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TORINO FILM FESTIVAL

ITALIANA.DOC

I RACCONTI DELLA DRINA

by Andrea Foschi

TALES OF THE DRINA

A documentary movie by Andrea Foschi.

Directed by Andrea Foschi and Marco Neri.

*And in a country, as Bosnia today, in which the one who doesn't know how,
or even worst, doesn't want to hate, is always considered a foreigner or
degenerate[...]*

*So, one night, listening to the strange sounds of the different towers of
clock of Sarajevo, I figured out that it wasn't possible anymore to keep living
in Bosnia. I won't travel around the world looking for a place without hate,
I'm not that naïve to believe that a place like this could exist. I only need to
find a place in which I can work and live. In Bosnia I can't.*

(Ivo Andric, A letter from 1920)

SYNOPSIS

Bosnia and Herzegovina. Secular wars ravage a territory.

Men, sucked down by their egoism, hand over the baton to women. Their wives, daughters and granddaughters pick it up and fight to rebuild a country.

Our protagonists are only three of the many faces of this mission.

Hundreds of other female faces, who during 50 years fought against woman discrimination, we know thanks to the slide of an intense list.

A journey across a missing Jugoslavia, watching memories, dreams, desires, glances.

SCRIPT

In a small village, Bratunac, 10 kilometres far from Srebrenica, three women dedicate their lives to give dignity, hope and future to their land.

Precisely here, in the remote valley of Bratunac, in 1999 a Serbian woman, Stanoika "Cana" Tesic, faced her country and her nationality, risking her own life. In those years Bratunac is no man's land, is under UN Pro Force troops control and it's oppressed by the Serbian nationalism, heir of Srebrenica. In a post-war time of this kind, Cana takes a decision: she will contact pacifist women from all the ex-Jugoslavia and will put them together for the first time after the war, precisely in Bratunac.

These women, who travel through the country to go to Bratunac, are insulted when they arrived. Local Serbian women throw stones and spit them. But the initiative works: for the first time Muslim women from the area, after the war, sleep in their own houses, alongside Croatian and Albanian women.

Our protagonists sit at the same table, to know each other. They are Cana, her daughter Vladana and Rada.

In this way Cana's Association, the Forum Zena – Forum of women, born, thanks to the support of a close national and international network, that during the years manage to protect women in a male-chauvinistic country. A country in which women's role, after the war, was completely annihilated. Thanks to a huge will-power, and to the concrete help of the Sweden cooperation, Cana's social dream turned to political reality. The number of women belonging to the Forum Zena presence in the Parliament is significant.

Vladana, 26 years old, keeping faith to the values her mother passed her along the years, graduated in Tuzla, first woman in her university and now she works, as childhood educator, in Prjedor, where she coordinates an innovative project of integration for disabled. This project, without precedents in the history of Bosnia, could soon set up a huge study group that would spread it all over the country.

From 1999 on, the friendship between Cana and Rada becomes everyday more staunch. From that time Rada went a lot of time in Bratunac. But in 2001 something changes: the two women decide to set up a new dream: the Zajedno-Together Cooperative.

A dream they built during years of hard work, putting alongside women from different nationalities, giving them back, through everyday work, their dignity, memory and mutual recognition. Now the raspberries harvested and distributed by the Cooperative are on the tables all around Europe.

Rada and her workers are now facing a new challenge: producing jams, according to traditional recipes, and entering, with them, the International market.

The documentary takes place during the period from June 2008 till May 2009. Large part of Cana, Vladana and Rada's dreams and hopes will be decided in these months.

Would Cana, with her job, during the National elections in October 2008, manage to increase the female presence in the Parliament? Only in this way she would achieve her objective: an only women party.

Would Vladana manage to continue her job with Milica, Zoran, Nikolina? Could she grow up, in a country that denied the civil right to the weak, the number of children protected by her project?

Would Rada's Cooperative manage to bring her jams in the supermarket, and turn many years of working in a stable and important economic reality?

The extraordinary pathway of our characters materializes also through the use of a vast repertoire material, which describes Vladana, Cana and Rada personal memories, showing family clips, amateurish shots of

Bratunac, old cartoons. To complete the frame, there's a wider material from the Bosnian and Serbian television that collect 50 years of history of the country, where the protagonists were born, grown up and for which they dedicated their whole life. It's in the dialectic of a repertoire material which combines micro- and macro-history that the life of these three women goes out from the personal experience, acquiring the generational dimension of an entire country. A country still hanging between nationalistic memories and European ambitions.

DIRECTOR'S NOTES

Sometimes a moth seeks for a warm refuge in a house. It suddenly comes out from the fog hiding it and after a while it's there, around the old lamp, risking her life.

A person who lived for many years in a land and every night, before falling asleep, can smell it far away, will probably never be able to tell it, because he/she feels it like if it was his/her, even if it is not. Maybe he/she will try forever to build its story verging, only some times, that deep desire that makes it tangible and near, but also shifty to him/her, in every instant.

This movie represents this challenge, and also questions, that will never find an answer. Questions about a life that oblige me to tell a story, which is my story, without ever being mine, if not for a moment. Questions that invite me to build crossed glances between men and women, who would have never meet each other if they weren't included on a *time-line*, with no continuity of time (that doesn't exist) or space.

Glances that would have never met each other, for a moment loved each other and spoke to each other.

This movie represents a long time effort of reconstructing epics that deny each other, magazines which are alive and pulsating, able to talk to us about our memories, about how we could have been "if", and about the smell of chimneys, when the sun sets and the indecipherable fog lifts on houses and mosques.

ANDREA FOSCHI

Biography

Andrea Foschi was born in Venice in 1978 and he studied Literature theory in Valencia. He then specialized in Modern philology in Padova. In 2006 he got the biennial diploma in direction of documentary at the A.C.T.Multimedia of Rome.

After studying photography in Spain and Serbia, where he lived for some years, in 2009 he came back in Italy for good.

He is teacher of Cinematography in documentary at the A.C.T.Multimedia of Rome and at the AMOD (Archivio Audiovisivo del Movimento Operaio e Democratico – Audiovisual Archive of the Labour and Democratic Movement).

He is the cinematographer of this documentary.

His first work was the documentary 'Roma Residence', in competition at the Torino Film Festival in 2007.

After finishing the making of the movie 'I Racconti della Drina', whose production lasted more than three years, he is now working on a project about the Greek Orthodox monarchism and, together with Marco Neri, on a biographical documentary on the President of the Oriental Republic of Uruguay.

Filmography

- 2010 » doc 'Male minore' – regia, fotografia (in sviluppo)
- 2010 » doc 'Anima selvaggia'- direttore della fotografia (in produzione)
- 2010 » doc 'No-ball cricket!'- direttore della fotografia (in produzione)
- 2010 » doc 'New York's song' - sceneggiatore (in sviluppo)
- 2010 » doc 'Cinemagiovani Terni'- supervisore alla regia
- 2010 » doc 'Faces' – direttore della fotografia
- 2009 » doc 'I Racconti della Drina' – autore, regista, sceneggiatore, direttore della fotografia, produttore
- 2009 » doc 'Lavori in Corso' - supervisore didattico alla fotografia
- 2009 » doc 'Urbanità Possibili' - regista, direttore della fotografia
- 2009 » doc 'El largo camino' – regista, sceneggiatore, direttore della fotografia
- 2008 » doc 'Xristos Anesti!' - regista, fotografia (non ancora edito)
- 2008 » doc 'Jeronda' - regia, fotografia (in produzione)
- 2008 » doc 'Roma Intorno a Roma' - assistenti per i sopralluoghi e le riprese
- 2007 » doc 'Roma Residence' - regista, sceneggiatore, direttore della fotografia, produttore
- 2006 » corto 'Purchè lo Senta Sepolto' – direttore della fotografia
- 2005 » medio 'L'altrui mio sguardo' - direttore della fotografia

MARCO NERI

Biography

Marco Neri was born in Rome in 1975 and he studied Cinematographic films at the Università la Sapienza of Rome. His pathway went on at the A.C.T. Multimedia of Cinecittà, where he got the biennial diploma in direction of documentary.

He was teacher of cinema at the A.C.T Multimedia of Rome.

He is director, writer and production assistant of this documentary.

His first work was the documentary 'Roma Residence', in competition at the Torino Film Festival in 2007. now he is working, together with Andrea Foschi, on a biographical documentary on the President of the Oriental Republic of Uruguay.

Filmography

2009 » doc 'Faces' - regista, sceneggiatore

2009 » doc 'I racconti della Drina' - regista, sceneggiatore, produttore

2009 » doc 'Urbanità Possibili' - regista, sceneggiatore

2009 » doc 'El largo camino' – regista, sceneggiatore, direttore della fotografia

2008 » doc 'Roma intorno a Roma' - assistente di produzione

2007 » doc 'Roma Residence' - regista, sceneggiatore

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