even necessary for us, to have a quality insight into what is being shot in our common cultural space. Films by **Zrinko Orgrešte** and **Igor Ivanov** provide us more than good insight and quality information on that.

This year, we will watch movies on the Summer Stage again. Foreign guests are coming to the festival. It seems almost everything is as it were. Are you optimistic when it comes to the festival industry in Europe?

It seems that everything is as it were, but it is not the case. Or not yet. The Berlinale was held online, I watched movies from the program in my room, on the computer, but it wasn't even a surrogate of the festival. It's something else, just a piece of information about programmed movies. Cannes FF moved the date from May to July and thus disrupted the festival cycle. Karlovy Vary IFF moved to the end of August. We'll see what happens in Venice. Festivals are complex and open to communication film-artistic-business-cultural system which, by definition, does not work under restrictions. Until everything is epidemiologically put in order, it is unlikely that the festival life, and thus the life of the large number of films that depend on the festival promotion, will be able to take place in an optimal way again. Of course, in the meantime, we shouldn't stop, surrender, but find alternatives, fight.

Jelena Knežević

INTERVJU: **FERIT KARAHAN**, REDITELJ FILMA ČUVAR BRATA SVOJEGA

Strah je zarazan

Skoro u čitavom svetu, obrazovni sistemi stvaraju poslušne jaganjce koji će raditi šta im se kaže



Turski reditelj **Ferit Karahan** dolazi na Palić sa filmom ČUVAR BRATA SVOJEGA koji je deo **Glavnog takmičarskog programa**. Ovaj potresan, dirljiv film donosi priču o životu u muškom internatu u istočnoj Anadoliji, u Turskoj, u kome se sve odvija u svakodnevnoj atmosferi straha.

Kako ste se odlučili da ispričate ovu priču? Vi ste takođe bili u internatu, da li ste želeli da podeliti i neko lično iskustvo i zašto baš sada?

Kada sam napisao prvi scenario 2009, još sam bio pod utiskom mržnje prema nastavnicima i internatu. Šest godina sam proveo u internatu i to još uvek ima ogromni uticaj na mene. Poznavanje te atmosfere koristio sam za pričanje ove priče, koja je pod velom političkih dešavanja, činjenice da su Kurdi bili ozbiljno pogođeni ratom na Bliskom istoku 2015. Atmosfera se promenila u Turskoj nakon pokušaja puča 2016. To me je vratilo u detinjstvo, u 90-te, kada je nasilje u Turskoj bilo dominantno. Vratilo mi je taj osećaj. Onda smo koscenarista **Gulistan Acet** i ja seli i za sedam dana napisali scenario.

ČUVAR BRATA SVOJEGA je film o strahu, o tome šta može da se dogodi ljudima kada konstantno žive u atmosferi straha. Šta je bilo polazište za ovu temu?

U atmosferi punoj straha, ljudi moraju da zevaju da bi udahnuili vazduh, da bi disali. Služe se lažima i malim trikovima, da ne bi bili slomljeni. Laž koja proizilazi iz straha stvara Fukoovski otpor. Ponekad i naizgled nevinna laž može da prouzrokuje kaos. I zapamtite, strah je zarazan. Na ovoj ideji smo izgradili čitav film. Kada su strah i ugnjetavanje toliko prisutni, onda sve visi o koncu, svi odnosi, sve deluje maglovito. Kada ste daleko čini vam se da to postoji, a kada mu se približite toga nema. Na tome sam i gradio odnos dvojice prijatelja u filmu. U atmosferi straha ljudi ne mogu biti ni prijatelji kako treba.

U Vašem filmu deca u internatu su uglavnom ignorisana, kontrolisana, ne čuju ih i ne vide, a oni imaju svoje priče, veoma važne, ali sistem nije zainteresovan.

Skoro u čitavom svetu, obrazovni sistemi stvaraju poslušne jaganjce koji će raditi šta im se kaže. Ukoliko niste poslušni i ne savladate zadatke, vi ne prelazite na sledeći nivo i sistem vas smatra neuspešnim i odbacuje vas. Vrlo je malo obrazovnih sistema koji promovišu kreativnost i nezavisnost. A poslušni pojedinci mogu biti dobri radnici, ali nikada ne mogu da unaprede nauku, jer oni uglavnom kopiraju tuđe ideje. Internati su sistemi koji deci nameću poslušnost, ne samo na časovima, već kao način života. To je veliki problem. Odrasli ne veruju da su deca razumna i da potpuno ravnopravno mogu da diskutuju sa njima na razne teme. Mislim da bi bolji odnos prema deci pomogao odraslima da se uzdignu, da budu bolji, uspešniji. Radeći na filmu, pridržavao sam se toga. Deci sam prišao kao odraslima i to je dalo sjajne rezultate. Bilo im je to novo, da ih neko sluša i ima poverenja u njih.

Kako je bilo saradivati sa izvanrednom decom-glumcima, posebno sa Sametom Jildizom koji igra Jusufa, i kako ste ga pronašli?

Jusuf je vrlo važan lik, on nosi film. Smatrao sam da je besmisleno da mi tražimo njega, već da će on pronaći nas dok obilazimo lokacije snimanja. Tako je bilo i u mojim prethodnim filmovima. **Samet Jildiz** je došao na kasting i razgovarali smo sat vremena. Međutim, na kraju nismo snimali na toj lokaciji gde on živi, ali sam bio uporan i uspeo da ubedim njegove roditelje da **Samet** igra u filmu. Zanimljivo je bilo, kada sam deci u prvoj nedelji snimanja rekao da hodaju do određene tačke, hodali su kao neki mafijaši, čak su i govorili tako, jer gledaju serije o turskoj mafiji i upijaju sve to. Bilo mi je teško da to promenim kod njih i da ih vratim da budu to što jesu, jer im se to nije činilo baš zanimljivo. Svaki put sam morao da im objašnjavam da je to najveća vrlina i lepota u životu.

Svetska premijera filma bila je na Berlinalu, online. Kakav je osećaj vratiti se na festivale uživo i biti na projekcijama sa publikom?

Ovo je zaista veoma teško vreme za čovečanstvo. Ljudi mnogo pate. Suočeni smo sa potpuno novim iskustvom. Ali bioskopi se polako vraćaju u život. Upravo sam gledao film sa publikom u Berlinu, na specijalnom letnjem izdanju festivala. Bilo je 600 ljudi, i to je takav užitek da zaslužuje slavu.

Jelena Knežević

INTERVIEW: **FERIT KARAHAN**, DIRECTOR OF BROTHER'S KEEPER

Fear is infectious



Turkish director **Ferit Karahan** is coming to Palić with his film **BROTHER'S KEEPER**, as a part of the **Official Selection**. This poignant, touching film brings us the story of a life in a boys' boarding school in eastern Anatolia, Turkey, where everything happens in an everyday atmosphere of fear.

How did you come upon this story? You also attended boarding school, did you want to share some personal experience and why right now?

When I wrote the first screenplay in 2009, I was still under the influence of the hatred towards my teachers and the boarding school I lived in. I spent six years in a boarding school and that fact still has a huge impact on me. I used my knowledge of that kind of atmosphere to tell this story, which is under the veil of political events - the fact that the Kurds were seriously affected by the war in the Middle East in 2015. The atmosphere changed in Turkey after the attempt of the coup in 2016. It brought me back to my childhood, to the 90s, when violence was dominant in Turkey; it brought me back to that feeling. Then cowriter **Gülstan Acet** and me sat down and in seven days we wrote the script.

Brother's Keeper is a film about fear, about what can happen to people when they constantly live in the atmosphere of fear. What was the starting point for this topic?

In the atmosphere full of fear, people have to open their mouth wide in order to breathe in. They use lies and little tricks, to avoid breakdown. The lie that stems from fear creates Foucault resistance phenomenon. Sometimes even a seemingly innocent lie can cause chaos. And remember, fear is infectious. We built the whole film on this idea. When fear and oppression are so present, then everything hangs by a thread, all relationships, everything seems foggy. When you are far away

Almost all over the world, educational systems create obedient lambs that do what they are told to

everything seems to you real, but when you approach you see it doesn't exist. I built the relationship of two friends in the film on that concept. In the atmosphere of fear people cannot be friends properly.

In your film, the children in the boarding school are mostly ignored, controlled, nobody hear or watch them. They have their own stories, very important ones, but the system is not interested.

Almost all over the world, educational systems create obedient lambs that do what they are told to. If you are not obedient and do not master the tasks, you do not go to the next level and the system considers you a failure and rejects you. There are very few educational systems that promote creativity and independence. And obedient individuals can be good workers, but they can never advance science, because they mostly copy other people's ideas. Boarding schools are systems that impose obedience on children, not only in class, but as a way of life. That's a big problem. Adults do not believe that children are reasonable and that they can discuss various topics with them equally. I think that a better attitude towards children would help adults to rise, to be better, more successful. While working on the film, I stuck to it. I approached children as if they were adults and that gave great results. It was new to them, that someone listens to them and has confidence in them.

What was it like to work with these extraordinary children actors, especially Samet Yildiz (Yusuf) and how did you find him?

Yusuf is a very important character, he carries the film. I thought that it was pointless for us to look for him, but that he would find us as we toured the filming locations, like it happened in my previous films. **Samet Yildiz** came to casting and we talked for an hour. However, in the end, we did not shoot at the location he lives at, but I was persistent and I managed to convince his parents **Samet** should play in the film. It was interesting, when I told the children, in the first week of filming, to walk to the certain point, they walked like some mobsters, they were even aware of that, because they used to watch series about the Turkish mafia and have absorbed all that. It was difficult for me to change that attitude and bring them back to be what they were, because it didn't seem very interesting to them. Every time I had to explain them that it is the greatest virtue and beauty in life to be yourself.

The world premiere was at the Berlinale, online. How does it feel to go back to live festivals and be present at screenings with the audience?

This is really a very difficult time for humanity. People suffer a lot. We are faced with a whole new experience. But cinemas are slowly coming back to life. I've just watched a film with the audience in Berlin, at a special summer edition of the Festival. There were 600 people, and it was such a pleasure that it should be celebrated.

Jelena Knežević

INTERVJU: **PJOTR DOMALEVSKI**, REDITELJ FILMA JA NIKADA NE PLAČEM

Emocije su najvažnije



U poljskoj kulturi, roditelj je osoba čija je glavna uloga da obezbedi materijalna sredstva. Naša kultura tako malo pažnje obraća na osećanja i odnose

Poljski reditelj **Pjotr Domalewski** dolazi na Festival evropskog filma na Palić sa snažnom dramom **JA NIKADA NE PLAČEM**, koja prati sedamnaestogodišnju Olu koja sama putuje u Irsku, na putovanje koje će joj promeniti život, u zemlju u koju je njen otac otišao kako bi obezbedio bolji život. Ovo ostvarenje ima bogat i uspešan festivalski život.

U vašem filmu vidimo kako su masovne ekonomske migracije, koje su usledile nakon što je vaša zemlja postala članica EU 2005. godine, promenile živote stotinama hiljada Poljaka. Šta vas je posebno impresioniralo u toku istraživačkog procesa?

Glavna inspiracija za nastanak ovog filma je priča mog brata, koji je takođe ekonomski emigrant. Živi i radi u Škotskoj. Zahvaljujući njemu imao sam precizne informacije o ljudima koji su napustili Poljsku u potrazi za boljim životom. Ali priče koje sam čuo od Poljaka koji žive u Irskoj ostavile su najsnažniji utisak na mene. Zastrašujuće su i tužne u isto vreme, ali pokazuju punoću problema koji je u vezi sa psihom tih ljudi. Samoubistvo je glavni uzrok smrti kod emigranata koji rade kao fizički radnici. Zbog toga što nisu uspeali, plaše se da se vrate kući, a ne mogu da se nose sa odvojenošću od domovine. To me je snažno potreslo.

Šta vam je bilo najvažnije da ispričate ovom pričom, na šta da skrenete pažnju?

Najvažnije mi je bilo da govorim o odnosu oca i deteta. U poljskoj kulturi, roditelj je osoba čija je glavna uloga da obezbedi materijalna sredstva. Naša kultura tako malo pažnje obraća na osećanja i odnose. Nema govora o ljubavi ili čežnji, a to su najbitnije emocije.

U filmu prikazujete komplikovani odnos između oca i ćerke. Ola je tinejdžerka koja praktično odrasta sama, u izazovnim okolnostima, postaje grubijanka koja nikada ne plače. Da li smatrate da mnoga deca danas imaju slične priče, iz različitih razloga?

Upravo. Nažalost, savremen svet je fokusiran na posedovanje, na novac, pozicije u društvu. Vrediš onoliko koliko imaš. To razara odnose među ljudima. Novac zamenjuje brigu i osećanja. Zato Ola misli da ako dobije auto od oca, to će biti dokaz da mu je stalo do nje. Na kraju, shvata da nije auto to što joj je potrebno, već dobar odnos sa ocem.

JA NIKADA NE PLAČEM je empatičan, duboko human film, veoma emotivan. Kao gledalac prolazite kroz različita emotivna stanja. Koliko vam je to važno?

Emocije su mi najvažnije u umetnosti stvaranja filma. Naravno, radnja, ritam filma, napetost su vrlo važne za dobar film. Moj fokus je na emocijama koje su duboko skrivene u mojim likovima. Tipično za moje junake je da oni imaju vrlo kompleksna osećanja, ali ne mogu da ih izraze, plaše ih se.

Talentovana Zofia Stafiej, koja igra Olu, pojavljuje se prvi put na filmu. Kako ste je pronašli i kako je bilo raditi sa njom?

Da, smatram da je **Zofia** brilijantna. Bilo je vrlo teško pronaći je među 1.200 kandidatkinja. Prošla je svih pet krugova kastinga i ispostavilo se ne samo da je najbolja, već i najsnažnija. To je važno u ovoj profesiji. Zaista sam srećan što je došla na audiciju, jer ne mogu da zamislim **JA NIKADA NE PLAČEM** bez nje.

Jelena Knežević

INTERVIEW: **PIOTR DOMALEWSKI**, DIRECTOR OF *I NEVER CRY*

Emotions are most important



In Polish culture, a parent is a person whose main role is to provide material resources. Our culture pays so little attention to feelings and relationships

Polish director **Piotr Domalewski** is coming to Palić European Film Festival with a powerful drama *I NEVER CRY*, which follows seventeen-year-old Ola who travels alone to Ireland, on a life-changing journey to the country her father went to, hoping for a better life. This work has a rich and successful festival life.

In your film, we see how the mass economic migrations, that followed after your country became a member of the EU in 2005, changed the lives of hundreds of thousands of Poles. What particularly impressed you during the research process?

The main inspiration for this film is the story of my brother, who is also an economic emigrant. He lives and works in Scotland. Thanks to him, I had precise information about people who left Poland in search for a better life. But the stories I heard from Poles living in Ireland left the strongest impression on me. They are frightening and sad at the same time, but they indicate the whole problem related to the psyche of those people. Suicide is the leading cause of death among immigrants working as manual workers. Because they think they failed, they are afraid to return home, and they cannot cope with separation from their homeland. Their stories shook me hard.

What was the most important thing for you to tell with this story, what did you want to draw attention to?

The most important thing for me was to talk about the relationship between father and child. In Polish culture, a parent is a person whose main role is to provide material resources. Our culture pays so little attention to feelings and relationships. There is no talk about love or longing, and these are the most important emotions.

In the film, you show a complicated relationship between a father and a daughter. Ola is a teenager who practically grows up alone, in challenging circumstances, she becomes a rude person who never cries. Do you think that many children today have similar stories, for different reasons?

Exactly. Unfortunately, the modern world is focused on possession, money, positions in society. You are worth as much as you possess. It destroys relationships between people. Money replaces worries and feelings. That's why Ola thinks that if she gets a car from her father, it will be proof that he cares about her. In the end, she realizes that the car is not what she needs, but a good relationship with her father.

***I NEVER CRY* is an empathetic, deeply humane film, very emotional. As a viewer, you go through different emotional states. How important is that to you?**

For me emotions are most important in the art of film. Of course, the plot, the rhythm of film, the suspense is also very important for a good film. My focus is on the emotions that are deeply hidden in my characters. It is typical for my heroes that they have very complex feelings, but they cannot express them, they are afraid of them.

Talented Zofia Stafiej, who plays Ola, appears for the first time in the film. How did you find her and what was working with her like?

Yes, I find **Zofia** brilliant. It was very difficult to find her among 1,200 candidates. She went through all five rounds of casting and turned out to be not only the best, but also the strongest. This is important in this profession. I'm really happy that she came to the audition, because I can't imagine *I NEVER CRY* without her.

Jelena Knežević

INTERVJU: MILUTIN PETROVIĆ, REDITELJ FILMA NEČISTA KRV

Ovakva prilika se desi samo jednom



Dragan Bjelogrić kao Hadži-Trifun

Najnoviji srpski film NEČISTA KRV - GREH PREDAKA Milutina Petrovića imaće svetsku premijeru na Festivalu evropskog filma na Pailuču u **Glavnom takmičarskom programu**. Ovaj ambiciozni projekat snimljen je na osnovu davno izgubljenog scenarija **Vojislava Voje Nanovića**, koji je adaptirala **Milena Marković**. Uglednog srpskog trgovca Hadži-Trifuna tumači **Dragan Bjelogrić**, a ostale uloge igraju: **Andela Jovanović**, **Katarina Radivojević**, **Feda Štukan**, **Tim Sejfi**, **Nela Mihailović**...

Kako ste došli do izgubljenog scenarija Voje Nanovića? Šta ste o tom scenariju znali pre nego što ste ga pronašli, a sa kakvim ste emocijama završili njegovo čitanje?

Scenario smo našli **Bojana Andrić** i ja u skladištu starih papira, dokumenata, radnih knjižica i pobacanih scenarija. Ostala je jedna prašnjava, požutela kopija iz vremena kada je seriju pripremao **Žika Pavlović**. Zanimalo me je šta je to **Voja** pisao. Znao sam da je **Miša Radivojević** pričao da je to najbolji scenario koji je pročitao. Bio sam šokiran kada sam shvatio da je scenario pisan sedamdesetih godina prošlog veka i dalje vredan realizacije.

Kakav je vama izazov bio rad na ovom filmu i šta vam je bilo najzabudljivije?

Prilika da se radi ovakva priča desi se jednom ili češće nijednom za vreme nečijeg profesionalnog života. Specijalno u kinematografijama kakva je naša. Osećao sam zahvalnost bogovima filma što su me pustili

Bajka koju će gledaoci videti na platnu bioskopa je zaista postojala oko nas dok smo snimali film

da uđem na ta vrata i radim sa takvim profesionalcima i autorima kakvi su bili moji saradnici u sektorima kamere, kostima, produkcije, rasvete, zvuka, montaže, muzike... Zatim, ovakav glumački ansambl, predvođen **Bjelom**, daje vam osećaj da se film pravi sam od sebe, kao nekim čudom. I da, definitivno najzabudljivije je bilo to da sam konačno mogao da snimam film sa konjima koji su moja velika ljubav.

Kakav je vaš Hadži-Trifun? Drugačiji od onog koga smo u NEČISTOJ KRVI gledali u ranijim ekranizacijama i u pozorišnim izvedbama?

Hadžija ima 52 godine, a najstariji je od svih likova. **Bora Stanković** nije pisao o metuzalemima kako se to obično predstavlja. **Bora** se bavi mladošću, a ne starošću. Trifun govori tri, četiri jezika, trguje sa Istanbulom i Solunom, putovao je do Jerusalima na hadžiluk. Pripadnik je bogate i građanske klase, ponositi je, nadmeni i silan prema seljcima i slugama. Takvi ljudi su očuvali srpsko ime i veru za vreme Turaka. Ti pametni, mudri i vešti ljudi su učinili da se očuvaju elementi našeg entiteta. Sumnjiva je priča o četiri veka ropstva u kome se nije dešavalo ništa sem silovanja i nabijanja na kolac. Taj mit je bio potreban za dizanje ustanaka i ratova za oslobođenje, ali teško da bi desetine generacija nepismenih "robova" sačuvali svoje ime da nije bilo raznih Hadžija, Čarnojevića, a bogami i raznih Sokolovića. Ne znam zašto ljudi misle da je patriotskije misliti o sebi kao potomcima silovanih i nabijanih na kolac, nego kao o naslednicima pismenih građana koji su uspeali da prežive u državi koja je verovatno mnogo više ličila na današnje imperije, nego na tu nakaradnu sliku iz guslarske mitologije.

Kažete da je prva scena u Nanovićeovom scenariju scena vesterna i da je NEČISTA KRV - GREH PREDAKA srpski vestren na južnjački način. Zbog čega?

Istern, priča o "divljem istoku". To vreme je naprosto najviše filmovano u okvirima filmskog žanra-vestrena. Kada kreneš da praviš film čija se radnja dešava sredinom 19. veka, ne možeš da izbegneš vezu sa klasicima istorije filma od **Forda** do **Pekimpoa**. Na primer, tada su postojale dve klase muškaraca, oni koji su bili naoružani i oni koji nisu imali novca, niti status koji im omogućava da sa sobom nose revolver. Drugačije se sreću, drugačije razgovaraju dva čoveka kada za pojasom obojica imaju vatreno oružje. Tim odnosima smo se mi bavili.

Za potrebe filma izgrađena je scenografija starog Vranja. Koliko je ona, pored kostima Marine Medenice, doprinela filmu?

Sve u filmu je napravljeno, izgrađeno, izrezbareno, zakucano, ofarbano ili sašiveno, ispletano i izvezeno. Nismo se bavili zelenim platnom i kompjuterskim doctavanjima, nego daskama, crepovima, svilom i kadifom. Bajka koju će gledaoci videti na platnu bioskopa je zaista postojala oko nas dok smo snimali film.

Jelena Knežević

INTERVIEW: MILUTIN PETROVIĆ, DIRECTOR OF THE BAD BLOOD

This kind of opportunity comes only once in a life time



The fairy tale that viewers will see on the cinema screen really existed around us while we were shooting the film

Milutin Petrović's latest Serbian film **BAD BLOOD - THE SIN OF ANCESTORS** will have its world premiere at the European Film Festival Palić in the **Main Competition Program**. This ambitious project was filmed on the basis of a long-lost script by **Vojislav Voja Nanović**, adapted by **Milena Marković**. Reputable Serbian trader Hadži-Trifun is played by **Dragan Bjelogrić**, and other roles are played by: **Andela Jovanović, Katarina Radivojević, Fedja Štukan, Tim Sejfi, Nela Mihailović...**

How did you come up with the lost script by Voja Nanović? What did you know about that script before you found it, and with what emotion did you end up reading it?

Bojana Andrić and I found the script in a warehouse of old papers, documents, workbooks and discarded scripts. There was one dusty, yellowed copy left from the time when **Žika Pavlović** had been preparing the series. I was interested in what **Voja** wrote. I knew **Miša Radivojević** said that it was the best script he had ever read. I was shocked when I realized that the script written in the 1970s was still worth shooting.

What was challenging for you working on this film and what was the most exciting?

The opportunity to shoot a story like this happens once in professional life. Especially in cinemas like Serbian. I felt grateful to the gods of film for letting me enter that door and work with such professionals and authors as my associates were in the sectors of camera, costume, production, light, sound, editing, music... Then, the acting ensemble, led by **Bjela**, makes me feel that the film was made by itself, by some miracle. And yes, definitely the most exciting was that I finally made a movie with horses - my great love.

What is your Hadži-Trifun like? Does he differ from the one we saw in earlier screen adaptations and theatrical performances of BAD BLOOD?

He is 52 years old, and he is the oldest of all the characters. **Bora Stanković** did not write about some Methuselah as it is usually presented. **Bora** dealt with young, not old age. Trifun speaks three or four languages, trades with Istanbul and Thessaloniki, and travels to Jerusalem on a pilgrimage. He belongs to the rich and bourgeois class, he is proud, arrogant and firm towards the peasants and servants. Such people preserved Serbian name and religion during the Turkish rule. These smart, wise and skilled people preserved the elements of our identity. It is a dubious story about four centuries of slavery in which nothing happened except rape and impalement. This myth was needed to start uprisings and liberation wars, but it is unlikely that dozens of generations of illiterate "slaves" would have preserved their name if it were not for the great characters of our history. I don't know why people think it's more patriotic to think of themselves as descendants of the raped and impaled, than as the heirs of literate citizens who managed to survive in a state that probably looked much more like modern empire than some dark mythical country.

You say that the first scene in Nanović's script is a western scene and that BAD BLOOD - THE SIN OF ANCESTORS is a Serbian western in the southern way. Why?

Eastern, the story of the "Wild East". That time was mostly filmed within the western genre. When you start making a film set in the middle of the 19th century, you can't avoid a connection with the classics of film history from Ford to Peckinpah. For example, at that time there were two classes of men, those who were armed and those who had no money, nor a social status that allowed them to carry a revolver. Two people talk differently when they both have firearms in their gun belts than two unarmed persons. We dealt with this kind of relationship.

The whole scenography of old town of Vranje was constructed for the film. How much did it, in addition to the costumes by Marina Medenica, contribute to the film?

Everything in the film is made, built, carved, nailed, painted or sewn, woven and embroidered. We did not deal with green canvas and computer drawings, but with boards, tiles, silk and velvet. The fairy tale that viewers will see on the cinema screen really existed around us while we were shooting the film.

Jelena Knežević

INTERVJU: **ZRINKO OGRESTA**, KOSCENARISTA I REDITELJ FILMA PLAVI CVIJET

Bez porodice i ljubavi ne postojimo



Gubimo svest o važnosti osišta ili sidrišta svakog od nas kao pojedinca

Hrvatski reditelj **Zrinko Ogresta** stiže na FEF sa novim filmom PLAVI CVIJET. U ovoj hrvatsko-srpskoj koprodukciji autor nas kroz priču o glavnoj junakinji Mirjani i njenim odnosima sa bližnjima vraća iskonskim temama, važnim za svakog pojedinca.

I kada ne bismo znali ko je reditelj PLAVOG CVIJETA lako bismo pogodili da je to vaš film jer prepoznajemo vaš filmski rukopis. Šta ovaj film razlikuje od vaših dosadašnjih?

Ono po čemu ovaj moj film pravi izvestan otklon u odnosu na prethodne, jeste potreba da se maknem od sadržaja koji snažno oslikavaju našu svakodnevicu. Naime, učinilo mi se da je trenutak u kome živimo prepun baš takvih "aktuelnih" sadržaja koji nas ozbiljno udaljavaju od svega temeljnog što nas određuje i oblikuje kao ljude, pojedince. Svaki dan nas zapljuskuju pandemija, izbeglice, međunacionalni problemi, korupcija... I to toliko nemilosrdno i žestoko da gubimo svest o važnosti osišta ili sidrišta svakog od nas kao pojedinca. A to su majka, otac, deca, porodica, ljubav. Bez te ose ne postojimo, odnosno udaljavajući se od nje činimo onaj prvi i najopasniji korak prema svetu kome je propast zagarantovana.

Odnos majke i ćerke i "odgovornost" tog odnosa za sve segmente

života vrlo je inspirativna tema. Šta je vama u tome bili posebno uzbudljivo?

Reč je o sadržaju u kome se prepoznajem, u kome lako projektujem vlastita iskustva, emocije i uspomene. Drago mi je ako tu temu prepoznajete kao inspirativnu i vrednu filma. Ulazeći u ovaj film strahovao sam hoću li ovom temom većini biti nezanimljiv, neprovokativan, možda i konzervativan. Zapravo, možete odmah uočiti moju ambivalentnost: s jedne strane osećam izrazitu svest i potrebu da se bavim upravo takvim, važnim i većitim sadržajima, a s druge strane ne mogu da obuzdam prirodan strah, svojstven svakom autoru, da ću ostati nezanimljiv. Poziv Palićkog i čitavog niza drugih festivala su taj moj strah gotovo otklonili.

PLAVI CVIJET je nepretenciozna priča o Mirjani, s kojom je gledaocu lako da se identifikuje i da se veže ne samo za njen lik, već i za ostale, koji su takođe oslikani sa puno topline. Koji vam je lik, pored Mirjane, bio posebno zanimljiv?

Središnji tercet svakako je najbitniji u ovom filmu, dakle Mirjana i njena majka Violeta, kao i Mirjanina ćerka, odnosno Violetina unuka, Veronika. Kroz taj tercet prelama se sva silina ženskih odnosa. Međutim, razumljivo je da su meni kao autoru jednako važni i svi ostali likovi, posebno muški s kojima se ovaj film bavi bočno, ali zato stvaralački izazovno. Trebalo ih je, naime, oslikati tačno i živo, a srazmerno malo rediteljskog alata.

U glavnoj ulozi je sjajna Vanja Ćirić i potpuno je neverovatno da je ovo njena prva filmska uloga. Kako ste je odabrali?

Vanja Ćirić je sjajna glumica koju pratim još od njenih studentskih dana. Sećam se kako sam joj jednom, nakon nekog njenog glumačkog ispita prišao i oduševljeno rekao: "**Vanja**, ti i ja ćemo sigurno jednom nešto zajedno stvarati". I eto, dogodilo se. **Vanja** je glumica posebnog dara, inteligencije i intuitivnosti. Ne trebaju joj "štapovi" u glumi, nikakva pomagala. Sve tačno proživljava i nenametljivo interpretira. Osim toga, izrazito je cenim kao osobu, stotinama milja je udaljena od bilo kakvog medijskog prenemaganja. Jednostavna je i divna.

Ovo je još jedan vaš film u kome su žene glavni junaci, što nije često prilika na ovim prostorima. Da li se to dogodilo slučajno ili namerno?

To što su žene često središnji likovi mojih filmova nije rezultat bilo kakve kalkulacije. Zanimaju me, a umišljam kako je tzv. ženska strana u meni kao muškarcu dovoljno senzibilna da ženske karaktere oslikavam autentično i sugestivno.

Kakva je bila saradnja sa Lazarom Ristovskim kao producentom, s kojim ste u prethodnom filmu saradivali na relaciji reditelj-glumac?

Na to bi vam pitanje precizniji odgovor mogao dati moj producent **Ivan Maloča** koji s **Lazarom** kao producentom saraduje već niz godina. Sve blagodati tog njihovog vrhunskog profesionalnog i prijateljskog odnosa ja sam na najlepší način osetio stvarajući ovaj film. Lično najviše osećam **Lazara** kao producenta u ovoj postprodukciskoj fazi u kojoj on nastoji da filmu omogući što veću vidljivost.

Jelena Knežević

INTERVIEW: **ZRINKO OGRESTA**, CO-WRITER AND DIRECTOR OF A BLUE FLOWER

Without family and love we don't exist



We lose awareness on importance of our individual anchors

Croatian director **Zrinko Ogresta** arrives at EFF with his new film BLUE FLOWER. In this Croatian-Serbian co-production, the author takes us back to the primal themes, important for every individual, through the story of the main heroine Mirjana and her relationships with her neighbors.

Even if we didn't know who the director of BLUE FLOWER was, we could easily guess because we recognize your film handwriting. What makes this film different from your previous ones?

What makes this film a certain deviation from the previous ones, is the need to move away from the content which strongly depicts our everyday life. Namely, it seemed to me that the moment in which we live is full of such "current" contents that seriously take us away from everything fundamental that defines and shapes us as people, individuals. Every day we are overwhelmed by pandemics, refugees, interethnic problems, corruption - so relentlessly and fiercely that we lose awareness on importance of our individual anchors. And those are mother, father, children, family, love. Without that axis, we do not exist, that is, by moving away from this, we make the first and most dangerous step towards a doomed world.

The mother-daughter relationship and the "responsibility" of that relationship for all segments of life is a very inspiring topic. What was especially exciting for you in it?

It is the content in which I recognize myself, in which I easily project my own experiences, emotions and memories. I am glad if you recognized this topic as inspiring and valuable for the film. Entering this film, I feared

that I would be uninteresting, unprovocative, and perhaps conservative with this topic. In fact, you can immediately notice my ambivalence: on the one hand I feel a strong awareness and need to deal with such important and eternal content, and on the other hand I cannot restrain the natural fear, inherent in every author, that I will become uninteresting. The invitation to Palić and a number of other festivals almost removed my fear.

A BLUE FLOWER is an unpretentious story about Mirjana, with whom it is easy to identify and connect, and not only with her character, but also with others, who are also painted with a lot of warmth. Which character, besides Mirjana, was especially interesting to you?

The central figures, certainly most important for this film, are Mirjana and her mother Violeta, as well as Mirjana's daughter, that is, Violeta's granddaughter, Veronika. All the strength of women's relationships is depicted through that trio. However, it is understandable that for me as an author, all the other characters are equally important, especially the male ones as the side roles in this film, and therefore creatively challenging. Namely, they had to be painted accurately and vividly, with relatively little directing tools.

The main role is played by the great Vanja Ćirić and the fact that this is her first film role is completely unbelievable. How did you choose her?

Vanja Ćirić is a great actress that I have been following since her student days. I remember once, after one of her acting exams, I approached her and enthusiastically said: "**Vanja**, you and I will surely create something together one day." And so it happened. **Vanja** is an actress with a special gift, intelligence and intuition. She doesn't need any "help tools" in acting. She experiences everything correctly and interprets it unobtrusively. Besides, I highly appreciate her as a person, she is hundreds of miles away from any media foiling. She is simple and wonderful.

This is another film of yours with women playing main characters, which is not often case in this area. Did it happen accidentally or intentionally?

The fact that women are often the central characters of my films is not the result of any calculation. I am interested in them, and I believe that so-called feminine side of me as a man is sensitive enough to portray female characters authentically and suggestively.

What was the collaboration with Lazar Ristovski as a producer like, with whom you previously collaborated on the director-actor relationship?

My producer **Ivan Maloča**, who has been collaborating with **Lazar** as a producer for many years, could give you more precise answer to this question. I felt all the benefits of their top professional and friendly relationship in the most beautiful way, while creating this film. Personally, I mostly experience **Lazar** as a producer in this post-production phase, in which he tries to get the film as much visibility as possible.

Jelena Knežević

DNEVNIK IZ GVANTANAMA

THE MAURITANIAN

KEVIN MAKDONALD

Velika Britanija, SAD / 2021.
129'

KEVIN MACDONALD

UK, USA / 2021.
129'



Nije teško shvatiti koja je poenta filma DNEVNIK IZ GVANTANAMA. U pitanju je napeta sudska drama, sa oštrim dijalozima; intriga u vladi koja dovodi u pitanje same temelje Sjedinjenih Američkih Država; advokati sa različitim političkim opredeljenjima, koji na kraju shvataju da su sličniji jedni drugima nego što su isprva mislili; ugroženi stranac dobrog srca koji drži dirljiv govor o svojoj veri u američku mitologiju; talentovani karakterni glumci sa sjajnim manjim ulogama. Kao sudar filmova DŽ. F. K. i NEKOLIKO DOBRIH LJUDI - kako je ovaj film verovatno i predstavljen produkcijskim kućama.

Nakon pet godina provedenih radeći na dokumentarcima i TV serijama, nagrađivani britanski reditelj **Kevin Makdonald** vraća se na veliko platno, igranom filmu, sa svojim tipično holivudskim ostvarenjem, sa **Džodi Foster**, **Benediktom Kamberbačom** i **Taharom Rahimom** u glavnim ulogama. Priča je adaptirana iz knjige "Dnevnik iz Gvantanamo", a radi se o životu **Mohamedua ulda Slahija** koji je više od deset godina bio zarobljenik u ostrvskom vojnom pritvoru, a da protiv njega nikada nije podignuta optužnica. Ovaj film je verovatno zakasnio za deceniju, s obzirom da se usredsređuje na napetu situaciju u SAD-u, pogotovo nakon 11. septembra 2001, što se sada čini kao davna prošlost, imajući na umu prošlogodišnja kataklizmična dešavanja na polju politike, ekonomije i javnog zdravlja. U filmu kao takvom se ne oseća žurba, iako se još uvek krećemo kroz jednu etički mutnu eru koja prožima državu kao rezultat tog kobnog dana u istoriji SAD-a.

Priče kakva je ova ne treba da imaju holivudski rasplet kakav nam reditelj **Makdonald** upravo i daje, zajedno sa kritičkim pogledom na **Obaminu** administraciju, zbog održavanja loših stvari **Bušove** administracije koja je opet produžavala loše stvari iz **Klintonove** administracije koja je samo nastavila loše prakse administracije starijeg **Buša**... Reditelj mora da nije čuo kako njegov lik (Afrikanac) govori da je presrećan jer podleže zakonima zemlje u kojoj svi veruju policiji i pravosudnom sistemu, za razliku od njegove razuzdane i nemoralne Mauritanije. Pri početku filma, jednom od advokata za ljudska prava mora da se objašnjava da je Mauritanija država na severozapadu Afrike - bez ikakve ironije i vrlo malo humora, kakva je i poslednja poetski izgovorena rečenica filma: „See you later alligator“. Možda je šala upućena nama.

It does not take long to figure out where *The Mauritanian* is going. A courtroom drama with suspense and sharp legal dialogue; governmental intrigue that questions the very foundations of the United States; lawyers on opposite sides of the political spectrum, who eventually realize they have more in common than expected; a foreign victim with a heart of gold, who delivers an emotional and climactic speech about his belief in the mythology of the US; star casting with cameos from talented character actors. Think JFK meets *A FEW GOOD MEN*. That is probably how the producers pitched it to studios.

After spending the past five years working in documentary and television series, award-winning British director **Kevin Macdonald** returns to big screen fiction features with this most typical Hollywood product, starring **Jodie Foster** and **Benedict Cumberbatch**, along with **Tahar Rahim** in the title role. The story is adapted from the book *Guantánamo Diary* and based on the life of **Mohamedou Ould Slahi**, who was imprisoned on the infamous military island detention center for more than a decade, with no charges ever filed against him. Probably this film is a decade late, with its focus on a charged post-9/11 climate in the US, which now seems like a strange ancient world given the cataclysmic political, social and public health events of the last year. As such the film really has no urgency, even though we are still in the midst of the era of murky ethics surrounding the surveillance state as a result of the fallout from that fateful day in US history.

Stories like this do not really deserve Hollywood endings, which is exactly what **Macdonald** gives us, complete with a critical swipe at the **Obama** administration for perpetuating the faulty conditions of the **Bush** administration, which perpetuated the faulty conditions of the **Clinton** administration, which perpetuated the faulty conditions of the other **Bush** administration, et al. A director could hardly be more tone deaf when he has his (African) character utter the thought that he is so happy to be subject to the laws of a country where everyone in the world knows that the police and the judicial system can be trusted - certainly not like back home in his untamed and unethical Mauritania. Early on in the film, one of the confused human rights lawyers on the pro bono case has to be informed by his peers that the country in question is in Northwest Africa. This is said with no irony and very little comedy, like the poetic final sentence spoken in the film: "See you later alligator." Maybe the joke is on us.

PLAVI CVIJET

A BLUE FLOWER

**ZRINKO OGRESTA**Hrvatska, Srbija / 2021.
85'**ZRINKO OGRESTA**Croatia, Serbia / 2021.
85'

Mirjana je na pragu proslave dvadesetogodišnjice na svom radnom mestu, ali umesto proslave, za nju je to vreme razmišljanja o sopstvenom životu. Njena majka Violeta dolazi u grad da je poseti i ubrzo počinje da ljubazno i znatiželjno zadire u njen život, jer šta bi još majka koja dolazi u posetu mogla da uradi. Njen bivši suprug Vlado takođe dolazi u kratku posetu, nadajući se da će obnoviti njihovu vezu i da će se povezati sa ćerkom, jer uvek postoji neko bivši na koga se može računati. Veronika, ćerka, prolazi kroz pubertet, uz sve promene raspoloženja i opštu malodušnost koju to za sobom povlači, jer bez neposlušne ćerke ne bi bilo dramskog sukoba, a samim tim ni osnova za filmsku priču. Tako je lik Mirjana naslikan preko njoj najbližih. To je depresivan portret, ali poznat, što čini PLAVI CVIJET prepoznatljivim filmom.

Scenarista i reditelj **Zrinko Ogresta** nešto je stariji predstavnik hrvatske kinematografije. Karijeru je započeo osamdesetih snimajući televizijske filmove. Stil koji primenjuje u PLAVOM CVIJETU može se opisati kao funkcionalan. To je jedan od onih filmova u kojima, bar na zanatskom nivou, nema o čemu da se polemise niti šta da se zamera. U filmu se oseća pozorišna atmosfera, jer je zasnovan na pozorišnom komadu scenariste **Ivora Martinića**. Ovo je film o glumi, ne toliko o likovima, a još manje o priči. **Vanja Ćirić**, u glavnoj ulozi, solidno igra lik Mirjane, ali joj istini za volju nije dato puno posla, osim pušenja cigareta i zamišljenog pogleda.

Pred kraj filma Mirjana dobija mali plavi cvetić od supruge generalnog direktora firme u kojoj radi. Mirjana zapravo ima ljubavnu aferu sa šefom, mada je film zbog toga nikada ne osuđuje i nikada ne dozvoljava da veza postane prekretnica u naraciji - možda na njenu štetu. Jer kako kaže čuveno **Čehovljevo** dramsko pravilo: ako se neverstvo pojavi u prvoj sceni, ono bi trebalo da eksplodira u raspletu.

Mirjana is on the cusp of celebrating twenty years at her workplace, but instead of celebration it is a time of reflection for her. Her mother Violeta comes to the city to visit her, and quickly intrudes on her life with her dotting and inquisitive ways - because what else would the visiting mother do. Her ex-husband Vlado also comes to town for a quick visit, hoping to rekindle their relationship and to connect with their daughter - because there is always an ex to reckon with. Veronika, the daughter, is going through puberty, along with all the mood swings and general despondency that entails - because without a resistant daughter there would be no dramatic conflict, and hence no basis for a screen story. A picture is thus painted of Mirjana through those closest to her in her life. It is a depressing portrait but a familiar one, which makes A BLUE FLOWER a familiar film.

Writer-director **Zrinko Ogresta** is something of an elder statesman for Croatian cinema. He began his career in the 1980s making television movies. The style he applies in A BLUE FLOWER can be described as functional. It is one of those films in which, at least on the level of craft, there is nothing to argue against or to fault. There is a palpable touch of theatricality to the film, as it is based on a stage play by the scenarist **Ivor Martinić**. This is a film about acting, not so much about characters, and even less about story. **Vanja Ćirić** turns in a solid enough performance in the lead role of Mirjana, but she is also not given much to do, other than smoke cigarettes and look pensive.

Near the end of the film Mirjana receives a small blue flower from the wife of the general manager of the firm she works for. Mirjana is also having an affair with her boss, though the film never judges her for that, and never lets the relationship become a turning point in the narrative - perhaps to its detriment. Like the famous **Chekhovian** dramatic theorem: if infidelity appears in the first scene, it should explode by the conclusion.

ČUVAR BRATA SVOJEGA

BROTHER'S KEEPER / OKUL TIRAŞI

FERIT KARAHAN

Turska, Rumunija / 2021.
85'

FERIT KARAHAN

Turkey, Romania / 2021.
85'

Drugi dugometražni igrani film reditelja **Ferita Karahana**, ČUVAR BRATA SVOJEGA priča je o grupi kurdskih učenika u zabačenom turskom internatu. Hladnoća i sneg Anadolije ih prate dok im monotoni dani prolaze ispunjeni rutinom. Dečacima iz ovog mesta jedini su oslonac njihovi bezosećajni učitelji i površna prijateljstva koja sklapaju među sobom. Kada se jedan od njih razboli i ostane bez svesti, Jusuf, takođe dečak iz grupe, preuzima dužnost da pomogne bolesnom mladiću. Stara se o njemu, uz oprez zbog stalnog propitkivanja od strane direktora škole. Krajem filma se otkriva da je Jusuf jedini svedok nesreći u kojoj je dečak zadobio povrede glave. Nakon Jusufovog priznanja, škola poziva hitnu pomoć, i mladića odvoze.

Od početka filma primetno je da ČUVAR BRATA SVOJEGA predstavlja omaž širokom opusu međunarodnih filmova o mladićima koji sazrevaju zajedno u represivnom obrazovnom ambijentu (kanonski primeri francuske kinematografije su **Vigo** i **Trifo**). Gluma je besprekorna, međutim, postavlja se pitanje da li je scenario dovoljno hrabar, pa daje precizan uvid u tursko društvo? Činjenica je da postoje ta univerzalna iskustva, kao što je školovanje i osećaj da smo neshvaćeni ili čak na meti odraslih. Ipak, ova deca su prikazana kao budućnost turske nacije. U Knjizi postanja stoji da je Gospod upitao Kaina gde mu je brat Avelj, a Kain zaslužan za smrt i pokop svoga brata odgovorio: "Zar sam ja čuvar brata svojega?" Ovo predstavlja najčuvenije retoričko pitanje čovečanstva, a za Jusufa lekciju.

Na kraju filma, Jusuf ritualno pere svoje telo, podiže pogled i upravlja ga direktno u kameru, nakon čega slika postaje crna. Jasna je referenca na završnu scenu filma 400 UDARACA **Fransoa Trifoa**. Iako turska kinematografija dugo prolazi kroz modernu renesansu, što nije slučaj i sa francuskom kinematografijom naročito u odnosu na **Trifoa**, **Karahan** još uvek može da postane naslednik tog trona. Međutim, potrebno je više od dva igrana filma da bi to mogao i da postigne.

Greg de Kjur

The second feature film from director **Ferit Karahan**, BROTHER'S KEEPER is the story of a group of Kurdish pupils in a remote Turkish boarding school. The cold and snow of the Anatolia region surrounds them as they trudge through monotonous days filled with the circular routine of class, meals, showers, bedtime. In this setting the boys only have their cold-hearted teachers to rely on and the tenuous friendships that emerge between schoolmates. One boy, Yusuf, feels indebted to his young friend who grows sick and unresponsive. Yusuf cares for the boy while maintaining a façade of unknowingness under constant questioning from the school principal. It is revealed near the end of the film that Yusuf was the only witness to the boy's accident resulting in head trauma while the two were taking a forbidden shower. With the burden lifted off his consciousness, the school administrators call in an ambulance and take the young boy away.

BROTHER'S KEEPER is recognizable from the beginning as paying homage to a long line of international films about young boys maturing together in a repressive educational environment (for canonical French examples, think **Vigo** and **Truffaut**). While the acting and other plastic elements of the film are seamless, one cannot help but wonder if the scenario takes enough risks in saying something with clarity and precision about Turkish society. The simple fact is that there are shared universal situations, one being the experience of going to school and persevering through the feeling that adults do not understand you and perhaps are even against you. Still, these children are depicted as the future of the nation. In the Book of Genesis it was written that the Lord asked Cain where his brother Abel was, and Cain replied, of course knowing that he was responsible for his death and burial, "Am I my brother's keeper?" This is the greatest rhetorical question in the history of mankind, and it is also the lesson that Yusuf learns.

At the conclusion of the film, when Yusuf takes his final cleansing shower, he lifts his eyes to look directly into the camera before the film fades to black. The obvious reference is to **Francois Truffaut's** legendary film LES QUATRE CENTS COPUS with its iconic closing image. While Turkish cinema has long been in a modern renaissance, which was not at all the case in the French context for **Truffaut**, **Karahan** may yet still be positioning himself as an heir to the throne. But it will take more than two feature films for the truth of that claim to reveal itself.

Greg de Cuir Jr

PRIRODNA SVETLOST

NATURAL LIGHT / TERMÉSZETES FÉNY



DENEŠ NAD

Mađarska, Letonija, Francuska,
Nemačka / 2021.
103'

DÉNES NAGY

Hungary, Latvia, France,
Germany / 2021.
103'

Ova priča o mađarskim ratnim trupama na teritoriji Sovjetskog Saveza osvojila je "Srebrnog medveda" za najbolju režiju na Berlinskom filmskom festivalu. PRIRODNA SVETLOST, sumorni prikaz užasa sa kojim su se muškarci svakodnevno suočavali tokom Drugog svetskog rata, prvi je dugometražni igrani film **Deneša Nađa**. Semetka, visoko rangirani oficir svoje jedinice, a protagonist filma, radi i kao ratni fotograf - beleži lica onih sa kojima se susreće. Očigledno je da Semetka predstavlja reditelja **Nađa**.

Narativna strategija kakva je ova čini se logičnim izborom za jednog reditelja u usponu, koji često posmatra sebe kroz prizmu svoga dela. Zataškan u vešto prikazanom sećanju na jedan od najmračnijih perioda u modernoj istoriji Evrope nalazi se opis stanja savremene Mađarske i njenog mesta u geopolitičkom poretku. Lepo bi bilo da je taj opis jasnije iznet na videlo.

Nakon što komandant Semetkine jedinice biva ubijen u borbi, Semetka je primoran da preuzme vođstvo nad jedinicom. Njegov čvrst izraz lica i prazne oči jasno govore o onome što je proživio. Zadatak jedinice je da pohvata partizane iz okoline, te zadrži status quo. Kao što biva u većini ratnih filmova, Semetka mora da razmotri cenu koja dolazi sa ispunjavanjem dužnosti. Decenije filma ovog žanra naučile su nas da je rat pakao, a **Nađ** taj pakao predstavlja u prirodnom svetlu, međutim ne zadire u njegove podzemne tokove.

PRIRODNA SVETLOST je vrsta filma protiv kog nemamo mnogo šta da kažemo. Fotografija je prvoklasna, kao i scenografija, dizajn zvuka, montaža, gluma... Umeće koje stoji iza ovog filma je zadivljujuće, ali pitanja koja se nameću prilikom gledanja su pre filozofska nego ona konkretna. Da li je iko otkrio isto novo o ljudskom poretku? Da li je ikoga prosvetlila neka nova koncepcija filmske umetnosti? - pitanja su koja treba da se postave svakom reditelju, pogotovo nekom ko je mlad, a ovako brzo napreduje. Od **Nađa** možemo da očekujemo da tako i nastavi, ka cilju koji je bitniji od osvajanja festivalske nagrade.

Greg de Kjur

This story of wartime Hungarian troops on the territory of the Soviet Union won a Silver Bear for Best Director at the Berlinale. **Denes Nagy** makes his feature fiction film debut with **NATURAL LIGHT**, a somber study of the litany of atrocities that men were faced with on a daily basis during the Second World War. Semetka, a high-ranking officer in the unit and the protagonist of the film, functions as a frontline photographer, capturing images of the face he deals with along his journey. Obviously he also functions as a stand-in for director **Nagy**. It is the type of narrative stratagem that seems logical for an emerging filmmaker, who often see themselves through the prism of their work. Buried somewhere in this technically proficient evocation of one of the darkest periods in the modern history of Europe is a commentary on the state of contemporary Hungary and its place in the geopolitical order of the day. One would wish that commentary could be brought forth, into the light so to say.

Semetka soon is forced to take the lead of his unit when the commanding officer is killed in a firefight. Based on his hardened face and his pallid eyes, one is fed the impression that he has seen it all. The task of his unit is to hunt down partisans in the area and to keep the status quo. Like most war films, Semetka ultimately has to judge at what cost comes the fulfillment of his duties. Decades of this film genre has indeed taught us that war is hell. **Nagy** brings that hell into the natural light, to better photograph it, but does not necessarily probe its undercurrents, to better understand it.

NATURAL LIGHT is the type of film that one cannot say much against. The cinematography is first-rate, as are elements of scenography, sound design, editing, acting and more. The craft is impressive, but the questions to ask when watching a film of this type are rather philosophical and not formal. Does one discover anything revelatory about the human condition? Is one illuminated with a new conception of the art of cinema? Those are lofty questions to ask of any director, let alone young ones taking their first major steps in the industry. Better now than later, when trajectories can shift (not to be so naïve to say that critical writing can shift them!). We can look forward to **Nagy** continuing on the march, toward the objective of making something more important than a festival award-winner.

Greg de Cuir Jr

JA NIKAD NE PLAČEM

I NEVER CRY / JAK NAJDALEJ STĄD



PIOTR DOMALEWSKI

Poljska, Irska / 2020.
100'

PIOTR DOMALEWSKI

Poland, Ireland / 2020.
100'

Druga dugometražna režija **Pjotra Domalevskog** donosi priču o buntovnoj sedamnaestogodišnjakinji koja putuje iz Poljske u Irsku kako bi sredila papire koji će omogućiti da posmrtni ostaci njenog oca, gastarbajtera poginulog u nesreći na poslu, budu prebačeni u domovinu. Ola je devojka sa puno problema. Odrasla na rubu siromaštva uz, od života umornu majku i teško bolesnog brata, bez očevog prisustva, ona je lepo mlado biće puno nagomilanog besa. Njen iznenadni odlazak u Irsku se postepeno pretvara u gotovo očajnički pokušaj da, uz pomoć onih koji su ga poznavali bolje od nje, konačno upozna svog otuđenog oca, ili, barem, stekne kakvu-takvu predstavu o tome kakav je on to čovek bio, šta ga je pokretalo i motivisalo.

Domalewski, koji je za svoj drugi dugometražni film napisao i scenario, odmereno i precizno ispreda priču o bolu i gubitku. Glavni aduti filma su ritam (koji je zaista odličan, bez viškova i praznog hoda) i nastup glavne glumice. Olka, u interperataciji mlade **Sofije Stafiej**, noseći je stub priče: ova devojka koja, po vlastitom priznanju, "nikada na plače", odlučna je i uporna, a kada proceni da je to potrebno - divlja i čak nasilna. U njoj je puno buke, besa i potisnutih osećanja, što i ne čudi imajući u vidu da živi u svetu koji joj, što i sama sa gorčinom shvata, nikada neće pružiti priliku da živi punim plućim, onako kako želi i smatra da zaslužuje. Olkin svet je svet surovog kapitalizma, svet koji melje i odbacuje svoju decu, obespravljene radnike primorane da, pod tuđim nebom, rade one najprljavije i najopasnije poslove.

Tema masovne ekonomske emigracije koju **Domalewski** ovde obrađuje, a koja je u Poljskoj postala aktuelna nakon njenog ulaska u Evropsku uniju 2004, izuzetno je bitna, a relativno retko zastupljena kod filmskih stvaralaca. JA NIKADA NE PLAČEM donosi priču onih koji su ostali ili, preciznije, onih koji su ostavljeni - Olka je jedna od hiljade i hiljade dece koja su odrasla bez oca primoranog da, trbuhom za kruhom, napusti svoju zemlju i svoju porodicu. Ovo bi zato, uz sav taj svakodnevni egzistencijalni bezizlaz i svepristnu nemaštinu (kako u Poljskoj, tako i u Irskoj), bio veoma sumoran, čak i mračan film, da nije humora i ljudske topline kojim reditelj/scenarista oplemenjuje narativne tokove priče.

Film JA NIKADA NE PLAČEM je poljsko-irska koprodukcija premijerno prikazana na festivalu u San Sebastijanu, u okviru selekcije "Novi reditelji", a kasnije je višestruko nagrađena na nacionalnom festivalu (najbolja muzika, najbolji scenario, najbolja debitantska uloga) postaviši tako jedan od najzapaženijih poljskih ostvarenja prošle godine.

Piotr Domalewski's second feature film tells the story of a rebellious 17-year-old girl who travels from Poland to Ireland to sort out papers that will allow the remains of her father, a guest worker who died in an accident at work, to be transferred to his homeland. Ola is a girl with a lot of problems. Growing up on the brink of poverty, with a life-tired mother and a seriously ill brother, without her father's presence, Ola is a beautiful young being, full of accumulated anger. Her sudden departure to Ireland gradually turns into an almost desperate attempt to, with the help of those who knew him better than she did, finally get to know her estranged father, or at least, gain some idea of what kind of man he was, what motivated him.

Domalewski, who also wrote the screenplay for his second feature film, spins the story of pain and loss in a measured and precise way. The main trump cards of the film are the rhythm (which is really great, without redundancies and idleness) and the performance of the main actress. Ola, played by the young **Zofia Stafiej**, is the mainstay of the story: this girl who, by her own admission, "never cries", is determined and persistent, and when she deems it necessary - wild and even violent. There is a lot of noise, anger and repressed feelings in her, which is not surprising considering that she lives in a world that, which she understands with bitterness, will never give her the opportunity to live with full lungs, the way she wants and thinks she deserves. Ola's world is a world of cruel capitalism, a world that grinds and rejects its children, disenfranchised workers forced to do the dirtiest and most dangerous jobs under someone else's sky.

The topic of mass economic emigration, which **Domalewski** deals with here, and which became topical in Poland after its entry into the European Union in 2004, is extremely important, and relatively rarely represented among filmmakers. I NEVER CRY tells the story of those who remained or, more precisely, those who were left behind - Ola is one of thousands and thousands of children who grew up without a father forced to leave their country and their family, hungry for bread. This is why, with all the daily existential impasse and all-encompassing poverty (both in Poland and Ireland), it would be a very gloomy, even dark film, if it weren't for the humor and human warmth director/screenwriter uses to enrich the narrative flow of the story. I NEVER CRY is a Polish-Irish co-production premiered at the San Sebastian Film Festival, as part of the New Directors section, and later won multiple awards at the national festival (best music, best screenplay, best debut role), becoming one of the most notable Polish achievements of that year.

ČISTO LJUDSKI

ONLY HUMAN

IGOR IVANOV

Severna Makedonija, Srbija, Bugarska,
UNMI Kosovo*, Slovenija / 2020.
90'

IGOR IVANOV

North Macedonia, Serbia, Bulgaria UNMI
Kosovo*, Slovenia / 2020.
90'



Ova severno-makedonska koprodukcija u režiji **Igora Ivanova** od početka podseća na poznate nelinearne narativne filmove poput **AMORES PERROS** **Aleksandra Gonzalesa Injaritua**, **PETPARAČKE PRIČE** **Kventina Tarantina**, pa čak i na onaj najslavniji od makedonskih filmova **PRE KIŠE** **Milča Mančevskog**. ČISTO LJUDSKI želi da odmeri temperaturu savremenog severno-makedonskog društva, a rezultati su donekle očekivani: vlada nezaposlenost i ljudi su uznemireni zbog toga, a i upošte grubi i neljubazni jedni prema drugima. Slične prilike mogle bi se naći i u susednim zemljama u regionu. To bi mogao biti nekakav cinični stava prema državi i narodu, ali istina često nije umotana u lepo ruho. I kao što naslov ukazuje, svi smo samo ljudi. Možda bi dobar slogan za film, u skladu sa bogatom kinematografskom referencom, bio "niko nije savršen".

Ivanov je veći deo poslednje decenije proveo režirajući epizodne televizijske i dokumentarne filmove. Poslednji dugometražni narativni film je režirao 2013. godine, **SOBA SA KLAVIROM**, koji deli sličnu metaforičnost sa ČISTO LJUDSKI. Ovaj raniji film strukturiran je oko jedne hotelske sobe i raznovidnih iskustava iz života, koja se godinama dele kroz putovanje istim prostorom. Tada je antologijska estetika dobro poslužila **Ivanovu**, pa je razumljivo da je njegov impuls bio da se vrati svom izvoru u svojim najnovijim naporima. Ali nažalost to ne ostavlja utisak reditelja koji raste i iskušava sebe i svoju publiku. Međutim, još uvek kao filmski stvaralac ima dovoljno prostora za rast, s obzirom da mu je ovo tek treći igrani film u rediteljskoj karijeri, započetoj devedesetih.

Evo još jedne ružne istine: na Balkanu je teško pokrenuti produkciju igranog filma. I ovo nije u potpunosti odvojeno od razloga zbog kojih pati severno-makedonsko društvo, prikazanih i u ČISTO LJUDSKI. Film je dobro režiran, zanatski solidno urađen sa iskusnim glumcima, i scenarijem koji sadrži neke istinski dramske trenutke pogodne za ubedljive likove. Šteta bi bilo čekati još pet ili više godina na sledeći film **Ivanova**. Jasno je da ima šta da kaže i veštine kojima to može iskazati, a to su dovoljno dragocene osobine bilo kog filmskog autora. A same te osobine čine ga rediteljem vrednim pažnje, uz nadu da će njegov sledeći napor premašiti stilski teren koji već dugo preorava, kao uostalom i mnogi njegovi ispisnici.

This North Macedonian co-production directed by Igor Ivanov immediately recalls well-known nonlinear, noneiric narrative films like **AMORES PERROS** by Alejandro González Iñárritu, **PULP FICTION** by Quentin Tarantino, and even that most celebrated of Macedonian films **BEFORE THE RAIN** by Milcho Manchevski. **ONLY HUMAN** aims to take the temperature of contemporary North Macedonian society, and the results are somewhat expected: people are underemployed and upset about it, also generally cruel and unloving toward each other. One might find similar results in neighboring countries in the region. It might be something of a cynical stance toward a nation and its people, but the truth does not often come wrapped in a pretty bow. And as the title indicates, we are all only human. Maybe a good tagline for the film, in keeping with its litany of cinematic references, would be "nobody's perfect".

Ivanov has spent the better part of the last decade directing episodic television and documentary. The last feature-length narrative film he directed was in 2013, **THE PIANO ROOM**, which also shares a similar conceit with **ONLY HUMAN**. This earlier film is structured around a single hotel room and the various experiences and lives that are shared through encounters in that space over the years. The anthology aesthetic served Ivanov well then, so it is understandable that his impulse was to go back to this source with his latest effort. But unfortunately it does not give the impression of a director that is growing and challenging himself and his audiences. However, he still has plenty of room to grow as a filmmaker, considering this is only his third feature film in a directing career that began in the 1990s.

Here is another ugly truth: it is hard to get a feature film production off the ground in the Balkans. And this is not entirely separate from the reasons depicted in **ONLY HUMAN** regarding why North Macedonian society is suffering. The film is well-directed, marked by solid craft and accomplished actors, and a script that contains some genuine dramatic moments for compelling characters. It would be a shame to have to wait another five or more years for the next film by Ivanov. He clearly has something to say, and the tools to say it with, which are rare enough traits in any filmmaker. And those qualities alone make him a director worth paying attention to, with the caveat that one hopes his next effort surpasses stylistic terrain that he has long ploughed over, as have many of his peers.

INTERVJU: **NIL JANG**, SELEKTOR PROGRAMA PARALELE & SUDARI I MLADI DUH EVROPE

Filmovi sa snažnim kreativnim glasovima

Odlučivanje koje sa kojim filmovima ćete prikazati jedan je od kreativno podsticajnijih delova posla selektora

Nezavisni filmski kritičar **Nil Jang** dolazi i ove godine na FEF Palić kao selektor dva programa: *Paralele i sudari* i *Mladi duh Evrope*. U ovom intervjuu istražujemo njegov postupak odabira filmova i razgovaramo o trenutnom stanju kinematografije istočne i centralne Evrope.

Većina selektora festivala kaže da traže “najbolje filmove”. Šta sem toga očekujete od filma?

Odabir sam radio sa mojim kolegom **Miroslavom Mogorovićem**, programskim direktorom FEF. Centralna i istočna Evropa je naš fokus, što znači da imamo ogromno geografsko područje na koje možemo da se oslonimo. Raznolikost filmskog stvaralaštva u ovom kolosalnom području je zastrašujuća i mi se uvek trudimo da to odrazimo u svom programu. Uvek želim da imamo mnogo različitih formata, tako da ćete pronaći i igrane filmove, dokumentarce i hibride. Bez obzira na izvor ili žanr, tražimo filmove sa snažnim kreativnim glasovima, snimljene sa maštovitom pažnjom za zvuk i sliku.

Koje ste kinematografske struje ili trendove primetili u regionu ove godine?

Gledajući filmove sa ovogodišnje liste kroz prizmu onoga što se dogodilo tokom i posle proleća 2020, zaista cenimo presudnu toplinu ljudske interakcije i potrebu pojedinaca da uspostave veze, bilo sa porodicom, prijateljima ili sa potpuno nepoznatim ljudima. Kod filmova iz centralne i istočne Evrope politička pitanja su retko značajno udaljena od površine, kako neko kaže u **MAGNOLJI Pola Tomasa Andersona**: “Možda smo mi završili sa prošlošću, ali prošlost nije sa nama”. Ovo bi mogao biti moto centralne i istočne Evrope u 21. veku, u dobrom i u lošem smislu.

Na mnogim festivalima “mladi” se često povezuju sa kratkim filmovima i rediteljima u usponu. Kako se ovo odnosi na program *Mladi duh Evrope*?

Iako povremeno postoji prostor za dugometražni igrani film (poput neverovatne hrvatske kvazi-animacije koja poslednju noć zatvara program), težim izboru kraćih filmova. I to je takođe odraz toga gde je prava energija u evropskoj kinematografiji trenutno: *Mladi duh* se

buni protiv komercijalno nametnutih ideja da film mora ili treba da ima određeno trajanje da bi bio finansijski isplativ. Što je film kraći, umetnik je slobodniji da radi tačno ono što želi. Prikazujemo i narativne filmove u *Mladom duhu Evrope*, ali tendencija je uvek ka eksperimentalnom, avangardnom i avanturističkom.

Koje slobode i ograničenja dolaze sa odabirom programa kratkog filma za razliku od programa dugometražnih filmova?

Tu je bitan redosleda prikazivanja, što je presudno kada prikazujete više od dva filma za večer. Većina dnevnih programa *Mladog duha Evrope* sadrži šest ili više filmova i morate vrlo dobro razmisliti o tome kako će sve teći zajedno, kako će filmovi dopunjavati jedni druge. Zapravo, odlučivanje koje sa kojim filmovima ćete prikazati jedan je od kreativno podsticajnijih delova posla selektora.

Recite nekoliko bitnih stvari o svojim programima.

U *Paralelama i sudarima* uključili smo neke “veteranske” talente poput **Aleksandra Mindadzea**. Njegov najnoviji film, *PARKET* bavi se plesom u plesu. U međuvremenu me je nokautirao U *OGLEDALU* Letonke **Laile Pakalnine**. Svežina i vizuelna mašta izbijaju iz ekrana. A tu je i kratki film *SUMRAK* **Balinta Biroa**, dokumentarni film snimljen na granici Mađarske i Srbije, koji lokalna publika mora pogledati.

U *Mladom duhu Evrope* publika će biti počašćena raskošnom i hipnotičnom instalacijom video-lupa koja će se prikazivati na platnu svake večeri pre i posle programa: *KALEIDOSKELETON* TI: *THE DESI CIBORG* izvanrednog britanskog umetnika **Aminder Virdee**. Istakao bih 14-minutni austrijski spaljivač mozga *ROTOR* I *SONIC BODY*, tročlanog kolektiva poznatog pod nazivom **NO1**, koji će svakog psa u okruženju nagnati da laje. A naše vrlo posebno *VEČE SA RIČARDOM FORBSOM-HAMILTONOM*, kada će mi se na sceni pridružiti uzbuđljivi engleski multidisciplinarni umetnik, obuhvatiće i njegovu zadivljujuću (treću studiju) *BORBE NEBESA*. Namerno sam za kraj zakazao *VARIJACIJE SUPERMESECA* **Ejmi Katler**, jer je to najbliža moguća noć *Mladog duha Evrope* punom mesecu sledeće noći. Nadajmo se vedrom nebu.

Greg de Kjur

INTERVIEW: **NEIL YOUNG**, PROGRAMMER OF PARALLELS & ENCOUNTERS AND YOUNG SPIRIT OF EUROPE

Films with strong creative voices



Deciding which films to show with which is one of the most creatively stimulating parts of a programmer's job

Independent film critic **Neil Young** returns to EFF Palić as selector for two programs: *Parallels and Encounters*, *Young Spirit of Europe*. In this interview we explore his selection process and discuss the current state of cinema in East and Central Europe.

Most festival selectors say that they are looking for "the best films". What else do you look for in a film?

I've curated this section with my colleague, **Miroslav Mogorović**, the EFF program director. Central and Eastern Europe is our focus, which means we have an enormous geographical area to draw on. The diversity of filmmaking in this colossal area is daunting, and we always try to reflect it in our programming. I'm always keen to have a multiplicity of durations and formats, so you will find fiction films, documentaries and hybrids. But whatever the source or genre, we are looking for films with strong creative voices, made with imaginative attention to sound and image.

What are the cinematic currents or trends noticeable to you in the region?

Looking at the films in this year's list through the prism of what happened during and after spring 2020 makes us really appreciate the crucial warmth of human interaction and the need for individuals to make connections, either with family, friends or with total strangers. With CEE films political matters are seldom very far from the surface: as somebody says in **Paul Thomas Anderson's** *MAGNOLIA*, "We may be through with the past, but the past isn't through with us." This could be a motto for Central and Eastern Europe in the 21st century, in good ways and bad.

At many festivals "young" is often associated with shorts, and with "emerging" directors. How does this relate to the program *Young Spirit of Europe*?

While there is occasionally room for a feature-length film (like the amazing Croatian quasi-animation which closes the section on the final night) I tend to gravitate towards shorter-length works. And that's also a reflection of where the real energy is in European cinema right now: the young spirit rebels against commercially-imposed ideas that a film must or should be a certain duration in order to be financially viable. The shorter the film, the freer the artist is to do exactly what she/they/he wants. We do show fictional narrative films in *Young Spirit of Europe*, but the tendency is always towards the experimental, the avant-garde, the adventurous.

What liberties and constraints come with selecting short film programs as opposed to feature-length film programs?

There's the matter of the running-order, which is crucial when you are showing more than two films. Most *Young Spirit* programmes have six or more films in them, and you have to think very carefully about how they are going to flow together, dialogue with and complement each other. Actually, deciding which films to show with which is one of the most creatively stimulating parts of a programmer's job.

Tell us about a few highlights in your programs.

In *Parallels and Encounters*, we have included some "veteran" talents such as **Aleksandr Mindadze**. His latest, *PARQUET*, is all about ballroom-dancing. Meanwhile I was knocked out by *IN THE MIRROR*, by Latvia's **Laila Pakalniņa**. The freshness and visual imagination bounce off the screen. And there's the short film *Dusk* by **Bálint Bíró**, a documentary shot on the borderlands of Hungary and Serbia which is a must-see for local audiences.

In *Young Spirit of Europe*, the audience will be treated to a sumptuous and hypnotic video-loop installation shown on screen every night before and after the programme: *KALEIDOSKELETON TI: THE DESI CYBORG* by the remarkable British artist **Aminder Virdee**. I would also point out the 14-minute Austrian brain-blaster *ROTOR I SONIC BODY*, by the three-person collective known as **NO1**, which will get every dog in the district barking. And our very special *EVENING WITH RICHARD FORBES-HAMILTON*, where I will be joined on stage by the exciting English multi-disciplinary artist, will include his astonishing (third study for) *SWEDGE OF HEAVEN*. I've deliberately scheduled **Amy Cutler's** extremely "lunar" *SUPERMOON VARIATIONS* in the final programme as it's the closest possible *Young Spirit* slot to the full moon the following night. Let's hope for clear skies.

Greg de Cuir Jr

	TAKMIČARSKI PROGRAM LETNJA POZORINICA PALIĆ OFFICIAL SELECTION SUMMER STAGE PALIĆ	PARALELI I SUDARI Bioskop Abazija, Palić PARALLELS & ENCOUNTERS Abazija Cinema, Palić	MLADI DUH EVROPE LETNJI BIOSKOP ABAZIJA, PALIĆ YOUNG SPIRIT OF EUROPE ABAZIJA SUMMER STAGE, PALIĆ, 22:00
17/07 SUBOTA SATURDAY	21:00 SVEČANO OTVARANJE / OFFICIAL OPENING 21:30 DNEVNIK IZ GVANTANAMA / THE MAURITANIAN 129' UK R/D: Kevin McDonald		
18/07 NEDELJA SUNDAY	21:00 PLAVI CVIJET / A BLUE FLOWER 85' Croatia, Serbia R/D: Zrinko Ogresta 23:00 FRANCUSKA / FRANCE / PAR UN DEMI CLAIR MATIN 133' France, Italy, Germany, Belgium R/D: Bruno Dumont	17:00 DEČAK / A BOY / МАЛЬЧИК 53' Russia R/D: Vitaly Akimov ĐAVO NEMA MIRA / A DEVIL JUMPING AROUND 60' Lithuania R/D: Zéphir Moreels and Alban Mercier 19:00 U OGLEDALU / IN THE MIRROR / SPOGULI 84' Latvia, Lithuania R/D: Laila Pakalniņa	21.30 KALEIDOSKELETON TI: THE DESI CYBORG UK, R/D: Aminder Virdee 3 SONGS FOR SATURN 12' Russia, R/D: Misho Antadze HOME 5' Germany, Serbia, R/D: Tanja Brzaković, Jelena Bosanac IMAGES OF THE MYSTICAL SYMPOSITION 6' Serbia, R/D: Milan Milosavljević METEOR: EPILOGUE Switzerland, R/D: Anya Tsyrlina MIKROKASETA - NAJMANJA KAZETA KOJU SAM IKAD VIDIO / MICROCASSETTE: THE SMALLEST CASSETTE I'VE EVER SEEN 19' Croatia, R/D: Igor Bezinović, Ivana Pipal veils_yr_sleep[#0000FF] 4' Scotland, R/D: Sweetshops® BICEP / APRICOTS 11' UK, R/D: Mark Jenkin KALEIDOSKELETON TI: THE DESI CYBORG UK, R/D: Aminder Virdee
19/07 PONEDELJAK MONDAY	21:00 NAJGORA OSOBA NA SVETU / THE WORST PERSON IN THE WORLD / VERDENS VERSTE MENNESKE 121' Norway R/D: Joachim Trier 23:00 ČISTO LJUDSKI / ONLY HUMAN (OUT OF COMPETITION) 91' North Macedonia, Serbia, Bulgaria, UNMI Kosovo*, Slovenia R/D: Igor Ivanov	17:00 FURJA / FURY 30' Serbia R/D: Petar Ristovski PROLEĆNA PESMA / THE SPRING POEM 72' Serbia R/D: Natalija Avramović 19:00 SUTON / DUSK / FÉLHOMÁLY 21' Hungary R/D: Bálint Biró JARUGA / RAVINE / HASADÉK 92' Hungary R/D: Krasznahorkai Balázs	KALEIDOSKELETON TI: THE DESI CYBORG UK, R/D: Aminder Virdee UNDERDOX FILM FESTIVAL HALO MÜNCHEN 12' Yugoslavia, R/D: Krsto Papić UNDERDOX TRAILER 2020: DISTANCE FILM Austria, R/D: Siegfried A. Fruhauf THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG / ZWÖLF BOXKÄMPFER JAGEN VIKTOR QUER ÜBER DEN GROSSEN SYLTZER DEICH 3' Austria, R/D: Johann Lurf SHOOT DON'T SHOOT 5' USA, R/D: William E. Jones HEUREUX-LES-PACIFIQUES! 4' Germany, R/D: Evelyn Rüsseler COUCH POTATO ROCKER / STUBENHOCKER-ROCKER Germany, R/D: Okin Czupolowski SQUARE DANCE HYPNOTIST 17' Canada, R/D: Allan Brown SIRMILIK 10' Canada, R/D: Zacharias Kunuk EXPLORING VARIETY / VIELFALT ERFORSCHEN 2' Germany, R/D: Rainer Kneppergerges / Katrin Leuthe STILL IN COSMOS 18' Japan, R/D: Makino Takashi KALEIDOSKELETON TI: THE DESI CYBORG UK, R/D: Aminder Virdee
20/07 UTORAK TUESDAY	21:00 PRIRODNA SVETLOST / NATURAL LIGHT / TERMÉSZETES FÉNY 103' Hungary, Latvia, France, Germany R/D: Dénes Nagy 23:00 ČUVAR BRATA SVOJEGA / BROTHER'S KEEPER / OKUL TIRAŞI 85' Turkey, Romania R/D: Ferit Karahan	17:00 DUGA / RAINBOW 17' Montenegro R/D: Aleksandar Vujanović NOĆNA SMENA / THE SHIFT / MAINA 85' Latvia R/D: Reinis Kalviņš 19:00 ČASOVI NEMAČKOG / GERMAN LESSONS / УРОЦИ ПО HEMCKIM 100' Bulgaria, Germany R/D: Pavel G. Vesnakov	KALEIDOSKELETON TI: THE DESI CYBORG UK, R/D: Aminder Virdee VEĆE SA RIČARDOM FORBSOM-HAMILTONOM / AN EVENING WITH RICHARD FORBES-HAMILTON (TREĆA STUDIJA) BORBA NEBESA / THIRD STUDY FOR SWEDGE OF HEAVEN 15' UK, R/D: Richard Forbes-Hamilton DUH JEDE BLATO NA PLANINI / A GHOST EATS MUD ON THE MOUNTAIN 27' UK, R/D: Richard Forbes-Hamilton A GHOST EATS MUD ON THE MOUNTAIN UK, R/D: Richard Forbes-Hamilton KALEIDOSKELETON TI: THE DESI CYBORG UK, R/D: Aminder Virdee
21/07 SREDA WEDNESDAY	21:00 GRIPA PETROVLJEVIH / PETROV'S FLU / ПЕТРОВЫ Б ГРИПЕ 121' Russia, Switzerland, France, Germany R/D: Kirill Serebrennikov 23:00 KOPILOT / COPILOT / DIE WELT WIRD EINE ANDERE SEIN 118' Germany, France R/D: Anne Zohra Berrached	17:00 UNUTRAŠNJE OSTRVO / THE ISLAND WITHIN / DAXILDÄKI ADA 79' Azerbaijan, France R/D: Ru Hasanov 19:00 ŠTA VIDIMO KAD POGLEDAMO U NEBO? / WHAT DO WE SEE WHEN WE LOOK AT THE SKY? / RAS VKHEDAVT, RODESAC CAS VUKUREBT? 150' Germany, Georgia R/D: Alexandre Koberidze	KALEIDOSKELETON TI: THE DESI CYBORG UK, R/D: Aminder Virdee O 5' Austria, France, R/D: Paul Weninger ROTOR Sonic Body 13' Austria, R/D: NO1 DISSOLUTION PROLOGUE (EXTENDED VERSION) 6' Austria, R/D: Siegfried A Fruhauf LABOR OF LOVE 12' Germany, R/D: Sylvia Schedelbauer LINES 1' Serbia, R/D: Ivan Stojković NENAD 22' Belgium, R/D: Mladen Bundalo KALEIDOSKELETON TI: THE DESI CYBORG UK, R/D: Aminder Virdee
22/07 ČETVRTAK THURSDAY	21:00 NEČISTA KRV – GREH PREDAKA / BAD BLOOD 97' Serbia R/D: Milutin Petrović 23:00 JA NIKADA NE PLAĆEM / I NEVER CRY / JAK NAJDALEJ STAĐ 100' Poland, Ireland R/D: Piotr Domalewski	17:00 BRANKA 20' Hungary R/D: K. Kovács Ákos NUN OF YOUR BUSINESS 71' Croatia R/D: Ivana Marinčić Kragić 19:00 TABUJA / THE WHITE FORTRESS 88' Canada, Bosnia and Herzegovina R/D: Igor Drjaja	KALEIDOSKELETON TI: THE DESI CYBORG UK, R/D: Aminder Virdee SUPERMOON VARIATIONS 5' UK, R/D: Amy Cutler SLUČAJNA RASKOŠ PROZIRNOG VODENOG REBUSA / ACCIDENTAL LUXURIANCE OF THE TRANSLUCENT WATERY REBUS 81' Croatia, R/D: Dalibor Barić KALEIDOSKELETON TI: THE DESI CYBORG UK, R/D: Aminder Virdee
23/07 PETAK FRIDAY	21:00 VOJVODA / THE DUKE 96' UK R/D: Roger Michell 23:00 SPECIJALNA PROJEKCIJA: KLJUN (serija) Serbia R/D: Jelena Gavrilović i Uroš Tomić	17:00 DUHOVI / GHOSTS / HAYALETLER 90' Turkey, France, Qatar R/D: Azra Deniz Okyay 19:00 PARKET / PARQUET 89' Russia, UK, Poland, Romania R/D: Aleksandr Mindadze	

	NOVI MADARSKI FILM Eurocinema - Otvoreni univerzitet NEW HUNGARIAN FILM Eurocinema - Open University	SLOVENIJA U FOKUSU Eurocinema - Otvoreni univerzitet SLOVENIA IN FOCUS Eurocinema - Open University	EKO DOX Art bioskop "Aleksandar Lifka" ECO DOX Art Cinema Aleksandar Lifka	NOVI EVROPSKI DOKUMENTARNI FILM Art bioskop "Aleksandar Lifka" NEW EUROPEAN DOCUMENTARIES Art Cinema Aleksandar Lifka	SPECIJALNA PROJEKCIJA Letnji Bioskop Abazija, Palić SPECIAL SCREENING Abazija Summer Cinema, Palić
17/07 SUBOTA SATURDAY					
18/07 NEDELJA SUNDAY	19:00 PRIPREME ZA ZAJEDNIČKI ŽIVOT NA NEODREĐENO VREME / PREPARATIONS TO BE TOGETHER FOR AN UNKNOWN PERIOD OF TIME / FELKESZÜLES MEGHATÁROZATLAN IDEIG TARTÓ EGYÜTTLÉTRE 95' Hungary R/D: Horvát Lili	17:00 NERAZDVOJNI / INSEPARABLE / NELOČLJIVI 7' Slovenia, R/D: Marko Naberšnik KORPORACIJA / CORPORATION 90' Slovenia, Croatia R/D: Matej Nahtigal	17:00 KOVID-19: SVET U OPASNOSTI / COVID-19: THE WORLD IN DANGER / COVID 19: ŚWIAT W ZAGROŻENIU 72' Poland R/D: Jarosław Jabrzyk & Łukasz Ruciński	19:00 GORBAČOV. RAJ / GORBACHEV. HEAVEN / TOPSAĀHEB. PAŪI 100' Latvia, Czech Republic R/D: Vitaliy Manskiy	18:00 NEnasilje 7' R/D: Luka Bjelanović i Luka Bogojević 21:00 AFERIM! 108' (OMAZ UNDERGROUND SPIRIT / HOMAGE UNDERGROUND SPIRIT) Romania, Bulgaria, Czech Republic, France R/D: Radu Jude
19/07 PONEDELJAK MONDAY	19:00 SEDAM MALIH SLUČAJNOSTI / SEVEN SMALL COINCIDENCES / HÉT KIS VÉLETLEN 106' Hungary R/D: Gothár Péter	17:00 BIK / THE BULL 13' Slovenia R/D: Bojan Labovič NE ZABORAVI DA DIŠEŠ / DON'T FORGET TO BREATHE / NE POZABI DIHATI 98' Slovenia, Italy, Croatia R/D: Martin Turk	17:00 PTICE AMERIKE / BIRDS OF AMERICA 80' France R/D: Jacques Loeuille METAPLAZMA, SLUČAJ PTICA / METAPLASM: THE VULTURE FILE 25' Serbia R/D: Nemanja Babić	19:00 NOVA SMENA / A NEW SHIFT / NOVÁ ŠICHTA 91' Czech Republic R/D: Jindřich Andrš	21:00 TONI ERDMANN 162' (OMAZ UNDERGROUND SPIRIT / HOMAGE UNDERGROUND SPIRIT) Austria, Germany R/D: Maren Ade
20/07 UTORAK TUESDAY	19:00 POST MORTEM 115' Hungary R/D: Bergendy Péter	17:00 ONA LOVI / LOVKA / AFTER THE HUNT 19' Slovenia R/D: Urška Đukić PODI SA MNOM / COME ALONG / POJDI Z MANO 83' Slovenia R/D: Igor Šterk	17:00 LIČNI ŽIVOT RUPE / PERSONAL LIFE OF A HOLE / OSOBNÍ ŽIVOT DIRY 62' Czech Republic R/D: Ondřej Vavrečka	19:00 POST MORTEM 115' Hungary R/D: Bergendy Péter	21:00 POZICIJA DETETA / CHILDS POSE / POZITIA COPILULUI 112' (OMAZ UNDERGROUND SPIRIT / HOMAGE UNDERGROUND SPIRIT) Romania, R/D: Călin Peter Netzer
21/07 SREDA WEDNESDAY	19:00 TOXIKOMA 124' Hungary R/D: Herendi Gábor	17:00 ISTORIJA BICIKLIZMA / ZGODOVINA BICIKLIZMA 4' Slovenia R/D: Karpo Godina NEČU DA BUDEM LUZERKA / MY LAST YEAR AS A LOSER / NE BOM VEČ LUZERKA 88' Slovenia R/D: Urša Menart.	17:00 SUPA OD JASTOGA / LOBSTER SOUP 95' Spain, Iceland, Lithuania R/D: Pepe Andreu, Rafa Molés	19:00 ANTIGONA - KAKO SE USUĐUJEMO! / ANTIGONE - HOW DARE WE! / ANTIGONA - KAKO SI DRZNIEMO! 86' Slovenia R/D: Jani Sever	21:00 SEDAM HILJADA DUŠA / SEVEN THOUSAND SOULS 59' Czech Republic R/D: Sanjin Mirić
22/07 ČETVRTAK THURSDAY	19:00 OVAKO SI SAVRŠENA / PERFECT AS YOU ARE / ÍGY VAGY TÖKELETES 105' Hungary R/D: Varsics Péter	17:00 REŠETARI SA CRVENOG KRSTA: VEK TRAJANJA U BEOGRADU / SIEVE-MAKERS FROM RED CROSS: A CENTURY OF EXISTENCE IN BELGRADE / REŠETARJI S CRVENEGA KRSTA: STOLETJE OBSTOJA V BEOGRADU 23' Slovenia R/D: Dragomir Zupanc RASTANAK / THE FAREWELL / ODPOTOVANJE 65' Slovenia R/D: Petra Seliskar	17:00 ALGORITAMSKO OSTRVO / ALGORITHMIC ISLAND 57' Germany, Georgia R/D: Tekla Aslanishvili UKRADENA RIBA / STOLEN FISH 30' Spain R/D: Gosia Juszcak	19:00 INTEREGNUM (Filmovana prepiska Fernanda Gomeza Lune i Cezara Soute Vilanove) / INTERREGNO (A filmed correspondance by Fernando Gómez-Luna & César Souto Vilanova) 78' Spain R/D: Fernando Gómez-Luna & César Souto Vilanova	21:00 PRIZORI IZ ŽIVOTA DŽUKCA / LIFE OF A MUTT 77' Serbia R/D: Tanja Brzaković
23/07 PETAK FRIDAY	19:00 PENA / CREAM / HAB 90' Hungary R/D: Lakos Nóra	17:00 LUKA MARS / MARSOVA LUKA / PORT OF MARS 7' Slovenia R/D: Mauro Lainšček MUZIKA JE UMETNOST VREMENA 3: LP FILM LAIBACH / MUSIC IS THE ART OF TIME 3: LP FILM LAIBACH / GLASBA JE ČASOVNA UMETNOST 3: LP FILM LAIBACH 52' Slovenia R/D: Igor Zupe	17:00 VODA ŽIVOTA / LIVING WATER / ŽIT VODU 77' Czech Republic, Switzerland, Jordan R/D: Pavel Borecký OBIČNO ČUDO-STUBLAJA / STUBLAJA-ORDINARY MIRACLE 19' Bosnia and Herzegovina R/D: Branko Lazić		

INTERVJU: **ADA SOLOMON**, PRODUCENTKINJA, DOBITNICA NAGRADE "UNDERGROUND SPIRIT"

Ključ za zaključana vrata



Za mene je udica pripovedač priče, a ne priča kao takva

Malo koji evropski producent može da se pohvali da je dvostruki dobitnik prestižnog "Zlatnog medveda" na Berlinu. **Ada Solomon** je jedan od takvih. Karijeru je započela u Rumuniji sredinom 2000-ih, na kraju radeći na dugometražnim filmovima sa uspešnim rediteljima poput **Kalina Petera Necera** (DEČJA POZA, 2013) i **Radua Žudea** (AFERIM!, 2015; BAD LUCK BANGING OR LOONY PORN, 2021). Ona je ovogodišnji dobitnik nagrade "Underground Spirit" Festivala evropskog filma na Paliću.

Šta za vas znači osvajanje nagrade na Paliću, koja sadrži ključne reči "underground" i "spirit"?

Pa, to je velika čast, jer to odgovara mojim vrednostima, načinu na koji se postavljam.

U vezi sa scenarijem ili rediteljem, šta vam posebno privlači pažnju?

Više od svega radi se o reditelju. Za mene je udica pripovedač priče, a ne priča kao takva. Jednom kada osetim da osoba ispred mene ima nagon da svetu donese svoju viziju, da gori iznutra kako bi govorila o nečemu i ima temu koja odgovara mojim uverenjima, onda možemo da se udružimo. Vrsta kinematografije koja me zanima je film koji posmatra svet oko nas.

Kakva je situacija u Rumuniji po pitanju rediteljki, autorki? Da li se razlikuje od situacije sa producentkinjama?

Proces prijavlivanja na konkurs je anoniman, pa kad se ocenjuju projekti, članovi komisije za izbor nemaju pojma ko je reditelj ili scenarista. Što se tiče snimanja, stvar je složenija, jer su tehničari oko kamere na setu uglavnom muškarci. Pokušavam da podržim svoje rediteljke sa iskusnim članovima ekipe, a ukoliko je to moguće na snimanju su prisutne i šefice sektora, kako bih osigurala ravnotežu i olakšala stvari iz perspektive nesvesne pristrasnosti. Ali u celini smatram da se u Rumuniji oseća sve jače prisustvo snažnih rediteljki. Mogu da nabrojim neke poput

Adine Pintilije, Ance Damian, Ivane Mladenović, Ane Lungu, Monike Lazurean. Takođe, počele su da se pojavljuju direktorke fotografije, više montažerki, scenografkinja, kompozitorki... Još uvek ne znam nijednu gaferku u Rumuniji, ali uverena sam da će se neka uskoro pojaviti.

Kao producentkinja, ne osećam nikakvu diskriminaciju, ni kod kuće ni u svetu. A u mojoj zemlji, među producentima koji nisu ujedno i reditelji, izvanredna imena su upravo žene: **Bjanka Oana, Oana Iancu, Anamarija Antoci, Anka Puju.** To je samo nekoliko imena koja se mogu naći u ekipama najvažnijih rumunskih filmova poslednje decenije. Dolazim iz porodice u kojoj je moj otac bio manjina - živeli smo sa mojom bakom po majci i njene dve sestre, a moja mama je bila glavni nabavljač sredstava u porodici. Pored toga, divan način na koji se moj otac ophodio prema mojoj majci stvorio mi je osećaj da stvari treba da budu upravo takve.

Kako su se stvari promenile po vas nakon osvajanja "Zlatnog medveda"?

Posle prvog, 2013, bilo je čudno i teško. Suočila sam se sa uobičajenim reakcijama iznenadne pažnje ljudi sa sopstvenim interesima, suočila sam se sa zavišću, izgubila sam prijatelje. Bila sam emocionalno rastrzana između odgovornosti koja dolazi sa takvim priznanjem i iluzije da će od tog trenutka sve biti lakše. Saznala sam da vam uspeh daje ključ zaključanih vrata, ali na vama je da ih otvorite.

Posle drugog, ovogodišnjeg, bila sam bolje pripremljena. Ali ipak, bilo je to veliko iznenađenje za mene baš u trenutku života kada sam se pitala da li je ono najbolje u mojoj karijeri već iza mene. To je vrlo frustrirajuće, jer iz spoljne perspektive izgleda kao da sam otvorila sva vrata i da je finansiranje projekata ili izbor na festivalima prosta stvar, ali uopšte nije tako. Možda pre dobijem neke odgovore, ali na kraju je važan kvalitet projekta, a ne moje ime na njemu.

Koju ste važnu lekciju naučili u dosadašnjoj producentskoj karijeri?

Da uspeh dolazi neočekivano i vrlo brzo nestaje.

Greg de Kjur

INTERVIEW: **ADA SOLOMON**, PRODUCER, UNDERGROUND SPIRIT AWARD LAUREATE

The key to a locked door



For me the hook is the storyteller, not the story in the first place

Few producers in Europe can lay claim to being a two-time winner of the prestigious Berlinale Golden Bear. **Ada Solomon** is one such producer. She began her career in Romania in the mid-2000s, eventually working on feature-length movies with successful directors like **Calin Peter Netzer** (*CHILD'S POSE*, 2013) and **Radu Jude** (*AFERIM!*, 2015; *BAD LUCK BANGING OR LOONY PORN*, 2021). She is this year's Underground Spirit Award laureate at European Film Festival Palic.

What does it mean to you to win an award that carries the keywords "underground" and "spirit"?

Well, it is a great honor, because it is suited to my values, to the way I am positioning myself.

What is it about a script or a director that catches your attention?

More than anything it is about the filmmaker. For me the hook is the storyteller, not the story in the first place. Once I feel that the person in front of me has an urge to bring his/her vision to the world, that she/he is burning inside to speak about something and has a subject that fits my beliefs, then we can team up. The kind of cinema that I am interested in is cinema that has a point of view about the world around us.

What is the situation like in Romania for women directors? Is it different from the situation for women producers?

The submission process is anonymous, so when the projects are evaluated the selection committee members have no clue who the director or writer is. When it comes to shooting it is more complicated, as the technicians around the camera on set are mainly male. I am trying to back up my directors with experienced crew members and on set I also have female heads of departments as much as I can, to assure a balance and make things easier from an unconscious bias perspective. But overall I feel that there is a growing presence of strong female directors in Romania. I can name some like **Adina Pintilie**, **Anca Damian**, **Ivana Mladenović**, **Ana Lungu**, **Monica Lăzurean**. We are also starting to have

female DoPs, more female editors, set designers, composers etc. I do not yet know any woman gaffer in Romania, but I am confident that one will appear soon.

As a female producer, I do not feel any kind of discrimination, neither at home or around the world. And in my country, among the producers that are not also directors, the outstanding names are women: **Bianca Oana**, **Oana Iancu**, **Anamaria Antoci**, **Anca Puiu**. Those are just a couple of the names that one can find on the credits of the most important Romanian films of the last decade. I come from a family where my father was the minority - we were living with my maternal grandmother, there were two sisters, and my mother was the main financial provider in the family. Plus, the adoring way my father treated my mother gave me the feeling that things are meant to be like this.

How did things change for you after your Golden Bear wins?

After the first one, in 2013, it was weird and difficult. I faced the usual reactions of sudden attention from people with their own interests, I faced envy, I lost friends. I was emotionally challenged between the responsibility that comes with such a recognition and the illusion that it would be easier from that moment on. I learned that success gives you the key to a locked door, but it is on you to be able to open it.

After the second one, the one this year, I was better prepared. But still, it was a huge surprise at a moment in my life when I was questioning if the best of my career was already behind me. It is very frustrating, because from an outside perspective it seems that I have all the doors opened and financing projects or getting selected in festivals is a piece of cake, but it is not at all like this. Maybe I get some answers sooner, but the quality of the project is what matters, not my name on it.

What is one important lesson you have learned in your career as a producer thus far?

That success comes unexpectedly and fades away very quickly.

Greg de Cuir Jr

INTERVJU: VITALIJ AKIMOV

Surovi svet u razdraganim dečijim očima



Kadar sam doživljavao kao staru fotografiju, razmišljao sam o kompoziciji

Mladi ruski reditelj **Vitalij Akimov** u dokumentarcu DEČAK prikazuje život svog oca i njegove nove porodice u Arsenijevu, ruskom provincijskom gradiću. Naš vodič kroz film je rediteljev harizmatični desetogodišnji nećak **Stepan**.

Zašto ste odlučili da u filmu portretišete svoju porodicu? Šta je bilo najizazovnije u tom procesu?

Prva ideja je bila da uradim portret mog oca, da snimim intervju sa njim. Mama i on su se rastali kada sam imao četiri godine, nakon toga je on bio u zatvoru. Praktično, mi nismo imali nikakvu komunikaciju. Isključio sam oca iz svog života kao nešto negativno. Za mene je on bio osoba kakva ne bi trebalo da iko bude. Ali kada sam odrastao, shvatio sam da ništa nije tako kao što izgleda, i da ništa nije tako striktno. Nekako sam intuitivno znao da je bilo puno drame u njegovom životu i to sam želeo filmom da uhvatim. Uzeo sam kameru i počeo da ga snimam kako puši na klupi u dvorištu, onda smo otišli u posetu mom kumu, pa u kuću gde **Stepan** živi, sve sam snimao, tako da je on počeo sam da skicira film. Inače, nikada nisam dobio intervju od njega. Video sam i čuo sam sve kada sam video njegov život. Moj otac nije više bio nepoznanica za mene. Dopao mi se **Stepan** koji je odrastao u svemu tome i njegova dečija vizura, mada glasovi odraslih u filmu doprinose da čujete i vidite više. Iako, sumnjam da sam ja sve to gledao očima odraslog.

Stepan je šarmantan dečak, tako prirodan i iskren, pronalazi radost u svemu, ali i deli svoje najdublje misli sa nama. Da li ste naučili nešto novo o tome kako je to biti dečak iz njegovog iskustva?

Bio sam očaran kako se on oduševljava malim stvarima: letećim zmajem, ribom koju vidi u reci, pričama o duhovima. Uprkos težini života koja ga okružuje, on je u stanju da vidi prirodnu lepotu i da u njoj uživa. Za mene, to je najvrednija i najdivnija stvar.

DEČAK je prikaz dečaka i muškaraca, očeva i sinova. Šta je, po vašem mišljenju, glavna razlika među njima?

Praktično, nema je. Ko što moj otac kaže u filmu: "Mali liči na mene, bio sam isti on, samo bez stomaka". Dakle, stomaci, bore na licu, snaga, kilogrami, to čini razliku. A suštinski, ništa se ne menja. S godinama, odrasli izgube spontanost i harizmu deteta, koje **Stepan** ima u izobilju. Vrlo mali broj njih uspeva to da sačuva.

Zbog čega ste film snimili u crno-beloj tehnici?

Mnogi filmovi o kompleksnoj ruskoj realnosti su u boji, snimani kamerom iz ruke, bez umetničke intervencije autora. Meni su teški za gledanje, jer ste kao gledalac ostavljeni sami sa depresivnom i ružnom realnošću. Kao dete, već sam video sve te filmove u boji. Zbog toga mi je bila važna moja umetnička vizija u filmu. Kadar sam doživljavao kao staru fotografiju. Razmišljao sam o kompoziciji. Ovim sam želeo da naglasim vanvremenski, univerzalni sadržaj filma.

Jelena Knežević

INTERVIEW: VITALY AKIMOV

Cruel world in cheerful eyes of a child



I treated frame as an old photography, I cared about composition

Documentary A BOY, by the young Russian director **Vitaly Akimov**, shows the life of his father and his new family in Arseniyev, a Russian provincial town. Our guide through the film is the director's charismatic ten-year-old nephew **Stepan**.

Why did you decide to portray your family by a film? What was the most challenging part of the process?

The first idea was to do a portrait of my father, to record an interview with him. Mom and he divorced when I was four, an after that he was in jail. Practically, we had no communication. I excluded my father from my life as something negative. For me, he was a person no one should be like. But when I grew up, I realized that nothing is as it seemed to be, and that nothing is strictly set. Somehow I intuitively knew that there was a lot of drama in his life and I wanted to capture that by a film. I took a camera and started filming him smoking on a bench in the yard, and then we went to visit my godfather, so I filmed everything in a house where **Stepan** lives, and he started sketching the film himself. By the way, I never got an interview from my father. I saw and heard everything when I saw his life. My father was no longer a stranger to me. I liked **Stepan**, who grew up in that atmosphere, and his childish vision, although the voices of adults in the film contributed equally. Yet, I doubt I saw it all through the eyes of an adult.

Stepan is a charming boy, so natural and honest, he finds joy in everything, but he also shares his deepest thoughts with us. Have you learned anything new about what it's like to be a boy from his experience?

I was fascinated by how he admires small things: the flying dragon, the fish he sees in a river, stories about ghosts. Despite the hard life that surrounds him, he is able to see and enjoy natural beauty. For me, it is the most valuable and most wonderful thing.

A BOY is a depiction of boys and men, fathers and sons. What, in your opinion, is the main difference between them?

There is no difference really. As my father says in the film: "The little one looks like me, I was the same, only without the belly". So stomachs, facial wrinkles, strength, weight, all this makes the difference. And essentially, nothing changes. With age, adults lose the spontaneity and charisma of a child, which **Stepan** has in abundance. Few people manage to save it.

Why did you make the film in black and white?

Many films about the complex Russian reality are color films, shot with a hand-held camera, without the author's artistic intervention. They are difficult for me to watch, because as a viewer you are left alone with a depressing and ugly reality. As a kid, I used to watch all these color films. That's why my artistic vision in the film was important to me. I treated frame as an old photography, I cared about composition. By this, I wanted to emphasize the timeless, universal content of the film.

Jelena Knežević

INTERVJU: NATALIJA AVRAMOVIĆ,
REDITELJKA FILMA PROLEĆNA PESMA

Inspiracija životom



Rad na ovom filmu doneo mi je otrežnjenje, veliko iskustvo i najvažnije od svega - sebe

Program *Paralele i sudari* predstavlja debitantski film **Natalije Avramović** PROLEĆNA PESMA. Glavna junakinja Petra je mlada rediteljka, samohrana majka, koja nakon životnih lomova kreće na najvažnije putovanje - upoznavanje same sebe.

Kakvo je iskustvo bilo raditi prvi igrani film koji je autobiografski? Zašto ste odlučili za autobiografiju?

Imala sam veliku potrebu da sve što sam doživela stavim na papir. Bila sam inspirisana emocijom koju u prvi mah nisam stigla da preradim u sebi, posle smrti oca, i koju sam nosila kroz ceo taj intenzivan period, isprepletan raznim drugim događajima. Pored toga, inspirisana sam životom oko sebe i u sebi, i mislim da sam ovim putem, sasvim neočekivano, našla svoj način i oblik autorskog i filmskog izraza. Sama sam osnovala producentsku kuću "Nacija" i krenula u projekat.

Autentičnost događaja u filmu dolazi do izražaja i zahvaljujući načinu na koji je film sniman i montiran. Kako je izgledao proces rada?

Imala sam veliku sreću da film snima **Dimitrije Joković Džima**. Bez mnogo priče, mi smo se shvatili i razumeli i radili kao jedno. Uglavnom je snimano iz ruke, a ja nisam imala čak ni monitor da vidim šta on snima. Takvi su nam bili uslovi. Bili smo mala, ali bliska i požrtvovana ekipa. Od početka smo snimali u crnoj-beloj tehnici, jer je to, po mom mišljenju, doprinosilo autentičnosti stvarnih događaja, stvarnog života, običnog, svakodnevnog. U tom smislu, film, kao ni život, nije pretenciozan, normalnog je i opuštenog tempa, i imate utisak, gledajući ga, da ulazite u stvaran život neke osobe. Montaža je, takođe, živa i dinamična. Montažerka **Ana Todorovski Radojičić** je film shvatila kao svoj i isto tako i radila na njemu. Glavna glumica **Mihaela Stamenković** je preदारovita osoba bez granica u onome što uume i daje. Imali smo anđela čuvara tokom celog snimanja, leptiri su nas pratili od prvog kadra, do poslednjeg. Mog oca...

Šta je Vama doneo rad na ovom filmu?

Doneo mi je otrežnjenje, veliku sreću, veliko iskustvo i najvažnije od svega - sebe. Upoznala sam i shvatila ko ja jesam.

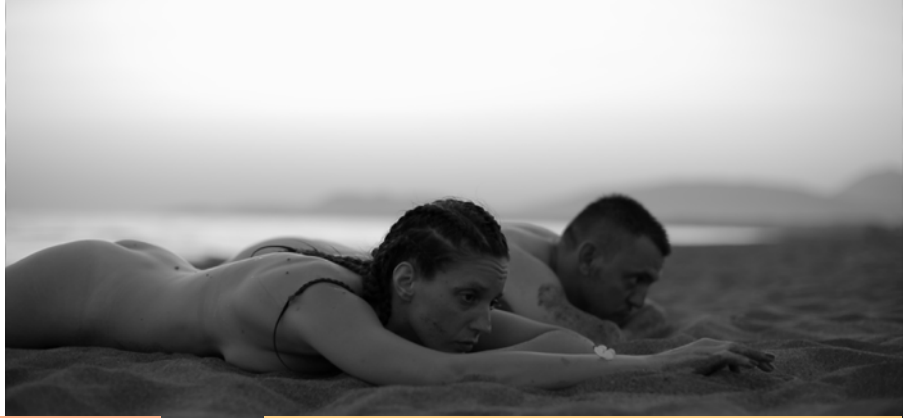
Film je rađen bez fondovske podrške. Kako ste uspeali da zatvorite finansijsku konstrukciju?

Što se snimanja tiče, najveću podršku sam dobila od **Daške Arnautović** iz firme "Supporta" iz Kragujevca. Kada je u pitanju postprodukcija, glavnu ulogu je odigrala producentkinja **Nada Savić**, zahvaljujući kojoj sam primljena na jedan divan program u Bukureštu, koji nam je omogućio uslugu kolor korekcije tamo. Grad Kragujevac je takođe podržao film i pomogao u realizaciji. Tu su i drugi sponzori koje je **Nada** našla, i koja se i kao kreativni producent dala neizmerno i zahvaljujući njoj smo uspeali da privedemo film kraju.

Jelena Knežević

INTERVIEW: NATALIJA AVRAMOVIĆ,
DIRECTOR OF THE SPRING POEM

Inspired by life



Working on this film brought me sobriety, great experience and most importantly - myself

Program *Parallels and Encounters* presents the debut work by **Natalija Avramović** THE SPRING POEM. The main heroine Petra is a young director, a single mother, who, after some life breaks, embarks on the most important journey - to get to know herself.

What is the experience of doing the first feature film, that is autobiographical at the same time, like? Why did you choose autobiographical approach?

I had a great need to put everything I experienced on paper, after the death of my father. I was inspired by an emotion that I did not manage to process in myself at first, and which I carried throughout that intense period, intertwined with various other events. In addition, I am inspired by life around me and in me, and I think that this way, quite unexpectedly, I found my way and form of authorial and cinematic expression. I founded the production company Nation and started the project.

The authenticity of the events in the film is also expressed thanks to the manner the film was shot and edited. What did the work process look like?

I was very lucky that the film was shot by **Dimitrije Joković Jim**. We understood each other without talking too much and worked as one. Shooting was mostly done from hand, and I didn't even have a monitor to see what **Jim** was filming. These were conditions we worked in. We were small but dedicated team. From the beginning, we filmed in black and white, because in my opinion, it contributed to the authenticity of real events, real life, the ordinary, everyday life. In that sense, the film, like life, is not pretentious, it has relaxed pace, and you have the impression, watching it, that you are entering the real life of a person. The editing is also lively and dynamic. Editor **Ana Todorovski Radojičić** took this film as if it were her own author's work. The main actress **Mihaela Stamenković** is a gifted person without limits in things she knows and gives. We had a guardian angel throughout the filming, butterflies followed us from the first frame to the last. My father...

What did working on this film bring you?

Working on this film brought me sobriety, great happiness, great experience and most importantly - myself. I learned and realized who I was.

The film was made without financial support. How did you manage to deal with the financial problems?

As far as the filming itself is concerned, I received the greatest support from **Daška Arnautović** from the Supporta company from Kragujevac, Serbia. When it comes to post-production, the main role was played by producer **Nada Savić**, thanks to whom I was accepted to a wonderful program in Bucharest, which provided us with a color correction service there. The municipality of Kragujevac also supported the film and helped its realization. There are also other sponsors found by **Nada**, who, as a creative producer, was immensely engaged, and thanks to her, we managed to bring the film to the end.

Jelena Knežević

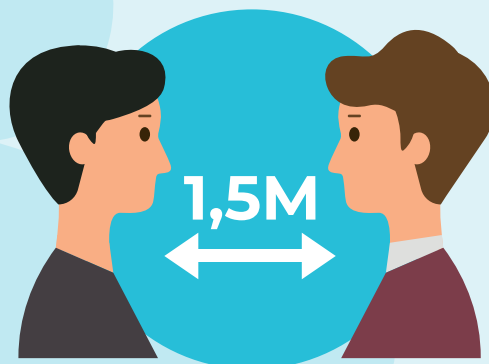
COVID-19

CORONAVIRUS

❖ MERE OPREZA ❖



**OBAVEZNO JE
NOŠENJE MASKE
PREKO LICA TOKOM
BORAVKA U BIOSKOPU.**



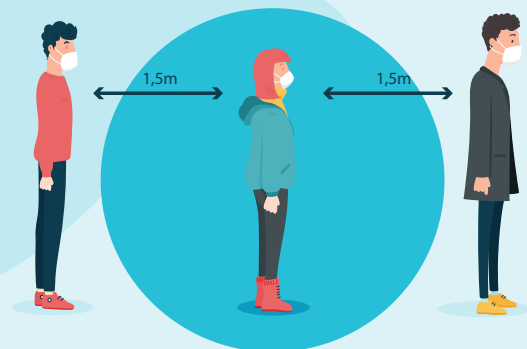
**MOLIMO VAS PRIDRŽAVAJTE SE
PROPISANE DISTANCE
PRILIKOM ODABIRA SEDIŠTA.**



**MOLIMO VAS DA
DEZINFIKUJETE
RUKE PRI ULASKU.**



**MOLIMO VAS OČISTITE
OBUĆU NA ULAZU.**



**U BIOSKOPSKU SALU
SE ULAZI I IZLAZI
UZ FIZIČKU DISTANCU.**

MOLIMO VAS PRIDRŽAVAJTE SE PRAVILA!

ĐAVO NEMA MIRA

ZEFIR MORELS I ALBAN MERSIJE

Litvanija / 2021.
60'ZÉPHIR MOREELS AND ALBAN
MERCIERLithuania / 2021.
60'

Ako ste bili u prilici da pogledate igrane filmove kao što su **Hardjev** ČOVEK OD PRUČA (1973) ili, ako ćemo da posegnemo za svežijim primerom, **Asterov** MIDSOMAR (2019), sigurno ste se zapitali o ritualima i magijskim praksama koji su u njima prikazani, kao i o stepenu ukorenjenja koje imaju u stvarnosti. Francusko-belgijski rediteljski dvojac se zaputio u savremenu Litvaniju kako bi u svom jednosatnom dokumentarnom filmu istražio neopaganske rituale koji i dan-danas, ispostaviće se, privlače veliki broj sledbenika i radoznalaca. **Zefir Morels** i **Alban Mersije** dolaze iz sveta vizuelnih umetnosti (grafički dizajn, video-art) i muzike (zvukovna umetnost), što je vidno i čujno i u njihovom zajedničkom projektu ĐAVO NEMA MIRA. Uz korišćenje video-materijala različitog formata i kvaliteta slike, a u sprezi sa izjavama modernih pagana i kratkim narativnim pasażima u kojima se u kratkim crtama pojašnjava centralna tema, oni nude upečatljiv audio-vizuelni ugođaj i daju nam taman toliko informacija da bismo mogli da poćnemo da pojmimo ovaj kranje neobičan pogled na svet.

Đorđe Bajić

A DEVIL JUMPING AROUND

If you've had the chance to watch films like **Hardy's** THE WICKER MAN (1973), or - if we were to give a more recent example - **Aster's** MIDSOMMAR (2019), you must have wondered about rituals and magic depicted in them, as well as their impact on reality. The French-Belgian filmmaking duo sets out to modern Lithuania in order to, in one-hour documentary, explore the neo-pagan rituals which, as it turns out, still attract quite a number of disciples and enthusiasts. **Zéphir Moreels** and **Alban Mercier** come from the world of visual arts (graphic design, video art) and music (sound design), which is both visible and audible in their project A DEVIL JUMPING AROUND. By combining different formats of video material and image quality with statements of present-day pagans and short narrative passages in which the central theme is briefly explained - they deliver a striking audio-visual atmosphere and just enough information for us to understand this unusual view of the world.

Đorđe Bajić

DEČAK

VITALIJ AKIMOV

Rusija / 2020.
53'

VITALY AKIMOV

Russia / 2020.
53'

Dvadesetpetogodišnjji **Vitalij Akimov** se vraća u rusku provinciju iz koje potiče kako bi snimio pedesettrominutni dokumentarni film o svojoj porodici, posebnu pažnju posvetivši desetogodišnjem **Stepanu**, andeoski lepom i bistrom mališanu, posinku **Vitalijevog** brata koji, iako odrasta u bedi, pleni i razoružava svojim poletom i dečjom neiskvarenošću. DEČAK je film o današnjoj Rusiji, zemlji čiji muškarci beznađe utapaju u votki, poetično surov dokumentarni zapis o protućenim životima, ali istovremeno i film pun (varljive?) nade olićene u **Stepanu** i njegovom dvogodišnjem polubratu **Nikiti**. Ubedljiva crno-bela fotografija daje DEČAKU vanvremenost - ako bi se uklonili mobilni telefoni i savremena odeća, ono što posmatramo bi se moglo zbiti pre 50, 150 ili 250 godina. Bez obzira na teške udarce koje mu je život već zadao (samoubistvo dede, oćev alkoholizam i smrt, oćuhov alkoholizam), mali **Stepan Akimov** je prekrasno dete u kome postoji toliko potencijala, topline i dobrote da jedino što gledaocu preostaje jeste da se nada da će ovaj mališan, kada poodraste, uspeti da prekine začarani krug samouništenja u kome su sagorele neprebrojive generacije njegovih predaka.

Đorđe Bajić

A BOY / МАЛЬЧИК

Twenty-three-year-old **Vitaly Akimov** returns to the Russian province which he came from, to film a fiftythree-minute documentary about his family, paying special attention to the ten-year-old **Stepan**, a magnificently beautiful and bright little boy, **Vitaly's** brother stepson. Although is growing up in misery, he captivates and charms with his fervor and childlike incorruptibility. A BOY is a film about present-day Russia, whose men drown their despair in vodka - a poetically cruel documentary about misspent lives, but at the same time, a film that is full of (misleading?) aspirations embodied in **Stepan** and his two-year-old half-brother **Nikita**. The convincing black-and-white cinematography gives the film timelessness - if we were to eliminate mobile phones and modern clothing, this could have been a story from 50, 150, or 250 years ago. Regardless of the hard punches he had already received from life (grandfather's suicide; father's alcoholism and death; stepfather's alcoholism), little **Stepan Akimov** is a wonderful child, with so much potential, warmth, and kindness - making us hope that this boy will be able to, by growing up, break the vicious circle of self-destruction countless generations of his ancestors were scorched in.

Đorđe Bajić

PROLEĆNA PESMA

NATALIJA AVRAMOVIĆ

Srbija / 2021.
72'

NATALIJA AVRAMOVIĆ

Serbia / 2021.
72'



THE SPRING POEM

Petra je mlada poslovna žena u potrazi za ljubavlju. Između posla na televiziji i brige o svom mladom sinu, ona pokušava da pročita znakove iz snova, o susretu sa čovekom svoje sudbine. Ali Petra živi brzim životom, zabavljajući se sa prijateljima. Ona je tip žene koju je teško zadovoljiti, pre svega zato što zapravo ne zna šta želi, osim najboljeg za svog sina.

Ovo je debitantski igrani film scenaristkinje i rediteljke **Natalije Avramović**, koja je veći deo svoje karijere provela snimajući dokumentarne filmove. Svoj film prikazuje u prozračnom stilu, sa crno-belom fotografijom, kamerom iz ruke i naturalističkom glumom. Film se kreće brzo, poput svoje glavne junakinje, pun je strasti, ali možda i u potrazi za svojim jedinstvenim putem. Srpskoj kinematografiji je potrebno više ovakvih filmova, rađenih na nepretenciozan i iskren način, u kojima je putovanje važno koliko i određište. Drugim rečima - još prolećnih pesama, za nova buđenja.

Greg de Kjur

Petra is a young professional woman in search of love. Between work at a television station and taking care of her young son, she tries to read the signs and dreams of meeting the man of her destiny. But Petra lives a fast life, partying with friends. She is the type of woman that is hard to satisfy, primarily because she does not really know what she wants, other than the best life possible for her son.

This is the debut fiction feature from writer-director **Natalija Avramović**, who has spent the majority of her career making documentaries. She renders her film in a breezy style, with handheld black-and-white cinematography and naturalistic performances. The film moves fast, like its protagonist, full of passion, but maybe also searching for its own independent path. Serbian cinema needs more films like this, done in an unpretentious and honest manner, in which the journey matters as much as the destination. In other words - more spring poems, for new awakenings.

Greg De Cuir Jr.

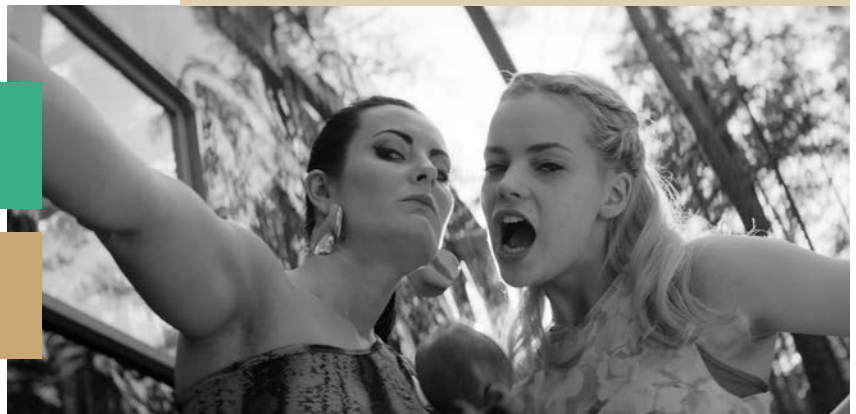
U OGLEDALU

LAJLA PAKALNIŃA

Letonija, Litvanija / 2020.
84'

LAILA PAKALNIŃA

Latvia, Lithuania / 2020.
84'



IN THE MIRROR / SPOGULĪ

Litvanska rediteljka **Lajla Pakalniņa**, već dobro znana palićkoj publici (ZORA, 2016), ove godine se predstavlja najnovijim ostvarenjem - crno-belom igranom ekstravagancom U OGLEDALU. U pitanju je film zasnovanom na čuvenoj bajci "Snežana i sedam patuljaka" braće **Grim**, ovoga puta osavremmljenoj i smeštenoj u svet opsednut mobilnim telefonima i društvenim mrežama, svet u kome svaki trenutak, ma koliko bio intiman, mora biti zabeležen i podeljen sa drugima. Junaci filma U OGLEDALU gledaju direktno u kameru i obrađuju se svojim "pratiocima" dok se poznata priča polako odmotava. Snežana je u ovoj verziji ćerka krosfit "kralja" i čitav je život provela u teretani, vežbajući. Ljubormona maćeha želi da se otarasi mlade konkurentkinje, što sve vodi u poznatom pravcu, mada uz varijacije i bez one zloslutnosti koji poseduje predložak. Iako se u kadru stalno nešto dešava (u filmu nastupaju uvežbani atletičari radi da prikažu što više akrobacija), U OGLEDALU veoma brzo postaje repetitivan. Ponudeno više podseća na zbir improvizacija združenih u samodovoljnu stilsku vežbu.

Đorđe Bajić

Lithuanian director **Laila Pakalniņa**, already known by the Palić audience (DAWN, 2016), will be presenting this year her latest work - a black and white feature extravaganza IN THE MIRROR. It is a film based on the famous fairy tale Snow White, by the **Grimm Brothers**, now modernized and located in a world dependent on mobile phones and social media - a world in which every moment, no matter how intimate it may be, must be put out there and shared with everyone.

The characters of the film IN THE MIRROR, are looking at the camera addressing their "followers", while the familiar story is slowly unfolding. Snow White, the daughter of a CrossFit king, who spent her whole life in the gym, exercising; the jealous stepmother who wants to get rid of her young competitor - all leading to a well-known ending, despite the variations. Although something is constantly happening (a lot of acrobatics done by trained athletes), IN THE MIRROR becomes repetitive very quickly. The film is more of a collage of improvisations serving as a self-sufficient stylistic exercise.

Đorđe Bajić

NOĆNA SMENA

REŽIJA: REJNIS KALVINS

Letonija / 2020
85'

DIRECTOR: REINIS KALVIŅŠ

Latvia / 2020
85'



Stavite ovaj film pod kategoriju jedne duge, tmurne noći u turobnoj istočnoj Evropi, u kojoj glavni junak sa svojim malim sinom jedva da može da podnese životnu borbu pod slamajućom težinom beznadežne egzistencije. Marek (**Edgars Ozolins**) je taksista koji vreme provodi boreći se za novac, istovremeno se trudeći da otplati dugove. Uopšte uzevši, gluma je snažna, od vodeće do sporedne uloge, ali film NOĆNA SMENA je sasvim satkan od raspoloženja i atmosfere mračnih ulica Rige. Nažalost, nikada zaista ne prelazi dramske nivoe u nešto što prevazilazi žanrovske zamke neo-noara.

Scenarista-reditelj **Rejnīs Kalvīns** zapravo ima više iskustva kao producent, pre svega kratkometražnih filmova. NOĆNA SMENA je njegovo debitantsko dugometražno delo i pokazuje da **Kalvīns** ima dobro oko i snažno vlada svojim zanatom. Njegovo filmsko istraživanje ga je označilo kao talenta na koga vredi obratiti pažnju. Do tada čekamo, poput vozača u dugim redovima na aerodromu koji se vide u ovom filmu, koji čekaju nadajući se da će dobiti vožnju koja će promeniti njihovu zlu sreću.

Greg de Kjur

THE SHIFT / MAINA

File this under the category of one long, bleak night in dreary Eastern Europe, in which the protagonist with a young son he can barely support struggles under the crushing weight of a hopeless existence. Marek (**Edgars Ozolins**) is a taxi driver who spends his time fighting for fares while also fighting to pay off a debt he owes. Overall the acting is evocative from lead to supporting roles, but THE SHIFT is all mood and atmosphere on the dark streets of Riga. Unfortunately it never really shifts dramatic gears into something that transcends its neo-noir genre trappings.

Writer-director **Reinis Kalviņš** actually has more experience as a producer, primarily of short films. THE SHIFT is his debut feature-length work, and it shows **Kalviņš** has a good eye and a strong command of his craft. His follow-up might signal him as a talent worth paying attention to. Until then we wait, like the long lines of drivers at the airport seen in this film, hoping to pick up a ride that will change their fortunes.

Greg De Cuir Jr.

PARKET

ALEKSANDER MINDADZE

Rusija, Velika Britanija, Poljska, Rumunija / 2020
89'

ALEKSANDR MINDADZE

Russia, UK, Poland, Romania / 2020
89'



Kokatu je ostareli tango igrač u potrazi za svoje dve bivše partnerke u luksuznom hotelu. Iako pokušavaju da obнове svoj plesni nastup u troje, shvataju da su možda prestari da ponovo osvajaju ono što su nekada bili. Film se odigrava kao nadrealni i nenametljivi izlet u prošle živote, kao neprestano ispitivanje neverstva i njegovih nerešenih posledica. Scenarista-reditelj **Aleksander Mindadze** dobro se snalazi u mešanju komedije i patetike sa senzualnim i fluentnim kinematografskim postupkom, ali narativni naboj prilično brzo gubi paru - postaje plesna proba za antiklimaktički nastup.

U pozadini film pokušava da uperi pogled u rusko društvo više klase, sa svojim otmenim obrocima i ekstravagantnim hotelskim sobama. To je dekadentno društvo, sastavljeno od rđavih porodičnih spletki i praznih rasprava o poslovnim problemima i zdravoj ishrani. Završni ples je metafora. Kao i poznata izreka - za tango je potrebno dvoje. Na kraju, PARKET sugerise da ni to nije dovoljno, a sa više partnera dolazi i više problema.

Greg de Kjur

PARQUET

Cockatoo is an aging tango dancer in search of his two former partners in a luxurious hotel. While they try to recreate their menage a trois as dance performance they realise they are perhaps too old to recapture what once was. The film plays out as a surreal and secluded foray into past lives, a constant inquiry into infidelity and its unresolved consequences. Writer-director **Aleksandr Mindadze** does well in blending comedy and pathos along with sensuous and flowing cinematography, but the narrative drive loses steam fairly quickly - a dance rehearsal for an anti-climactic performance.

In the background the film attempts to level its gaze at upper class Russian society, with its fancy meals and extravagant hotel rooms. This is a decadent society, composed ofrote family intrigue and empty discussions of business affairs and healthy cuisine. The final dance is a metaphor. Like the famous saying - it takes two to tango. In the end, PARQUET suggests that even this is not enough, and with more partners comes more problems.

Greg de Cuir Jr.

Kuda ide svet?



Nije jednostavno svesti izbor na pet filmova koji bi trebalo da budu relevantni i da predstavljaju presek aktuelnih trendova

O programima *Eco Dox* i *Novi evropski dokumentarni film*, o temama o kojima progovaraju autori ostvarenja tih celina, kao i da li ćemo gledati i filmove koji se bave pandemijom, razgovarali smo sa selektorom ovih programa **Igorom Toholjem**.

Koje teme su okupirale autore kada je reč o ovogodišnjoj selekciji *Eco dox*?

Ova, kao i prošla godina, je nažalost i na nesreću celog čovečanstva u znaku pandemije, čija pojava je uzrokovana globalnim poremećajem u prirodi, generisanim od strane čoveka. Program otvara film COVID 19: ČOVEČANSTVO U OPASNOSTI koji na dramatičan način predstavlja hroniku događaja koje još uvek živimo. Pored toga, dominiraju teme koje svedoče o smanjivanju bazičnih prirodnih resursa, kao što je voda, o ugroženosti životinjskih vrsta, apsurdno savremenog života i promenama

koje su u toku. Tu su i dokumentarni eseji koji uvode i druge civilizacijske teme kao što je neprimerena urbanizacija ili, u maniru kontemplativnog dokumentarca eksperimentalnog izraza, naprosto postavljaju filozofsko pitanje - šta je svet danas i kuda on ide?

U ovoj selekciji svake godine vidimo i o kojim ekološkim izazovima razmišljaju domaći autori. Ove godine su dva domaća filma u programu *Eco Dox*. Koja je njihova tematika?

Film METAPLAZMA: SLUČAJ PTICA **Nemanje Babića** je vizuelno inovativan i esejistički film o sudbini beloglavih supova čije stanište je Rezervat prirode Uvac, a OBIČNO ČUDO STUBLAJA **Branka Lazića** predstavlja zaštićeno ramsarsko područje u Republici Srpskoj.

Ovo je treća godina kako u okviru FEF-a postoji program *Novi evropski dokumentarci*. Koliko vam je selekcija bila izazovna ove godine i kako biste ocenili produkciju evropskog dokumentarnog filma između dva festivala?

Selekcija je bila veoma izazovna, samim tim što su se zbog poznate situacije festivali i marketi dokumentarnog filma održali u izmenjenim terminima i u delimičnim online izdanjima. Produkcija je sa druge strane baš obimna, i nije jednostavno svesti izbor na pet filmova koji bi trebalo da budu relevantni i da predstavljaju presek aktuelnih trendova. Jedna tendencija je svakako i pojava debitantata na većini festivala i posebnih programa posvećenih debitantskom filmu sa jedne strane, na čemu počiva industrija dokumentarnog filma, ali i pojava novih filmova veterana, kao što je **Vitalij Manski** sa filmom GORBAČOV: NEBESA u našem programu.

O čemu nam govore filmovi?

Teme ovogodišnjeg programa su aktuelne - paradoksi tranzicije u neoliberalno društvo u utakmici savremenog tržišta rada, izazovi i moderne evropske demokratije u svetlu političkih i socijalnih kataklizmi današnjice, kao i retrospektivni pogled na kraj epohe hladnog rata i početka novog poretka kroz portret jednog od njenih protagonista - **Mihaila Gorbačova**, koji je nedavno napunio 90 godina. Takođe, tu je i epistolarni dokumentarni esej o komunikaciji u uslovima izolacije u vremenu lockdowna. U dosadašnjim selekcijama uvek smo predstavljali filmove koji za temu imaju nekog od velikana evropskog filma, ovog puta to je **Federiko Felini**, čiji rad na filmu je predstavljen kroz do sada nevidene materijale sa snimanja njegovih najpoznatijih filmova.

Jelena Knežević

PROTOKOL O BEZBEDNOSTI I MERAMA ZAŠTITE TOKOM 28. FEF PALIĆ

Otvoreni univerzitet Subotica, izvršni producent Festivala evropskog filma Palić, organizovaće 28. izdanje Festivala od 17. do 23. jula 2021. uz pridržavanje i poštovanje svih mera Vlade Republike Srbije i Kriznog štaba za suzbijanje zarazne bolesti Covid-19. Organizacionom timu FEF-a je pre svega prioritet zdravlje i bezbednost svih učesnika Festivala.

Sve informacije o COVID-19 u Srbiji može pročitati na sajtu <https://covid19.rs/>.

- Obavezno je nošenje maske preko lica tokom boravka u bioskopu.
- Molimo vas da se pridržavate propisane distance prilikom odabira sedišta (razmak od jednog sedišta).
- Molimo vas da dezinfikujete ruke pri ulasku u bioskopsku salu.

- Molimo vas očistite obuću pri ulazu u bioskopsku salu.
- Molimo vas da se pridržavate propisane distance od 1,5 m prilikom ulaska u bioskopsku salu.
- U bioskopsku salu zabranjen je unos hrane i pića.
- Molimo vas da se pridržavate rasporeda za sedenje koji ste dobili prilikom kupovine karte ili uputstva redara u sali.
- Molimo sve posetioce da ukoliko osete simptome respiratornih infekcija da ostanu kod kuće.

Hvala na razumevanju i poštovanju mera zaštite i bezbednosti! Budimo odgovorni!

IGOR TOHOLJ, ECO DOX AND NEW EUROPEAN DOCUMENTARIES PROGRAMMER

Where is the World heading to?

We talked to the programmer **Igor Toholj**, about the *Eco Dox* and *New European Documentaries* programs, about the topics discussed by the authors of the works within these programs, and about films dealing with the pandemic.

What topics occupied the authors when it comes to this year's *Eco Dox* selection?

This, like last year, is unfortunately for the whole of humanity, in the sign of the pandemic, which occurred due to the global disturbance in nature, generated by mankind. The program opens COVID-19: THE WORLD IN DANGER, which in a dramatic way represents a chronicle of events we are still living in. In addition, there are topics that testify the reduction of basic natural resources, such as water, the endangerment of animal species, the absurdity of modern life and the changes that are underway. There are also documentary essays that introduce other civilization themes such as inappropriate urbanization or simply, in the manner of an experimental contemplative documentary, ask a philosophical question - what is the world today and where is it heading to?

In this selection, every year we see what environmental challenges domestic authors are contemplating.

This year there are two domestic films in the *Eco Dox* program.

What are their topics?

METAPLASM: THE VULTURE FILE by **Nemanja Babić** is a visually innovative, essayistic film about the fate of griffon vultures whose habitat is the Uvac Nature Reserve, and STUBLAJA-ORDINARY MIRACLE by **Branko Lazić** presents a protected Ramsar site in Republika Srpska.

This is the third year that the *New European Documentaries* program exists within EFF. How challenging was your selection this year and how would you rate the production of European documentary between the two festival editions?

The selection was very challenging, due to well-known situation, the documentary film festivals and markets were held in changed terms and in partial online editions. The production, on the other hand, was very extensive, and it is not easy to reduce the program to five films that should be relevant and represent a cross-section of current trends. On one hand there is a tendency of debutants' appearance at most festivals and special programs dedicated to debut film, on



It is not easy to reduce the program to five films that should be relevant and represent a cross-section of current trends

which the documentary film industry rests, and on the other hand there is a tendency of appearance of new films by veterans such as **Vitaliy Manskiy's** GORBACHEV: HEAVEN, currently in our program.

What do these films tell us?

The topics of this year's program are current paradoxes of transition to neoliberal society in the game of the modern labor market, challenges of modern European democracy in the light of today's political and social cataclysms, as well as a retrospective look at the end of the Cold War era and the beginning of a new order through the portrayal of **Mikhail Gorbachev**, who recently turned 90. There is also an epistolary documentary essay on communication in isolation during lockdown. In previous programs, we always presented films about one of the greats of European cinema. This time it is **Federico Fellini**, whose work on the film is presented through unprecedented materials from the sets of his most popular films.

Jelena Knežević

PROTOCOL ON SECURITY AND PROTECTION MEASURES DURING THE 28th EFF PALIĆ

The Open University Subotica, executive producer of the Palić European Film Festival, organizes the 28th edition of the Festival from July 17 to 23, 2021, in compliance with all measures ordered by Serbian Government and the Crisis Staff for Prevention from Infectious Diseases Covid-19. The organizing team of the festival prioritizes the health and safety of all participants in the Festival.

All information about COVID-19 in Serbia can be found on <https://covid19.rs/>.

- It is mandatory to wear a mask over your face in the cinema.
- Please respect one seat distance when choosing a seat.

- Please disinfect your hands when entering cinema hall.
- Please clean your shoes at the entrance to the cinema hall.
- Please respect the prescribed distance of 1.5m while entering the cinema hall.
- Food and drinks are not allowed.
- Please respect the seating schedule provided with a ticket or lobby attendant instructions.
- If you experience respiratory infections' symptoms please stay at home.

Thank you for your understanding and respecting the protection and safety measures! Let's be responsible!

FELINOPOLIS

SILVIJA ĐULIJETI

Italija / 2020.
79'

SILVIA GIULIETTI

Italy / 2020.
79'



FELLINOPOLIS

Federiko Fellini... Ime koje mami osmeh na lice svih onih koji vole vrhunski autorski film. Genijalni italijanski Maestro podario nam je niz upečatljivih remek-dela (SLADAK ŽIVOT, AMARKORD, OSAM I PO...), a njegov značaj i uticaj se nije umanjio ni gotovo tri decenije od njegove smrti. Dokumentaristkinja **Silvija Đulijeti** U FELINOPOLISU kombinuje snimke koje je **Feruccio Castranuovo** snimio pre četrdesetak godina, tokom nastanka filmova GRAD ŽENA, A BROD I DALJE PLOVI I DŽINDŽER I FRED, i koji prikazuju **Felinija** u punom zamahu, iza kamere, dok daje instrukcije i uživa u svakom trenutku provedenom na setu, i novosnimljene izjave Maestrovih saradnika i prijatelja u čijim sećanjima je veliki reditelj i dalje veoma živ. Osamdeset minuta nije ni približno dovoljno da se zabeleže svi važni aspekti jedne tako značajne i bogate karijere, ali Felinopolis definitivno jeste dragoceni putokaz koji nam Maestra predstavlja kao čoveka od krvi i mesa, strastvenog posvećenika i znalca koji je živio za film. Dirljiv, dinamičan i veoma informativan, FELINOPOLIS je dokumentarac koji treba da pogleda svaki Maestrov poštovalac.

Dorđe Bajić

Federico Fellini... the name that brings a smile to the faces of those who love a good film d'auteur. Ingenious Italian Maestro gave us a series of masterpieces (LA DOLCE VITA, AMARCORD, 8½...), and his significance is not impaired even three decades after his death. Documentary filmmaker **Silvia Giulietti**, in FELLINOPOLIS, combines footage shots by **Ferruccio Castranuovo** about forty years ago, during the CITY OF WOMEN, AND THE SHIP SAILS ON, GINGER and FRED FILMING, which showcase **Fellini** in full swing, behind the camera, giving instructions and enjoying every moment spent on the set; and newly recorded statements of Maestro's associates and friends who will always keep memories of him alive. Eighty minutes isn't nearly enough to record all significant aspects of such a rich career, but Fellinopolis is definitely a valuable representative of Maestro as a man of flesh and blood, a devoted citizen, and an expert who lives for films. Touching, dynamic, and very informative - FELLINOPOLIS is a must-watch documentary for every Maestro's admirer.

Dorđe Bajić

KOVID-19: SVET U OPASNOSTI

**JAROSLAW JABŹEK I LUKAŠ
RUĆINSKI**

Poljska / 2020.
72'

**JAROSŁAW JABRZYK & ŁUKASZ
RUCIŃSKI**

Poland / 2020.
72'

COVID-19: THE WORLD IN DANGER / COVID 19: ŚWIAT W ZAGROŻENIU



Nije potrebno mnogo vremena da stvaraoci dokumentarnih filmova počnu da snimaju priče istrgnute sa naslovnih strana. S obzirom na to da je pandemija korona virusa priča koja se dešava jednom u životu, već je nastao talas publicistike na tu temu koji se širi svetom, slično samom virusu. COVID-19: SVET U OPASNOSTI je televizijski dokumentarni film koji istražuje poreklo pandemije u Kini, a potom kreće tragom uticaja virusa i u drugim zemljama.

Ovo je težak materijal za gledanje, ne zbog otkrivanja nepoznatih činjenica i slika stvarne cene pandemije, već zato što nas podseća da ova situacija nije priča koju možemo gledati sa bezbedne distance. Pandemija je još uvek pred nama, broj varijanti virusa raste, a početak vakcinacije u mnogim delovima sveta kasni. Upravo zbog blizine istorijskog trenutka ovaj dokumentarac dobro obavlja posao prenošenja osećaja hitnosti. To bi mogao biti najvažniji film za gledanje na festivalu, makar samo da bismo bili informisani i konačno da bismo bili bezbedni, da bismo uspešli da dodemo do druge strane ove epohalne promene, ma šta nam ona donosila.

Greg de Kjur

It does not take long for documentary filmmakers to begin telling stories ripped from the headlines. With the Covid-19 pandemic being a once-in-a-lifetime story, there is already a wave of nonfiction work on the topic spreading across the world not unlike the novel virus itself. COVID-19: THE WORLD IN DANGER is a televisual documentary that investigates the origins of the pandemic in China before moving along to trace the impact of the virus in other countries.

This is difficult material to watch - not because of the unveiling of unknown facts and images about the true toll of the pandemic, but because one is reminded that this situation is not history that we can view from a safe distance. The pandemic is still upon us, variants are on the rise, and vaccine roll-outs are slow in many parts of the world. Just because of the proximity of the moment the documentary does a good job of transmitting a sense of urgency. It might be the most important film to watch at the festival, if only to stay informed, and ultimately to stay safe, to help reach the other side of this epochal shift, whatever it may bring.

Greg de Cuir Jr.

NEČU DA BUDEM LUZERKA

URŠA MENART

Slovenija / 2018.
88'

URSA MENART

Slovenia / 2018.
88'



NE BOM VEC LUZERKA / MY LAST YEAR AS A LOSER

Debitantski igrani film **Urše Menart** je nešto poput slovenačke verzije filma REALITY BITES, a prati Spelinu (**Eva Jesenovec**) priču o mladoj ženi čija se veza raspada i koja nema profesionalnih izgleda u životu. Strukturni motivi filma su rast i promena, a naslov NEČU DA BUDEM LUZERKA se odnosi na kraj dvadesetih godina što nije ni najmanje lako kada si talentovan, previše obrazovan i zaposlen na radnom mestu koje ne odgovara tvom nivou obrazovanja.

Spela vidi svog bivšeg dečka i druge prijatelje kako su uspešni u San Francisku, Berlinu, i u drugim internacionalnim hipsterskim zonama. Naravno, misli da je lokacija problem. Ali je lekcija koja se nauči iz filma to da život može da bude loš bez ikakvog konkretnog razloga - kako joj to prijatelji napominju, i da su i male pobeđe bitne. Primer za to je poslednja scena u kojoj Spela ukrade nazad svoj voljeni bicikl i na njemu odlazi u nesigurnu budućnost, ali sa osmehom na licu, bar zasad. Sve u svemu, uvek je tu još jedna decenija koju treba preživeti, dok ih ne nestane, i dok se ne shvati da postoje i gore stvari od toga da si luzer.

Greg de Kjur

Something like a Slovenian version of REALITY BITES, the debut feature film by Urša Menart tells the story of Spela (Eva Jesenovec), a young woman with a crumbling relationship and no professional prospects in her life. The structuring motifs of the film are growth and change, and the title MY LAST YEAR AS A LOSER refers to leaving your 20s behind, which is not so easy when you are talented, overeducated and underemployed.

Spela sees her ex-boyfriend and other friends thriving in San Francisco, Berlin, and other gentrified international hipster zones. Naturally she thinks that location is the problem. But the lesson learned from the film is that life can suck for no reason at all, as her friend remarks, and that the small victories matter too, such as the closing shot, when Spela steals back her beloved bicycle and rides into an uncertain future – but with a smile on her face, at least for now. Anyway, there is always another decade to survive, until there isn't, and until one realises there are worse things to be than a loser.

Greg de Cuir Jr

PRIPREME ZA ZAJEDNIČKI ŽIVOT NA NEODREĐENO VREME

LILI HORVAT

Mađarska / 2020.
95'

LILI HORVÁT

Hungary / 2020.
95'



PREPARATIONS TO BE TOGETHER FOR AN UNKNOWN PERIOD OF TIME / FELKÉSZÜLÉS MEGHATÁROZATLAN IDEIG TARTÓ EGYÜTTLÉTRE

Rediteljka i scenaristkinja **Lili Horvat** režira PRIPREME ZA ZAJEDNIČKI ŽIVOT NA NEODREĐENO VREME kao puzzle film, u kojem se glavna junakinja bori da složiti kockice glavne misterije svog života. Marta je talentovana doktorica koja napušta posao u Americi da bi se vratila u Mađarsku i kako bi jurila čoveka koga veruje da voli, ali koji tvrdi da je nikada nije upoznao. U međuvremenu neguje prigušenu privlačnost prema mladom studentu medicine čijeg oca operiše. To je priča o ženi koja traži smisao između profesionalnog i ličnog života, ne držeći se čvrsto ni jednog ni drugog - a možda čak ni realnosti.

Horvat je dugometražnim igranim filmom debitovala pre pet godina, a pre toga radila je na kratkim filmovima i TV serijama. PRIPREME ZA ZAJEDNIČKI ŽIVOT NA NEODREĐENO VREME pokazuju vrlo solidno rediteljsko umeće, od hladne i pomalo apstraktno fotografije do vešte somnambuličke igre glavnog lika. Ali solidno umeće se tu zaustavlja. Ovaj film ne otkriva mnogo ni o Marti niti o savremenoj Budimpešti. To je uglavnom film raspoloženja sastavljen od istrošenih motiva psiho-seksualnih triler. Nadamo se da ćemo videti više u novim filmovima ove perspektivne rediteljke.

Greg de Kjur

Writer-director **Lili Horvat** makes PREPARATIONS TO BE TOGETHER FOR AN UNKNOWN PERIOD OF TIME as a puzzle film, in which the protagonist struggles to piece together the central mystery of her life. Marta is a talented doctor who leaves her job in USA to return to Hungary to chase the man she believes she loves, but who professes to have never met her. Meanwhile she nurtures a smoldering attraction to a young medical student whose father she operates on. It is the story of a woman searching for meaning between her professional and personal life, but not having a solid grip on either - and maybe not even having a solid grip on reality.

Horvat made her feature film directing debut five years ago, and prior to that worked on shorts and TV series. PREPARATIONS TO BE TOGETHER FOR AN UNKNOWN PERIOD OF TIME exhibits very solid craft, from the cool and slightly abstracted cinematography to the artfully somnambulist performance of the lead character. But solid craft will only get you so far. Not much is revealed about Marta or about modern Budapest in this film. It is largely a mood piece constructed from well-worn tropes of psycho-sexual thrillers. We will hope for more in the unknown period of time until the next effort from this promising director.

Greg De Cuir Jr.

Povratak festivala u punom sjaju



FEF će ove godine najviše podsećati na 2019. i jedno od najboljih izdanja

Nakon prošlogodišnjeg izdanja FEF koji je jedan od retkih u svetu koji je održan uživo, sa kojim ste se organizacionim izazovima sreli sada?

Ispostavilo se kao veoma važno što smo 2020. imali festivalsko izdanje koje je očuvalo sve filmske programe i dobar deo pratećih aktivnosti. Odlagati festival pa ga najzad održati u tako specifičnim uslovima bilo je iskustvo koje niko ranije nije doživeo. To nas je kao tim pripremio da ove godine probamo da uradimo još bolji posao. Bez obzira na poteškoće koje još traju i koje komplikuju svaku vrstu organizacije međunarodnih događaja, želja da nas festival vrati u "normalan" život je bila presudna. Verujem da su se svi uželeli ovakvih događaja. Predugo smo odvojeni jedni od drugih pa je potreba da se sretnemo i uživamo postala još jača.

Da li ste zadovoljni budžetom za 28. festival?

Mi se godinama trudimo da publici, gostima i svima koji osećaju da je festival deo njih pružimo interakciju sa umetnošću, stimulaciju njihove kreativnosti, razmenu iskustva. Mogućnosti da ovaj festival utiče na širem planu, koji prevazilazi kulturni, su ogromne, ali to treba prepoznati. Umetnički, po identitetu i kvalitetu, FEF je dostigao nivo koji je malo ko očekivao, ali to ne znači da on ne treba dalje da se razvija. Ovogodišnji FEF će najviše podsećati na 2019. i jedno od najboljih izdanja u našoj istoriji a pripremamo ga sa budžetom iz 2020, kada je bilo redukcija

zbog pandemije. Nestabilnost finansiranja je naša realnost već više od decenije. Zahvalni smo svakom pokrovitelju, sponzoru, organizaciji ili pojedincu koji pomažu festivalu i bez njih ne bismo mogli da u Srbiji imamo ovako značajan kulturni događaj. Potrebno je uspostaviti procedure koje će obezbediti sigurnost u planiranju i realizaciji događaja ovog ranga jer nas velike oscilacije sputavaju da pokrenemo stvari od strateškog značaja za koje su potrebne godine pripreme.

Ove godine na Paliću će prvi put biti organizovana radionica festivalske mreže MIOB (Moving Images Open Borders) sa blogere, vlogere i influensere. Zbog čega ste se odlučili za ovu radionicu?

Ovo je radionica na kojoj smo insistirali pri planiranju aktivnosti MIOB-a u 2021. Na nivou cele Evrope imamo jaz koji se mora premostiti a odnosi se na većinu mlađe generacije. Evropsku kinematografiju "bije glas" da je artistička, intelektualna, teška za publiku ali to je pojednostavljanje. Ponuda filmova je izvanredno široka i imate čitav spektar žanrova, formi i senzibiliteta koji obuhvataju ukuse najšire moguće publike. To je potrebno objasniti kako bi se ljudi, prvenstveno mladi, upoznali sa ponudom i zavidnim kvalitetom koji evropski film poseduje. Takođe, festivali predstavljaju najbolje događaje gde možete sresti zanimljive ljude, upoznati se sa zemljom ili gradom domaćinom, gastronomijom, arhitekturom, stilom života. Praktično nadograditi svoje iskustvo sa manifestacije brojnim drugim specifičnostima koje ta sredina nudi. Zato želimo da čujemo šta mlađe generacije očekuju od ovakvih događaja, da ih upoznamo sa svim aspektima festivalskog života i da na osnovu toga razvijemo nove komunikacione alate sa namerom da dopremo do ljudi koji još ne znaju koliko su umetnički festivali sjajna stvar.

Šta biste još istakli iz pratećeg festivalskog programa?

Kada u jednom festivalskom izdanju imate pet radionica u kojima okupljate crtače grafitu, blogere, kritičare, decu, filmofile, profesionalce i amatere onda vam je pokriven jedan značajan deo ljudi kojima umetnost nije strana. A kada dodate i dve izložbe, promocije knjiga, panel diskusije, koncerte, druženja sa dobitnicima nagrada, predstavljanja festivala i organizacija koji su partneri i gosti, onda može da se posmatra da radite dva festivala paralelno. Jedan u bioskopskim salama, a drugi u svim drugim prostorima koje ste se potrudili da oplemenite dobrom kulturnom ponudom. Ove godine više od 150 ljudi vezanih za film iz cele Evrope dolazi na Palić i oni su dokaz našeg opredeljenja da stvaramo lepu kulturnu oazu.

Na koji još način FEF saraduje sa festivalima u okruženju i Evropi?

Palić je festival koji je vrlo dobro umrežen na nivou Evrope. Učestvujemo u radu nekoliko organizacija i mreža. Već godinama prikazujemo izbor filmova festivala "Žigmond Vilmoš" iz Segedina, kratke filmove nominovane od strane Evropske filmske akademije a sada i filmove koje smo selektovali i nagradivali u okviru MIOB mreže. Takođe, svake godine predstavljamo po jedan srpski i strani festival pa ćemo ove godine ugostiti festival Underdax iz Minhena kao i mladi srpski festival Multi most koji se bavi filmovima čiji su autori deca. Korak napred u Srbiji je i novoformirana Asocijacija filmskih festivala Srbije (AFIFS) od koje očekujemo mnogo u budućnosti. Pokazalo se da je put udruživanja ispravan i nastavice sa radom u tom pravcu.

Jelena Knežević

INTERVIEW: ILIJA TATIĆ, DIRECTOR OF THE OPEN UNIVERSITY

Return of the Festival in its full glory



This year's EFF edition will be quite similar to 2019 edition - one of the best in our history

After last year's Festival edition, which had been one of the few in the world held live, what organizational challenges did you face this year?

It turned out to be very important that in 2020 we had a Festival edition that preserved all the film programs and a good part of the accompanying activities. Postponing the festival and finally holding it in such specific conditions was an experience that no one had before. This prepared our team to organize even better edition this year. Regardless of difficulties that still persist and complicate some organizational aspects especially for international events, our desire to make the Festival that will return us to a "normal" life was crucial. I believe that everyone wanted such event. We have been separated from our friends for too long, so the need to meet and enjoy each other's company has become even stronger.

Are you satisfied with the budget for the 28th festival?

For years, we have been trying to provide the audience, festival guests and everyone who feels that the Festival is a part of him or her, with artistic interaction, creativity stimulation, experiences exchange. Possibilities of this Festival to spread influence on a wider scale, which goes beyond the cultural domain, are huge, but they should be recognized. Artistically, in terms of identity and quality, EFF has reached the level few people expected, but it doesn't mean it shouldn't be continuously growing. This year's EFF edition will be quite similar to 2019 edition - one of the best in our history, and we are preparing it with the budget similar to one we had in 2020, when there were reductions due to the pandemic. Funding instability has been our reality for more than a decade. We are grateful to every patron, sponsor, and organization or individual who helps the Festival, and without them we wouldn't be able to have such a significant cultural event in Serbia. It is necessary to establish procedures that will provide security in planning and implementing for the events of this rank, because large oscillations prevent us from starting things of strategic importance, which require years of preparation.

This year, for the first time, festival network MIOB workshop (Moving Images Open Borders) for bloggers, vloggers and influencers will be held at Palić. Why did you choose this workshop?

This is the workshop we insisted on when planning MIOB activities in 2021. At the level of the whole of Europe, we have a gap that must be bridged, and it refers to the majority of the younger generation. European cinema is often referred to as artistic, intellectual, difficult for the audience, but it is a simplification. The offer of films is extremely

wide and you have a whole range of genres, forms and sensibilities that encompass the tastes of the widest possible audience. This ought to be explained to people, primarily young people, so they can get acquainted with the offer and enviable quality European cinema possesses. Also, festivals are the best places for meeting interesting people, get to know the host country or city, gastronomy, architecture, lifestyle. Practically upgrade your event experience with numerous other specifics that certain environment offers. That is why we want to hear what the younger generations expect from such events, to introduce them to all aspects of festival life and, based on that, develop new communication tools with the intention of reaching people who don't know yet how great art festivals are.

What else would you point out from the accompanying festival program?

When you have five workshops in one festival edition, in which you gather graffiti artists, bloggers, critics, children, film lovers, professionals and amateurs, then you cover a significant part of art-oriented people's interests. And when you add two exhibitions, book promotions, panel discussions, concerts, socializing with award winners, festival presentations and your partner organizations and guests, then it can be considered a two parallel festivals. One in the cinema theatres, and the other in all other spaces you tried to enrich with a good cultural events. This year, more than 150 people related to film from all over the Europe are coming to Palić and they are living proofs of our determination to create a beautiful cultural oasis.

What else does the EFF do in cooperation with other festivals in the region and Europe?

Palić is a very well networked festival at the European level. We participate in the work of several organizations and networks. For years now, we have been screening a selection of films from the Zsigmond Vilmos Festival from Szeged, Hungary, then selection of short films nominated by the European Film Academy, and now we present films that we have selected and awarded within the MIOB network. Also, every year we present one Serbian and one foreign festival, so this year we will host the Underdox Festival from Munich as well as the young Serbian Multi Most Festival, which deals with films authored by children. A step forward in Serbia is the newly formed Association of Film Festivals of Serbia (AFIFS), from which we expect a lot in the future. It turned out that the associating is good and we will continue in that direction.

Jelena Knežević

I kvalitet i kvantitet



Programski direktor **Miroslav Mogorović**, pred 28. izdanje FEF-a, otkriva da su autori filmova koji se prikazuju jedva dočekali poziv da dođu na Palić i ukazuje da treba da se nađe način da se vrati nekadašnji način finansiranja. Smatra da ne treba da postoji disbalans između Pokrajine, Republike i Grada, po pitanju sredstava koja izdvajaju za FEF, jer se festivalski tim trudi da razvija festival u okviru istog budžeta, što je prilično ograničavajuće.

Kako biste po onome što je pripremljeno ocenili 28. izdanje Palićkog festivala?

Nakon prošle godine, u okviru koje smo pokazali da imamo kapacitet da održimo festival onda kada mnogi to nisu uspjeli, pred nama je izdanje festivala kakvo dugo nismo imali. I po filmovima i po gostima, ali i po novim programima. Pošto smo iskoristili tu rupu koja je nastala i želju ljudi da putuju nakon dužeg vremena, nema više zasićenja filmskih radnika brojnim festivalima, pa imamo više gostiju nego što smo očekivali da ćemo imati, što je sjajno. Pre dve godine smo imali problem da ubedimo autore da dođu, jer je bilo toliko festivala na koje oni putuju, a sada je obrnuto. Sada su svi željni festivala i putovanja i jedva su dočekali naš poziv.

Pred nama je izdanje festivala kakvo dugo nismo imali. I po filmovima i po gostima, ali i po novim programima

Pomenuli ste nove programe, od kojih su neki posebno orjentisani ka mlađoj publici. Zbog čega su oni važni za Festival evropskog filma na Paliću?

Smanjuje se broj medija koji imaju rubrike i redakcije koje se bave kulturom. Ta posebnost koju festivali donose filmu je nešto što treba sačuvati. Mi moramo da se vratimo publici uzrasta od 25 do 35 godina, koja čini bazičnu festivalsku atmosferu. To jeste deo promišljene aktivnosti festivala u programskom smislu, uz podršku raznih fondova koji su namenjeni upravo takvim projektima. Ne edukujemo samo publiku, već i nas same. Okrećemo se nekim alatima za promociju, kojima nismo toliko bili posvećeni u prethodnim izdanjima, i zbog toga imamo i radionicu za influensere, vlogere i blogere. Mislim da je to važan iskorak za neka nova izdanja. Obilje programa koje imamo ove godine svakako će podići i vidljivost FEF-a u medijima i interesovanje publike. Posle dugo vremena ovo je baš jedan pravi letnji festival. Vraćamo se tamo gde smo bili nekada.

Tome će doprineti i svetska premijera domaćeg filma?

Apsolutno. Time nastavljamo ono što smo započeli pre nekoliko godina: ne samo da festival bude ogledalo dobrih evropskih naslova već platforma za plasman domaćeg filma, jer ipak pozicija Palića jeste drugačija u odnosu na ostale domaće festivala, bez neke želje za takmičenjem. Mi smo svoju poziciju postavili u regionalnim i evropskim okvirima. Tako da, kao što je AJVAR 2019. lepo krenuo sa našeg festivala, tako će i NEČISTA KRV - GREH PREDAKA, kao film epohe, siguran sam, biti zanimljiv ne samo domaćoj, već i međunarodnoj publici.

Na čemu vam je fokus kada je reč o budućnosti festivala? Blizimo se 30. izdanju.

Treba da nađemo način da se vratimo na nekadašnji način finansiranja jer treba da postoji disbalans između Pokrajine, Republike i Grada, po pitanju sredstava koja izdvajaju za FEF. Mi se trudimo da razvijamo festival u okviru istog budžeta, što je prilično ograničavajuće. Što više para, više muzike. Želimo da time oslobodimo prostor da i prateći programi, koji su u svojim začecima poput programa **Novi evropski dokumentarni film**, postanu veći. Zatim da ustanovimo i takmičarski program kratkometražnog filma. Naša dva takmičarska programa su se izuzetno isprofilisala u međuvremenu. Program **Paralele i sudari** postao je vrlo snažan, čak i ekvivalentan program u umetničkom smislu **Glavnom takmičarskom programu**. Sada pravimo bazu da u oblasti kratkometražnog i dokumentarnog filma imamo programe i projekte kojima ćemo unaprediti festival u narednim izdanjima.

Jelena Knežević

INTERVIEW: **MIROSLAV MOGOROVIĆ**, PROGRAM DIRECTOR

Both, quality and quantity

We are expecting such edition of the Festival that we haven't had for a long time. Both, by movies and by guests, and also by new programs

Program director **Miroslav Mogorović**, before the 28th FEF edition starts, reveals that the authors of the selected films could hardly wait for the invitation to come to Palić and points out that Festival should be returned to the former way of financing and that there shouldn't be imbalance between the Province of Vojvodina, Republic of Serbia and the City of Subotica because the Festival team is trying to develop the festival within the same budget, which is quite limiting.

How would you evaluate the 28th edition of the Palić Festival based on what has been prepared so far?

After last year, when we showed that we have the capacity to organize a festival when many failed, we are expecting such edition of the Festival that we haven't had for a long time, both, by movies and by guests, and also by new programs. We took advantage of the gap that emerged and the desire of people to travel after a long time. Film workers aren't fed up with numerous festivals anymore, so we have more guests than we expected, which is great. Two years ago, we had a problem convincing the authors to come, because there were so many festivals they traveled to, and now it's the opposite case. Now everyone is eager to travel and visit festivals and could hardly wait for our invitation.

You mentioned new programs, some of which are especially oriented towards younger audiences. Why are they important for the European Film Festival Palić?

The number of media with sections and newsrooms dealing with culture is decreasing. That particularity that festivals bring to film is something valuable. We have to address the audience aged 25 to 35, which makes up the basic festival atmosphere. It is a part of a thoughtful activity of the Festival in the sense of programming, with the support of various funds intended for such programs. We educate not only the audience, but also ourselves. We use some promotion tools, we were not used to in previous editions, and that is why we have workshop for influencers, vloggers and bloggers. I think this is an important step forward for some new editions. The great number of programs we have this year will certainly raise the visibility of EFF in the media and the interest of the audience. After a long time, this is a real summer festival. We're going back to where we used to be.

Will the world premiere of domestic film contribute to that?

Absolutely. Thus, we continue what we started a few years ago: not only for the Festival to be a mirror of good European titles, but also a platform for the placement of domestic films, because Palić's position is different from other Serbian festivals, without any desire to compete. We have set our position in regional and European frameworks. So we



are sure that, just as *AJVAR* started nicely from our festival in 2019, so will *BAD BLOOD - SIN OF ANCESTORS*, as a film of one era, I am sure, be interesting not only to the domestic, but also to the international audience.

What is your focus when it comes to the future of the Festival? We are approaching the 30th edition.

We need to find a way to return to the former methods of financing, so that there is no imbalance between the Province of Vojvodina, the Republic of Serbia and the City of Subotica. We try to develop the Festival within the same budget, which is quite limiting. We are not rich enough to buy cheap things. We want to free up space for the accompanying programs to grow, like we did for the *New European Documentaries* program. Then we wish to establish a short film competition program. Our two competition programs have become extremely profitable in the meantime. *The Parallels and Encounters* program has become a very powerful, even equivalent in the artistic sense to the *Main Competition Program*. We are now making a foundation so that in the field of short and documentary film we have programs and projects which will improve the Festival's future editions.

Jelena Knežević

Ne lomite mi jorgovan



NEBOJŠA POPOVIĆ *

Praški đak kome je kao i ostalim mladim i talentovanim rediteljima TV Beograd dala priliku da radi, već u kratkoj formi nagovestio je sklonost ka malim ali važnim pričama iz velikog života. Tako je upravo na televiziji **Goran Paskaljević** uradio svoj diplomski film za FAMU. Bila je to LEGENDA O LAPOTU (1972), dokumentarac o drevnom običaju ubijanja starih ljudi u Srbiji. Tu vezanost za stare **Paskaljević** će provlačiti kroz veći deo svog opusa, a najizrazitije u filmu ZEMALJSKI DANI TEKU (1979), snimljenom u staračkom domu.

“Smatram da su ZEMALJSKI DANI TEKU moj najbolji film. On je čisto osećanje i siguran sam da će moći da se prikaže i kroz sto godina. Film je krajnje humanistički a priča je jednostavna. Proveo sam detinjstvo uz babu i dedu, pa otuda duboko razumem stare ljude i osećam njihove probleme. Oni za mene predstavljaju mudrost. Nažalost, ljudska mašina je tako napravljena da, kada naučiš skoro sve što je važno u životu, život te napušta”, govorio je.

Iz tih osećanja prema starim ljudima i saosećanja s njima proistekli su i SUTON (1982), zatim uloga **Mije Aleksića** u VARLJIVOM LETU '68 (1984), TANGO ARGENTINO (1992) i KAD SVANE DAN (2012). Dakle ne samo filmovi kao celina već i neke važne uloge u filmovima s drugačijom tematikom i idejom, uloge koje pokazuju rediteljevo poštovanje i razumevanje sveta koji bi da ode ljudski, ako je moguće. Često nije.

Na tom sukobu ljudi s neljudskim životom, reditelj gradi svoj visokoemotivni humanizam koji deluje iskreno i ne prelazi u pátos. Paralelno, stavljajući te ljude u kontekst svakodnevice, autor opisuje društvo, državu, opšte stanje svesti. U prvoj fazi, do BURETA BARUTA (1998), to je činio finim nanosima češke ironije ispod kojih su se jasno nazirale crne naslage stvarnosti, a onda to crnilo izbija na površinu. Neizbrisivo.

Od praških đaka, **Paskaljević** je prvi probio led na domaćem terenu kada je u pitanju celovečernji igrani film. Njegov debitantski film ČUVAR PLAŽE U ZIMSKOM PERIODU (1976) najpre je u Puli nagrađen za režiju, a zatim je u Berlinu dobio specijalno priznanje žirija. Bitna odrednica ovog filma, a i dela **Paskaljevićevog** opusa, jeste činjenica da on održava vezu sa crnim talasom u odori češke ironije, snažno oslonjen na italijanski neorealizam. Za takav poduhvat **Gordan Mihić** je bio idealan partner, pošto je bio jedan od važnijih ljudi crnog talasa i scenarista kulturnih filmova **Živojina Pavlovića**. **Paskaljević** je govorio da ČUVAR PLAŽE ima direktnu vezu s **Pavlovićevim** filmom KAD BUDEM MRTAV I BEO (1967).

Ta veza vidljiva je i u PSU KOJI JE VOLEO VOZOVE (1977) koga mnogi smatraju **Goranovim** najboljim, pa možda i najoštrijim filmom iz te prve faze. U njemu ima nekoliko antologijskih scena: vešanje Zelenog Bilija ili kaubojški ples **Bate Živojinovića**. Tu su marginalci pravi odraz stvarnosti.

“Otpadnici bolje svedoče o truleži u društvu nego oni koji su uspeali u životu. Smatram da svaki film, čak i komedije moraju da imaju u sebi neki odraz, neku poruku socijalne kritike.”

Posle dva zapažena nastupa u Berlinu (drugi put sa PSOM KOJI JE VOLEO VOZOVE) **Goran** s POSEBNIM TRETMANOM (1980) stiže u glavni program Kana gde **Milena Dravić** dobija nagradu za žensku ulogu. Ako SUTON nije ispunio očekivanja festivalskih žirija i bioskopske publike, onda se to nikako ne može reći za VARLJIVO LETO '68. Smešna slika idilične, ustrašene i državi odane provincije u vreme krvavih studentskih demonstracija, koje u filmu vidimo samo preko vesti na televiziji, možda je najčešćiji **Goranov** film, zato što je u njemu sa osmehom na licu i neskrivenom strašću prema slobodnom životu, najbezobraznijom dobronamernošću, odnosno najdobronamernijim bezobrazlukom, ismejao politiku koja menja i uništava i život i pamet.

ANĐEO ČUVAR (1987) i VREME ČUDA (1989) učvršćuju njegovu međunarodnu reputaciju i nagoveštavaju radikalnije autorsko upuštanje u angažovani film. To će se dogoditi posle velikog uspeha TUĐE AMERIKE (1995). Usledilo je BURE BARUTA (1998), po komadu **Dejana Dukovskog**, film koji je kao i pozorišna predstava uzbudio duhove svojom surovom dijagnozom nasilja u našoj stvarnosti, i dobio najveća priznanja kritike najpre u Veneciji a potom i na godišnjoj ceremoniji Evropske filmske akademije, kada ga Svetska federacija filmskih kritičara (FIPRESCI) proglašava za najbolji evropski film. U naredna dva filma, KAKO JE HARI POSTAO DRVO (2001) i SAN ZIMSKE NOĆI (2004), reditelj se na različite načine bavi društvenim autizmom **Miloševićevog** vremena, ali i onog potonjeg. Vrhunac dostiže u OPTIMISTIMA (2006) briljantnoj metafori našeg potonuća. MEDENI MESEC (2009) biće zabeležen kao prva srpsko-albanska koprodukcija, a film o stradanju Jevreja u logoru na Starom sajmištu, KAD SVANE DAN, po sjajnoj glumi **Mustafe Nadarevića**.

Doživeo je brojne retrospektive, među kojima u Muzeju moderne umetnosti (MOMA) u Njujorku i Britanskom filmskom institutu u Parizu, da jedino **Ingmar Bergman** i on triput pobeđuju u Valjadolidu, da je trostruki laureat festivala “Zlatni vitez”, i da kao retko koji reditelj kod nas ostvari dug i stabilan kontinuitet.

* *Tekst je preuzet iz knjige “Dodir večnosti” (2013) o dobitnicima nagrade “Aleksandar Lifka” u izdanju Otvorenog univerziteta*

IN MEMORIAM: ZORAN SIMJANOVIĆ (1946-2021)

Simfonija za list i orkestar



NEBOJŠA POPOVIĆ *

Početak filmske karijere **Zorana Simjanovića** bio je antologijski: u filmu seriji GRLOM U JAGODE (1976). To je ona muzika kojom svi vole da podvuku svoja najljepša sećanja, muzika koja je sinonim za bolju prošlost. Ubrzo je usledio i prvi igrani film, SPECIJALNO VASPITANJE (1977), s kojim je imao vatreno krštenje u Pulscoj areni i u kome je odigrao svoju prvu filmsku ulogu. Ali već tada **Simjanović** je iskristalisao svoj muzički pristup filmu.

“Oslonac o lajtmotiv - karakterističnu prepoznatljivu temu koja je i neka vrsta ‘zaštitnog znaka’ filma, istovremeno i lako prihvatljivo, nezavisno muzičko ‘štivo’, zatim osećaj za aktuelno u muzici, kultivisano korišćenje tradicije roka, te kreativan prema savremenim tokovima u zabavnoj i takozvanoj novokomponovanoj narodnoj muzici”, objašnjavao je.

Ništa nije slučajno pa ni **Simjanovićev** susret s praškim studentima. Publika se u dugačkim kolonama vraćala domaćem filmu i izlazila zadovoljna iz bioskopa, zviždućuci ili pevajući **Simketovu** muziku. I po njoj su se prepoznavali naši najbolji filmovi tog vremena.

To prvo praško zlatno doba trajalo je od 1976. do 1982. Tada je **Simjanović** uradio muziku za: MIRIS POLJSKOG CVEČA (1977), ZEMALJSKI DANI TEKU (1979), NACIONALNU KLASU (1979), MAJSTORI, MAJSTORI (1980), PETRIJIN VENAC (1980), SOK OD ŠLJIVA (1981), MARATONCI TRČE POČASNI KRUG (1982), SJEČAŠ LI SE DOLI BEL? (1981)... U tom periodu od Pulskog festivala dobio je “samo” Zlatnu arenu za MIRIS POLJSKOG CVEČA, za čarobnu melodiju izvedenu na listu i na sintisajzeru, inspirisanu Dunavom i rumunskom muzikom.

A muzika za PETRIJIN VENAC obeležila je ceo film, dajući mu emociju, ritam, i u nekim sekvencama bivajući komentar. Nijednog trenutka nije

bila klasična zvučna podloga, dopuna ili pokriće za nešto što filmu treba, a nedostaje. Koliki je uspeh te teme, govori to što se sve češće svrstava u izvornu narodnu muziku. Ima li većeg komplimenta za kompozitora?

Sa svega nekoliko taktova na kraju filma obeležio je **Markovićeve** MAJSTORE, a ironičnom posmrtnom muzikom za svaku situaciju **Šijanove** MARATONCE. Međutim, **Simjanović** i filmovi iz tog perioda takođe će ostati u pamćenju po pesmama. Neke je izvukao iz zaborava i upotrebio na najbolji mogući način, na primer, **Čelentanov** hit “Ventiquattromille bacci” i “Na morskome plavom žalu” **Dragana Jokića**. Ili ih je komponovao toliko dobro da su svi bili uvereni kako su u film stigle s nekog od tada brojnih muzičkih festivala: “Flojd” **Dada Topića** ili “Zašto” **Olivera Dragojevića**.

Može li se **Baletićev** BALKAN EKSPRES (1983) zamisliti bez **Simketove** muzike? Nikako! Pokušavajte koliko hoćete ali prva asocijacija na taj film biće muzička tema i najmanje četiri od sedam pesama koliko je napisao za svog druga s Pravnog fakulteta (“Lilijana Lili”, “Ta tvoja mundharmonika”, “Dukat”, “Poslednji tango”). Za muziku u ovom filmu dobio je drugu “Zlatnu arenu”. Iste godine piše vrlo specifičnu muziku za NEŠTO IZMEĐU (1983). Temom koju započinju cimbalo i harfa a razvija je ceo orkestar, **Simke** ispisuju elegiju o ljudima koji nisu sposobni da izađu iz privida o svom životu. Svoju preciznu lakoću komponovanja demonstriraće 1984. kada piše muziku za tri serije, tri kratka filma, jedan TV film i pet igranih filmova. Ubrzo komponuje za **Emira Kusturicu** (OTAC NA SLUŽBENOM PUTU, 1985), **Jovana Aćina** (BAL NA VODI, 1985) **Gorana Paskaljevića** (ANDEO ČUVAR, 1987; VREME ČUDA, 1989), **Gorana Markovića** (SABIRNI CENTAR, 1989). Mnogi i danas veruju da je “Svjati Bože” iz VREMENA ČUDA komponovao Mokranjac.

Devedesetih se u njegovom opusu, kao i kod reditelja s kojima je radio, potvrđuje namera da bude što više različit. Muzikom poput one u filmskim žurnalima i crtaćima provešće nas kroz TITO I JA (1992), obeležiće TANGO ARGENTINO (1992) istoimenom numerom, dok će u VIRDŽINI (1991) pokazati šta znači majstorsko nijansiranje i dramsko variranje muzičke teme. U URNEBESNOJ TRAGEDIJI (1995) izvanredno koristi zvuke prirode, životinjske zvuke koje podvlači pod ljudske karaktere. Njegova simfonična numera “Zažmuri do bola” obeležila je najupečatljiviju scenu u BURETU BARUTA (1998) u kojoj pred oči **Mirjane Karanović** i izleti osvetljeni brod sa simfonijskim orkestrom. U TURNEJI (2008), pod scene rata u Bosni postavlja veselu renesansnu muziku, što se uzima kao primer dobro smišljenog kontrapunkta.

Simjanović je kompozitor koji je umeo da sluša druge, naročito reditelja, ali i da se podredi zahtevima filma.

“Najvažniji je razgovor sa rediteljem. Ali ako je on balvan onda ne vredi ništa. Filmska muzika je teška zato što treba da si dobar dramaturg, da sam vidiš celu priču, a onda da sa rediteljem tu dramaturgiju formiraš. Potpuno drugu dramaturgiju muzičku, jer praviš kontrapunkt onome što je on radio. Sa filmskom muzikom treba da se poništiš. Sve ono što bi mislio da napraviš kao muziku, to baciš i napraviš nešto potpuno devedeseto”, govorio je.

Zoran Simjanović u filmu je umeo da nađe pravo mesto za sebe i svoju umetnost zato što prepoznaje i ceni moć celine. Zato i može da se poništi, jer u tom “porazu” jeste njegova velika pobeda.

* *Tekst je preuzet iz knjige “Dodir večnosti” (2013) o dobitnicima nagrade “Aleksandar Lifka” u izdanju Otvorenog univerziteta*

RADIONICA MIOB - NAREDNA GENERACIJI LJUBITELJA FILMA

U okviru programa Kreativna Evropa - MEDIA, u akciji za PODRŠKU EVROPSKIM MREŽAMA FESTIVALA, Evropski filmski festival Palić sa partnerima sprovodi projekat nazvan po mreži filmskih festivala "Pokretne slike - otvorene granice" (MIOB). Partneri u ovoj mreži i projektu, pored Otvorenog univerziteta Subotica, kao organizatora FEF Palić, su Crossing Europe Film Festival Linz (Austrija), Film Festival Cottbus (Nemačka), Les Arcs European Film Festival (Francuska), Scanorama Film Festival - Evropski film Forum Vilnius (Litvanija), Festival evropskog filma u Sevilji (Španija) i Filmski festival u Trstu (Italija).

Mrežne aktivnosti u okviru projekta usmerene su na pet stubova: MIOB kao referentni alat za filmske stvaraoce i publiku, razvoj publike, MIOB - jedinstvena celina u okviru izložbenog lanca, kontinuirano i kooperativno učenje i izazov ekološke održivosti.

Tokom 28. FEF u okviru projekta biće organizovana radionica posvećena narednoj generaciji ljubitelja filma (blogeri i vlogeri). Cilj ove akcije je uključivanje mreže u prepoznavanje novih komunikacionih alata i novih tipova uticaja. Ova trodnevna radionica (od 21. do 23. jula), koju će voditi dva ključna stručnjaka, okupiće sedam mladih blogera/vlogera (18-25 godina) iz šest zemalja i pomoći članovima festivala da razviju alate za približavanje umetničkih festivala mladima kako bi kreirali događaje prilagođene interesovanjima mlade generacije. MIOB bi na ovaj način bio u stanju da podigne svest mlade generacije o značaju evropske kinematografije i festivalskog/kulturnog turizma. Očekivani efekti su različiti: postavljanje modela za mlade blogere/vlogere koji pokrivaju događaje, umetnike i lokacije povezane sa festivalima koje posećuju; razvijanje nove publike za festivale kroz nove kanale komunikacije; izgradnja čvršće veze između festivala, nezavisnih blogera/vlogera i turističkog sektora; produbljivanje znanja o afinitetima mlade publike kroz njihove reakcije i odziv na predstavljeni sadržaj, i dovođenje novih sponzora radi razvoja veće međunarodne vidljivosti umetničkih festivala u budućnosti.

Posetiti www.miob.info

RADIONICA FILMSKE KRITIKE

Tradicionalno, Radionica filmske kritike ponovo će okupiti talentovane mlade filmske kritičare u podsticajnoj atmosferi FEF Palić. Podsticanje talenata godinama je jedan od glavnih ciljeva našeg festivala. To je šansa za talentovane mlade ljude iz cele Evrope da vide raznolike programe, da istraže bogatu savremenu evropsku filmsku umetnost i razmene mišljenja sa svojim kolegama, a takođe i prilika da otkriju nove autore, nove pristupe filmskoj umetnosti kao i nove načine za privlačenje nove publike. Ove godine pozvali smo devet kritičara iz šest zemalja da nam se pridruže od 20. do 22. jula i nastave lepu tradiciju koju smo uspostavili na našem festivalu. Domaćin radionice je poznati filmski kritičar **Nil Jang** ujedno i selektor nekoliko programa FEF Palić. Radionicu podržava naš dugogodišnji partner Filmski centar Srbije.



MIOB WORKSHOP - NEXT CINEPHILE GENERATION



Co-funded by the
European Union



Within the Creative Europe - MEDIA program in Action for Support to European Networks of Festivals European Film Festival Palić with its partners is implementing project named after film festival network "Moving Images - Open Borders" (MIOB). Partners within this network and project beside Open university Subotica, as organizer of EFF Palić, are Crossing Europe Film Festival Linz (Austria), Film Festival Cottbus (Germany), Les Arcs European Film Festival (France), Scanorama Film Festival - European Film Forum Vilnius (Lithuania), Seville European Film Festival (Spain) and the Trieste Film Festival (Italy).

Network activities within project are focused on the following five pillars: MIOB as a reference tool for filmmakers and audiences, Audience development, MIOB - a singular entity within the exhibition chain, continuous and cooperative learning and environmental sustainability challenge.

During the 28th edition of EFF Palić in scope of the project a workshop dedicated to the next cinephile generation (bloggers and vloggers) will be organized. The aim of this action is to involve the network in the acknowledge of new communication tools and new types of influencers.

This three-day workshop (21st to 23rd July), led by two key experts will gather seven young bloggers/vloggers (aged 18-25) from six countries, and help festival members to develop tools for bringing arts festivals closer to young people as well as to create events tailored to the interests of young generation. MIOB would be in this way able to raise awareness of the younger generation on the topic of European cinema and festival/cultural tourism. Expected effects are diverse: stating a model for young bloggers/vloggers to cover the events, artists and locations connected to festivals they are visiting; developing a new audience for festivals through new communication channels; building a stronger connection between festivals, independent bloggers/vloggers and tourism sector; deepening our knowledge of young audience's affinities through their reactions and responsiveness to the presented content; and bringing new sponsors in perspective evolving around higher international visibility of art festivals.

Visit www.miob.info

FILM CRITIC WORKSHOP

The traditional Film Critic Workshop will once again gather talented young film critics in the stimulating atmosphere of EFF Palić. For years, fostering talents is one of the main objectives of our Festival. It is a chance for talented young people from all around Europe to see diverse programs, to explore the rich contemporary European film art and to exchange opinions with their colleagues, and also, a chance to

discover new authors, new approaches to film art and new tools for reaching new audiences. This year we invited 9 critics from 6 countries to join us from 20th to 22nd of July and continue the beautiful tradition that we established at our Festival. Workshop is hosted by renowned film critic **Neil Young** who is also programming several programs of EFF Palić. Workshop is supported by our long standing partner Film Centre Serbia.

GORKI LIST NAGRADA PUBLIKE ZA NAJBOLJI FILM

Kroz ovogodišnji, 28. Festival na Paliću nastavlja se višegodišnja saradnja "Gorkog lista" i Festivala evropskog filma. Duže od 20 godina "Gorki list" upotpunjuje atmosferu i festivalski ambijent, ali i podstiče gledaoce na razmišljanje i reakciju, i poziva ih da otvorenih čula prate svet oko sebe.

Nagradom publike za najbolji film, "Gorki list" dokazuje da publika preuzima aktivnu ulogu i iz svog ugla sagledava dela filmske umetnosti prikazana na FEF-u. Na taj način uvaženo je, pored mišljenja stručnog žirija, i mišljenje najbrojnijeg "žirija" odnosno, onih zahvaljujući čijoj lojalnosti i posvećenosti filmu FEF traje svih ovih godina. Publika će za najbolji film po njihovoj proceni moći da glasa u sali, prostoru nakon gledanja filma ili putem sajta na stranici GORKI LIST nagrada publike.

Uvažavajući činjenicu da se izbor najboljeg filma po mišljenju publike često zasniva na drugačijim kriterijumima od kriterijuma stručnog žirija, Festival evropskog filma i "Gorki list" ovom nagradom pozivaju posetioce FEF-a da glasanjem na zvaničnom sajtu izaberu svog favorita u bogatom filmskom opusu evropske kinematografije, koji će biti prikazan na ovogodišnjoj filmskoj smotri. Film koji od strane publike bude imenovan kao laureat GORKI LIST nagrade publike dobiće posebno dizajniranu statu.



GORKI LIST AUDIENCE AWARD FOR THE BEST FILM

Years of cooperation between Gorki List and European Film Festival Palić continue with the 28 edition. For 20 years now Gorki List has been contributing to the Festival atmosphere and ambience, as well as supporting audience to think and act, to imbibe the surrounding world with all senses. By the Audience Award for the Best Film, Gorki List proves that audience can take an active role and judge Festival films from their point of view. That way, beside Official Jury, reflections of "the most numerable jury", those who have been loyal and dedicated to the Festival all these years, are being recognized. According to their assessment, the audience will be able to vote for the best film after film screenings in the cinema or via site on the GORKI LIST audience awards page.

With the respect to the fact that the Best Film Award by audience and by Official Jury may refer to different films, Gorki List and European Film Festival invite the audience to choose their favorite film from the rich opus of European cinema presented at the Festival, by voting at the official Festival's website. Film chosen by the audience is going to receive specially designed statue GORKI LIST AUDIENCE AWARD.

PISCI U BIOSKOPU: KNJIŽEVNA ISTORIJA NAŠIH FILMSKIH DOŽIVLJAJA

Antologija "Pisci u bioskopu: Književna istorija naših filmskih doživljaja", u izdanju Filmskog centra Srbije i Službenog glasnika, nova je knjiga našeg istaknutog filmskog stvaraoca **Slobodana Šijana**. Knjiga donosi izbor tekstova u kojima naši i regionalni pisci, neretko iz veoma lične perspektive, pišu o fenomenu filma. U knjizi se nalaze tekstovi **Ive Andrića, Branislava Nušića, Stanislava Vinavera, Rastka Petrovića, Boška Tokina, Miloša Crnjanskog, Bogdana Tirnanića, Aleksandra Petrovića, Danila Kiša, Dubravke Ugrešić** i drugih. Na skoro 500 stranica, antologija "Pisci u bioskopu" sadrži pripovetke, odlomke iz romana, dnevničkih ili memoarskih zapisa, novinske članke i druge tekstove u kome pisci, novinari i filmski stvaraoci, iz različitih uglova, daju svoje viđenje sedme umetnosti od njenih početaka pa sve do danas.



WRITERS IN CINEMA: LITERARY HISTORY OF OUR FILM EXPERIENCES

An anthology "Writers in Cinema: Literary History of Our Film Experiences", published by the Film Center Serbia and the Official Gazette, is a new book by our prominent filmmaker **Slobodan Šijan**. The book brings a selection of texts in which our and regional writers, often from a very personal perspective, write about the phenomenon of film. The book contains texts by **Ivo Andrić, Branislav Nušić, Stanislav Vinaver, Rastko Petrović, Boško Tokin, Miloš Crnjanski, Bogdan Tirnanić, Aleksandar Petrović, Danilo Kiš, Dubravka Ugrešić** and others. At almost 500 pages, the anthology "Writers in Cinema" contains short stories, excerpts from novels, diaries or memoirs, newspaper articles and other texts in which writers, journalists and filmmakers, from different angles, give their views on the seventh art from its beginnings until today.



GLOGI

Kako je živio, voleo i plakao **Nebojša Glogovac**? Lobanja, Šone, Šonsi, Glogi, Nebojša, Pančevac - i još mnogo imena i nadimaka imao je čovek koji je glumi, ali i svemu ostalom, dao i karakter i reč. Bio je svoj i neosvojiv. Davao se kome je hteo, a za uzvrat nije tražio ništa.

Svedočenja najbližih u knjizi "Glogi" **Aleksandra Đuričića** otkrivaju nepoznate detalje iz života ovog velikana: kako je kao momak radio u prodavnici muzičkih uređaja, šta mu se sve dešavalo dok je stopirao od Pančeva do Beograda, zašto mu se na prijemnom ispitu na Fakultetu dramskih umetnosti tresla noga i kako su sve velike uloge i najveći reditelji posle toga tražili i jurili baš njega. Zašto je odbio **Andelinu Džoli**, a prihvatio da bude **Draža Mihailović**, šta mu je značila "Crvena Zvezda" i koje su ga strasti, pored motora, tavli i kuvanja, još opsedale, možete pročitati u knjizi "Glogi" **Aleksandra Đuričića**.

O inspiraciji i radovanju svakodnevnim trenucima, ali i o momentima kada mu je život dodelio ulogu da se suoči sa smrću, govore njegovi prijatelji. O najvoljenijem srpskom glumcu pripovedaju **Vojin Četković**, **Nataša Ninković**, **Anica Dobra**, **Žarko Laušević**, **Rade Šerbedžija**, **Nikola Đuričko**, **Vida Ognjenović**, **Nikola Pejaković**, **Paolo Madeli**, **Jagoš Marković**, **Aleksandar Popovski**...

PROMOTION OF THE BOOK "GLOGI" BY ALEKSANDAR ĐURIČIĆ

How did **Nebojša Glogovac** live, love and cry? Skull, Šone, Šonsi, Glogi, Nebojša, Pančevac - and many other names and nicknames were given to the man who gave character and expression to the acting. He was his own and invincible. He gave himself to whomever he wanted, and in return he did not ask anything.

Testimonies of those closest to him reveal unknown details from this great man's life: that he worked as a boy in a music store, what happened to him while he was hitchhiking from Pančevo to Belgrade, why he was so nervous at the entrance exam at the Faculty of Drama Arts and that great roles and the greatest directors after that sought and chased him. Why did he reject **Angelina Jolie**, and accepted to be **Draža Mihailović**, what did Red Star football club mean to him and what passions, besides motorcycles and cooking, haunted him. His friends also talk about inspiration and rejoicing in everyday moments, and also about the moments when he played the role of facing death. **Vojin Četković**, **Nataša Ninković**, **Anica Dobra**, **Žarko Laušević**, **Rade Šerbedžija**, **Nikola Đuričko**, **Vida Ognjenović**, **Nikola Pejaković**, **Paolo Magielli**, **Jagoš Marković**, **Aleksandar Popovski**, talk about the most beloved Serbian actor.



NEDA ARNERIĆ: OD SNA DO JAVE, I NATRAG

Knjiga "Neda Arnerić: Od sna do jave, i natrag" na jedinstven način približice čitaocima detalje iz života slavne glumice i upoznati ih sa magijom koju je širila velikim platnom. Autorka knjige i novinarka **Tatjana Nježić** svojom najnovijom knjigom uspeła je da prikaže ne samo glumački portret **Nede Arnerić** već i da oslika njen put od sna do jave, i natrag.

Pored razgovora i intervju-a u kojima se nikad nije libila da bude iskrena i da sa publikom podeli sopstvene impresije i spoznaje, u ovoj knjizi pročitacete šta su o **Nedi Arnerić** rekli i zapisali njeni prijatelji i bliski saradnici. Takođe, imaćete priliku da se priselite najznačajnijih uloga koje su obeležile njenu karijeru, i to tako što će vas serija crno-belih fotografija poput vremeplova odvesti u zlatno doba filmske umetnosti.

Knjiga "Neda Arnerić: Od sna do jave, i natrag" prvenstveno je namenjena poštovaocima lika i dela **Nede Arnerić**, ali i svim zaljubljenicima u film, umetnost i stvaralaštvo. Život i delo **Nede Arnerić** fasciniraju i njene poštovaoce i kolege, jer je živela i radila onako kako to čine posebni ljudi, svesni stvarnosti. U knjizi "Neda Arnerić: Od sna do jave, i natrag" zabeleženi su najsajjniji trenuci koji su predodredili njen put i učinili je kultnom ličnošću srpske i jugoslovenske kinematografije.

NEDA ARNERIĆ: FROM DREAM TO REALITY, AND BACK

The book "Neda Arnerić: From Dream to Reality, and Back" will bring readers closer to the details of the famous actress' life in a unique way and introduce them to the magic she spread on the big screen. The author of the book and journalist **Tatjana Nježić**, with her latest book, managed to present not only the acting portrait of **Neda Arnerić**, but also to paint her journey from dream to reality, and back.

In addition to conversations and interviews in which she never hesitated to be honest and to share her own impressions and insights with the audience, in this book you will read what her friends and close associates said and wrote about **Neda Arnerić**. You will also have the opportunity to reminisce about the most important roles that marked her career, by a series of black-and-white photographs that will take you like a time machine to the golden age of film art.

The book "Neda Arnerić: From Dream to Reality, and Back" is primarily intended for admirers of the character and work of **Neda Arnerić**, but also for all film, art and creativity lovers. The life and work of **Neda Arnerić** fascinate her admirers and colleagues, because she lived and worked the way special people do, aware of reality. The book "Neda Arnerić: From Dream to Reality, and Back" records the brightest moments that predetermined her path and made her a cult person of Serbian and Yugoslav cinema.

DOKSRBIJA - RADIONICA DOKUMENTRANOG FILMA



DOKSRBIJA
DOKUMENTARISTI
SRBIJE

DOKSrbija radionica dokumentranog filma na Festivalu evropskog filma Palić deo je projekta godišnjeg programa radionica koje organizuje udruženje - DOKSrbija. Saradujući sa filmskim festivalima u celoj Srbiji, cilj je da se podstakne i podrži decentralizacija nacionalne dokumentarističke scene.

Radionica je zamišljena kao edukativni program koji podstiče formiranje zdravog okruženja za razmenu mišljenja, ideja i iskustava. Kao takva, namenjena je jednako mladim filmskim stvaraocima, iskusnim filmskim profesionalcima, ali i filmskim entuzijastima zainteresovanim za ulazak u svet dokumentaraca.

DOKSrbija radionica na Palićkom festivalu fokusiraće se na aktuelnosti u dokumentaristici, produkcione aspekte realizacije međunarodnih projekata, pre svega između država različitog produkcionog kapaciteta, kao i na prelazak u online okruženje tokom faza razvoja projekata i distribucije.

DOKSrbija je strukovno udruženje autora i producenata dokumentarnih filmova koje daje potporu srpskim dokumentaristima, ukupnom razvoju, produkciji i prikazivanju domaćih kreativnih dokumentaraca u Srbiji i svetu.

KAKO SE GLEDA FILM - MALA ŠKOLA BONTONA

Radionica "Kako se gleda film - mala škola bontona" je edukativni program, namenjen deci osnovnoškolskog uzrasta od 10 do 15 godina i posvećen edukaciji u oblasti audiovizuelne kulture i umetnosti. Namera je da se podstakne kultura odlaska u bioskope i kultura gledanja audio-vizuelnih sadržaja, ali i da se svest polaznika potkrepi

teorijskim znanjima iz navedenih oblasti. Upoznavanjem sa osnovnim metodama i tehnikama analize filma, od polaznika se očekuje da počnu da razmišljaju o različitim pojavama, koje će im pomoći da shvate unutrašnju strukturu filma, kao i da formiraju pozitivan stav o kulturi audio-vizuelnih medija. Kroz realizaciju bioskopskih projekcija i vežbe u kojima će polaznici samostalno dolaziti do zaključaka, projekat ima za cilj: razvoj opažanja, razvoj kritičkog mišljenja, upoznavanje sa svetom filma, upoznavanje sa metodama i tehnikama analize filma, otkrivanje individualnih afiniteta i talenta, otkrivanje mnoštva filmskih zanimanja i upoznavanje sa njihovim značenjem, podsticanje razvoja bioskopske kulture i razvoj publike. Autorski tim projekta čine: **Zoran Janković** (koordinador programa), **Đorđe Bajić** (koordinador programa), **Nemanja Boškov** (organizator projekta) i **Nevena Đonlić** (koordinador projekta). Projekat je podržan od strane Ministarstva kulture i informisanja Republike Srbije i realizovaće se tokom 2021. godine kao zajednički projekat Mreže kinoprikazivača Srbije.



Workshop "How to watch the film - little school of bonton" is an educational program, intended for children of primary school age from 10 to 15 and dedicated to education in the field of audiovisual culture and art. The intention is to encourage the cinema attending culture and the culture of watching audiovisual contents, but also to support the participants' awareness

of the theoretical knowledge concerning the mentioned areas. By getting acquainted with the basic methods and film analysis techniques, participants are expected to start thinking about different phenomena, which will help them understand the internal structure of film, as well as to form a positive attitude towards the culture of audiovisual media. Through the cinema screenings and exercises where participants are expected to come upon their own conclusions, the project aims are: development of observation, development of critical thinking, introduction to the world of film, introduction to the methods and techniques of film analysis, discovering of individual affinities and talents, presenting film professions and getting to know their real meaning, encouraging the development of cinema culture and development of audience. They are a project team: **Zoran Janković** (program coordinator), **Đorđe Bajić** (program coordinator), **Nemanja Boškov** (project organizer) and **Nevena Đonlić** (project coordinator). The project is supported by the Ministry of Culture and Information of the Republic of Serbia and will be implemented in 2021 as a joint project of the Serbian Cinema Screenings Network.

DOKSRBIJA - DOCUMENTARY FILM WORKSHOP



DOKSRBIJA
DOCUMENTARY
FILMMAKERS
OF SERBIA

DOKSrbija documentary film workshop at the European Film Festival Palić is the part of the project of the annual workshop program organized by the homonymous association. By cooperating with film festivals throughout Serbia, the goal is to encourage and support the decentralization of the national documentary scene.

The workshop is conceived as an educational program that encourages the formation of the healthy environment for the exchange of opinions, ideas and experiences. As such, it is intended equally for young filmmakers, experienced film professionals and film enthusiasts eager to enter the world of documentaries.

DOKSrbija workshop at the Palić Festival will focus on current events on documentary scene, production aspects of international projects, primarily between countries of different production capacity, as well as the transition to an online environment during the project development and distribution phases.

DOKSrbija is a professional association of documentary authors and producers that provides support to Serbian documentarians, as well as the overall development, production and screening of creative documentaries in Serbia and the world.

HOW TO WATCH THE FILM - LITTLE SCHOOL OF BONTON

IZLOŽBA “TRAGOVI JEDNOG VREMENA - FILMSKI PLAKAT 1945-1970.”

EXHIBITION: TRACE OF ONE TIME – FILM POSTER 1945-1970



Izložba “Tragovi jednog vremena - Filmski plakat 1945-1970.” sadrži filmske plakate iz fundusa i arhive Filmskog centra Srbije. Za izložbu je odabrano 50 plakata filmova koji su nastali četrdesetih, pedesetih i šezdesetih godina prošlog veka, i predstavljaju značajna dela jugoslovenske kinematografije, kao što su SKUPLJAČI PERJA, KAD BUDEM MRTAV I BEO, RANI RADOVI, MARŠ NA DRINU, LJUBAV I MODA i mnogi drugi.

U pogovoru **Jovana Čekića**, između ostalog stoji: “Filmski plakati su deo mladosti, nezamenjivi toposi krivudave linije odrastanja, koji su formirali čitave generacije u narastajućem medijskom haosu. Sa pojavom novih kanala distribucije, najpre VHS, DVD-a, potom, mreže i različitih platformi poput ‘Netfiksa’, čini se da filmski plakat nije izgubio na svojoj važnosti, naprotiv, u digitalnom okruženju samo je postao prilagodljiviji.”

O samom senzibilitetu ovih plakata on dodaje: “Plakati jugoslovenskog filma iz pedesetih godina, uprkos vladajućoj političkoj ideologiji, u velikoj meri slede nastajanje osnovnih obrazaca ‘ekonomije pažnje’ koja dolazi sa Zapada, i katkad postiču zadivljujuće efekte”.

The exhibition “Traces of a Time - Film Poster 1945-1970” will present film posters from the holdings and archives of the Film Center of Serbia. Fifty posters of films made in the 1940s, 1950s, and 1960s were selected for the exhibition, and they represent significant works of Yugoslav cinematography, such as I EVEN MET HAPPY GYPSIES, WHEN I AM DEAD AND GONE, EARLY WORKS, MARCH ON RIVER DRINA, LOVE AND FASHION and many others.

In the afterword, prof. dr. **Jovan Čekić**, among other things, states: “Film posters are a part of youth, irreplaceable topos of the winding line of growing up, which have formed entire generations in the growing media chaos. With the advent of new distribution channels, first VHS, DVDs, then networks and various platforms like Netflix, it seems that the movie poster has not lost its importance, on the contrary, in the digital environment, it has only become more adaptable.”

He adds about the sensibility of these posters: “Posters of Yugoslav film from the 1950s, despite the ruling political ideology, largely follow the emergence of basic patterns of ‘economy of attention’ coming from the West, and sometimes achieve amazing effects.”

KAMEROM KROZ VREME - OBJEKTIVI ISTORIJE

THROUGH TIME BY CAMERA - LENSES OF HISTORY

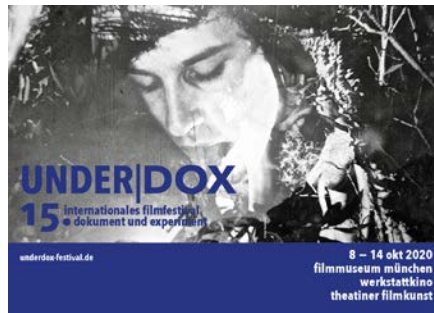
Krenite na putovanje kroz istoriju filma! Kolekcija filmskih kamera koja je obeležila najveće trenutke filmske umetnosti je pred vama. Glumci i reditelji, scenaristi i direktori fotografije, kao i bioskopska publika, tokom čitavog jednog veka, uživali su u filmskoj umetnosti snimljenoj ovim prelepim mašinama. Tu je i kolekcija kamera koje su koristile “Filmske novosti”, svedok političke, društvene i kulturne istorije bivše Jugoslavije, posebno u vreme pre televizije. Kroz sočiva ovih kamera stvorena je istorija, a zlatno doba filmske umetnosti dospelo je u sve krajeve sveta. Neke od ovih kamera se i dalje koriste, jer ih neki filmski autori preferiraju, hvaleći kvalitet i autentičnost njima snimljenih materijala. Ne propustite priliku da ih vidite uživo na 28. Festivalu evropskog filma Palić.



Embark on a journey through the history of film! Collection of film cameras which marked the greatest moments of film art is in front of you. Actors and directors, scriptwriters and directors of photography as well as the cinema audiences, throughout the century, experienced film art made by these beautiful machines. There is also collection of cameras used by “Filmske Novosti”, the witness of political, social and cultural history of ex Yugoslavia, especially in times before television. Through the lenses of these cameras the history was made and golden age of film art was delivered to every corner of the world. Some of these cameras are still in use, preferred by some filmmakers praising the quality and authenticity of the produced photography. Do not miss the opportunity to see them live at 28th European Film Festival Palić.

UNDERDOKS FILMSKI FESTIVAL

Filmski festival Underdoks, sa sedištem u Minhenu od 2006, fokusira se na raznolike dokumentarne i eksperimentalne radove. To je ne-takmičarski festival koji ističe umetnike i stvaraoce filma koji obogaćuju razvoj svetske kinematografije u svim mogućim oblicima. Pored toga, dvogodišnja takmičarska sekcija **Videodox** nadilazi granice savremene video umetnosti i njene višestruke transformacije. Pored toga, program **Izgubljeno-nadeno** predstavlja filmove za koje se verovalo da su izgubljeni i ponovo ih otkriva u svom originalnom analognom formatu prikazivanja. Program su osnovali novinarka i kino-aktivistkinja **Dunja Bialas** i vlasnik pozorišta, arhivista i programer **Bernd Brehmer**, koji do danas zajedno upravljaju festivalom. MANIFEST UNDERDOX-a (2016, ažuriran 2021) glasi: 1) Prikazujemo dokumentarne filmove, eksperimentalna dela, filmske eseje i igrane filmove; 2) Filmove projektujemo u izvornom formatu: (Super) 8 mm, 16 mm, 35 mm a i sve digitalne forme su podjednako dobrodošle; 3) Ne isključujemo filmove koji dugo traju; 4) Nemamo takmičarske programe i ne pozivamo na prijave; 5) Trudimo se da postignemo unutrašnji dijalog između filмова; 6) Ne verujemo u industriju; 7) Prethodno gledamo svaki film na velikom platnu; 8) Ne insistiramo na premijerama; 9) Razmenjujemo ideje sa drugim duhom prožetim festivalima, i 10) Praktikuemo luksuz siromaštva.



THE UNDERDOX FILM FESTIVAL

Munich based Underdoks Film Festival since 2006 focuses on documentaries and experimental works of a large variety. It is a non-competitive festival which highlights artists and filmmakers that enrich the development of world cinema in all its possible forms. In addition the biennial competitive **Videodox** section transcends the boundaries of contemporary video art and its multiple transformations. Besides, the **Lost & Found** section presents missing believed lost films to be re-discovered in their original analogue screening format. The program was founded by journalist and ciné-activist **Dunja Bialas** and cinema-theatre owner,

archivist and programmer **Bernd Brehmer**, who co-direct the festival to this day. THE UNDERDOX MANIFESTO (2016, updated 2021): 1) We show documentaries, experimental works, essay films and fiction features; 2) We project movies in their original format: (Super) 8mm, 16mm, 35mm and all digital forms are equally welcome; 3) We won't exclude films that have an excessive running time; 4) We are non-competitive and do not call for entries; 5) We try to achieve an inner dialogue between the films; 6) We do not believe in industry; 7) We watch each film beforehand on the big screen; 8) We do not insist on premieres; 9) We exchange ideas with other mind-related festivals, and 10) We practice the luxury of being poor.

MULTIMOST FEST: MEĐUNARODNI FESTIVAL DEČJEG I OMLADINSKOG ANIMIRANOG FILMA

Međunarodni festival dečjeg i omladinskog animiranog filma je namenjen deci i omladini Srbije, Evrope i celog sveta, ali i autorima koji stvaraju za decu i omladinu. To podrazumeva stvaralaštvo mladih, kao i stvaralaštvo namenjeno njima. Festival je utemeljen na ciljevima i zadacima rusko-srpskog projekta Multimost, pokrenutog još 2016. od strane studija za animaciju - Dom animacije iz Sremskih Karlovaca. Projekat je 2019. nagrađen Evropskom jezičkom oznakom, od strane fondacije Tempus u saradnji sa Ministarstvom prosvete nauke i tehnološkog razvoja RS, Zavodom za unapređenje obrazovanja i vaspitanja, Francuskim institutom za kulturu i Institutom Servantes. Broj učesnika u projektu je vrlo brzo rastao iz godine u godinu. Projektu su se priključili i studiji iz Italije, Ukrajine i Izraela. Četvrte godine postojanja projekat prerasta u Međunarodni festival dečje i omladinske animacije MM fest (Multimost fest).



Festival karakterišu tri profesionalne delatnosti: selekcija tematskih filmova, prezentacija autora i projekcija animiranih filmova; praktična, obrazovna delatnost/pedagoški rad, i stručno naučna/istraživačka delatnost - konferencije. Takmičarski program je raspoređen u četiri kategorije: kategorija Dečje stvaralaštvo - filmovi dece do 15 godina; kategorija Stvaralaštvo mladih - filmovi mladih od 16 do 19 godina; kategorija Studentski filmovi - filmovi mladih od 19 do 25 godina koji izučavaju animaciju na akademskom nivou, i kategorija Filmovi za decu i mlade - filmovi koje su pravili profesionalci za mlade.

Možemo reći da je ovo festival koji putem animacije želi da podstakne decu i omladinu iz različitih zemalja i sa različitih kontinenata na saradnju i istraživanje, kreativno stvaralaštvo kroz druženje, učenje jezika, na izučavanje svoje i upoznavanje drugih kultura. Festival je tematski a vrednosti koje podržava su: porodica, tradicija, vera, prijateljstvo, saradnja, uzajamno poštovanje i ljubav.

MULTIMOST FEST: THE INTERNATIONAL FESTIVAL OF CHILDREN AND YOUTH ANIMATED FILM

The International Festival of Children's and Youth Animated Film is intended for children and youth of Serbia, Europe and the whole world, but also for authors who create for children and youth. This implies the creativity of young people, as well as creativity intended for them. The festival is based on the goals and tasks of the Russian-Serbian project Multimost, launched in 2016 by the animation studio - Dom Animation from Sremski Karlovci, Serbia. In 2019 the project was awarded the European Language Label by the

Tempus Foundation in cooperation with the RS Ministry of Education, Science and Technological Development, the Institute for the Advancement of Education, the French Institute of Culture and the Cervantes Institute. The number of participants in the project grew very quickly from year to year. Studios from Italy, Ukraine and Israel also joined the project. In its fourth year the project grows into the International festival of children's and youth animation MM Fest (Multimost Fest). The Festival is characterized by three professional activities: selection of thematic films, presentations of authors and screenings of animated films; practical, educational activity/pedagogical work, and professional scientific /research activity - conferences. The competition program is divided into four categories: Children's creativity - films for children up to 15; Youth Creativity - films of young people from 16 to 19; Student films - films of young people from 19 to 25 years of age who study animation at the academic level, and Films for children and youth - films made by professionals.

We can say that this is a festival that through animation wants to encourage children and youth from different countries and from different continents to cooperate and research, creativity through socializing, learning languages, learning their own and getting to know other cultures.

The festival is thematic and the values it supports are: family, tradition, faith, friendship, cooperation, mutual respect and love.

EKOLOŠKA PANEL-DISKUSIJA: KONCEPT UPRAVLJANJA OTPADOM U SUBOTIČKOM REGIONU I ZELENA AGENDA EU ZA ZAPADNI BALKAN



Jedan od izazova u zaštiti životne sredine sa kojima se Subotica, ali i cela Srbija susreću jeste nizak nivo upravljanja otpadom. I pored usvajanja planova, te probnog rada Regionalne deponije Subotica, još uvek se ne zna kada će ovaj proces zaživeti, pa će na ovom skupu pokušati da se odgovori i na još neka pitanja kao što su: kako će se organizovati selekcija otpad, koja je uloga privatnih otkupnih stanica, kada će se započeti rekultivacija gradske deponije u Subotici i sl.

Biće to prilika da se koncept upravljanja otpadom u regionu Subotice sagleda i sa aspekta smernica Evropskog zelenog plana za dostizanje klimatske neutralnosti do 2050. godine. Ova ekološka tranzicija u Evropskoj uniji ne može biti efikasna ako se ne uključe i okolne zemlje, pa je usvojena Zelena agenda za Zapadni Balkan u kojoj je cirkularna ekonomija jedna od pet ključnih oblasti, sa posebnim osvrtom na otpad, recikliranje, održivu proizvodnju i efikasnu upotrebu resursa.

O svemu ovome i iz ugla kinematografije biće reči na panel diskusiji "Koncept upravljanja otpadom u Subotičkom regionu i Zelena agenda EU za Zapadni Balkan", u utorak 20. jula 2021. od 11 časova u Maloj gostionici u Paliću.

OKRUGLI STO: DOMETI AKTUELNE SLOVENAČKE KINEMATOGRAFIJE

U razgovoru o savremenom slovenačkom filmu učesnici će se fokusirati na umetničke domete, kulturnu politiku i produkcione aspekte kinematografije Slovenije danas, sa posebnim osvrtom na filmove i autore-autorke u programu **Slovenija u fokusu** Festivala evropskog filma Palić 2021. Učesnici će takođe govoriti o filmskoj umetnosti u Sloveniji u jugoslovenskom periodu i doprinosu istaknute glumice **Milene Zupančič**, laureatkinje počasne nagrade "Aleksandar Lifka" za doprinos regionalnoj kinematografiji. Na panelu će učestvovati gosti iz Slovenije, filmski poslenici i stvaraoci, predstavnici Filmskog centra Srbije i FEF-a, a razgovor vodi dr **Ivana Kronja**, filmolog, filmska kritičarka i koordinatorka Dana slovenačkog filma. Program **Slovenija u fokusu** se realizuje u saradnji sa Filmskim centrom Slovenije, Ambasadam Slovenije i manifestacijom Dani slovenačkog filma u Beogradu i Srbiji, koja se od 2015. održava u Srbiji u organizaciji Društva Slovenaca "Sava".



Scena iz slovenačkog filma NEĆU DA BUDEM LUZERKA

ECOLOGICAL PANEL-DISCUSSION: THE CONCEPT OF WASTE MANAGEMENT IN THE SUBOTICA REGION AND THE EU GREEN AGENDA FOR THE WESTERN BALKANS



One of the challenges in environmental protection that Subotica, as well as the whole of Serbia, faces, is the low level of waste management. Despite the adoption of plans and trial work of the Regional Landfill Subotica, it is still unknown when this process will come to life, so this meeting will try to answer some important questions such as: how to organize waste selection, what is the role of private purchase stations, when the re-cultivation of the city landfill site in Subotica will start, etc.

It will be an opportunity to look at the concept of waste management in the region of Subotica from the aspect of the guidelines of the European Green Plan for achieving climate neutrality by 2050. This ecological transition in the European Union cannot be effective if the surrounding countries are not included, and the Green Agenda for the Western Balkans was adopted, in which the circular economy is one of the five key areas, with special emphasis on waste, recycling, sustainable production and resource efficiency.

On all this from the cinema angle as well in the Panel discussion "The concept of waste management in the Subotica region and the EU Green Agenda for the Western Balkans", on Tuesday, July 20, 2021 at 11 am, in the restaurant Mala Gostiona in Palić.

ROUND TABLE: ACHIEVEMENTS OF CURRENT SLOVENIAN CINEMA

In the discussion on contemporary Slovenian film, participants will focus on the artistic achievements, cultural policy and production aspects of Slovenian cinema today, with special reference to films and authors from the Slovenia in focus program at the European Film Festival Palić 2021. Participants will also talk about film art in Slovenia in the Yugoslav period and the contribution of the prominent actress **Milena Zupančič**, laureate of the honorary Aleksandar Lifka Award for her contribution

to regional cinema. The panel will be attended by guests from Slovenia, filmmakers, EFF and Serbian Film Center representatives. The conversation moderator will be Dr. **Ivana Kronja**, filmologist, film critic and the coordinator of the Slovenian Film Day. The Slovenia in Focus program is being organized in cooperation with the Slovenian Film Center, the Embassy of Slovenia and the Days of Slovenian Film - a cultural event in Belgrade, which has been held in Serbia since 2015, organized by "Sava" the Association of Slovenes.

RADIONICA KREIRANJA GRAFITA NA FEF-U U OKVIRU PREKOGRANIČNOG PROJEKTA PANONA NET

Otvoreni univerzitet Subotica Doo u partnerstvu sa Udruženjem Slap iz Osijeka, Fondom Turistički klaster mikroregije Subotica-Palić, Gradom Vukovom i Opštinom Velika sprovodi projekat Panona net - Model upravljanja destinacijom u okviru Programa Interreg - IPA Program prekogranične saradnje Hrvatska-Srbija. Glavni cilj projekta je integracija prekogranične turističke ponude aktivnog i kulturnog turizmu kroz zajedničku platformu za upravljanje destinacijama i zajednički poslovni model. Jedan od šest kulturnih događaja koji se organizuju u okviru projekta Panona net je radionica kreiranja grafita. U okviru projekta, u saradnji sa Gradom Vukovom, Otvoreni univerzitet Subotica organizovaće dve radionice kreiranja grafita na platnu. Prva radionica trebalo je da bude realizovana u julu 2020. tokom 27. FEF, uz prisustvo grafitera iz Hrvatske u saradnji sa festivalom VukovArt - luka umetnosti. S obzirom na epidemiološku situaciju u regionu prethodne i ove godine dolazak grafitera iz Hrvatske nije moguć pa će radionice biti održane uz učešće grafitera iz Subotice i drugih gradova Srbije. Prva radionica će biti održana u periodu od 16. do 19. jula tokom 28. FEF. Cilj radionice kreiranja grafita na platnu je saradnja, razmena ideja i iskustva kao i stvaranje grafita na platnu sa motivima iz oblasti filma. Tokom četiri dana trajanja radionice, grafiteri u Subotici će prisustvovati uključljenjima uživo iz Vukovara gde će organizatori VukovArt festivala i umetnici iz Hrvatske u formi predavanja preneti svoje iskustvo u izradi grafita i murala. Kreirani grafiti na platnu će nakon radionice biti izloženi na Velikoj terasi na Paliću u formi izložbe. Otvoreni univerzitet Subotica kao organizator radionice želi da na ovaj način produbi saradnju sa partnerskim festivalom VukovArt-om i da kroz ove aktivnosti proširi segment pratećeg programa festivala i privuče novu mladu urbanu publiku na FEF.



Grafiti su poruke na zidovima objekata, kojima autor izražava svoje mišljenje u tekstualnom ili slikovnom obliku. Kao grana ulične umetnosti, spada među popularnije načine umetničkog izražavanja, koji je nastao još u srednjem veku.

Projekat je sufinansiran sredstvima EFRR i IPA II fondova Evropske unije.

PREVOZ ZA GOSTE I AKREDITOVANE NOVINARE FESTIVALA

MINI BUS

- 16.30** – Mala gostiona Palić (parking) - Bioskop Eurocinema (kod parking kućice / rampe) - Bioskop Aleksandar Lifka (autobusko stajalište)
- 18.30** – Mala gostiona Palić (parking) - Bioskop Eurocinema (kod parking kućice / rampe) - Bioskop Aleksandar Lifka (autobusko stajalište)
- 19.15** – Bioskop Aleksandar Lifka (autobusko stajalište) - **19.20** - Bioskop Eurocinema (kod parking kućice / rampe) - Mala gostiona Palić (kod parking kućice / rampe)
- 21.00** – Bioskop Aleksandar Lifka (autobusko stajalište) - **21.05** - Bioskop Eurocinema (kod parking kućice / rampe) - Mala gostiona Palić

GRAFFITI CREATING WORKSHOP AT THE EFF WITHIN THE CROSS-BORDER PROJECT PANONA NET

Open University Subotica Ltd. in partnership with the Slap Association from Osijek, the Tourist Cluster Fund of the Subotica-Palić microregion, the City of Vukovar and the Municipality of Velika implements the Panona net project - Destination Management Model within the Interreg - IPA Cross-border Cooperation Program Croatia-Serbia. The main goal of the project is the integration of cross-border tourist offer with pro-active and cultural tourism through a common destination management platform and a common business model. One of the six cultural events organized within the Panona net project is the Graffiti Creating workshop. Within the project, in cooperation with the City of Vukovar, the Open University Subotica will organize two workshops on creating graffiti on canvas. The first workshop was to be realized in July 2020 during the 27th EFF Palić, with the presence of graffiti artists from Croatia in cooperation with the festival VukovArt - Port of

Art. Due to the epidemiological situation in the region last year and this year, the arrival of graffiti artists from Croatia is not possible, and the workshops will be held with the participation of graffiti artists from Subotica and other cities in Serbia. The first workshop will be held in the period from 16 to 19 July 2021 during the 28th EFF Palić. The goal of the workshop of creating graffiti on canvas is cooperation, exchange of ideas and experiences as well as creating graffiti on canvas with motifs from the field of film. During the 4 days of the workshop, graffiti artists in Subotica will attend live performances from Vukovar, where the VukovArt festival organizers together with artists from Croatia will share their experience in making graffiti and murals in the form of lectures. After the workshop, the created graffiti on canvas will be exhibited on the Great Terrace in Palić in the form of an exhibition. The Open University of Subotica, as the organizer of the workshop, wants to deepen cooperation with the partner festival VukovArt and through these activities to expand the segment of the accompanying program of the Festival and attract a new young urban audience to the European Film Festival Palić.

Graffiti are messages on the walls of buildings, by which the author expresses his opinion in textual or pictorial form. As a branch of street art, it is one of the most popular way of artistic expression, which originates in the Middle Ages.

The project is co-financed by the ERDF and IPA II funds of the European Union.

TRANSPORT FOR GUESTS AND ACCREDITED JOURNALISTS

MINIBUS

- 16.30** – Little Tavern Palić (parking lot) - Eurocinema (parking lot check point) - Art Cinema Aleksandar Lifka (bus stop)
- 18.30** – Little Tavern Palić (parking lot) - Eurocinema (parking lot check point) - Art Cinema Aleksandar Lifka (bus stop)
- 19.15** – Art Cinema Aleksandar Lifka (bus stop) - **19.20** - Eurocinema (parking lot check point) - Little Tavern Palić (parking lot)
- 21.00** – Art Cinema Aleksandar Lifka (bus stop) - **21.05** - Eurocinema (parking lot check point) - Little Tavern Palić (parking lot)

SERVISNE INFORMACIJE

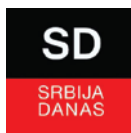
- Cena jednodnevne ulaznice za dva filma **Takmičarskog programa** je 300 dinara. Ulaznice se mogu kupiti na blagajni Letnje pozornice od 17. do 23. jula 2021. od 20.00 sati do početka prvog i drugog filma. U slučaju loših vremenskih uslova, filmovi **Takmičarskog programa** biće prikazivani u bioskopu Eurocinema (Otvoreni univerzitet Subotica, Trg cara Jovana Nenada 15) u predviđenom terminu.
- Cena jednodnevne ulaznice (dve projekcije) za reprize **Takmičarskog programa** je 200 dinara. Ulaznice za reprize mogu se kupiti na blagajni bioskopa Eurocinema (Otvoreni univerzitet Subotica) sat vremena pre početka projekcije (prva je u podne, a druga projekcija u 14.00 sati).
- Cena jednodnevne ulaznice za dva filma selekcije **Paralele i sudari** je 200,00 dinara. Ulaznice za ovaj program se mogu kupiti na blagajni bioskopa Abazija na Paliću pola sata pre početka projekcije.
- Ulaz na sve ostale festivalske projekcije je besplatan!
- Sve informacije u vezi sa programom Festivala možete dobiti na Info pultovima Festivala: Info pult, Otvoreni univerzitet Subotica - Trg cara Jovana Nenada 15, Subotica ili putem telefona: 024/554-600; Direkcija Festivala na Velikoj Terasi na Paliću od devet do 20 sati.







beforeafter.rs



Чупава
Келераба

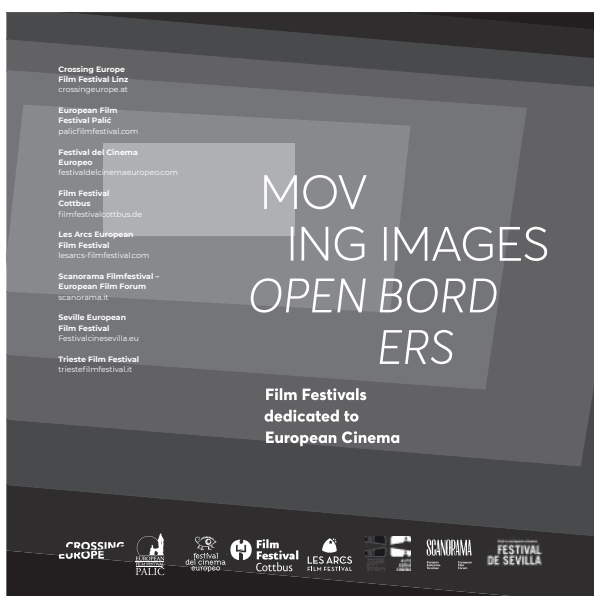




Volkswagen

AK Tasić
 Franje Kluza 42
 24000 Subotica
 tel 024/ 415 05 00
www.aktasic.rs

SPREMNI ZA
 NAJBOLJE!





EUROPEAN

FILM FESTIVAL

PALIĆ

July 17-23, 2021