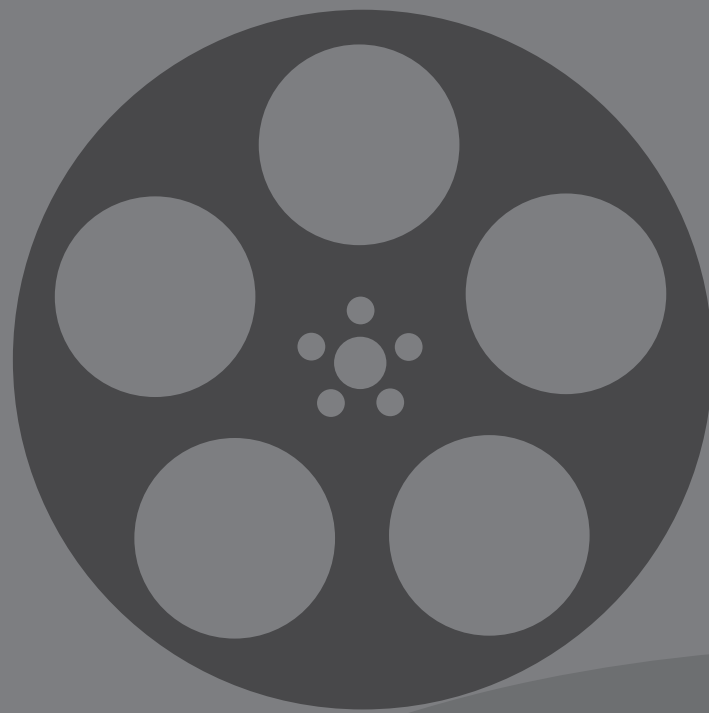


SEE CINEMA 1



Rediteljke Jugoistočne Evrope



priredio: Slobodan Šijan

Rediteljke Jugoistočne Evrope
Okrugli sto
37. FEST, Beograd, 26. februar 2009.

priređio: Slobodan Šijan
preveli: Đorđe Zelenović i Dijana Metlić

UČESNICI OKRUGLOG STOLA:

Ronald Holovej

Stručnjak za istočnoevropski film. Organizovao je bazu podataka o filmskim rediteljima iz republika bivšeg Sovjetskog Saveza. Sa svojom ženom, glumicom Doroteom Moric, izdaje žurnal *KINO džerman film* i *Internešenele riports*. Režirao je četiri dokumentarca. Počasni je doktor Univerziteta u Hamburgu. U Berlinu radi za *Verajeti*, *Holivud riporter* i *Moving pikčers*. Za *Fajnenšel tajms* pisao je članke o filmu, pozorištu i kulturi. Autor je šest knjiga o filmu i istoriji filma. Jedan je od osnivača Čikaškog centra za filmske studije i Klivlenske kinoteke.

Kostadina Jordanova

Dina Jordanova je šef Katedre za filmske studije na univerzitetu Sent Endrus u Škotskoj, gde je i direktor Centra za filmske studije. Opsežno je pisala o kinematografiji Istočne Evrope i Balkana. Vodi projekte u oblasti internacionalnog i transnacionalnog filma. Njena istraživanja pristupaju filmu na metanacionalnom nivou i usredsređuju se na dinamici transnacionalizma u filmu. Posebno interesovanje gaji prema problemima filma na periferiji.

Bernd Buder

Bernd Buder je studirao političke nauke na Univerzitetu Frej u Berlinu. U periodu od 1996. do 2005. bio je programski direktor bioskopa Berlin art film Vavilon. Savetnik je na nekoliko filmskih festivala, a među njima su i filmski festivali u Kotbusu i Visbadenu (goEast) na kome je pokrenuo internet sajt *Seedox* o dokumentarnom filmu Jugoistočne Evrope. Od 2005. savetnik je sekcije Berlinskog filmskog festivala pod nazivom *Međunarodni forum novog filma*. Predavač je i filmski novinar *Film-Dienst*, *Der Freitag*, *Berliner Morgenpost*, *Frankfurter Rundschau*. Glavni predmet predavanja i njegovih članaka su film Jugoistočne Evrope, turski film i u maloj meri nemački film.

Zilke Johana Rebiger

Od 1988. do 1990. upravljala je projektom kulturne i prosvetne organizacije kojoj je film za decu i mlade bio u centru pažnje. Od 1986. godine saraduje s Međunarodnim festivalom ženskog filma u Dortmundu. Godine 1992. postaje direktor festivala, a 2006. direktor Međunarodnog festivala

ženskog filma u Dortmundu / Kelnu. Član je programskog saveta filmskog festivala Maks Ofils 2009. u Sarbrikenu u Nemačkoj.

Slobodan Šijan

Inicijator okruglog stola „Rediteljke jugoistočne Evrope“ na 37. FESTU, 2009. Filmski reditelj iz Beograda. Najvažniji filmovi “Ko to tamo peva”, “Maratonci trče počasni krug”, “Kako sam sistematski uništen od idiota”, “Davitelj protiv davitelja”.

Nevena Daković

Profesor Teorije filma na FDU u Beogradu. Njen rad je usmeren ka pitanjima identiteta i multikulturalnosti u oblasti filma, umetnosti i medija. Objavila je knjigu *Balkan kao (filmski) žanr: slika, tekst, nacija*, 2008.

Melina Pota-Koljević

Rediteljka i scenaristkinja. Koscenaristkinja za film «Klopka», reditelja Srdana Golubovića.

Nenad Dukić

Filmski kritičar i producent novog filmskog omnibusa *Neke druge priče* koji režiraju pet rediteljki iz zemalja bivše Jugoslavije.

Biljana Maksić

Scenaristkinja filmova Srđana Dragojevića, Mirjane Vukomanović Srdana Golubovića, Dejana Zečevića.

Pavle Levi

Profesor Istorije i Teorije filma na Univerzitetu Stenford u S.A.D. Autor značajne knjige «Raspad Jugoslavije na filmu».

Dr. Milena Dragičević Šešić

Profesor menadžmenta u kulturi na Univerzitetu umetnosti u Beogradu. Autor je mnogih knjiga i eseja prevedenih na 15 stranih jezike. Predavač na mnogim univerzitetima u svetu.

Čarna Manojlović

Filmska rediteljka. Za dokumentarni film *Tri (U)Lične priče*, dobila je Grand Prix 50. Festivala jugoslovenskog dokumentarnog i kratkometražnog filma, 2003. Umetnička je direktorka Festivala ženskog filma u Beogradu *Žensko oko sveta*.

Ivana Kronja

Teoretičarka medija i filma, predaje filmsku i medijsku estetiku na Višoj školi likovnih i primenjenih umetnosti.

Dušan Makavejev

Filmski reditelj iz Beograda, autor čuvenih filmova «Čovek nije tica», «Nevinost bez zaštite», «WR-Misterije organizma», «Sweet Movie»



Okrugli sto SC, 26 februar

Slobodan Šijan:

Uvodna reč

Poštovani gosti i učesnici prvog Okruglog stola FEST-a čija tema ove godine je «Rediteljke jugoistočne Evrope», želim da Vas pozdravim i da Vam se zahvalim što ste učinili čast FEST-u svojim prisustvom i pristankom da uvodnim izlaganjima i učešćem u diskusiji doprinesete što većem uspehu ovoga skupa. Za početak, želim da svima ovde prisutnim, dam nekoliko uvodnih informacija o razlozima za organizovanje jednog ovakvog skupa i o njegovim ciljevima.

Ideja da započnemo sa ovim Okruglim stolom, posvećenim kinematografijama Jugoistočne Evrope, nastala je zato što smo želeli da obogatimo FEST jednim redovnim pratećim programom ili, možda je bolje reći diskusionom tribinom, posle koje bi ostajali vredni zapisi o promišljanju regionalnih kinematografija od strane relevantnih ljudi koji na međunarodnom planu prate te kinematografije već decenijama. Znači, na neki način, želeli smo da iskoristimo resurse FEST-a i da stimulišemo takve stručnjake, da eventualno svoj fokus usmere na određene teme koje se nama čine značajnim.

Ono što se desilo poslednjih godina jeste pojava jednog izuzetnog talasa rediteljki dugometražnih igranih filmova na Balkanu, i ne samo dugometražnih igranih filmova već i dokumentarnih dugometražnih filmova, i to u zemljama gde žene ranije nisu igrale toliko zapaženu ulogu u ovoj oblasti filmskog stvaralaštva. Ovaj talas je uneo značajne promene, kako u kvalitativnom domašaju tih kinematografija, tako i u njihovoj međunarodnoj recepciji, a sve to je možda neophodno sagledati i promisliti na jedan dublji i misaoniji način nego što je to do sada urađeno. Ja sam siguran da će ljudi koje smo pozvali moći to da učine i da nam pomognu da bolje vidimo šta se tu dešava. Svi učesnici ovog okruglog stola su saglasni da se njihova izlaganja i diskusije objave u publikaciji koja će biti dvojezična, na Srpskom i na Engleskom, sa pratećom, odgovarajućom dokumentacijom. Već sada je naša radna lista sa imenima rediteljki Jugoistočne Evrope narasla na 68 imena, a biće ih verovatno i više, što je zaista fascinantno i pokazuje koliko malo znamo o onima koji stvaraju kinematografiju Jugoistočne Evrope. Mi mnogo više znamo o filmovima iz Zapadne Evrope, Azije, Amerike, nego o filmovima iz okruženja. Smatram da ovaj Okrugli sto, ukoliko bude uspešan i ukoliko preraste u redovnu tribinu ili program FEST-a, može pomoći većem fokusiranju međunarodne pažnje, ali i domaće stručne javnosti, na kinematografije regiona, kao i stvaranju jedne referentne biblioteke ili serije izdanja, neke vrste produbljene baze

podataka, koja će pratiti određene teme i određene fenomene ili pak, pojedine autore ili pojave u kinematografijama Jugoistočne Evrope.

Pre nego što dam reč gospodinu Ronaldu Holoveju, novinaru i uglednom međunarodnom filmskom kritičaru, koji će predsedavati prvom Okruglom stolu FEST-a, hteo bih da se zahvalim Jugoslovenskoj kinoteci na pomoći u organizovanju programa «Tri filma Soje Jovanović», pratećeg programa ovog Okruglog stola. Soja Jovanović je bila jedina rediteljka srpskog i jugoslovenskog filma koja je ostvarila kotinuiranu karijeru i konzistentan opus i na ovaj način smo želeli da joj ukažemo dužno poštovanje.

A sada, dajem reč gospodinu Ronaldu Holoveju, predsedavajućem Ogruglog stola FEST-a na temu «Rediteljke Jugositočne Evrope», koji će biti i prvi uvodničar.



Ron Holoway

PRIPREMLJENA IZLAGANJA

Ron Holovej

Rediteljke Jugoistočne Evrope - Izlaganje na Okruglom stolu FESTa 2009. godine

Kada me je Slobodan Šijan pitao da li sam zainteresovan da budem moderator okruglog stola na FEST-u 2009, prihvatio sam poziv bez oklevanja. Na kraju krajeva, Beograd je jedan od najljepših evropskih filmskih gradova, a ja nisam jedini novinar koji voli u njemu da boravi.

Zatim, kad mi je rekao da će tema okruglog stola biti **Rediteljke Jugoistočne Evrope**, još više sam se zainteresovao. Iako ne možemo pisati o autentičnom filmskom talasu u ovom delu Evrope, nešto slično se pojavljuje na horizontu.

Kada sam pitao Slobodana Šijana kako je došao na ovu ideju, rekao mi je da je razlog veoma dobar prijem filma **Ja sam iz Titovog Velesa** (Ja sam iz Titov Veles, Makedonija/ Slovenija/ Belgija/ Francuska 2007) na FESTu 2008. godine, tragičnoj priči o tri sestre nastanjene u uništenom, a nekada uspešnom makedonskom fabričkom gradu koji je dobio ime po Maršalu Titu.

Posle osvajanja Specijalne nagrade žirija na Sarajevskom filmskom festivalu 2007. godine **Ja sam iz Titovog Velesa** je osvojio brojne nagrade na mnogim međunarodnim festivalima, uključujući nagradu za najbolju glavnu žensku ulogu Labini Mitevskoj na Festivalu evropskog filma u Leceu. Značajna je činjenica da ona u filmu glumi gluvonemu devojkicu Afroditu, što je nateralo da iznese film sa veoma malo reči.

Labina Mitevka, Teonina sestra je postala poznata širom Evrope pre nego što je igrala u filmu **Ja sam iz Titovog Velesa**. U osamnaestoj godini je glumila mladu Albanku Jamiru u filmu Milča Mančevskog **Pre kiše** (Pred dozdot/ Before the Rain, Makedonija/ Francuska, Velika Britanija 1994), filmu koji je skrenuo pažnju na Balkanske ratove kad je bio nagrađen Zlatnim lavom u Veneciji te godine.

Kasnije dobija epizodnu ulogu u filmu Majkla Vinterbotoma **Dobrodošli u Sarajevo** (Welcome to Sarajevo, Velika Britanija 1997) i osvaja Češkog lava za ulogu makedonske šankerice u filmu **Samotari (Loners, Češka 2000)**. Ali, od njenih sedamnaest uloga od početka karijere do danas, posebno se ističe ulogom u filmu **Kako sam ubio sveca** (Kako ubiv svetec/ How I killed a Saint, Makedonija/ Slovenija/ Francuska 2004), snimljen u produkciji *Sister and Brother Mitevski Production* u režiji Teone Strugar Mitevske.

Nominovan za Zlatnog tigra na Festivalu u Roterdamu i dobitnik *Crossing Europe* nagrade u Lincu, **Kako sam ubio sveca** ustoličio je Teonu Stru-

gar Mitevsku kao jednu od vodećih rediteljki Jugoistočne Evrope. Scenaristkinja i rediteljka studirala je slikarstvo i grafički dizajn u Skoplju pre nego što se upisala u Tisch School of Arts pri Njujorškom univerzitetu.

Na neki način, film **Kako sam ubio sveca** je autobiografski film. "Ideju za film dobila sam kada sam se vratila kući posle nekoliko godina života u SAD. Sećam se dolaska na Skopski aerodrom i mladih vojnika sa izrazima lica punih straha i zbunjenosti, kao što je bilo i moje. Onda je usledila vožnja u sivo i sumorno Skoplje, okruženo prelepim planinama. To sam pokušala da prikažem na početku filma **Kako sam ubio sveca**."

Posebno je uznemirujuća činjenica što je film predstavljao negativan portret Makedonije 1991. godine: NATO trupe na ulicama, česti verski konflikti, crno tržište koje cveta, narko bande i mafija, oružje koje se švercuje preko granice.

Glavna junakinja se vraća kući da traži nazad svoje dete, što može da učini samo ako otkrije tajnu - koji moćnik je otac deteta. Na kraju je prinuđena da kidnapuje sopstveno dete.

Dobro sam razumeo brigu kulturnih i religijskih zvaničnika, posebno pošto sam često boravio u Makedoniji. Nespretno tražeći odgovor pokušao sam da ublažim negativnu reakciju, zamenjujući jednostavan odgovor mišaoim pitanjem.

Lenjo sam odgovorio: "Zašto su najbolji 'antiamerički' filmovi snimljeni od strane američkih režisera? To je pravi pokazatelj jačine demokratije." Drugim rečima, makedonski zvaničnici ne bi trebalo da brinu o negativnim reakcijama na film kod kuće jer je **Kako sam ubio sveca** osvojio toliko pozitivnih kritika u inostranstvu.

Ista vrsta pozitivnih i negativnih diskusija dogodila se na Berlinskom filmskom festivalu na konferenciji za štampu bosanske rediteljke Jasmile Žbanić povodom njenog filma **Grbavica** (BIH/ Hrvatska/ Austrija/ Nemačka 2006). U inostranstvu poznat kao **Esma's Secret**, film je kasnije osvojio Zlatnog medveda, Nagradu mira i nagradu Ekumenskog žirija na Berlinskom filmskom festivalu 2006. godine. Nimalo loše za debitantski film mlade sarajevske rediteljke.

Evropska gledišta, za i protiv, u pogledu tekućih sukoba u Jugoistočnoj Evropi su brojna, kao i sami sukobi. Samo bi neznalica dovodio u pitanje autentičnost dirljive glume beogradske glumice Mirjane Karanović u filmu **Grbavica**. Ona glumi majku koja se hvata u koštac sa svojom sudbinom žrtve silovanja tokom rata u Bosni u trenutku kad njena ćerka tinejdžerka

počinje otvoreno da postavlja pitanja o pravom identitetu svoga oca.

Skrivena tajna je takođe srž filma Ješim Ustaoglu **Bulutlari Beklerken** (Waiting for the Clouds, Turska/ Holandija/ Nemačka 2003).

Inspirisan romanom grčkog pisca Georgiosa Andreadisa "Tamama - Nestala devojka Pontosa", objavljenog 1993. godine, **Waiting for the Clouds** je treći film trilogije Ješim Ustaoglu o etničkim represijama u modernoj Turskoj, posle filmova **Iz** (The Track, 1994) o policajcu koji prati prošlost islednika kom mučenje nije bilo strano, i **Günese Yolculuk** (Journey to the Sun, Turska/ Holandija/ Nemačka 1999), priči o prijateljstvu između Turčina i Kurda iz istočne Anadolije, u problematičnom Istanbulu.

Prikazan kroz prizmu turskog dečaka, **Waiting for the Clouds** u fragmentarnoj formi kritički prikazuje deportaciju pontijskih Grka tokom dvadesetih godina XX veka nakon Turskog rata za nezavisnost. U filmu, starija žena pola veka uspešno sakriva svoje tursko poreklo zbog ličnih i ljudskih razloga. Istina se ipak saznaje kada joj oduzmu stare albume iz njenog skrovitog mesta.

Istorijski dokumenti potvrđuju da je stotine deportovanih Grka preminulo tokom ovog nasilnog isterivanja. Takođe, proterani pontoški Grci, posle dolaska u Grčku trpeli su još veća poniženja kao siromašni "stranci" u politički podeljenoj zemlji tokom perioda međuvlašća. Iako detaljno opisane u Andreadisovom romanu, ove činjenice su samo nagoveštene u filmu **Waiting for the Clouds**.

Ja sam iz Titovog Velesa Mitevske, **Grbavica** Žbanićeve, **Waiting for the Clouds** Ustaogluove, tri filma tri rediteljke, svaki se bavi ženama koje kriju tajnu iz bolnih ličnih razloga, a glavne uloge su vešto odglumile talentovane glumice. Ova tri filma nameću jedno pitanje: Da li su oni u prednosti zbog očiglednog ženskog pogleda na stvari? Po mom mišljenju jesu.

To ne znači da rediteljke u Jugoistočnoj Evropi ne mogu biti podjednako vešte u prikazivanju drugih socijalnih dilema ili čak političkih tema. Sledi takav slučaj.

Tri letnja dana Mirjane Vukomanović (Jugoslavija/ Srbija 1997) je kompleksan portret očajnog stanja u Srbiji tokom kasnih devedesetih godina XX veka: mafija, korupcija, prostitucija, alkoholizam, nasilje, smrt u pozadini sveprisutnog rata. Dobitnik Jugoslovenske nacionalne filmske nagrade 1997. godine **Tri letnja dana**, snimljen prema scenariju Gordana Mihića, bio je jugoslovenski kandidat za Oskara za najbolji strani film.

U Mihićevom scenariju filma **Tri letnja dana** netolerancija je problematizovana kroz tri priče o mladim ljudima koji traže izlaz iz ambisa očajanja i beznadežnosti: mladić iz Bosne traži majku i sestru u izbegličkim kampovima, izbeglica iz Hrvatske počinje da se drogira dok mlada devojka koja živi sa ocem alkoholičarem izdržava porodicu prostituišući se.

Kada sam pitao Mirjanu Vukomanović na Festivalu Braća Manaki u Bitolju da li je situacija tako loša kao što je prikazana u filmu, ona mi je odgovorila: "Samo sam pokazala istinu. Sa istinom dolazi i nada."

Slepa pega Hane Slak (Slovenija 2002) je upečatljiva priča o devojci koja pokušava da pomogne prijatelju da se odvikne od heroinske zavisnosti. Istovremeno ona mora da teši dilera koji ne voli da gubi mušterije. Film je osvojio nagradu za Najbolju režiju 2003. godine na Filmskom festivalu u Sofiji. **Slepa pega** prikazuje masovni dolazak izbeglica iz cele Slovenije u Ljubljani u nadi da će bolje ekonomske mogućnosti poboljšati kvalitet njihovog života.

"Moja namera je bila da prikažem borbu devojke rešene da spase nekoga koga voli. Ali ono što je bila plemenita misija, u filmu se pretvara u bolno putovanje, jer glavni lik odbija bilo kakvu pomoć sa strane" izjavila je Hana Slak u intervjuu.

Film Lendite Zeqiraj i Blerte Zeqiraj Rrugedalje **Izlaz** (Exit, Kosovo, 2004) je crna komedija o tri mlada muškarca zatočena u stanu tokom NATO bombardovanja 1999. godine. Bez hrane i cigareta, ali iznad svega bez informacija o tome šta se dešava napolju, oni pokušavaju da nađu izlaz.

Izlaz je crno - beli film koji prikazuje klaustrofobičnu situaciju zarobljenih građana tokom bombardovanja. Dobitnik nagrade za najbolji kratki film 2004. godine na Festivalu u Tirani i nagrade za Najbolju kameru na Festivalu nezavisnog filma i videa u Njujorku, **Izlaz** je kasnije snimljen kao dugometražni film u boji u trajanju od sat vremena.

Lendita Zeqiraj je studirala slikarstvo i diplomirala na Fakultetu likovnih umetnosti Univerziteta u Prištini. Trenutno studira film u Parizu. Njena sestra Blerta, poznata kao pevačica i tekstopisac u jednoj rep grupi takođe studira film u Parizu.

Neke filmske zemlje u Jugoistočnoj Evropi imaju dugu i uglednu tradiciju podrške rediteljkama.

Mađarska, koja se nalazi između Centralne i Istočne Evrope ima Martu Meszaros **Naplo apamnak, anyamnak** (Diary for my parents, 1990), Ildiko

Enyedi **Az en XX. Szazadom** (My 20th century, 1989), Judit Elek **Ebredes** (Awakening, 1995) i Liviu Gyarmathy **Szokes** (Escape, 1997).

Kao što je Marta Mesaroš stvorila novi teren za žensku estetiku u socijalističkom filmu tokom perioda hladnog rata sa **Orokbeforgadas** (Adoption 1975, Zlatni Medved, Berlin), isto je učinila i Ibolja Fekete koja je otvorila put inovativnom žanru "mockumentaries" (lažnih dokumentaraca) koji se dešavaju u post - socijalističkoj Mađarskoj sa filmovima **Bolshe Vita** (1996) i **Chico** (2001).

Bugarska takođe može biti ponosna dostignućima rediteljki. Politička komedija Binke Zhelyazkove **Privarzaniyat balon** (The Tied-Up Balloon, 1967), adaptacija romana Jordana Radičkova, bila je zabranjena dvadeset godina. Fascinantna priča o ovom filmu i problemima sa bugarskim cenzorima prikazani su u filmu Elke Nikolove **Binka** (Bugarska 2006), dokumentarnom filmu o liku i delu Binke Zhelyazkove.

Veliki broj veteranki i mladih rediteljki trenutno predvode preporod bugarskog filma.

Film Ivanke Grabčeve **Edna kaloria nezhnost** (One Calorie of Tenderness, 2003), o porodičnim brigama starijeg para u savremenoj Sofiji, označio je uspešan povratak često nagrađivane rediteljke dečijih filmova iz socijalističkog doba.

Film Zornitse Sophie **Mila ot Mars** (Mila from Mars, 2004) osvojio je Kodak nagradu za najbolji bugarski film na festivalu u Sofiji 2004. godine; film predstavlja slikarku i performans umetnicu u njenom debitantskom filmu. Priča o hiperaktivnoj tinejdžerki, koja beži od brutalnog narko dilera na ničiju zemlju na grčkoj granici, **Mila ot Mars** je osvojio još nekoliko nagrada.

Film **Maimyni prez zumaka** (Monkeys in Winter, Bugarska/ Nemačka 2006) Milene Andonove (producirala ga je njena mlađa sestra Nevena Andonova), je ispresecana priča o sudbini tri trudne žene u tri različita perioda (šezdesete, osamdesete i sadašnjost), verna slika društvenog i političkog stanja u tim vremenima. Milena i Nevena su ćerke pokojnog Metodi Andonova, čiji je film **Kozijat rog** (The Goat Horn, 1972) najgledaniji bugarski film svih vremena u istoriji bugarske kinematografije.

Film Igljike Trifonove **Istraga** (Razsledvane / Investigation, 2006), mračna detektivska priča o detektivki koja zaviruje u porodične tajne, osvojio je nagradu Najbolji balkanski film na Festivalu u Sofiji i Veliku nagradu na festivalu u Kotbusu.

U zaključku želim da komentarišem temu "doma" u ključnim filmovima rediteljki Jugoistočne Evrope.

Ukoliko ne grešim, prva koja je prikazala ovu temu u kontekstu modernog vremena bila je srpska rediteljka Mirjana Vukomanović u filmu **Tri letnja dana**, prvom igranom filmu rediteljke dečjih i dokumentarnih TV filmova. Iako je scenario napisao Gordan Mihić, **Tri letnja dana** problematizuje temu beskućnika pretežno iz ženske perspektive.

Mlada devojka se odaje prostituciji da bi izdržavala brata i sestru. Mladić iz Bosne očajnički traži majku i sestru u izbegličkim kampovima. Vulgarnost ekonomske krize je personifikovana u korumpiranoj "gazdarici" koja ne bira sredstva u svom poslu. Štaviše, bolna netolerancija Srba prema Srbima posebno se oseća kod ovih ženskih protagonista.

Tema "doma" kao entiteta koji treba definisati je srž filma **Opet pakujemo majmune** (Crna Gora 2004) rediteljke iz Crne Gore Marije Perović.

Opet pakujemo majmune (autorica je freelance scenaristkinja - kritičarka - rediteljka) prikazuje napore mladog para, novinara i njegove žene intelektualke, da se skuće u svom malom stanu. Sukobi sa gazdaricom i posetiocima dovode do neočekivanih teškoća i eventualne potrebe da se potraži drugi stan.

Film makedonske rediteljke Teone Strugar Mitevske **Ja sam iz Titovog Velesa** smešten je u propali fabrički grad u Makedoniji (nazvan po Maršalu Titu, danas samo Veles) je potresna priča o tri sestre koje pokušavaju da prežive posle pada Titove socijalističke revolucije. Iako nijedna nije spremna da se izbori sa izazovima novog društva, one pokušavaju, kao individue i kao porodica, da pronađu sebe među zavodnicima, profiterima i ostalim napadačima njihove privatnosti.

Tema "doma" u filmu **Ja sam iz Titovog Velesa** je obrađena kroz lik gluvoneme sestre prevazilazeći okvire porodične tragedije. Tokom filma saznajemo da je zagađenje iz glavne fabrike ostavilo duboke ožiljke na stanovništvo: rak, deformacije pri rođenju, preuranjena smrt, emigracija. Ukratko, Teona Strugar Mitevska je prikazala propast Jugoslavije kroz bolne ljudske odnose.

Film bosanske rediteljke Aide Begić **Snijeg** (BIH/ Francuska/ Nemačka/ Iran 2008) osvojio je nagradu međunarodne kritike na festivalu u Kanu u programu Nedelja kritike. Tema "doma" prikazana je na najfundamentalniji način. Šta se dešava u selu u kome su svi muškarci nestali? Ili još gore, koje su posledice etničkog čišćenja i ubijanja svih muškaraca?

Realizovan kao međunarodna produkcija (između ostalih zemalja i Irana), **Snijeg** je producirala i bila ko-scenaristkinja Elma Tataragić, šefica Regionalnog takmičarskog programa Sarajevskog međunarodnog filmskog festivala, u kom su učestvovalе zemlje iz cele Jugoistočne Evrope. Treba napomenuti da je Elma Tataragić, koja tečno govori Engleski, studirala na Institutu za severnoameričke i evropske studije Univerziteta u Teheranu.

U mnogim aspektima **Snijeg** je autobiografski film koji se oslanja na nadstvarne elemente - snove, snežnu oluju, kosu koja ponovo izrasta preko noći - koji podvlače zašto šest žena i dvojica muškaraca, od kojih jedan još uvek dečak, ne žele da napuste svoje selo dok ne pronađu ostatke svojih najbližih. Na kraju, čak ni ponuda prevaranta koga sponzorise vlast, neće ih naterati da promene mišljenje.

Možda možemo uočiti vezu između filmova **Snijeg** Aide Begić i **Waiting for the Clouds** Ješim Ustaoglu, snimljenog pet godina ranije. U oba filma porodični albumi igraju ulogu društvenog identiteta ukorenjenog u kulturi. Tradicija se nastavlja, a ne odbacuje.

Naravno postoje i druge zajedničke teme o kojima se može diskutovati u filmovima rediteljki Jugoistočne Evrope. To su političke, ali i društvene teme. Porodične veze su iskonske. Rediteljke se trude da vide "dom" kao nešto više od raja za utehu i zaštitu. To je način života.

Rekavši ovo, prepuštam reč Dini Jordanovoj i Berndu Buderu da kažu svoje komentare i izlože svoje pogled na rediteljke Jugoistočne Evrope.



Aida Begić



Ješim Ustaoglu

Dina Jordanova

Sakrivene istorije na filmu: Rediteljke iz Jugoistočne Evrope

Starija seljanka Ajše koja živi u planinama iznad obale Crnog mora u Turskoj počinje da priča nerazumljivim jezikom u filmu Ješim Ustaoglu **Bu-lutlari beklerken** (Waiting for the Clouds) (Francuska / Nemačka / Grčka / Turska, 2004). Polako se otkriva da je njeno pravo ime Eleni i da potiče iz porodice pontijskih Grka koji su bili raseljeni tokom njenih tinejdžerskih godina. Većina članova njene porodice je preminula tokom bekstva, ali nju su spasili turski seljaci i odgojili je kao Turkinju sa novim imenom i identitetom. Sada u poodmaklim godinama, Ajše ne može više da odoli porivu da se vrati nazad, progonjena strašnim osećanjem krivice što je tada napustila svog mlađeg brata. Njena potraga dovodi je na različita mesta, a ona na svoje zaprepašćenje saznaje da njen brat živi u Atini.

Pred kraj filma Ajše putuje u Grčku i pokušava da obnovi kontakt sa svojim bratom. On više nije mlad, u svojim šezdestim godinama je i ima veliku porodicu u gradu. Brat nije posebno ushićen prisustvom Turkinje koja se iznenada pojavljuje, tvrdeći da je njegova davno izgubljena sestra i pričajući mu o događajima kojih se on ne seća. Njen dolazak narušava njegov mir: on se nje ne seća i nisu mu potrebne uspomene koje donosi sa sobom. On je tretira sa jedva prikrivenom mržnjom.

U poslednjoj sceni filma brat i sestra sede za stolom i on joj pokazuje brojne fotografije. Gledaocima su prikazani delovi fotografija: kako napušta sirotište, zatim fotografiju sa devojkom koja će kasnije postati njegova žena, fotografije porodice i njihovog prvog deteta, njega na vratima svoje prodavnice, zatim sa drugim detetom, zatim na venčanju njegovog sina, zatim sa unucima i tako dalje. Zatim brat sklanja gomilu slika i kaže joj: "Ceo moj život je snimljen na ovim fotografijama, svi članovi moje porodice se mogu videti na njima. Tebe nema na ovim fotografijama, ti nisi bila deo mog života. Kako možeš da se pojaviš ni od kuda, kažeš da si moja sestra i očekuješ da te zagrlim?"

Sa rukom koja se trese Ajše mu dodaje izgužvanu izbledelu fotografiju na kojoj je cela porodica: majka koja sedi i drži malog dečaka, otac i dve starije sestre koje stoje pored nje. Jednom jedinom fotografijom ona dokazuje svoju priču. Da li je to dovoljno da nadoknadi veliku količinu dobro dokumentovane porodične istorije koju je on pripremio da bi se suprostavio njenoj priči i tvrdnjama o zaboravljenim vezama koje uznemiravaju, dovodeći u pitanje uredno struktuiran svet njegovih uspomena. To je jedna fotografija koja je vrednija od svih ostalih i radikalno narušava lepo sklopljenu priču o njegovom životu.

Waiting for the Clouds je jedan od onih filmova kojima se vraćam svaki put kada se zapitam šta je najbitnije obeležje *ženskog* filma u regionu Jugoistočne Evrope. Ovo je film koji najjasnije predstavlja interesovanje za razotkrivanje jedne 'sakrivene istorije' koja zaokuplja Balkansko područje: to mogu biti priče o reseljavanju i asimilaciji koje su uglavnom odsutne iz zvaničnih hronika, ali žive u usmenoj istoriji i narodnim spisima, priče koje se razvijaju na periferijama perifernih regija, priče o patrijarhalnoj dominaciji i zapleti o potisnutim događajima koji treba da ostanu sakriveni i zaboravljeni.

Kao mnoge porodice u regiji i moja porodica ima jednu takvu priču: o seobi moje bake Kostadine, žene slovenskog porekla iz Egejske Makedonije, čija je porodica napustila rodno mesto i naselila se u regiji Čustendil u Bugarskoj sredinom dvadesetih godina prošlog veka. Sa devetnaest godina Kostadina je rodila mog oca, onda njegovu sestru, a zatim je iznenada preminula u trideset i šestoj godini, 1949. godine. Imam samo jednu njenu fotografiju, iskrzanu i izbledelu i ne znam skoro ništa o njenoj porodici, braći i sestrama. Rođaci su krivili muža za njenu preuranjenu smrt, ali nikad nisu želeli otvoreno da razgovaraju o tome šta se zapravo dogodilo. Kao i mnoge porodice u toj oblasti, moji rođaci nikad nisu govorili o razlozima porodične seobe ili mukama koje je baka Kostadina imala privatno, a o razdvojenoj porodici i izgubljenim prijateljima nije smelo da se razgovara.

Nije da se nismo raspitivali o porodičnim istorijama. U najvećem broju slučajeva moja generacija nije znala ništa o tragičnim razmerama narušenih života i migracijama, tako da nismo mogli da se naročito raspitujemo o tome, uzimajući zdravo za gotovo stvarnost tajnih porodičnih priča. Vremenom, zbog moje izloženosti velikoj panorami ženskih filmova iz ove regije, polako sam počela da prepoznajem balkansku regiju kao mesto interkulturnih sećanja, skrivenih uspomena sa zastrašujuće oskudnim dokumentima. Drugi ljudi su naseljavali regiju u drugim vremenima. Raniji stanovnici morali su da odlaze da bi otvorili prostor za druge, koji su se naseljavali na njihovim staništima brišući sećanja na njihovo ranije prisustvo. Žene su tiho patile u tom procesu. Potomci su zataškavali uspomene o ženskoj istrajnosti i moralnom napretku; menjala su se imena, a dokazi ili nisu postojali ili su uništavani. Gde god da ste, priča je bila ista: izgužvana fotografija bila je jedini dokaz suprodstavljen kasnijim arhivama koje su uništavale stvarnost retkih i prividno nebitnih ženskih života.

Filmske radnice širom Balkana bave se upravo "zataškavanim pričama" koje pažljivo istražuju idiosinkratičku ikonografiju i narativne tokove skrajnutih, neugodnih uspomena. Žene traže i ponovo otkrivaju tragove tajnih

multikulturalnih istorija i ranijih seoba, kao i prećutkivanja unutar kontrolisanog patrijarhalnog sveta proširenih porodica. Ove priče potiču iz različitih regija i odnose se na različite uspomene, ali su međusobno povezane tako da se često odnose na sećanja na uznemiravajući isprepletan, multikulturalni život ljudi čije je prisustvo izbrisano iz memorije. U ovim filmovima rediteljke preispituju zaborav i istražuju istoriju sa pozicije osoba čije su putanje izbrisane iz sećanja.

Tema zataških istorija nije ograničena samo na Balkan, ali je izgleda preokupacija rediteljki sa ovog područja. Očigledno je da su nagle političke promene dovodile do raseljavanja i razmene stanovništva, a samim tim uzrokovale povećanje broja potisnutih ličnih priča koje su u suprotnosti sa zvaničnim pričama. Pogledajte samo priču o indijskoj podeli u glavnim terminima *prekinutih života*, nasilnog raseljenja i etničkog čišćenja u filmovima Dipe Mete **1947: Earth** (Zemlja, 1998) ili **Silent Waters** (Pakistan / Francuska / Nemačka, 2003) Sabine Sumar. Kao filmovi o indijskoj podeli, ženski balkanski filmovi snimljeni su u različitim zemljama i pripadaju različitim nacionalnim kinematografskim tradicijama, ali opet svi prikazuju istu interkulturalnu priču o potisnutim identitetima, egzilu i seobama. U skorije vreme filmske radnice u Grčkoj i Turskoj počele su da istražuju skrivene aspekte "razmene stanovništva" dvadesetih godina XX veka, neuspešno vođen proces prinudnih migracija koje su uključile milion i po Grka i pola miliona Turaka. U filmu **Between Venizelos and Ataturk Streets** (2004) turska rediteljka Hande Gumuskemer intervjuiše preostale preživjele, dok film Peggy Vassiliou **Hamam Memories** (Grčka, 2000), prikazuje različite načine življenja kroz otkrivanje upotrebe hamama (parnih / turskih kupatila) u celokupnoj regiji. **Waiting for the Clouds** Ješim Ustaoglu istražuje zaboravljeno etničko čišćenje u etnički čistom turskom selu sa sakrivenom multikulturalnom prošalošću, koje i dalje krije preživjele tokom masakra pontoških Grka. Njen film **Gunese yolculuk** (Journey to the Sun, Turska / Holandija / Nemačka, 1999) govori o još jednoj zataškanoj priči unutar Turske i razotkriva ćutanje o rasističkom tretmanu Kurda, skrivenu temu koja je centralna priča još jednog filma **Buyuk adam kukuk ask** (Big men little love, Turska / Grčka / Mađarska, 2001) rediteljke Handan Ipekçi, o kurdskoj devojčici Hejar koja slučajno završi kod penzionisanog turskog sudije, pošto su njeni roditelji Kurdi uhapšeni i odvedeni. Novi film rediteljke Ipekçi **Sakli yuzler** (Hidden Faces, Turkey, 2007) tematizuje još jedno sporno pitanje, o ubistvu iz časti; mlade žene postaju žrtve strogih ideja pripadanja i porodičnog ponosa.¹

¹ Slična tema je obrađena u filmu **Bedrana** (Turska, 1974, režija: Syureya Duru), o mladoj ženi koja je osramoćena silovanjem i od koje se očekuje da izvrši samoubistvo.

Još jedna turska rediteljka Pelin Esmer u dokumentarnom filmu **Uyun** (2007) prati grupu žena iz jednog sela u Anadoliji dok postavljaju predstavu zasnovanu na njihovim životnim pričama. Film se može odrediti kao klasični feministički film koji pokazuje nepoznate činjenice i sumnjive aspekte o njihovim životima.

Ženski filmovi o balkanskim skrivenim pričama ne traže revidiranje i uspostavljanje konačne istine o događajima u pozadini, već se radije usresređuju na predstavljanje utančanih ličnih dimanzija, uticaj događaja na živote žena i ličnu raspravu koja može biti drugačija od zvaničnih verzija priča iskonstruisanih strogo kontrolisanim kanalima. Samim tim filmovi koje su snimile žene u ovoj regiji iskupljuju se za smeće revizionističke projekte koji tiho ali dosledno potkopavaju zvanične verzije u popularnoj nacionalnoj historiografiji. Ajšina drhtava ruka, koja pruža izbledelu fotografiju, dovodi u pitanje ne samo zvanični diskurs kojim se uništava uspomena na proterane pontoške Grke, već podjednako hrabro protestuje protiv samovoljne i samouverene priče brata koji se opire prihvatanju tihe patnje njegove naizgled zbunjene ali odlučne starije sestre.

U mojoj rodnoj Bugarskoj lako je otkriti isti dosledni interes za zataškane teme, karakterističan za filmove mnogobrojnih filmskih autorki. Još od pada vlade Živkova 1990. godine u Bugarskoj se radilo na smirivanju etničkih tenzija iz sredine osamdesetih godina prošlog veka i izbegavanju daljeg produbljanja etničkog konflikta; još žive u ljudskim sećanjima teški momenti koji su doveli do iseljavanja etničkih turskih građana u leto 1989. godine. Buduće vlade su preuzimale različite mere kako bi ispravile štetu zbog preimenovanja bugarskih etničkih Turaka i Pomaksa. Zanimljivo, u filmovima je krivica povodom brutalnog sprovođenja promene imena ostala 'zataškana istorija', koju su uglavnom spominjale rediteljke. Te produkcije su inicirale žene koje su želele da promovišu inter-etnički mir i da prikažu greške tzv. 'procesa povratka' (proces koji je trebalo da prosvetli muslimansku populaciju i 'oživi' njihov nasledni slovenski identitet).

Gori, gori oganche (Burn, Burn, Little Flame) televizijska mini serija iz 1994. godine scenaristkinje Maline Tomove i rediteljke Roumaniane Petkove (i kamermanke Svetle Ganaeve) sa puno snage priča o maltretiranju, zlostavljanju i ponižavanju nemoćnih pomačkih seljaka u dalekoj Rodofi koje kulminira u brutalnom procesu asimilacije, čiji je svedok mlada učiteljica bugarske nacionalnosti koja kao i autorke oseća krivicu zbog nasilja, koje su nad ovom nemoćnom populacijom izvršili njihovi sugrađani Bugari. Scenaristkinja Malina Tomova kaže da je njen scenario bio metafora metafizičke

krivice zbog koje bugarski intelektualci, od kojih se mnogi nisu oglasili i nisu osudili brutalnost 'procesa povratka', treba da preuzmu krivicu. Namjera serije bila je da izazove iskreno pokajanje zbog zloupotrebe ljudskih prava, Bugara nad Muslimanima. Ne čudi da je film postao jedan od najspominjanijih radova sredinom devedesetih godina, a njegov sporan prijem stvorio je jaz između intelektualaca i nacionalistički nastrojene masovne publike vidljiviji nego ikad.²

'Proces povratka' i njegove teške posledice prikazane su i u drugim filmovima rediteljki. Dokumentarni film Adele Peeve **Izlishnite** (The Unwanted, Bugarska, 1999) sadržao je intervju sa ženama koje su naselile sada napuštena mesta blizu bugarske granice. Danas one priznaju da pate od nepovoljnih efekata dela sopstvenog saučesništva. To je inteligentan, suptilan film koji postepeno razotkriva kako su dugo nakon završetka procesa ove žene bile progonjene nečistom savesti. Ostali mučni aspekti kontroverznog 'procesa povratka' spominjani su u TV filmu Tanye Vaksberg, kao i u dokumentarnom filmu Roumiane Petkove **Mezhদিনen svyat** (A World In-Between, 1995). Neprilike ugnjetenih etničkih manjina rutinski su obrađivale druge rediteljke. Romi u filmu Eldore Traykove **Za horata i mechkite** (Of People and Bears, 1995) i **Zhivot v geto** (Life in a Ghetto, 2000), i neprilike Jevreja u filmu Milene Milotinove **Spasenite** (The Saved Ones, 1999).³

Sa ciljem da ispričaju zataškanu i nekonvencionalnu istoriju u svojim filmovima, rediteljke su u Bugarskoj često bile cenzurisane. Ispričaću vam o incidentima koji su uticali na rad tako važnih rediteljki kao Binke Zhelyazkove⁴, Irine Aktasheve⁵ Nevene Tosheve i Adele Peeve.

Iako ne znam mnogo o drugim balkanskim zemljama, iz iskustva mogu da potvrdim da su priče u filmovima rediteljki snimljenim širom regiona najčešće prikazane sa suptilnošću, povučenošću i blagim reakcijama. Jedan od klasičnih grčkih filmova **I timi tis agapis** (The Price of Love, Grčka, 1984)

² Za detaljniji prikaz ovog filma i njegovu kritičku analizu pročitajte knjigu *New Bulgarian cinema* (College Gate Press, 2008).

³ Ostali filmovi rediteljki kao što su **Pismo do Amerike** (Letter to America, 2001) Iglrike Trifonove i **Mila from Mars** (2004) Zornitse Sophie prikazuju mlade urbane protagonistkinje koje nalaze olakšanje i podršku u napuštenim dalekim krajevima, naseljenim uglavnom malobrojnim starijim stanovništvom i ponekim mladim predvodnikom. **Maymuni prez zimata** (Monkeys in winter, 2006) Milene Andonove govori o zataškanim ličnim pričama tri žene, tri različite generacije.

⁴ Pročitajte moj tekst o Binki Zhelyazkovej u *Censorship: A World Encyclopedia* (2001)

⁵ Film **Ponedelnik sutrin** (Monday morning, 1965, ko-režija sa njenim mužem Hristom Pishkovim) prikazan je tek 1988. godine. Film je ponovo otkriven posle prikazivanja na festivalu u Roterdamu tokom devedesetih godina i sad ga smatraju jednom od najsmelijih kritika socijalizma i pretečom sličnih filmova u Češkoj,

Tonie Marketaki, obrađuje tabu temu o ženi koja je primorana da stupi u brak iz interesa. Vodeća savremena feministička rediteljka Olga Malea, smelo postavlja pitanje ženske seksualnosti i patrijarhalnosti, tako da ne čudi da su njeni filmovi među najpopularnijim filmovima u zemlji.⁶ Odličan dokumatarac Kalliopi Legaki **An Underground World** (2004) po prvi put je predstavio radove i poglede, od javnosti ignorisanog kontroverznog antropologa i urbanog etnografa Eliasa Petropulosa, koji je bio primoran na egzil posle izdavanja svojih originalnih, nepravovernih dela zbog kojih je bio proganjan i izopšten iz Grčke dugi niz godina. U svom dokumentarnom filmu **O allos** (The Other, Grčka, 2005) Loukia Rikaki razotkrila je još jednu 'tabu temu' - isključivanje iz škole dece ilegalnih emigranata u Grčkoj. Prikazujući odluku žitelja sela Akalohoti na Kritu da dozvoli deci ilegalnih emigranata da se školuju, ona je skrenula veliku pažnju javnosti na ovo nepopularno pitanje.

Suštinska kontrakulturna priroda ženskog filma u regionu može se naći i u filmovima rediteljki zemalja bivše Jugoslavije. Žene su prve osvetlile nelagodne ili tabu teme obrađujući ih na suptilan način, često kao da se ništa ne događa na površini, dok oluja besni unutar protagonista ili malih zajednica. U Srbiji, film **Tri letnja dana** (Three Summer Days, Srbija, 1997) Mirjane Vukomanović jedan je od prvih filmova koji se bavio pitanjem osiromašenih izbeglica iz bivše Jugoslavije, izbeglih u Beograd sredinom devedesetih godina, noseći sa sobom najosnovnije i najpotrebnije stvari i mnogo uspešna.⁷

Film **Varuh meje** (Guardian of the Frontier, Slovenija/ Nemačka/ Francuska 2002) postavio je naprijatna pitanja o novoustanovljenim granicama i linijama podela kroz lične priče tri žene koje traže svoju nezavisnost. U Makedoniji, film **Kako sam ubio sveca** (Kako ubiv svetec, Francuska / Makedonija / Slovenija, 2004) Teone Strugar Mitevske prikazuje postepenu radikalizaciju i umešanost u terorističke aktivnosti lokalne zajednice i neizbežne propratne uticaje na prisustvo međunarodnih "mirovnih" trupa. Pre nego što je istraživala teme traume u njenom nagrađivanom filmu

⁶ Pogledajte tekst Svetlane Slapsak o Malei i ostalim pitanjima u knjizi 'Representations of gender as constructed, questioned and subverted in Balkan films'. Rediteljka grčkog porekla Ana Kokkinos snimila je film 'Head On' (Sudar, 1998) još jednoj tabu temi - identitetu gay momka unutar jedne porodice.

⁷ U svom članku 'Ženska prava u srpskom filmu posle 2000. godine' (New Review of Film and Television Studies, 2008, str. 67-68) Ivana Kronja tvrdi da većina srpskih filmova snimljenih posle 2000. godine pokazuje tendenciju prema ponovnoj tradicionalizaciji i ponovnom uspostavljanju patrijarhalnih vrednosti u podelama muško-ženskih polnih uloga i ženskih prava. Njeno mišljenje je da se to može naći ne samo u popularnim komedijama i istorijskim dramama, već i u savremenom urbanom filmu.

Grbavica (Austrija / Bosna / Nemačka / Hrvatska, 2006), epizoda **Rođendan** Jasmile Žbanić u omnibus filmu **Lost and Found** (Bosna / Srbija / Bugarska / Estonija / Nemačka / Mađarska / Rumunija, 2005) bila je možda najbolji primer suptilnog spominjanja novih *zataškanih* istorija, prikazujući na koji način pripadnici različitih zajednica gaje svoju decu u podeljenom Mostaru. Po mom mišljenju to je najbolji film Jasmile Žbanić, uverljivo kritičan u tematizovanju bitnih pitanja pomirenja i traume. Važno je imati filmove sa tačke gledišta onih koji su nadjačani, skrajnuti od pobednika, kao što je slučaj u malim zajednicama žena, žrtvama trauma, koje pronalaze svoje jedinstvene načine da prežive, kao što smo videli u filmu **Snijeg** (Bosna, Nemačka / Francuska / Iran, 2008) Aide Begić.

Potrebna je hrabrost da se snime filmovi o svim spornim balkanskim temama i žene su te koje tu hrabrost imaju: one traže skrivene uspomene i oživljavaju ih, i time lagano potkopavaju dominirajuću naraciju sa filmovima koji imaju potencijala da izazovu javne kontroverze. Mnogi ženski filmovi bili su politički nepodesni zato što su pokrenuli sakrivene teme i pitanja koja bi radije ostala bez odgovora. Pričajući o strani koja gubi, ovi filmovi uspevaju da tematizuju važnu priču za žene.

Berndt Buder:

Nekoliko razmišljanja na temu rediteljki Jugoistočne Evrope

U svojoj knjizi o istoriji kinematografije Jugoistočne Evrope tokom devedesetih godina (objavljena 2001. godine) Dina Jordanova naglasila je da "Na Balkanu režiranje filmova ostaje polje muške dominacije." Zasad se nije mnogo toga promenilo od početka novog, XXI veka, ali ipak kvalitet tih promena vodi do jakog uticaja takozvanog "ženskog pogleda" i na estetiku i na druge elemente balkanskog filma, iako je broj rediteljki, posebno u igranim filmovima i dalje srazmerno mali.

Nagrada Zlatni medved Jasmile Žbanić za film **Grbavica** (Austrija / Bosna / Nemačka / Hrvatska, 2006) na Berlinskom festivalu 2006. godine nije samo naglasila značaj filma koji problematizuje političke teme iz lične perspektive, nego je potvrdila i ohrabrila prisustvo rediteljki u pejzažu Jugoistočne Evrope. Može se reći da je njihov pristup već promenio način filmskog izražavanja, specijalno kada je reč o metafori nasilja, dominantnoj temi balkanskog filma devedesetih godina.

U mešavini ratne traume, stilski posttarantinovski sa elementima Crnog talasa, muško nasilje je postalo osnovni ikonografski obrazac kojim se opi-

suju unutrašnji konflikti na bivšim jugoslovenskim teritorijama zatečenim između tranzicije, nesigurne ekonomske budućnosti i nerazjašnjene ratne prošlosti obeležene ličnim gubicima, kolektivnom traumom i novim tabui-ma. Heroine su često završavale kao žrtve rata, a filmovi su se fokusirali na muškarce, često pijane, nasilne likove sa centralnom sekvencom ubistva ili silovanja kao ključnim temama kojima se opisuje (samo)destruktivni društveni uticaj.

Film kao **Tri letnja dana** (Srbija, 1997) koji baca bojažljiv pogled na svakodnevnicu dvojice izbeglica koji očajnički pokušavaju da prežive sa bedno plaćenim poslovima tokom letnje sezone na beogradskom jezeru, ima ličniji pristup. Zanimljivo je da je filmski negativac, lokalni tajkun koji kontroliše posao na gradskom jezeru, žena koja teroriše svoje poslovne partnere. Ipak, Vukomanovićkin lični pogled je donekle oblikovan i scenarijem Gordana Mihića koji je muškarac.

Dakle, dokle god reditelji snimaju dominantno muške priče kao npr. **Kaži zašto me ostavi** Olega Novkovića (Jugoslavija/ Nemačka 1993) polni / rodni aspekt u estetici balkanskog filma se ne može jasno analizirati. Ponovo bih citirao Jordanovu, koja dodaje u svom članku iz 2001. godine: "Iako je istina da mnogi reditelji pokušavaju i često uspevaju da kreiraju suptilnije i kompleksnije ženske likove, korišćenje ženskih protagonista, po definiciji predstavljenih ranjivim, evoluiralo je u sredstvo tematizovanja više generalnih pitanja kao što su socijalna nepravda, političko nasilje i nasilje u ličnim odnosima."

Zasad tu nema pokreta koji eksplicitno prati ideje feminističkog filma. Filmovi kao *Ja sam iz Titovog Velesa* (**Jas sum od Titov Veles**) (Makedonija/ Slovenija/Francuska /Belgija, 2007) Teone Strugar Mitevske i **Snijeg** (Bosna, Nemačka / Francuska / Iran, 2008) prikazuju teme iz perspektive njihovih ženskih protagonista, ali tim filmskim ulogama nisu dati simbolički atributi. Unutar scenarija ovi likovi nisu ni u funkciji 'žrtava' niti «snažnih» likova, već menjaju ženski prototip iz 'objekta' za gledanje u 'subjekt' sa karakterom: ideja često označavana kao "feministička" iz prostog razloga jer je reditelj najčešće žena. Za fenomen koji označava apsolutno nefeminističke protagoniste, uzmite junakinje komedije **Tri muškarca Melite Žganjer** (Hrvatska 1998) Snježane Tribuson, jedne od najproduktivnijih rediteljki Jugoslovske Evrope koja snima kratke, igrane i TV filmove.

Debitnantki bioskopski film Tribusonove, pitka komedija snimljena u stilu latinoameričkih telenovela, od kojih se jedna zove **Rob ljubavi** struktuirana ne samo svakodnevni život glavnih junakinja nego i sam film. Iz tog razloga

Tri muškarca Melite Žganjer umetnički je uglavnom usmeren prema prosečnoj ženskoj gledateljki. U isto vreme takođe je zabavan za iskusnije gledaoce i prikazuje muške junake viđene kroz žensku prizmu. Posle laganog putovanja u junakinjine ljubavne snove, osetljivi junak pobeđuje; evropska varijacija latinoameričkog mačizma meša nacionalizam sa muževnošću.

Tribusonova koja je studirala filmsku i TV režiju na Zagrebačkoj akademiji dramskih umetnosti, režirala je skoro sve žanrove: počela je kao deo ekipe TV Zagreb 1982. godine, a zatim je snimala igrane i dokumenatarne filmove. Između 1982. i 1988. godine snima dečji program **Poštansko sanduče**. Trenutno režira TV i igrane filmove, kratke i celovečernje, analizirajući svet iz perspektive pomešanih polova. Njen poslednji film **Ne dao Bog većeg zla** (Hrvatska, 2002) je priča o odrastanju mladog momka u provincijskom gradu šezdesetih godina prošlog veka. Njen poslednji kratki film, lažni dokumantarac **Tri ljubavne priče** (Hrvatska, 2007) upotrebljava crni humor da bi se razračunao sa problemom zlostavljanih žena, a TV film iz 2002. godine nosi dvosmisleni naziv **Crna kronika za dan žena**.

Kretanje između televizije i filma obeležava i karijeru Marije Perović. Beograđanka Perović poznata je kao prva rediteljka Crne Gore i pripada prvim malobrojnim rediteljkama koje snimaju filmove u Crnoj Gori, iako živi u Srbiji. Oba njena filma **Opet pakujemo majmune** (Srbija, 2004) i **Gledaj me** (Crna Gora, 2008) bave se unutrašnjim psihološkim kompleksima njenih protagonista što ih čini nesposobnim da se izbore sa svojim okruženjem. Ova egzistencijalistička pitanja obrađena su umetničkim rukopisom koji meša nekoliko mističnih elemenata sa dominantim pragmatizmom na koji je uticala i televizijska estetika.

Ipak, rediteljke ulažu velike napore da bi se pozicionirale u poslu kojim dominiraju muškarci. Neke od značajnih rediteljki dolaze iz balkanskih društava, malopre spominjane bosanske rediteljke, voleo bih da spomenem i Turkinju Ješim Ustaoglu, čiji se film **Pandorina kutija** (Pandoranin kutusu, Turska / Francuska / Nemačka / Belgija, 2008) prikazuje na svetskim festivalima ovih dana. Iako uticajne i hvaljene kao novi ženski talenti, ovih nekoliko žena su izuzeci u njihovim zemljama po pitanju snimanja filmova, dok na polju dokumentarnih i kratkih filmova raste broj među generacijama mladih rediteljki, kao npr. Andrijana Stojković, čiji je filmski projekat **The Box** 2007. godine nagrađen za najbolji novi projekat i najbolji razvoj scenarija na susretu producenata na Filmskom festivalu Kotbus, osvojivši nagradu Hubert Bals fonda. Adaptacija istoimene knjige Slavoljuba Stankovića treba da počne da se snima ovog proleća. Na kraju ne smemo da zaboravimo producentkinje i festivale na kojima one igraju jednu od glavnih uloga u

organizaciji i donose veoma bitne odluke na čelnim pozicijama.

Andrijana Stojković, koja je radila kao asistentkinja reditelja na nekoliko igranih filmova, počela je karijeru dokumentarnim filmom **Ostrvo** (Srbija, 1996) i kratkim filmom **Kuća** (Srbija, 1996). Skoro sve rediteljke Jugoistočne Evrope počele su svoje karijere kratkim filmovima, uključujući i Jasmilu Žbanić, čiji je kratki dokumentarni film **Crvene gumene čizmice** (Bosna, 2000) imao uspeha na stranim festivalima. Banjalučke dnevne nezavisne novine proglasile su Žbanićevu trećom na listi najvažnijih ličnosti. Ona je radila kao lutkarka dok je kao izbeglica živela u Americi. Kada se vratila u Sarajevo, bila je ko-osnivačica producenstke kuće Deblokada, u kojoj počinje da snima video radove i dokumentarne filmove, a selekcija tih radova prikazana je na umetničkoj izložbi dokumenata 2004. godine. Njena internacionalna karijera biva ubrzana 2003. godine kada je njen dokumentarni film **Images From the Corner** prikazan kao deo programa TV Arte "Themenaband" o situaciji u zemljama bivše Jugoslavije. Dve godine kasnije njena epizoda **Birthday** omnibusa **Lost and Found** (Bosna / Srbija / Bugarska / Estonija / Nemačka / Mađarska / Rumunija, 2005) obišla je svetske festivale. Njen prvi igrani film **Grbavica** prikazuje odnos majke, koju su silovali neprijateljski vojnici tokom rata i ćerke. Film se bavi kompleksnom psihološkom situacijom silovane žene i njenog deteta, od koga se krije istina. Samim tim, priča dobija politički ton, zahtevajući javno i pravno priznavanje silovanih žena kao ratnih žrtava, osvetljavajući tabu temu, o kojoj je tek posle filma **Grbavica** počelo da se diskutuje.

Kao što možemo da vidimo, postoji malo rediteljki koje snimaju igrane filmove. Sa druge strane postoji mnogo profilisanih rediteljki dokumentarnih filmova. Npr., Biljana Čakić Veselić čiji film **Dečko kojem se žurilo** (Hrvatska, 2002) prikazuje rediteljkinu potragu za bratom koji je nestao 1991. godine kad je počeo rat u Hrvatskoj. Takođe, Dana Budisavljević čiji film **Sve pet** (Hrvatska, 2003) prikazuje bivšu prostitutku koja je kandidatkinja za Hrvatski parlament. I Danijela Majstorović, koja se bavila pitanjem seks traffickinga u filmu **Kontrapunkt za nju** (BiH, 2004) i **Posao snova** (BiH, 2006), koji daje uvid u svet turbo folk scene u srpskom delu Bosne i Hercegovine.

Neke od autorki dokumentarnih filmova su takođe uspešne i na polju eksperimentalnih filmova i video arta kao Ana Husman iz Hrvatske. Tu treba dodati i rediteljke izbeglice kao Ivana Milošević, koja živi i radi u Pragu, koja se vratila u rodnu Bosnu za film **Nikad bolje (Nikdy nebylo líp)** (Češka, 2006). Ili Sabina Varjača, koja se vratila iz Amerike u rodnu Banja Luku i snimila sukob njenih roditelja, koji su bili oterani iz njihovog nekadašnjeg stana u **Back to Bosnia** (SAD, 2005) pomoćnica režije Alison Hanson).

Može se reći da pristupi koji obeležavaju ove filmove nude dokaz o 'ženskom', vrlo ličnom pogledu na njihove teme, delimično fokusirane oko protagonistkinja od velikog interesa. Postoje sa druge strane filmovi kao **Što sa tobom preko dana** (Hrvatska, 2005) Ivone Juke o zatvorenicama u hrvatskom zatvoru Lepoglava, čiji su glavni likovi muškarci. U tom pogledu naša rasprava bi se vrtela oko pitanja postoji li definicija 'ženskog pogleda' ili specifikacija polnog pristupa snimanju filmova ili ne. Bilo kako bilo, diskusija zasnovana na polnom balansu posla odvela bi nas na politički teren, ne samo u Jugoistočnoj Evropi.

Silke J. Rebiger ***Kako poboljšati svet***

Ovo je bio slogan prve Međunarodne konferencije direktorki fotografije 2001. godine u Dortmundu i namera je bila da zvuči ironično. Glavni cilj ovog događaja bio je da učinimo rad žena iza kamere vidljivim. Tokom godina rada na Međunarodnom ženskom festivalu naučila sam da je postavljeno pitanje bilo i ostalo jedno od centralnih pitanja.

"U pogledu snimanja filma nema ničeg što žena ne može da uradi podjednako lako kao što može muškarac."

Kada je Alis Gi, prva rediteljka u istoriji filma, ovo izjavila 1914. godine, ona je već govorila sa iskustvom od skoro dvadeset godina snimanja filmova. Svoj prvi film producirala je 1896. godine, pre skoro 120 godina. Alis Gi je umrla 1968. godine, u godini koja je označila nova odstupanja i promene za žene na filmskoj sceni Zapadne Nemačke.

Zvanična istorija filma i kinematografije dugo vremena je ignorisala prvu aktivnu rediteljku u ranim danima filmske produkcije. Kao i na drugim poljima umetnosti ovo je navelo žene početkom sedamdesetih godina prošlog veka da postavljaju pitanja, pregledaju arhive i da sastavljaju svoju istoriju filma kao istoriju filmskih radnika.

Pedesete i šezdesete godine XX veka

U mnogim holivudskim filmovima pedesetih godina prošlog veka kao i u nemačkim filmovima, ponovo su ustanovljeni stari klišeji uloga. Ženama su bile namenjene uloge vernih žena i brižnih majki što je bila česta karakteristika i posleratnog filma.

Žene su oduvek bile izuzetne pojave. Ipak, specifično ženski problemi, kao začecje, rađanje, ženska seksualnost i podizanje dece, retko su tematizovani u filmovima. Tokom šezdesetih godina žene su se pobunile protiv ovih tipiziranih uloga.

Filmska naučnica Sabine Šebel piše o ovom fenomenu: "Filmske autorke šezdesetih godina prošlog veka nisu videle sebe kao grupu. Nisu bile povezane i nisu eksplicitno zahtevale emancipaciju.... žene levičarskog pokreta na Zapadu su se bunile protiv potcenjenosti "ženskog pitanja". To je izbilo na površinu sa ženskim pokretom, odvajanjem od studentskog pokreta na kraju ove dekade. Autorke šezdesetih godina XX veka u različitim zemljama počele su kao usamljeni borci. Ipak širi pogled na njihove filmove stvara jednu celovitu sliku, u kojoj nacionalne granice i političke podele proširuju panoramu prikaza ženskog života. Priče o italijanskim, mađarskim, francuskim, češkim, švedskim i nemačkim filmskim heroinama jasno pokazuju da su evropske filmske autorke tih godina bile u potrazi za sopstvenim mestom unutar antagonizma braka i posla, ljubavi i nezavisnosti, tradicije i napuštanja iste. U tome se one razlikuju od sledeće generacije filmskih autorki, kao i od njihovih savremenika, kolega muškaraca." (iz "Vom etwas anderem – Weibliche Doppelfiguren in europaeischen Aufbruchskino der 60er Jahre", Sabine Schoebel, Inauguraldissertation, F/M 2007, str. 8 i 9)

Ženski pokret je dosledno pokušavao, uz delimičnu podršku aktivnih filmskih autorki (i nove fleksibilnije tehnike, prvo 16 mm, a kasnije videa), da upotrebom filma kao efektnog i popularnog medija prikažu svoje teme publici. Teme o kojima se pričalo u ženskom pokretu, kao društvena i politička diskriminacija, dupli teret profesionalnog i materinskog identiteta, suočavanje sa ženskom seksualnošću, filmske autorke obrađivale su u svojim filmovima kao teme od posebnog interesa.

Ženski pokret i ženski filmski pokret

Početak sedamdesetih godina XX veka aktivne feministkinje, prvo u SAD, a kasnije i u zapadnoj Evropi, inicirale su proučavanje filmova koje su producirale žene i počele su da organizuju prva prikazivanja ovih filmova. Cilj ovih događaja bio je jasan - da se pronađu filmovi koje su snimale žene i da se ta dela prikažu po prvi put. Ovi filmski događaji ujedinili su stvaraoce i njihovu publiku i omogućili dijalog između njih. Mnogi od ovih filmova trebalo je da ojačaju žensku svest i kreiraju nov, drugačiji filmski jezik suprotstavljen dominantnom muškom (mainstream) filmu.

U Zapadnoj Nemačkoj Helke Zander je učinila prelomni podsticaj kra-

jem šezdesetih godina XX veka sa često citiranim govorom koji je održala povodom sastanka Socijalističke nemačke studentske federacije koji bi se mogao nazvati prvim feminističkim protestom. Svoj govor o tzv. Odboru za oslobođenje žena počela je rečima: "Drugovi vaše ponašanje je nepodnošljivo...", nepogrešiv odgovor žena u Socijalističkoj nemačkoj studentskoj federaciji, patrijarhalnom stavu muškaraca u njihovoj federaciji koji su održali iste mehanizme nasilja prema ženama utemeljenog u društvu.

Danas ovaj incident može da se posmatra kao anegdota. Ipak on označava važan momenat u ženskom filmskom pokretu Zapadne Nemačke. Prvi veliki događaj u ovom kontekstu u Zapadnoj Nemačkoj bio je filmski vikend 1973. godine u Berlinu. On je bio odskočna daska mnogih ženskih filmskih inicijativa, seminara i nemačkih ženskih festivala.

Važno je još jednom napomenuti da u tom trenutku uopšte nije bilo povezanog ženskog filmskog pokreta. Ipak Helke Zander i Kaludija fon Aleman uspele su da okupe 249 žena u bioskopu ARSENAL u Berlinu i prikažu 45 filmova iz sedam različitih zemalja.

Godine 1974. održan je prvi značajan Ženski filmski festival u Parizu. Prikazano je sto pedeset igranih, dokumentarnih filmova i video radova koje su producirale žene, bez selekcije. Ženski filmski festivali manjeg obima 1972. godine u Njujorku i 1973. godine u Torontu, Edinburgu i Londonu pokrenuli su pariski festival. Ovi festivali predstavljali su alternativu uobičajenim, komercijalno uspešnim muškim filmovima.

Ženski filmski festivali u Zapadnoj Nemačkoj

Godine 1984. u Zapadnoj Nemačkoj je osnovan prvi Ženski filmski festival *Feminale* u Kelnu: "Ideja i inicijativa da se osnuje *Feminale* javila se u univerzitetskoj atmosferi koja je ranih osamedesetih godina XX veka bila pod uticajem i dalje aktivnog Ženskog pokreta. Renate Merman jedna od nekoliko predavača koji su u to vreme teoretski promišljale vezu između žena i filma inspirisala je grupu studentkinja sa katedre za Filmske i pozorišne studije na Univerzitetu u Kelnu da pokrenu ovaj festival."

Tri godine kasnije u proleće 1987. godine, Međunarodni ženski filmski festival održan je u Dortmundu. Osnovači festivala izričito su pratili tradiciju svojih preteča. U uvodniku prvog kataloga pisalo je: "Zanima nas da okupimo žene iz prakse, teorije i publike i spojimo ih sa njihovim znanjem, poslom i njihovom ličnošću... Želimo da raspravljamo o feminističkim filmskim teorijama i želimo da diskutujemo o uslovima, ženskom "pogledu na

svet", njihovim estetskim gledištima, temama, i njihovom (feminističkom?) gledištu."

U Nemačkoj su do 2006. godine postojala dva međunarodna ženska filmska festivala. Zatim su se oni spojili u jedan Međunarodni ženski filmski festival Dortmund - Keln. Smešten u Rajnskoj i Rurskoj oblasti, velikoj gradskoj regiji, festival prikazuje sve žanrove i stilove. Održava se jednom godišnje, sa promenom lokacije između dva velika i kulturno značajna grada u oblasti Severna Rajna - Vestfalija – Keln i Dortmund.

Programi na festivalskim lokacijama Kelnu i Dortmundu su različiti: Keln prikazuje svake dve godine aktuelne filmove svih žanrova, selekciju debitantskih filmova u konkurenciji i pogled na aktuelne homoseksualne i transrodne produkcije.

Dortmund prikazuje selekciju međunarodnih igranih filmova u konkurenciji za rediteljke koje već uspešno rade u filmskoj industriji i selekciju nemačkih novih direktorki fotografije u konkurenciji. Ove dve selekcije prati filmski program orijentisan na različite sadržaje koji obrađuju društveno značajne teme.

Više puta na ovim festivalima prikazivali smo filmove iz Jugoistočne Evrope, ali priznajemo da ih nije bilo dovoljno:

Iglika Trifonova, **Pismo za Ameriku** (Letter to America, Bugarska 2001)

Andrijana Stojković, **Kuća** (Home, Srbija, 1996)

Jasna Krajinović, **Saja i Mira** (Saya and Mira, Belgija/Slovenija 2002)

Pelin Esmer, **Oyun** (The Play, Turska 2005)

Ana Husman, **Plac** (The Market, Hrvatska 2005)

Adela Peeva, **Whose is this song?** (Bugarska 2003)

Adina Pintilie, **Nu te supara, dar...** (Don't get me wrong, Rumunija 2007)

Maja Weiss, **Katarina aus Slowenien** (Katarina from Slovenia, Nemačka 2004)

Dina Jordanova govori o sakrivenim pričama u filmovima koje su snimile žene, o emigraciji i raseljenju, intelektualnom identitetu i sećanjima. Migracije, poreklo, pronalaženje etničkih korena i povrhu svega potraga za sopstvenim identitetom postali su globalna pitanja. Kao ni u jednom vremenu ranije nije toliki broj ljudi živeo izvan svojih matičnih zemalja. Na početku

XXI veka Međunarodna organizacija za migraciju procenila je da se širom sveta nalazi otprilike oko 150 miliona raseljenih. Godine 2003. slogan našeg festival bio je "No place like home" (Kod kuće je najlepše). Nijedan deo sveta nije zaštićen od ovog fenomenoma. Ako su to bitna pitanja autorkama jugoistočne Evrope, onda su njihovi filmovi od globalnog značaja. Nebitno je da li će ih neko razumeti izvan njihovog kulturnog podneblja, bitno je da li je publika spremna da se suoči sa ženskim pogledom na svet.

Na prvom mestu svi ovi filmovi treba da budu prikazani. Naravno da je veliki uspeh ako su filmovi rediteljki prikazani na festivalima u Kanu, Veneciji ili Berlinu i ako osvoje glavne nagrade. Ali pored velikih festivala postoje i drugi festivali, specijalizovani za Istočnoevropski film. Postoje festivali koji su koncentrisani na debitante i uzbudljivi filmski festivali npr. Kretej, nedaleko od Pariza, ženski filmski festival u Seulu, Ankari ili Rio de Ženeiru. Ovi festivali su prilika za uzbudljive susrete sa autorima iz različitih zemalja, kao i mesto razmene novih iskustava. Mnogi festivali, i to ne samo ženski filmski festivali, pored projekcija filmova, nude događaje kao što su kreativne radionice, ko-produkcijske sastanke i drugo.

Okrugli sto Rediteljke Jugositočne Evrope jasno pokazuje da žene na filmu u Jugoistočnoj Evropi nisu neobični slučajevi. Ipak, producenti i distributeri žele da budu ubeđeni da vredi uložiti novac u filmove rediteljki Jugoistočne Evrope. To je komplikovan proces. Ovde festivali igraju važnu ulogu. Pored umetnosti, neki od vitalnih zadataka koje treba da ispune rediteljke na festivalima je da prikažu film, ostvare kontakte, organizuju lične susrete, da budu spremne da predstavle sebe i nauče kako funkcioniše filmsko tržište.



Adela Peeva

Diskusija

Nevena Daković:

Prvobitno sam nameravala da napišem rad na ovako značajnu temu, a onda sam shvatila da su vam verovatno poznate sve činjenice o kojima bih govorila. Sada bih samo dodala nekoliko imena impresivnoj listi već pomenutih rediteljki kao što su Marija Perović, Jasmila Žbanić i druge. Dodala bih grupu imena autorki koje vode poreklo sa ovih prostora, ali rade u inostranstvu, tako da tu imamo slučaj *skrivenih identiteta*, a ne samo skrivenih istorija, jer jednostavno ne znamo gde bismo svrstali ove divne rediteljke.

Na početku bih pomenula Andreu Štaku koja je pre desetak godina snimila dirljiv dokumentarac **Jugodive** (Yugodivas, Švajcarska, 2001), u kome se bavila problemom multikulturalnosti i identiteta. **Jugodive** je film o tri mlade umetnice koje su izbegle u Njujork. One su devedesetih godina napustile bivšu Jugoslaviju i uputile se u Njujork da bi gradile sopstvene karijere. Postoji jedna divna scena u filmu koju bih želela da pomenem. To je scena u kojoj mlada muzičarka izvodi gospel u jednoj od lokalnih crkava, a taj gospel u njenom izvođenju zvuči kao etno muzika Balkana. Posle izvesnog vremena, Andrea Štaka je snimila prvi dugometražni igrani film, **Gospođica** (Das Fräulein, Švajcarska / Nemačka 2006) (to nije adaptacija Andrićevog romana), priča o izbeglicama iz bivše Jugoslavije, Bosanki, Srпкиnji i Hrvatima koje žive običnim životom u Švajcarskoj. Švajcarska postaje izbeglička tačka novog početka u kojoj je moguće sakriti se od duhova prošlosti, ali se tokom filma ispostavlja da one ne uspevaju da se oslobode balkanskog nasleđa i identiteta. One moraju da ponovo prožive sopstvene traume i da pokušaju da pomire svoja različita iskustva o etničkim sukobima ali na jedan veoma ličan način i isključivo unutar privatne sfere.

Pomenula bih još jednu rediteljku koja je učestvovala na 55. Festivalu dokumentarnog i kratkometražnog filma u Beogradu. Lidija Zelović je nagrađena za film **Moji prijatelji** (My friends), priču o četiri prijateljice koje se posle deset godina sreću na venčanju jedne od njih; zaplet podseća na popularne sapunske opere i TV komedije situacija, ali je kao njihova bizarna varijanta. One su iz Bosne, imaju šansu da se sretnu posle deset godina na venčanju i da kroz sopstvene priče izlože složena dešavanja na Balkanu u poslednjoj deceniji XX veka. Priča o balkanskim ratovima manje je zanimljiva od emocionalnog filtera kroz koji Lidija propušta priču i zaista je potrebno pogledati film da bi se videlo koja se od tri pozvane prijateljice pojavljuje na venčanju u Dobrinji. Ovaj film je neobičan primer dokumentarnog filma snimljenog u "prljavom", tehnički nedoteranom i nesavršenom stilu; namerno odabran postupak jer je filmski snimatelj zapravo mladoženja. Ovo je film napravljen sa velikom hrabrošću i smelošću, snimljen kako bi se prevazišla prošlost i pogledalo u budućnost.

Na kraju bih volela da se pozabavim nekim statistikama. Na FDU se iz godine u godinu uvećava broj studentkinja filmske režije; pitanje je koliko je njih do sada uspelo da snimi dokumentarni ili igrani film. One su uspešne, ali ne toliko poznate kao do sada pomenute autorke, ali među ženama koje su postale deo filmske i televizijske industrije pomenula bih Maju Uzelac, jednu od najinovativnijih televizijskih rediteljki koja se u međuvremenu okrenula i nekim drugim formama izražavanja. Hvala vam.

Dina Jordanova:

Napomenuću da sam imala zapisano ime Andree Štake i dodaću: naravno da ne smemo prevideti dijasporu i da je među autorkama koje rade u inostranstvu, za mene, najinteresantniji slučaj Andree Štake. Ona je rođena u Švajcarskoj, dakle ona nikada nije ni napuštala Jugoslaviju, a roditelji su joj poreklom Hrvati. Međutim, u svojim filmovima se uvek vraća u region. Pre **Jugodiva**, njen diplomski rad bio je **Hotel Beograd** (Hotel Belgrad, Švajcarska, 1999); sada ona realizuje novi film čija je radnja smeštena u blizini Sarajeva. Nesumnjivo, i za mene je Andrea Štaka izuzetno bitna pojava.

Dodaću još jedno ime, izbeglicu iz Bosne Radu Šešić koja danas zarađuje na različite načine, ali se između ostalog bavi i dokumentarnim filmom. Napisala je esej na temu "Valter brani Sarajevo" za knjigu "Balkanski film" koju sam priredila pre nekoliko godina. Nisam videla mnogo Radinih filmova u poslednje vreme, ali sam pre nekoliko godina pogledala film **In Whitest Solitude**, intimnu priču o tri izbeglice iz različitih delova sveta koji se na kraju sreću u Holandiji. Rada je očigledno prošla kroz iskustvo izbeglištva, ali je priču preoblikovala prikazujući je kroz slučajeve Vijetnamaca i pripadnika drugih narodnosti. Hvala.

Melina Pota-Koljević:

Napisala sam nešto o čemu bih volela da diskutujemo, o nekim filmovima, koje sam pogledala poslednjih godina, rediteljki koje smo uglavnom već pomenuli. Dodala bih još jedno ime, Grkinju Angeliku Antoniu i njen film **Eduart** (Grčka / Nemačka / Makedonija / Albanija, 2006), grčki kandidat za Oskara za najbolji strani film prošle godine. Svesni smo da rediteljke Jugoistočne Evrope u svojim filmovima obrađuju temu rata ili socijalne probleme koji su različiti od onih u Zapadnoj Evropi; većina njih tematizuje rat, loše društvene okolnosti ili kriminal. Svi bismo se složili da su ove rediteljke napravile odlične filmove prikazujući rat ili socijalne probleme. Gledajući sve ove filmove koje su režirale žene imala sam utisak da je sudbina

junakinja u ovim filmovima obrađena “nekako spolja” a ne iz unutrašnje, lične perspektive, što je za mene s jedne strane razumljivo, ali sa druge i nije. Kada kažem razumljivo, pod tim podrazumevam da su sve rediteljke svesne da moraju biti na istom “nivou” kao i njihove kolege, reditelji. One, na neki način dublje razumeju situaciju na Balkanu i u Jugoistočnoj Evropi. Svi ovi filmovi obrađuju temu skrivenih tajni ili nekih događaja iz prošlosti, tematizuju svakodnevnu borbu junakinja sa problemima prošlosti, ali ne problematizuju “nastavak života” što bi bilo veoma interesantno; nijedna rediteljka ne obrađuje temu budućnosti, već se sve bave problemom prošlosti ili istine o sadašnjosti, a ne mogućnošću nastavka života posle tragičnog dešavanja. Jedan od najznačajnijih filmova pomenutih na današnjem Okruglom stolu je **Grbavica** (Austrija / Bosna / Nemačka / Hrvatska, 2006) Jasmile Žbanić koji je okrenut unutrašnjem stanju žene, budućnosti i borbi sa prošlošću, predrasudama društva, koje su, budimo iskreni, kreirali muškarci, a danas su upravo to teme koje najčešće obrađuju žene. Dakle teme i sudbine određuju muškarci, mi smo žrtve i zatočenice različitih dešavanja; mislim da bi rediteljke morale da obrate veću pažnju na unutrašnja stanja svojih junakinja i da se više bave psihologijom karaktera, a ne spoljašnjim pogledom na glavne likove. Jasmila Žbanić je za sada najdalje odmakla u ovom procesu. Mislim da će se, za razliku od reditelja koji su stalno zaokupljeni prošlošću, Žbanićeva više baviti unutrašnjim životom svojih junakinja u narednim filmovima.

Nenad Dukić:

Pre nekoliko godina pomislio sam da bi bilo dobro da mlađa generacija reditelja snimi film o mladim ljudima u državama nastalim posle raspada Jugoslavije. Mislio sam da to bude film koji neće govoriti o prošlosti, o ratu, nego će se baviti savremenim životom mladih ljudi, njihovim nadanjima i strahovima; napravio sam koncept, razgovarao sam sa kolegama, producentima i ostalim filmskim radnicima i naišao sam na negodovanje, jer su svi smatrali da je projekat koji uključuje pet ili šest zemalja komplikovan za realizaciju. Zatim sam odlučio da sam započnem ovaj projekat. Pored koncepta odredio sam i lajtmotiv svake priče, zamislio sam film kao omnibus i počeo da razgovaram sa kolegama koje sam poznao decenijama, a koji su živeli u različitim zemljama bivše Jugoslavije. Zatim sam odlučio da filmove režiraju mlade rediteljke, jer me je interesovao ženski pogled na svet, pa sam posle dve godine formirao ekipu mladih rediteljki i scenaristkinja, producentkinja iz svih zemalja našeg regiona, da bih posle četiri godine pomislio, “Zašto si se uplitao u ovaj projekat?”

Naime, veoma je teško realizovati ovakav omnibus, sa producerske tačke gledišta. Međutim, projekat je počeo da se pojavljuje na marketima i pičinzima raznih festivala i naišao je na odobravanje i podršku. Sve je počelo u Utrehtu, da bi ga pre tri meseca podržao *Euroimages* i mi smo mogli da započnemo snimanje. Snimili smo slovenačku, bosansku i makedonsku priču, dok je u toku snimanje srpske epizode. Hrvatska epizoda je poslednja i mi ulazimo u postprodukciju.

Osnovni problem sa rediteljka je u tome što im je otvoreno polje dokumentarnih i kratkih igranih filmova, ali ne i dugometražnih igranih filmova. Samo nekoliko rediteljki je u poslednjih dvadeset godina snimilo igrani film. U Srbiji je samo Mirjana Vukomanović snimila celovečernji igrani film u poslednjih dvadeset, trideset godina. Ovaj projekat predstavlja retku priliku mladim rediteljka da se izraze i da pruže svoje viđenje svakodnevnog savremenog života i budućnosti. One obrađuju saopstvene teme, ali je zajednički lajtmotiv: trudnoća, rađanje i pojava novog života. Naravno, priče su uklopljene u politički i socijalni kontekst država nastalih na raševinama bivše Jugoslavije. Omnibus režiraju: Hana Slak iz Slovenije, Ivona Juka iz Hrvatske, Ina Stanović iz Bosne, Marija Džidževa iz Makedonije i Ana Marija Rossi iz Srbije. U oktobru ćemo završiti postprodukciju, nadam se za Berlinale i omnibus će se zvati *Neke druge priče*.

Biljana Maksić:

Vrlo mi je zanimljivo, dok mi ovde razgovaramo da je od Nove godine do danas u našoj zemlji na televiziji najpopularnija serija "Ranjeni orao" u kojoj je glavni zaplet oko toga da jedna žena, tj. devojka ima problema u životu zato što nije ušla nevinu u brak. Vi ne znate, ali mi ovde znamo, ta serija je postigla apsolutno najveću gledanost ikada u Srbiji i postoji anegdota zašto sam ja to uopšte pomenula, vezano za to, a to znam sigurno jer je moja majka učiteljica. Dečak od deset godina koji je gledao tu seriju i nije se bavio problemom devičanstva i nevinosti, i otišao je u školu i pitao učiteljicu na čas: "Učiteljice, a da li ste vi nevinu?", što je izazvalo apsolutni revolt i roditelji su pozvani u školu, i ovo je bila digresija koja mi je bila ovako simpatična, jer mi je to mama danas ispričala, i to je ispao skandal u školi. Toliko o tome o nekim prošlim životima i skrivenim tajnama kod žena.

Ono o čemu sam ja htela da govorim je period kada sam ja pre trideset godina upisala Fakultet dramskih umetnosti i da je pre trideset godina situacija što se tiče žena reditelja bila veoma čudna. Postojala je rediteljka Narcisa koju su svi tako smatrali čudnom osobom jer je završila režiju i sve

žene koje su završile režiju, a bilo ih je dve, tri koje ja znam su smatrane čudnim osobama, a priča je uvek bila kada dolazi neko na prijemni ispit i želi da se bavi filmskom režijom a žena je, da je to nemoguće jer žena ne može da bude reditelj zbog svojih psiho - fizičkih karakteristika. Tako se pričalo i onda sam ja razmišljala o tome kako društvo u stvari priznaje autoritet žena dok ste mali, zato su dok ste mali vaspitačice i učiteljice žene, a kako čovek odrasta sve više prosvetnih radnika i drugih autoriteta muškaraca se uključuje, dok ne stignete da ti uglavnom budu samo muškarci.

Ja sam scenarista, nisam reditelj i saradivala sam uglavnom sa muškarcima rediteljima, ali sam saradivala i sa dve žene rediteljke. Jedna je Snježana Tribuson, to je bilo davno, pre 25 godina, i od tog projekta ništa nije bilo jer smo obe tada bile mlade i jednostavno nije se našao producent koji bi stao iza tog igranog filma, a druga rediteljka sa kojom sam saradivala je Mirjana Vukomanović. Sa njom sam radila scenario koji je potom reallizovan kao TV film "Večita slavina". Film je bio dosta uspešan i moram reći da, a saradivala sam sa rediteljima muškarcima koje vi verovatno znate: Srđan Dragojević, Srdan Golubović, Dejan Zečević, moram priznati da kao scenarista nisam videla neka različita iskustva u saradnji sa muškarcima i ženama. Mislim da je to jednostavno bilo isto, različito onoliko koliko se oni razlikuju kao ličnosti, ali nisam primetila da je tu neka razlika u polu. Ja mislim da je to apsolutna predrasuda producenata, društva itd. Da žena ne može na isti način kao muškarac da iznese film.

Krajem prošle godine do ruku mi je došao scenario Dragane Disić koji je odavno napisan "Trideset sedam i po" se zove, koji je dobio nagradu na jednom gradskom fondu, koji je veoma zanimljiv, svež scenario, jedna ženska tema gde je ta glavna junakinja ono što bi žena trebalo da bude i taj scenario je dobio kao scenario sve te nagrade, ali niko se nije pronašao kao producent da uloži novac u taj film i stane iza njega. Da li je to sad problem što su žene možda neveštije, jer je Šijan jednom citirao lepu rečenicu koju je čuo od Makavejeva da: "Žene manje sede u kafanama i imaju manje vremena da se druže, pa su samim tim i manje vešte da nabave novac za film i obezbede ostale uslove da bi realizovale svoj scenario. Ako je iko zainteresovan neka pročita taj scenario, mada scenarija zastarevaju, ja sam ga pročitala pre godinu dana i taj scenario je bio izuzetno zanimljiv.

Ono što sam još htela da kažem, to je da ovde vidim dve mlade rediteljke, u odnosu na mene mlade, ne znam da li se one same osećaju jako mlade, koje su poznate i pratim njihov rad, to su Maja Uzelac i Čarna Monojlović. Čarna je nedavno radila u pozorištu, Maja je dosta radila na televiziji. Jednostavno žene su u ovoj zemlji, a mislim da je to i u drugim zemljama

Jugoistočne Evrope, nešto što se na televiziji veoma etabliralo, zato što je televizija jedan mediji koji se 24 časa emituje i zahteva puno posla. One su talentovane isto kao muškarci i prilježne i pošto mora da se proizvodi mnogo programa, onda tu niko ne pravi razliku između toga ko je kog pola, mada ekipe, to čujem sa strane, nisu baš fascinirane kad im dolazi žena reditelj - Jao, kao sad će žena da režira i tako to. Ne znam zašto postoji ta predrasuda, stvarno nisam primetila u svom praktičnom iskustvu da postoji neka razlika u saradnji sa rediteljima ženama ili muškarcima.

Pavle Levi:

Istakao bih da analiza tzv. ženskih tema u režiranju ima svojih prednosti, ali i ograničenja. Pod ograničenjima podrazumevam krug tema koje su u uskoj vezi sa porodicom, porodičnim odnosima, domom, rađanjem dece itd. Ostatak sveta i društva je polje muške dominacije. Samo po sebi, ovo je jedan patrijarhalni mehanizam. Vratću se na priču o Jasmili Žbanić i to na nekoliko njenih ranih filmova, **Poslije, poslije** i **Crvene gumene čizmice** (BiH, 2000). Ovo su dva veoma kratka dokumentarca o traumatičnim posledicama rata i ličnim gubicima koje osećaju deca i roditelji. Ovi filmovi formiraju centralne teme koje su razvijene i obrađene u **Grbavici** (Austrija / Bosna / Nemačka / Hrvatska, 2006). Iako, po mom mišljenju, nije toliko upečatljiv kao prethodna dva dokumentarna filma, **Grbavica** nije film o ratnim traumama i konfrontiranju, nego i o odbrambenim mehanizmima koje neko razvija da bi se zaštitio od posledica. Dakle, ne radi se samo o onome što Dina Jordanova naziva skrivenim istorijama od kojih neke pripadaju ženama, već se radi o o sakrivanju istorije. Pomoću kojih mehanizama uspevamo da se nekako suočimo sa traumom, što je ljudski, dok u društvu postoje mehanizmi koji nam ne dozvoljavaju da pobedimo najdublje traume. Zašto insistiram na ovome? S jedne strane postoje skrivene istorije, mnoge od kojih su zaista ženske, a sa druge postoji proces prikrivanja istorije kao jedan od razloga za pojavu feminizma. Zato mislim da je važno praviti razliku između žene-reditelja kada se govori iz perspektive ili okvira "politike identiteta" i feminističke perspektive koja uopšte ne mora biti ista, mada često jeste.

Milena Dragičević Šešić, Profesor menadžmenta u kulturi na FDU

Kada sam pozvana na ovaj Okrugli sto, mislila sam da odbijem poziv, jer se ne bavim filmom, već nizom kulturoloških fenomena, ali sam onda odlučila da se bavim jednom anahronom temom. Naime, istina je da sam

napisala nekoliko eseja na ovu temu kada su u pitanju vizuelne umetnosti i pozorište, na temu politike sećanja, skrivenih istorija itd. Međutim, onda sam poželela da uradim nešto potpuno drugačije, da analiziram dva filma Marije Perović **Opet pakujemo majmune** (Packing the Monkeys, Again!) (2004) and **Gledaj me** (Watch Me, aka Look at Me, 2008) u kojima je pokušala da doprinese ponovnom kreiranju crnogorskog identiteta.

Razgovarajući sa nekim ljudima shvatila sam da oni misle da tu nema reči o crnogorskom identitetu, pa sam na internetu pronašla njen tekst o tome kako je ona veoma svesna da to pokušava, da planski čita i bira scenario, kao i da sa istim planom bira način rada sa glumcima. Naime, Perovićeva vrlo pažljivo izbegava tipične stereotipe u formiranju nacionalnog identiteta, pa se u njenim filmovima ne nalaze nikakvi traumatični događaji niti prizori iz nacionalne istorije. U oba njena filma nema nikakvih institucija: nema škola, nema univerziteta, Duklje, nema Crnogoraca, nema ni onog famoznog "Drugog", iz čije vizure možemo videti tzv. crnogorski mentalitet, jer to bi bila još jedna tipična strategija: uvesti u priču Amerikanca, Francuza, Italijana ili susednog Hrvata, pa preko njih bolje upoznati sebe. U osnovi nedostaju klasični postupci filmskog kreiranja nacionalnog identiteta. Na osnovu čega onda ove filmove posmatramo kao veoma crnogorske, kao filmove koji, upućujući nas na druge identitete Jugoistočne Evrope i Balkana kombinuju njih sa mediteranskim tipom, a to je očigledno?

Mislim da je u oba filma u pitanju nadziranje, totalno odsustvo sopstvene slobode. U oba filma društvo je prikazano kao totalitarno. Nebitno da li je u pitanju komšija, stanodavac, porodica, roditelji, rođaci. Oni sve vreme nadziru jedni druge. Ovo je naglašeno zahvaljujući naratorima koji postoje u oba filma. Ali, ko su ti naratori? Prirodno je pretpostaviti da su naratori muškarci, jer je Crna Gora patrijarhalna država, ali ti muškarci su slabići. U prvom filmu **Opet pakujemo majmune** to je čovek sa amnezijom, čovek koji je napustio Crnu Goru i otišao u SAD da bi ostvario svoje snove i stvorio karijeru. On u tom procesu zaboravlja svoje poreklo i običaje. U drugom filmu **Gledaj me** (Watch Me) u pitanju je takođe slabić, muškarac koji čeka da žena načini prvi korak, on čeka njen izbor. On je, što bi Džon Berger rekao - Posmatran, nadziran. Žene su nosioci dramske radnje, dok su muškarci posmatrani. Najbolji primer je gospodin Maljević, odsutni muškarac u prvom filmu, koga svi posmatraju, o kome svi pričaju, koji je nosilac zapleta, ali koji se nikada ne pojavljuje. Marija Perović je rafiniranim stilskim postupkom izbegla prikazivanje tipičnog crnogorskog kulturološkog modela poznatog od Bečkovićevog "Ćeraćemo se još" preko "Đekne" i Mime Karadžića koji brdskim humorom personifikuje banalnost Crnogoraca. U filmovima

Marije Perović prisutne su sve bitne karakteristike crnogorskog karaktera: ponos, ambicioznost, porodična čast, obaveza dece da ispune roditeljska očekivanja. U oba filma prisutne su porodična represija i kontrola: verbalna i psihička. U drugom filmu to je najbrutalnija povreda ženske ličnosti, kada rođak ispituje devičanstvo glavne junakinje, što nas vraća do najznačajnijeg pitanja sapunskih serija - da li žena treba u brak da uđe nevinna. U oba filma porodica je stub društva ali i represije, kamen spoticanja na putu ka sopstvenom identitetu.

U Marijinim filmovima važna je problematizacija odnosa među generacijama, različiti oblici tenzija i konflikata koji su predstavljeni na neobičan način uz izbegavanje stereotipnih rešenja. Uzeću jedan primer, pitanje profesije kako bih pokazala da su svi identiteti, sve uloge, svi tipovi u suprotnosti sa njima. Uobičajeno je da je arhitekta osoba u trendu u svim našim filmovima, npr. u **Milošu Brankoviću** arhitekta je čak perverzna, dekadentna osoba, takav je stereotip o arhitektama ovde. U Marijinom filmu, arhitekta je povučena, stidljiva osoba, suprotno od onoga što bismo očekivali. Očekivali bismo da novinar bude arogantan i agresivan, ali on je smiren i uravnotežen. Ili čak, profesorka srpskog jezika nije sentimentalna i patetična, kakve su obično u svim srpskim filmovima. Ona čak radi u agenciji za nekretnine. U filmu **Gledaj me** ponuđena nam je drugačija perspektiva; nadziranje i posmatranje u psihijatrijskoj instituciji i u stanu, pogledi sugerisani Marijinim rediteljskim stilom, pokretima kamere koja se kreće kroz prozore, kroz male otvore sugerišući različite poglede ukazuju na činjenicu da je jedina prava žrtva u društvu u kojem svi nadziru, osoba koja ne nadzire. Žrtva je muškarac, što je veoma važno i netipično za film koji je režirala žena. Dakle, žrtva je muškarac koji primenjuje sve netipične strategije kako bi se suprodstavio društvu koje osuđuje ne-posmatranje (on čak preuzima krivicu), jer upravo je suština društva u nadziranju i kontroli drugih. Izdvojila sam filmove Marije Perović zbog sofisticiranog stila i nekla-sične reprezentacije Crnogoraca, drukčije od onoga kakvim ih je prikazivao Živko Nikolić. Vizuelna estetika, boje, pokreti kamere su potpuno drugačiji i predstavljaju svojevrsan pokušaj za kreiranje novog urbanog crnogorskog, evropskog identiteta u okviru vrlo precizno postavljenog regionalnog okvira. Upravo zato, njeni filmovi ostaće upamćeni u okvirima crnogorske i regionalne kinematografije.

Čarna Manojlović:

Ja sam dosad snimila dva dokumentarna filma i razne neke druge stvari, ali što se filma tiče to su za sada dva dokumentarca. Povodom ove teme koju je gospodin Nenad Dukić spominjao, da postoji puno žena koje se bave dokumentarnim filmom, pod «puno» mislim veći broj žena koje se bave dokumentarnim filmom, a nalazimo se u problemu kad treba nabrojati više od deset imena žena koje su režirale celovečernje igrane filmove, htela bih da dodam da i ove rediteljke koje su ovde pomenute, su uglavnom te koje su očigledno imale tu i snagu i sreću i pamet i mudrost da svoje filmove isteraju do velikih festivala, čije predstavnike imamo i na ovom okruglom stolu. Ali očigledno, ali to je sad šira tema za koju najverovatnije nećemo imati vremena, postoji jedna činjenica sa kojom se mnogi moji vršnjaci susreću, što Biljana Maksić kaže mlađe generacije, ali i ljudi između dvadeset i trideset godina koji počinju da se bave filmom. U ovom vremenu u kojem se nalazimo, na jednom opštem nivou ne samo što se tiče filma, da bi projekat bio realizovan, bez obzira na pol, u slučaju žena je sve to još mnogo teže, samo još 50 % teže po meni, a verovatno će se pripadnice mog pola sa mnom tu složiti, dakle potrebno je da taj projekat bude, možda je to suviše direktno, ali prosto to je moje mišljenje, da taj projekat bude ili vezan znači za političku prošlost zemlje ili regiona iz kog dolazi, ili da predstavlja ženu kao žrtvu neke vrste nasilja, ili da jednostavno na neki način bude "politički korektan" da bi taj film uopšte imao neki početak svog života i svoj bioskopski i festivalski život itd. Ovo o čemu je Melina govorila, a to je priča sa scenarističke strane gledišta, neka bilo kakva priča o budućnosti, ili o nekoj sitnoj, životnoj običnoj problematici je nešto što prosto teško dobija priliku da uđe u razmatranje za produkciju realizaciju. Meni je žao što je tako, ali to je prosto činjenično stanje, sad ne znam da li se ljudi sa tim slažu. Ne pričam to zato što ja nisam snimila celovečernji film, nego je to prosto tako. Verovatno će se to promeniti kad se promene i druge okolnosti koje su mnogo šire od okolnosti u filmskoj industriji, a pogotovo u filmskoj industriji Jugoistočne Evrope.

Htela sam još da pomenem jednu stvar a to je da postoji inicijativa od strane Antitrafiking centra u Beogradu, to je centar koji se bori protiv trgovine ženama, koji je dobio sredstva iz Holandije za formiranje Ženskog filmskog festivala u Beogradu koji će najverovatnije biti formiran u maju ove godine i održavaće se u Beogradu i nešto više o tome ćemo verovatno moći uskoro da znamo, ali ja to pominjem kao jedan od njegovih idejnih tvoraca i osnivača.

Dina Jordanova:

Iako sam htela da diskutujem o nekim drugim temama, dopalo mi se ono što je Čarna Manojlović rekla i podsetila me na film **Armin** (Hrvatska / BiH, Nemačka, 2007). Ovaj film je istakao tu poentu - kada ekipa koja snima film shvata da bi dečak mogao biti žrtva traume i lično proživljenog iskustva rata. U tom trenutku ekipa filma postaje zainteresovana da angažuje dečaka za ulogu Armina, ali druge stvari kod njega im nisu zanimljive. Tako da ovaj film čini tu poentu veoma jasnom, iako nije ženski film.

Ipak, želela sam da prokomentarišem nešto drugo.

U Buderovom izlaganju primetila sam da je pomenuo da u regionu ne postoji pokret koji bi eksplicitno izražavao ideje feminističkog filma. To je prihvatljiva izjava, iako sada ne bih ulazila u polemiku šta je feministički film, jer bi razgovor potrajao. Međutim, zanimljiva je činjenica da je on svoj stav izneo na jednom ovakvom skupu, i pitam se zašto izgleda da ne postoji. Kada bi mene pitali da li postoji feministički film u regionu, odmah bih pomenula nekoliko imena, snažnih rediteljskih pojava; istovremeno shvatam da bi tek nekolicina ljudi mogla da se seti ovih rediteljki. Zato je važno da navedem imena jer su neke rediteljke učestvovala na Festivalu ženskog filma u Dortmundu i Kelnu kod Silke Rebiger. Iz Turske - Peline Merfur, koja je napravila divan dokumentarac o grupi žena sa sela koje probaju predstavu o sopstvenim životima. Verujem da većina učesnika ovog Okruglog stola nije pogledala pomenuti dokumentarac. Zatim, filmovi Olge Malee, stalno ponavljam ovo ime. Ona je poznata feministička autorka u Grčkoj, koja obrađuje teme seksualnosti, represije, oslobađanja, a filmovi imaju veliki komercijalni uspeh. Pominjem i Toniou Marketaki koja je preminula pre nekoliko godina i koja je bila jedna od pionirki feminističkog filma u regionu. Otkrila sam Dinku Žilesku iz Bugarske koja je potpuno nepoznata van granica svoje države, a jedna je od najznačajnijih feminističkih autorki u regionu. Sa teritorije bivše Jugoslavije mi zaista nije poznato mnogo autorki, ali mi se čini da je Dubravka Ugrešić (iako nije filmska autorka) učinila mnogo za razvoj feminističkih ideja. "Štefica Cvek" je objavljena sedamdesetih godina. Ovo je jedan od izuzetnih primera feminističkog diskursa, na nivou sa svim drugim. Zatim opet pominjem Jasmilu Žbanić, a svakako bi se mogla pomenuti još neka imena, dakle ukoliko odlučimo da vidimo feministički pokret – on postoji. Činjenica je da mi odlučujemo o tome da li ćemo na pomenute primere gledati kao na usamljene i pojedinačne slučajeve ili ćemo, ako se odlučimo da ih vidimo, od njih konstruisati nešto što je vredno pomena i zaista prisutno u ovom trenutku. I kao što je Ron referirao na kinematografiju Mađarske u širim okvirima Istočnoevropske ženske kinematografije, ja

bih rekla da je jedan od najznačajnijih primera feminističke kinematografije stvaralaštvo Vere Hitilove iz Češke. Ili, Marte Mesaroš koja je godinama odricala bilo kakvu vezu sa feminističkim idejama, i još mnogih autorki koje su školski primeri, koje već dugo rade i čiji opusi nisu "od juče". Bernd mi je dao zanimljiv primer, jer je jedna od sekcija na Festivalu koji on programski uređuje posvećena crnomorskoj kinematografiji i ja sam sa oduševljenjem rekla: "Ovo je divno, tema je interesantna i moje znanje ću moći da proširim na ovom skupu", a onda sam shvatila da postoje ograničenja, jer će biti prikazani samo filmovi koji su imali premijeru u Nemačkoj. Dakle uvek postoje dva smera razmišljanja: s jedne strane tema je podsticajna i moglo bi se diskutovati na razne načine o kinematografijama crnomorskih zemalja, iz pozicije različitih diskursa i o mogućim različitim načinima na koje je Crno more zamišljano i promišljano ili s druge strane, celu problematiku ograničiti, svesti je na recentnu produkciju zemalja u razvoju koje proizvedu dva do tri filma godišnje baveći se Crnim morem. To je zaista apsurd! U suštini, mi odlučujemo da li ćemo da vidimo feministički film kao nešto što postoji ili nešto što ne postoji u regionu, to ne zavisi samo od žena koje su se borile da nađu finansiranje za te filmove, da «spakuju» svoje projekte da naprave filmove, da im obezbede distribuciju, već to zavisi i od nas, filmskih kritičara, od selektora filmskih festivala, da učine da ljudi kao što ste vi ovde imaju mogućnost da kažu da ne postoje dokazi da takav pokret postoji, ili da pronadu dokaze i da ih učine dostupnim pažnji publike pa će onda pokret postojati, jer pokret nisu samo filmovi, već i druga ravan, ravan meta narativa koja se konstruiše oko ovih filmova. Mislila sam da je važno i ovo pomenuti. Hvala vam.

Pavle Levi:

Kada se pitanje postavi kao negacija o tome da li ima dovoljno filmskih autorki u regionu, nemoguće je izbeći feminističke implikacije, jer ovo pitanje pokreće teme o kojima se mora razmišljati, teme koje prevazilaze okvire ovog Okruglog stola, probleme koji se odnose na širi kontekst u kome egzistira kinematografija neke zemlje. Kada pogledamo koje su dominantne filmske i kulturne ideologije danas u regionu, koje su dominantne filmske teme, o kojim filmovima se najviše piše, koji su isticani reditelji - mislim da nije u pitanju problem žena reditelja ili feministkinja, već je u pitanju problem javnog prihvatanja tema koje filmovi obrađuju. I tu se vraćam na poente dva diskutanta sa kojima se slažem, da je teže snimiti film o malim temama, svakodnevnim stvarima koje su upravljene ka budućnosti, a ne obavezno u vezi sa prošlošću. Lično mislim da tu nema izbora. Mislim da se

o prošlosti nije dovoljno pričalo u našem kontekstu i da o njoj još treba govoriti. Ne znači da ove "druge" filmove ne treba snimati. Ali ovo se direktno suprodstavlja dominantom trendu da se pod "umetničkim filmom" podrazumeva sve sa tzv. intelektualističkim tendencijama, ali ne pripada nijednom žanru. Lično sam ljubitelj žanr filma, ali mi nije jasno zašto analiza žanr filma ne može biti takva da uključi i rodne i rasne odrednice. Dakle, imamo kulturu koja je polarizovana po pitanju filmske kulture, «umetnički» film nasuprot «žanrovskog» filma, i ova podela koja nam se tako često nameće u regionu, je ustvari podela uz koju idu sve druge ideološke odrednice koje uključuju i položaj žene u filmskoj industriji.

Melina Pota-Koljević:

Neki od vas su me pogrešno razumeli kada sam govorila o unutrašnjim ženskim osećanjima i stanjima. Kada Čarna i Pavle govore o tzv. malim stvarima, malim temama, oni me pogrešno razumeju. Lično nemam ništa protiv velikih političkih i socijalnih tema. Ja sam samo želela da naglasim jednu činjenicu, važnost unutrašnjih ženskih osećanja čak i kada su u pitanju rat, silovanje ili neko drugo važno dešavanje. Ratovi u bivšoj Jugoslaviji su veoma bitni za nas, a ono što bih istakla je da su u svim filmovima ženski likovi gledani spolja i obrađivani sa distance, dok je unutrašnji sukob izostao. To je najbitnije za mene. Dati žensko stanovište, posmatrati velike događaje iz ženske perspektive. Ne treba se stalno boriti sa duhovima prošlosti ili kontemplirati o skrivenim prošlim dešavanjima; treba se okrenuti budućnosti i boriti se protiv predrasuda u današnjem svetu, predrasuda koje su kreirali muškarci; ne bih volela da zvučim kao feministkinja, ali zaista postoje mnogobrojne predrasude koje su upravljene protiv ženskog pogleda na svet i ženskih pokušaja da se nastavi život. To je moje stanovište.

Čarna Manojlović:

Samo da nešto malko pojasnim, ja uopšte nisam pogrešno razumela to što ste Vi hteli da kažete, ja se slažem sa time. Možda nisam iskoristila dobar termin male stvari, kad sam rekla, male priče, slažem se potpuno sa tim, ali to sad otvara potpuno novu temu koja bi zahtevala još par sati razgovora o tome kako se pišu scenariji, koje su teme scenarija, i zašto smo mi sa scenarijima u stvari u problemu. Jer sve više i više ljudi pogotovo mladih autora se onako spontano prešaltava na pisanje za pozorište jer im je to mnogo jeftinije, lakše i realnije za realizaciju, od jednog mukotrpnog procesa kakvo je pisanje i kasnije pravljenje filma. Tako da tu smo mi u problemu i na

nivou scenarija, jer ja npr. čitam jako puno scenarija različitih mladih autora koji teško da se bave nečim od ovog što ste Vi pomenuli u svojim radovima, ako je to već na novou scenarija tako loše pitanje je šta bi tek bilo da se taj film pravi.

Ivana Kronja:

U situaciji u kojoj imamo upadljivo odsustvo žena rediteljki, pa i u ovim profesijama koje prate kinematografiju imamo svega nekoliko žena, kao filmske novinarkе, kritičarke, teoretičarke itd. Dakle onda to postaje političko pitanje zašto nema žena rediteljki. Tako da čak i onaj film koji bi se bavio iz bilo kog aspekta ženskim iskustvom, u takvoj situaciji bi bio politički angažovan film, on ne mora nužno da bude opredeljen kao feministički. Mislim da prosto postoji takva situacija, pre svega mogu da govorim o srpskoj sredini i hrvatskoj kinematografiji, njih najviše i pratim i poznajem.

Mi inače imamo problem jednog dubokog političkog konformizma u društvu u Srbiji i to da se radikalno politički filmovi ne prave već duže vremena u našoj sredini, tako da onda to uključuje i ovakvu situaciju sa odsustvom žena koje bi bile figure, koje bi figurirale u javnosti. Kad se pojavi mlađji reditelj ili rediteljka, prosto i mediji i čitavo okruženje tim neformalnim sredstvima promovišu više muškog autora i prosto mi se čini, prosto se nameće da to postaje političko pitanje taj problem žena rediteljki i mislim da je ovaj odgovor sa izvesnim zakašnjenjem naše sredine, sa pokretanjem ovakvog okruglog stola, jedan važan pozitivan korak ka prosto osvetljavanju nečega što je bila neka slepa mrlja. Dakle bez toga da li navijamo za radikalno feministički ili intimni ženski film, mislim da je važno da se i taj deo iskustva i stvaralaštva što više pokrije i da će to doprineti i promeni političkih odnosa u društvu koji su trenutno zaista na niskom nivou političkih ravnopravnosti i sloboda.

Slobodan Šijan:

Dobio sam dobar šlagvort da malo odemo u istoriju, možda delić istorije, razloge koji mogu pomoći da razumemo slabije prisustvo žena rediteljki. Ja se sećam vremena kada sam primljen na Fakultet dramskih umetnosti: od dvesta kandidata, primljeno je nas četvoro, od toga dve žene i dva muškarca. Ja sam jedini nekako došao do filma kasnije, ali čini mi se da je nekoliko generacija studenata i studentkinja filmske režije u Beogradu bilo pod jednom velikom stigmom izazvanom, to Dušan Makavejev dobro zna, progonima filmova **Plastični Isus** Lazara Stojanovića i Dušanovog **WR - mi-**

sterije organizma i progonima domaćeg filma iz političkih razloga, koji su se odrazili i na situaciju na Fakultetu dramskih umetnosti. U to vreme su filmovi snimani pod pedagoškim nadzorom profesora kao što su Živojimi Pavlović i Aleksandar Petrović, koji su bili optuženi za glavne promotere Crnog talasa na fakultetu i loše pedagoge, znači filmovi njihovih studenata, ali i studenata ostalih profesora, bili podvrgnuti političkoj kontroli i pregledu i ja sam našao izveštaj te komisije, koja je bila sastavljena od raznih ličnosti sa fakulteta i nekih studenata. Izveštaj je objavljen u Omladinskim novinama od 31. marta 1973. godine. Vrlo je instruktivan za razumevanje političke atmosfere na fakultetu u to vreme, kompletno sa imenima, sa tezama, sa svime. I ono što me je sada fasciniralo, dok sam to čitao, iako je tu kritikovan i neki moj film i filmovi Toma Gotovca, značajnog eksperimentalnog filmskog autora koji je tada bio na fakultetu, da su gotovo svi filmovi mojih koleginica sa raznih godina filmske režije bili apostrofrani u negativnom svetlu. I nije me mrzelo da donesem ovde neke od tih citata da vam ih ovde pročitam, zato što mislim da su veoma zanimljivi jer se izuzetno precizno fokusiraju na neke, za ovu sredinu potpuno nove teme koje su devojke rediteljke tada pokretale. Neke od njih su pod pritiskom promenile te filmove, što se vidi iz ovog izveštaja, neke pak nisu, pa su bile kažnjene na ovaj ili onaj način. Postojao je jedan otpor prema pokretanju takvih tema koje bi neko nazvao «ženskim» a neko čak i «psihopatološkim». Veoma je zanimljivo, tako da vas molim da mi dozvolite da vam pročitam neke delove tog izveštaja.

Na primer, komisija navodi film rediteljke Mirjane Živković **Prijateljice** kao primer gde je scenario bio mnogo gori, a film mnogo bolji, jer su izbačene neke scene, pod pritiskom iste te komisije. Citiram: "Knjiga snimanja po scenariju filma 'Prijateljice' Mirjane Živković, 1974. godine u klasi profesora Petrovića, uveliko se razlikuje od filma koji je grupa videla u završnoj montaži. U scenariju postoje nepodnošljive patopsihološke scene niskog instinkta i ništavila u kojima jedna lezbejka davi tek rođeno dete svoje ljubavnice na belom čaršafu na stolu, zatim ga stavlja u torbu, pa na kraju tu torbu baca u reku i pri tome u zločinu ostaje savršeno mirna i hladna, potpuno svesna svoga čina. U filmu čak i razigrani erotski odnosi dveju lezbejki iz scenarija dati su s merom, veoma škrto. U filmu nema ni davljenja deteta, ni stavljanja u torbu, ni bacanja torbe sa detetom u reku.«

Ja se dobro sećam te scene kako je izgledala snimljena i u filmu. (op. S. Šijana)

Citiram dalje: «Sada je to, može se reći, priča o nežnosti, koja nudi na kraju, odlaskom prve prijateljice iz stana druge posle njenog porođaja mi-

sao: 'Onde gde se javlja materinstvo tu nema mesta neprirodnom stanju tela i psihe, jer ono može sve da izleči.' Razume se ovo je primer izmena nabolje." kaže komisija.

Zatim, jedan drugi primer, koji se tiče koleginice sa moje klase. Citiram: "Zanimljivo je obavestiti da je 'zezanje', kao koncept, gotovo kao pogled i način mišljenja, prisutno u nekoliko filmova, ali bez umetničkog pokrića i opravdanja, pa se ambicije i kreativne mogućnosti nalaze u velikoj nesrazmeri. Kao ilustracija ovoga najblaži je film bez scenarija **Striptiz** Ružice Lukić, studenta druge godine u klasi profesora Živojina Pavlovića. Problematičan po ukusu, po izgovorenom i viđenom, po onome ozbiljnom i jeftinom refrenu 'Lotos zezamo se Lotos nema veze.' (Lotos je inače ime jednog od dva noćna kluba sa striptizom, u Beogradu u to vreme. Primedba S. Šijana)

I samo ću još malo sa ovim da vas gnjavim pošto je meni veoma zanimljivo. Komisija, citiram: « je pokušala da popiše teme koje najviše i najčešće dominiraju u rečenoj vrsti filmova. Lezbejstvo i seksualne egzibicije. Primer degutantnosti je film **Mekota** Melite Bajčević, studenta treće godine u klasi profesora Petrovića, groteskna smrt i mirno umiranje, uništenje iluzija, življenje bez ljubavi, bekstvo od života, hipi moral, razne more, bolesti, kante za đubre, smetlišta, ljudski otpaci, dešperacije, fleke od ljudi, sloj seksa, pa sloj politike ili nasilja kao torta, uglavnom linija manjeg kreativnog otpora i suženi krug tema, misli, događaja i ambijenata.»

Meni se čini da ovo pruža jedan zanimljiv uvid u jedan direktan napad na određenu vrstu senzibiliteta koji se tada rađao na fakultetu, neka traženja novih tema pod mentorstvom značajnih autora kao što su Aleksandar Petrović i Živojin Pavlović. Međutim meni je posebno privuklo pažnju, kada sam čitao ovaj izveštaj skoro, upravo to fokusiranje komisije na filmove mojih koleginica i na nove teme koje su one pokretale. Skoro da ni jedna rediteljka nije propuštena u negativnom apostrofranju, čak je kritikovana i Tanja Fero zato što je snimila film **Tom**, o svom kolegi, već spomenutom Tomislavu Gotovcu, jer je u film uključila inserte golišavih scena iz njegovog, takođe kritikovanog filma **Slani kikiriki**. Tako da je zanimljivo razmišljati o razlozima i efektima tako frontalnog napada na filmove studentkinja filmske režije i njihovom pokušaju da se bave nekim novim temama. Mislim da je to u priličnoj meri zaustavilo kariere niza rediteljki iz moje generacije, to i stigma koju je čitava škola nosila niz godina, kao leglo «crnog talasa».

Dušan Makavejev:

Impresioniran sam ovom diskusijom, jer je startovala na jednom nivou, a zatim se proširila i na druge, što je dokaz produktivnog rada ovog skupa; naime u Srbiji kulturna situacija nije na zavidnom nivou i ne očekujem da grupa ljudi može da priča nekoliko sati i da stvori nešto uspešno. Sve strukture su uništene, a pokušaji da se produkuje nešto, stalno su osujećeni misterioznim silama. To je moj generalni stav o današnjem stanju u kulturi. Iznenada sam ovde shvatio da je razlog tome što je skup posvećen ženama kojima su određene stvari nedostupne; učiniš žene nevidljivim i ispostavi se da ni one, a ni mi nemamo problema. Nije mi bilo lako da govorim o ličnim stvarima, o nizu stvari koje bih želeo da analiziram, pa sam odlučio da ostanem na "naivnoj" strani.

Sećam se vremena kada je Širli Klark snimala filmove, kamere su postale lakše i mogle su se nositi u rukama, pa je angažovala decu da snimaju filmove. Kada sam je zamolio da mi pokaže snimke, nadajući se da će biti zabavni, shvatio sam da su deca na ulicama Njujorka snimala samo pse, dok su se od njihovih roditelja i ostalih ljudi videle samo noge. I tada sam shvatio da dečji svet nije svet roditelja i odraslih, nego sasvim drugačiji svet; i te različite pse su nadgledala deca a psi su pazili na decu. Iznenada, zaista slučajno, Širli Klark je otkrila nešto novo, na veoma duhovit način.

U filmu Aide Begić u pitanju su samo žene, a prikazano je ono o čemu se nikada ne razgovara. Samoća je najvažnija stvar za ove žene, kao i odsustvo muškaraca. Begićeva je napravila dirljiv film o muškarcima o kojima žene zapravo nikada ne razgovaraju. One prave džem ili neke druge stvari, jedna starica pravi ćilim i taj prizori se nekoliko puta ponavljaju i svako normalan bi rekao "dosta je, videli smo šta ova žena radi". Međutim, njen rad je od posebnog značaja. Shvatio sam da je proizvod njenog rada izuzetno važan, shvatio sam važnost umeća pravljenja tepiha. I zaista kada odete u Bosnu i vidite sve te kuće prepune divnih ćilima, osetite toplinu doma i shvatite da su njihove kuće mnogo toplije od kuća drugih nacija. Od svih naših nacija, Muslimani imaju najprijatnije kuće, upravo zbog toga što su u njima žene ostavile trag. I upravo tu postoji priča o onome što je vidljivo i što je nevidljivo, o čemu se priča i o čemu se ne govori.

Mislim da žene imaju bolji osećaj za meru od muškaraca, veštije su od njih, i ne samo u tome da pričaju ili ćute o nečemu. Kada posmatrate najbolje filmske stvaraoce videćete da imaju puno ženskog umeća u pravljenju filma, a kada kažem "ženskog" ne mislim na pol, nego na razume-

vanje, strpljenje, zanatsku umešnost. Žene nemaju problem sa tamom. Muškarci tamu uvek dovode u vezu sa krvlju, ubijanjem, leševima, ona im uvek nešto predstavlja. Za žene je, sa druge strane, tama nešto što se mora ukloniti i to je oduvek bila njihova uloga u društvu. Kada se bave životom, one očigledno imaju drugačije iskustvo od muškaraca i upravo to iskustvo oblikuje njihove filmove. Teško je pisati o ovom iskustvu, jer nije nevidljivo, ali se uzima zdravo za gotovo. Interesantno je sa ženama šta se uzima zdravo za gotovo ili kada se nešto uzima zdravo za gotovo, muškarci pak ne moraju da vode računa o mnogim stvarima. Za muškarce je normalno da žene budu nevidljive. Ova činjenica se ne kritikuje ni u jednom filmu. Teško je odrediti ko je tvorac ovih razlika. One su velike i variraju od društva do društva, od kulture do kulture.

Slobodan Šijan:

Imam nekoliko komentara na Dininu priču o skrivenim istorijama i oni se odnose na stvaralaštvo Soje Jovanović, čije filmove prikazujemo kao prateći program ovog Okruglog stola. Njeni filmovi su za mene, a i za sve nas koji smo rođeni posle Drugog svetskog rata, u komunizmu koji je negirao postojanje uređenog društva pre njegovog uspostavljanja, bili prilika da shvatimo da je postojao jedan potpuno drugačiji svet pre komunizma. Postojali su sveštenici, parlament, kongresmeni, ministri u toj staroj, ne-komunističkoj Jugoslaviji koja je sasvim dobro funkcionisala kao kapitalističko, demokratsko društvo.

Kada sam juče ponovo pogledao Sojino **Sumnjivo lice** (1954), shvatio sam da je to izuzetno interesantan film u različitim aspektima. Kao prvo, film je snimljen tokom Titovih političkih čistki i ere "Inform biroa", kada je mnogo nedužnih ljudi poslato u zatvore pod sumnjom da su simpatizeri Staljina i Sovjeta. Čistke su počele 1948. i trajale su i u vreme snimanja filma. Pravljenje komedije zasnovane na tekstu Branislava Nušića, napisanog pre Drugog svetskog rata, bio je hrabar potez, ako ni zbog čega drugog, onda zbog trenutka u kome je sniman. U filmu se vide mnogobrojne reference na period i čak postoji lik koga tumači Milan Srdoč koji podseća na entuzijastičke sledbenike Tita - članove komunističke omladine. On izgovara smešnu rečenicu da "ljudima treba zabraniti ljubljenje na javnom mestu". Veoma zanimljivo.

Spomenuo bih i ovde prisutnu Maju Uzelac koja je dosta doprinela inovaciji na televiziji svojom emisijom **Kulturni nokaut** koja je zaista izmenila žanr televizijskog dijaloga kombinujući intervju sa različitim in-

sertima u postmodernom, kemp maniru, npr: Maja obučena u različite kostime i različito našminkama, poigrava se sa temom emisije na razne načine. I ovaj koncept razigranosti mogla bi da uvede i u srpsku kinematografiju, a to znam jer sam pročitao njen najnoviji scenario.

Najzad i stvari koje je pomenula Čarna, o etiketiranju projekata iz Jugoistočne Evrope i obavezi da se uklopite, o ideji "Velikog sveta" o tome kako treba da izgledaju filmovi iz regiona - filmovi o blatu, krvi, suzama itd. I ako neko želi da napravi razigrani film, onda će teško naći finansijsku podršku, a divno je što je eto Maja odlučila da snimi jedan ovakav film.

Da li bi neko želeo još nešto da doda na temu Rediteljke Jugoistočne Evrope? Ne. U redu, onda bih zaključio ovu diskusiju, zahvalio se svim učesnicima, kao i našem prevodiocu. Hvala vam svima i nadam se da ćemo dobiti jednu korisnu publikaciju zasnovanu na ovim razgovorima.



Učesnici: Milena Dragičević Šešić, Pavle Levi, Melina Pota Koljević, Biljana Maksić-Dušan Makavejev, Slobodan Šijan, Miroljub Vučković, Nenad Đukić

Prateći filmski program Okruglog stola "Rediteljke jugoistočne Evrope"

TRI FILMA SOJE JOVANOVIĆ

Soja Jovanović



Beograd 1.II.1922-22.IV.2002.

Filmska, pozorišna i TV rediteljka. Studirala je na Dramskom odseku Muzičke akademije u Beogradu. Prva žena rediteljka dugometražnih igranih filmova u Srbiji i prethodnoj Jugoslaviji. Takođe i rediteljka prvog srpskog i jugoslovenskog dugometražnog igranog filma u boji **Pop Ćira i pop Spira** koji je 1957, na festivalu Jugoslovenskog filma u Puli proglašen najboljim filmom godine a ona je dobila i nagradu za najbolju režiju. Kao filmska rediteljka, gotovo isključivo je radila komedije. Mnogi njeni filmovi su bili izuzetno popularni, a pred kraj karijere postigla je veliki uspeh i popularnost sa TV filmom **Izvinjavamo se, mnogo se izvinjavamo** (1976) i scenskom postavkom mjuzikla "Neki to vole vruće" (1992), prema poznatom filmu američkog reditelja Bilija Vajldera (Billy Wilder), koja je još uvek na repertoaru Pozorišta na Terazijama.

Filmovi prikazani u okviru pratećeg programa Okruglog stola:

SUMNJIVO LICE 1954.

pp: Avala film, Beograd - ps: po istoimenoj komediji Branislava Nušića: Sofija (Soja) Jovanović, Predrag Dinulović – r: Sofija (Soja) Jovanović, Predrag Dinulović – f: Nenad Jovičić – m: Vojislav Simić, Borivoje Simić – sc: Miomir Denić – mt: Kleopatra Hristijades – gl: Mihajlo (Bata) Paskaljević, Rade Marković, Mihajlo Viktorović, Ljuba Tadić, Tamara Marković-Miletić, Milivoje (Mića) Tomić – Ljljana Krstić, Olivera Marković – met: 2.325 – tp: 35mm, c/b

POP ĆIRA I POP SPIRA 1957.

pp: Avala film, Beograd – ps: po istoimenom delu Stevan Sremca: Sofija (Soja) Jovanović, Rodoljub Andrić – r: Sofija (Soja) Jovanović – f: Nenad Jovičić – m: Borivoje Simić – sc: Miomir Denić – mt: Milanka Nanović – gl: Milan Ajvaz, Jovan Gec, Ljubinka Bobić, Nevenka Mikulić, Renata Ulmanski, Dubravka Perić, Vlastimir (Đuza) Stoilković – met: 2.229 – tp: 35mm, kolor.

DR. 1962.

pp: Avala film, Beograd – ps: po istoimenoj komediji Branislava Nušića: Vuk Babić, Dejan Đurković – r: Sofija (Soja) Jovanović – f: Nenad Jovičić – m: Borivoje Simić, Vojislav Simić – sc: Miomir Denić – mt: Milanka Nanović – gl: Milivoje Živanović, Katarina Ignjatović, Velimir (Bata) Živojinović, Desanka (Beba) Lončar, Mija Aleksić, Petar Slovenski, Marisa Mell, Hans Nielsen, Ljubinka Bobić – met: 2.374 – tp:35mm, c/b, vajdskrin.

Filmografija Soje Jovanović

“Pop Ćira i pop Spira” (1982) TV mini-serija

“Osma ofanziva” (1979) TV serija

Kakav dan (1979) (TV)

Ranjeni orao (1977) (TV)

Izvinjavamo se, mnogo se izvinjavamo (1976) (TV)

Povratak lopova (1975) (TV)

Andra i Ljubica (1975) (TV)

Nušić na filmu (1974) (TV)

Susedi (1973) (TV)

“Junak mog detinjstva” (1973) TV mini-series

Volim te Aksanije (1972) (TV)

Pendžeri ravnice (1971) (TV)

Engleski onakav kakav se govori (1970) (TV)

Dan koji treba da ostane u lepoj uspomeni (1970) (TV)

Silom otac (1969) aka Father by Force (USA)

Kod zelenog papagaja (1969) (TV)

Daleko je Australija (1969) (TV)

Pusti snovi (1968)

“Krug dvojkom” (1967) TV serija

Orlovi rano lete (1966)

Put oko sveta (1964)

Ćutljiva žena (1963) (TV)

Dr. (1962)

Diližansa snova (1960) aka The Dreams Came by Coach

Pop Ćira i pop Spira (1957)

Sumnjivo lice (1954)

REDITELJKE JUGOISTOČNE EVROPE - FEBRUAR 2009

Radna lista - 68 rediteljki Jugoistočne Evrope - naslovi filmova na engleskom jeziku

Albanija

Elezi Iris, Suicide Inc, USA 2001, Disposable Heroes, Kosovo 2005, short films

Bosna i Hercegovina

Begic Aida, Snow 2008, Cannes Week of Critics Award

Ljubic Vesna, Poslednji skretničar uzanog kolosijeka, 1986

Majstorović Danijela, Counterpoint for Her 2004, The Dream Job 2006

Sviličić Vanja, See You in Sarajevo 2008, short feature

Vajrača Sabina, Back to Bosnia 2005 with Alison Hanson

Žbanić Jasmila, Red Rubber Boots 2000, Grbavica 2006 - Golden Bear Berlin

Bugarska

Aktasheva Irina, Monday Morning 1966

Andonova Milena, Monkeys in Winter 2006

Evstatieva-Biolcheva Mariana, The Prince and the Pauper 2005

Grubcheva Ivanka, One Calorz of Tenderness 2003

Koseva Nadejda, Ritual in Lost and Found omnibus film 1995

Milotinova Milena, The Saved Ones 1999

Nikolova Elka, Binka 2007

Peeva Adela, Whose Song This is? 2003

Pesheva Sylvia, Crazy Day 2004

Petkova Roumiana, *The Other Possible Life of Ours*, 2007
Petrova Svetlina, *She* 2001
Sophia Zornitsa, *Mila from Mars* 2004
Tosheva Nevena, *Bulgaria: Land, People, Sun* 1966
Traykova Eldora, *Of People and Bears*, 1995, documentary
Triffonova Igljika, *Investigation* 2006, Cottbus Grand Prize
Tsotsorkova Svetla, *Life with Sophia*, 2004
Zhelyazkova Binka, *The Tied-Up Balloon* 1967

Hrvatska

Budisavljević Dana, *Everything is Fine*, 2003
Cakic-Veselić Biljana, *The Boy who Rushed* 2002
Husman Ana, *The Market* 2005
Juka Ivona, *Facing the Day* 2005
Tribuson Snježana, *Three Love Stories* 2007

Grčka

Angelidi Antouanettea, *Thief of Reality* 2001
Dimitriou Alinda, *Birds in the Mire* 2008, documentary
Malea Olga, *The Cow's Orgasm* 1997
Marketaki Tonia, *The Price of Love* 1984, died in 1994, major figure
Rikaki Loukia, *Symfonia haraktiron* 1999
Tsangari Athina Rachel, *The Slow Business of Going*, 2000

Mađarska

Elek Judit, *Awakening* 1995
Enyedi Ildiko, *My 20th Century* 1989
Fekete Ilboya, *Bolshe Vita* 1996, *Chico* 2001

Gyarmathy Livia, Escape 1997

Kocsis Agnes, Fresh Air 2006

Meszaros Marta, Adoption 1975

Kosovo

Zeqiraj Lendita, Exit 2004

Zeqiri Blerta, Exit 2004

Makedonija

Mitevaska Teona Strugar, I Killed the Saint 2004, I am from Titov Veles 2007

Zarevska Dragana, Grandma's Village 2007

Crna Gora

Perović Marija, Packing the Monkeys Again! 2004

Rumunija

Bostan Elisabeta, A Telephone Call 1991

Domin Andrada, The Lamenters 2007, documentary

Niculescu Bran Tatiana, For God's Sake 2007, documentary

Pintilie Adina, Don't Get me Wrong 2007

Radu Corina, Bar de zi and Other Stories 2006, documentary

Ursianu Malvina, What a Happy World, 2003

Srbija

Balas-Petrović Eva, Panonski Peak 1989

Bjelica, Isidora, Dorćol-Menhetn 2000

Boškov Gordana, What's up Nina 1984, Flashback 1997

Ćeramilac Ratiborka, Virtual Reality 2001

Jovanović Sofija (Soja), The Suspect 1954, Preast Ćira and preast Spira 1957, Doctor 1962

Kapić Suada, The Trap 1988

Marić Marija, Heartsick Youth, 1990

Stojković Andrijana, An Island 1996, Home 1996, The Box, work in progress

Vukomanović Mirjana, Three Summer Days 1997

Slovenija

Krajinović Jasna, Saya et Mira, 2002

Slak Hana, Blind Spot 2002

Weiss Maza, Guardian of the Frontier 2002

Turska

Esmer Pelin, The Play 2005

Ipekci Handan, Hidden Faces 2007

Ustaoglu Yesim, Waiting for the Clouds 2003, Pandora's Box 2008

LISTA FESTIVALA

WOW IFF, Paddington, Australija, www.wift.org/wow

Festival de Films de Femmes de Bruxelles, Belgija, www.ellestournent.be,
17-20. septembar 2009

Lesben Film Festival Berlin, Nemačka, www.lesbenfilmfestival.de

Terre des Femmes, Filmfest, Nemačka, www.frauenrechte.de/filmfest

Bimovie, Minhen, Nemačka, www.bimovie.de, Maj/Jun 2009

International Women's Film Festival Dortmund/Keln, Nemačka, www.frauenfilmfestival.eu, 21-26. april 2009

Nordic Glory Festival, Finska, www.jkl.fi/kulttuuri/ngfest

Festival International de Films de Femmes, Creteil, Francuska, www.filmsdefemmes.com

International Lesbian Film Festival, Pariz, Francuska, www.cineffable.fr

International Women's Film Festival, Rehovot, Izrael, www.iwff.net

Lesbian Film Festival Immaginario, Bolonja, Italija, www.immaginaria.org

Laboratorio Imagine Donna, Italija, www.laboratorioimagedonna.com

Aichi International Women's Film Festival, Nagoya, Japan, www.will.pref.aichi.jp

Maid in Cyberspace Festival, Kanada, www.studioxx.org

St. John's Women's Film and Video Festival, Newfoundland, www.womensfilmfestival.com

Festival Vrouwenfilms, Assen, Holandija, www.festivalvrouwenfilms.nl

Tricky - Women's Animation Film Festival, Beč, Austrija, www.culture2culture.at

Women's Film Festival Ramallah, Palestine, www.shashat.org

International Women's Film Festival, Barselona, Španija, mostra.dracmagic.net

Women's Film Festival, Seul, Južna Koreja, www.wffis.co.kr

Women Make Waves and Video, Taiwan, www.wmw.com.tw

The Flying Broom Women's Festival, Turska, www.ucansupurge.org

Blowing Up A Spot! Film Festival, Hjuston SAD, www.blowingupaspot.com

MadCat Women's IFF, San Francisko, SAD, www.madcatfilmfestival.com

Moondance Filmfestival, Boulder, SAD, www.moondancefilmfestival.com

Rocky Mountain Women's Film Festival, Kolorado Springs, SAD, www.rmwfilmfest.org

Women in Cinema Festival Sijetl, SAD, www.siff.net

Women of Color - Film And Video Festival, Santa Kruz, SAD, www2.ucsc.edu

WinFemme Film Festival, LA, SAD, www.winfemme.com

Femina International Women's Film Festival, Brazil, www.feminafest.com.br

Festival ženskog filma u Beogradu *Žensko oko sveta* www.fzf.rs



Ja sam iz Titovog Velesa / I am from Titov Veles



Grbavica / Esma's Secret



Snijeg / Snow



Pandorina kutija / Pandora's Box



Opet pakujemo majmune / Packing Monkeys Again



Gospodjica / Fraulein



Andrea Štaka



Binka Zeljaskova



Hana Slak



Marija Perović



Teona Mitevska



Jasmila Žbanić

Women Directors in South East Europe
Round Table Discussion
37th FEST, Belgrade, February 26, 2009

PARTISIPANTS OF THE ROUND TABLE:

Ronald Holloway

An expert on East European Cinema, he has originated a databank on film directors from the republics of the ex-USSR. Together with his actress wife, Dorothea Moritz, he publishes the journal KINO German Film and International Reports and directed four documentaries. He has been honored with Ph.D. of University of Hamburg, has worked in Berlin for Variety, Hollywood Reporter, and Moving Pictures. He has written articles on film, theatre, and cultural affairs for Financial Times and Herald Tribune. He is the author of six books on cinema and film history. He co-founded the Chicago Center for film Study and the Cleveland Cinematheque.

Kostadina Iordanova

Dina Iordanova holds the Chair in Film Studies at the University of St. Andrews in Scotland, where she is director of the Centre for Film Studies. She has written extensively on the cinema of Eastern Europe and the Balkans and runs projects in the area of international and transnational cinema. Her research approaches cinema on a meta-national level and focuses on the dynamics of transnationalism in cinema; she has special interest in issues related to cinema at the periphery.

Bernd Buder

Bernd Buder studied Political Sciences at the „Freie Universität Berlin“. In the period 1996 – 2005 he works as a program director of the Berlin art film cinema „Berliner Filmkunsthaus Babylon“. Consulting several film festivals, among them the „Film Festival Cottbus“ and the Wiesbaden goEast Filmfestival for which he co-initiated the „Seedox“ website on South Eastern European documentary film. Since 2005, he is consultant of the „International Forum of New Cinema“ section of the Berlin Film Festival. Works also as a lecturer and film journalist (*Film-Dienst*, *Der Freitag*, *Berliner Morgenpost*, *Frankfurter Rundschau* et.al.). Main subjects in lecturing and reviewing: South Eastern European Cinema, Turkish Cinema, and a bit of German cinema.

Silke J. Rübiger

From 1988-1990 she was project manager of a cultural and educational organization focusing on film for children and young people. Since 1986 she collaborated with the International Women's Film Festival in Dortmund. In 1992 she became Festival Director in Dortmund and 2006 Festival Director of the International Women's Film Festival Dortmund / Cologne. She is member of the selection committee for Film Festival Max Ophüls Preis 2009, Saarbrücken / Germany.

Slobodan Šijan

Film director from Belgrade. Initiated this Round Table Discussion on „Women Directors in South-Eastern Europe“. Films include: „Who's singing over There“, „The Marathon Family“, „How I Was Systematically Destroyed by Idiots“, Strangler vs. Strangler“.

Nevena Daković

PhD, professor of Film Theory/Film Studies at the University of Arts in Belgrade. Her research is focused on the issues of identity and multivulturalism in cinema, arts and media. Her book *Balkans as (Film) Genre: Image, Text, Nation* appeared in 2008.

Melina Pota-Koljević

Director and Screenwriter. Co-wrote Srđan Golubović's "The Trap".

Nenad Dukić

Film critic and Producer, Belgrade. He is finishing work on the new film "Some Other Stories" directed by 5 women directors from the countries of former Yugoslavia.

Biljana Maksić

Screenwriter, Belgrade. Wrote for directors Srđan Dragojević, Mirjana Vukomanović Srđan Golubović, Dejan Zečević.

Pavle Levi

Professor of Film History and Theory of Film at Stanford University, USA. Author of «Desintegration in Frames», an important book on the cinema in former Yugoslavia.

Milena Dragičević Šešić

PhD, professor of Cultural policy and Management at the University of Arts in Belgrade. Author of numerous books and studies translated in 15 languages. An international lecturer on cultural policy and management.

Čarna Manojlović

Film Director. For her feature documentary *Three Personal (Street) Stories*, she was awarded Grand Prix at the 50th Festival of Yugoslav Documentary and Short Films in Belgrade, in 2003. She is the Artistic Director of the Women's Film Festival in Belgrade "Female Eye of the World".

Ivana Kronja

Teaches Film and Media Theory at The College for Arts and Crafts in Belgrade.

Dušan Makavejev

Film Director, Belgrade. Films include: «Man is not a Bird», «Love Affair, or the Case of the Missing Switchboard Operator», "Innocence Unprotected", "WR-Mysteries of the Organism", "Sweet Movie".

Slobodan Šijan:

Introduction

Dear guests and participants of the first *Round table* of Belgrade's International Film Festival, FEST 2009, which will focus on "Women Directors in South East Europe": welcome and thank you for taking part in these proceedings. Your participation is a great honor for FEST and we are sure that your presentations and discussions will make this *Round Table* an important event. Before we begin, I would like to give you some information on the main reasons for organizing this conference and about its main goals.

The idea to initiate the *Round Table* dedicated to the cinema from South East Europe originated from our desire to keep improving the FEST, in this case – by creating a discussion forum that would result in a series of publications made out of the contributing essays and discussions by the world recognized experts in the field of South Eastern European cinema, people who follow and study it for years. We wanted to encourage such professionals to focus on certain themes and subjects that seemed important to us.

In the last few years a sudden breakthrough of women directors happened in the Balkans, both in feature and documentary films, and it happened in the countries where women were not so prominent as filmmakers. This wave brought important changes that improved the quality of the regional cinema as well as its international reception. Such important changes require our attention and it seems necessary to focus on this phenomena and analyze it in ways that may deepen our insight and help for better understanding of the issues that these films raised. We believe that the expertise of the people who are gathered here will help us to achieve that goal.

It is mutually understood that all the participants of this *Round table* fully agree that FEST can publish their submitted papers and discussion transcripts, both in English and in Serbian, in the forthcoming publication resulting from this proceedings.

So far our SEE women directors list has 68 names and we are sure that there are much more out there, which is really fascinating and shows us how limited our knowledge on SEE film is. We know much more about films from Western Europe, Asia, and America than about films from our region. It is our opinion that if we make this *Round Table* a successful annual event, it may draw more international attention to the cinema of the region and it may also help to create a referential library through our annual publication, kind of a database on certain topics and phenomena, authors and aspects of the cinema from SEE.

Before I pass the panel baton to Ron Holloway, journalist and internationally acclaimed film critic, who will chair our first *Round Table* at FEST 2009, I would like to thank Yugoslav Film Archive for helping us organize the side event "Three Films by Soja Jovanović". Soja Jovanović was the only Yugoslav and Serbian woman director with a continuous and consistent film career and this mini retrospective was our way of showing respects to this remarkable woman.

And now I give the floor to Mr. Ron Holloway, chairman of the Round Table "Women directors in South East Europe" who will present his paper.



Bernd Buder i Silke Rabiger



Dina Jordanova i Pavle Levi

PRESENTED PAPERS

Ron Holloway:

SEE Women Film Directors – Panel Discussion at Belgrade FEST 2009

When I was asked by Slobodan Šijan if I would be interested in moderating a panel discussion at FEST 2009, I accepted without hesitation. After all, Belgrade is one of Europe's great film cities, and I'm not the only journalist who likes to hang out here.

Then, when he said that the topic would be "SEE Women Film Directors" – namely, Women Filmmakers from South East Europe – it interested me all the more. For even though there may not yet be an authentic film wave in this corner of Europe to write about, something like a loosely connected movement is clearly visible on the horizon.

When I asked Slobodan how he had hit upon the idea, he cited the enthusiastic response given at FEST 2008 to Macedonian woman film director Teona Strugar Mitevska's **Jas sum od Titov Veles** (I Am from Titov Veles) (Macedonia/Slovenia/Belgium/France, 2007), the tragic story of three sisters stranded in a run-down, once prosperous Macedonian factory town named for Marshall Tito.

Previously awarded the Special Jury Prize at the 2007 Sarajevo Film Festival, **I Am from Titov Veles** went on from there to win an armful of international citations, including the Best Actress Award to Labina Mitevska at the Lecce Festival of European Cinema. All the more significant, for in the role of the mute Afrodita she has to carry the film with nary a word of spoken dialogue.

Labina Mitevska, Teona's sister, was already a household European name before she produced and acted in **I Am from Titov Veles**. As 18, she played the young Albanian Zamira in Milcho Manchevski's **Pred dozd** (Before the Rain) (Macedonia/France/UK, 1994), a war chronicle set in Macedonia that drew the world's attention to the Balkan conflicts when it was awarded the Golden Lion at Venice.

Later, Michael Winterbottom cast Labina Mitevska for a supportive role in **Welcome to Sarajevo** (UK, 2000). And she received a Czech Lion Nomination for Best Supporting Actress for her role of a loony Macedonian barkeeper in David Ondricek's **Samotari** (Loners) (Czech Republic, 2000). But of her 17 film roles to date, she was particularly a standout in the independent Macedonian production **Kako ubiv svetec** (How I Killed a Saint) (Macedonia/Slovenia/France, 2004), a Sisters and Brother Mitevski Production directed by Teona Struga Mitevska.

Nominated for a Tiger Award at the Rotterdam Film Festival and recipient of the Crossing Europe Award at Linz, **How I Killed a Saint** confirmed Teona Strugar Mitevska as one of the leading women filmmakers in South East Europe. The writer-director studied painting and graphic design in Skopje before enrolling in film courses at the Tisch School of Arts at New York University.

To some degree, **How I Killed a Saint** is autobiographical. "I originally had the idea for the film when I returned home after living several years in the United States," she said in an interview. "I remember arriving at the Skopje airport and being surrounded by young military personnel with expressions just as scared and bewildered as mine. Then came the ride to a grey, gloomy Skopje surrounded by beautiful mountains. This is what I tried to capture at the beginning of **How I Killed a Saint**."

And she added: "There is nothing more devastating than returning home, to the place you grew up, and finding war and destruction. What does it mean to find the places of your childhood in shambles, and what does it mean to feel like a foreigner in a place where you were born?"

When **How I Killed a Saint** was screened at the Manaki Brothers Cinematographers festival in Bitola, where the Mitevska sisters shared compliments with Belgian cinematographer Alain Marcoen (famed for his work with the Dardenne Brothers), I was approached by a Macedonian TV reporter as to why foreign journalists – meaning myself – liked the film.

She was particularly distraught because it presented a rather negative portrait of Macedonia in 1971: NATO troops on the streets, mounting religious conflicts, flourishing black-market, drug gangs and mafia, to say nothing of the guns massed along the borders.

Further, the heroine of the film is returning home to reclaim her child, which can only be done by revealing the secret of who the powerful father was. In the end, she is forced to kidnap the child.

Put on the spot, I replied that I understood the concerns of cultural and religious officials in the government only too well, particularly since I was a frequent visitor to Macedonia. Fumbling for an answer, I tried to soften the negative criticism by shifting from a clear-cut answer to a reflective question.

I lamely responded: Why were the best "anti-American" films made by American directors? It's a sure sign of the strength of a democracy. In other words, Macedonian officials need not worry about negative feelings generated by the

film's release at home when **How I Killed a Saint** was receiving so much positive praise abroad.

The same sort of pro-and-contra discussion happened at the Berlinale press conference for Bosnian director Jasmila Žbanić's **Grbavica** (Bosnia & Herzegovina/Croatia/Austria/Germany, 2006). Known abroad as **Esma's Secret** – again, another film about a heart-rending secret of the past – it was later awarded the Golden Bear, the Peace Prize, and the Ecumenical Prize at the 2006 Berlinale. Not bad for a debut feature by a young Sarajevo filmmaker.

European viewpoints, pro and contra, in regard to the ongoing conflicts in South East Europe are as plentiful as the conflicts themselves. Nevertheless, only a dunce would question the authenticity of the moving performance given by Belgrade actress Mirjana Karanović in **Grbavica**. She plays a mother coming to grips with her past fate as a rape victim during the height of the Bosnian War, and this just as her teenaged daughter is beginning to ask frank questions about the real identity of her father.

A hidden secret is also at the core of Yesim Ustaoglu's **Bulutlari Beklerken** (Waiting for the Clouds) (Turkey/Germany/France, 2003).

Based loosely on a novella by Greek writer Georgios Andreadis, "Tamama – The Missing Girl of Pontos" (published in 1993), **Waiting for the Clouds** is the third film in Yesim Ustaoglu's trilogy on ethnic repression in modern-day Turkey – after **Iz** (The Trace) (1994), the story of a policeman tracing the past of an interrogator who didn't shy from torture, and **Günese yolculuk** (Journey to the Sun) (Turkey/Netherlands/Germany, 1999), the story of a friendship between a Turk and a Kurd from eastern Anatolia in troubled Istanbul.

As seen through the eyes of a Turkish boy, **Waiting for the Clouds** reviews in fragmented form the painful deportation of Pontos Greeks from Turkey during the 1920s after the Turkish war of independence. In the film an elderly woman has effectively concealed her true Greek identity for a half-century for personal and human reasons. The truth emerges, however, when old family albums are taken from their hiding place.

Historical records confirm that hundreds of deported Greeks died during this forced expulsion. Also, that the exiled Pontos Greeks, upon reaching Greece, suffered more grief and humiliation as poverty-stricken "aliens" in a politically divided country during the interregnum period. Although detailed in Andreadis's novel, these facts are mostly hinted at in **Waiting for the Clouds**.

Mitevška's **I Am from Titov Veles**, Žbanić's **Grbavica**, Ustaoglu's **Waiting for the Clouds** – three films by women directors, each dealing with women hiding secrets for painful personal reasons, the key roles deftly interpreted by talented actresses. Taken altogether, it prompts an obvious question: Did these films benefit from a distinct woman's perspective on the part of the director? In my opinion, yes.

This is not to say that women film directors in South East Europe may not be equally proficient when handling other social dilemmas and even intricate political themes. The opposite is just the case.

Mirjana Vukomanović's **Tri letnja dana** (Three Summer Days) (Yugoslavia/Serbia, 1997), is a hard-hitting portrait about despairing conditions in Belgrade of the late 1990s: mafia, corruption, prostitution, drunkenness, violence, death, and, in the background, an ever-present war. Winner of the 1997 Yugoslav National Film Prize, **Three Summer Days**, scripted by the prolific writer-dramatist-screenwriter Gordan Mihić, was Yugoslavia's entry for the foreign-language Oscar.

Scripted by the prolific writer-screenwriter Gordan Mihić, **Three Summer Days** reproaches intolerance in a trio of stories about young people seeking a way out of this abyss of despair. A youth from Bosnia looks for his mother and sister in refugee camps. A part-time jobber from Croatia sinks deeper into drugs. And a young girl with a drunken father supports her family by prostituting herself.

When I asked Mirjana Vukomanović at the Manaki Brothers Cinematographers Festival in Bitola whether things were really as bad as the film depicted, she responded: "I've only shown the truth – with the truth comes a measure of hope."

Hanna A.W. Slak's **Slepa pega** (Blind Spot) (Slovenia, 2002) is a powerful story about a girl's attempt to help a friend withdraw from his addiction to heroin. Along the way, she has to confront the dealer who hates to lose a customer.

Awarded Best Director at the 2003 Sofia film festival, **Blind Spot** also focuses on the flood of young refugees from across Slovenia to Ljubjana, in hopes of benefiting from better economic opportunities.

"My intention was to show the struggle of a girl determined to save someone she loves." Hanna Slak said in an interview. "But what was to be a noble quest turns out in the film to be a painful journey, as the main character rejects any help from outside."

Lendita Zeqiraj and Blerta Zeqiri's **Rrugedalje** (Exit) (Kosovo, 2004) sparkles as a black comedy about three young men cornered in an apartment during the 1999 NATO bombing of Kosovo. Without food and cigarettes, but most of all without information of what is going on outside, they try to find a way out.

Shot in grainy black-and-white, **Exit** succinctly delineates the claustrophobic circumstances of stranded citizens during the bombing. An award-winning short fiction film at the 2004 Tirana film festival, followed by the award for Best Cinematography at the 2005 New York Independent Film and Video Festival, **Exit** was then developed into an hour-long feature film with the same title, this time shot in color.

Lendita Zeqiraj studied painting and graduated from the Faculty of Figurative Arts at the University of Pristina. Currently, she is studying cinema at University of Paris. Her sister, Blerta Zeqiri, known as a lead-singer and songwriter for a rap-band, is also currently studying cinema at the Paris University.

Some film lands in South East Europe have a long and distinguished tradition of supporting women filmmakers.

Hungary, straddling the divide between Central East and South East Europe, can boast of Marta Meszaros (**Naplo apamnak, anyamnak** / Diary for My Parents, 1990), Ildiko Enyedi (**Az en XX. századom** / My 20th Century, 1989), Judit Elek (**Ebredes** / Awakening, 1995), and Livia Gyamathy (**Szökés** / Escape, 1997).

Just as Marta Meszaros broke new ground for feminist aesthetics in socialist cinema during the Cold War period with **Orokbefogadas** (Adoption) (1975, Golden Bear, Berlinale), so did Ilboya Fekete pave the way for refreshing brand of "mockumentaries" (fake documentaries) set in post-socialist Hungary with **Bolshe Vita** (1996) and **Chico** (2001).

Bulgaria, too, can be proud of the cinematic achievements of its women filmmakers. Binka Zhelyazkova's political comedy **Privarzaniyat balon** (The Tied-Up Balloon) (1967), scripted by Yordan Radichkov from his novel, was banned for two decades. The fascinating story of **The Tied-Up Balloon** and Zhelyazkova's troubles with the Bulgarian censors is covered with insight in Elka Nikolova's **Binka** (Bulgaria, 2006), her documentary on the person and career of Binka Zhelyazkova.

A score of veteran and young woman filmmakers are heralding the current revival of Bulgarian cinema.

Ivanka Grabcheva's **Edna kaloria nezhnost** (One Calorie of Tenderness) (2003), about the family concerns of an elderly couple in today's Sofia, marked the successful return of an oft-awarded children's film director during the socialist era.

Zornitsa Sophia's **Mila ot Mars** (Mila from Mars) (2004), awarded the Kodak Prize for Best Bulgarian Film at the 2004 Sofia film festival, introduced a painter and performance artist in her first feature film. The story of a hyperactive teenager, who escapes from a brutal drug dealer to take refuge in a no man's land at the Greek border, **Mila from Mars** went on from there to win more citations...

Milena Andanova's **Maimyni prez zumaka** (Monkeys in Winter) (Bulgaria/Germany, 2006) (produced by her younger sister, Nevena Andanova), an interwoven tale about the fate of three pregnant women in three different time periods (1960s, 1980s, the present), accurately mirrors the country's social and political conditions during those times. The Andanovas are the daughters of the late Metodi Andanov, whose **Kozijat rog** (The Goat Horn) (1972) ranks as the greatest box office hit in the history of Bulgarian cinema.

Iglika Triffonova's **Razsledvane** (Investigation) (2006), a dark detective tale about a women investigator prying into family secrets, was awarded Best Balkan Film at the Sofia film festival and the Grand Prize at the Cottbus film festival.

In conclusion, I would like to comment on the theme of "home" in key films by women directors in South East Europe.

Unless I am mistaken, the first to treat this theme in a modern-day context was Serb director Mirjana Vukomanović in **Three Summer Days** (1997), the first feature film by a director of children's films and documentaries for television. Although written by a male screenwriter, Gordan Mihić, **Three Summer Days** embraces the fate of the homeless in postwar Belgrade mainly from a woman's perspective.

A young girl turns to prostitution to support her younger brother and sister. A youth from Bosnia despairingly looks for his mother and sister in refugee camps. The vulgarity of the economic crisis is personified in a corrupt "mistress" who breaks no interference in her trade. Moreover, the painful intolerance of Serbs towards Serbs is particularly felt in these women protagonists.

The theme of "home" as an entity to be defined forms the core of Mon-

tenegrin director Marija Perović's **Opet pakujemo majmune** (Packing the Monkeys, Again!) (Montenegro, 2004).

Directed by a freelance writer-critic-filmmaker, **Packing the Monkeys, Again!** depicts the efforts of a young couple, a journalist and his intellectual wife, to settle in at their small apartment. Clashes with the landlord and visitors, however, lead to unexpected aggravation and eventually the need to look for another apartment.

Marija Perović highlights the absurdity of the situation. On one level, it's insinuated that Montenegrin housewives should adhere to traditional customs, although this limits choice and mobility. On another level, the situation is complicated when three different women lay claim to the same small apartment.

Macedonian director Teona Strugar Mitevska's **I Am from Titov Veles** (2007), set in a decaying factory city in Macedonia (founded by Marshall Tito, now known as Veles), and is the heart-rending story of three sisters who try to survive after the downfall of Tito's socialist revolution. Although each is ill-equipped to meet the challenges of a new society, they try as individuals and as a family to find their way among lotharios, profiteers, and other intruders upon their privacy.

The theme of "home" in **I Am from Titov Veles** – narrated by the sister who doesn't speak in the film (!) – reaches beyond a family tragedy. As the tale unfolds, we learn that the pollution pouring from the lead factory has left deep scars on the populace: cancer, birth deformation, premature deaths, and emigration. In short, Teona Strugar Mitevska has sketched a downfall of Yugoslavia in poignant human terms.

Bosnian director Aida Begić's **Snijeg** (Snow) (Bosnia Herzegovina / France / Germany / Iran, 2008), awarded the Grand Prize in the International Week of the Critics at Cannes, deals with the theme of "home" at its most fundamental level. What happens in a village where all the men are missing? Worse, when the men in the family were murdered during the atrocities of ethnic cleansing?

An international co production with Iran included, **Snow** was produced and co written by Elma Tataragić, head of the Regional Competition program at the Sarajevo International Film Festival with entries from all the countries of South East Europe. And it should be noted that Elma Tataragić, who speaks fluent English, had studied at the Institute for North American and European Studies at the University of Tehran.

An autobiographical film in many respects, **Snow** leans on surreal elements – dreams, a storm and snowfall, hair that grows back overnight – to underscore why six women and two men (one a boy) are reluctant to leave their village until they find the remains of their loved ones. In the end, not even an offer from a government-sponsored development conman will change their minds.

Perhaps a link can be traced between Bosnian director Aida Begić's **Snow** and Turkish director Yesim Ustaoglu's **Waiting for the Clouds**, made five years earlier in 2003. In both films family albums support social identity rooted in a culture. Traditions are passed on, not discarded.

Of course, there are other common themes to be discussed in films by women directors of South East Europe. Political, as well as social. However, family ties appear particularly appropriate, even seminal.

For women filmmakers tend to perceive "home" as more than just a haven for comfort and protection.

It's a way of life.

This said, I will pass the panel baton to Dina Iordanova and Bernd Buder to offer their comments and insights on **SEE Women Film Directors**.

Thank you for your attention.

Dina Iordanova:

Hidden Histories on Film: Female Directors from South Eastern Europe

An aging peasant woman, Ayse, who lives in the mountains above Turkey's Black Sea coast, begins talking in an incomprehensible language in Yesim Ustaoglu's **Bulutlari beklerken** (Waiting for the Clouds) (France/ Germany/ Greece/ Turkey, 2004). One gradually is revealed that she was originally called Eleni and descends from a family of Pontian Greeks who were displaced during her teenage years. Most members of her family died during the flight, she alone was saved by Turkish peasants and raised as a Turk, with a new name and identity. Now in advanced age, Ayse can no longer resist the urge to go back in time, haunted by a horrible guilty memory of having given up on her little baby brother back then. Her inquiries take her to various places; she learns, to her astonishment, that the brother has miraculously survived and now lives in Athens.

Toward the end of the film, Ayse travels to Greece and tries to reunite with her brother. He is no longer young, in his sixties, and has built a large

family in the city. The brother is not particularly thrilled by the appearance of this Turkish woman who arrives out of the blue, claims to be his long lost sister, and starts telling him stories he cannot recall. Her arrival is disturbing his peace: he does not remember her and does not need the memories that she brings along. He treats her with barely suppressed animosity.

In the final scene of the film, brother and sister are seated at a table; he talks her through a pile of pictures. The viewers are shown glimpses of the photographs that he displays for her: his leaving orphanage, then a photograph with the girl who would eventually become his wife, then photographs of the family with their first child, him at the door of his shop, then with the second child, then at his son's wedding, then with the grandchildren, and so on. Then the brother puts the pile of photographs down, turns to Ayse and tells her: 'Here, all my life is recorded in these pictures, all my family members can also be seen in here. You are not in these pictures; you have not been part of my life. How can you come out of the blue, tell me you are my sister, and expect me to embrace you?'

With trembling hand, Ayse passes on to him a ruffled pale photograph which shows a family: the mother, seated, holds a young baby boy, the father and two older sisters standing beside her. It is this sole photograph that she can present as testimony to her story; not much to offset the overwhelming pile of well-documented family history that he has mobilized to counter her story and her claims of a forgotten relationship that disturbs, questions and inconveniences the tidily structured universe of his memories. It is a sole photograph that weights at least as much as all other photographs and radically undermines the neatly pieced narrative of his life.

Waiting for the Clouds is one of these films that I return to every time when I ask myself what is the most prevalent characteristic of female filmmaking from the region of South Eastern Europe. It is a film that most clearly represents the interest in bringing to the fore some dimension of the 'hushed histories' that circulate in the Balkan realm: these may be stories of displacement and assimilation that are largely absent from official annals but live in oral history and vernacular reports, stories evolving at the peripheries of a peripheral region, narratives of patriarchal dominance and subplots of suppression that do not quite line up to fit into the rough outline but remain hidden, forgotten, relegated to oblivion.

Like many families in the region, my own family has one of these stories: about the migration of my grandmother Kostadina, a Slav woman from Aegean Macedonia, whose family left their place of origin and settled in the

Kyustendil area of Bulgaria in the mid-1920s. At the age of nineteen, Kostadina gave birth to my father, then to his sister, and then died prematurely at the age of 36, in 1949. We only have one photograph of her – a sole ruffled and pale picture – and I know next to nothing of her parents or siblings. Relatives quietly blamed her husband for bringing about her premature death, but they never wanted to talk openly about what precisely had happened. Like many families of the region, my relatives never spoke about the reasons neither of her migration nor of the ordeal that she apparently had lived through in her private life, and kept the stories of scattered families and lost friends hushed forever.

It is not as if we asked for these stories. In most cases my generation did not even know about the tragic dimensions of broken lives and migrations, so we could not be particularly inquisitive, taking the reality of hushed family histories for granted. It was only with time, and due to my exposure to the vast panorama of female films from the region, that I gradually came to recognize that many areas in the Balkans are sites of intercultural memory, full of silenced memories that come with a daunting scarcity of record. Different peoples have inhabited the region at different times; earlier settlers have had to leave to open up space for others, who have come to settle in their place, deleting the memory of prior presence. Women have routinely been the quiet sufferers in these processes. The memory of their endurance and moral ascent, however, has been hushed and effectively destroyed among descendants, as names have changed and records have either not come about or have been disposed of. Wherever one turns, one encounters the same story: occasional ruffled photograph is the only material that stands against a wealth of later records that obliterate the clandestine realities of singular and apparently insignificant female lives.

Female filmmakers across the Balkans seem particularly attracted to these 'hushed histories' from the Balkans and scrutinize the idiosyncratic iconography and narrative tropes of inconvenient memories that are often pushed aside. Women seek and rediscover traces of hushed multicultural histories and past migrations, as well as of silencing within the controlled patriarchal world of extended families. The stories they tell come from different parts of the region and relate to different memories, yet they are related in that they often refer to a memory of disturbed multicultural co-existence, to people whose presence has been obliterated from memory. In these films, female directors keep asking who is forgotten and why, and explore history from point of view of those whose trajectories have been hushed away from memory.

The cinema of hushed histories is not limited to the Balkans yet it seems traditionally linked to female filmmaking. In fact, one can discover it everywhere where political upheavals have led to displacement and population exchanges, and to the concurrent proliferation of suppressed personal stories not matching the narrative that comes to dominate. Just take the story of Indian partition in the more mainstream terms of broken lives, forced displacement and curtailed identities, as seen in the depictions of intolerance and ethnic cleansing of clear popular address such as Deepa Mehta's **1947: Earth** (1998) and Sabiha Sumar's **Khamosh Pani** (Silent Waters) (Pakistan / France / Germany, 2003). Like the films of India's partition, the female Balkan films are made in different countries and thus belong to different national cinematic traditions, yet they all tell the same intercultural story of suppressed identities, exile and displacement. As of recently, for example, female filmmakers from Greece and Turkey have begun to probe the hushed aspects of the "exchange of populations" between the two countries in the 1920s, a poorly managed process of forced migration that involved 1.5 million Greeks and half a million Turks. In **Between Venizelos and Atatürk Streets** (2004), Turkish director Hande Gumuskemer interviews the remaining survivors, while Peggy Vassiliou's **Mnimes apo to hammam** (Hammam Memories) (Greece, 2000), looked at shared lifestyle features by discovering the use of the Turkish-style bathhouses (*hammam*) across the region. Yesim Ustaoglu's **Waiting for the Clouds** explores a forgotten ethnic cleansing campaign by dissecting the quiet life of an ethnically homogeneous Turkish village with a hidden multicultural past that still shelters survivors of the massacres of Pontian Greeks. Her **Güneşe yolculuk** (Journey to the Sun) (Turkey / Netherlands / Germany, 1999), spoke of yet another hushed story within Turkey, exposing the silencing of the racist treatment of Kurds, a hushed issue which is also in the centre of attention of another female film, Handan Ipekci's **Büyük adam küçük ask** (Big man, little love) (Turkey / Greece / Hungary, 2001). This one tells the story of a Kurdish girl, Hejar, who accidentally ends up in the care of a retired Turkish judge, after her Kurdish parents are arrested and taken away. Ipekçi's new film, **Sakli yüzler** (Hidden Faces) (Türkiye, 2007) deals with yet another controversial hushed issue, one of the honor killings where young women become victims of rigid ideas of belonging and family pride.⁸ Another Turkish female filmmaker, Pelin Esmer, follows a group of Anatolian village women as they stage a play based on their own life stories in the documentary **Oyun** (2007), a film that can qualify as a classical feminist text

8 A related topic was first addressed in the film **Bedrana** (Turkey, Syureya Duru, 1974), a young woman who is violated and who is expected to commit suicide because of this.

in that it shows little known and little suspected aspects of female lives.

The female films of Balkan hushed histories do not seek to revise and establish an ultimate truth about the events behind the story, they rather focus on presenting the subtly personal dimensions, the way these events have affected the lives of the protagonists and have made them engage into a personal discourse that may be very different from the stories that are told through officially sanctioned channels. Thus, films made by women from the region make up for a daring revisionist project that quietly but persistently undermines the master narratives found in populist nationalist historiography. Ayse's trembling hand, reaching out with the pale photograph, undermines not only the official discourse that wants the memory of persecuted Pontian Greeks obliterated; it equally powerfully protests against the self-sufficient and confident personal story of the brother who is reluctant to accept and embrace the hushed suffering of his seemingly irresolute and confused yet committed elder sister.

Turning to my native country, Bulgaria, it is easy to discover the same persistent interest to hushed subjects that characterizes many instances of female filmmaking here. Even though since the fall of Zhivkov's government in 1990 Bulgaria has maintained a reasonably good record in suppressing the ethnic tensions of the mid-1980s and has managed to avoid further deepening of the ethnic conflict, the difficult moments that led to the massive out migration of ethnic Turkish citizens in the summer of 1989 still lingers on people's minds. A succession of governments took various measures to correct the damage of the re-naming process of the Bulgarian ethnic Turks and Pomaks. Remarkably, in cinema the guilt over the brutal campaign of change of names, has remained a 'hushed history' that has been addressed predominantly by female filmmakers, in a context in which many types of nationalist publications are thriving and one can encounter groups that are more nationalist-minded than ever. These were productions initiated and staffed almost exclusively by women that set out to promote inter-ethnic peace and to expose the faults of what was called a 'revival processes (a process that was meant to illuminate the Muslim populace as to their inherently Slavic identity, to 'revive' it). **Gori, gori oganche** (Burn, Burn, Little Flame), a 1994 television mini-series of screenwriter Malina Tomova and director Roumiana Petkova (and camera-woman Svetla Ganeva), powerfully tells the story of mistreatment, harassment and humiliation of helpless Pomak villagers in a remote settlement in the Rhodopi region that eventually culminates in a brutal assimilation campaign, as witnessed by a young teacher of Bulgarian ethnicity, who, like the makers of the film, feels

guilty over the acts of violence perpetrated by her fellow-Bulgarians over this defenseless population. Malina Tomova, the script-writer, claimed that her film was a metaphor of the metaphysical guilt for which Bulgarian intellectuals, who had mainly remained silent and had failed to condemn the brutality of the 'revival process', need to assume responsibility. The film's intention was to evoke genuine remorse for the human rights abuses that Bulgarians had committed against their Muslim compatriots. No wonder, the film became one of the most discussed works of the mid-1990s; its hotly contested reception made the gap between intellectuals and nationalist-minded mass audiences more than visible.⁹ The 'revival processes and its difficult aftermath were addressed in other films made by women as well. Adela Peeva's documentary **Izlishnite** (The Unwanted) (Bulgaria, 1999) featured interviews with women inhabiting these same (now depopulated) Bulgarian border regions who bitterly reassess their own role in the re-naming campaign. Today they acknowledge that they suffer from the adverse effects of their own complicit actions. It is an intelligent, subtle film that gradually reveals how, long after those who were abused have found closure, the local perpetrators have fallen victim to themselves, as they are most affected by the repercussions and the guilty consciousness that still haunts them after so many years. Other uneasy aspects of the controversial 'revival process' were also addressed in the made-for-TV work by Tanya Vaksberg, as well as in Roumiana Petkova's documentary **Mezhdinen svyat** (A World In-Between) (1995). The plight of oppressed ethnic minorities has routinely been in the centre of attention of other women-filmmakers. Romanies have been in the focus of Eldora Traykova's **Za horata i mechkite** (Of People and Bears) (1995) and **Zhivot v geto** (Life in a Ghetto) (2000), and the plight of the Jews – of Milena **Milotinova's Spasenite** (The Saved Ones) (1999).¹⁰

The commitment to telling hushed or non-conventional histories that women filmmakers have had over the years in Bulgaria led to situations of censorship. I can tell of incidents that have affected the work of such important women-filmmakers from the country like Binka Zhelyazkova¹¹, Irina Aktasheva¹², Nevena Tosheva and Adela Peeva.

9 For a more detailed discussion of this film and a critical analysis of its approach and reception, see my *New Bulgarian Cinema* (College Gate Press, 2008).

10 Other female films, like Iglia Trifonova's **Pismo do America** (Letter to America) (2001) and Zornitsa Sophia's **Mila from Mars** (2004) focus on young urban protagonists who find relief and support in deserted remote communities, now inhabited by a handful of elderly folk and by the occasional younger maverick. Milena Andonova's **Maymuni prez zimata** (Monkeys in Winter) (2006) told the hushed personal histories of three women of different generations.

11 See my entry on Binka Zhelyazkova in *Censorship: A World Encyclopedia* (ed. Derek Jones), London/Chicago: Fitzroy Dearborn Publ., 2001; vol 4, pp. 2705/6.

12 Her **Ponedelnik sutrin** (Monday Morning) (Irina Aktasheva, co-directed with

Whereas I do not know so much of the other Balkan countries, I know enough to assert that the interest in presenting stories in a way that relies on subtlety and withdrawn and subdued reactions, is a key characteristic of the majority of female films made across the region. One of the classical texts of Greek cinema, Tonia Marketaki's **I timi tis agapis** (The Price of Love) (Greece, 1984), tells of the hushed story of a woman who is forced to enter a marriage of convenience. Leading contemporary feminist director, Olga Malea, daringly addresses issues of female sexuality and patriarchy; it is no wonder that her films are among the most popular domestic productions¹³. Kalliopi Legaki's excellent documentary **An Underground World** (2004), presented for a first time the work and views of Elias Petropoulos, a publicly shunned and extremely controversial anthropologist and urban ethnographer, who was forced into exile after his highly original and inconvenient and unorthodox work was subjected to denial, suppression, and persecution in Greece over a number of years. In her documentary **O allos** (The Other) (Greece, 2005), Loukia Rikaki addressed another 'hushed topic' – the exclusion from schooling for children of illegal immigrants in Greece. By showing the decision of the inhabitants of the Cretan village of Akalohori to allow immigrant children access to schooling, she triggered significant public attention to this otherwise unwelcome issue.

The essentially counter-cultural nature of female filmmaking in the region can be discovered in films made by women across all the countries of former Yugoslavia. Women were the first to address awkward or hushed topics and to present them in subtle ways, often as if nothing much happens on the surface while a storm rages inside the protagonist or the small community. In Serbia, Mirjana Vukomanović's **Tri letnja dana** (Three Summer Days) (Serbia, 1997), was one of the first films to look at the ordeal of impoverished refugees from across Yugoslavia who flocked into Belgrade in the mid-1990s, bringing along a few possessions and a lot of memories.¹⁴

husband Hristo Piskov, 1965) was released only in 1988. The film was re-discovered after showing at the festival in Rotterdam in the 1990s and is now considered to be one of the most daring and earliest critiques of the socialism, pre-dating similar works of Czechoslovak cinema.

13 See Svetlana Slapsak's text on Malea and other related issues, 'Representations of gender as constructed, questioned and subverted in Balkan films,' *Cineaste*, Summer 2007. In Australia, Ana Kokkinos, a filmmaker of ethnic Greek origin, made another film of a 'hushed story' – the gay identity of the son of the family, in **Head On** (1998).

14 In her article 'Women's Rights in Serbian Cinema after 2000,' (New Review of Film and Television Studies, 2008, 6:1, 67 – 82) Ivana Kronja claims that the majority of Serbian films after 2000 show a tendency towards re-traditionalization and the re-establishment of patriarchal values in terms of male–female gender roles and women's rights. According to her, this can be traced not only in popular comedies and historical dramas, but also in contemporary urban cinema.

In Slovenia, Maja Weiss's **Varuh meje** (Guardian of the Frontier) (Slovenia / Germany / France, 2002) raised awkward questions of newly erected borders and division lines through the highly personal stories of three women seeking independence. In Macedonia, Teona Mitevaska's Macedonian **Kako ubiv svetec** (How I Killed a Saint) (**France / Macedonia / Slovenia, 2004**) showed the gradual radicalization and involvement with terrorist activities of her local community as an inevitable side-effect to the presence of the international "peacekeeping" forces. Before tackling issues of trauma in her acclaimed **Grbavica** (Esma's Secret) (Austria / Bosnia / Germany / Croatia, 2006), Jasmila Žbanić's episode **Birthday** in omnibus **Lost and Found** (Bosnia / Serbia / Bulgaria / Estonia / Germany / Hungary / Romania, 2005) was probably the best example of subtly addressing the making of new hushed histories, by tackling head on the chosen inept silence in which the members of the split community in Mostar now raise their children. In my view, this is Žbanić's best film today, persuasively critical of the way in which important issues of reconciliation and trauma are still being avoided or hushed. It is important to have films that tell the story from the point of view of those who have been overpowered, and pushed aside by the winners, as it is in the case of the small community of women, victims of trauma and yet finding their own strategies to survive, that we saw in Aida Begić's recent **Sneg** (Snow) (Bosnia / Germany / France / Iran, 2008).

Courage is needed to make films about all these contested Balkan themes, and it is women who have it: They seek out the hushed memories and commit to bringing them to the fore, thus quietly subverting mainstream narratives with films that have the potential to triggering public controversies. Many of the female films are politically awkward because they bring up suppressed or avoided subject matters and touch on issues that would rather remain muted. Yet, by telling the story of the losing side, they manage to tell the all-important story of women.

Berndt Buder:

Some thoughts on SEE women directing

In her history of South East European Cinema in the 1990s (published in 2001), Dina Iordanova pointed out that "In the Balkans, film directing remains a male dominated field." So far, not very much changed since the beginning of the new century, but, nevertheless, the quality of those changes lead to a stronger impact of the so-called "female view" on both aesthetics and contents of Balkan cinema – though the number of woman directors, especially in feature film, is still low.

The Golden Bear for Jasmila Žbanić's **Grbavica** (Easma's Secret) (Austria / Bosnia / Germany / Croatia, 2006) at the 2006 Berlinale did not only highlight a film which deals with its highly political subject from a personal perspective, but it can also be said that the award confirmed and encouraged the presence of woman directors in South Eastern Europe's filmic landscape. One could raise the thesis that their approaches already changed the means of filmic expression, especially if it comes to the metaphor of violence, which had dominated Balkan cinema in the 1990s.

In a mixture of war traumata, stylish Post-Tarrantinoism and reminiscence towards the Black Wave, male violence became a major iconographic approach to describe the inner conflicts of the ex-Yugoslav societies torn between transition, an unsecured economical future, and an unsettled war history marked by personal losses, collective traumata, and new taboos. Despite being equipped with strong characters, female heroines often ended up as victims – which follows the facts of the war, but also lead to a cinematographic complex focusing around male, often drunk, violent characters with central sequences of murder and often rape as key issues to describe the societies' (self-)destructive impacts.

Films like Mirjana Vukomanović's **Tri letnja dana** (Three Summer Days) (Serbia, 1997), which throws a sensitive look on the daily life of two war refugees who desperately try to survive with badly paid 'jobs' in the summer season at a Belgrade lake, intend a more personal approach. Interestingly enough, the film's black character, a local tycoon who controls the business at the summer lake, is a female terrorizing her business partners. Nevertheless, Vukomanović's personal view is partly based on a script by Gordan Mihić, who obviously is a male.

So, as long as there were personal dominated stories shot by male directors like **Kaži zašto me ostavi?** (Why Have You Left Me?) by Oleg Novković (Yugoslavia / Germany 1993) in the 1990s, it seems that, besides the drunkards-and baseball-cap-stereotypes, the gender aspect in aesthetics of Balkan cinema cannot clearly be analyzed. And I would follow Jordanova again, who added in her 2001 article: "While it is true that many of the male directors try and often succeed in creating subtle and complex female characters, the use of female protagonists, rendered vulnerable by definition due to these common usages, has evolved into means of addressing more general issues such as social injustice, political hardship, and oppression in interpersonal relations."

So far, there is also no movement explicitly following the ideas of a femi-

nist cinema. Films like Teona Strugar Mitevska's **Jas sum od Titov Veles** (I Am from Titov Veles) (Macedonia/Slovenia/France/Belgium 2007) and Aida Begić's **Snijeg** (Snow) (Bosnia and Herzegovina/Germany/France 2008) focus their topics from the perspective of their female protagonists, while those female roles are denied any symbolic attributes. Within the script, those characters do not work either in the function of 'victims', nor of 'strong characters', but change the female role model from an 'object' towards a 'subject' character. An idea often marked as 'feminist', at least it is the simple outcome of the fact that the director is a female. As for the phenomenon that marks absolutely non-feminist protagonists, note the heroines in the comedy **Tri muškarca Melite Zganjer** (The Three Men of Melita Zganjer) (Croatia 1998) by Snježana Tribuson, one of South Europe's most productive woman writer-directors shooting short, feature and TV films.

Tribuson's first cinema feature, a light-hearted comedy picks up the style of the fashionable South American soap operas, one of them called **Slave of Love** structuring not only the daily life of the film's female protagonists but also the film itself. Thus, **The Three Men of Melita Zganjer** artistically is mainly aimed towards average female viewers. At the same time also amusing for more experienced cinema-goers, it discusses male role models as seen by women. After a lighthearted journey into the heroine's love dreams, the sensitive role model succeeds, while the European variation of the South American machismo mistakes nationalism for masculinity.

Tribuson, who studied film and TV directing at the Zagreb Academy for Dramatic Arts, went through nearly all genres of directing: starting as a staff member of TV Zagreb in 1981, she made feature and documentary films. Between 1982 and 1988, she was responsible for the children's programme **Poštansko sanduč** (Post box). At the moment, she works as a director for TV and cinema films, both short and feature length, analyzing the world from a mixed gender perspective: Her latest feature, **Ne dao bog većeg zla** (God Forbid Greater Evil) (Croatia, 2002) is a coming-of-age story focused on a young boy growing up in a provincial town in the 1960s. Her latest short, the fake-doc **Tri ljubavne price** (Three love stories) (Croatia, 2007) bitterly uses black humor to deal with the topic of abused women, and a 2002 TV film bears the ambiguous title **Crna kronika ili dan žena** (Bad News or International Women's Day).

A frequent change between TV and cinema marks also the career of Marija Perović. The Belgrade-born Perović is known as first woman director of Montenegro and belongs to the very few directors realizing feature films in Montenegro at all, though being based in Serbia herself. Both her fea-

tures **Opet pakujemo majmune** (Packing the Monkeys, Again!) (Serbia, 2004) and **Gledaj Me** (Look at me) (Montenegro, 2008) deal with the inner psychological complexes of their protagonists which make them in a way incapable to deal with their surroundings. Those existentialistic topics are described in an artistic handwriting which mixes few mystic elements with a dominant pragmatism – influenced also by TV aesthetics for which Perović not only works as director but also writer.

However, the reality demands strong efforts for a woman director to position herself within the male-dominated business. Nevertheless, some prominent European woman directors come from Balkan societies – besides the two aforementioned Bosnian directors, I would like to mention Turkey's Yesim Ustaoglu, whose **Pandoranin kutusu** (Pandora's Box) (Turkey/France/Germany/Belgium 2008) travels the international festival landscape these days. Though influential and encouraging for new female talents, those few are exceptions also in their country's feature filmmaking, while there is a growing number of woman directors in the fields of documentary and short film and among the generation of young filmmakers – like Andrijana Stojković, whose feature film project **The Box** was awarded with a prize for the best pitch at the 2007 'Connecting Cottbus' industry sidebar of the Cottbus Film Festival and the script development prize of the Hubert Balls Fond. The film, after a book by Slavoljub Stanković, is scheduled to be shot this spring. In the end, we should not forget the female producers and festival (as well as institutional staff members) being part of our 'industry', a number of them well established decision-makers in key positions.

Andrijana Stojković, who worked as an assistant director for several feature projects, began her career as a director with the documentary **Ostrvo** (An Island) (Serbia, 1996) and the short **Kuća** (Home) (Serbia, 1996). Thus, nearly all of the SEE directors' careers started with short films, including Jasmila Žbanić, whose short doc **Crvene gumene čizmice** (Red Rubber Boots) (Bosnia, 2000) made a successful international festival turn. Žbanić, who was voted Number Three on the list of the most important personalities of the year by the Banja Luka-based daily 'Nezavisne novine', worked as puppeteer while exiled to the U.S. Back in Sarajevo, she co-founded her own production company „Deblokada“, starting with video art and documentaries, a selection of them shown at the 2004 art exhibition 'Documenta'. Her international career was accelerated in 2003 when her documentary **Images From the Corner** was screened as part of an ARTE 'Themenabend' on the situation in the successor states of former Yugoslavia. Two years later, her episode **Birthday** traveled around the world as part of the omnibus film

Lost and Found (Bosnia / Serbia / Bulgaria / Estonia / Germany / Hungary / Romania, 2005). Her first feature **Grbavica** is a portrait of the relationship between a mother who has been raped by enemy soldiers during the war, and her daughter. The film deals with the complex psychological situation of a raped woman and her child, who is not told the truth in the beginning. Thus, the strong personal story gets a political level demanding for a public and legal recognition of the status of abused women as war victims – a subject which was tabooed so far, until Žbanić's film opened the stage for broader discussion.

As we can see, there is only a handful of woman directors working in the field of feature film. On the other hand, there are some profiled documentary filmmakers. For instance, Biljana Cakic-Veselić, whose **Dečko kojem se žurilo** (The Boy Who Rushed) (Croatia 2002) shows the filmmaker's search for her brother who was gone missing in 1991 when the war in Croatia started. Also, Dana Budisavljević, whose **Sve Pet** (Everything's Fine) (Croatia 2003) centers on a former porno actress who candidates for the Croatian parliament. And Danijela Majstorović, who dealt with the subject of sex trafficking in **Kontrapunkt za nju** (Counterpoint for Her) (Bosnia and Herzegovina 2004) – followed by her **Posao Snova** (The Dream Job) (Bosnia and Herzegovina 2006), which gives an insight into the 'Turbofolk' scene in the Serbian part of Bosnia and Herzegovina.

Some of the documentary filmmakers are also successful working in the field of experimental films and video art like the Croatian Ana Husman. One can add exiled directors like the Prague-based Ivana Milošević, who traveled her Bosnian homeland for **Nikdy nebyla líp** (Never Been Better) (Czech Republic 2006). Or Sabina Varjača, who returned from the U.S. to her hometown Banja Luka and filmed the confrontation of her parents, who had been driven out of their flat by 'ethnic cleansing' with the family who moved into their former flat in **Back to Bosnia** (USA 2005, together with Alison Hanson).

One could say that the personal approaches marking those films do offer proof of a 'female', very personal, view on their topics, partly centered on female protagonists of major interest. On the other hand, films like Ivona Juka's **Što sa sobom preko dana** (Facing The Day) (Croatia 2005), on inmates of a Croatian high security prison, focus on male characters only. At that point, our discourse would evolve around the question if there is a definition of a 'female view' or: a gender specific approach towards filmmaking or not. However, the discussion on the gender-balance of the business would lead us to political grounds – not only in South Eastern Europe.

Silke J. Rübiger: ***How to Improve the World***

This slogan of our first international conference for women directors of photography 2001 in Dortmund was meant quite ironically. The main interest of this event was to make the work of women behind the camera visible. During the course of my long years working for the International Women's Film Festival I have learned that the above question was and is to remain one of the central questions to be asked.

„Regarding film making there is nothing a woman couldn't do just as easily as a man could.“

When Alice Guy, the first female director in film history, made this comment in 1914, she already could look back on almost twenty years of filmmaking. She produced her first feature film in 1886, over 120 years ago. Alice Guy died in 1968, a year that was to mark a time of new departures and changes for women of the West German film scene

For a long time the first active women of the early days of film production had been ignored by the official history of cinematography. Like in other fields of art this led women in the beginning of the 1970s to ask questions, to comb through archives and to piece by piece ascertain their own history as film workers.

The 1950s and 60s

Not only in many of the Hollywood movies of the 1950s, in Germany too, ancient role clichés were re-established. Women being nailed down to portraying the faithful wife and caring mother often characterize the post-war film.

Women had always been an exhibit par excellence. Yet specific problems that affected them as a woman, like procreation, birth, female sexuality and bringing up children, were to a large extent avoided in most of the films. It was only during the course of the 1960s that women began to revolt against this role assignment.

Film scientist Sabine Schöbel writes about this phenomenon: *„ The female film makers of the 60s weren't conscious of themselves as a group. They weren't networked and they also didn't explicitly follow a mutual emancipatory request. ... the women of the left-wing movement in the West did revolt against the inferiority of the „woman question“. But it only emerged with the women's movement, in dissociation from the students' movement towards the*

end of the decade. This led to the circumstance that female authors of the 60s in various countries began their work as lone warriors. Yet the overall view of their films results in a coherent picture, a national boundary and political faction extending panorama outlining female life. The stories of the Italian, Hungarian, French, Czech, Swedish and German film heroines show very clearly that the European women film makers were in that decade seeking their own space within the antagonism of marriage and job, love and independence, tradition and departure. Herein they differentiate from the following generation of women filmmakers as well as from their contemporary male colleagues.” (in: „VON ETWAS ANDEREM – Weibliche Doppelfiguren im europäischen Aufbruchskino der 60er Jahre“, Sabine Schöbel, Inauguraldissertation, F/M 2007, S.8 u.9.)

Consistently the women's movement tried, partially with the support of active women filmmakers (and the new, more flexible technique, first 16mm, then video) to make use of the effective and popular medium of film to render their topics public. Topics that were discussed in the women's movement, like social and political discrimination, the double burden of following a profession and fulfilling motherhood, the confrontation with female sexuality, found their way into women's film making as these topics concerned women film makers just as well as other women.

Women movement and women's film movement

In the beginning of the 1970s active feminists, first in the USA, later also in Western Europe, began to research films that had been produced by women and began to organize the first presentations. The aim of these events was evident: to track down films made by women and to show them, often for the first time ever. These film events united the filmmakers, their films and their audiences for the first time and encouraged a dialogue among each other. Many of these films were to strengthen the female consciousness and to create a new, different film language to therewith oppose the male dominated mainstream of cinema.

In West Germany it was woman filmmaker Helke Sander who set off the decisive impetus at the end of the 1960s with an often-quoted speech she gave in the context of a conference of the Socialist German Student's Federation and which may be called the first feminist protest. She began the speech of the so called "Board of Action for the Liberation of the Woman" with the words: „Comrades, your events are unbearable...“, an unmistakable answer of the women of the Socialist German Student's Federation to

the patriarchal attitude of the men of their federation who upheld the same mechanism of oppression against women that formed the entire society.

Today this incident may be looked upon as an anecdote. However it marks an important moment in the West German women's film movement. The first major event in this context in West Germany was a film weekend in 1973 in Berlin. This was the starting point of many women's film initiatives, seminars and last but not least of German women's film festivals.

It is important to assert once more that at that point of time there was no network at all for women working in film. And yet the German filmmakers Helke Sander and Claudia von Alemann succeeded in gathering 249 women at the ARSENAL cinema in Berlin and screening 45 films from seven different countries.

In 1974 the first substantial women's film festival took place in Paris. 150 feature films, documentaries and videos produced by women were shown, at the time deliberately without having made a judgmental selection. Preparing the way for this were the women's film festivals of a smaller scale 1972 in New York and 1973 in Toronto, Edinburgh and London. All of them claimed to present as festivals an alternative to the common, commercially successful and male dominated cinema.

Women's Film Festivals in West Germany

In 1984 West Germany's first Women's Film Festival *Feminale* was founded in Cologne. „*The idea and initiative to found the *Feminale* arose from a university atmosphere that in the early eighties was largely influenced by the then still active women's movement. Renate Möhrmann, one of the few lecturers who at that time was theoretically engaged in the relationship between women and film inspired a group of female students from the department of film and theatre studies at the Cologne University who were to become the initiators of this festival.*

Three years later, in spring 1987, the International Women's Film Festival *femme totale* was taking place in Dortmund. Here as well the initiators of the festival declaredly followed the tradition of their predecessors. The preface of the first catalogue writes: *We are interested in bringing together the women of practice, women of theory and the female audiences with their knowledge, their work and their personality...we want to discuss feminist film theories on cinema and, we want to discuss the conditions, the "view of the world" as seen by women, their aesthetical point of view, their topics, their (feminist?) point of view.*

The era of two international women's film festivals in Germany lasted until the year 2006. Then they were merged into one International Women's Film Festival Dortmund | Cologne. Based in the Rhine & Ruhr area, a large metropolitan region, the festival is open to all genres and styles. It takes place once a year, with the location alternating between two major and cultural important cities in the state of North Rhine-Westphalia – Cologne and Dortmund.

The programmes of the festival locations Cologne and Dortmund are different:

Cologne shows every two years up to date films of all genres, a selection of debut films in competition and an overview of current lesbian and transgender productions.

Dortmund presents a section of international feature films in competition for women directors already successfully working in the business and a section of German newcomer women DoP's in competition. A film programme focused on varying particular themes discussing socially relevant topics accompanies these two sections.

Time and again we have screened films from Southeast Europe at our festival but admittedly they were few:

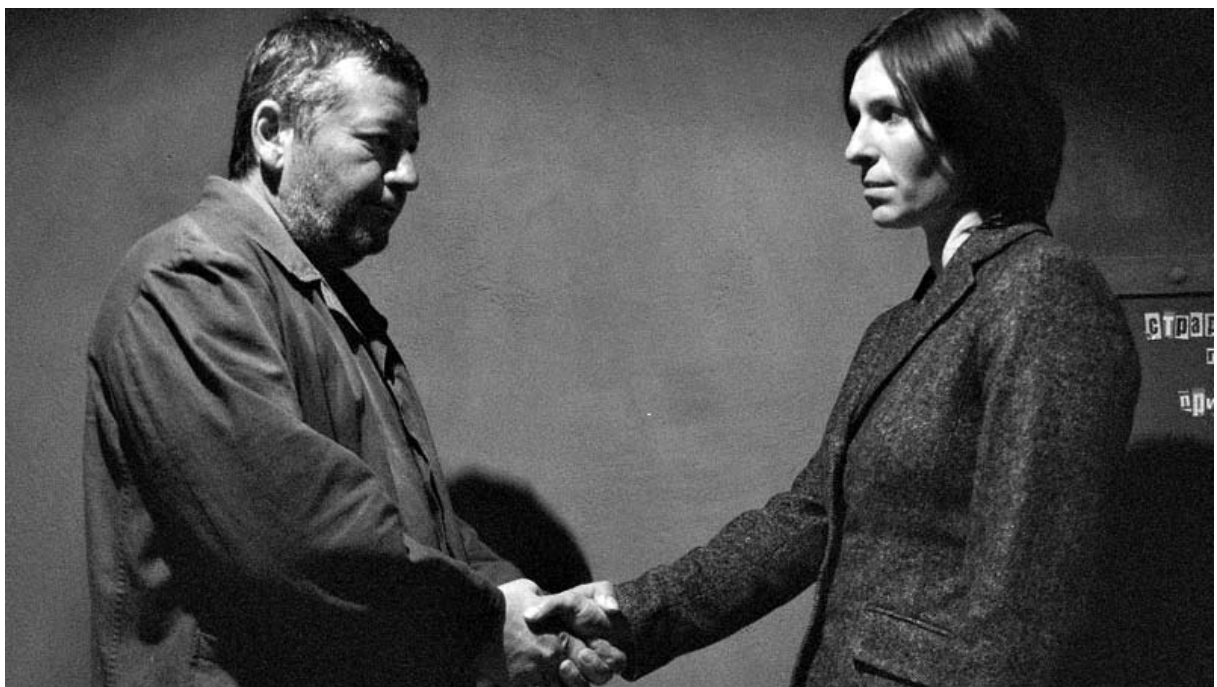
- Igljka Trifonova, **Pismo Do Amerika** (Letter to America), 2001, Bulgaria
- Andrijana Stojković, **Kuća** (Home), 1996, Serbia
- Jasna Krajnović, **Saya et Mira** (Saya and Mira), 2002, Belgium/Slovenia
- Pelin Esmer, **Oyun** (The Play), 2005, Turkey
- Ana Husman, **Plac** (The Market), 2005, Croatia
- Adela Peeva, **Whose is this song?**, 2003, Bulgaria
- Adina Pintilie, **Nu te supara, dar...** (Don't get me wrong), 2007, Rumania
- Maja Weiss, **Katarina aus Slowenien** (Katarina from Slovenia), 2004 (produced in Germany)

Dina Iordanova speaks of hidden stories in the films made by women, of migration and displacement, of intercultural identity and remembrance. Migration, origin, tracking down ethnical roots and above all search of the own identity has all become global questions. Like no time before did such large amount of people live outside their countries of origin. At the beginning of the 21st century the International Organization of Migration estimates a number of est. 150 Million worldwide. In 2003 our festival carried the title „No Place like Home“ and we intensely engaged in this matter. Hardly any region of the world is untouched by this phenomenon. If those are important topics to Southeast European women filmmakers, their films

are of global relevance. Regardless of whether they will be understood outside their cultural environment, the question arouses whether a relevant audience is willing to deal with this female view of the world.

I think herein lay an important task. First of all these films need to be seen, the stories have to take off into the world. Of course it is a great success if films by women directors are shown at Cannes, Venice or Berlin and on top win prizes. But next to the big festivals there are others festivals, some specializing in Eastern European films. There are festivals focusing on newcomers and also exciting women's film festivals: For example Créteil, close to Paris, the Women's Film Festival in Seoul, in Ankara or in Rio de Janeiro. All festivals offer not only an exciting encounter with the country in which the film makers travel, but also to meet colleagues who are eager to share their experiences. Next to the film screenings many festivals, not only the women's film festivals, offer events like workshops, co-production meetings or other.

The conference „SEE Women Director's“ clearly shows that women working in film are no exceptional cases in Southeast Europe. Yet producers and distributors want to be convinced that it is worth their while investing in films made by women from Southeast Europe. This is a difficult process. Here festivals play an important role. To visit them with the films, to make contacts, to organize personal contacts, to be able to present oneself and learn to understand the functioning of the film market, all these, next to all art, are some of the vital tasks to be fulfilled by women directors not to be ignored.



Investigation, Igljika Triffonova

Discussion

Nevena Daković:

I was contemplating to write a paper like you did on such an important topic, but then I realized that you must know most of the things I wanted to write about. Now, this is merely a comment, trying to add a few names to the impressive list of names that we already heard here, because most of you mentioned Marija Perović, Jasmila Žbanić and so on. I would just like to add a group of names that originated from this region, but are working abroad, so we have another case of hushed identities I would say, not only hushed histories because we don't know in which compartment to put these wonderful female directors.

First, I would like to talk about, I would say, an older example. It's a very dear person Andrea Štaka who made a wonderful documentary about ten years ago **Yugodivas** (Switzerland, 2001), and what we have in this documentary is the sort of piling up the multiculturalism and the identity problem stories. **Yugodivas** is a story about three girls, refugees, artists in New York. I mean refugees in New York, but nevertheless the artists who left former Yugoslavia on account of the wars in the '90's and they made new careers in New York. And there is a wonderful scene in this film that deserves to be mentioned with a young musician. She is, as far as I remember rehearsing a gospel in a local church and that gospel sounds very much like the ethno melodies from the Balkans.

After considerable time, ten years or so, Štaka made her first feature fiction film called **Das Fräulein** (Gospođica) (Switzerland / Germany 2006), not an adaptation of Ivo Andrić's novel, but again a refugee story, a fictional story about three women from the former Yugoslavia, from Bosnia, Croatia and Serbia, living their gloomy everyday ordinary lives in Switzerland. So Switzerland is a sort of a refugee point where you can start over again, you can run away from your previous histories without being haunted by ghosts of the past, but as it turns out in the film, they in fact never succeed to break away from that Balkan heritage and they have to re-live their traumas and somehow they try to settle down the inter ethnic scores but in a very private way and through their private lives.

The other name that deserves to be mentioned here is the recent example from the last year's jubilee 55th Documentary and Short Film Festival in Belgrade. Her name is Lidija Zelović, and she won the prize as the Best International Documentary **My Friends** or as it's original title in Dutch is actually **My Best Friends**. This film is the story about the friendship of four girls, that would remind you of a very popular soap operas and sitcoms, but this

is a bizarre variation of that. They are from Bosnia and they have a chance to meet again, after ten years, at the wedding of one of them, and the story recounts through that private, sentimental prism, the complicated story of the recent Balkan war. I find the resume of Balkan wars less interesting than emotional filter that Lidija sets upon everything and you would have to see the film to see which of the three invited friends turned up at the wedding in Dobrinja. The film is a peculiar example of the documentary film made in a very rough, I would even say sloppy way, it sometimes doesn't reach technical standards, but it was intentionally done that way because it was shot by a guy who was actually getting married in that wedding. So it's one of those films that's really made with a stomach and with guts. You have to make it, to go on, and to find the solution how to deal with the past.

The other point that I would like to make is that it would be interesting, when speaking about female directors, to come up with some statistics. There is an increasing number of female students at our department for film directing and we just need to find out how many of them managed to make a fiction film or a documentary and so on. They are very successful but perhaps not so prominent as the names we were mentioning here. And we also need to think about the women that entered the industry in other capacity. So I would just use this occasion to bring to your attention Maja Uzelac, who is one of the most successful and I would say most innovative directors at Belgrade TV. She is one of excellent examples that we should think about women directors on television too. Thank you.

Dina Iordanova:

I just wanted to add that I myself had a name of Andrea Štaka here. Just two additions: I do believe that Diaspora absolutely can not possibly be overlooked, we absolutely really need to look at people who are in the Diaspora and Andrea Štaka is actually one of the most interesting cases for me, because she is actually second generation Diaspora. She herself was born in Switzerland to a family which is of Croatian descent, so she did not even emigrated from Croatia, she has always been in Switzerland, but always in her work she comes back to the region. Before **Yugodivas**, her diploma work was **Hotel Belgrad** (Switzerland, 1999); at the moment she is making a film and the story is taking place near Sarajevo. So Andrea Štaka, I believe, is very important.

Just to add one more name, my dear friend, Bosnian refugee to Netherlands - Rada Šešić, who is making a living by doing different things, but

amongst other things she is a documentarian also. Few years ago, Rada wrote an essay on **Valter brani Sarajevo** for the book "Cinema of the Balkans" which I edited. I have not seen many of the films that Rada made more recently, but few years ago I saw her film **In Whitest Solitude**, which did not deal with any Yugoslavia related issues, but instead was telling the stories, in a very personal way, of three refugees from different parts of the world that had ended up in Netherlands. And this was yet another dimension of the story that Rada had seen it in such a personal light. Once you emigrate you realize that your country is just one out of many with many other conflicts and many other difficult stories. Obviously Rada had her personal experience of being a refugee, but had presented it through the stories of Vietnamese and other people. Thank you.

Melina Pota-Koljević:

I wrote something that I would like to speak about, and it's my humble opinion about some movies that I recently saw in the past few years, the movies that were made by mostly young female directors and you already mentioned all of them. Plus I would like to add one more name that was not mentioned here and I think its worth mentioning: Angeliki Antoniu, Greek female director and her film **Eduart** (Greece / Germany / Macedonia / Albania, 2006) was, I think, a Greek candidate for best foreign film Oscar last year. So I think that her name is worth mentioning. We are very much aware that all these women in South-East Europe are dealing with war or social circumstances which are not as good as in Western Europe or somewhere else, and most of them are dealing with subjects that are closely connected with war, crime or very bad social circumstances. We all agree that all these women made excellent movies about these subjects and that's not the question. I had the impression looking at all these movies that somehow they're made by women, but since they're dealing with these subjects like war and bad social circumstances, I had this impression that the destiny of the female characters in these movies was somehow seen by someone else, someone from the outside, not from the inside, and for me that's in one way normal and in another way not normal.

Speaking about this normal aspect of it I think that all this female directors are very aware that they have to be on the same level as their male colleagues. Somehow, they understand the situation here in the Balkans and South-East Europe deeper than their male colleagues, I may say. But somehow, all those subjects that they are dealing with, some hidden secret's or something that was in the past, all those films are dealing with

these women characters and with their nowadays struggle with the past or some events that were in the past. But I'm personally very interested in the continuation of their lives. None of these women directors tried to speak about continuation of life, about the future, instead of telling us the truth about the past or telling us the truth about nowadays life. Because what is interesting about these women is continuation of their lives after some disaster or tragedy. Maybe some of you wouldn't agree with me, maybe they are dealing with the future, but nowadays struggle of women that have to prepare themselves for the future. I think that one of the best films mentioned here today is, no doubt, **Grbavica** (Esmā's Secret) (Austria / Bosnia / Germany / Croatia, 2006) by Jasmila Žbanić and I think that she brought us closer to this inner female feelings and this prospective of future life of a woman and her struggle with something not only from the past, but also with prejudices of nowadays life and society, because these social circumstances and these events they were made, let's be honest, by men, and now they become subjects of the movies made by women. So the subjects and our destiny are already given to us by men and most of all we are hostages or victims of these events, but I think that we should stress one point that's not stressed enough here, that in the future, these female directors should consider female characters from the inside, not from the outside.

I think that Jasmila Žbanić did the most in this direction. But I would like the others as well, to do the same thing and I would like also to express my feelings about those inner female feelings about this continuing of life. This is something very, very, very feminine, so I expect from the female directors to talk about this, to make films about this. Since men are most of the time occupied with the past and talk about it all the time, or hidden events from the past, if not about past we talked about today, but I would like some female director, maybe Jasmila Žbanić in her next film to be even closer to this point of view, to this inner female point of view. That was my humble opinion as a beginning screenwriter. That's all.

Nenad Dukić:

Few years ago it just crossed my mind that it would be good and it's almost time and it would be very nice to have a film made by young people about young people living now in those new countries that once made former Yugoslavia. Not to talk about the past, not to talk about the war, but to talk about the contemporary life and to talk about the young people's opinions, about their fears, hopes in this very moment. I drafted an idea of that and I spoke to some of my colleagues, producers and others, if they would want

to produce such a film, but then I realized that nobody's interested. They said that it would be very complicated, it's five or six countries around the region, and it would make it very complicated. Then I realized that if I don't do it myself, not only the concept, but to try and make it possible as a production, that there would be no film. So what I did was: I made the concept, I decided on the leitmotif that should run through each of the stories, the film would be in a form of "omnibus" film, and then I spoke to the colleagues from all around the former Yugoslavia since we knew each other for decades, trying to get the most talented young directors and screen writers to do it. And then, I thought that it may be a good idea if all those films would be directed by young female directors, because women's point of view could bring a different perspective. So, then, after one or two years of talking, searching, consulting, I formed a team of screen writers, young female directors and producers from all those countries and as a result after four years, I asked myself – "Why did I involve myself into this?", because it was really extremely hard to do from the production point of view. But, at the end the project started cruising and was supported as the concept and as the screenplay at the various European pitching sessions all around Europe. It started in Utrecht and at the end of the story the whole project got the support of Euroimage, three months ago and we started shooting. Slovenian, Bosnian and Macedonian stories have been shot and now we are in the middle of shooting the Serbian story, part of it is already shot; other part will be in next few days. Only Croatian story remains and then we're entering a post production.

The fact is that for female directors the field of documentaries and shorts is somehow open, but when it comes to feature films, then there is a problem. There are only few names - these that you mentioned earlier are the only female directors who made feature films in the last 20 years and it's crazy. In Serbia, Mirjana Vukomanović's film is the only such feature film made in the country for the past 20 or maybe 30 years. So this film is a rare opportunity for young female directors from the region to express themselves. They are doing their own stories but I gave them the leitmotif which is pregnancy, birth and the birth of a new life, and this theme of contemporary life and future life is a leitmotif of the film. The stories are about young people, and about being committed to each other in the context of social and political circumstances in the countries that once made Yugoslavia. So I would like to mention the names of those young female directors: Hana Slak from Slovenia, Ivona Juka from Croatia, Ina Stanović in Bosnia, Marija Džidževa in Macedonia and Ana Maria Rossi from Serbia. Post production of the film will be finished in October, hopefully for Berlinale, and the title of the film is **Some Other Stories**.

Biljana Maksić:

One fact is very interesting: while we are discussing these issues, the most popular TV series in Serbia since the beginning of 2009 is **The Wounded Eagle**, where the story line develops around a woman who is entering the marriage while not being a virgin. This soap opera had highest ratings ever in Serbian television history, and I would like to mention one related anecdote. My mother is a teacher and she told me that one boy who was not interested in social problems of virginity came to school yesterday and asked his teacher if she is a virgin. This caused absolute revolt and parents were invited to school and this was a huge scandal. This was my digression about past lives and women's hidden secrets.

I wanted to talk about my student's days, the time I matriculated Faculty for Drama Arts in Belgrade when the situation with women directors was very strange. There was one woman director Narcisa and everyone thought that she was a strange person, as well as two, or three other female colleagues who graduated film directing, they were all considered "strange". It was almost impossible to enter department for film directing if you were woman. Everyone believed that according to physical and mental characteristics woman cannot be directors. So, I realized that society respects women's authority while you are a child because women are teachers and governesses, but when you grow up, you suddenly realize that men are dominating most of the professions.

I am a screen writer, I am not a film director, but I worked with many male directors and with two women directors. One of them was Snježana Tribuson, 25 years ago, but that project was never produced because there were no producers to support it, and another one was Mirjana Vukomanović. I wrote a screenplay with her for a TV film **Večita slavina**. The film was a success. I must mention that I worked with directors Srđan Dragojević, Srđan Golubović, Dejan Zečević and I did not see any differences in working with women and men directors. The difference was mostly a result of their characters and personalities. I think that it is an absolute prejudice of the producers and the society that women cannot be as successful in film directing as men.

Near the end of 2008, I got a screenplay by Dragana Disić, written long time ago: **37 and a Half**, supported by the City film fund, a very contemporary, interesting screenplay, dealing with a female subject, but after all, there were no producers interested in supporting this project. Maybe the problem is that women are less skillful in wheeling and dealing or, as Šijan

once told me quoting Dušan Makavejev: "Women in Serbia spend less time in pubs, they do not have time to sit around and drink with men who pull the strings, so they have less chances to make deals and find money for their films." If you have time, please read this screenplay, it very interesting.

I want to mention two women directors of younger generation, Maja Uzelac and Čarna Manojlović who are present here. Čarna worked in the theatre, Maja on TV. In Serbia, women are quite established on TV because it is the 24-hour - program and it must air around the clock, so there is a lot of work to do. They are hard workers and when you have to produce a lot of different shows then no one cares if you are a man or a woman. But none is thrilled when the woman is coming to direct. I do not know why this prejudice still exists, because in my opinion there is no difference at all.

Pavle Levi:

Without trying to implicate anybody, I think that it is very important to point out how on the one hand talking about essential women's or female topics in directing and elsewhere has its advantages, but it also has, or it has the potential at least, to have certain limitations. By limitations I mean the very common notion of dividing things along the lines of family, family ties, home, child birth, etc., whereas the rest, the rest of the world, the rest of society is the province of men. And this in itself tends to be very patriarchal mechanism. So along those lines I would actually like to join in the discussion on Jasmila Žbanić and to agree with one of the previous presenters but by pointing out something else that I think is really important and relevant in her films, by which I mean more than anything else her early, early films, the earliest films she made, which I think are the best **Poslije poslije** and **Crvene gumene čizme** (Red rubber boots) (Bosna and Herzegovina, 2000). Two very short documentaries, both on the topic of the trauma of the wars, the personal losses felt by children and felt by parents, mothers. More than anything, I think, these films establish a central topic which she pursues elsewhere, later as well, including **Grbavica** (Esmā's Secret) (Austria / Bosnia / Germany / Croatia, 2006), although I don't think that as a film **Grbavica** is necessarily as strong as these, but the kind of continuum of topics is there, and it's not just the war trauma, or confrontation, or having to deal with it, but the defense mechanisms that one builds, that one utilizes in order to deal with these. So, as I see it, one of the central topics of Žbanić's cinema is precisely, not just to run along with Dina's notion of hushed histories, it's not just the hushed histories some of which may belong to women, but also the process of hushing history. What are the

mechanisms where by we manage to somehow deal with trauma, which is only human, but than socially, also, a kind of repressive mechanism of not having to deal with the most traumatic experiences. Why am I insisting on this?! Because I think hushed histories may indeed be in part, they're not all, but some of these are really women's, whereas the process of hushing the history is very much the source of feminism, and I think it's important to keep in mind the distinction between talking about women directors from the perspective or within the realm of identity politics, which is important in it's own right, and on the other hand what a feminist perspective would be, which is not necessarily the same although it often is. Thank you.

Milena Dragičević-Šešić:

When I was invited I first thought to reject the invitation because film is not my main field of expertise. I focus more on larger cultural phenomena. When it comes to visual arts or theatre arts I've already done several analyses on the issue that we are discussing, politics of memory or hushing politics etc. But than, I decided to do something totally different, to take one relatively, or at this moment, totally anachronistic topic. To analyze the work, that is, two films by Marija Perović **Opet pakujemo Majmune** (Packing the Monkeys, Again!) (2004) and **Gledaj me** (Watch Me) (aka Look at Me, 2008) as an attempt of a young female film director to contribute towards the recreation of the Montenegrin identity.

When I discussed this idea with some people they thought that it has nothing to do with her work, and than by chance I found on the internet that she already wrote a text about that, and that she's very consciously doing this, by creating a strategy in selecting scenarios, by having strategies with actors and so on. I wondered how come, that even if she was very carefully avoiding typical strategies of creating national identity, such as you mentioned - populist, nationalist, historiography, or events or trauma, traumatic events, that none of them were used in her films. For instance, contemporary cultural conflicts which are prevailing in Montenegrin society, debating about identity. The absence of all key institutions is notable in both of her films. There are no schools, Academy of Science, no Duklja, no Montenegrin One etc., there is not even the famous Other, through who's perspective we can see the mentality of the Montenegrins, because that's another typical strategy: Let's introduce American, French or Italian or even nearby Croatian character and than through his/her eyes we can see ourselves better. All of those typical strategies of creating national identity through film, or constructing identity

are absent. So, how come that both of those films I see as very much Montenegrin, trying to combine two identities – South-East European or Balkan identity together with Mediterranean identity, and this is quite obvious.

I think that the major issue in both films is surveillance. It's about total absence of personal freedom. The society in both films is described as society that is controlling. Would it be a neighbor, a landlord or family or parents, cousins or an uncle etc? All the time they're watching, and the people are all the time being watched. This is underlined by the presence of narrators, in both movies. But who are the narrators? Montenegrin society is patriarchal, so it would be normal to expect that they are men and yes they are men, but those men are weak men. In the first film **Opet pakujemo majmune** it is a man with amnesia, who is nearing his end and it's sad. He left for The United States of America and there he made his American dream and his career, where he forgot everything about Montenegro, about circumstances he was living in etc. In the other film **Gledaj me** (Watch Me) it's also a weak man who is just watching what the female is going to do and if she finally will select him, so in a certain way what John Berger used to say - He is watched by everybody. The women are those who are taking dramatic action and the men are those who are watched. And the best example of this is the absent male personality in the first film, Mr. Maljević, who is not present, but all the time he is watched, he is talked about and he is in a certain way the source of the conflict.

I should also point out how Marija Perović, in a very refined, stylistic manner avoided a stereotype of Montenegrin, a typical representation of culture which we may find in Bečković's "Ćeraćemo se još" mentality, or "Đekna" or Mima Karadžić's type of banal mountain man humoristic personality of simple Montenegrins. Certain kind of things do not exist in both of her films. But everything which is really important in Montenegrin mentality is there: ambition, respect, the necessity of the family to be respected, the necessity of the child to fulfill the ambitions and wishes of its parents.

This family repression, family control, family violence are present in both of the films. Sometimes it's only verbal, but sometimes it may even be physical. It may be even in the form of the cruelest violation of female personality in the second film when the uncle is checking her virginity, so we go back to this soap opera most important issue - would or should a woman be a virgin coming into the marriage. So in both films the family

is represented as the key pillar of society, but also as the key pillar of the repression, of preventing persons to have their own identity.

There are many things, I wrote the entire text in Serbian of course, but I'm not going to read it now, but I think that what is really an excellent achievement of Marija Perović is this reversal of role of intergenerational relations, all sorts of conflicts and tensions which are expressed in this are not done in stereotypical manner. Let's take one small example, the professions, to show how all types, all identities, all roles are reverse. Usually architect is a fancy person in all our movies. In the last one **Miloš Branković** (Serbia, 2007) he is even a perverse, decadent person, that's what the stereotype of the architect is. In Marija Perović's film, it's a very modest, shy personality who is absolutely everything what we would never guess that this kind of personality might be. The journalist is somebody you usually see stereotyped as aggressive, arrogant etc. In her film he is very calm and everything else and opposite. Or even professor of Serbian language, which is the lead female role, she's not sentimental, pathetic like usually in our movies the professors, specifically Literature teachers are represented. No she's opting to work in Real-estate agency and so on. So what we see on this level is different from what we expect.

The fact that the control by gaze, by view, not only in the psychiatric hospital, which is the main issue in the second movie, but in the apartment too, and the way that her directorial style is tackling this issue by camera moves, which are entering through windows, through this small spaces, aiming towards the objects of observing, is also very characteristic, and the only person who is not watching, in a society where everybody is watching, is in fact the victim, and that's the reason this movie has a title **Watch Me**. This time the victim is the men and that's also something which I think is important and atypical in a female movie. Usually the victim is the woman and here the victim is a man and this man is using all the strategies which are different, accepting the guilt, which are not typical male strategies and also protesting against the society with something that society does not allow, and society does not tolerate not watching, because it's all about controlling and watching.

So that is why I think that films of Marija Perović have a very sophisticated style, colors and other stylistic elements that are totally atypical, for as I have mentioned before, the classical representation of Montenegrin movies would be that of Živko Nikolić. Here the visual aesthetics, the colors, everything, even the moves of the camera, are totally different and they're showing us this very new attempt of creation of contemporary, urban Mon-

tenegrian European identity, and I think it is doing so within a very precise regional context. It is the reason, I think, that her movies are going to stay as important ones not only in Montenegrin cinematography but in regional cinematography.

Čarna Manojlović:

So far I have made two documentary films and worked on some other projects. Nenad Đukić mentioned that there are many women directors who work on documentary films but that we have a problem to name more than ten women directors who directed feature films and all of them had luck and were clever enough to get their films screened at recognized festivals that have some of their representatives at this *Round Table*.

There is an interesting topic that we can not discuss here because we do not have enough time and Biljana Maksić mentioned it, talking about younger generation film directors starting to work on films in their twenty's or thirty's. Today, if you want to finish one film project, no matter if you are male or female, and I think for women that is 50 percent harder, it must refer to political past of our country or our region, or it has to present woman as a victim of violence. Such are the expectations the film must fulfill in order to be completed and screened at festivals. When Melina mentioned films about future and small issues in ordinary life, such projects hardly get the chance for production. This is the situation nowadays and I hope that it will change when general production conditions change in Southeastern Europe.

At the end I would like to stress that there is an initiative of Antitrafficking center in Belgrade, supported by fund from Netherlands to start up Women film festival in Belgrade in May 2009, and I am one of the founders and authors.

Dina Iordanova:

I actually will speak about something else, but I really liked what Čarna said and that brought to mind one film which I recently saw – **Armin** (Croatia / Bosnia and Herzegovina / Germany, 2007). I think that this is the film that made this point very clearly – when the crew that is making the film realizes that the boy may be the victim of trauma and that it may actually be the real thing that he has experienced the war, this is the moment when they become very interested in casting him, but as far as the guy is somet-

hing else, of course, he is of no interest to them... So, I think that this film really makes that point very clearly, even though it's not a female film.

I wanted to say something completely different. Just taking from one sentence which I noticed in Bernd's presentation, where he says that "So far, there is also no movement explicitly following the ideas of a feminist cinema" in this region. Which is an acceptable statement, but I'm not going to venture into debating what is feminist cinema and what is not feminist cinema, it's a long conversation. But I found it interesting that he would make this observation and I ask myself now, sitting here, why does it look that there is not such a thing? Provided that if somebody like myself is asked about this I can immediately come up with names of very strong, conscious feminist film makers from across the region, but I do realize that it is probably just a handful of people who can produce such a list, and I feel that I have to mention some names, and I see that some of those names have actually been participants in Silke Raebiger's film festival in Dortmund and Köln. From Turkey – Pelines Merfur, for example, with a wonderful documentary about a group of village women rehearsing a play about their own lives. Now I bet that most people in this room have not seen it. The films of Olga Malea I keep repeating this name. We have a major feminist film maker working in Greece, total box office success entirely on feminist topics, on issues of sexuality, repression, liberation all these things very fresh films, commercially hugely successful and everybody in the region who'll be able to see them can relate to them. The films of Tonya Marketaki who died years ago, but who was a pioneer in feminism from the region. Dinka Žileskua from Bulgaria whom I discovered, who is completely unknown outside Bulgaria, who is the one of the major feminist film makers in the history of cinema. Coming to Yugoslavia, I realized I don't know many of them from Yugoslavia, some like Dubravka Ugrešić, who is not a film maker but somebody who has done a lot to push this course. "Štefica Cvek" was published in late '70's or something. It is absolute height of feminist discourse in line with everything that's going on. Than work of Jasmila Žbanić, I'm sure that many people can come up with examples, so if we decide to see the feminist movement it is there. So it is up to us to decide to see it as discreet examples of some occasional here and there something, or if we decide to see it and construct it as something which is absolutely robust and present and really valid. And, as Ron was using, for example, some references to Hungarian cinema, of course thinking in the wider framework of Eastern European female cinema, I would claim that some of the most feminist film making in the World history has actually come from the region, with the names of Check Vera Chitilova for example. Can you

think of the more quintessential feminist film maker that Vera Chitilova? Or, obviously Marta Mesarosz, who over the years denied that she had anything to do with feminism, but still obviously these are absolute textbook example names, and we do have women in the region who work and who have worked and its not something that has happened nowadays. Bernd gave me a very interesting example, a sidebar at one of the festivals that he is programming is going to be dedicated to the films around Black Sea, and I said immediately 'This is wonderful, because I can come up with my knowledge of all this films and this is a wonderful topic', but then I realized the limitation – that these should only be the films that are premiering now in Germany. So there are immediately two lines of thinking: one there is this wonderful topic where we can have a long line of historical discourses of how the Black Sea has been conceptualized and so on, or than - limitation of what has been made in the past two years in a bunch of tiny countries that are producing three films a year and of these films you have to select the ones that are dealing with the Black Sea. This is absurd! So, essentially it is up to us to decide if we want to see as nonexistent the feminist cinema in the region, or if we want to see it as existing feminist cinema in the region, and it is not only up to the women who has struggled to get the funding, to get the projects together to make the films, to get them released, but it is also up to the critics, it is up to the programmers at the festivals, to ensure that people like you have the option, to say that there is no evidence of such movement or to create the evidence and put it to the public attention and than there will be a movement, because the movement is not just the films, the movement is really this meta narrative that is created around it. So, I thought that this was important to mention. Thank you.

Pavle Levi:

When the question is raised in the negative as it was, about there being not enough women film makers in the region, I can't see how it can possibly avoid at least feminist implications, because it brings up the topic which has to be dealt within, and which is indeed broader than the Round Table, and that's the question of the broader context in which cinema of any country or region exists. I just wanted to add one small thing to this and that is - that when we really look at where the film culture in the region is in terms of dominant trends, I don't want to say dominant cultural and cinematic ideologies, what is dominating not only the screens but what are the types of films that are often talked about, praised directors etc., we also begin to address, at least indirectly, the question of why - it is not

the question of whether there are women directors in the area or whether they are feminist, but it's the question of visibility and question of visibility, I think, goes back again to the point that was made by two speakers here with which I agree with - why can't films be made about little issues, everyday issues, turned towards future rather than necessarily towards the past. And I think, personally, that this issue is not either or. I think the past hasn't been dealt properly in our context and it still has to be dealt with. Nonetheless it doesn't mean that these other films shouldn't be made. But this comes directly against the dominant domestic trends of putting down as "art cinema", anything that has any kind of emancipatory, or any kind of intellectualizing tendency, and is not straightforward genre. I'm a fan of genre cinema but I don't see why genre films can't themselves be dealt with in ways which automatically wouldn't include these questions of gender, race etc. So we really have a culture that is polarized along the question of film culture, "art" cinema versus "genre" cinema, and this distinction which is forced so often, I think, in the region, is actually distinction which has this entire ideological burden attached to it including the role of women in film industry.

Melina Pota-Koljević:

Two of you may have misunderstood me when I spoke about the inner or essential women feelings. Čarna and Pavle, you spoke about the little issues and somehow misunderstood me. When I was speaking about the films that we were talking about today, I was not against big themes or big subjects or political or historical big films. I was only emphasizing one thing, that for me, the essential for women's perception of the world is to stress the inner feelings about something that can be as big as war or rape or something that is so important for all of us. The recent wars had, no doubt, great importance for us, but I wanted to stress one thing: Somehow, the female characters in those films were seen from the outside, not from their inner side, and that's what I felt when I watched those films. You may disagree with me but that is my impression. I only wanted to emphasize that the better way to speak, not only about everyday life, but also about the big events of the past, would be from the female perspective, to stress the inner feelings and these prospects for the future. Not to struggle all the time with the ghosts from the past or hidden events of the past, but to struggle against the prejudices of the future in nowadays life, because this future of nowadays lives, though it is without war, in ex Yugoslavia it is still the men's world, and I wouldn't like to sound like a feminist now, but

we are surrounded with a lot of prejudices and these prejudices are mostly against these female feelings and these female attempts to continue life. That was my point.

Čarna Manojlović:

I would like to explain that I didn't misunderstand your words, in fact I agree with your point of view. Maybe I used wrong term calling it small issue, ordinary stories, but it would open new topic about screen writing, how the screenplays must be written and why we have problems with screenplays. A number of young screen writers today are turning towards writing for theatre, because it is cheaper and easier, and has more chances to be produced. I read a great number of film screenplays and know that it is hard to find such ordinary stories... so, the real question is what would be the quality of films based on unsatisfactory screenplays.

Ivana Kronja:

Nowadays we obviously lack women directors, and we have only few woman journalists, critics and theorist who write about film. So, than, it becomes a political question why there is no women directors. In such a situation, any film about women experience is politically involved, even if it is not a feminist film. This is the situation nowadays in Serbia and Croatia.

In Serbia there is a situation of deeply rooted political conformism and new, radically political films have not been made recently, so this explains the absence of women in our public sphere.

When young director or woman director appears, media and the public strongly promote male authors, so this is kind of a political question and this *Round Table* is important, positive event which enlightens some blind spots in our society.

No matter if we support radically feminist films or intimate female films, I think it is important to cover this part of experience and creative work, in order to change politics of gender relations in our society, which remained undeveloped till today.

Slobodan Šijan:

This gives me a cue to step back in history and to analyze some of the causes that may help us to understand lesser presence of women directors

in Serbia. I remember the time when I enrolled as a student of film directing at the Faculty of Drama Arts in Belgrade: among two hundred candidates, four of us were accepted, two women and two men. Somehow I ended up as the only one from my class who, years later, shot the feature film. But I remember that our generation, several generations of students of film directing in Belgrade during the seventies, were blacklisted, and Dušan Makavejev is familiar with this very well. Proscription of films **The Plastic Jesus** (Plastični Isus), a thesis film by Lazar Stojanović for which he was sent to prison for three years, and Dušan's **WR - Mysteries of Organism** (banned, not a student film though), and witch hunt of Yugoslav films and filmmakers for political reasons, all that affected the situation at the Faculty of Drama Arts.

It was the period when student films were made under the mentorship of professors Živojin Pavlović and Aleksandar Petrović, who were, along with Dušan, the leading authors of Serbian Cinema. They were accused as the main promoters of the so called *Black Wave Cinema* at the Department of Film Directing and condemned as bad professors. So, the films made by their students, but also the films of other students were subjects to the political scrutiny and revision by the specially formed Commission. I have found the report of that Commission, made of the faculty from different departments and some students, but mostly members of the Communist Party. The report was published in *Omladinske novine* on March 31, 1973. It is very useful for understanding the political atmosphere on the School at that time, completely with names, political statements etc. Among the films that were severely criticized by the Commission were the films of Tomislav Gotovac, an important experimental filmmaker who was also the lead actor in the "Plastic Jesus". Some of my films were also criticized... But what fascinated me the most, while I was reading this report recently, was that almost all films by my female colleagues were strongly condemned. So I brought some of the quotes from that report, and I would like to read them here because they are quite interesting as they focus very meticulously on the new subjects and themes that my female colleagues were introducing to the cinema of this region at the time. Some of them were forced to change their films under the heavy political pressure which can be seen in this report. Some of them did not, but they were punished in a different way. There was obviously a strong resistance to the so-called "female" themes, some were even called "psycho-pathological". It is all really very interesting, so please allow me to read parts of this report.

For example, the Commission quotes a film **Friends** (Priatelji), direc-

ted by Mirjana Živković, as an example where screenplay was much worse than the finished film from which some scenes were cut out under the pressure of that same Committee. I quote: "The shooting script for the film **Friends** by Mirjana Živković, 1974, class of professor Petrović, differs very much from the film that the group saw in the final cut version. In the script there were unbearable psycho-pathological scenes of low instinct and nothingness, where one lesbian choked a new born child of her lover on the white sheet on the table, than put it in the bag and finally threw the bag into the river; she stayed absolutely calm and cold while committing this crime, totally aware of what she was doing. In the film, even the wild erotic scenes between two lesbians were shown with restraint. In finished film though, there was no choking of the baby, nor putting it in the bag, or throwing it in the river." (I remember these scenes very well as the part of the original version of the film – comment by S. Šijan). "Now, it is a story of tenderness, that in the end, after the separation of two friends initiated by the childbirth, sends us a new message: 'Where the maternity occurs, there is no place for abnormal state of body and mind, it cures everything'", says the Commission.

Than, another example, related to my classmate: "It is interesting to note that 'having fun' as a concept, almost as a kind of an attitude and a way of thinking, was present in several films, without having any artistic legitimacy, so the intentions and creative results were in great disproportion. An appalling example for this was a film made without the script, **Strip-tease** (Striptiz) by Ružica Lukić, student of the second year in the class of Živojin Pavlović. Problematic in its taste, in what was said and what was seen, in its serious and cheep refrain 'Lotos, let's have fun, Lotos, who cares' (Lotos is the name of one of the two strip-tease night clubs in Belgrade at the time. – comment by S. Šijan)."

Bear with me just a little longer since I find this quite interesting. The Committee, I quote: "tried to write down the dominating themes in those films. Lesbian and sexual exhibitionism. An appalling example was the film **Softness** (Mekota) by Melita Bajčević, student of the third year in the class of professor Petrović, a grotesque death and calm dissolution, destroyed illusions, life without love, escape from life, hippy moral, different nightmares, illness, trash cans, garbage dumps, human scum, depression, worthless people, a layer of sex combined with a layer of politics or violence as in a cake, pursuing the easier path of mostly weak creative opposition, within a limited framework of subjects and themes, thoughts, events and ambiances."

It seems to me that these quotes give us an interesting insight into the direct assault on the certain kind of sensibility that was developing at the Film School at the time. Young directors searching for new themes, inspired and under the mentorship of the important authors of New Cinema, such as Aleksandar Petrović and Živojin Pavlović. But, what attracted my attention when I read this report recently, was Commission's focus on the films by my female colleagues and the new themes that they were introducing. Almost all women directors were negatively criticized, even Tanja Ferro who shot the documentary film **Tom** about our colleague Tomislav Gotovac, she was criticized for including some excerpts with "naked scenes" from his film **Salted peanuts** (Slani kikiriki). So it is interesting to think about the causes and effects of such a frontal attack on films by women students and their attempt to deal with new topics. I think that this was one of the reason that many careers of women directors from my generation haven't developed, and of course the stigma attributed to the Faculty of Drama Arts in Belgrade as a "breeding place" of "black wave cinema" aesthetics, which affected all the students, male and female.

Dušan Makavejev:

Let me just say that I was very impressed by this discussion and it was interesting how it started on one level and it was getting on new levels and that was the sign of productive work that I really didn't expected in this gathering, because the cultural situation here is not such that you can expect in any place people to speak for a few hours and to produce anything useful. All structures are destroyed and all attempts to be productive are constantly, by some mysterious forces, destroyed. That's how I feel about the general situation. And suddenly here I realized, and maybe because it was dedicated to women and creation of women who are actually protected from some things by being made invisible, you get women invisible and then you have no problems and they have no problems. So it wasn't easy for me to speak about something that is too personal, but I was thinking about number of things that can be said and maybe I also can add something that is more on a naive side.

I remember Shirley Clarke, when she was doing films, and at that time the cameras became lighter, and there was a possibility to shoot handheld and what she did she got some children to shoot with the cameras and it was like "she made some film, some children who are shooting". I asked if she could show it to me, and when she showed it to me what was most striking for me was, I thought it was going to be nice and funny, but ac-

tually, because kids are small, so suddenly in the streets of New York what kid was shooting, the only most important part were their dogs. Because all parents and all other people were just kind of legs. And suddenly I realized, I was never aware of it, that child's world is not adults and parents, its another world. And these dogs were all kinds of different dogs overseen by children and dogs would oversee the children. Suddenly, and she made it almost by accident, she got something that was almost revelatory in a very funny way.

And in Aida Begić's film, it was just women, alone, and what was incredible, the most important things are things that they don't speak about. The most important thing for these women is that they are alone and the men are not there. She managed to make this film very moving by just them not talking about them. There it was barely mentioned, but what they do, they make jam and they produce some materials, and this old woman that was doing this carpet, she was repeated many times and if you watch it, like normally, you would say "but that's enough, we have seen what she's doing". But actually what she was doing it was very interesting. Then I realized it - the power of producing of a carpet! And when you go to Bosnia all houses are full of carpets and all these houses are comfortable because women by being patient and doing things made those homes much nicer than homes of our other nations. Of all our nations the Muslims have most comfortable space, because of these women who were just doing something. And this is also part of this "what is visible and what is invisible, what you talk about or not."

It seems to me that this, not the skill of not talking about something or not, but the right feeling of measure or balance of things is something that women are more skilful than men. And the best filmmakers, if you look carefully at great films, they have lot of feminine qualities, speaking of craft, I'm not speaking of sex, speaking of craft and patience and understanding. Women have no problem with darkness. For men dark is something to be used for blood, cutting people, corpses, always kind of representing something. But for women dark is something you have to clean and that was their role in the society where they were raised and it was very important. So when they do something in a film concerning life, just concerning life, they obviously have different experience than men, and this experience comes across in their films. It's difficult to write about it, and speak about it, it's not invisible but it's taken for granted. But it's interesting with women, when something is taken for granted and also what is taken for granted, that men are free to not care about a number of things. It's ok if women are invisible,

for men it's normal. There's no way to find any criticism of this in most of the films. So it's very difficult now to point a finger and to say who did what and who created this difference. These differences are very massive and are very different in different societies and different cultures. Thank you.

Slobodan Šijan:

I just have couple of comments on what Dina said about hushed histories, and I was thinking about Soja Jovanović films that we are showing as an attached program to this Round Table. My impression always was, the way I remembered her films, that they were a chance for us who were born after the Second World War, during communism, a system that denied the existence of any organized society or well organized society before it, that in her films there was a chance for us to see that there was a different world before communism. That there were priests, a parliament, congressmen and ministers in that old, non-communist Yugoslavia, a certain kind of democratic and capitalist society that was functioning. It was such hushed history that she reconstructed very accurately, with a lot of first hand knowledge, and a feeling for detail, since she was from an old family with a long tradition.

When I saw her first feature **Sumnjivo lice (The Suspect, 1954)** again, yesterday, I thought that it was quite interesting in many ways. First, it was made during the time of Tito's political purges from the "Inform biro" era, when everyone was suspected to be a sympathizer of Soviets and Stalin, and many innocent people were arrested and sent to prison camps. Purges started in 1948, but continued later on, and were still happening while this film was in production. So making such a comedy, although it was based on Branislav Nušić's play written before WWII, was a very brave achievement, if nothing else, just because of such timing. But one can see many references to the events from the period, and there was even a character played by Milan Srdoč who resembled members of Tito's zealous Communist Party Youth. He made a funny statement that "people shouldn't be allowed to kiss in an official state building". Very interesting.

I would just like to mention Maja Uzelac, present here, and her contribution to television innovation with her show **Kulturni nokaut** (The Culture Knockout) which was really changing the genre of dialog about culture on television by combining interviews with inserts of different things in a kind of post modern and campy way, for instance: herself in different costumes and make up, just playing with the subject, having fun. And that concept of

playfulness is something maybe important and new that she may bring to Serbian cinema. I know this because I have read her last screenplay.

The things that Čarna Manojlović mentioned: about a kind of a labeling of projects coming from South Eastern Europe, that you need to fit in, lets say "Big world's" idea about yourself and films coming from this region - films about suffering, mud, blood, sweat and tears and all that. So if someone wants to make a playful film, it's hard to get such a film financed, but it's great that actually someone like Maja is finally trying to do something like that.

So is there anybody else who would like to add something before we end this first FEST Round Table discussion about SEE Cinema? No? Ok, in that case I would like to conclude this session and thank you all for participating, and I would like to thank our translator too. Thank you all very much and I hope that we will have a useful publication out of these proceedings.



Tanja Ferro, Tom Gotovac, Slobodan Šijan, Melita Bajčević

Side film program of the *Round table "Women directors in South East Europe"*:

Three films of Soja Jovanović

Soja Jovanović

Belgrade 1 II 1922-22 IV 2002

Film, theatre and TV director. Studied at department for drama at Faculty of music arts in Belgrade. The first woman director of feature films in Serbia and Former Yugoslavia. Also, director of first Serbian and Yugoslav feature color film **Pop Ćira i pop Spira (Pope Ćira and Pope Spira)**, awarded as the best film of 1957 in Pula, and Soja Jovanović won the award as the best director. She directed comedies. Her films were huge successes. In 1976 her TV film **Izvinjavamo se, mnogo se izvinjavamo (We apologize a lot)** and musical **Neki to vole vruće (Some like it hot)** 1992 based on the famous film of Billy Wilder (still playing in Theatre Terazije) brought her another success.

Films screened at FEST 2009:

SUMNJIVO LICE 1954.

pp: Avala film, Beograd - ps: po istoimenoj komediji Branislava Nušića: Sofija (Soja) Jovanović, Predrag Dinulović – r: Sofija (Soja) Jovanović, Predrag Dinulović – f: Nenad Jovičić – m: Vojislav Simić, Borivoje Simić – sc: Miomir Denić – mt: Kleopatra Hristijades – gl: Mihajlo (Bata) Paskaljević, Rade Marković, Mihajlo Viktorović, Ljuba Tadić, Tamara Marković-Miletić, Milivoje (Mića) Tomić – Ljiljana Krstić, Olivera Marković – met: 2.325 – tp: 35mm, c/b

POP ĆIRA I POP SPIRA 1957.

pp: Avala film, Beograd – ps: po istoimenom delu Stevana Sremca: Sofija (Soja) Jovanović, Rodoljub Andrić – r: Sofija (Soja) Jovanović – f: Nenad Jovičić – m: Borivoje Simić – sc: Miomir Denić – mt: Milanka Nanović – gl: Milan Ajvaz, Jovan Gec, Ljubinka Bobić, Nevenka Mikulić, Renata Ulmanski, Dubravka Perić, Vlastimir (Đuza) Stoiljković – met: 2.229 – tp: 35mm, kolor.

DR. 1962.

pp: Avala film, Beograd – ps: po istoimenoj komediji Branislava Nušića:

Vuk Babić, Dejan Đurković – r: Sofija (Soja) Jovanović – f: Nenad Jovičić – m: Borivoje Simić, Vojislav Simić – sc: Miomir Denić – mt: Milanka Nanović – gl: Milivoje Živanović, Katarina Ignjatović, Velimir (Bata) Živojinović, Desanka (Beba) Lončar, Mija Aleksić, Petar Slovenski, Marisa Mell, Hans Nielsen, Ljubinka Bobić – met: 2.374 – tp:35mm, c/b, vajdskrin.

Filmografy of Soja Jovanović

“Pop Ćira i pop Spira” (1982) TV mini-serija

“Osma ofanziva” (1979) TV serija

Kakav dan (1979) (TV)

Ranjeni orao (1977) (TV)

Izvinjavamo se, mnogo se izvinjavamo (1976) (TV)

Povratak lopova (1975) (TV)

Andra i Ljubica (1975) (TV)

Nušić na filmu (1974) (TV)

Susedi (1973) (TV)

“Junak mog detinjstva” (1973) TV mini-series

Volim te Aksanije (1972) (TV)

Pendžeri ravnice (1971) (TV)

Engleski onakav kakav se govori (1970) (TV)

Dan koji treba da ostane u lepoj uspomeni (1970) (TV)

Silom otac (1969) ... aka Father by Force (USA)

Kod zelenog papagaja (1969) (TV)

Daleko je Australija (1969) (TV)

Pusti snovi (1968)

“Krug dvojkom” (1967) TV serija

Orlovi rano lete (1966)

Put oko sveta (1964)

Ćutljiva žena (1963) (TV)

Dr. (1962)

Diližansa snova (1960) ... aka The Dreams Came by Coach

Pop Ćira i pop Spira (1957)

Sumnjivo lice (1954)

SEE WOMEN FILM DIRECTORS - FEBRUARY 2009

Working List - 68 SEE Women Film Directors - English title

Albania

Elezi Iris, Suicide Inc, USA 2001, Disposable Heroes, Kosovo 2005, short films

Bosnia and Herzegovina

Begić Aida, Snow 2008, Cannes Week of Critics Award

Ljubič Vesna, Poslednji skretničar uzanog kolosijeka, 1986

Majstorović Danijela, Counterpoint for Her 2004, The Dream Job 2006

Sviličić Vanja, See You in Sarajevo 2008, short feature

Vajrača Sabina, Back to Bosnia 2005 with Alison Hanson

Žbanić Jasmila, Red Rubber Boots 2000, Grbavica 2006 - Golden Bear Berlin

Bulgaria

Aktasheva Irina, Monday Morning 1966

Andonova Milena, Monkeys in Winter 2006

Evstatieva-Biolcheva Mariana, The Prince and the Pauper 2005

Grubcheva Ivanka, One Calor of Tenderness 2003

Koseva Nadejda, Ritual in Lost and Found omnibus film 1995

Milotinova Milena, The Saved Ones 1999

Nikolova Elka, Binka 2007

Peeva Adela, Whose Song This is? 2003

Pesheva Sylvia, Crazy Day 2004

Petkova Roumiana, The Other Possible Life of Ours, 2007

Petrova Svetlina, She 2001

Sophia Zornitsa, Mila from Mars 2004

Tosheva Nevena, Bulgaria: Land, People, Sun 1966
Traykova Eldora, Of People and Bears, 1995, documentary
Triffonova Iglia, Investigation 2006, Cottbus Grand Prize
Tsotsorkova Svetla, Life with Sophia, 2004
Zhelyazkova Binka, The Tied-Up Balloon 1967

Croatia

Budisavljević Dana, Everything is Fine, 2003
Cakić-Veselić Biljana, The Boy who Rushed 2002
Husman Ana, The Market 2005
Juka Ivona, Facing the Day 2005
Tribuson Snježana, Three Love Stories 2007

Greece

Angelidi Antouanettea, Thief of Reality 2001
Dimitriou Alinda, Birds in the Mire 2008, documentary
Malea Olga, The Cow's Orgasm 1997
Marketaki Tonia, The Price of Love 1984, died in 1994, major figure
Rikaki Loukia, Symfonia haraktiron 1999
Tsangari Athina Rachel, The Slow Business of Going, 2000

Hungary

Elek Judit, Awakening 1995
Enyedi Ildiko, My 20th Century 1989
Fekete Ilboya, Bolshe Vita 1996, Chico 2001
Gyarmathy Livia, Escape 1997
Kocsis Agnes, Fresh Air 2006
Meszaros Marta, Adoption 1975

Kosovo

Zeqiraj Lendita, Exit 2004

Zeqiri Blerta, Exit 2004

Macedonia

Mitevaska Teona Strugar, I Killed the Saint 2004, I am from Titov Veles 2007

Zarevska Dragana, Grandma's Village 2007

Montenegro

Perović Marija, Packing the Monkeys Again! 2004

Romania

Bostan Elisabeta, A Telephone Call 1991

Domin Andrada, The Lamenters 2007, documentary

Niculescu Bran Tatiana, For God's Sake 2007, documentary

Pintilie Adina, Don't Get me Wrong 2007

Radu Corina, Bar de zi and Other Stories 2006, documentary

Ursianu Malvina, What a Happy World, 2003

Serbia

Balaš-Petrović Eva, Panonski Peak 1989

Bjelica, Isidora, Dorćol-Menhetn 2000

Boškov Gordana, What's up Nina 1984, Flashback 1997

Ćeramilac Ratiborka, Virtual Reality 2001

Jovanović Sofija (Soja), The Suspect 1954, Preast Ćira and preast Spira 1957, Doctor 1962

Kapić Suada, The Trap 1988

Marić Marija, Heartsick Youth, 1990

Stojković Andrijana, An Island 1996, Home 1996, The Box, work in progress

Vukomanović Mirjana, Three Summer Days 1997

Slovenia

Krajinović Jasna, Saya et Mira, 2002

Slak Hana, Blind Spot 2002

Weiss Maja, Guardian of the Frontier 2002

Turkey

Esmer Pelin, The Play 2005

Ipekci Handan, Hidden Faces 2007

Ustaoglu Yesim, Waiting for the Clouds 2003, Pandora's Box 2008

