

10. mednarodni festival dokumentarnega filma

10th international documentary film festival

od 26. marca do 2. aprila 2008

from 26 March to 2 April 2008



festivalski sklopi *festival sections*

- aktualni, družbeno kritični *topical, socially critical*

Ulica Santa Fe *Calle Santa Fe*, 2007, Carmen Castillo

Razgled z zrna peska *View from a Grain of Sand*, 2006, Meena Nanji

Državna zakonodaja *State Legislature*, 2007, Frederick Wiseman

- intimni portreti *intimate portrayals*

Velika tišina *Die grosse stille*, 2005, Philip Groening

Domača solata *Salata baladi*, 2007, Nadia Kamel

Edi Šelhaus: Bil sem zraven *Edi Šelhaus: I Was There*, 2007, Jurij Gruden

- tema: Smrt delavca *topic: Workingman's Death*

Kako sem postal neodvisni turistični vodič *Wie ich ein freier reisebegleiter wurde*, 2007, Jan Peters

Posrednikov delež *A verdade do gato*, 2006, Jeremy Hamers

Krivica posamezniku *An Injury To One*, 2002, Travis Wilkerson

Motiv dobička in šepetanje vetra *Profit Motive and the Whispering Wind*, 2007, John Gianvito

Ljubezniva tovarna *A Decent Factory*, 2005, Thomas Balmes

Moja dežela *Il mio paese*, 2006, Daniele Vicari

- miti, ikone, mediji *myths, icons, media*

Joy Division, 2007, Grant Gee

Joe Strummer: Prihodnost še ni spisana *Joe Strummer: The Future is Unwritten*, 2007, Julien Temple

Prah Staub, 2007, Hartmut Bitomsky

RR, 2007, James Benning

Zlahka v vojno: Kako nas predsedniki in učenjaki na smrt obračajo *War Made Easy: How Presidents & Pundits Keep Spinning Us to Death* Loretta Alper, Jeremy Earp

- retrospektiva *retrospective: Nicolas Philibert*

Vrnitev v Normandijo *Retour en Normandie*, 2007

Mesto Louvre *La Ville Louvre*, 1990

Dežela gluhih *Le Pays des sourds*, 1992

Žival in živali *Un Animal, des animaux*, 1994

Tiste majhne stvari *La Moindre des choses*, 1996

Biti in imeti *Être et avoir*, 2002

spremljevalni program *accompanying programme*

Hubert Best: Uporaba arhivskega gradiva v filmih *Rights Clearance in Archival Material*
seminar *seminar*

O filmskih reprezentacijah proletariata *On Film Portrayals of the Working Class*
okrogla miza *round table*

uvodnik *introduction*

Leto distanciranega pogleda

V času, ko ponudbo festivalskih dokumentarcev preplavljajo filmi o vojni v Iraku, se Festival dokumentarnega filma (FDF) seveda ni mogel izogniti vroči in aktualni topiki. Mnogi filmi favorizirajo neposrednost, komunikativnost in brutalnost podob z bližnjega vzhoda, mi kot alternativo ponujamo malce bolj distanciran pogled, filma *Razgled z zrna peska*, analizo bližnjevzhodne krize skozi oči treh afganistanskih žensk različnih generacij ter *Zlahka v vojno: Kako nas predsedniki in učenjaki na smrt obračajo*, v katerem avtorja analizirata zgodovino medijskih manipulacij s strani ameriške politične elite in opravičevanje različnih vojaških operacij. Tudi v Afganistanu in Iraku.

FDF letos nasploh ponuja dobršno mero "distanciranega pogleda"; gostimo namreč številne režiserje, katerih filmski kredo oziroma tehnika dokumentiranja sloni na diskretnosti, nevmešavanju, odsotnosti komentarja ali vrednotenja. Princip t. i. muhe na steni je v zadnjih štiridesetih letih izmojstril ameriški velikan dokumentarca Frederick Wiseman, čigar *Državna zakonodaja* z vso natančnostjo in potrpežljivostjo ujame "nastajanje in vzdrževanje demokracije" v ameriškem senatu v Iowi.

Podoben princip dela kot Wiseman uveljavlja francoski cineast Nicolas Philibert, ki mu letos posvečamo retrospektivo. Oba mojstra ne družijo zgolj princip nevsiljive "muhe na steni", temveč interes za institucije, s pomembno razliko, da Wisemana praviloma zanima drobovje sistema in njegova vloga v širšem političnem kontekstu, Philiberta pa ozadje delovanja in človek znotraj institucije/sistema, ki ga brez izjeme izpostavi (Philibert: "Dokumentarci ne potrebujejo didaktične note, lahko imajo čustva in pripovedujejo zgodbe."). Njegovi filmi se odvijajo v pariškem Louvru (*Mesto Louvre*), toda režiserja ne zanimata toliko muzejski blišč ali razstavljeni artefakti kot proces postavljanja razstav in ljudje, ki to počno; zanima ga priprava na gledališko predstavo v psihiatrični bolnišnici in ne sama predstava (*Tiste majhne stvari*), detajlno obnavljanje nagačenih živali in ne najavljena razstava (*Žival in živali*), princip dela v podeželski osnovni šoli, učiteljeva interakcija z učenci in ne učni uspehi ipd.

Veliko bolj neposredno se z izbrano tematiko ukvarjajo filmi iz tematskega skopa *Smrt delavca*. Lani je FDF predvajal Glawoggerjev istoimenski film (*Workingman's Death*), letos problemu izkoriščanja delavskega razreda posvečamo tematski izbor šestih filmov, ki časovno in geostrateško pokrivajo zadnjih sto petdeset let delavskega gibanja, od ZDA, preko Južne Amerike in Evrope, do Daljnega vzhoda.

Ne manjkajo niti nekateri velikani sodobne dokumentaristike: Fredericka Wisemana (*Državna zakonodaja*) mnogi upravičeno razglašajo za največjega živečega ameriškega cineasta; Julien Temple (*Joe Strummer...*) je esenca glasbenega dokumentarca zadnjih tridesetih let, vedno popularnega podžanra, kamor Grant Gee (*Joy Division*) šele dobro vstopa; Carmen Castillo (*Ulica Santa Fe*) je v sedemdesetih letih soustvarjala revolucionarno, antipinochetovsko politično gibanje; Philip Groening je potrpežljivo, skoraj dvajset let, čakal na dovoljenje menihov, da jih dokumentira za svojo monumentalno *Veliko tišino*; Hartmut Bitomsky, eden spiritualnih vodij nove Berlinske filmske šole, je ustvaril enega najbolj lucidnih filmov zadnjega časa ..., film o prahu, najmanjše materije, iz katere je moč ustvariti filmskega (anti)junaka.

S še posebnim zadovoljstvom pa v Ljubljani ponovno pozdravljam Jamesa Benninga, zvezdnika lanskoletnega LIFF-a (*Deset podob neba; 13 jezer*), ki se vrača z novo pokrajinsko bravuro *RR*, verjetno najbolj političnim in družbeno ozaveščenim filmom svojega opusa, ki znova vsebuje fascinantne podobe monumentalne ameriške krajine.

Simon Popek

A Year of Distanced Views

In a time when the output of documentary film festivals has been brimming over with films on Iraqi war, the Documentary Film Festival (FDF) has naturally been unable to sidestep this burning and topical issue. Many works favour the directness, communicativeness and the brutality of Middle East images, our alternative, though, has been a slightly more distanced view: *View from a Grain of Sand*, an investigation into the Near East crisis as seen through the eyes of three Afghan women from different generations, and *War Made Easy: How Presidents & Pundits Keep Spinning Us to Death*, in which the authors analyse the history of media manipulations by the American political elite and justifications of diverse military operations. Also in Afghanistan and Iraq.

In the main, FDF will this year afford an ample share of "distanced views". Namely, we are hosting various directors whose film credos or documentary techniques are based on discreteness, non-interference, as well as absence of commentary or evaluation. The principle of the so-called fly-on-a-wall has, within the last forty years, been honed by the American documentary film titan Frederick Wiseman, whose *State Legislature* captures with all due precision and forbearance the "shaping and upholding of democracy" in the American Senate in the State of Iowa.

French cineaste Nicolas Philibert, this year presented in a retrospective, has employed a filmmaking principle similar to Wiseman's. Both masters do not only share the unobtrusive "fly-on-a-wall" principle, but also an interest in institutions,

with the important difference that Wiseman usually probes the entrails of the system and their role in a wider political context, while Philibert delves into the backdrop of the functioning of the institution/system and the people within it, spotlighting them without exception (Philibert: "Documentaries needn't have a didactic note, but can express emotions and tell stories."). His films can be set in the Paris Louvre Museum (*La Ville Louvre*), where the director voices no concern over the museum splendour or displayed exhibits, but becomes involved in the process of exhibition setup and the people who take part in it. He takes great interest in the preparations for the play in a psychiatric institution, but not the play itself (*La Moindre des choses*). He is curious about the minute renovation of the taxidermied animals, but not the announced exposition (*Un Animal, des animaux*). He investigates the teaching approach in a provincial primary school and the teacher's interaction with the students, but evinces no interest in how well the students do at school, etc.

The selected topic is all the more directly straddled by the films from the *Workingman's Death* thematic section. Last year, FDF screened Glawogger's eponymous film (*Workingman's Death*), while this year the labour exploitation issue will be explored in six selected films which temporally and geostrategically cover the last 150 years of the labour movement, from the USA, South America and Europe to the Far East.

Also featured will be some of the behemoths of contemporary documentary film: Frederick Wiseman (*State Legislature*), justifiably pronounced to be one of the greatest still living American filmmakers; Julien Temple (*Joe Strummer: The Future is Unwritten*) constitutes the essence of the music documentary of the last thirty years, the ever-popular subgenre, which Grant Gee (*Joy Division*) has only just begun to confront. In the 1970's, Carmen Castillo (*Calle Santa Fe*) was actively involved in the revolutionary anti-Pinochet political movement, and it was with inexhaustible patience that Philip Groening, for almost twenty years, waited for the monks' permission to document them in his astounding *Die grosse stille*. Hartmut Bitomsky, a spiritual leader of the new Berlin Film School, has created one of the most lucid films of late – a film on dust, the smallest unit of matter to become a film character.

It is with special pleasure that I can welcome back to Ljubljana the star of last year's LIFFe (*Ten Skies; 13 Lakes*), James Benning, who is returning with a new landscape bravura, *RR*, in all probability his most political and socially engaged film, yet again bestowing upon us fascinating images of monumental American scenery.

Simon Popek

urnik programme

SR, 26. marca – odprtje
WED, 26 March – opening ceremony

20.00 Joe Strummer: Prihodnost še ni spisana/Joe Strummer: The Future is Unwritten (123')

ČE, 27. marca
THU, 27 March

17.00 Tiste majhne stvari/La Moindre des choses (105')

19.30 Državna zakonodaja/State Legislature (217')

PE, 28. marca
FRI, 28 March

16.30 Ljubezniva tovarna/A Decent Factory (79')

18.30 Biti in imeti/Être et avoir (105')

21.00 Vrnitev v Normandijo/Retour en Normandie (113')

SO, 29. marca
SAT, 29 March

16.30 Razgled z zrna peska/View From a Grain of Sand (82')

18.30 Mesto Louvre/La Ville Louvre (84')

20.30 Ulica Santa Fe/Calle Santa Fe (163')

NE, 30. marca
SUN, 30 March

17.00 Žival in živali/Un Animal, des animaux (62')

18.30 Joy Division (93')

20.30 Velika tišina/Die grosse stille (164')

PO, 31. marca
MON, 31 March

16.30 Edi Šelhaus: Bil sem zraven/Edi Šelhaus: I Was There (77')

18.30 Posrednikov delež/A verdade do gato (53')
Prefilm: Kako sem postal neodvisni turistični vodič / Wie ich ein freier reisebegleiter wurde (Jan Peters, 15')

20.30 Domača solata/Salata baladi (105')

TO, 1. aprila
TUE, 1 April

17.00 Krivica posamezniku/An Injury to One (Travis Wilkerson, 54') in Motiv dobička in šepetanje vetra / Profit Motive and the Whispering Wind (58')

19.30 Zlahka v vojno: Kako nas predsedniki in učenjaki na smrt obračajo/War Made Easy: How Presidents & Pundits Keep Spinning Us to Death (73')

21.00 Prah / Staub (90')

SR, 2. aprila
WED, 2 April

16.30 Dežela gluhih/Le Pays des sourds (99')

18.30 Moja dežela/Il mio paese (113')

21.00 RR (111')

Odprtje festivala v Linhartovi dvorani, vsi drugi filmi v Kosovelovi dvorani.

The Opening Ceremony will take place in Linhart Hall, all other films will be screened in Kosovel Hall.

Cene vstopnic: 4'80, 3'80* EUR

Popusti: 10-odstotni ob nakupu 5 in 20-odstotni ob nakupu 10 vstopnic za različne filme

Admission: 4.80, 3.80 EUR*

Discounts: 10 % on tickets purchased for 5 films, 20% on tickets purchased for 10 different films.

aktualni, družbeno kritični *topical, socially critical*

Ulica Santa Fe *Calle Santa Fe* Santa Fee Street

Režija/By Carmen Castillo; Čile, Francija/Chile, France, 2007, 163', DigiBeta
Prodaja/sales: MegaCom E igor.stankovic@mcf.co.yu

Carmen Castillo je bila leta 1973 ljubimka in bližnja sodelavka Miguela Enriqueza, enega vodilnih levičarskih aktivistov in vodij čilske organizacije MIR, teroristične celice, ki se je bojevala proti vojaški hunti generala Pinocheta. Ko je oktobra 1974 policija obkolila njihovo skrivališče in med drugim ubila Enriqueza, so oblasti Carmen pri življenju pustile iz enega samega razloga: bila je noseča, zato so jo kot politično prevratnico deportirali v Francijo. Zdaj se Carmen spominja revolucionarnih let; začasno se je vrnila v domovino ter posnela pretresljiv in zelo osebni dokumentarec, nabit z arhivskim gradivom ter pričevanji preživelih prijateljev in somišljenikov.

»Menim, da nikoli ne bomo sposobni doumeti, kako je sploh mogoče preživeti izgubo velike ljubezni, kako vztrajati brez nje. Vendar je spomin na pretekle dogodke iz groze in zla prerasel v dobroto. Dolgo časa se mi je Čile zdel prepoln fašistov. Čeravno sem vedela, da še vedno med zaporniki v mučilnicah taborišč obstaja človečnost, pa je še zmeraj prevladovalo to občutje zla in strahu. Film, osredinjen na osebno zgodbo, preide v večglasnost, v kateri odzvanjajo glasovi generacije revolucionarjev.« (Carmen Castillo)

In 1973, Carmen Castillo was the lover and close associate of Miguel Enriquez, one of the leading Chilean left-wing activists and General Secretary of the political party MIR, Movement of the Revolutionary Left, a terrorist cell that led an underground resistance movement against the Pinochet dictatorship. When in October 1974 Pinochet's secret police surrounded his hideaway and, among others, killed Enriquez, the authorities kept Carmen alive for one reason only: she was pregnant and thus deported to France as a political subversive. Now, Carmen has been recalling the revolutionary years, she has returned to her homeland and shot a soul-stirring and profoundly personal documentary, charged and thickly interspersed with archival footage and testimonials of surviving friends and adherents.

"I think that we never understand how it can be possible to survive the loss of a great love, how to carry on in its absence. However, my memory of what happened has gone from horror and evil to good. For a long time, I considered Chile to be full of nothing but fascists. Even though I knew that there was still humanity to be found among the prisoners in the torture chambers and in the camps, I maintained this perception of evil and fear. From a film centered around a personal story, I move to a choral film, one that echoes the voices of a generation of revolutionaries." (Carmen Castillo)

Razgled z zrna peska *View From a Grain of Sand*

Režija/By Meena Nanji; ZDA, Afganistan/USA, Afganistan, 2006, 82', Beta
Prodaja/sales: Eceasis Films E ecesis@ecesisfilms.com

Razgled z zrna peska je popotovanje skozi zadnjih trideset let afganistanske zgodovine, kot so jo doživljale tri Afganistanke. Posnet je bil v zadnjih šestih letih na prizoriščih v Pakistanu in Afganistanu. Zdravnica, učiteljica in družbena aktivistka pripovedujejo o tem, kako so na njihovo življenje silovito vplivali vojna in trije različni režimi v Afganistanu. Z osebnimi zgodbami teh žensk se izriše širša afganistanska zgodovina, ki ponuja prvoosebni pogled na družbeno-politični kontekst položaja, v katerem so se znašle begunke. Kljub vsej izgubi in uničenju doma ter izgubi države so te ženske vzdržale. Navkljub vsem oviram v tej poteptani in razdeljeni državi si še vedno prizadevajo, da bi soljudem izboljšale življenje.

»Poglavitni del snemanja se je začel skorajda leto pred 11. septembrom 2001. Tedaj je bilo vprašanje o pravicah afganistanskih žena postranskega pomena za mednarodno skupnost. Ko sem se pozneje, novembra 2001, vrnila na to območje, se je ponudila edinstvena priložnost, da predstavim ta izjemni premik, zaradi katerega so Afganistanke iz pozabljenega dela prebivalstva postale središče globalnega protesta.« (Meena Nanji)

View From a Grain of Sand is a journey through the last 30 years of Afghanistan's history as lived by three Afghan women. Shot over the last six years in Pakistan and Afghanistan, a doctor, teacher and a social activist tell how their lives were violently affected by wars of international making and three different regimes in Afghanistan. Through the personal stories of these women, the broader history of Afghanistan is elucidated, offering a first-person perspective on the socio-political context behind the situation in which the refugees now find themselves. Yet through all their loss, and the destruction of their homes and country, these women have endured. They continue to work on improving the lives of the people around them, against all odds, in this brutalized and divided nation.

"Principal taping began almost a year prior to September 11, 2001. At that time, the issues of Afghan women's rights were of little interest to the international community. Subsequently returning to the region in November 2001, I was uniquely positioned to portray the extraordinary shift, which had taken Afghan women from being a forgotten population to becoming a focus of global outcry." (Meena Nanji)

Državna zakonodaja *State Legislature*

Režija/By Frederick Wiseman; ZDA/USA, 2007, 217', 16mm
Prodaja/Sales: Zipporah Films E info@zipporah.com

Je mogoče upodobiti idejo demokracije? Wisemanu je uspelo, odpravil se je v ameriško zvezno državo Idaho, kjer je potrpežljivo snemal predstavnike senata in

senatorje, ki imajo v dveletnem mandatu v rokah škarje in platno za predlaganje in sprejemanje novih zakonov. Wiseman jih spremlja povsod: na javnih zaslišanjih, po hodnikih, med neformalnimi pogovori in srečanjih s kolegi, volivci in različnimi lobisti. Rezultat je prepričljiva analiza ameriškega političnega in socialnega sistema na lokalni ravni, v kateri se križajo osebni in družbeni interesi, včasih ujeti v paradokse, a vedno "v dobro ameriške demokracije". Film *Državna zakonodaja* je posnet v prepoznavnem režiserjevem slogu "muhe na stropu", brez režiserjevega vmešavanja, intervjujev ali kakršnega koli komentarja.

»Vse od leta 1966 snemam niz tematsko povezanih filmov o sodobnem ameriškem življenju, kot se kaže v ustanovah, značilnih za ameriško družbo, a ga najdemo v vseh družbah. *Državna zakonodaja* je 34. film iz tega niza. Delovanje državnih zakonodajnih teles se tesno navezuje na tematiko številnih filmov, ki sem jih posnel o ameriških javnih ustanovah. Ti filmi ponazarjajo učinek zakonodaje na strukturo in delovanje teh ustanov na ljudi, ki so zaposleni v njih, in tiste, ki delajo zanje. Ta film kaže vsakodnevne vidike zakonodajnega procesa, katerega cilj je snovanje zakonov za urejanje državlanskega življenja, ki je orisano v drugih mojih filmih.« (Frederick Wiseman)

Is it possible to portray the idea of democracy? Wiseman has proven it viable: he opted for the American state of Idaho, to painstakingly shoot members of the Senate and senators who, during their two-year mandate, have all means available to propose and adopt new bills. Wiseman follows them everywhere, to public hearings, along the corridors, to informal talks and meetings with colleagues, as well as constituents and sundry lobbyists. The upshot is a convincing analysis of the American political and social system on the local level, where personal and state interests intersect, at times entrapped in paradoxes, but always "on behalf of American democracy". *State Legislature* has been made in the signet director's "fly on the wall" style, incorporating neither any director's interference and interviews nor any kind of commentary.

"Since 1966 I have been making a series of thematically related films about contemporary American life as is expressed in institutions common in American society and which have their counterparts in all societies. *State Legislature* is the 34th film in this series. The work of a state legislature is closely connected to the subjects of many of the films I have made about American public institutions. These films illustrate the impact of legislation on the structure and function of those institutions, the people who work in them, and those who are served by them. This film will show the day-to-day aspects of the legislative process, the goal of which is the creation of the laws that govern the civic life depicted in my other films." (Frederick Wiseman)

intimni portreti *intimate portrayals*

Velika tišina *Die grosse Stille* Into Great Silence

Režija/By Philip Groening; Francija, Švica, Nemčija/France, Switzerland, Germany;
2005, 164', 35mm
Prodaja/sales: Bavaria Film International T 0049 89 64993506 E sales@Bavaria-Film.de

Velika tišina se spoprijema z velikima temama pobožnosti in božjega ter zajema iz prostranih globin čustev in razumevanja – dozdevno brez velikega naprezanja. Devetnajst let po prvem srečanju z menihi legendarno strogo asketskega in puščavniškega kartuzijanskega reda je Philip Groening končno dobil dovoljenje za snemanje njihovega vsakdanjika v samostanu Grande Chartreuse v francoskih Alpah. Ko je Groening med njimi preživel več mesecev, je njegov lucidni prikaz zaznamovala vzdržnost menihov; velik del pripovedi je popolnoma nem, vizualnost pa čudovito izčiščena. Ponavljajoči se motivi molitve, obrokov in sprehodov izrišejo svoj smisel, vsako prvine njihovega dneva pa prežema duhovnost. Med obrednostjo v samostanu in med menjajočimi se letnimi časi zunanosti se zasnujejo pretanjene, a predirne povezave, medtem ko umirjeno odločnost starejših menihov uravnovesi predanost mlajših.

»Nisem želel posneti filma, ki bi ljudem pripovedoval o samostanu, temveč film, ki se spremeni v samostan – film naj postane samostan.« (Philip Groening)

Wrestling with the great substance of devotion and divinity, *Die grosse stille* engages the deepest reserves of emotion and understanding – with seemingly little effort. Nineteen years after his first encounter with the monks of the legendarily strict and reclusive Carthusian Order, Philip Groening was finally granted permission to film their daily life within the Grande Chartreuse monastery in the French Alps. Living among them for several months, Groening's lucid portrayal is characterized by the austerity of the monks; large portions of the narrative are entirely silent, the visuals gorgeously pure. The repeated motifs of prayers, meals and walks reveal their own significance; every element of their daily life is imbued with spirituality. Subtle, yet poignant connections are made between the routines of the monastery's interior and the seasons changing outside, while the unflappable determination of the elderly monks is balanced by the dedication of the younger ones.

“I didn't want to shoot a film that informs people about a monastery, but a film that transforms into a monastery. The film should become a monastery.” (Philip Groening)

Domača solata *Salata baladi* House Salad

Režija/By Nadia Kamel; Egipt, Francija, Švica/Egypt, France, Switzerland, 2007, 105', DigiBeta

Prodaja/Sales: Ventura Film E nicola@venturafilm.ch

Zaradi množičnih sloganov globalnega trka civilizacij se Egipt v 21. stoletju utaplja v ksenofobičnem besnilu. Babica Mary in njena hči (režiserka Nadia) združita moči v prizadevanju, da bi Maryjinemu vnuku Nabeelu ponudili vpogled v stoletno družinsko zgodovino mešanih zakonov. Po stoletju številnih priseljevanj, nekaj zamenjav vere in nekaj mešanih zakonov, kot se je dogajalo v številnih egiptovskih družinah, Nabeelu po žilah teče mešanica egiptovske, italijanske, palestinske in libanonske krvi. Nekaj kapljic pa je je tudi ruske, kavkaške, turške in španske. Od muslimanskih, krščanskih in judovskih prednikov je podedoval družinsko zgodovino, ki jo prevevajo tako socializem, fašizem, komunizem, nacionalizem, feminizem kot tudi pacifizem. Med nizanjem družinskih pripovedk se babica spoprime tudi s svojimi strahovi in nepretrgani molk, ki obdaja eno od vej družine, postane neudušljivo glasen.

»Navdih za ta film je bil dovolj preprost: ljubezen do družinskih zgodb in želja deliti jih z drugimi. Ugotovila sem, da se moja osemdesetletna mati stara ter moj desetletni nečak odrašča v senci satelitskih krožnikov in vedno glasnejšega protesta javnosti zaradi neizbežnega trka civilizacij. [...] V moji družini se verstva in kulture med sabo poročajo, medtem ko se na globalnem prizorišču domnevno ločujejo. V svetu, v katerem so identitete moje družine stlačene v nezdržljive položaje, sem želela dokumentirati svojo zgodovino, preden bi jo začela upravičevati in preden se uresniči mit o njenem izumrtju.« (Nadia Kamel)

21st century Egypt, spurred by the rallying cries of a global clash of civilizations, risks drowning in a xenophobic frenzy. Mary, a grandmother, and her daughter (the filmmaker Nadia) join efforts to give Mary's grandson, Nabeel, a glimpse of the family's 100-year history of mixed marriages. Like many Egyptians, after a century sprinkled with multiple immigrations, a few conversions and a few mixed marriages, Nabeel is a mix of Egyptian, Italian, Palestinian and Lebanese with some Russian, Caucasian, Turk and Spanish; from his Moslem, Christian and Jewish descendants he inherits a track record embracing socialism, fascism, communism, nationalism, feminism and pacifism. But as the grandmother weaves her way through the family fairy tales, she bumps into her own fears and the continued silence shrouding one branch of the family grows distressingly louder.

“The original inspiration for this film was simple enough: a love for my family's stories and a wish to share them. I saw my octogenarian mother aging and my 10-year-old nephew growing up under a shadow of satellite dishes and a rising clamour about some inevitable clash of civilizations. [...] In my family, religions and cultures get married when they appear to be divorcing in the global arena. In a world where my family's identities are being squeezed into irreconcilable positions, I needed to

document my history before I became apologetic about it and the myth of its extinction was realized." (Nadia Kamel)

Edi Šelhaus: Bil sem zraven *Edi Šelhaus: I Was There*

Režija/By Jurij Gruden; Slovenija, 2007, 77', beta

Produkcija/Production: Arsmedia, d.o.o. E Franci.Zajc@arsmedia.si

Edi Šelhaus se je rodil leta 1919 v Podkraju na Vipavskem. Starša, ki sta bila fotografa, sta se odločila za Edijev poklic: "Fotograf boš." Leta 1943 se je s svojim fotoaparatom Laica odpravil v partizane. Priključil se je novo nastali fotosekciji SNOS in v okolici Bele krajine fotografiral dragocena pričevanja o vojnih dogodkih. Po vojni je postalo mesto Trst glavno evropsko prizorišče, postavljale so se meje med komunizmom in kapitalizmom. Zato so Edija iz beograjskih Filmskih Novosti poslali v Trst beležit dogajanja v takratni coni A in B ter demonstracije za priključitev mesta Jugoslaviji. Večkrat se je znašel z razbito kamero, pretepen, zaprt. Po tržaških letih je nastopil kot fotoreporter pri Poročevalcu (kasneje Delo), kjer je pokrival različne rubrike. Po upokojitvi se je 25 let posvečal raziskovanju usode zavezniških letalcev, ki so med vojno prisilno pristali ali doskočili na slovenska tla. Še dandanes na svojevrsten način spremlja dogajanja in sebe imenuje "fotoreporter v copatah".

Edi Šelhaus was born in 1919 in Podkraj in the Vipava Valley. His parents, both photographers, decided what Edi's profession would be: "You are going to be a photographer." Equipped with his Laica camera, he joined the partisans in 1943. He became a member of the newly formed photo section SNOS, and photographed precious testimonies of wartime events in the countryside of Bela Krajina (White Carniola). After the war, the city of Trieste became the central European stage, a place where the boundaries between communism and capitalism were being drawn. *Filmske novosti* magazine from Belgrade sent Edi and his camera to record the events in the newly formed Zones A and B, as well as at a mass rally for annexing the city of Trieste to Yugoslavia. On many occasions he found himself with a broken camera, beaten, and imprisoned. After the "Trieste years", he worked as a photo reporter for the newspaper *Poročevalec* (later *Delo*), where he covered various columns. After his retirement, he devoted twenty-five years to researching the destinies of allied pilots who had ditched or landed on Slovenian soil during the war. Today, he still follows events occurring around him in his own unique way, calling himself a "photo reporter in slippers".

tema: smrt delavca *topic: workingman's death*

Kako sem postal neodvisni turistični vodnik Wie ich ein freier reisebegleiter wurde

How I Became a Freelance Tour Guide

Režija/By Jan Peters; Nemčija/Germany, 2007, 15', Beta

Prodaja/sales: KurzFilmAgentur E arbeit@shortfilm.com

Igrani dokumentarec v deželi služb za 1 evro: Jan Peters želi opravljati prakso pri mladem upokojencu v Frankfurtu, ki si skromno pokojnino popravlja z »vročo poslovno zamisljivo«: neodvisnim vodenjem turističnih skupin. To pomeni, da vsak dan kupi skupinsko vozovnico za javni prevoz in nato za manjše plačilo svoje stranke prepelje od letališča do zelenega kraja. Njegov dobiček je med 15 in 20 evri dnevno. S poslovno kartico, poslovno obleko in prijetno odišavljen za krepitev samozavesti – ni več ovir za sanjsko kariero ...

A staged documentary film in the land of 1-Euro jobs: Jan Peters attempts to get practical training with an early pensioner in Frankfurt, who supplements his meagre pension with the help of a "hot business idea": freelance tour guiding. This means that he buys a group ticket for public transportation every day and then takes his customers from the airport to wherever they want to go for a small fee. This brings him a profit of between 15 and 20 Euros a day. With a business card, overalls and a fine fragrance to induce confidence, there is nothing in the way of a picture-book career...

Posrednikov delež *A verdade do gato* The Cat's Cut

Režija/By Jeremy Hamers; Belgija/Belgium, 2006, 52', DigiBeta

Prodaja/sales: Wallonie Image Production E info@wip.be

Brazilska vasica Carmo do Rio Verde se je ohranila zavoljo pridelave sladkornega trsa. Tamkajšnje podjetje se ukvarja s pridobivanjem alkohola, ima v lasti polja ali jih najema. Zaposluje 2000 delavcev, od katerih je 1200 sezonskih, ki jih najame »El gato« (posrednik). Z obljubami o dobri plači in nastanitvi pridobiva delovno silo in od nje vzame 4-odstotni delež plače. Nato se začneta delo in izkoriščanje. Film med potom in pepelom poetično razkriva človeško ceno brazilskega bogastva, njenega »čistega« goriva.

Carmo do Rio Verde is a village in Brazil which owes its existence to sugar cane exploitation. A company operating in this village carries out the entire production of alcohol, owns the fields or rents them, and has 2000 workers, of which 1200 are seasonal workers hired by "El gato" (The Cat). Because of his promises – a nice salary and a fine shelter – he gets a 4% share of everyone's salary. The work starts, and the

exploitation. The film unveils between sweat and ashes, in a poetical style, the human price of Brazil's fortune, its "clean" fuel.

Krivica posamezniku An Injury to One

Režija/By Travis Wilkerson; ZDA/USA, 2002, 54', Beta
Prodaja/sales: Travis Wilkerson E exlow@mac.com

Odlična rekonstrukcija zgodovinskih dogodkov, ki so zaznamovali mesto Butte v Montani, kjer je režiser odraščal – bogato nahajališče bakra, ki ga je od druge polovice 19. stoletja do skrajnosti izkoriščala kapitalistična mašinerija. Rudarsko podjetje Anakonda, ustanovljeno prav v Buttu, je tako rekoč zaslužnilo delavce, razočarane nad zlato mrzlico, ki so množično naselili Butte in okolico; postala je sinonim za korporativno požrešnost ter nadzor nad mediji in oblastjo, kakršna poznamo v 21. stoletju. Anakondi je šlo vse na roke, neskončne količine bakra, potrebne za elektrifikacijo ZDA, nepovezanost delavcev in nenazadnje vstop ZDA v prvo svetovno vojno. Film je zgodovinska kronika danes opustošenega in popolnoma onesnaženega okolja. Z Buttom sta med drugim povezani dve pomembni osebnosti ameriške zgodovine 20. stoletja: Joseph McCarthy, ki je bil v dvajsetih letih aretiran kot član rudarskega sindikalnega združenja, in Dashiell Hammett, avtor prelomnega kriminalističnega romana *Red Harvest*, v času velikih stavk pa Pinkertonov agent, ki ga nekateri še vedno povezujejo celo z umorom sindikalnega agitatorja Franka Littla.

»Ena od stvari, ki so me pritegnile k filmu, je bila želja, da bi pojasnil: glejte, ne gre za višjo silo. Gre za človeško dejanje. Uničili smo to mesto. Iz določenih razlogov. Predvsem sem želel raziskati ta vidik. Kako se je to zgodilo? In vedno znova sem se vračal k temu zanimivemu delu preteklosti o tem samem samcatem človeku, ki je predlagal drugo možnost in so ga umorili, kar je vodilo v določene posledice ... Druga stvar je bila osvetljevanje zgodovine. Menim, da obstaja mnogo obsežnejša radikalna zgodovina Amerike, če bi to kdor koli želel priznati. Nепrestano lomim kopja z levičarji, ki trdijo, da nimamo ničesar. Imamo to patetično zgodovino; nikoli ne bomo ničesar dosegli zaradi svoje zgodovine. Montana je bila žarišče zelo vznemirljivega obdobja radikalne zgodovine te dežele.« (Travis Wilkerson)

An excellent reconstruction of historical events that have marked the town of Butte in Montana, the director's hometown, in which there is a profuse copper mine that has been exploited to extremes by capitalist machinery since the 1950's. The Butte-based mining company Anakonda literally enslaved its workers – the disillusioned gold-rush migrants who had flocked into Butte and its environs in hordes. It became a synonym for the corporate rapaciousness and control over the media and authorities witnessed in the 21st century. Anakonda thrived because of the favourable circumstances: the resources of copper needed for the electrification of the US were infinite, the labour force was disunited and, last but not least, the US had entered the First World War. The film chronicles the nowadays desolate and totally polluted environment. Two prominent 20th century historical figures are linked to Butte: Joseph McCarthy, who was arrested as member of the mining trade union in 1920, and Dashiell Hammett, author of the landmark hard-boiled detective novel *Red*

Harvest. During the labour riots of the late 19th century, the Pinkerton agents were hired to infiltrate unions, and some still associate them with the murder of the union agitator, Frank Little.

"One of the things that drew me to it was the desire to say, look, this is not an act of God. This is a human act. We destroyed this town. And there's a reason for it. I wanted to first and foremost explore that. How did it get to be like this? And what I kept coming back to is this fascinating piece of history, that this one person was there and he proposed an alternative and he was murdered, and here's where we are ... Another part of it is unearthing the history. I think there is a far richer radical history in America than almost anyone will acknowledge. I constantly get into arguments with people on the left who say, we have nothing, we have this pathetic history, we'll never achieve anything because of our history. Montana was the epicentre of a very exciting period in the radical history of this country." (Travis Wilkerson)

Motiv dobička in šepetanje vetra *Profit Motive and the Whispering Wind*

Režija/By John Gianvito; ZDA/USA, 2007, 58', DigiBeta
Prodaja/sales: John Gianvito E john.gianvito@verizon.net

Zgodovina Združenih držav Amerike je bila spisana s krvjo in dokumentarec Johna Gianvita je tihi dokument nasilja v ZDA od 17. stoletja do današnjih dni. Gianvito se s kamero sprehodi po številnih spominskih znamenjih, zgodovinskih lokacijah in grobovih po državi, posvečenih žrtvam nasilja, ki so ga izvajali ameriški domorodci, britanski kolonialisti, predvsem pa skorumpirani predstavniki zakona, plačanci industrijskih gigantov in razbijalci delavskih sindikatov. Pod streli so posamično ali v množičnih masakrih umirali prvi priseljenci, duhovniki, romarji, borci za svobodo govora, sindikalisti, članice prvih ženskih sindikatov, delavci v boju za pravičnejše plače in boljše delovne razmere. Skratka ljudje, ki so vztrajali v svojih prepričanjih in za njih umirali.

»Ponovno sem prebiral odlomke knjige *Ljudska zgodovina Združenih držav Amerike* Howarda Zinna, ponovno proučeval zgodovinske znamenitosti te države, besede in dejanja številnih ljudi, znanih in neznanih, ki so prispevali k zgodovinskemu boju za pravičnejšo in enakopravno družbo. Sčasoma se je porodila zamisel, da bi izkazal čast tej zgodovini in tudi tej knjigi, ki tako veliko pomeni vsem nam. S tem sem želel ovrednotiti ter črpati moč in navdih iz žrtvovanj in prizadevanj prednikov. Film *Motiv dobička in šepetanje vetra* je bil zasnovan kot majhna pesnitev tej progresivni preteklosti.« (John Gianvito)

The history of the US was written in blood and this documentary by John Gianvito silently documents the violence pervading the United States of America from the 17th century to the present day. Gianvito provides a cross-country survey of numerous memorial sites, historic locations and burial grounds erected in memory of the victims of violence resorted to by native Americans, British colonialists, and in particular corrupt law enforcers, the henchmen of industrial giants, and labour union

scabs. Slain in individual killings or mass carnages were the first immigrants, priests, pilgrims, freedom-of-speech advocates, syndicalists, members of the first female trade unions, as well as workers fighting for better salaries and working conditions, in short, people who clung to their beliefs and were prepared to give their lives for them.

"I found myself re-reading stretches of Howard Zinn's book, *A People's History of the United States*, re-encountering some measure of what is admirable in this country's past, the words and deeds of so many, known and unknown, who contributed to the historical struggle for a more just and egalitarian society. In time, the idea took root to want to pay homage to this history, as well as to this book, which continues to mean so much to so many of us, and by so doing, the hope was to draw sustenance from the sacrifices and efforts of those who came before us. *Profit motive and the whispering wind* was intended as a small poem to this progressive past." (John Gianvito)

Ljubezniva tovarna *A Decent Factory*

Režija/By Thomas Balmes; VB, Finska, Danska/GB, Finland; Danemark, 2005, 80', DigiBeta

Prodaja/sales: Making Movies Oy E jenni.ranta@mamo.fi

Film se začne s citatom Milтона Friedmana: »Prva in edina družbena odgovornost podjetja je dobiček.« In v tem duhu se režiser Balmes odpravi raziskat pojav novodobne korporativne logike, imenovan "etični kolonializem". Balmes sledi konkretnemu primeru, in sicer finski Nokii, ki na Kitajskem izdeluje polnilnike za svoje mobilne telefone. Tja se odpravi skupina Nokijinih menedžerk in angleška svetovalka za t. i. korporativno etiko. V tamkajšnji tovarni, ki jo vodijo angleški lastniki in v kateri je zaposlenih 80 odstotkov žensk s kitajskega podeželja, skušajo ugotoviti, ali so delovne razmere in plače ustrezne ter ali vse skupaj ustreza novim etičnim normativom. Sledi igra mačke in miši: Finke sprašujejo in vohljajo, angleški tovarnarji in kitajski pomočniki se skušajo izogibati konkretnim vprašanjem ali prikrivati nepravilnosti ...

»Kitajske tovarne so mnogo slabše od evropskih. Vendar tega ne poudarjam preveč, saj mi ne pomeni bistva filma. Razmišljal sem celo o tem, da bi se osredinil na stališče tovarnarjev; ne gre namreč za film, ki bi si želel opisovati razmere za delo. Hotel sem več kot le vzbujati slabo vest zaradi izkoriščanja delavcev. Film zastavlja vprašanje, kako dolgo se lahko oklepamo idealov. Finska je glede socialne varnosti in enakopravnosti ena najbolj naprednih držav. Ko pa si največja družba v državi želi postati globalna, mora zavzeti ameriški način. To je poanta filma – kako se sploh upreti?« (Thomas Balmes)

The film opens with a quotation by Milton Friedman: "The one and only social responsibility of business is to increase its profits". Assuming the proffered spirit, the director Balmes tackles the phenomenon of the new corporate logic called "ethic colonialism". Balmes concentrates on a certain case, i.e. the Finnish Nokia that

manufactures rechargers for its mobile phones in China. A group of Nokia manageresses and an English consultant on so-called corporate ethics visit the factory in China, which is run by English owners and where 80% of the employees are women from the Chinese countryside, in an attempt at determining whether the working conditions and the salaries are adequate and in accordance with the new ethical norms. A cat and mouse game ensues; the Finnish women interrogate and snoop around, while the English proprietors and Chinese assistants endeavour to evade the questions or whitewash the irregularities.

"Chinese factories are much worse than European ones. But I don't point this out too much, because to me it isn't the focus of the film. I even thought about filming only from the aspect of factory managers, because this is not a film that is trying to describe workers' conditions. I wanted it to be more than just about us feeling bad about how workers were being exploited. It questions how much you can hold on to your ideals. Finland is the most advanced country in the world in terms of social welfare and equality. Nevertheless, when the biggest company in the country needs to be global, then they have to play the game the American way. That's the main point of the film - how can you resist?" (Thomas Balmes)

Moja dežela *Il mio paese* My Country

Režija/By Daniele Vicari; Italija/Italy, 2006, 113', 35 mm

Prodaja/sales: Vivo Film E info@vivofilm.it

Režiser se je odpravil po poteh Jorisa Ivensa, ki je leta 1959 na povabilo italijanske vlade posnel dokumentarec *Italija ni revna dežela*, film o gospodarskih razmerah in razlikah med nerazvitim jugom in razvitim severom. Film daje poudarek naftni industriji, ki je bila v tistih časih skoraj povsem v ameriških rokah in seveda monopolna. Ivens je Italijo prekržižaril od severa do juga, Vicari svojo pot začne na še vedno močno zaostalem jugu in postopoma razkriva še vedno velikanske razlike v razvitosti pokrajin. Obiskuje iste lokacije, svoje posnetke pa primerja z Ivensovimi; primerjava nekaterih je naravnost šokantna, saj – predvsem na jugu – razkrivajo dokaj enako stanje med revnim prebivalstvom.

»Ta dežela je v obdobju preobrazbe, kar ni lahko razumeti. Zaradi tega sem se predal navdihu velikanov tega filma, da se ne bi izgubil v zapleteni resničnosti, ki me vsak dan navdaja. Vzbudili so poetičen pogled na stvari; edini način, ki je bil zame sprejemljiv: popolna predanost temu, kar opazim – celo stvari, ki mi niso všeč –, kot je uničevanje okolja.« (Daniele Vicari)

The director follows the trails of Joris Ivens, who in 1959 was sponsored by the Italian government to shoot the documentary *Italy Is Not a Poor Country*, which tackles the economic conditions and the differences between the underdeveloped south and the developed north, with emphasis on the oil industry, which at the time was almost entirely in the hands of American companies and, consequently, monopolistic. Ivens travelled across Italy extensively from north to south, while

Vicari begins his journey at the still considerably behind-lagging south and gradually unveils the ever-existing colossal gaps between the stages of development of different regions. He visited identical locations and compared his footage with that of Ivens'. These comparisons are, at times, simply shocking: revealing – mostly in the south – a fairly identical state of events among the indigent population.

"This country is in transformation, not easy to understand. This is the reason why I let these giants of cinema lead me in order not to get lost in this complex reality by which I'm overcome every day, acquiring from them a poetic view, the only way which was possible for me: my total commitment to what I see – even things I don't like – such as the destruction of environment." (Daniele Vicari)

miti, ikone, mediji *myths, icons, media*

Joy Division

Režija/By Grant Gee; VB, ZDA/GB, USA, 2007, 93', DigiBeta
Prodaja/sales: Katapult Film Sales E anna@katapultfilms.com

Dokumentarec *Joy Division* odlično dopolnjuje film *Nadzor*, čudovito posneto igrano pripoved o življenju in delovanju Iana Curtisa in njegove skupine, ki je bil prikazan tudi na lanskem festivalu LIFFe. *Joy Division* oriše ozadje skupine in njenih članov ter kulturni kontekst, iz katerega so izšli. Sledijo si intervjuji z večino ključnih osebnosti: s tremi še živimi člani skupine, Bernardom Sumnerjem, Stephenom Morrisom in Petrom Hookom; z izjemnim Tonyjem Wilsonom, ustanoviteljem Factory Records, ki je preminil avgusta lani; z Martinom Hannettom, briljantnim producentom skupine; in z Annik Honoré, Curtisovo belgijsko ljubimko. Edina oseba, ki se ne pojavi pred kamero, je Curtisova žena Deborah; namesto nje se na platnu pojavijo citati iz njene biografije, v potrditev njene navzočnosti.

»Prizadevali smo si, da bi bil film čim bolj svež. Skušal sem mu dati oporo, umestil sem ga v kontekst sodobnega Manchestra, izrisal kulturo, v kakršni so igrali Joy Division, ki pa je danes ni več ... ta kultura je spremenjena do neprepoznavnosti.« (Grant Gee)

This documentary is a perfect complement to *Control*, a beautifully realized, fictionalized account of the life and times of Ian Curtis and his band, which screened at last year's LIFFe Festival. *Joy Division* details the backgrounds of the group and its members, as well as the cultural context from which they emerged. There are interviews with most of the key figures: the three surviving band members, Bernard Sumner, Stephen Morris and Peter Hook; the amazing Tony Wilson, who founded Factory Records and passed away in August of last year; Martin Hannett, their brilliant producer, and Annik Honoré, Curtis's Belgian lover. The only figure who

does not appear on camera is Curtis's wife, Deborah. Instead, quotes from her biography appear as text onscreen, assuring us of her presence.

"We've tried to make the film feel as fresh as possible. I tried to bookend the film, putting it into the context of contemporary Manchester, in the way that the culture Joy Division were playing in has now gone... transformed beyond recognition." (Grant Gee)

Joe Strummer: Prihodnost še ni spisana *Joe Strummer: The Future is Unwritten*

Režija/By Julien Temple; VB, Irska/GB, Ireland, 2007, 123', 35mm
Prodaja/sales: Hanway Films E info@hanwayfilms.com

Joe Strummer je kot pevec skupine Clash od leta 1977 za vedno zaznamoval ljudi. Pet let po njegovi smrti je njegov vpliv še vedno čutiti po vsem svetu, in to bolj silovito kot kdaj koli. V filmu *Prihodnost še ni spisana* Joe Strummer ni prikazan le kot legenda ali glasbenik, temveč kot resnični umetnik našega časa, ki je bil sposoben izjemne komunikacije z ljudmi. Film Juliene Temple se napaja tako v pankovski preteklosti, katere del je bil tudi režiser, in v tesnem osebnem prijateljstvu, ki se je razvilo v zadnjih letih Joejevega življenja. Je slavošpev Joeju Strummerju pred ustanovitvijo skupine Clash, med njenim delovanjem in po njem.

»Želel sem povedati zgodbo o Strummerjevem življenju onkraj skupine Clash, o stvareh, ki so vodile v njeno ustanovitev, in stvareh, s katerimi se je spoprijemal med njeno razpustitvijo. To me je zanimalo na raznolikih ravneh. Rojena sva bila istega leta, zato sem želel začrtati zgodovino najine kulture iz tega izhodišča: Joejeva izobrazba, kako ga je oblikovala naša kultura in kako je nato globoko zaznamoval angleško in globalno kulturo. Na eni ravni je šlo za družbeno zgodovino, po drugi za film o prijatelju. Pravzaprav ne gre za film o glasbi. Lahko ga imenujete glasbeni film, a gre za delo o zvezdniku in njegovem vplivu ne le na privržence, ampak tudi na druge slavne.« (Julien Temple)

As the frontman of the Clash from 1977 onwards, Joe Strummer changed people's lives forever. Five years after his death, his influence is reaching throughout the world more strongly than ever before. In *The Future Is Unwritten*, Joe Strummer is exposed not only as a legend or musician, but as a true communicator of our times. Drawing on both a shared punk history and a close personal friendship that developed during the last years of Joe's life, Julien Temple's film is a celebration of Joe Strummer before, during and after the Clash.

"I wanted to tell the story of Strummer's life beyond the Clash, what led up to that and what he had to deal with breaking it up. I was interested in it on a number of levels. I was born in the same year he was so I wanted to make a history of our culture through that kind of framing device: how Joe was educated, how he was shaped by our culture and then went on to have some quite profound impacts on English and

global culture. On one level it was a social history, on another level it was a film about a friend. It wasn't really a film about music. You can call it a music film if you want but it's about celebrity and its effect on not just the fans but on somebody famous." (Julien Temple)

Prah *Staub* Dust

Režija/By Hartmut Bitomsky; Nemčija/Germany, 2007, 90', 35mm
Prodaja/sales: Deckert Distribution T 0049 0341 2156638 E info@deckert-distribution.com

Hartmut Bitomsky je ena najbolj varovanih skrivnosti nemškega (dokumentarnega) filma – veteran, čigar filmografija šteje več kot dvajset naslovov. S filmom *Prah* se je lotil fenomena prahu, najmanjše materije, iz katere je mogoče ustvariti filmskega junaka, v tem primeru protijunaka. Sliši se skoraj bizarno, posneti film o prahu, toda režiserjeva proceduralna natančnost, ki spominja na dela sonarodnjaka Haruna Farockega, pa sociološka analiza in filozofska lucidnost navdušujejo na vsakem koraku. Bitomsky postopoma razkrije celotno "kulturo prahu"; izkaže se, da se z navidez nepomembno nadlego ne ukvarja le armada posameznikov in entuziastov, temveč številne znanstvene in industrijske veje. Prah namreč ne povzroča le higienskih in zdravstvenih težav, temveč tudi estetske, logistične in vojaške.

"Boj s prahom je Sizifovo delo; nikoli se ga ne bomo v celoti znebili, med nami je in med nami bo ostal. A po drugi strani se zaradi prahu zgošča vlaga in nastajajo oblaki, zaradi prahu so nastala osončja in planeti in samo zaradi tega peklenščka je nebo nad nami modro." (Hartmut Bitomsky)

A veteran filmmaker whose filmography lists over twenty movies, Hartmut Bitomsky is one of the best kept secrets of German (documentary) film. In *Staub*, he tackled the phenomenon of dust, the smallest unit of matter to become a film character. In this case, an antihero. It sounds almost bizarre to make a film about dust, but the precision of the director's procedure, alluding to the works of fellow compatriot Harun Farocki, as well as the sociological analysis and philosophical lucidity of the film, are genuinely impressive. When Bitomsky gradually reveals the entire "culture of dust", it turns out that there is not only an army of individuals and enthusiasts busying themselves with a seemingly meaningless pestilence, but countless scientific and industrial branches as well. Apart from being a harmful hygienic and health issue, dust also poses problems from the aesthetic, logistic and military aspects.

"Battling with dust is a Sisyphean task; we will never be able to get rid of it entirely, it enclouds us and will persist in this manner. On the other hand, it is because of dust that humidity condenses and clouds form, it is because of dust that the solar system and planets were shaped, and it is precisely and only because of that devil that the sky above us is blue." (Hartmut Bitomsky)

RR

Režija/By James Benning; ZDA/USA, 2007, 111', 16mm
Kontakt/contact: FDK Berlin E kw@fdk-berlin.de

Film *RR* sestavlja 37 statičnih prizorov, posnetih na 37 krajih v ZDA, ki jih prečkajo mimoidoči tovorni vlaki. V svojem novem filmu matematik in ljubitelj vlakov James Benning (*Deset podob neba; 13 jezer*) velik del avtorstva priznava svojemu predmetu obravnave. V svojih zgodnejših filmih je natančno določil trajanje posnetkov ameriških mest in pokrajin, tokrat pa jih omejujeta dolžina in hitrost mimoidočih vlakov. Prizor traja toliko časa, kolikor potrebuje vlak, da se pojavi na enem robu vidnega polja kamere in spet izgine na drugem. Formo in vsebino določa ena in ista razdalja med tirnicama. Velikost platna in širjava ameriške pokrajine sta ustrezno izmerjeni v višino, širino in globino. Poleg navdušujoče misli, koliko teže lahko ena sama lokomotiva s številnimi avtomobili prepelje od ene točke do druge, ponuja zvočna podoba nadaljnja obzorja zaznavanja in asociacij.

»Primerna tema za medij, katerega zgodovina se je začela s šokantnim prizorom vlaka, ki je pripeljal na železniško postajo, in za cineasta, katerega delo ponovno izvablja tisti stari občutek čudenja filmu in svetu.« (NY Sun)

RR consists of 37 static shots, filmed in 37 locations in the USA, crossed by passing freight trains. In his new film, the mathematician and railroad enthusiast James Benning (*Ten Skies; 13 Lakes*) grants a large part of the authorship to his object. While in his earlier films he fixed the duration of his shots of American city and landscapes exactly, this time they're limited by the length and speed of passing trains. A shot is as long as a train takes to appear on one edge of the frame and to disappear again from the other edge. Form and content defined by one and the same gauge. The size of the screen and the breadth of the American landscape are measured congruently in height, width, and depth. Alongside the fascinating idea of how much weight a single locomotive with innumerable cars can move from one point on the continent to another, the soundtrack opens further spaces of perception and association.

"It's a fitting subject for a medium that began by stunning audiences with footage of a train pulling into a station, and for a filmmaker whose work re-instills that old sense of wonder at cinema, and the world." (NY Sun)

Zlahka v vojno: kako nas predsedniki in učenjaki na smrt obračajo War Made Easy: How Presidents & Pundits Keep Spinning Us to Death

Režija/By Loretta Alper, Jeremy Earp; pripovedovalec/Narrator: Sean Penn;
ZDA/USA, 2007, 73', DVcam
Prodaja/sales: Media Education Foundation E alex@mediaed.org

George Orwell se obrača v grobu. Busheva vlada je idejo o »doublespeaku« pripeljala v popolnoma nove razsežnosti: vojna je mir, smrt je življenje in "zaupaj mi" (sposojeno od Colina Powella) pomeni ravno nasprotno. Film temelji na istoimenski knjigi Normana Solomona in vpleta pretresljive polstoletne arhivske posnetke ameriških predsednikov, ki popolnoma resno govorijo o nujnosti vojne. Retorika demokracije je najhujša vrsta propagande, saj manipulira z najboljšimi človeškimi impulzi, zaradi česar množično vojaško nasilje postane ubijanje v imenu miru in umor neke vrste prijaznost. Tako je skrivno dogovarjanje med osrednjimi mediji in tistim, kar je Dwight Eisenhower poimenoval "vojaško-industrijski kompleks", preprosto šokantno. Pri svarjenju pred vojno niso bili neuspešni le t. i. liberalni mediji, kot sta CNN in Fox News, temveč tudi cenjeni viri, med katerimi sta *New York Times* in *Washington Post*.

»Vojna redko ali sploh nikoli ne pade kar z neba. Vedno je zanjo treba zasnovati temelje in zgraditi primer, pogosto z zavajanjem. [...] Vojaška propaganda je v ZDA pretanjeno uglašena, prefinjena in se predvsem zlije z medijskim okoljem.« (Norman Solomon)

Somewhere George Orwell is rolling in his grave. The Bush administration has pushed the idea of "doublespeak" into entirely new territory: war is peace, death is life, and "trust me" (coming from Colin Powell) means you should do exactly the opposite. Based on Norman Solomon's book of the same name, the film makes startling use of archival footage from a half century of American presidents speaking earnestly about the necessity of war. The rhetoric of democracy is the worst kind of propaganda since it manipulates peoples' best impulses, thus massive military violence becomes killing in the name of peace, murder some sort of kindness. In this, the collusion of the mainstream media and what Dwight Eisenhower called the "military-industrial complex" is downright shocking. The failure of the so-called liberal media wasn't just the sabre rattling of CNN and Fox News, but occurred in even more august sources like *The New York Times* and the *Washington Post*.

"Rarely if ever does a war just kind of fall down from the sky. The foundation needs to be laid and the case is built, often with deception. [...] The war propaganda function in the United States is finely tuned, it's sophisticated and most of all it blends into the media terrain." (Norman Solomon)

Nicolas Philibert, retrospektiva *retrospective*

Vrnitev v Normandijo *Retour en Normandie* Return to Normandy

Režija/By Nicolas Philibert; Francija/France, 2007, 113', 35mm

Prodaja/sales: Les Films du Losange E l.zipci@FilmsduLosange.fr

Nicolas Philibert je režiserju Renéju Allioju leta 1975 asistiral pri snemanju celovečernega filma *Moi, Pierre Rivière*, ki temelji na zgodovinskih dejstvih in zapiskih morilca, imenovanega v naslovu, neizobraženega dvajsetletnika iz ruralne Normandije, ki je leta 1835 brutalno ubil mamo, sestro in brata. Sodišče ga je sprva obsodilo na smrt, pozneje pa pomilostilo in kazen spremenilo na dosmrtno ječo ... nakar je Rivière leta 1840 storil samomor. Za seboj je pustil obsežne zapiske, bojda pravo literarno mojstrovino, v kateri je razložil motive svojega dejanja. V začetku sedemdesetih let 20. stoletja so zapiske odkrili v Franciji, filozof Michel Foucault pa jih je promoviral v javnosti in pomagal izdati v knjižni obliki. Trideset let po snemanju filma in dobro desetletje po Alliojevi smrti se je Philibert vrnil v Normandijo, da bi našel in posnel igralce, preproste kmete, ki so zasedali vloge članov družine, sosedov in znancev; profesionalni igralci so igrali samo vloge sodnikov in odvetnikov.

»Od vsega začetka je bilo jasno, da bo film prvooseben, da se bo napajal v mojih lastnih spominih in da bom imel v njem vlogo glasu nevidnega pripovedovalca. Obenem sem želel ustvariti film, trdno zasidran v sedanjosti, ki ni le posneta življenjska pot. Končno, v zvezi z mojimi prejšnjimi filmi, ki se skoraj vsi osredotočajo na eno samo prizorišče, sem tokrat želel bolj razdrobljeno in svobodnejšo formo, ki bi omogočala gladke in kolikor mogoče tekoče prehode iz enega registra v drugega, celo iz obdobja v obdobje.« (Nicolas Philibert)

In 1975, Nicolas Philibert was Assistant Director to René Allio in the shooting of the full-length feature, *Moi, Pierre Rivière*, based on historical facts and the notes of an eponymous murderer, an illiterate 20-something from the rural parts of Normandy, who in 1835 brutally slaughtered his mother, sister and brother. At first, the court passed a death sentence, but he was later acquitted and sentenced to life imprisonment. In 1840, Rivière committed suicide. He bequeathed considerable notes, allegedly a true literary masterpiece, giving reasons for his deed. The notes were discovered in France in the early 1970's. Philosopher Michel Foucault disclosed them to the public and encouraged their publication. Thirty years after the film had been made and a good decade after Allio's demise, Philibert returned to Normandy to find his actors – simple peasants, who played the parts of family members, neighbours and acquaintances, while professional actors were only cast for the roles of judges and lawyers.

"From the very beginning, it was obvious that this would be a film narrated in the first person, with its roots in my own memories and that I would intervene through a

voice-over. At the same time, I wanted to make a film set firmly in the present, not a filmed pilgrimage, and finally, in relation to my previous films that nearly all focused on a single setting, I wanted a more fragmented and freer form this time in which it would be possible to slip from one register to another, at times from one period to another, with as much fluidity as possible" (Nicolas Philibert)

Mesto Louvre *La Ville Louvre* Louvre City

Režija/By Nicolas Philibert; Francija/France, 1990, 84', 35mm

Kontakt/Contact: Ministère des Affaires étrangères, Bureau du documentaire F 0033 1 43 17 90 04

Kaj se dogaja v muzeju Louvre, ko se vrata za obiskovalci zaprejo? V času obsežnih obnovitvenih del muzej med svoje hodnike prvič spusti filmsko ekipo. Opazujemo ljudi, ki predstavljajo slike in preurejajo sobe. Kilometre prepletenih podzemnih hodnikov in galerij. Počasi se razkriva skrivnost ter včasih komičen, vsakdanji, sublimen in navdušujoč svet enega najslavnejših muzejev na svetu. Pravo mesto v mestu odpre svoje srce.

»*Mesto Louvre* ni ne film o umetnosti ne sociološka reportaža o umetniških obrteh v muzeju. Želel sem povedati zgodbo iz žive snovi, preobraziti stvarnost. Ljudi v Louvru sem snemal, kot bi snemal balet.« (Nicolas Philibert)

What happens at the Louvre Museum when it is closed to the public? During the Grand Louvre's extensive renovations, the museum opened its corridors to a film crew for the first time. People are seen moving paintings and reorganizing rooms. Miles of underground corridors and galleries cross each other. Little by little, the secret, and sometimes comical, mundane, sublime and fascinating world of one of the most famous museums in the world is revealed. A veritable city within a city opens its heart to us.

"*La Ville Louvre* is not a film about art or a sociological reportage on the craftsmen in the museum. I wanted to tell a story based on living matter, to transfigure reality. I filmed the people at the Louvre as if I were filming a ballet." (Nicolas Philibert)

Dežela gluhih *Le Pays des sourds* Land of the Deaf

Režija/By Nicolas Philibert; Francija/France, 1992, 99', 35mm

Kontakt/Contact: Ministère des Affaires étrangères, Bureau du documentaire F 0033 1 43 17 90 04

Dokumentarec o izkušnjah slušno prizadetih, tako mladih kot starih. Philibert film zanimivo začne z razkošno uverturo za štiri gluhe, ki se sporazumevajo v znakovnem jeziku, preden se značilno prefinjeno poda v raziskovanje dela učiteljev in učencev v šoli za gluhe v južni Franciji. Nato razširi fokus ter pod drobnogled postavi družinsko

življenje nekaterih otrok in drugih, med katerimi so učitelj, član gledališke skupine gluhih, zaročenca in učitelj znakovnega jezika. Širina Philibertove izbire in pazljiva podaja konteksta njegove teme rahločutnemu dokumentarcu podelita prepričljivo vključujočo razsežnost.

»Želel sem, če si drznem povedati, podati 'besedo' tistim ljudem, ki nas skoraj vedno gledajo z izhodišča invalidnosti, primanjkljaja, pomanjkanja; tako bi doumeli, da jih ljudje lahko vididijo tudi drugače.« (Nicolas Philibert)

A documentary on the experiences of the hearing impaired, from young to old. Philibert opens the film interestingly with an exuberant overture for four deaf-signers, before delving, typically delicately, into the work of teachers and pupils in a school for deaf children in Southern France. He then widens the focus to examine the family life of some of the children and others, including a teacher, a member of a deaf theatrical company, a marrying couple and a sign-teacher. The breadth of Philibert's selection and the careful selection of his subject's contextualising explanations give this sensitive documentary a satisfyingly inclusive dimension.

"I aspired, if I dare say so, to provide the 'say' to those who seem to always see us through the paradigm of impairment, deficiency and shortfall; to understand that they can also be viewed differently." (Nicolas Philibert)

Žival in živali *Un Animal, des animaux* Animal and More Animals

Režija/By Nicolas Philibert; Francija, 1994, 60', 35mm

V filmu *Žival in živali* Nicolasa Philiberta je lev nagačen (s slamo) ter kakor številne druge živali polepšan in postavljen kot osrednji kos na razstavi v slavnem pariškem Prirodoslovnem muzeju. Film prikazuje na tisoče obnovitvenih del in postavitev nagačenih živali: zadnji popravki slonje kože, brskanje po predalu s plastičnimi očmi, nameščanje enega samega štrlečega peresa, urejanje metuljev v vitrinah, razporejanje velikih afriških sesalcev v procesijo, postavljenih v položaje in nališpanih kot na modni brvi. Philibert raziskuje podrobnosti oživljanja muzeja, kot bi bila njegova kamera mikroskop, obsedajo ga posebnosti človeških rok, ki pomlajujejo kožo in kožuhe nagačenih divjih živali.

»Film ponuja zabaven in radoveden pogled režiserja, ki vdre na prizorišče. Predstavlja stališče ljubitelja sanj, ujetega v tujost, čustvo, ki izbruhne iz stotih, tisočih negibnih živali; te so nekoč zgrnili učenjaki in jih tako skrbno ohranjajo današnji znanstveniki.« (Nicolas Philibert)

In Nicolas Philibert's film *Animals and More Animals*, the lion is stuffed (with straw) and spruced up, like countless other animals, for its reemergence as a centrepiece in the legendary Museum of Natural History in Paris. The film studies a thousand acts of taxidermic restoration and installation: touching up an elephant's skin; riffling through a drawer of plastic eyes; the application of a single dislodged feather; the

placement of butterflies in display cases; the arrangement of large African mammals in procession, posed and primed like models on a catwalk. Philibert scans the minutia of the museum's revitalization as if his camera were a microscope, obsessed with the peculiarity of human hands rejuvenating the skins and hairs of taxidermied wild things.

“The film proposes an amusing and inquisitive perspective of a film director who has irrupted into the location. It propounds the viewpoint of a dream-lover entrapped in a certain strangeness, an emotion that erupts from the hundreds and thousands of immobile animals that once had been gathered by scholars and have been meticulously preserved by present-day scientists.” (Nicolas Philibert)

Tiste majhne stvari *La Moindre des choses* Every Little Thing

Režija/By Nicolas Philibert; Francija/France, 1996, 100', 35mm

Kontakt/contact: Ministère des Affaires étrangères, Bureau du documentaire F +33 143 17 90 04

V dolini reke Loire, nekje sredi gozdov, stoji stara graščina La Borde, v kateri ima sedež psihiatrična bolnišnica. Tam – nikakor proti svoji volji – prebivajo številni duševni bolniki, ki se prosto gibljejo po širši okolici. Ker pa se bliža poletje, vodstvo bolnišnice pripravlja vsakoletno gledališko predstavo, v kateri v okviru terapije nastopajo bolniki. Za to leto so izbrali absurdistično klasiko *Opereta* Witolda Gombrowicza, katere dialogi so še bolj prismuknjeni kot bolniki, ki jih bodo izgovarjali. Philibert ne dela razlike med bolniki in bolnišničnim osebjem; njegova kamera prikazuje vsakdanjik v okolici graščine La Borde in priprave na gledališko predstavo.

»Verjetno ste si prišli ogledat film polni predsodkov, podobno kot sem si jaz prišel ogledat psihiatrično ustanovo. Imel sem veliko predsodkov glede duševnih bolezni. Bilo me je strah. In morda sčasoma počasi izgubiš predsodke, ali vsaj del njih, samo zato ker spoznaš ljudi. In za klišeji se izrišejo ljudje – resnične osebe – in odkriješ, da za nekatere bolnike sploh ne veš, ali so bolniki ali del osebja. Film tega ne pove in ne napiše »shizofrenik« ali »psihiater«. V mnogih primerih, pri mnogih ljudeh lahko uganemo. Pri nekaterih pa tega ne moremo ugotoviti in še danes za nekatere iz ustanove La Borde ne vem, kaj so. Nikoli jih nisem vprašal, ali so shizofreniki. Podobna je meja med dokumentarnim in igranim filmom.« (Nicolas Philibert)

Environed by dense forests, the ancient mansion of La Borde, housing a psychiatric institution, stands in the Valley of the Loire. On no account against their will, numerous patients reside there, being granted the freedom of movement in the surrounds. As the summer months are approaching, the management of the clinic has been preparing the annual theatre performance, which is put on by patients as part of their treatment. This year, they opted for the absurdist classic, *Operetta*, by Witold Gombrowicz, whose dialogues are even dottier than the patients who are to utter them. Philibert makes no distinction between the patients and the hospital staff; his

camera tracks the quotidian events in the mansion of La Borde as well as the preparations for the play.

"You came here to see this film, probably with a lot of prejudice, as I myself had when I came to this psychiatric clinic. I had so many prejudices about mental illness, etc. I was frightened. And little by little, maybe you lose your prejudices, or part of them, just because you start to meet people. And behind the clichés appear people – true people, and we start to discover that, for some of these patients, we never know if they are patients or if they belong to the staff. The film doesn't say so, and 'schizophrenic' or 'psychiatrist' is not written here. In many cases, with many people, we can guess, but with some of them we don't know, and I still don't know about some people in La Borde, because I've never asked 'are you schizophrenic'. It's like the border between documentary and fiction." (Nicolas Philibert)

Biti in imeti *Être et avoir* To Be and to Have

Režija/By Nicolas Philibert; Francija/France, 2002, 105', 35mm

Philibert se s kamero odpravi v podeželsko mestece v provinci Auvergne, v šolo, v kateri Georges Lopez že dvajset let v eni osebi združuje vloge ravnatelja, učitelja in mentorja. Njegov svet je trinajst učencev, starih od štiri do enajst let, s katerimi se zaradi nevsiljivega učnega načrta in obvladljivosti lahko ukvarja posamezno. Philibert skupinico spremlja drugi del šolskega leta, preseneča pa predvsem "nevidnost" njegove kamere, saj se nanjo nihče ne odzove: dogajanje je povsem sproščeno, kot je sproščen Lopezov učni sistem.

»Frederick Wiseman bolj kot jaz snema filme o ustanovah. To ni moja tema, jaz bi povedal več. Povedal bi, da me tema ne zanima. Je popolnoma postranskega pomena. Želja po ustvarjanju določenega filma ni njegova tema. Menim, da tema ne naredi filma. Po mojem mnenju lahko narediš velik film iz čisto preproste teme. *Biti in imeti*, navaden dan v neki šoli, je v določenem smislu popolnoma banalen. Ne gre le za te otroke. Pomemben je za katere koli otroke, katero koli šolo ... ter učitelje in starše. Prepričan sem, da lahko posnameš film v prvi kavarni ... saj v prvi kavarni so moški in ženske in zgodbe in trpeči in širjava življenja.« (Nicolas Philibert)

Equipped with his camera, Philibert visits a provincial town in the region of Auvergne, in the local school of which, for the last twenty years, Georges Lopez has been headmaster, teacher and mentor in one. His world revolves around thirteen students aged four to eleven, fostering an individual approach thanks to the unobtrusive curriculum and manageable group. Following the class in their second semester, what's surprising is the "invisibility" of Philibert's camera, as no one reacts to it. Events unwind in complete spontaneity, as does Lopez's learning system.

"Frederick Wiseman makes films about institutions more than I do. But it's not my subject, I would say more. I would say that I don't care about the subject. The subject is totally secondary. What gives me the desire to make this kind of film, or this

particular one, is not the subject. Because I believe that the subject doesn't make the film. You can, I think, make a great film with a very tiny subject. *Être et avoir*, about everyday life in a school, is totally banal in a sense. It is not, in fact, for kids. School is very important for any kids, ... and for the teachers and for the parents. I'm convinced that you can make films in the next café... because in the next café there are men and women and stories and suffering people and all of life." (Nicolas Philibert)

spremljevalni program *accompanying programme*

Hubert Best: Uporaba arhivskega gradiva v filmih, seminar

Festival dokumentarnega filma (FDF) letos ponuja vpogled v pravni vidik uporabe arhivskega materiala s teoretičnega vidika, podkrepljeno s praktičnimi primeri iz filmov, ki bodo prikazani na FDF. Zajete bodo vse vrste arhivskih virov (glasba, filmi, časopisi, TV oddaje, oglasi) za vse vizualne medije (kino, TV, mobilna in spletna distribucija).

Na povabilo MEDIA deska Slovenija bo predaval Hubert Best, priznan strokovnjak na področju mednarodnega avtorskega prava in svetovalec za vsa področja novih medijev, vključno z izkoriščanjem avdiovizualnih in glasbenih vsebin v spletu ter mobilni telefoniji, partner londonske odvetniške pisarne za medijsko pravo Best & Soames, ki deluje tudi kot odvetnik za področje EU v Stockholmu.

Hubert Best že mnogo let svetuje glede vseh pravnih vprašanj v zvezi z arhivi, vključno s pridobivanjem, ohranjanjem in izkoriščanjem starih in novih vsebin prek vseh medijev. Je avtoriteta na področju kolizije zakonov in sporov o pristojnosti ter zastopa mednarodne organizacije pred direktoratom Evropske komisije za informacijsko družbo in medije ter konkurencu, svetuje pa tako strankam iz EU kot tudi iz ZDA, Kitajske, Japonske in Avstralije. Je član izvršilnega organa FOCAL International, član izvršilnega organa BLACA, predsednik finančnega odbora Philharmonia Orchestra in skrbnik London Chamber Orchestra.

Z nami bo tudi predstavnica MEDIA podprtega izobraževanja Archidoc, Héléna Fantl.

Po seminarju projekcija dokumentarnega filma Josipa Košute *To ni bila nobena pesem, temveč ena sama ljubezen* ali *Kako smo gradili Cankarjev dom* (2005; 54').

Hubert Best: Rights Clearance in Archival Material, seminar

This year the Documentary Film Festival (FDF) will tackle the theory of legal issues governing the use of archival materials, substantiated by practical examples from films featured at the Festival. The entire scope of archival sources (music, films, newspapers, TV shows, and advertisements) for all visual media (cinema, TV, mobile telephony and the Internet) will be covered.

On the invitation of MEDIA Desk Slovenia, a lecture will be given by Hubert Best, a recognised expert in international copyright law specialising in new media, particularly the exploitation of audiovisual and music contents in online and mobile environments. He is an authority on conflict of law and multi-jurisdiction issues and a partner of Best & Soames, a London-based law firm dealing with the full range of legal problems encountered in the swiftly changing digital media landscape, and practises as a solicitor in London and as an EU advocate through the Stockholm firm ENN.

Hubert Best has for several years been advising on legal issues in the cross-border use of copyright archive footage, including the acquisition, preservation and exploitation of old and new contents through all media. He has represented international organisations before the Directorate of the European Commission for Information Society and Media, and the Directorate of the European Commission for Competition. He advises clients based in many parts of the world, including the USA, EU, China and Australia.

He is a member of the FOCAL International Executive Council, a member of the BLACA Executive Council, Chairman of the Philharmonia Orchestra Finance Committee, and a trustee of the London Chamber Orchestra.

Our guest will also be Héléna Fantl, a representative of the Archidoc training programme, which is supported by MEDIA.

O filmskih reprezentacijah proletariata Na primeru dokumentarcev Motiv dobička in šepetanje vetra Johna Gianvita ter Krivica posamezniku Traversa Wilkersona

Okrogla miza ob tematskem sklopu Smrt delavca

Pred kratkim je izšla nova, dvojna številka časopisa Kino!, ki pod drobnogled tokrat jemlje dokumentarni film, pri čemer to še vedno počne predvsem prek novih (svežih, drugačnih, pristranskih, intimnih) pogledov na že preverjeno in prvih pogledov na prezrto, zatemnjeno, prebojno ali spet aktualno. Predstavitev vsebine nove številke bo prepletena z debato o smiselnosti novodobnih razprav o preporodu dokumentarnega filma in ustvarjalnem angažmaju novega dokumentarca; skušali bomo odgovoriti na staro vprašanje, zakaj režiserji dokumentarnih filmov vztrajajo pri poskusih spreminjanja sveta oziroma zakaj ljudje spreminjajo svet z vztrajanjem pri ustvarjanju dokumentarcev.

Sodelujejo: Jurij Meden, Andrej Šprah, Nil Baskar, Maja Krajnc.

**On Film Portrayals of the Working Class
Examined by the Documentaries Profit Motive and the Whispering Wind
by John Gianvito and An Injury to One by Travis Wilkerson**

A round table discussion addressing the Death of a Worker thematic section.

A new, double issue of the *Kino!* newspaper has recently been published, which on this occasion shall focus on the topic of documentary film, presenting new (fresh, different, biased, intimate) views of verified themes and unveiling first views of overlooked, obscure, breaking or recurring themes. The presentation of the latest issue will be accompanied by a discussion on the sense of present-day debates on the renaissance of documentary film and on the creative engagement of the new documentary. We shall attempt to answer the ancient question why documentary film directors persist in their attempts at changing the world or why people change the world by persisting in the creation of documentaries.

Panel: Jurij Meden, Andrej Šprah, Nil Baskar, Maja Krajnc.

Cankarjev dom, Prešernova cesta 10, 1000 Ljubljana

Informacijsko središče in prodaja vstopnic CD (podhod Maximarketa):

T (01) 2417 299 F (01) 2417 322 E vstopnice@cd-cc.si

Ob delavnikih odprto od 11. do 13. in od 15. do 20. ure, ob sobotah od 11. do 13. ter uro pred prireditvami. **Nakup vstopnic** tudi na pooblaščenih prodajnih mestih (poslovalnice Kompassa, mreža Siti), **s plačilnimi karticami** po T (01) 2417 300, ob delavnikih od 9. do 18. in ob sobotah od 11. do 13. ure, ter na **S** www.cd-cc.si.

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