14. Uçan Süpürge
Uluslararası Kadın Filmleri Festivali
14. Flying Broom
International Women's Film Festival

5-12 Mayıs / May 2011
Ankara

Kızılırmaç Sineması / Kızılırmaç Movie Theatre
Goethe Enstitüsü Ankara / Goethe Institut Ankara

Bilet Fiyatı / Tickets
Gündüz seansları 2 TL, akşam seansları öğrenci 7 TL, öğrenci olmayanlar 10 TL.

Büyükçü SokAĞı 20/4 Kavaklıdere Ankara
T: +90 312. 427 00 20 (16)
F:+90 312. 466 55 61
E: festival@ucansupurge.org
www.ucansupurge.org

Bu festival 5224 sayılı Yasa gereğince
Sanatsal Etkinlikler Komisyonu'ndan alınan izinle düzenlenmiştir.
T.C. KÜLTÜR VE TURİZM BAKANLIĞI
T.C. BAŞBAKANLIK TANITMA FONU
İletişim Sponsoru

MYRA

Etkinlik Sponsorları

ANKARA ÜNİVERSİTESİ

ORTA DOĞU TEKNİK ÜNİVERSİTESİ

HACETEPE ÜNİVERSİTESİ

Mekan Sponsoru

GOETHE INSTITUT
Büyükelçilikler

EMBASSY OF DENMARK

EMBASSY OF FINLAND
ANKARA

CONSULATE GENERAL
OF SWEDEN
Istanbul

Schweizerische Eidgenossenschaft
Confédération Suisse
Confederazione Svizzera
Embassy of Switzerland in Turkey

Hizmet Sponsorları

DEDEMAN
ANKARA

RAHBE BOY

FONO FILM

AKeF

DOĞUS

ÇADIR KEBAP

FIPRESCI Jürisi Konaklama Sponsoru
Figen ÇARMIKLI
FESTİVAL KADROSU/FESTIVAL STAFF

Uçan Süpürge Kadın İletişim ve Araştırma Derneği
Flying Broom Women Communication and Research Association

Yönetim Kurulu / Administrative Board
Halime Güner
Özge Alpay
Yıldız Ecevit
Berrin Balay
Selen Doğan

Başkan / President
Halime Güner

Genel Koordinatör / General Coordinator
Sevna Somuncuoğlu

Genel Yayın Yönetmeni / Editor in Chief
Selen Doğan

Festival Koordinatörü / Festival Coordinator
Özlem Kinal

Festival Danışma Kurulu / Advisory Board
Oğuz Özbek
Cemal Akyüz
Gülden Treske
Andreas Treske
Sündüz Hasar
Emel Çelebi
Necati Sönmez

İletişim Koordinatörü / Communication Coordinator
Puna Dadaç"i

Film Trafik / Print Traffic
Özlem Kinal

Konuk Ağırlama / Guest
İlay Ertekin
Sibel Güneş

Festival Tanıtım Filmleri / Festival Trailers
Emre Yılmaz

Festival Asistanları / Assistants
Yasemin Şahin
Seda Akbudak

Dernek Denetлеme Kurulu / Auditors
Ayşe Urin Güner
Özlem Kinal
Müze Heyeti Aytaç

Festival Afişi Tasarımı ve Uygulama / Festival Poster
Myra

Ödül VTR'leri / Trailers
Fottom

Festival Fragmanı / Main Trailer
Volkan Eksiş

Diyalog Çeviri & Altyazı / Film Translation
Filmartı

Katalog Çeviri Editörü / Printed Materials Translation Editor
Ceren Kocaman

Katalog Çevirileri / Translators
Ceren Kocaman, Sevcan Çamurcu, Burcu Çelik, Berivan Alabuga, Meral Aydos, Ayşe Nur Sarı, Umut Uyurgulak, Cemal Akyüz, Hande Kütükçokşun, Başak Bahar, Betül Mutlu

Basiçi Malzemeler Uygulama
Emre Yılmaz

Açılış Töreni
Süreyya Haşar
Tuğçe Erdöl

Ödül Tasarımlı / Award Design
Antik Tuğra

Ami Plaketleri / Memorial Statuette
Fatih Kaplan

Festival Mekanları
Kızıl rampa Sineması, Goethe Institut Ankara
ODTÜ, Hacettepe Üniversitesi, Ankara Üniversitesi

Üniversiteler Programı Danışmanları
Prof. Dr. Serpil Sancar
Prof. Dr. Şevket Bahar Özvanş
Prof. Dr. Yıldız Ecevit
Prof. Dr. Eser Köker
Dr. Berrin Balay

Derya Alabora ve Deniz Türkali Fotoğrafıları
Muammer Yanmaz
Ahmet Acar
Alexandra Enberg
Ali Tekin
Alper Başoğlu
Ankara Kadın Sağlığı Derneği
Atalay Göker
AÜ Ziraat Fakültesi Kariyer Geliştirme Topluluğu
Ayça Bingöl
Ayça Kurtoğlu
Ayfer Ergün
Aylin Görgün Baran
Bahar Aykaç
Banu Yılmaz Ocak
Barış Pirhasan
Belma Baş
Bilal Çağlay
Burhan Kayatürk
Büleent Tank
Cen Dündar
Canan Arın
Cemal Taşkıngöz
Cengiz Dereçoğlu
Cocuklara Yönelik Tıcarı Cinsel Sömürüyle Mücadele Ağır
Dağlı Ozbıyık
Deniz Özen
Didem Mutlu
Documentarist
Doğa Başdemir
Doğa Derneği
Ece Temelkuran
Edit Blaumann
Efua Dorkenoo
Emel Çelebi
Emel Öztürk
Emrah Cengiz
Engin Doğan
Ersan Ocak
Eser Koker
Esin Koman
Esin Küçüktepeşpınar
Faruk Gençöz
Fatmagül Berkay
Figen Çarıncli
Filmmor
Fulya Erdoğan
Funda Siller
Gözde Öneran
Gülderen Rencber Erbaş
Gülnur Elçık
Güneş Ünal
Hacettepe HÜTÜT
Hakan Şahbaz
Hande Sarı
Harun Yılmaz
Nergis Korkmaz
Hülya Anbarlı
Hülya Ügür Tanrıver
İlksen Bayarr
Kadın Dayanışma Vakfı
Kaos GL Derneği
Klaus Eder
Kristen M. Fitzpatrick
Latika Padgaonkar
Mehmet Ecevit
Melek Özcan
Melek Ulugay Taylan
Mert Fırat
Merve Arıbaş
Meryem Koray
Mine Satur
Marathon Mungan
Mustafa Büyüköğü
Nizide Mater
Nazım Dilmener
Necati Sönmez
Nergis Öztürk
Numan Seven
ODTÜ GİSAM
Orhan Alkaya
Oya Baydar
Örder Bostancı
Özge Göktürk
Özmen Duzgün
Pauła Palacios
Pelin Süzükoğlu
Praktik Maduro
Rasaf Kösem
Sahabettin Gökoğlu
Sadık Ikinci
Serpil Sancar
Sercan Çamurcu
Seylab Çelenk
Sezen Eliz İnce
Sezgin Türk
Sibel Doğan Tayfun
Dursun
Sibel Kınacı
Stire Çoban
Suavi Aydın
Şahin Antekyalıoğlu
Şevkat Bahar Özvarş
Şule Baykal

Tahminel Milanı
Tevfik Tayfun Can
Thomas Lier
Tuğba Özkan
Tülay Demircan
Türker Aşkan
Türker Korkut
Üğur Erdenen
Üğur Yücel
Umut Çolakçıyan
Vanja D’Alcantara
Veyser Tiryaki
Women Make Movies
Yaşar Sökmenişer
Yaşar Tonta
Yavuz Ege
Yelda Şahin Akıllı
Yeşim Güneyli
Yıldırım Türker
Yusuf Köse
Yusuf Pirhasan
Zekeriya Demirkubuz
Zeynep Çalış

Festival hazırlıklarının çeşitli aşamalarında düşleri, yaratıcıları ve emekleriyle destek veren herkese teşekkür ederiz. / We would like to thank all who shared their dreams, creativity and effort with us, in every step of the festival preparation. / Unutulmuşuz kişilerden ötür dileriz. / Apologies to anyone we have unforgivably missed.


İktidar her yerdedir; sınıflar yatırır, kimlikleri öteler, eğitsizliğin sebebi, ayrımcılığı ta kendisi oluverir. Ev, aleyle, cinselliğe, dille, dine, siyasete içkındır. Yöneticilerle vardır ve onu ısmi adan kestereleyen bir dile katarınazın azaltmayı çalısmadıkça biz, o hep var olacaktır.

Tüm insanlığının ve kadının kuruluşunun ayrıncılarından değil eğilime, hıyerrşyje değil eşitler arası ilişkiye, ve kişiler arasında kavgıları baş根源ığıla ihişeyiq vardır. İktidarı taşıyıcı haline getirmiş kadınlardan bu ikişer cemherden kurtaracak olan da bu ihişeyiq.

Bu nedenle Uşan Süpürge Uluslararası Kadın Film Festivali bu yıl dönüştü "İktidar"a dikkat ve sevgisini evde, sokakta, içe, diñe, dişında, askta, ve yenden, iyi işleydiğine diğer alanlarda iktidarın sorgulaması, tartışması çağrıyor.

Bir kez daha kadınların eli, iktidarın duvarım delip oradan eğilime, barsız ve adaleti çikarmak umudıyla havaya kalkıyor. Elimize el veren, sözümüzü büyünerek içi açığımız bu yolda varlığını yarınma katan herkese teşekkür ederiz.

İyi seyirler...

Power is everywhere. Anyone who dominates wants to have power. Power relations are a part of every relation, and anyone who is oppressed wants to expect strength in them to break down these relations. Power is hard to depict, but that doesn’t change the fact that we know what it seeks for. Power doesn’t like equality, nor does it like freedom. It wants to hold privileges, which are also the heaviest impact on discrimination against women. Power maintains itself through these privileges, doesn’t matter if they are economic, political, traditional or personal. That’s how it grows. Those who seek that destructive power can penetrate, for instance, democracy, and use it. Because power is subtle and cunning.

If power was only tyrannizing and obstructive, it wouldn’t be hard to find any opponents to it. But power knows how to transform into a source of dominance, which creates a discourse, produces knowledge, manipulates and is measurable, as well as how to benefit from a given time under given circumstances. It ensures obedience through fear, and fidelity through promises. It, thus, gains fans, addicts, wishfully desiring their permanence. This is how power reinforces its dominance and increases its influence.

Power is everywhere, creating classes and “others”. It is the reason behind inequality and is the embodiment of discrimination. Inscribed in the household, family, sexuality, language, religion, politics, it has existed through centuries. Unless we try to rule it out, or at least diminish its violence, its will last forever.

What is needed for the emancipation of all human beings as well as women is equality rather than privileges, co-dependence between individuals rather than hierarchy. The only way out of this circle for women, the objects of power, is exactly this need.

Therefore, the Flying Broom International Women’s Film Festival sets its eyes on “power” this year and calls for its audience to question it at homes, on the streets, at the workplace, in the language and thoughts, in love and anything else where power is recreated.

Women once again raise their hands to hopefully pierce through power and pluck out equality, peace and justice. We heartily thank everyone that gives us a hand and walk side by side with us in our struggle to raise our voices.

Enjoy the films


Sinema sanat kadın öykülerini görnür kılmanın çok önemli bir yolu.


Bu dışüncelerle, bu yıl 14. série gerçekleştirilen "Üçün Süpürge Uluslararası Kadın Filmleri Festivali" den bugünlere gelmesinde emeği geçenleri ve odul alan sanatçılarınını kutluyor, içten düşyularlarını selamlıyoruz.

Ertuğrul GÜNAY
Kültür Bakani
Sinema günümüzde dünyasında en etkili sanat dallardan biri olma özelliğini taşımaktadır. Bu nedenden kendini kimi toplumsal sorunlar konusunda toplumun bilinçlenereklemesini bakımından vazgeçilmez bir önemine sahiptir.

Bu çerçevede, belki bir toplumsal duyarlılığı yansıtan filmlerin de desteklenmesi, daha geniş kitelerle ulaşılmasını yönde çaba harcamamız ve bu türden filmleri topluma ulaştırma amaçlı taşyan organizasyonlarla her türlü yardımın yapılması büyük bir önem taşımaktadır.


Bu amaç göz önüne alındığında, kadın-erkek eşitliğiğinin hâlâ büyük bir sorun olduğu için ülkemizde bu festivalin çok önemli bir eksikliği giderdigi inanlıyorum. Öte yandan bu önemli organizasyonun kadın sorunları konusunda toplumsal bir duyarlılık oluşturmaları açısından, ülkemizde tanıtımı büyük bir katkıda bulunduğu da bir gerçekdir.

Toplumsal cinsiyet eşitliğinin sağlanması, kadınlarnın güçlenmesi ve eşitsizliklerin kaynak alınanı sorunların çözümüne katkıda bulunmayı hedefleyen Uçan Sürpürge Kadın İletişim ve Araştırma Derneği'nin düzenlediği bu organizasyon, bir sivil toplum kuruluşunun toplumsal bir sorun konusunda yapıcı bir şekilde nasıl etkine stabileceğinin çok iyi bir örneği olusturduğu düşünümlüyorum. Bu noktada, bu türden organizasyonlara katkıda bulunmak, karma gibi bir durumu anlatma ve onunla ilgili bir katkısı sağlayacağım inanıyorum. Emeği gereken herkese teşekkür ediyorum.

Hayati YAZICI
Minister of State
Art has a universal language. It plays a role in bringing people from different regions of the world together, creating common living spaces and advancing the already created ones. Art is powerful. It is not a coincidence that art has played a role in the emergence of major intellectual, political and social changes, with the help of new movements and artists that can adjust themselves to a process of transformation. Municipality of Çankaya is aware of this positive transformative power that art has on people and societies. Therefore, our ministry prioritizes and gives a central position to artistic and cultural activities. Our endeavors are to support and contribute to enriching and transformative artistic activities that are beyond time and are not merely popular or for fun.

Flying Broom International Women’s Film Festival draws attention to gender inequality, one of the most important and tragic problems of our social life, and takes us to a striking journey to women’s inner world with the use of the rich visuality and the aesthetic language of the cinema.

In today’s Turkey, where women’s freedom and lives are under constant threat due to “passion and honor killings” and where we witness news about “violence against women” everyday, I think this festival is of great importance.

I would like to invite all residents of Çankaya and fellow citizens in Ankara to the 14th Flying Broom International Women’s Film Festival, which will take place between 5-12 May, with the belief that art is the transformer of societies and paves the way for the advancement of democracy and with a longing for the days when Ankara becomes an important international center for culture and art.

Regards,
Bülent TANIK
Mayor

Saygilar sunarım...
Bülent TANIK
Belediye Başkanı
ALTINDAĞ BELEDIVESI
MUNICIPALITY OF ALTINDAĞ

Insanların yaşamak için temel ihtiyaçları vardır. Ancak, temel ihtiyaçların karşılanyor sadece dünyamızın bir girişiminde daha doldurulmuş oluruz. Yaşadım diyebilmek için rutininizın yanına kültür, tarihi ve sanati koymak zorundaysınız. Dünyaya ilişkin algılarınıza derinlemesine çevirmizi ve kendimizi daha nitelikli adlandırınız için kültür ve sanatın elimizden geldiğince ekmeğimize katkısı yapmalıyız.


Üst ve alt yapı yatırımları kadar kültür, sanata, tarihe, sinemaya, tiyatroya, edebiyata, siyire, müziğe dair yapılan tüm yatırımların da çok önemli olduğunu farkındayız bir belediye olarak, 14. UÇAN Süpürge Uluslararası Kadın Filmleri Festivali’nin başları geçmesini diliyorum, emekleri geçen berkesi kutuyorum.

People have basic necessities to live. The basic necessities only help us pass another day on earth. We must add culture, history and art to it to be able to say that we are really alive. We must add art and culture to our daily bread to enable understanding of our environment and ourselves better.

We are profoundly glad to support 14th Flying Broom International Women’s Film Festival which organizes this festival along with its various other social projects. As the Municipality of Altındağ we are pleased to co-operate at every kind of project that strengthens women. Because since 2005 the Municipality of Altındağ has been contributing to the education of women and changing their lives by doing so. We are working to create a stronger women profile in the society with culture, history and arts projects. 22 different ‘Women’s Education and Culture Center’ which is frequented by 35 000 Altındağ women are an important part of these activities. The United Nations chose ‘Women Education and Culture Centers’ as a model project for the world and they function as schools in our region.

As the Mayor of a municipality which is aware of the importance of culture, arts, history, cinema, theatre, literature, poetry and music as well as infrastructure in a city, I would like to extend my best wishes to the 14th Flying Broom International Women’s Film Festival and congratulate everyone who is involved.

With my deepest regards,

Veyesel TİRYAKİ
Mayor

En derin saygılarına...

Veyesel TİRYAKİ
Belediye Başkanı

Cumhuriyetin kurduğu ilk üniversite olan, onun kadın emekçine verdiği değeri, aklin üstünlüğune ve bilimin yol göstericiliğine yaptığı vurgu yakamın her alana taşıyan Ankara Üniversitesi bu konukluğu hayecarla bekliyor. Öğrencilerimizin, çalışanlarımızın ve kamplarımızı toplulukla buluşma mekanları olarak bıçakça senin senin Ankara'ın her zaman olduğu gibi bu yıl da Festivali sarıp sarmalamaklara, sevgiyle kucaklayacaklarından kuşak yok. Başka dünyaların, başka inançların, başka zamanların bizim olacağını, bizden olacağını, biz olacağımız, etkinliğin ve uzamsızın üstünlerininユニ버サイドミズニящихızarın zenginleştiğine inanıyoruz. Bu duygularla, herkes Süphürgerin ucuna takılı daha insanla, daha güzel ve daha yaşanması bir dünyaya uçmayı davet ediyoruz.

Prof. Dr. Cemal TALUĞ
Rektör

In our country, it is a momentous and rare occasion for a civil initiative to organize the same event with the same excitement, same determination and ever rising quality for the 14th time, while also giving it an institutional identity. It is not possible to ignore the role of women's enduring strength in this success, their creativity and the ability to bring something from nothing into existence. The Flying Broom must truly possess magical powers. For 14 years it has managed to share, honor and encourage the visual language women have created to express themselves in different dimensions, to different people and at various settings. I congratulate everyone who has been a part of this creation. The Flying Broom, which reaches more and more people every year, being embraced mostly by the young generation, will be flying above the skies of university campuses this year in Ankara.

Ankara University, being the first university of the Republic, and carrying the value it gives to the labor of women, supremacy of the reason and guidance of science to every facet of life, is enthusiastically looking forward to this visit. I have no doubt that our students and members as well as the citizens of Ankara, who have come to regard our university campuses as our meeting places with them, will be embracing this Festival as they have done every year. This event, where other worlds, other beliefs, other times will become ours, one of us, or literally "we", will enrich further the life in our University which has been the historic home of the intelligentsia of our country. Accordingly, I would like to invite everyone to grab the broomstick and fly to a more humane and beautiful world, one which is a better place to live.

Prof. Dr. Cemal TALUĞ
Rektor

Uçan Süpürge’yi kutlamak için ikinci bir neden de, festivali özel olarak üniversitelerde ve gençlere taşmaya karar vermesi. “Kadınların geleceğini bugünkü daha iyi olacaktır ve yararları sağlansın, bu değişiklik gençlerin elinden olacak, olmasa! Çünkü toplumsal miter onlar tarafından sorgulanacak, cinsiyetçiliği reddeden ilk onlar olacak, aタerlikinin zorlancısı de onlar tarafından kırlacak” message açı olarak veriyor.


Tüm katılımçılar gibi, öğrenci ve mensuplarımızın da festival kapsamındaki film gösterilerinden ve diğer etkinliklerden yararlanacakları ve zevk alacakları inancıyla Uçan Süpürge’ye önumüzdeki yıllarda başarılar dilerim.

İyi dilık, sevgi ve saygıyla.

Prof. Dr. Ahmet ACAR
Rektör

I am not sure if Flying Broom had a clear vision to start an annual film festival in Ankara, when they decided to use the powers of cinematography to take the women’s issues to the society. After 14 consecutive festivals, we are fortunate to have yet another festival in 2011. On METU’s behalf, I congratulate Flying Broom for their continued success in organizing this valuable Festival.

Flying Broom should be commended for another reason as well. This year, they decided to use the “campus” as the Festival venue in an obvious effort to reach the young people. Their message is very clear behind this choice of venue: “If Women’s future is to improve and their wounds are to be healed, it is the youth who will do it! They are the ones that will challenge the social myths; they will be the first ones that will reject sexism, and they will be the ones that will break the chains of patriarchy”.

Arts, science, and creativity are integral parts of the learning environment of a university. At Middle East Technical University, we all appreciate the crucial role that arts, sports, and cultural activities – together with science and academics – play in the development of the young brains and souls. Knowing the passion of youth for the seventh art; we have always supported film shows on our Campus. It is in this spirit that we are gladly hosting the Flying Broom Film Festival at METU.

I trust, like all other participants, METU students and staff will benefit from and enjoy the film shows and other activities during the Festival. I wish Flying Broom success in the coming years as well.

All the best.

Prof. Dr. Ahmet ACAR
Rector


Bu anlayışımızın bir gereği olarak Hacettepe Üniversitesi olarak Kadın Sorunları Araştırma ve Uygulama Merkezimiz ile birlikte bu etkinlere destek vermekten dolayı çok mutluluk.

5-12 Mayıs tarihleri arasında devam edecek olan Uçan Sütürgê Uluslararası Kadın Filmleri Festivali'nin filmi, sinemaya kamera arkaında ve önünde değil kırmızı sadeçeleri, film okuma etkinlikleri ve sergileyle, başta üniversiteli gençler olmak üzere tüm seyircisine doldu dolu bir hafta sunacağına inanıyoruz, tüm katılcılara en iyi seçişi ve saygısını sunuyoruz.

Prof. Dr. Uğur ERDENENER
Rektör
UCAN SÜPÜRGE ONUR ÖDÜLÜ
FLYING BROOM HONORARY AWARD

DERYA ALABORA

Başından fısıkran deli kızıl saçları, cükti... Güzeli sevda... Suskunluğunun altında gelirlerin anh tıraşlık aslıdır deliğim kader gibi. Anne olduktan sonra da dürüst oltumada asında. Söyledi Selviyi bir deli büyükmende oynaktı ki bu kaza arayla. Varınız da zaten. Ote yandan yemek bitiririz bir olup yorak...


Küçük bir kız çocuğundan, elinde votkasıyla keşfelerini eski zaman kadınlarına kadar uzanan sessiz bir kıyıya. Duyamadığımız için sesiyle kederli bir sarkı... Yakınmakyen izleyen kadını. Bence burum de birlediğim, bilip de görmedim, savurup attığım her dişgıyı, yurtlarını bir kağıt parçasına hayranlıkla baktım. Ağışını bakar gibi.

Kekik kokulu adaların rızağı tepelerinde hasek başlamanın yürüyüşünü üstüne giden gülümsemenin aşık üzerinde yazıtında koyu bir ifa daha yeri baktı. Canımın ta içi oğluma her sandığında çigerine dolan baha kokusunda da.

Bir yerde kaybolursam ruhum doluy, oğluma iletme: hasret, ona minnet ve şükranla giderim bu dünyadan. Hırcın Kız'a...

Uğur YÜCEL

I have known her for 30 years. They came to rehearse 'The Taming of the Shrew' at our Tef Kabare's stage. 'The Taming of the Shrew' which I played with a friend was already rather popular by then. It was the talk of the town for a long time, even after our graduation. They were rehearsing the same scenes. They had come to me. I showed my miss-en-scene. I shared them the feeling of that part. We sometimes rehearsed together. I had noted her in my memory as a timid and a very pretty girl. I didn't know then years would pass with 'Kate'. I didn't have a clue.

Her fuzzy, crazy red hair, her freckles... a beautiful love...She was like a crazy girl who had waterfalls of love hidden under a shy appearance. She didn't settle even after becoming a mother. There had to be a crazy granny from Thessaloniki in the family, so we could understand the genetic reasons to her madness. Actually there was such a granny. On the other hand, she was very settled in her maturity.

She looks like Slavic women who cooks delicious home made food, always the friend of the fallen and one of those women who eats her bar and disappears under a snow storm at night. She can be found in mysterious character, actors who clean their make up under the backstage lights and get their polished glasses down at artist cafes. She can be found in Hanna Schygulla's Lilli Marlen walk in long corridor, in Cahide Sunku's melancholy, in Liza's cabaret's Sally Bowles' wilderness, in a femme fatale who comes from Nordic countries which will suddenly disappear under a snow storm, in Persona's cul-de-sac, in a danciers carnival of a Balkan gypsy band with a wine bottle in her hand, in a mother who sheds few tears every time while putting a scarf around her beloved son's neck, in the silhouette of a scared bar singer who runs after her bastard boyfriend from town to town.

A silent keyboard from a quiet girl to a worn out good old slut... A sad song with her lyrical voice, which one can't hear... She is the woman that you miss when she is around. She looked at everyone at the audience that I didn't care, that I didn't see, at every piece of paper that I tore and threw away with her admiring eyes, as if she is looking at her lover.

When I write about love, the place of the strawberry red freckled girl who made me tremble when she put her on my shoulder in a hill that smelled of thyme, and at the fragrance of spring whenever I hug my darling son.

If I disappear somewhere one day while my soul is full of longing for my son, I would leave forever grateful to her.

Uğur YÜCEL
DENIZ İÇİN BİRİÇE NOT

NOTES ON DENIZ

There's no way I can find a common language for everyone to talk about Deniz. So I won't try to tell you about her 'artist side' not only because I have my doubts about objectivity but also because I have had my own subjective language about her in 30 years. I wouldn't risk losing such a valuable acquisition.

Deniz is my companion, my sister, my mate. Any significant gain I had out of this life has some connection to her. If you ask her, she will tell you that she has learned everything from me and will go on to tell you what these are with a wicked smile on her face: misbehaving, not knowing her place, shamelessness. We have been laughing together for 30 years. Those who know that laughing together is something that matters in life will understand what I mean.

Deniz introduced me to a life that I didn't know about myself and had no idea about my world, what existed, when she met me. We've had tough days. She has tremendous tenacity. They fall down one after another. And it mesmerizes me each time.

Yet we laughed no matter what. A single glance was enough for us to burst into laughter in hospital corridors, funerals, or anytime we felt trapped. We saw through laughter. We learned together that the world is too big for us to take ourselves seriously and that there was constant rivalry around us. And as we learned our laughter got bigger, Deniz had an exotic cocktail appetite. I can say that I got mine from her. Sometimes she loves people unconditionally, and it feels amusingly too much at times. But hers is not blind love. She sees the weak points, absurdities or unpleasant sides to people. The two of us never justified blindness of any kind. I learned the prudence in "seeing" and she was my guide.

I have never met anyone so sincere yet so smart. What makes her the person she is, is the curse of being doomed to see everything and readily accept things at the same time. She never takes the wrong way. She simply sees the most fair, sharing, right thing there is to see even at times of moral conflicts. Her only criterion is freedom. I don't think anyone has ever met such a devoted libertarian like her. But she is one of those very few that is not blinded by her love for other people. Each people I produce, I seek her consent.

But she's also stubborn, always doing what she thinks is right, never scared of making mistakes.

I wrote "Gerce Melok ve Bizim Cocuklar" for her. She was the angel to me. Ready to give into her passions, yet bold enough to completely disregard the opposite. Those who know Yesilcam will acknowledge the fact that Deniz Turkali had her impact, not only as an actress but also as a scriptwriter, an advisor and the heaviest critic. What a grief would it be if she had not been a part of it! She is one that could be merely her self no matter what. She is my precious. Our plans to remain together for 50 years from now on, when we're at a nursing home. We always, though Atif Yilmaz would be the one to put us there, but he left without even the chance to grow old. We will figure it out somehow.
BİLGE OLGAÇ BAŞARI ÖDÜLÜ
BİLGE OLGAÇ ACHIVEMENT AWARD

HANDAN KARA

Birkaç yıl önce (tam olarak 2004'te, festivalin 7. yılında) bu ödülden bir başka Yeşilcam Sesi Bellas Özner'e verilmiş ve bunun ardından, memleketin dörtlü büyük yam Özeniz şarkları ile qınar olmuştu. Dileklenin koc, aynı şey yeniden yukarı belirtmek ve bu her dereke deva ses, yaşamın hayatin/hayatlarını izden ayırmakayı başlamış.

Tipli Bellas Özeniz gibi Handan Kara de, şarkı söylemiş gibi yapma anın vaktinde söyleyiciyeyen Yeşilcam'ın starlarının yine şaşırtıcı söyledi. Onlar sahneyi resmi altı durur ve her türden sık onlan aydınlatırken, Kara ve az sayıda benzeri, onlara sesi altında, "hayat", hakkı "can" ve "vücutu.


Kulaklarına Çıkanlar

Handan Kara'nın duruşuışuşi kavraysı Bellas Özner'e paralel seyrediyor ama sizin gözlerinizde derin düşündüğünüz. Özeniz'nin çok az plajına katılan, Kara çok sayıda plak yapmış. Bu plakların büyük bir kısımı büyük satış rakamlarına ulaşmış, satın alınan bizzat kendisi ses verdiği starların herhangi biri kadar ünlü olması rağmen, işine yine de biliğinde üzüle devam etmiş. "Ben senden daha çok gÖrüleriyim/seri benenden az" gibi, bazı sözün olmamızın çocukça rekabet oyunlarına karışmış. Ve belki de bu tavrıyı da duruşu redeniyedir ki, kapıların/kapıların/transferlerin boyu geçtiği plakçalar çarşında (IMC), birçok oyunca/kollife gelmenmiş ve kayit hayatımı çok az sayıda firma ile tamañlanmış.

Flying Broom International Women's Film Festival is just as festive in its 14th year as it was before. Bilge Olgaç Achievement Awards have been granted to Deniz Türkali and a "face" and "voice" that has long been gone, Handan Kara. Kara's songs will find itself a place in our conversations and will once again be inscribed in our memories, thanks to the festival.

It was only a couple of years ago, in the 7th year of the festival in 2004, that the same prize was awarded to another Yeşilcam singer, Belkis Özner. You could hear her songs all around the country right after she was awarded. Let's hope that the same thing will be the case for Kara, and that her voice will cure us, and her songs will surge into our lives.

Just like Belkis Özner, Handan Kara would also do voices for those Yeşilcam stars who pretended to be singing but were actually incapable of doing so. As the spotlight would shed on them and they would stand on the stage with all their glories, the songs of these actresses would find meaning with Kara and a few others' voices.

One might wonder why Yeşilcam would eventually turn to Handan Kara, Belkis Özner and some others like them, despite the existence of many good voices or singers in relation to the few stars. The answer is no mystery. It lies under their humbleness. After all, who else would rush to studies, sing without making a fuss and leave in silence and be completely indifferent to all the lust, money and the spotlights. Only a few. Belkis Özeniz and Handan Kara were of these few.

And now, having awarded Özeniz, the Flying Broom crowns Handan Kara.

Kara from our memories

Handan Kara is similar to Belkis Özeniz in how she conduct her work, but still, she is very different, too. As opposed to Özeniz's few, Handan Kara has made many records. Despite high sales figures and Kara's becoming of a star like those she has voiced, she kept her own way and did not get into those endless infantile acts of competition.

Maybe it was due to this stance that she has only worked with a few labels, despite the high number of record companies. She could not be deceived at the infamous IMC, the bazaar where record companies are located.

Sonbahar Rüzgarları


Neyse ki birileri umutmuş bu dünyayı ve yeni geldiğinde de, halklarının teklimi ediyor.


Naim DİLMENER

Televizyon Plak, a record label which is closely related to the Turkish Cinema Yesilcam, Fonex, with which Kara had the golden years of her career and Şah Plak, which had substantially contributed to our popular music are all companies that popularized those Kara song that embrace both heartbreakers and heartbreakers. There might be some few other companies, but the number of labels she has worked with is limited to this and nothing more.

Kara wouldn’t be motivated by being paid more or let others take over when she decided to record. “The challenge of money” of our music/film industry is not exclusive to the 90’s or the 2000’s. There was not much money going around back then, but incredible efforts were made to get what there was to take.

What Kara was actually interested in was the songs, or rather music itself. She was in pursuit of answers to questions like “How can I perform this song at its best? How can I find the best song? What should I do in my power to contribute to the film?” Her purpose was distinct and she sang differently.

Sonbahar Rüzgarları (Autumn Breeze)

Such songs are the most popular songs of our music, like “Sonbahar Rüzgarları”, which is now a classic, or “Sevenedim Karagözüm”, which was oddly covered by Muazzez Ersoy yet still sounded good, and “Gözüm Sende” were actually made popular by Handan Kara.

And once they were made popular, the songs could now be shared by “the very popular”. Kara did have such a power; once she gave life to a song, it would become a “hit” and one could hear it all around the country.

Handan Kara’s songs have become a major part of those people’s lives that were at an appropriate age to give meaning to the songs. This really is the case even if we are not aware of it, as we have also seen in the example of Bektis Özner. Right after Özner was awarded by the Flying Boom the sentence that was uttered the most was: “I thought I didn’t know any of her songs. Apparently I do...” Of course we did! As we loved/paid, left behind/were left behind or happy/unhappy, these songs were right there with us. They seemed to have accompanied us through our good/bad times, but they were actually protecting us.

This is what the picture will be like for Kara’s songs as well. We will think to ourselves “How could we have possibly forgotten about these songs that were so deeply inscribed in our lives?”

Thankfully there are people who do not forget! They keep track of things and once the opportunity arises, those who don’t forget honor the unforgettable.

This is what the Flying Boom does. It’s not a meaningless appreciation nor is it holding on to the past with a pointless nostalgic. The awards are given after long months or even years of research with the purpose of honoring those nameless heroes of our lives. This year it’s Handan Kara’s turn. Let her wonderful songs chime; let our lives be filled with the colors of the rainbow.

Naim DİLMENER
14. UCAN SÜPÜRGE ULUSLARARASI KADIN FILMLERİ FESTIVALI
14th FLYING BROOM INTERNATIONAL WOMEN'S FILM FESTIVAL

AÇILIŞ FILMI/OPENING FILM
ACİLİŞ FILM / OPENING FILM


Umey, hoping to get away from her unhappy marriage, leaves her life in Istanbul and taking her son with her goes back to her family in Berlin, where she grew up. As much as she believes that family bonds are more powerful than social pressure and that her family would embrace her under any circumstances, conflicts in this new life brings along new strains. That she is a mother who has abandoned her husband, in time, becomes a matter of honor for the family. And when the only option that she is given is to go back to her husband, she decides to run away with the man she is in love with so as to make a clean break. Her one and only wish is to settle down in Berlin and manage to stand on her own feet. But this is not as easy as it sounds. Just like with other women, the monster of ‘honor’ will come after Umey, too.

“When We Leave”, which has competed in the best foreign language film category at the 83rd Academy Awards, drew our attention to domestic violence against women while seeking to reinterpret the concepts of honor, sense of belonging and family. Honor killings, which is also on the agenda of Germany, has become a starting point for the director: “When I tried to get to the roots of the problem I noticed that it was the need for love for who we are that is the cause of all these. So, I wanted to produce a film which shows that unconditional love is actually easier to give than we think it is, also to go beyond our limits and give a helping hand.” According to the Federal Criminal Department, an approximate of 70 honour killing cases take place in Germany each year. This number goes as high as 5 thousand worldwide. It is also assumed that the number of unreported cases is between 10 thousand and 100 thousand.

Feo Aladag: 1972'de Avusturya'da doğdu. Londra ve Viyana'da oyunçuluk eğitimi aldı. Psikoloji ve gizemcilik yüksek lisansı, televizyon ve televizyon yapımında görev aldı. Ulusal Seri örgüt olan Türkiye'nin tüm filmcileri byyel 2005'te eski Zill Aladag ile birlikte ‘Independent Artists Filmproduktion’ kurdu. She was born in 1972, in Austria. She studied acting in both London and Vienna. She received Masters degrees in the fields of psychology and journalism as well as a doctorate degree in Philosophy. She took part in several films and television productions. She shot introductory films for Allure International. In 2005 Aladag founded Independent Artists Filmproduction together with her husband (Zill Aladag).
İKTİDAR/POWER

We are besieged with a web of power in the modern times. As power besieged us we got to know it, we became its bearer and created attentances for it. We uttered its views and our borders with it became more and more vague. As strugglers, as us women inadequately created, and became the objects rather than the subjects, despite their very existence in the field of cinema, despite their productions, their substraction of rules, and unique ways. As they reacted to us, the only thing that was held onto was a mere 50 years of experience, thus, “their stories” were turned into “our stories”. Putting aside the general view on films, women focused on parts of the female body that had not been seen before, making “women’s point of view” in the cinema visible as well as partially retaining those who have long been working in this field. Films that have conceptualized power relations, which has invaded every single part of our daily lives, told stories of power and counter-power to an audience of women, who we were already suffocated by it. Flying Broom Women’s Film Festival invites its audience to discuss power with 6 films, within the framework of this year’s theme: power. We will see how power functions as deeply as it is rooted in the society in “The Experiment” and “Vision” aware of L.D. Friededberg and Margarette von Trotha will accompany us with their cameras through these journeys and will make visible the efforts against being a part of power. We will witness a “counter” stance, which is hidden in every social resistance against the existing form of power, with “My Queen Karo”. We will see how the social and the political are intertwined and how power dictates it to be so. Then there are “The Last Report on Anna” by Márta Mészáros and “The Hairdresser” by Doris Dörrie. These two films will tell us how bodies, especially the feminine bodies, which is turned into a fundamental tool under the existing political power order, is doomed to constant mobility. There is yet another film that witnesses the irrational functioning of existing modern political power: “Animal Heart”. Sávereine Cornumasaz in告诉我们 how power hopes for help from savagery and irrationality, how it renders violence and itself essential in the last decade of a fourth century as opposed to stories of three century long civil agreement among citizens.

Because power is based on pluralism of social, political, cultural and ideological power centers, the tyranny of power, which bases its policies on the body, is of a nature that reveals how it feeds itself with fragmentation and plentitude in the way it functions. This year’s audience will give its support by watching performative films against the potential to create more imprisonments in this power web, because the audience is one that recreates movies with their own backgrounds. Enjoy the films!

Eser KÖKER

Louise N. D. Friedberg


She was born in 1973, in Denmark. She studies directing at the National Film School of Denmark. She has worked as a scripter and assistant director since 1995. 'The Experiment' is her feature debut.

Sinemalar/Filmography
The Experiment (2010), Blood Sisters (2005)
DUVARIN YIKILMASININ ARDINDAN BIRER BERKCLR
DIE HAIRDESSE
FRISÊUSE

ALANYA/GERMANY, 2010, 35mm, renkli/color, 107'

YÖNETMEN/DIRECTOR: Doris Dörrie
SENYARIO/SCRIPT: Laila Stelter
GÖRÜNTÜ YÖNETMENI/DIRECTOR OF PHOTOGRAPHY: Hanno Lentz
KURGUELEDITING: Inez Regnier, Frank Müller
YAPIP/PRODUCER: Ulrich Limeisen
ÖYUNCULAR/CAST: Gabriela Maria Schmeide, Natasha Lawiszus, Ill-Young Kim, Christina Grosse, Rolf Zacher, Maria Happek


Kathi bu işe başlamasının ardından kadar lüks olmayan hemen anlar. Zira deneysizdikleri, çevresi hiç de genis değildir ve hepsinin ötesinde paras yoktur. Ne var ki bütün bu olumsuzluklar, şimdiye deh kep çevrilir ve azimli olan Kathi'nin hayallerinin peşinde koşmasını engelleyemezlerdir.

Almanyası sinemasının en iyi yönetmenlerinden Dörrie, son olarak 'Kırmızı Çiçekler'yle kalbinize dokunuşturdu, şimdi de 'Kadın Berberi' ile ilginç geliyor ve kadın bedeni üzerindeki iktidar sorgulamaması istiyor. Dörrie bir kez daha festival seyrircisini uzur sure akılda görmekcek bir filmle baş başa bırakıyor.

Set after the fall of the Berlin wall at the dawn of a new chapter for the city, the story begins one life-changing morning in the Berlin low-income district of Marzahn. Single mother Kathi is about to embark on a new chapter of her own. She called the phone interview with a local hair salon and was hired as new manager and stylist. When she arrived, the owner takes one look at her and tells her that she does not “fit” in after all. Because Kathi does not have the figure of the rest of the women that come to the salon. She does not have the kind of 'beauty' that could attract some attention, since she is obese. But Kathi doesn’t have thick skin for nothing, literally and figuratively. Just as she is about to give him a piece of her mind, she spots a much better solution right across the street –available salon space! Kathi has an epiphany. ‘She’ll open her own salon!’ Who needs mean and insulting bosses anyway? She will be her own boss from now on.

Kathi quickly realizes that getting started is not as easy as dreaming. But no lack of experience, contacts and, above all, money, will keep the ever cheerful and persevering Kathi from pursuing her dream.

As one of the most prominent directors in Germany Dörrie had touched our souls with “Cherry Blossoms” and now invites us with the Hairdresser, seeking to reinterpret the relation between the female body and power.

Doris Dörrie

1955'te Hannover'de doğdu. Pacific Universitesinde oyunçuluk ve sinema eğitimi aldı, yeleği Münih'teki ünlü Sinema ve Televizyon Akademi'nde gelişti. Filmleri geniş birjangın dışında, Münih Film Okulu'nda ders verdi, öykü ve roman yazdı.

She was born in 1955 in Hannover. She studied acting and film at the University of the Pacific and refined her craft at the renowned Academy of Film and Television in Munich. She is a professor at the Munich Film School.

Filmlerinden Bazılar/Selected Filmography

VARLIKLI BİR ALMAN İLENEĞİN ÇOCUĞU OLAN HILDEGARD, 8 YAPRADIYEN BİR MANASTIRA VERİLİ. BURADAKI EĞİTİMİNİ JUTTA DÜNYASINDA TESLİKLERDE TEDAVİ YETEN OKULADA YAPILDIĞI TİMİN DEĞERİNE KAMERADA ÇALIŞTIĞI BİLTİRİ ALANLARDA BAŞARDI OLAR. JUTTA ÜNİCE HILDEGARD MANASTIRLARININ KENDİLERİ İÇİNCE İÇERİDİR. 8 YAPRADIYEN BİR MANASTIRA VERİLİ, ZOKUSU VE DIPLOMANI YETERINEĞİ HİÇ ÇÖЗMEN EDİMEDEN KULLANULARKIN BİLTİN TİM KURALLAR İN İST MAKAMINDA BAŞLAYAN DEĞİRTİMEYE KOYULUŞU.

ÇOKLUĞUNUN HAYA ÇAĞRIÇİ KEBANETLER GENEL HILDEGARD BÜRLERİN YÜŞHESİS TANN'IN DÖNEN MESAÇLAR OLDUĞUNA İMARAN VE BU DIŞİNE SIZ HERYÜZÜNUN İNANMA AYAK SYÜFBE DEŞİRLERİ VE YOKUŞ ÇAĞRILARINI KORUMA TAŞMAKAM 8 İST İMAKAMINA TEK TEK ANLAT. PAPA İNANDA DERSİNE ÖNCESİ İSTEMEÇİ GİDI HILDEGARD'IN ÖNÇÜLERİNE YAZILIP BASLARAK YAYINLANMASINA DA İZİN VERİR. BUNDAN SONRASI HILDEGARD'IN YAŞAMINDA BİR DÖNÜM NOKTASINA OLUŞTUR. KENDİ MANASTIRININ KURMADAN İZIN VERİLİRİNE TAKVAYA, DEVİRİM NİTELİĞİDE VE HUMANİST YENİ BİR BAKŞA AÇIK GETİRİR.

Bestedi, bilim insanı, hekim, yazar, sair, misik, filozof, politikacı ve ekolojik aktivist künülğinde HILDEGARD zanamının çok ötesinde bir kadındır. Onun mizik, dibebayat ve felsefe çalışmaları günümüzde bile halkın savunma ve holistik beba olun etkisi altında devam etmektedir. Hayatı hakkında bilgi sahibi olduğu aynı zamanda, onun eserlerinden ilham alınması, Bingenli Hildegarın, Avrupa'nın içinde bulunduğunu karıştıran çığır bırakmış bir bilim ve aydınlanma açısından modern çağda taşınmasına önemil bir rol sahibi, oradağı en ilerli görüş ve onunla verici kudret liderlerinini bir oluşturmaktadır.

YENI ALMAN SINEMASINİ EN ÖNEMLİ ÖNÇÜLÜMÜREN VON TROMA FESTIVAL SÝYICİSTÝYLE İZLEN GÖRÜÇE.onStartüyle de bir kez daha kadınların sinema tarihine dikkate değer bir rol dağılıyorlar.

MARGARETHE VON TROMA

1942'DE DOĞDU. 1960'LArar Paris'e taşındı. Burada kısa film yönetmenliği yaptı, senaroyu yazdı. Fassbinder ve Volker Schlondorff gibi yönetmenlerin filmleme öykülerinde oyunçuluğa yetişti. 1970'lerin başlarında ilk uzun metrajlı filmi gerçekleştirdi. Sanayi 20'nin buharla Avrupa Yüksekokulu'nun sinemalar dersleri veriyor. She was born in 1942. She relocated to Paris in the 1960s, where she worked for collaborating on scripts and co-directing short films. She was an actress, appearing in the films of directors Fassbinder and Volker Schlondorff. At the beginning of 1970s, she presented her first feature film. She is a professor at the European Graduate School in San Francisco.
Paul ve Rosine, İsviçre Alplerinin netes kesen kayalıkındaki mandıra çiçeklerinde karmakar ve izole bir yaşam sürenmektedirler. İki kadının gabaşyası bir mıktar da olsa medenileşmeyle çabalarını bu taşradan, yaşam bitmek bilinmeyen gülnük işlerden ibaret. Paul'un duyusal anlamda kaba ve vahşi yaşamı bu yaşamı daha da zorlaştırıyor; ineklerine evcil birer hayvanın gibi şefkatle yakıştırırken, karşı Rosine'e hem fiziksel hem de sızımlı şiddet uygulamaktadır. Rosine yalnız kalabalığı nadir zamanlarda anı huzur bulmaktadır; inekleri saçığer veya Paul'un ilkel arzularıyla zihnin kesinlemini sürçe keşi sürtünen peynir yaparken dinlediği radyoya dalmakten... Hikayede sattı aralarında kalan ipuçlarına bakacak olursak, her ne kadar Rosine Paul’dan korkarak yaşarsa da bu iki karakterin birbirlerinde ne bulduğu, aralarındaki bağın ne kadar derin, melankoliğin ve sabranın dayalı olduğunu gösterir. Rosine’in rahim ağrılarnın hamile olması bağlayıcı ve dahası kansının bir erkek evlat doğuracağı fikrine kapılan Paul sonunda yığı yuğunu göstermeye başlar. Çiftin kanısının yaptığı işleri yürütmek için hemen işpano bir işci tutur. Bu adamın peşinde cizgisi ve kişiydıgı yavaş yavaş çığını yaşamı tahminin bile edilemeyecekleri biçimde değişirirler. Sesiyi yüksek olanlardan farklılık eden bu iki karakter önceleri bir kusun ve bu yüzdenimonialsı barıştırma, bulumuz.
İKTİDAR/POWER

PRENSESİM KARO
MY QUEEN KARO

BELÇİKA-HOLLANDA/BELGIUM-NETHERLANDS, 2009, 35mm, renklı/color, 101'

YÖNETMEN/DIRECTOR: Dorothée Van Den Berghe
SENARYO/SCRIPT: Dorothée Van Den Berghe, Peter van Kraaij
GÖRÜNTÜ YÖNETMENİ/DIRECTOR OF PHOTOGRAPHY: Jan Vancaillie
KURGU/EDITING: Marie-Helene Dzzo
YAPIMCI/PRODUCER: Frank Van Passel, Bert Hamelinck, Kato Maes
OYUNCULAR/CAST: Deborah François, Anna Franziska Jæger, Marla Kraakman


Fakat kısa bir süre sonra çoğuluk, bu ilkelere uyanamaya başlar ve Karo grubu birlikte çalışmayı bırakarak bir kägit üzerinde kalır. Annesinin duyuğu sevgi ve babasına duyduğu başlıbırakılı ıdeteleri arasında seçim yapmakta zorlanan Karo hiçbir şeyin sonuca dek ayarı kalamayacağını yavaşı yavaş anlamaya başlar.

Ressam bir babası ve dansçı bir annesinin kızı olan Anna Franziska Jæger, Karo rolünde harikalar yaratıyor. Dorothée Van Den Berghe ise filmi için şöyle diyor: “Prensesim Karo, bütün bir neslin ruhunu yansıtan kişisel bir portre.”

Based on her own experiences, van den Berghe sets the feature during the 1970s, when a Belgian family moves to Amsterdam to start a new life. Ten-year-old Karo and her parents, Raven and Dalla, join a group building a new society based on the notions of free love – no walls, no rules, only love. As the only child, Karo leads a carefree existence in this utopia-for-adults.

The mandate says that everything is to be shared in the commune.

But soon, not everyone is able to honor these principles, leading Karo to get caught in the crossfire of the internal conflicts that start to divide the group. She is torn between the love for her mother and loyalty towards her father and his ideals. Karo slowly realizes that nothing can stay the same forever.

Anna Franziska Jæger, daughter of an artist father and a dancer mother, does wonders as Karo. Dorothée van den Berghe says: “My Queen Karo is a personal portrait that reflects the spirit of a whole generation.”

Dorothée van den Berghe

Belgikada doğdu, çocukluğu Hollanda'da geçti. Sint-Lucas Okulu'nda heykel ve sinema eğitimi almış için 18 yaşında Brusselel'de. Televizyona yapışığı filmler haricinde de heç yerinde semaların birçok kısa filmi inşa etti. İlk uzun film 'Moeje' de Locarno Film Festival'indeki ödüllü olarak gösterildi.

She was born in Ghent, spent her childhood in Amsterdam. At the age of 18 she returned to Brussels to study sculpture and film at the Sint-Lucas School. After making several short films with successful festival turns and a few films for television, she completed her first feature 'Moeje' which was awarded at Locarno International Film Festival.

Filmlerinden Bazıları/Selected Filmography
SON 'ANNA RAPORU'  
THE LAST REPORT ON ANNA  
UTOLSÓ JELENTÉS ANNÁRÓL  
MACARISTAN/HUNGARY, 2009, 35mm, renkli/color, 103'

YÖNETMEN/DIRECTOR: Márta Mészáros  
SENYARO/SCRIPT: Márta Mészáros, Eva Pataki  
GÖRÜNTÜ YÖNETMENİ/DIRECTOR OF PHOTOGRAPHY: Emil Novák  
YAPIMCI/PRODUCER: Pál Sándor  
OYUNCULAR/CAST: Enikő Essényi, Erno Fekete, Zsuzsa Czirkoczi


Berlin Duvar’ın yıkılışı, tekrar tekrar başgazetlerin karanosu Sovyet Blok ülkelere sinirin açılması ve farklı sınırlarla kapılan aralıkları kalmadığı, aynı zamanda ülke dışına çıkmak için, bu süreçtaki büyük bir ev, terfi gibi birlikte ayrılsal karışımla bir yoldaşın daha verip acaba derin yaraları da şu yüzüne çıkarmış Son Anna Raporu, Macaristan’ın baskıları altında, homofobik politikaların üstüne olanlardan anlatıyor.

Filmin 78 yaşındaki yönetmeni Márta Mészáros, kariyerinin boyunun cinsiyetçi politikalar ve hükümetin halkın çizimiyle bir senemosuna taşındı. Film Anna’nun Macaristan Yahudilerinin maruz bırakıldıkları eğlenceleri karsı olaylarına karşı verdiği mücadeleyi ve 1956'da başlayan szcz konusundaki siyasi yurdum’un günden günden sonraki cinsiyet ayırmış olduğu üzerinde de çokça duruyor.

'Martha Mészáros'  
HER BİR İYİ RENK/EACH HAS A DIFFERENT COLOR
Gözde ÖNARAN, Türkiye/Turkey

Gözde Önaran received a BA in Psychology from Boğaziçi University and an MA in Media Ecology and Film Production from New York University. Currently she is a PhD candidate at ASCA (Amsterdam School for Cultural Analysis) where she focuses on cinema studies. She also teaches courses on cinema at various universities in Istanbul and has been on the editorial board of Altyazı Monthly Cinema Magazine since 2006.

Latika PADGAONKAR, Hindistan/India

A film critic, translator, former Executive Editor of Cinemaya The Asian Film Quarterly and former Joint Director of Asian’s Cinefan Festival of Asian Cinema. She has been on the jury of innumerable international film festivals, has co-edited Asian Film Journeys: Selections from Cinemaya; Kenji Mizoguchi and the Art of Japanese Cinema written by Tadeo Sato; and Being and Becoming: The Cinemas of Asia. A doctorate in Literature from the University of Sorbonne, she has taught in Ferguson College, Pune and Jawaharlal Nehru University, New Delhi. She has been a foreign correspondent for an Indian newspaper in Paris and has worked as National Information Officer for several years with UNESCO, New Delhi. A journalist of long standing, she contributes regularly to Indian newspapers, primarily The Asian Age, as well as to websites.

Alexandra ENBERG, İsveç/Sweden

She has been working as a feature journalist since 1992. She has studied Law, Film and Conflict Studies and has attended festivals such as Göteborg, Stockholm, Copenhagen, and BFI London Film Festivals. She has been writing film critics since 1997.
HER BİRİ AYRI RENK/EACH HAS A DIFFERENT COLOR

ELDE VAR JAMBON
BACON ON THE SIDE
FRANS'A/FRANCE, 2010, 35mm, renkli/color, 90'

YÖNETMEN/DIRECTOR: Anne Deperetini
SENARYO/SCRIPT: Anne Deperetini, Benjamin Guedj, Ramzy Bedia
GÖRÜNÜT YÖNETMENI/DIRECTOR OF PHOTOGRAPHY: Christophe Ofenstein
KURGU/EDITING: Béatrice Herminie, Yann Malcor
OYUNCULAR/CAST: Ramzy Bedia, Anne Marivin, Marie-France Pisier

Televizyon muhabiri Justine Lacroix, "yolda eziliş köpekler" konulu haberlerle uğraşmak zorunda olduğu sıralarda, bir ncel servis doktoruyla tanışır ve ilk görüşe aşık olur.

Bu, gazane bir hikayenin de başlangıcıdır. Parısi bir yanak kadını Naterre barışçılardan gelen esmer adam kısa süreyle ette trimak gibi olur; fakat Justine'in gözden kaçtığı ufak bir şey vardır: Sevdiği adam Arap, yani "göçmen bir Fransız"dur. Justıne ile aşık olduğu Djalil için gerekşiz bir ayrılık olan bu durum, Lacroix ve Boudaoud aileleri için pek de kaba edilebilir olmayacaktır.

Komedyanın gelen yönetmen Depertini'den sonyel simflar, ötekiğin ve sırların așan aşılar üzerine bir komedi 'Elde Var Jambon'. Bir iliskide sevgililerden çok ailelerin ve çevrenin kendinde söz hakkı bulunmasına ironik bir dille yaklaşan film, gülüürüzün düşünündürüler.

When Justine Lacroix, a charming television journalist confined to the "run-over dogs" segment, encounters a charming ER surgeon, it's love at first sight, and the beginning of a wonderful story.

The pretty Parisian blonde and the tall, dark man from the Naterre suburb quickly become inseparable, but there is just a little detail Justine has forgotten to take into account: the man that she loves is... Arab, well, "French with an immigrant background." A mere detail for Justine and Djalil but not for their respective families the Lacroix and the Boudaoud.

With her comedian background Depertini presents us with a comedy on social classes, otherness and love beyond limits.

'Bacon on the Side' is an ironic portrayal of how family and friend circles are more involved in relationships than lovers.

Anne Deperetini


Born in 1963, Depertini worked as a reporter for channel M5 and also took part in many plays. She was a journalist and a columnist at the magazine '20 Ans'. She performed as Çendrillon in a comedy entitled 'El Après'. 'Bacon on the Side' is the director's first feature film.

Filmleri/Filmography
Bacon on the Side (2010)
A young woman and her daughter escape from child trafficking in Belarus and end up in a refugee camp in northern Sweden.

Fighting for survival, she becomes easy prey for the strange world surrounding her. Soon she will face extreme choices that will turn her life into a nightmare.

Director says: "Between Two Fires" is a very personal film. I came to Sweden as a small child and spent time in such a place as a 'political refugee'. I wanted to show a reality where one is defenseless and utterly vulnerable, where not understanding the new rules makes people become easy prey.

It is a timeless reality where days pass in fear of the future and the past is too frightening to think about. Existing in the 'here' and 'now' is the only way to survive, like a form of purgatory where you are neither living nor dead."
HER BİRİ AYRI RENK/EACH HAS A DIFFERENT COLOR

BOZKIRIN DA ÖTESİ BEYOND THE STEPPE

BELÇİKA-POLONYA/BELGIUM-POLAND, 2010, 35mm, renkli, 90'

YÖNETMEN/DIRECTOR: Vanja d’Alcantara
SENARİO/SCRIPT: Vanja d’Alcantara
GÖRÜNTÜ YÖNETMENI/DIRECTOR OF PHOTOGRAPHY: Ruben Impens
KURGU/EDITORING: Virginie Messiaen
YAPIMCı/PRODUCER: Denis Delcampe, Annemie Degryse
OYUNCULAR/CAST: Agnieszka Grochowska, Aleksandra Justa, Borys Sycz
ÖDÜLLER/AWARDS: Marakeş Film Festivali Jüri Ödülü/Marrakech Film Festival Jury Prize, 2010


'Beyond the Steppes' is a gripping and sometimes harrowing story of a mother's determination to keep herself and her infant child alive despite brutal hardship. The film is set in Poland and the Soviet Union in 1940 before Hitler invaded Russia. Polish actress Agnieszka Grochowska gives a riveting performance as Nina, one of many women taken from their homeland to the Asian saltries of the U.S.S.R. and forced into pointless hard labor.

Filmed on the vast empty steppes of Kazakhstan, it is a story of one woman's struggle to survive, and the combination of unsentimental storytelling, a bleak but beautiful landscape and Grochowska's searing portrayal should see it attract attention at art houses and festivals.

Slim but steady with eyes that alternately can soften and rage, Grochowska presents a wholly sympathetic portrait of a mother wrenching from a loving home and cast out into the hands of pigs with guns in a pitiless environment. The writer-director based the story on the experience of her grandmother, and she presents it with passion but without sentiment. The film opens with scenes of domestic bliss in which Nina and her Polish Army officer husband Roman share the joy of new parenthood and a loving relationship.

But Roman and his fellows soon are off to war and Russian soldiers burst into Polish homes to carry away the women and children.

Vanja d’Alcantara


Born in 1977, she studied film direction at the Brussels Film School. In 2002 she went to New York to study screenwriting. After traveling about, working on several projects including TV commercials and short films, she produced and directed her first documentary, La Tercera Vida (The Third Life), shot entirely in a Spanish prison, in 2004.

Filmleri/Filography
Beyond the Steppes (2010), Granitas (2006), La Tercera Vida (2005)
HER BİRİ AYRI RENK/EACH HAS A DIFFERENT COLOR

KIZLAR
GIRLS
CHICAS

FRANSA/FRANCE, 2010, 35mm, renkli/color, 84'

YÖNETMEN/DIRECTOR: Yasmina Reza
SEÑARÝYOSCRIPT: Yasmina Reza
GÖRÜNTÜ YÖNETMENI/DIRECTOR OF PHOTOGRAPHY: Antoine Heberle
KURGUEĐIŢING: Monica Coleman
YAPIMCII/PRODUCER: Said Ben Said
OYUNCULAR/CAST: Carmen Maura Emmanuelle Seigner, André Dussollier, Bouli Lanners, Valérie Drèville


Neden kızlar annelerini hep kendilerine saklamak ister? Neden anneler bu duruma karşı duruşlarını sürdürürlerce zorlanır?

Resanın ve hile özlültü bir oyun ve roman yazarı olan Yasmina Reza yönetmen koltukuna oturduğu bu filmeye sevgiden bu soruları sorduruyor. Kendi yaşadığı oyunun senaryosunu bulduğu bu ilk filme Reza, odalettir bir oyununda olduğu gibi diyalog ve oyküleme ne kadar başarılı olduğunu gösteriyor, seyriçeye de bunun tadını çıkararak kâğıyor. Pilar karakteri canlandıran Carmen Maura'ın her zamanı gibi muhteşem oyunculuğunun filme katkısından söz etmek zor olmaz. Pedro Almodovar'ın Sinir Krizinin Eşidindeki Kadınlar ve 'Volter' filmlerinden alınan kalan ve hiç unutulmayacak oyunculardan olan Carmen Maura'yi özleyenler için bu film bulunmaz bir farsat!

Pilar is a single mother who has brought up three girls in France and lives alone. All three of her daughters have their own lives, their own paths in life. We witness a mother-daughter conflict as well as a unity if the daughter’s lives and careers are at stake. However, once Pilar introduces her lover to the girls at a dinner invitation, nothing is left of this unity, all that remains is conflict. Why do daughters always want to keep their mothers to themselves? And why do mothers find it hard to hold themselves against such matters?

These are the questions that Yasmina Reza, a prominent and awarded playwright and novelist also the director of ‘Chicas/Girls’, wants her audience to ask.

In her first feature film, which she scripted from one of her own plays, Reza once again proves us how successfully she copes with narration. So sit back and enjoy! It also goes without saying that Carmen Maura does wonders in her role as Pilar. For those who miss seeing Maura, the ever-remembered actress in Pedro Almodovar’s ‘Women on the Verge of Nervous Breakdown’ and ‘Volter’, on the scene, ‘Chicas/Girls’ is a golden opportunity!

Yasmina Reza


She was born in Paris in 1959. Having graduated from University Paris X she studied in L'École Internationale de Théâtre Jacques Lecoq. She took part in many plays and received awards for the plays she wrote as well as her translations. Chias is the director's first feature film.

Filmleri/Timography
Chicas (2010)
Iciar Bollain'ın aile içi şiddetli anlatan bol odağı kurmış filmi 'Gözlerimi de Afi' yönetmeni Türkiye'de seyirciyle tamsız bir filmdı. Bollain, 'Yağmuru Bile' ile de sevilenlerini bekleyişini boşa çıkarmayacak, zarar senaryosundan oyuncularına dek festivalin en ilginç en çok أكدıla kalsın filmlerinden biri oldu.


Iciar Bollain


She was born in Madrid in 1967. She played in Victor Erice's 'El Sur' when she was 14. Later, she performed in 14 other films. She made her first feature (Hola, estas sola?) in 1993. 'Take My Eyes' received 7 awards, including the Best Feature in the Goya Awards.

Razi Filmleri/Selected Filmography
Even the Rain (2010), Melahiris (2007), Take My Eyes (2003), Flores de otro Mundo (1999)
HAVANALI ÉVA
HABANA ÉVA

KÜBA-VENEZUELA-FRANSA/CUBA-VENEZUELA-FRANCE, 2010, 35mm,
renkli/color, 100'

YÖNETMEN/DIRECTOR: Fina Torres
SENARJO/SCRIPT: Fina Torres
GÖRÜNÜT YÖNETMEN/DIRECTOR OF PHOTOGRAPHY: Héctor Ortega
YAPIMCI/PRODUCER: Fina Torres, Delfina Catana, Lorena Almarza, Carillo
Vives
OYUNCU/LIST/CAST: Prakriti Maduro, Juan Carlos Garcia, Carlos Enrique
Almirante, Yuliet Cruz
ÖDÜLLER/AWARDS:
Uluslararası Latin Filmleri Festivali En İyi Film/International Latino Film
Festival Best International Feature Award, 2019

Kuba'nın renkliken Havana's... Fidel Castro'nun emekliliğinin ardından çalışanları güneşin geleen
Havana... Ve sadece birkaç gün içinde yüreği ağlama
çalışan olan genç bir kadın: Éva!

Seri yönetmenin yapan bir atölyede çalışan Eva, ünli bir moda
tasarımcısı olma hayalleri kura da her gününü bir birünün
tipsinde gelinlikler dişkerek geçirmediyor. Bir gün, Kuba'ya
bir kitap için fotoğraf çekmek üzere gelen Venezüelalı
turist Jorge ile tanışır. Vanlı bir aileden gelen yaklaşıkki
Jorge, Eva'nın akıma başılandığı bir; aşık olurlar. O zamana
değişen; geçit adı standart bir yaşam süren, iş adamları,
çalışan bir iş adını kendine bir gelecek kurmaya çalışan Angel'e
bırlikte olan Eva, Jorge'yle birlikte başka bir denize iken
açar. Uzun süre ilişkilerini evlilikte taşıdırmaya
hazırladıkları sırada Eva'nın karısına çıkan Jorge' bu
plani değiştirecek midir? Bir tercih yapmaya zorlanan
Eva'nın kararı ne olacaktır? Tembel sevgili Angel'i mi,
yoksa kapitalist yabancı Jorge'yi mi seçecek? Fina

Yönetmen Fina Torres, Latin göçmenlerin renkli ve scak
görüntüleri eşliğinde geçtiği bu romantik komedide, üç
kışkırtıcı bir aşk öyküsünü anlatıyor. Filmini hayal sürüp,
bu tarz öykülerde görülecek olmasa da anlamlı olὕ
Fina Torres Venezüela'da gazeteçik, fotoğraf ve tasarım okudu. Film yapımını her aşamada çalıştır.
Çoğunluk yönetmenliği öğrenimi verdığı üniversiteyi Paris'te bitirdi. Kurgucu, kamera
operatörü, metin yazdığı yaptığı kısa film ve belgesel yönetildi.

She is currently a director/producer who brings experience from all areas of filmmaking to the role.
After studying design, photography and journalism in Venezuela, Torres moved to Paris, where she
came a Bachelor's degree in cinematography from the Institute de Hautes Études
Cinématographiques, IDHEC. She worked as a film editor, camera operator, and script supervisor
after graduating, making short films and documentaries on the side.

Filmleri/Tiljography
Habana Éva (2010), Coastal Clockwork (1993)

Yabancıların gelişi, anlamsız şekilde duyanın nefreten müzigin yarattığı insanlıyet duygusuna olan özleme karşı pek çok çatışmalı duyguyu da gün yüzüne çıkarır.

In the waning days of World War II, as thousands of Hungarian Jews are forced on a death march to Mauthausen in April 1945, a small group becomes stranded in a secluded Austrian village due to a break in the chain of command. Camping in a hay barn, an opera singer from Budapest convinces his fellow prisoners to stage a version of the beloved operetta Wiener Blut, hoping to win the protection of the locals.

The arrival of the strangers sparks conflicted emotions, from senseless hate to longing for the humanity of music.

Elisabeth Scharang


She was born in 1949 in Austria. She worked from 1987 as a journalist and ORF radio producer, and also as a director of TV reports and documentaries. She left for freelance filmmaking in Vienna since 1997.

Filmography

HER BİRİ AYRI RENK/EACH HAS A DIFFERENT COLOR

MADALYONUN ÖTEKİ YÜZÜ
INSIDE AMERICA

AVUSTURYA/AUSTRIA, 2010, 35 mm, renkli/color, 107'

YÖNETMEN/DIRECTOR: Barbara Eder
SENARAYO/SCRIPT: Barbara Eder
KURGU/EDITING: Claudia Linzer
YAPIMCI/PRODUCER: Constanze Schumann
OYUNCULAR/CAST: Raul Juarez, Aimee Lizette Saldivar, Zuleyma Jaime, Patty Barrera, Carlos Benavides, Edward K. Bravo
ÖDELELERİ/AWARDS: Max Ophüls Festivali Jüri Özel Ödülü/Special Jury Award, Max Ophüls Festival, 2011

'Madalyonun Öteki Yüzü', Texas'ta küçük bir sanat kasabasında yaşayan altı lise öğrencisinin öyküsünü anlatıyor. Her sabah okula Amerikan bayrağı gururla gündere çekilip gençlerin aklları refah ve özgürlük hayalleriyle doldurulurken gerçek aslında çok bağdadır. Okullardaki uyuşturucu, şiddet ve güvenlik sorunları günlük yaşamların bir parçasıdır. Bu altı genç, sabah görevlendirmesi programı niteği taşıyan ROTC dersleri ve Ev Ekonomisi arasındaki kendi gelecedileri için bir mücadele verirken, bir şekilde kendilerini ayakta tutmayı başlarlar.

Avusturyalı yönetmen ve yazar Barbara Eder bu filminde Brownsville'de geçen çocukların ve 17 yaşındaki gittiği Hanna Liesz'in alyor ilhamım. Eder'in o yıllarındaki pek çok arkadaşa artık hayatta değil; hepsi de ya şiddet sonucu ya da aşırı dozda uyuşturucudan hayatını kaybetmiş.

O bölgeyi iyi bilen yönetmen, bir Brownsville hikayesi anlatmanın zamanı geldi diyerek düşünmüler.

Tanık olduğu birçok hikayeyi birleştirecek şekilde ortaya bu yer yer sert ama sonuca dek merakla izlenen film çıkmış.

'Inside America' is a portrait of six high school kids in a small border town in Texas. The American flag is proudly raised at school every morning and the dream of prosperity and freedom is invested in their minds, but the reality is tough, drugs, violence and security at the school gate are a part of the daily routine. The six teenagers fight for their future in between ROTC Class and Home Economics, somehow managing to retain their vitality and dreams.

Austrian director and writer Barbara Eder lived in Brownsville and attended Hanna High School when she was 17. Many of her teenage friends are not alive anymore. They have become victims of violent crimes or have died on abusing drugs. Barbara knows what it means to live in Brownsville.

She knows the people and their tragedies. Telling their stories has become an indispensable mission for her. Or, like someone from Brownsville said: "It was about time somebody made a story on us".

With this movie, based upon true stories, she tells a story, which she has witnessed herself.

Barbara Eder

She was born in Eisenstadt, Austria in 1976. In 1994 she did a student exchange year in Brownsville, Texas, on which she based her film Inside America. Previous to that she studied film directing at the University of Music and Performing Arts in Vienna and made numerous short films Inside America is her first long feature film.

Filmleri/Filography:
HER BİRİ AYRI RENK/EACH HAS A DIFFERENT COLOR

İNTIKAM
PAYBACK

IRAN/IRAN, 2010, 35mm, renkli/color, 103'

YÖNETMEN/DIRECTOR: Tahmineh Milani
YAPIMCIPRODUCER: Mohammad Nikbin
GÖRÜNTÜ YÖNETMENI/DIRECTOR OF PHOTOGRAPHY: Alireza Zarrin Dast
KURGUS/EDITING: Mastaneh Mohajer
OYUNCLAR/CAST: Ladan Mostofi, Mahnaz Afshar, Bahareh Afshari, Elsa Firuz Azar, Akber Abdi, Siyavash Tahmasre, Reza Attaran

“ Açık fiyakeli erkekler eminim bu filmi sevecek. Ama filme portresini çizdiğim huzurda tıpkı bir erkek de eminim çok öfkelenecek ve belki de intikam hırsında dolacaktır.”


FILM LERİYLE ÜLKESİ İRAK’TA kadınların karşı karşıya kaldığı sorunların göstergesi olan, sahne kelimeleri hayatutdowna etkiledi. Edebiyat, şiir, şiirlik gibi sonunun dişideki karşılık veren cesur bir yönetmen. Milani karakterlerinle gercek kişilere dayananın kendisini bu filmiyle de kadın dünyasına ayna tutmayı, cinsiyet kaynaklı sorunları deşifre etmeyi ve eril egemenliğe kafa tutmayı sürdürmeye.”

Son söz yine yönetmenin: “Bu film özellikle kadının ve kadınların neden suça bağlılığı konusundaki toplumun verdiği zararları yine toplumsal açıdan inceliyor. Bu filmi yaparak insanların saygı duyulmasını ve onlarla ilgilenmesini hâlâ toplumun da saygın görümcü ve pek çok sorumun ortaya çıkacağı, bunun da bütün toplum üzerinde olması bir etkisi olacağını göstermek istedim.”

Tahmineh Milani

1960'ta Tebriz'de doğdu. 1980'da Film ve Teknoloji Üniversitesi'nin numaralı bölümünden mezun oldu. Film sektöründe çalışmaya başladı. İlk filmi Children of Divorce'u 1985'de çağrıldı.

After studying architecture in the University of Science and Technology in Tebriz in 1980, she apprenticed as a scriptwriter and an assistant director following a screen workshop in 1978. Milani started her career as a movie director with 'Children of Divorce' in 1989.

Filmleri/Filmsography:
The film is a story of change, upbringering and deprivation of identity, taking place in the Yamal Peninsula during the Soviet Government. The film is based on a true story and is set in director Anastasia Lapsui’s childhood surroundings.

A little Nejets girl Neko is taken against her will from her home tepee to a boarding school in a remote Russian village. Forced to adapt to a foreign culture and new customs, Neko rebels against reeducation and gets bullied by her schoolmates and picked on by her teachers. After several conflicts, Neko decides to flee together with her Nejets schoolmate hoping to get back to her family and old habits. However, the children’s flight in the icy tundra is short-lived and the return to the boarding school and new Russian life is inevitable.

The story is told as old Neko’s (Nadezda Pyrenko), or now Nadja’s, memory. Now, after long and full life, she recalls the moment that ended her childhood and started her life as a part of the other society. But something important has changed for good: Neko, the last of her family, has grown away from her original roots and lost her skill to sustain the ancient traditions of her family.

The Nejets people are an indigenous people living in the northwestern Siberia, Russia. According to the latest census in 2002, there are 41,302 Nejets in the Russian Federation, most of them living in the Yamalo-Nenets Autonomous Okrug and Nenets Autonomous Okrug. They speak the Nejets language. "Yamal" means "End of the World". Today the Yamal Peninsula is the most important production area of natural gas in Russia.

Sovyet Hükümeti döneminde Yamal Yarımadası’nda geçen film, değişiminin, büyümeminin ve kimlik yokluğunun öyküsü... Film gerçek bir hikayeye dayanıyor: çektiği yer de yönetmen Anastasia Lapsui’nin çocukluğundan geçtiği bölge.


A son struggles with his conception of his father as the father tries to maintain his place at the head of his household at Christmas dinner. But Parkinson’s Disease and a generally ornery disposition have lead that father’s family to openly revolt against his traditional authority. While taking a break, family members André and Sam consider the notion that perhaps euthanasia is the best solution, seeing how their patriarch remains mentally lucid but physically and spiritually destitute. Their long suffering matriarch isn’t adverse to the idea (especially after the father mentions that he no longer wishes to go on) and Léa Pool’s ‘The Last Escape’ crisply examines the resultant subject matter.

But is it the patriarchy itself that has Parkinson’s and are we watching a sentimental satire on an eclipsed cultural stronghold whose vilification of marijuana and strict gender roles doesn’t productively jibe with the 21st century? Pool’s film doesn’t directly suggest this and she delicately pays respect to different generational attitudes while providing multiple viewpoints with some of the moment exclaimations. The speed at which everything takes place is suspect as is the sudden ending, but the overt manner which Pool adopts in order to launch her investigation is pronounced and bold and refreshingly open.

According to the director, the film is a mournful reminder that we need to show more care for the elders in our lives before they actually reach the point of asking for euthanasia.

Lea Pool

She was born in Sweden in 1959. After moving to Canada she studied cinematography in Quebec University. She made her first film, Strand Cafe, in 1979. She has directed TV productions as well as documentaries and shorts.

Filmçeriden Bazıları/Selected Filmography
YARIN DAHA GÜZEL OLAÇAK
TOMORROW WILL BE BETTER

POLONYA-JAPONYA/POLAND-JAPAN, 2010, 35mm, renkli/color, 118'

YÖNETMEN/DIRECTOR: Dorota Kędzierszewska
SENARİO/SCRIPT: Dorota Kędzierszewska
GÖRÜNÜTÜ YÖNETMENI/DIRECTOR OF PHOTOGRAPHY: Arthur Reinhart
YAPIMCI/PRODUCER: Arthur Reinhart
ÖYUNCÜLÜK/CASTE: Oleg Ryba, Evgeny Ryba, Akhmed Sardalov

Three Russian-speaking vagabondius journey across a border into Poland in search of an improved life in affecting but unworn drama: "Tomorrow Will Be Better." As with many of Polish writer-brelar Dotota Kędzierszewska's films, the youthful castmembers deliver extraordinary, spontaneous roles, here in a service of a heartrending, drawm-from-headlines story, which highlights the awful, daily deprivations faced by kids in Eastern Europe. However, the film's meandering script, co-written by Kędzierszewska and producer/executive-editor Arthur Reinhart, isn't quite up to their usual standard. The pic should continue its festival travels, but will struggle to find a tomorrow in distribution outside Poland. Dialogue never makes it quite clear in which city or country brothers Petya (6-year-old Ukrainian Oleg Ryba, adorable despite his atrociously rotten teeth), Vasya (10-year-old Evgeny Ryba, real-life brother of Oleg) and their friend, Lyupa (Chechyna-born Akhmed Sardalov, 11), live when the action starts - certainly nowhere permanent, since most of the time they drift around train stations and street markets, begging and stealing food.

Press notes state the film was entirely shot in northeastern Poland, which would suggest the first half unfolds in Belarusia, but geography matters very little to the core trio, who barely know or care where or whom their parents are, let alone which state it is that's failing to care for them. What they do know is there might be a chance for a better life if they can get across the border into Poland. So after a visit to an old man, and a lift from a trucker, they set out on foot for the border.

Dorota Kędzierszewska
1957'de doğdu. Łódź Üniversitesi'nde kültürle çalışmalar ve Moskova'da film yönetmenliği öğrenimi gördükten sonra Ulusal Film Okulu'nun mezun oldu.

She was born in 1957. She graduated from the National Film School in Lodz in 1981 but prior to that had completed a course in cultural studies at the University of Lodz and studied film directing in Moscow for two years.

Filmography
HER BİRİ AYRI RENK/EACH HAS A DIFFERENT COLOR

ZEFİR
ZEPHYR

TÜRKİYE/TURKEY, 2010, 35 mm, renkli/color, 93'

YÖNETMEN/DIRECTOR: Belma Baş
SENYARÖCRCİ: Belma Baş
YAPIM/PRODUCTION: Seyhan Kayar & Birel Aksakal
GÖRÜNTÜ YÖNETMENİ/DIRECTOR OF PHOTOGRAPHY: Mehmet Y. Zengin
KURGÜDE/DIT: Berke Baş
UYUNCULAR/CAST: Şeyma Uzunlar, Vahide Gürführung, Sevinç Baş, Rüştü Baş, Cem Yılmaz

ÖDÜLLERİN DEN BAZILARDI/SELECTED AWARDS:
Kokulu-Güney Küskül En İyi İlk Film Ödüllü/Kerala International Film Festival Rajase Chakoren Award, 2010
Selanik Film Festivali Sancalal Başen Ödüllü, 2010
Albo Dhaali Film Festivali NETPAC Ödüllü, 2010

Başına buyruk bir kiz cocuk olan Zefir, yazristlini anneannesiyle dedesinin Doğu Karadeniz doğaldanaki yaya evinde geçirmektedir. Uzaklardaki annesinin gelip onu alacagi iple cekerken zamanini gundemlik igeren yakminin paylasip ve kirtarda dolasip gecirir. Annesi beklenmedik bir anda cikagliyor. Ne var ki Zefiri almaya degil, her zamankinden daha uzun bir yolculuga cikmadan once onunla vedalaşmeye gelmisler. Oysa Zefir, bira daha annesinden ne bahasina okursa olsun ayrimanamaya karar verdigine dair hikayeye anlatici olarak sinemada yklilmaz bir yer edineceginde dair inanci guclendiriyor.

Zephyr, a girl who has her ways, spends her summer holiday at the mountain house of her grandparents in the eastern Black Sea region. Looking forward to the day of her mother’s arrival from somewhere far away to pick her up, she spends time sharing the burden of the daily work and hiking in the mountains. Her mother shows up most unexpectedly. However, she does not come to take her but to say goodbye before setting out for a longer journey. But Zephyr is determined not to fall apart from her mother again, no matter what it takes.

The film, which was shown in the national film competition section of the Istanbul Film Festival this year, took place in the official anthology of the Hong Kong, Tokyo, Toronto and Rotterdam festivals.

In this breathtaking film, Belma Baş not only uses a nature-oriented mise en scée as well as possible but also mingle reality with fiction by casting members of her own family along with professional performers. Baş proves how promising she is as a narrator and secures herself a place in the movies from which she is hard to be overthrown.

Belma Baş


Born in Ordu in 1969, she graduated from the Department of English Language and Literature of the University of Istanbul. She worked at several cinema institutions. She competed in the Cannes Film Festival with her first short-film Phoenix. She was awarded both inside and outside the country, Zephyr is her first feature film.

Filmografi/Filmography
Zephyr (2010), PoYrAz (2009)
ÖZEL GÖSTERİM/SPECIAL SCREENING


‘Athkarına’, yaşayışla hentüz yeterince telaffuz edilememiş ensest siyasetinin sınırları öleyen dilini kullanarak; görüntü kılıyorum. İlkın Başaran-Merti Fırat ikilisi bunun sonuna da benzeri sorunların tartışılmasında beyazperdeye yeni kapılar açacaklarını sinyallerini bu filmle veriyor. Çünkü onlar da biliyor ki bir sucha görmemek, o sucha ortak olmaktır.

Ilkın Başaran

1975 de İstanbul’dan doğdu. Saint-Benoît Françoiz Lisesi’nin bitirildiinden sonra Marmara Üniversitesi İletişim Fakültesi’nden mezuniyet oldu. 2000 yılında İstanbullu Film ve Ruhlarla (IFR) yardımcı yönetim olarak çalışmaya başlayarak 2005’te bir büyük reklam şirketi ve uzun metraj projede yer alıyor.

İlkın Başaran was born in Istanbul in 1975. After graduating from Saint-Benoit French High School, she became the student of Marmara University Faculty of Communication. In 2000 she began to work as a co-director at IFR (Exceptional Films and Ads). She has been taking part in many commercial and full-length films since 2005.

Filmleri/Filmography

Başka Elde Aslı (2009), Athkarına (2010)
Dünyada her yıl binlerce kız çocuk, büyüme ve hayatını futat bulamadan 'gelin' oluyor. Çoğu kız yaşça kendilerinden çok büyük ve yüzünün bile görmedikleri erkeklerle evlenirdi. Bu çocuklar, toplumsal tirhanenin sayıtlarına 'mağdur' ya da 'kurban' olarak geçiyor yahutca. Öldrler aynı zamanda, en afferdine lühl ve istismar birimi olan erkeğin evliliği dair kılı bir bellek de oluşturuyor. Ne yazılıyor ne arzuulan sonuçu, ne de de baktıram biliyorlar. Toplumların hafızasında 'hayatları' çalınmış çocuklar olarak kaydediliyorlar.

Uçan Süpürge, bir yetişkinin hakkı olan evliliğin çocuklarının cezabesini dönmesini için veren toplumsal uygulamanın kıltımas gerekli bir zincir olduğundan hareketle sızılarak erkek ve zorla evlilikler üzerine birçok çalışma yapmıştır. Bu çalışmaların en yeni, Sabancı Vakfı desteğiyle yürütülendi 'Çocuk Gelinler' projesi idi. 54 ülke binlerce kadına birlikte, kentlerin günümüzdeki toplumsal sorunun dahil etmesi(Voida) bu proje, kanun kurumlarından medyaya, sivil toplum örgütlerinin yerel yönetimlerine, üniversitelere kadar birçok alana "çocuk evliliklerine hayır" mesajını taşıyor.

Uçan Süpürge Uluslararası Kadın Filmleri Festivali ise bir kez daha, sinemanın gücünden yararlanarak cinsiyet eşitliği için dikkat çekmek, sonanın dönüştürücü etkisiyle hak ihlallerine dur demenin zorunu oluşturuyor. Festival programının 'Çocuk Gelinler' başlıklı bölümünde yer alan filmler, bu türdeki bu 'yıkılmak' anını birlik öykülerinde sürür.

All around the world, every year millions of children become brides without even finding a chance to grow up! Most of the times they are being forced to get married to older men whom they haven’t even met before. These children are not only being victims to that vicious practice they are also creating an unpleasant common memory of early marriage which is an unforgivable form of severe abuse. They are not being asked of their opinions, they are not aware of their civil rights, yet they are taking a sad place at this unpleasant history and the common memory as children whose lives were stolen.

Flying Broom carried out various project during the past years on early marriages to be able to break the chain of social accord which allows child marriage that turns children’s lives into nightmares. Latest project on the issue was the ‘Child Brides’ joint project with the Sabancı Foundation. That project succeeded to reach thousands of women in 54 cities in Turkey and brought out the issue on the agenda, the message ‘no to child marriages’ was spread out via media, public bodies, non governmental organisations, local administration and universities.

Now Flying Broom International Women Films Festival once again creating a ground to stop the violations of human rights, by using the power of cinema to draw attention to gender inequality. Films under the section of ‘Child Brides’ will follow the truces of that disastrous practice in 5 different countries.
İraklı 12 yaşındaki Nilüfer’in tek hayali, eğitim almak içininkyüzde, okuma-yaşma öğrenmesine izin verilmesidir. Bir gün ebeveyninin yanına yardım etmek için ona giydir gri dara çalşığınca bir kadınla tanışır. Bu arada babası Nilüfer’in evlennmesi için yahut bir zeytin tüccarıyla çökten anlaşırmıştır bile. Evlilik için engeli, adın atması bekleyen ailesi, Nilüfer’in kendine bulduğu yöntemlerle ilk kanamasını geçirmiye çalıştığından habersizdir. Sonunda bu zahmeti anlaştı. Nilüfer ona lütfе anlattı. diye öğret REGISTER CREDITS içine birer yıldızın ona kuyru mu edilecektir?

"Ayeş" was born in Turkey and came to Brussels at the age of 18. That’s when she first saw the man to marry her. Fifteen days after her arrival, a photograph was shot at a park, with Ayeş wearing a wedding gown that is not of her own. The family had made the decision to marry their daughter off. Thus, Ayeş became a bride with 20 lives world bride price.

With a focus on Ayeş’s life, “Our Marriage” tells the story of the lives that early marriages have been a part of, a tradition that the society from Turkey chose to take with them to Europe. Even though it can be regarded as a personal film in many ways, “Our Marriage” is a common story, especially when we come to think about the inequality that marriage brings to the lives of many women.

To better understand her history, the director focuses on the cultural heritage of her community and looks back over the times of her mother’s arranged marriage, to Turkey, where she collects the confessions of her grandmother. The film connects four generations of women and the question of women at different times. The film is a poignant testimony of a mother to her daughter. Özdemir says: “In this study film, I explored the theme of traditional marriages in immigrants. This is the first step towards a quest for identity.”

Tülin Özdemir


She graduated from the University College of Architecture Saint-Luc in Brussels, worked several years as a freelance before she started INSA, cinema school. After two years in directing, she took a masters year of creative documentary and visual anthropology, and made her first documentary “Our Wedding”.

Filmleri/Filmography

Our Wedding (2010)
ÇOCUK GELİNLER/CHILD BRIDES

POLONYA/POLAND, 2010, betacam, renkli/color, 19'

YÖNETMEN/DIRECTOR: Leslaw Dobrucki
GÖRÜNTÜ YÖNETMENI/DIRECTOR OF PHOTOGRAPHY: Piotr Rosolowski
KURGU/EDITING: Bartosz Pietras, Jakub Kossak, Robert Polewski
YAFIM/PRODUCTION: Mistrzowska Szkoła Rzysień Filmowej Andrzejewa Wajdy


Polonya yönetmen Dobrucki’nin bu kısa filmi, çocukken evlendirilen kadınlara uzun uygulamalar, travmalarına, maruz bırakıdlıkları şiddet ve aynı zamanda dikkat çekiyor. Geçen yıl Karlovy Vary Uluslararası Film Festivali’nde dünya prömiyerini yapan ‘Çocuk Gelin’ Kosova DOCUFEST dahil birçok festivalde gösterildi.

She was thirteen. She was taken from Turkey to Germany at the request of her family in order to get married to her cousin. Her childhood ended when she was “earned” by a husband who tried to discipline her by insults and torture. When she couldn’t take it anymore, she ran away, but constantly hiding. It was no longer possible for her to lead a “normal” life while she was under the pressure and threat of both families; she was neither allowed to divorce, nor could she stay married. She is one of those little brides whose entity is presented to the hands of injustice. Her story is also the story of many women who are in the grasp of unwritten but strong patriarchal rules in the multicultural societies of Western Europe.

With this short-length film, Polish director Dobrucki draws attention to the full-length misery and trauma women who are married off too young, as well as the violence and discrimination that they are subjected to. ‘Little Bride’, which made its world premiere in Karlovy Vary International Film Festival, was screened in many festivals including Kosovo DOCUFEST.

Leslaw Dobrucki


Leslaw Dobrucki was born in 1969 in Warsaw. He graduated from the Faculty of Graphic Arts of the Academy of Fine Arts in Warsaw. He started his career in 1988 with animations and later made documentaries.

Filmografi:
"They wanted to marry me off when I was 15. I tried to object, but they locked me up. They told me they wouldn’t give me any bread or water until I agreed. Problems arose just the day after the wedding. My husband would beat me. I was subjected to violence even when my son was only three days old. I dropped him once, when my husband was beating me. He could only live until the age of two. We got divorced in the end but it wasn’t easy. I don’t want my 15 year old daughter to get married. How can I force her into a marriage if I have already set her free. If I have already given her the choice to choose?"

The film ‘An Early Wedding’ was made by a mixed group of four Israeli and Palestinian young students, who took part in a workshop called ‘I am you are films and identity’. The workshop brings every summer for the last twelve years, 30 young high school students from Jerusalem and its large vicinity for a month of doing films together and learning about one another. ‘An Early Wedding’ was initiated by Tagrid Ahmad who wanted to share with the others a custom that is popular in the Arab society. In the film she interviewed family members and women told their stories: how do we resist a forced wedding at a very young age, and what is the price we pay for being independent?

‘Ben’, Sen’im Projesi / I Am You Are Project

Kudüs Sinematik Eğitim Bölümü'nün 1999 yılında beri bu başlık altında düzenlediği atolyeye çalışmalar, Kudüs ve çevresinden 15-17 yaş arası İsraili ve Filistinli gençler bu workshoplarda işleyen Tagrid Ahmad tarafından düzenlendi. Bu workshoplar, ikinci nesneler arasındaki ilişkileri incelemek ve film yapmak için bir platform sunmaktadır. İsrailin, Filistin ve Kudüs'un unutulmaması için bu workshoplar hizmet etmektedir.

Since the summer of 1999, the Department of Education at the Jerusalem Cinematheque has offered the 'I Am You Are' workshop, which considers issues of identity and co-existence among Israeli and Palestinian youth from Jerusalem and its surroundings. The workshops bring together ten students aged 15-17 who learn, share knowledge of film, television, and art, and who wish to experience self-expression through film-making.
SALINCAC
SWING
TÜRKİYETURKEY, 2009, betacam, renkli/color, 6'
YÖNETMEN/DIRECTOR: Bilal Çakay
SENARYO/SCRIPT: Bilal Çakay
GÖRÜNTÜ YÖNETMEN/DIRECTOR OF PHOTOGRAPHY: Bahadır Bigül
KURCU/EDITING: Bilal Çakay
OYUNCULAR/CAST: Halil Taşkin, Leyla Cihan

"Swing" came first among 34 films that competed in the Short Film Competition in "Children Whose Rights Have Been Stolen" as a part of the 1st Turkey Children's Congress. Since the director himself has witnessed stories of early marriages in his family, maybe this film is a requiem for their stolen lives.

Bilal Çakay

He was born in 1985. In 2006, he directed his first film 'Corridor'. After taking some different roles at various short films, he made his second project 'Swing'. He is studying at the Department of Radio TV and Film Studies, Faculty of Communication of Mersin University.

Filmleri/Filmography
Salincac (2009), Koridor (2006)

YAKANTOP
DOOGEBALL
TÜRKİYETURKEY, 2011, renkli/color, 6'
YÖNETMEN/DIRECTOR: Fatma Yaşızoğlu, Sedat Öğran
SENARYO/SCRIPT: Sedat Öğran, Fatma Yaşızoğlu
GÖRÜNTÜ YÖNETMEN/DIRECTOR OF PHOTOGRAPHY: Fatma Yaşızoğlu
KURCU/EDITING: Burak Çolak, Bilal Bahadır
YAPIMCI/PRODUCER: Sedat Öğran
OYUNCULAR/CAST: Sümeyra Yıldız, Hatem Yıldırım, Arzu Yıldırım ve/and Erzurum Yarımca Köyü çocukları/Children from Erzurum's Yarımca Village

Hemzü oyun çağında olan bir kız çocuğunun evlenmesi veya evlendirilmesini anlatıyor 'Yakantop'. Kaz çocuk yakantop oynayan "can"ahir ve "yanar". Yanı çocuk sahibi olan ve evliliğinde yaşadığı giddet sorunu hayatımı kaybeder. Film "çocuk gelinler" olmışu ele alıyor. Bu oyunda "yananlar" in adı bavze Ayşe, bavze Canan 3lr...

Fatma Yaşızoğlu

Born in 1990. She started studying Radio, TV and Cinema under the Faculty of Communication of Erzurum Atatürk University in 2007. She is still studying here.

Sedat Öğran

Born in 1989. He started studying Radio, TV and Cinema under the Faculty of Communication of Erzurum Atatürk University in 2007. He is still studying here.

Filmleri/Filmography
Fatma Yaşızoğlu Yakantop (2011)
14. UÇAN SÜPÜRGE ULUSLARARASI KADIN FILMLERİ FESTIVALI
14th FLYING BROOM INTERNATIONAL WOMEN'S FILM FESTIVAL

BİR BİLET: TEK GİDİŞ/ONE WAY TICKET

İnsan ticaretine düzenleme, uluslararası kurumlar tarafından yaygın olarak uygulanmaya çalışılıyor. Bu, insan ticaretinin ve uluslararası trafiginin genliği ve önemini vurgulamaktadır.

Human trafficking is the third largest organized crime in the world, coming after arms and drug smuggling. When compared to the two other organized crimes, it costs less, it is less risky and organized in a much simpler way. According to the UN, each year around 700,000-4,000,000 people around the world are becoming victims of human trafficking. Among the identified victims globally 66-84% are women, 12-23% are boys and 8-23% are children. Human trafficking is also defined as the modern form of slavery, basically aiming at exploiting the vulnerabilities of people caused by reasons such as globalization, poverty, war, international migration, regional disasters, genetic based discrimination and, therefore, wants to take a chance for a new life.

Human trafficking is an organized crime affecting the entire world globally. Latin America, Africa and North East Asia are among the regions where human trafficking is most observed in today's world. Yet with the 1990s Eastern Europe and former Soviet Union countries have become more central and important to UNICEF; China will be the center of human trafficking in Asia in the coming future.

Human trafficking is a crime that is generally observed at the national level. Yet this does not neglect the fact that it is also experienced within the borders of the nations as well. Traffickers also transfer people from one place to another within the national borders with the aim of exploiting them. This is done either by using force or through deceiving them. Sex and age of the victims of human trafficking differ according to the kind of exploitation that is targeted, which can be sexual exploitation, forced labor, exploitation of work force or forced-indenture. Yet, 80% of the victims identified globally are women including younger girls. Most of these women are deceived by the traffickers with the promise of employment opportunities. Victims leave their home countries, believing that they will be working as a waitress, cleaner or caretaker. Even when they know that they would be working in the sex sector, they do not know or they are deceived about their working conditions. When they arrive at the targeted country, they are indebted in great values, are forced to work in jobs and under conditions very different than what has been promised; moreover, their earnings, legal documents and identity cards are seized by the traffickers. Women start experiencing intense levels of psychological, physical, sexual and economic violence after they become a part of trafficking.

In human trafficking individuals are bought and sold as if they are commodities; their physical, spiritual and sexual integrities are violated, they are deprived of their freedom of labor and are subjected to treatments that are at odds with human dignity. The Foundation for Women’s Solidarity has been working in the area of combating human trafficking since 2005 and 201 women and 6 children that have come with their mothers have benefited from the shelter that is being run by the Foundation since 2005. When you observe a similar case of forced labor, exploitation or detention around you, you can call the 157 Help Line and support the struggle against human trafficking yourself.

The Foundation for Women’s Solidarity

Kadin Dayanisma Vakfi
BİR BİLET: TEK GİDİŞ/ONE WAY TICKET

KÜÇÜK ASKER
LITTLE SOLDER
LILLE SOLDAT

DANİMAZKA/DENMARK, 2008, 35 mm, renkli/color, 100'

YÜNETMEN/DIRECTOR: Annette K. Olesen
SENAİRYO/SCRIPT: Kim Fupz Akselsen & Annette K. Olesen
DIREKTÖR DE FOTOĞRAF: Camilla Hjelm Knudsen
KÜRGE/EDITORİNG: Jacob Thuesen
YAPIMCI/PRODUCER: Ib Tardini
ÖYUNCULAR/CAST: Trine Dyrholm, Finn Nielsen, Lorma Brown, Rasmus Botoft, Jens Jarn Spottag, Thure Lindhardt, Henrik Prip

Babasının küçük bir kız olan 'küçük askerim' diye sevdiği Lotte, yurtçılardaki askeri görevini tamamlayıp, hayatin gerektiğiyle tamamen yüzleşmiş olarak eve döner. Lotte'nin pek de güvenilir olmayan bazıları ona bir estet kız olan Nijeryalı kız arkadaşını Lily için gözetin yapması teklif eder. İkisinin de geçirdikleri gelen görülmeyen derin izleri olmasına ve her ikisinin de başlarla çok isteksiz olması arasında iyi Lily ve Lotte arasında yavaş yavaş bir arkadaşlık kurulur. Bundan sonra olaylar hiç umulmadık bir hal alacaklar. Butün hikaye, kurtarılmak ya da başka birleri kurtarmak üzere... Tum kurtaricilar iyi bir. Masallarda fedâkârlılar.


Annette K. Olesen

1965'te doğdu. Danimarka Ulusal Film Okulu'ndan 1991'de mezun oldu. Bir üç uzun filmi Berlin Uluslararası Film Festivalinde yarıştı. 'Küçük Aşker' yonetmenin dördüncü filmi.

She was born in 1965. She graduated from the National Film School of Denmark in 1991. Her first three feature films were all selected for the main competition at the Berlin International Film Festival. 'Little Soldier' is her fourth feature film.

Filmleri/Filmography
INTERNET'TEN SİPARİŞ EDİLENEE TİCARETE KONUŞULAN 'GELİNLER' MERELESI, 'YALNUZLATAN MUSTAİRİP ERKEKLER İLE SERVET İÇİN KADINLAR' İNGİLTEREDEN BİRİ GÖRÜŞTÜREN, BURADAYLAYE NEREDESE BİR ŞAKA GİBİ DURAN BİR KOMEDYDİR. SNAHAL SİPARİŞ KATALOGLARINDA SEÇİLMİŞTİR BEKLER HALDE ERKEKLERİN KARGOSUNA GİPİRİN BUNLARinan bu kadınlardan aşında kim? BATIDA YAŞAMAYA NE KADAR HAZARLAR?

İZAKDOĞU'DAN GELENE HER ÇOK 'GELİN' GİBİ NOOK İZAKDOĞU'YE 'BEYAZ ALI PRENSINI' BULMA UMUDUyla GİLDİ. NE VAR Kİ İŞLER UMUDUNU GİBİ GİTMEDE; KENDINI SALKARDAN ÇEVİRMEDE OLAN BİR SİS BAŞLAMAYIYA EVLENİŞİ BOLU:

"BANA İLK VURUŞUNDA DÖLE SARDIRAN KI BUNU YAPABİLİYECİNI AKLIMNIN UCUNDAN BİLE GEÇİRMEZİM."

Bu yabancı ülkeye hiçbir güvencesi veya onu koruyan kimsesi olmasa da, gelmiş olmasına, içine düş.lineTo XORTUKLUمنازmanın üstünde bir engel teşkil etti. NOOK GİBİ Daha NİCELERİ BUNU ZOR DURUMLARLA KARŞILAŞTIRYOR. Bu film, evlilik ticaretinin gerçeklerini gözler öne sürme serüven hayata geçermek için kullanılıyor.

FILM, İNGİLTERE' DE VE BANGKOK'UN KENAR MAHALLELERİNDE ÇEKİLEN BU BELGESELDE, TİCARET YAPILAN KADINLARIN HİKAYELEHRİNİ ANLATMAK KALŞAYOR, SİPARİŞ ETİKLERİ KADINLARIN BAŞLARINDAN ATMAK YA DA ONLARI SONLÚSU DEK KÖLE GİBİ KULLANMAN İSTEYEN ERKEKLERİN FAYDALANDIĞI YASAL BOŞLUKLAR DA ARASTİYOR.

The whole idea of mail order brides has become something of a joke, conjuring up images of sad, lonely men and their money-grabbing trophy wives. But who are the womenbehind the glossy photographs? How prepared are they for life in the West?

Like many Thai brides, Nook came to England expecting to find her Prince Charming. Instead, she found herself married to a violent sex-addict. "The first time he hit me, I was so shocked. I couldn't believe that he could do this to me."

Her vulnerable migration status means that she cannot go to the authorities and there is little possibility of her situation improving. Nook's story is not unique. In this investigation, we examine the realities of the mail-order bride business.

FILMED IN THE UK AND THE STREETS OF BANGKOK, WE HEAR THE STORIES OF WOMEN TRAFFICKED AND INVESTIGATE THE LEGAL LOOPS HOLES THAT ARE OFTEN USED BY MAIL-ORDER BRIDES TO DISPOSE OF THEIR BRIDES OR SUBJUDGE THEM FOREVER.
BİR BİLET: TEK GİDİŞ/ONE WAY TICKET

PHNOM PENH KIZLARI
THE GIRLS OF PHNOM PENH

İNGİLİZCE/UK, 2009, renkli/color, 65'

YÖNETMEN/DIRECTOR: Matthew Watson
GÖRÜNTÜ YÖNETMENI/DIRECTOR OF PHOTOGRAPHY: Matthew Watson
KURGÜ/EVENT: Cinzia Baldessarri
MÜZİK/MUSIC: Nick Cave & Warren Ellis
YAPIMCI/PRODUCER: Jo Rogers

Bütün dünyada kadınlar için çok önemli bir sorun olan seks işçiliği ele alın bu belgesel. Kampçilikten Phnom Penh'de yaşayan, 16-17 yaşlarında üç seks işçisi genç kadının hayatını balyor; Srey Leak, Chenda ve Me Nea seks işçiliği ile bir araya gelmiş üç yalan arkadaş. Fakat kadınların çoğu olaylarını baksızlık şehrine gelin ve bunda altı genç için teknesi olarak kullanın zorunlu kalan kular, daha genç yaşta hayatının acımanışını işçinin sembolü gibi savunuyorlar.


Toplumda bekaretin önemli, seks işçiliği yapmanın asıl anlamı bu bireyin güzel bir geçici kurtarma hikayesi yapmasıdır.


This documentary addresses a significant issue all over the world, prostitution by focusing on the stories of young women lives in the capital of Cambodia, Phnom Penh. Srey Leak, Chenda and Me Nea are best friends who came together on the grounds of their jobs, prostitution. Leaving school and coming to the city to sell their virginity because of poverty, these three girls are scattered into the cruelty of life.

Selling her virginity for one thousand dollars in order to cure her mother's breast cancer, Srey Leak says she would die if she hadn't done it. Her mother's cancer is healed but Srey Leak has to work to pay for the medication. To cover her mother's hospitality costs Me Nea also sold her virginity at the age of 15. Her mother died but she felt so regret. Me Nea tried to work to take care of her son, stung with her aunt that she can see her once a week. After her father left home, Chenda was obliged to be a beggar to look after her crippled mother and son. When her husband took away her son and her mother died, she came to the city at the age of 14 to work as a prostitute.

While watching their lives behind the camera, the conflict between the social norms and their dreams strike them. They all mention how virginity is important for men in Cambodia, and also being a prostitute is a cultural barrier, however, they keep of dreaming having a 'normal' life one day, getting married maybe.

The film introduces prostitution as a compulsory way of living for women in Cambodia who have no choice but to sustain their lives. It opens a discussion on being forced to sell virginity and work as a prostitute. Moreover, the families who let these girls be pushed into this and the environment's perception are also questioned. While filming Srey Leak, Me Nea and Chenda's daily life routines, Matthew Watson tells more than three prostitutes' stories. These girls' relationships with each other and with their relatives (mother, aunt and neighbors) presents the basic issues on prostitution in simplicity. Within all the dark aspects of prostitution under very bad conditions, the film gives the feeling of solidarity of friendship as siblings, and hope comes out of this despair.

Matthew Watson


He was born in 1975. He worked as a producer, director, cinematographer and writer. He shot his first documentary in 2009. "Girls of Phnom Penh" is Watson's second documentary.

Filmleri/Filmography

Girls of Phnom Penh (2009), Cambodia: The Virginity Trade (2009)
14. ÜÇAN SÜPURGE ULUSLARARASI KADIN FİLMLERİ FESTİVALİ
14th FLYING BROOM INTERNATIONAL WOMEN'S FILM FESTIVAL

DOCUMENTARIST "SEÇİ"/DOCUMENTARIST "SELECTION"
Budrus is an award-winning feature documentary film about a Palestinian community organizer, Ayeed Morar, who unites local Fatah and Hamas members along with Israeli supporters in an unarmed movement to save his village of Budrus from destruction by Israel’s Separation Barrier.

Success eludes them until his 15-year-old daughter, Iltezam, launches a women’s contingent that quickly moves to the front lines. Struggling side by side, father and daughter unleash an inspiring, yet little-known, movement in the Occupied Palestinian Territories that is still gaining ground today. In an action-filled documentary chronicling this movement from its infancy, Budrus shines a light on people who choose nonviolence to confront a threat.

While this film is about one Palestinian village, it tells a much bigger story about what is possible in the Middle East. Ayeed succeeded in doing what many people believe is impossible: he united feeding Palestinian political groups, including Fatah and Hamas; he brought women to the heart of the struggle by encouraging his daughter Iltezam’s leadership, and welcoming hundreds of Israelis to cross into Palestinian territory for the first time and join this nonviolent effort.

Many of the activists who joined the villagers of Budrus are now continuing to support nonviolence efforts in villages from Bil’in to Nabi Saleh to Sheikh Jarrah in East Jerusalem.
Diana Fabiánová


She was born in 1979, grew up in Slovakia. After studying Media Communication and Marketing at the University of Trnava, she graduated from University School of Cinema and Visual Communication of Catalonia in documentary directing in 2005.

Filmleri/Filmoğrafi

The Moon Inside You (2009), The Island of Mamon (2005), Tonight, Dinner with God (2006)

Film, geleneklere göre kahraman ahlâkı saygı ve kadınların sessiz dinlenme şansı bulmadan babalarının isteğine kızıyle evlenmek zorunda bırakıldığı bir kültürde Seyma’nın kardeşlerinin evliliklerini ele alıyor. Bu nedenle ‘Kabil de Savaş ve Aşk’, geleneklerine oldukça bağlı ve kişilerin bireysel olarak mutlu olma şansının hayli düşük olduğu bu toplumda aile ve yaşantı biçimine de büyük ölçüde işik tutuyor.

Hossein and Shaima, who have known and loved each other since childhood, were separated as teenagers by war in Afghanistan. Today, reunited in Kabul, they remain deeply in love, but their relationship is socially and religiously prohibited.

Hossein, young and jobless in the late 90s, was paid to fight with the Talibin and a war injury left his legs paralyzed. He is now handicapped and unable to work. Shaima was sold in marriage to a man forty years her senior, by whom she had a child, but, since the bride price remained unpaid, her father brought her back home to live with her five-year-old child.

The film discusses the prospects of marriage for Shaima’s sisters within a culture in which daughters are virtually bought and sold, a tradition in which they are unable to pursue their own romantic desires but must submit to a marriage arranged by their father. ‘War and Love in Kabul’, thus, reveals the broader context of family life in a deeply traditional society, one in which the chances of personal happiness are very small.

Helga Reisedeimer


She was born in Germany in 1949. After studying painting in Berlin, she graduated from the German Film and Television Academy. She started working in Germany and abroad in 1969. She has also directed numerous documentaries and received a good number of awards since 1979.

Bazı FilmTeri/Selected Filmography

DOCUMENTARIST SEÇİSİ/DOCUMENTARIST SELECTION

KORKUSUZ KADIN
AUNG SAN SUU KYI: LADY OF NO FEAR

DANÍMARKA/DENMARK, 2010, renkli/color, betacam, 52'

YÖNETMEN/DIRECTOR: Anne Gyrthe Bonne
GÖRÜNTÜ YÖNETMENİ/DIRECTOR OF PHOTOGRAPHY: Erik Molberg Hansen, Anne Gyrthe Bonne
KURCU/EDITING: Ghita Beckendorff, Torben Skjødt Jensen
YAPIMCİ/PRODUCER: Helle Ulsteen


We know Aung San Suu Kyi as "a golden bird in a cage"; she is a valuable icon representing freedom and democracy of which the suppressed population of Burma project much hope for. In the West she stands out as a symbol of peace and reconciliation. She has been awarded countless prizes for her effort, among them is the Nobel Peace Prize. But who is the person and where behind at all? The military dictatorship has on several occasions offered her the opportunity to leave the country. But why does Aung San Suu Kyi voluntarily choose to stay in her captivity instead of going into exile?

'Lady of No Fear' offers a strong and fascinating glimpse into Aung San Suu Kyi's life and portrays none of the consequences her freedom struggle has had, not only for her, but also for her closest friends and family indeed. 'Aung San Suu Kyi: Lady of No Fear' is Anne Gyrthe Bonne's latest work, and shows her strong fascination for individuals who are willing to sacrifice their lives for a greater purpose and breaks with the usual standards.

Anne Gyrthe Bonne


She was born in 1951. She started her career in 1991 with her first documentary 'Simon's Film' for which she wrote a script. In 2008, she started to produce her own efforts to write and direct documentaries. 'Aung San Suu Kyi: The Lady of No Fear' is the director's latest work.

Filmleri/Filmography
Lady of No Fear (2010), Kunsten og de utløpsvede (2008)
ÇOCUK HAKLARI SERİSİ
Amsterdam merkezli HUMAN adlı bir sivil toplum örgütü tarafından gerçekleştirilen "Çocuk Hakları" serisi, her biri 3-5 dakika uzunluğunda 7 kısa filmden oluşuyor. Farklı ülkeler ve İstanbul'un da olsa bulunduğu bireylerde çekilen filmler, 18 yaş altında çocukların çičmene haklarını tartışmaya açıyor.

KIDS & RIGHTS
"Kids & Rights" serisi, realized by a civil society organization called HUMAN based in Amsterdam, is composed of 7 short movies of 3 to 5 minutes. Movies shot in different countries and cities, including Istanbul, expose the violation of rights of underage children.
ANNA

ARNAVUTLUK/ALBANIA, 2010, betacam, renkli/color, 4'
YÖNETMEN/DIRECTOR: Ayfer Ergün

Anna is 9 years old. Together with her mother, she washes cars to earn some money. "If I smile they pay more."

MUSTAFA

TÜRKİYE/TURKEY, 2010, betacam, renkli/color, 4'
YÖNETMEN/DIRECTOR: Ayfer Ergün

Nülüs cüzdanı olmadan içine 15 lira alındığı için 15 lira hediye edecek mustafa’ya okula gitmesine izin veriliyor. O ise dünyayı dolaşmasını hayalini kırıyor.

ANTANAS

LITVANYA/LITHUANIA, 2010, betacam, renkli/color, 4'
YÖNETMEN/DIRECTOR: Dorothee Forma

Litvanya’da eşcinselliğin kabul görmesi henüz çok uzak bir gelecekte görünse de Antanas (16) bir araya geçerek eski arkadaşlarının birlikte bir başka grubu oluşturuyor.

CHEYENNE

ALMANYA/GERMANY, 2010, betacam, renkli/color, 4'
YÖNETMEN/DIRECTOR: Marijke Vreeburg

Cheyenne’nin (11) annesi Sinne her divorce, Cheyenne’s mother has been forced to live on social security benefits. Cheyenne lives with her younger sister and her kuz kardeşi ve.CV stepfather in a flat in Berlin.

babasıyla Berlin'de yapıyor.
ALEXANDRA

BOSNA/BOSNIA, 2010, betakam, renkli/color, 3'
YÖNETMEN/DIRECTOR: Marjoleine Boonstra

Alexandra ve küçük kardeşi dedelerinin tadında bir el bombasını bulundular. Alexandra'nın bombayı kardeşine uzattığı anda bomba patladı ve küçük kardeşi öldü.

GODELIEVE

BELÇİKA/BELGIUM, 2010, betakam, renkli/color, 4'
YÖNETMEN/DIRECTOR: Marjoleine Boonstra

Godelieve ve iki kız kardeşi babası tarafından kaçınıyorlardı. Dokuz ay boyunca bir römorka içinde İspanya ve Portekiz'de dolanıyorlardı.

SAID

HOLLANDA/NETHERLANDS, 2010, betakam, renkli/color, 4'
YÖNETMEN/DIRECTOR: Eveline van Dijk

Henüz sekiz yaşındayken ailesi öldürüldü. Said, geriye kalan iki kız ve bir erkek kardeşiyle birlikte anavatan olan Somali'den kaçtı.

HABIBOLA

HOLLANDA/NETHERLANDS, 2010, betakam, renkli/color, 5'
YÖNETMEN/DIRECTOR: Christel Voon

15 yaşındaki Afghancısı Habibola, şu an yaşadığı Belçika'da kökeni nedeniyle maruz kıldığı ayrımcılığa karşı yapıyor.
BELGESELLER/DOCUMENTARIES

AFRİKA AYAKLANIYOR
AFRICA RISING

ABD/USA, 2009, renkli/color, 62'

YÖNETMEN/DIRECTOR: Paula Heredia
ANLATICI/NARRATOR: Efua Dorkenoo
GÖRÜNTÜ YÖNETMENI/DIRECTOR OF PHOTOGRAPHY: Paula Heredia, Susan Muska, Greta Olafsdottir
YAPIMCİ/PRODUCERS: Taïna Bien-Aimé Faïza Jama Mohamed Jessica Neuwirth

"Afrika Ayaklanıyor", halkın kadın sünetine karşı ayaklanması anlatan etkileyici bir belgesel. Seyircisini Barbina Faso, Kenia, Mali, Somali ve Tanzanya'daki birçok köylerde bir genç kızın gizli film, insan ruhunu kazılar değiştirilen adıda bütün zorluklara rağmen ayakta kalmanın, işin nasıl direndiği ve bu direnmediği kararlılığı konu alıyor.

Somali Yanmadas'ın sahne altı İlkelerin Batı kaynakları, her gün 6 bin kız çocuğ "kadın süneti" uygulamasına maruz kalyor. Bu konunun üzerine cesaretle giden aktivistler, her gün bince daha azin bir Karalşıklıklar ve halka dudaklarının derin sevgiyi bütün zorluklara rağmen yüzüne kararlılığını gösterme ve onurunu korumak için seferber oluyor. Kadın ve erkek aktivistler, kadın sünetine son vermek için hep beraber zorlu bir ayaklanına başlayıyorlar.


Sinema oyuncusu Meryl Streep Birleşmiş Milletler'de geçen yıl yapılan Dünya Kadın Konferansı'nda kadın süneti hakkında söyle demisti: "Bu, trajik bir uygulama kültürü içindeki kahramanın için bir bais. Bu yöntem toplumun en savunmasız iyleri olan genç kadınlara uygulanıyor."
Filmin yönetmeni Nefise Özkal Lorentzen, kısıtlıca Allah'a balondan mektuplar gönderir. İşçinin kendine yaratagedListığı zorlukları yanıt bulmak umudine dair düşüncelerini ve merak ettiği soruları anlattı.

Hala yetenekleri arıyor olmakla birlikte, İslam diniinin bazı hükümleri etrafında bir yolculuk yapıyor şendi.

Bu genç olmasının yolundan gidip Sufi felsefesinin irini süren çok İslam dininin keşfetmeye bağımlıdır. Araç olarak ve kökünden bilirlerin hüküm sürdüğü, erkek egemen düşüncenin ve 'kahres'ın kadınları baskı altında alındığı bir dini inancı bulmaya çalışıyor. Yönetmen hem radikal ve hem de ilmi İslamçılara, bu dörtçüklüğün farklılıklarını çizip noktasının aslında İslamı hayatın ve dinin batı toplumları tarafından yeterince anlaşılmasını olup olmadığını hakkında konuşuyor.

Allah'a Gönderilmiş Balon' günümüz İslam inanışında kadının yerini sorgularken dinin tarihsel gelişimini de ele alıyor.

As a child, Norwegian-Turkish filmmaker Nefise Özkal Lorentzen, sent balloon letters to Allah. In them, she put all her concerns and thoughts on the hope of finding replies to all the questions she could not answer herself. Still looking for answers, she now sets out on a journey to unravel some of the mysteries surrounding Islam.

Following her grandmother’s “Sufi” path, she goes on a quest to discover her grandmother’s Islam on Islamic belief not dominated by the extremist and fundamentalist ways of thinking, a belief where women are not suppressed by their faith and dominant male thinking. She talks to both extremist and liberal Islamic believers and wonders whether in fact these polarized differences is the reason for the lack of understanding that Islamic life and religion face in the Western societies.

‘A Balloon Sent To Allah’ questions the role of women in today’s Islamic belief and looks into the historic development of the religion.

Film, bu üç gününizi sürüzüyor.

On the 8th of March 2010, Diyarbakır, which has been declared ‘City of Women’, hosted a gathering of the Democratic Free Women’s Movement with women from all across Turkey.

In three days, issues such as peace, militarism, violence and ‘what it means to be a woman in Diyarbakır and the rest of the world’ were discussed at colloquia in panel discussions and at art events, organised by the women.

The film is an account of these three days.

Melek Ulugay Taylan


Filmleri/Filmography

Belgeler/Documentaries

Başkaldırılanlar

Warriors

İspanya/Spain, 2010, Betacam, renkli/color, 94'

Yönetmen/Director: Montse Pujantell
Görüntü Yönetmeni/Director of Photography: Montse Pujantell
Senaryo/Script: Montse Pujantell
Kurguediting: Montse Pujantell
Yapım/Producer: Montse Pujantell
Ödülleri/Awards:
Barcelona Gey ve Lesbiyen Filmleri Festivali Seyirli Ödülleri/Barcelona Gay and Lesbian Film Festival Audience Award, 2010
Madrid Uluslararası Gey Lesbiyen ve Transseksüel Filmleri Festivali En İyi İspanya Belgeleri Jüri Ödülü/Seyirli Ödülü/Madrid International Gay Lesbian and Transsexual Film Festival Best Spanish Documentary, Audience Award, 2010

Quer Theory topluma egemen olan kadin-erkek, escepsel- heteroseksüel, normal-anormal gibi ikili toplumsal ilikileri reddeder. Kadın ve erkek arasında tepki siyah ve beyaz arasında olduğu kadar farklılık vardır. TRANSgender bir grup aktif tutun toplumsal cisnİyetin toplum tarafından kullanılan bir terimdir. Çevrelerindeki farklılaşmaların bir yüz yüzden kauz duşurlarının sınırlarını ve cinsel kimlik konusunun malıya yatırılan bir belgesel: 'Başkaldırılanlar'.

Toplumsal cisnİyetin aslında kapK cinselligen bir yapı olduğunu işaret eden Quer Theory, bizzat kavramsal alanda bu ilikini üzerinde soruşturma ve bireyi basklayan bu yapılarla karşı mücadelede edilmiş gerekliğini dile getirir. LGBT (lesbiyen, gey, bi, seksüel, transseksüel) hareketini de bu çerçevede ele alan teori, kimliklerin aslında var olmadığını olması bir yönüyle kendisini, kendisine bir belgesel cinsel birliği de sürekli değil olduğu anlamak. Ayni zamanda, belgesel kadinları sadecce kadınlar arzulamasına işaret eder; iktak arzu çok geniş bir alan olarak bu arzu arzuunun sınırlanamaktadır.

Quer Theory'da kişisel görüş ve deneyimlerle anlatan belgesel, Türkiye'deki yerel yaşamaya başılan bu kauzun ele alınması açısından önem taşır; kişisel deneyimlerin yanında grabun içinde yer aldığı protestolarda yer vererek aktivistlerde yeni ufaklar açıyor. Özellikle bireyleri belirli kalıplar üzerinden elbalar olarak 'başta'ın eden psikoloji bilimine yapılan keskin eleştiriler de Türkiye'deki LGBT bireylerinde iktak etşenlerine farklı boyutlar getirilir. Carpişçique görüntülerde cinselili, cinsiyeti, kimlikleri ve bireysel varoluşu sorgulayan 'Başkaldırılanlar', döş ecran filmlerinden.

Montse Pujantell


She was born in Spain in 1963. She studied philosophy and film studies. She worked in the TV sector for over 20 years. She directed documentaries, cultural programs and several educational productions, and also wrote documentaries and made introductory videos.

Filmleri/Filmography
Warriors (2010)
BELGESELLER/DOCUMENTARIES

BİR ADIM ÖTESİ
ONE STEP BEYOND

TÜRKİYE/TURKEY, 2011, renkli/color, 44'

KATILIMCILAR/PARTICIPANTS: Ayşe Tepe, Şermin Ayyören, Tülin Dağ
YÖNETMEN/DIRECTOR: Tülin Dağ
GÖRÜNTÜ YÖNETMENİ/DIRECTOR OF PHOTOGRAPHY: Gürşat Özdamar, Çağlar Çetin, Tülin Dağ
KURGU/EDITING: Memet Dalmaz

Hic hayatunda "Özgür olmak nasıl bir duyguyu?" sorusunu nası yanıtlandırız diye düşünüyordunuz mı? İçerindeki konu üzerine bir anlatıya pas kılsınız mı?

'Bir Adım Ötesi... Türkiye'de politik nedenlere dayalı uzun yıllar aynı cezaevinde birlikte kalan üç kadının cezaevinde yaşamlarını ve sonrasında farklılaşan hayatlarını anlatıyor.

Belgeselde kadınların biri cezaevinin kapısını daha görmek istemeleri, iki kadın uzun yılların geçirdikleri cezaevinin gidip kaldıkları koşusun görmeye karar veriyorlar. Kadınlar yıklıklar üzerine olan cezaevinin gezikleri ve onların günlerini anlatıyorlar birbirlerine.

'Bir Adım Ötesi...'; kadınların cezaevinde geçiklerin gün ve sonrasında değişen hayatlarını kişisel hislerini ve deneyimleriyle buluşuyorlar.

Here you ever thought about how to answer the question "What does it feel like to be free?" Was the smell of rust embedded in your mouth while talking to your mother?

'O One Step Beyond' tells about the lives of three women who stayed in the same prison because of political reasons for long years. In the documentary, while one of the three women doesn't even want to see the gates of the prison, the two other decide to go and see the word that they had stayed for long years. When women walk into the prison which is almost in ruins, they talk about their lives in it.

'O One Step Beyond' meets the audience with the day when women came out of the prison and tells the story of their new different lives through their personal stories.

The movie is directed by Tezker University's District Schools' Social Science filmmaking department. 1994's political events that occurred in this country were the dominant subjects of the movie. 2004's living conditions of women in Istanbul's women's prisons and the City Vocations Training Center's films that highlight the stories of these women are included in the documentary. 'Bir Adım Ötesi' is the first film of Tülin Dağ.

Tülin Dağ


She was born in Erzurum. She studies Business administration in Kirklaresi Vocational School of Tezker University. She was arrested for political reasons in 1994 and stayed in different prisons in Turkey for almost nine and a half years. After she was released in 2004, she completed her graduation in Management of Performing Arts and also in Cinema and Television in Istanbul Bilgi University. She continues her cinema projects. 'One Step Beyond' is her first film.


Committed to creating a bridge between the Asian community and the police, 20-year-old college student Agnes Chan, immigrant daughter of a Chinatown seamstress, became NYPD’s first Asian woman officer in 1980. Rookie Christine Leung was insulted by a middle-aged Caucasian woman: “I’m paying taxes for a little shit like you!” Trish Ormsby worked for a Japanese Wall Street firm and had to serve tea to her male bosses. She quit in disgust and became a cop.

In ’Tea & Justice’, Officer Ormsby and Detectives Chan and Leung share stories about their careers, their personal lives, the stereotypes they defied and how they persevered. Intrigued by the image of Asian women as a non-traditional career, filmmaker Ermena Vinluan explores her own mixed feelings about cops while honoring the challenges these women embraced and the changes they accomplished.

’Tea & Justice’ includes interviews with ordinary New Yorkers and anti-police abuse activists — some of whom believe that reducing police abuses will require hiring more women cops, since they tend to avoid using excessive force. The film’s humorous cartoons, lively graphics and original music enhance the three women’s stories and its complex look at race, gender and power.

Ermena Vinluan
Semarang demiş ve bu nedenle olarak eğitildi. U.C. Berkeley'deki Jazz Program'ı'nın yanı sıra Hawaldeki Sinir, Beyaz adlı tiyatro grubunun yöneticisi yere altı, FICRA adlı siyasi bahis savunucuları olarak yönetim konulu."}

She was script consultant and office manager. She was Associate Director of the U.C. Berkeley Jazz Program, and artistic director for California-Madeira-based String Beans community theatre group. She is on the board of directors of FICRA/Philippine Civil Rights Advocates.
Elveda Finlandiya, genç Finlandiyalı kadınların Lapland Savagının (1944-45 arasında Lapland bölgesinde Finlandiya ile Nazi Almanyası arasında yapılan) ardından ülkelerini terk edip, geri çeken Alman askerleriley birlikte Almanyaya gitmelerini anlatıyor. 1945 de, gelen kadınların çoğu giderini ama bazıları de casusluk yaptıkları gerçekçiliyle soru Impozanslı biçimde anlatılır. 

Elverine dönüşüklerinde ise, ne zaman Almanyada siz konuyla olsa alayı başkaları maruz kalyor, arzaların sahna sapan şeyleriniklendiği ya da çevrelere derin bir sesizlik saryordu. Özellikle bahasa Alman askeri olan çocuklara yıllarca zalimce davranılıdı.


' Auf Wiedersehen Finland' is an intimate documentary about young Finnish women who left Finland after the Lapland War broke out in September 1944 and moved to Germany with the retreating German soldiers. Most of the women returned to Finland during 1946, and they were interrogated as potential spies. One of them, the women faced mockery and ridicule or total silence surrounding their stay in Germany. Children fathered by German soldiers, especially, were treated cruelly for decades.

The women, now in their 80's, and their children are the main characters in this documentary. The film portrays the sometimes agonizing struggle of the elderly women, the women are trying to explain their past to themselves and to their loved ones. In the film, alongside with the woman's stories, we'll see shots of collapsed Germany, filmed in color by American soldiers in 1945.

Filled with black humor, ' Auf Wiedersehen Finland' is a poetic portrayal of young people who went on an adventure towards the unknown. It's a story of feeling like an orphan and the need to be loved.

Virpi Suutari

1967 de doğdu. Meslektaşı Susanna Hölsöyle birlikte yazıyla belgesel bir çok ulusalara yönelik çıktı. 2007 de Helsinki Belgesel Film Festival'inin DocPoint bölümüne sanat yönetmenliğini üstlendi. 2011 den beri Arnupi Film Akademisi İyai, Helsinki'de gazetecilik yapıyor ve film çekiyor.

She was born in 1967. Her prevous work includes a number of internationally awarded documentaries with her colleague Susanna Hölsö. She has been a member of the European Film Academy since 2001. She was the artistic director of DocPoint-Helsinki Documentary Film Festival in 2007.
'Kadınlara Mola Yok', dünyanın her yerinde 45 yaş üstü kadınlardan ortak faktör olan menopozun odaklanan bir belgesel. Japonya, Fransa, İspanya ve Ekvador, Japonya'da keşfedilen bir yelpazede, bütün ülkelerde her şeyden önce 'kadın' olarak görülmek istenen arslan, eşler, çalışan kadınlar, büyük aileler ve jinekolojik karşılaşıklar bu filmi izlerken. Daha önce, menopoz dönemini farklı kültürlerde nasıl algılandığını üzerine karışıtılmış bir belgesel yapılmış, İlk defa Paula Palacios'un bu belgesel, bir kadının menopoz dönemindedeki duygusal değişiminin görselini, anlamını ve söyleyecğini.


"Women No Pause" is a documentary which focuses on menopause, which has been a common point of women above the age of 45 from all over the world. From Japan through France, Spain, the Equator and all the way to Tanzania, we will meet mothers, wives, working women, housewives, grandmothers and gynecologists, who above all want to be seen as 'women'.

There has never been a documentary made comparing this period of menopause in different cultures. And, for the first time, here is a documentary showing the different ways a woman feels in this moment of her life. But women do not live alone; husbands, children, brothers and friends also appear in this documentary talking about women and, in many cases, confirming that they live this period in silence.

The "post-menopausal woman" in our society is often synonymous with emotional weakness, depression, anxiety and irritation. Fat, ugly and sick. It is, therefore, not surprising that a woman who reaches this important stage of her vital cycle, refuses to acknowledge this inescapable change. And here lies the problem. It is for this reason that this documentary is not only aimed at women, but also men and the society in general.

Paula Palacios


She was born in Madrid in 1983. In 1996 she moved to Ireland where she continued dancing. In 2001 she studied second year at the National School of Drama "Cristiano Rota" in Madrid. she integrated the Complutense University to study Audiovisual Communication. In 2004 she moved to Paris, where she finished her studies at the Cinéma Department in the French University of Paris. In April 2006 she opened her own production company in Paris called Palacios Films.

Director of the film, Sezgin Türk is one of the women who were imprisoned in the Mammak Prison during the 1980 coup. “In Mammak Prison” is the documentary of this witnessing. Narrators are just as real as the story itself. Five women from the Mammak Prison meet up 30 years later. They all have different social and cultural backgrounds but they get on the same page at a specific point: their will to politically express themselves. Their paths cross at the Mammak Military Prison. Hunger strikes, cell punishments, chastisements, prohibitions... They try to protect their dignities simply as human beings. They hold on to life with their laughters and dances. Solidarity becomes their supreme power. But their lives after Mammak are harder. They start from scratch and try to live an ordinary life under extraordinary conditions. Yet, one does not sense a feeling of oppression in their tones. They are the women who do question the life, manage to exist and whom the September 12th events infected.

Sezgin Türk
1939’da Bayburt’ta doğdu. Ankara Üniversitesi Basın Yayın Yüksekokulu’ndan mezun oldu. 1969’da yönetmen yarışmasında olarak çalışmaya başladı. 1994’ten itibaren kısa film sektöründe belgesel yönetmenliği yapmıştır. Sibir ve Kızılderili Türklerinin geleneksel kültürel yaşamını belgesel film ile the Academy of Fine Arts of Ankara University. She began to work as a co-director in 1985. In 1994, Türk started to shoot short-length films and was after that she made documentaries. She is a member of the executive board of the Association of Documentary Film Makers in Turkey.

Filmlerinden Bazları/Selected Filmography
Türkiye sinemassında kadınlar... Nadiren anлатıcı, çoğulukla konu... Genellikle -erkek yönetmenlerin yektiği filmlerde- neden Masum, Küstah, Fettan ama daha iki boyutlu: "Iyi" ya da "kötü" ler?

İyilikleri ya da kötülikleri ne kadar sertidir?
Neden her durumda sözleri dinlenmeyi, onlara inanmıyorsa, affedilmeyi ya da oezalandırılmışlar?

Filmde Alin Taşçınan, Arzu Okay, Hülya Üğür Tanrıver, Lale Belkas, Agah Özugç, Ülku Erakalın ve sinema seyircileriyle Yaşılarmın kadınlarýa yapýp ettiklerinin, "masum kadınlarýn¹ huzurcularý arasýnda nadiren duýulan 'fettan kadınlarýn¹ kabukhalanýn¹ ızı sürüyör:

Women in the Turkish cinema... Rarely a narrator... Mostly the subject... Generally – in films directed by men - Innocent, Insoient, Enticing, but always two-dimensional: "good" or "bad."

How real is their goodness or malignity?
Why are they never listened to, believed or forgiven but always punished?

In the film we follow, with Alin Taşçınan, Arzu Okay, Hülya Üğür Tanrıver, Lale Belkas, Agah Özugç, Ülku Erakalın and the cinema audience, what the Yaşılarmın cinema sector did to these women and hear the seldom laughter of "enticing women" among the suits of "innocent women."

Mélek Ozman

Shi was born in 1974. graduated from Marmara University, Radio Series. As one of the few women directors, she is known for participating in cinema at the Filmci Kadın Film Festival and Altyapıçılı. Women's Film Festival. She is among the founders of Women Solidarity Foundation and Filmci Kadın Filmci Festivalı.

Bas Filmci/Selected Filmography:
BELGESELLER/DOCUMENTARIES

PEMBE ELİSELİLER
PINK SARIS

İNLİTERE/ÜK, 2010, betacam, renkli/color, 96'

YÖNETMEN/DIRECTOR: Kim Longinotto
BAHŞ/PRODUCER: Amber Latif, Gitabanker Vohra
GÖRÜNTÜ YÖNETMEN/DIRECTOR OF PHOTOGRAPHY: Kim Longinotto
KURGU/EDITORING: Ollie Huddleston
OYUNCULAR/CAST: Renu Devi, Niranjani Pal, Sampat Pal Devi, Rekha
Paswan, Shiv Devi Patel, Rampaticee Yadav

ÖDÜLLERLE/AWARDS:
Abu Dhabi Film Festivali En İyi Belgesel/Abu Dhabi Film Festival Best Documentary, 2010


Longinotto'nun dışarı göstergesi projeleri genellikle olayların kontrolünü eline alan kadınların üzerine odaklanır. Yönetmenin 'Pembe Elîseliler' ile anlattığı iddiası ise kadınların yüzeyinde bu�yaçaاقل bâtılıyorken, kadınların sürekli gideti manzarı buralardan sadece birçoq.

'Pink Saris' depicts the evils of child marriage and the caste conflict in the interiors of northern India - and a woman's vital to bring about change. In her docu-drama shot in the state of Uttar Pradesh, Longinotto shows how families often marry off girls at a young age, how they are mistreated by their in-laws - physically abused by the husband and sometimes raped by the father-in-law - and how the caste conflict plays a villain for lovers.

The film revolves around 30-year-old Sampat Pal, founder leader of a women vigilante group called 'Gulabi Gang' (Pink Gang) in Banda district, and the four victims Rekha, Renu, Niranjani and Rampyari. Sampat Pal Devi is a foul-mouthed self-styled enfant terrible for the Gulabi Gang a group of women who team up to fight abuses in Uttar Pradesh State. She's a belligerent character who loves more battles than she wins.

Longinotto's hard-budget projects tend to be about women who take matters into their own hands. In 'Pink Saris', their targets are practices that have kept women subservient for centuries - forced child marriages, the burning of widows, and the routine beating of women by parents and in-laws.

Kim Longinotto


KISA OLMAZSA OLMAZ/SHORT IS A MUST
Ahmet's adventure of "becoming a man" started with his circumcision at the age of 5 and continues till the age of 30 with experiences of the unique stages of becoming a man in Turkey.

**Nazli Deniz Guler**


*She was born in 1983. She graduated from the Department of International Relations of Gazi University in 2006. She has been working in media since 2005 as a producer and text writer.*

**Isabel Gaudi**


*She was born in Madrid. She did her stage training at Compania Nacional de Teatro Clasico. She has performed in plays, TV series and movies. "Jumping" is her directorial debut.*
Daphna and Eran had their first child six months ago. Ever since, their relationship is not the same. The film describes a day in a life of a couple in crisis.

Tamar Linder

1981 de Kudüs'te doğdu. İki yıl Tel Aviv'deki Camera Obscura Film Okulu'nda okuduuktan sonra 2005'te Sam Spiegel Film ve TV Okulu'nda çalışmalarına başladı. Baraşi Taşiran Damla'nın yönetmenin mezuniyet filmidir.

Born in 1981 in Jerusalem. She began her studies in the Sam Spiegel Film & TV School, Jerusalem in 2005. Before her studies at the Sam Spiegel School, she studied for two years at Camera Obscura Film School, Tel-Aviv. 'Overflow' is her graduation film.

MACARISTAN/HUNGARY, 2010, 35 mm, renkli/color, 9'

Nora Richter

1984'te doğdu. 'Lesson' yönetmenin ilk filmi.

She was born in 1984. 'Lesson' is her first film.
KISA OLMAZSA OLMAZ/SHORT IS A MUST

KADINLAR TEKEL
WOMEN AT TEKEL. RESISTANCE

TÜRKİYE/TURKEY, 2010, betacam, renkli/color, 26'

YÖNETMEN/DIRECTOR: İdil Soyseçkin, Cevahir Öğüşler
GÖRÜNÜTü YÖNETMENI/DIRECTOR OF PHOTOGRAPHY: İdil Soyseçkin
KURGU/EDITING: İdil Soyseçkin, Cevahir Öğüşler
YAPIM/PRODUCTION: İdil Soyseçkin, Cevahir Öğüşler

'Women at Tekel: Resistance' tells the stories of women at the 78 day long Tekel resistance: both as women and as Tekel workers.

İdil Soyseçkin


She was born in Ankara in 1981. She studied sociology. She works as a project assistant and has been involved in short-length films since her university years.

Cevahir Öğüşler


She was born in Eskişehir in 1978. She studied public management and political science and did a master's degree in sociology. 'Women at Tekel: Resistance' is her directional debut.

KANAYAN KİM?
WHO IS BLEEDING?

İSVEÇ/SWEDEN, 2010, betacam, renkli/color, 4'

YÖNETMEN/DIRECTOR: Jessica Laurén
YAPIMCI/PRODUCER: Linda Hambäck
SENARYOS/KRİSTEMPLAY: Stina Wirsén (Aynı adlı çocuk kitabından)
KURGU/EDITING: Jessica Laurén
ANLATIÇI/NARRATOR: Gunnar Bolin
ÖDÜLLER/AWARDS: Giffoni Film Festivali En İyi Kısa Çarşamba Ödülü/Giffoni Film Festival Best Short Animation, 2010

Teddy, Cat, Rabbit, Bird and Piggy Teddy are going to build something. They are hammering and sawing. Suddenly Cat says himself in the lug! And short after Rabbit happens to hammer Bird on her head! All the animals get angry with Rabbit. Rabbit gets stomachache and the other animals feel sorry for him and they all get friendly again. Now we can see what they are building: A puppet theatre!

Jessica Laurén

1987'de doğdu. Çarşamba filmlerinde yönetmen, yapmacı, görüntü yönetmeni gibi çeşitli alanlarda çalıştı.

She was born in 1987. She has worked on animated films in different roles (director, producer, director of photography etc.).

Filmografi/Filmography
KORTÊJ
THE CORTEGE
EL CORTEGE

ISPANYA/SPAIN, 2010, renkli/color, betacam, 14’

YÖNETMEN/DIRECTOR: Marina Seresesy
SENARİO/SCRIPT: Marina Seresesy
GÖRÜNTÜ YÖNETMENİ/DIRECTOR OF PHOTOGRAPHY: Roberto Fernandez
KURGÜDEVİTİNG: Julio Salvatierra
ÖYUNCÜLÜK/CAST: Mariano Llorente, Elena Irureta, César Vea, Raimi Barr, Pedro Cebriano, Chari Martí, Diago Míguez
ÖDÜLLÜRİNDEN BAZILARI/SELECTED AWARDS:
Rappahannock Ulusalarası Bağışımız Film Festivali En İyi Kisa Filmi/ Rappahannock
Independent Film Festival Best Short Film
Ciudad De Chihuahua Ulusalararası Film Festivali En İyi Kisa Filmi/ Ciudad De Chihuahua Uluslararası Film Festivali Best Short Film


Marina Seresesy


She was born in Argentina in 1969. She is a theatre and movie actress besides director. She won awarded by many film festivals. The Cortège is her latest film.

Filmleri/Filmography
Th Corge (2010), Mothers (2010), Lutulama Opporuntu (2009)

KÜÇÜKLERDEN BÜYÜK SÖZLER
LITTLE CHILDREN, BIG WORDS

ISVEÇ/SWEDEN, 2010, 35mm, 12’

YÖNETMEN/DIRECTOR: Lisa James Larson
YAPIMCI/PRODUCER: Andreas Emanuelson
SENARİO/SCRIPT: Lisa James Larson
GÖRÜNTÜ YÖNETMENİ/DIRECTOR OF PHOTOGRAPHY: Frida Wendel
ÖDÜLLÜRİNDEN BAZILARI/SELECTED AWARDS:
Cretel Ulusalarası Kadin Filmleri Festivali En İyi Yabancı Kisa Film/ Cretel International Women’s Film Festival Best Foreign Short Film, 2011
Hong Kong Ulusalarası Film Festivali En İyi Kisa Filmi/ Hong Kong International Film Festival Best Short Film, 2011

Smita, büyütünce ne olmak istediğini söyleme arasında Alex’e geldiğinde, bìnhmeyen ama anları hızlı bir şekilde onunla rahatlat edici bir konuşu başlar. Öğretmenin yaptuğu açıklamada kendi öyküsünü de anaya çıkarır. Kurbanan ve suçlunun hikayesi.

Lisa James Larson

1972’dede Berlin’den doğdu. Londra’da büyüdü. Klasyk Amerikan müzikleri ve melodramaları herhangi bir eza sözü olmaksızın bir sinemaşığı oluşturdu. Birçok Üniversitede sinema ve televizyon okudu. Londra’daki Oyunculuk Okulu’ndan kurgucu olarak çıkıp, yönetmenlik yapma başladı. Küçüklerden Büyük Sözler filmiyle bir yıl Oscar adaylığı oldu. She was born in Germany in 1972. Brought up in London. Her fascination for film began at a very early age with a love for classic American musicals and melodramas. She studied Film and Television at London’s Brunei University. She began working as an editor at Arts Ed London, School of Acting. Alex: Children Big Words is illustrated for Oscar nomination at the 2011 Academy Awards.

Filmleri/Filmography
Little Children: Big Words (2008), Paradise (2010)

When it’s Alex’s turn to tell his seven year old class mates what he wants to be when he grows up, an uncomfortable discussion begins about the meaning of an unknown but loaded word. The teacher’s explanation reveals her own story - a story of victim and offender.
KAYBEDENLERİN HİKAYELERİ
TALES OF THE DEFEATED
TOLDOT HA'MENUTZACHIM

İSRAİL/İSRAİL, 2009, betacam, renkli/color, 31'

YÖNETMEN/DIRECTOR: Yael Revenu
SENYARO/SCRIPT: Yael Revenu
GÖRÜNTÜ YÖNETMENİ/DIRECTOR OF PHOTOGRAPHY: Andreas Köhler
YAPIMCI/PRODUCER: Melanie Andenme
KÜRGÜ/EDITING: Nicole Kortlüke, Assaf Lapid
ÖDÜLELLİDEN BAZILARI/SELECTED AWARDS:
Kudüs Ulusalarası Film Festivali En İyi Kısa Belgesel/The Anat Pircchi Award for Best Short Documentary, 2009.
Lyon Film Festivali Özel Ödülü/Special Mention: Docnecours, Lyon Film Festival, France, 2010.

Ikinci Dünya Savaşı yıllarında bir Alman Yahudisi ailesinin oyuşu... Savaş sırasında toplama kamplarından kurtulan aile bireyleri bir türlü bir araya gelemez. Aile parcelanmıştır. Yönetmenin bu filmine kona ettiği öykünün temel taplamanın büyükliği, bu karmaşıkanın uzaklaşmasına ve yeni Yahudi devletinde yaşamayı kaybetmiş, kardeşi Fiev'e ise adına degerlendirmeye ve söz zamanların altında kalması kararlaştır. Kardeşler tarafından verilen kararları soruşucu olarak günümüz dini İsrail ile Doğu Afganistan arasında bir yolculukta bulun. Bu öyküde iki ülke arasında bir yolculukta geçer, aynı zamanda geçmişle bugün ve mağduru olanla mağdur eden arasında yapılmış bir yolculuk. 63 sene öncesinde kalan bir aile toplantısı ve olum... Hangi soruların cevabını bulmuşlar?
KISA OLMAZSA OLMAZ/SHORT IS A MUST

METRO ŞARKILARI
SUBWAY HARMONIES

KANADA/CANADA, 2010, renkli/color, 7'

YÖNETMEN/DIRECTOR: Leah Cameron
SERARIO/SCRIPT: Peter Murphy
GÖRÜNTÜ YÖNETMEN/DIRECTOR OF PHOTOGRAPHY: Alan Poen
KURGÜ/EDITORING: Jared Shannon
YAPIMCU/PRODUCER: Alex Molenaar
OYUNCULAR/CAST: Heidi Tan, Grace Armas
ÖDÜLLERI/AWARDS:
Bravo/FAC'T Ödülü/Bravo/FAC'T Award

When an old photo dredges up the glamorous life that Mrs. Wong, an aging piano teacher could have had as a singer in the Beijing Opera, she joins a busker in sang wearing frigid Toronto subway crowds.

TORD İLE TORD
TORD AND TORD

İSVEÇ/SWEDEN, 2010, betacam, renkli/color, 11'

YÖNETMEN/DIRECTOR: Niki Lindroth von Bahr
YAPIMCU/PRODUCER: Niki Lindroth von Bahr
SERARIO/SCREENPLAY: Niki Lindroth von Bahr
GÖRÜNTÜ YÖNETMEN/DIRECTOR OF PHOTOGRAPHY: Niki Lindroth von Bahr
OYUNCU/CAST: Thomas Tidholm
ÖDÜLLERI/AWARDS:
Rio de Janeiro Film Festivali Ödülü/Rio de Janeiro Festival Award, 2010
Abu Dhabi Film Festivali Ödülü/Abu Dhabi Festival Award, 2010
Fredrikstad Festivali Ödülü/Fredrikstad Festival Ödülü, 2010

One day Tord accidentally walks into the apartment next to his own. Another person named Tord lives there, he has just moved in. Tord and Tord start to spend time with each other.

Tord bir grin yanıltlıkla, otruduğu evin yanında eve gider. Burada onunla aynı adı taşıyın biri daha yaşamaktadır. İkinci Tord buraya yeni taşınmıştır. Tord ile Tord birlükte zaman geçirmeye başlarlar.

Niki Lindroth von Bahr
1984'te Stockholm'de doğdu. Özel efeekler ve cinsellikte sorunları üzerine eğitim aldı. Birçok çalıstırma film projesinde dekor tasarım ve Nakay gibi işerde görev aldı.

She was born in 1984 in Stockholm. She studied on special effects and animation techniques. She worked for many animation projects, making decorations and designing.
YABANÇIVIN YÜZÜ
A STRANGER’S FACE
PANIM SHEL ZAR

İSRAİL/ISRAEL, 2009, betacam, renkli/color, 13'

YÖNETMEN/DIRECTOR: Shani Ifrach

YAPIM/PRODUCTION: The Sam Spiegel Film & TV School, Jerusalem (JSFS)

GÖRÜNTÜ YÖNETMENI/DIRECTOR OF PHOTOGRAPHY: Ziv Berkovich

KURGU/EDITING: Orr Schulman, Assaf Lipsid

ÖDÜLLER/AWARDS: Mayan Sapir anısına 5. Film Yarışması İkincilik Ödülü/
Second Prize Award, the 5th Film Competition in the Memory of Mayan Sapir, Rehovot, Israel 2010.

Tel Aviv'de yaşayan yarı Japon yarı İsraili egzotik dansçı Rika'nın yaşamından iki gün... Rika sanat ve ilişkileri aracılığıyla kimliğine dayanır.

Two days in the life of Riko, a half Japanese-half Israeli exotic dancer living and working in Tel Aviv, as she comes to terms with her identity through her relationships and her art.

Shani Ifrach

1981'de İsrail'de doğdu. Sam Spiegel Okulu'nda tiyatro calışmalarına katıldı. 2003 yılında Kudüs'teki Sam Spiegel Film ve TV Okulu'nda eğitimi başladı. 'Yabancıların Yüzü' adlı filmi yönetmenin mezuniyet filmidir.

She was born in 1981, in Ashdod, Israel. Prior to her studies at the Sam Spiegel School she practiced theater. She began her studies at the Sam Spiegel Film & TV School, Jerusalem in 2003. 'A Stranger’s Face' is her graduation film.
ANKARA ÜNİVERSİTESİ PROGRAMI

AÜ CEBECİ KAMPÜSÜ

9 Mayıs
SBF Konferans Salonu
15.30 Film: “Aynlık”
(Derya Alabora ve Zeki Demirkubuz ile)

10 Mayıs
ATK Salonu
12.30 Film: “Kadin Berberi”
(Hülya Uğur Tannöver ile)

11 Mayıs
12.30 Söyleşi: “İktidar”
Meral Okay ve Fatih Çekirge
15.00 Film: “Prensesim Karo”

AÜ ZİRAAT FAKÜLTESİ

12 Mayıs
Konferans Salonu
12.30 Hayvan Yürek

13.00 Film: “Kadin Berberi”
(Hülya Uğur Tannöver ile)

10 Mayıs
14.00 Film: “Aynlık”
(Derya Alabora ile)

11 Mayıs
14.00 Film: “Küçük Asker”

16.30 Film: “Prensesim Karo”

ODTÜ PROGRAMI

ODTÜ ÜÇÜLÜ AMФİ

9 Mayıs
10.00 Sergi: “Mücadelede Kadın”
18.00 Film: “Kadin Berberi”

11 Mayıs
18.00 Film: “Hayvan Yürek”
(Hülya U. Tannöver ile)

12 Mayıs
18.00 Film: “Prensesim Karo”

10 Mayıs
14.00 Film: “Aynlık” (Derya Alabora ile)

ODTÜ Mimarlık-Amfisi

10 Mayıs
14.00 Söyleşi: Bir Dönemin Kadınları
Oya Baydar & Melek Ulugay Taylan İktidar Mehmet Esvit

ODTÜ Çobanoğlu Salonu

14.00 Film: “Kadin Berberi”
(Sev-fly Celenk ile)

16.00 Hayvan Yürek
(Hülya Uğur Tannöver ile)

HACETTEPE ÜNİVERSİTESİ PROGRAMI

HACETTEPE SIHHİYE YEŞİL SALON

9 Mayıs
12.00 Söyleşi: “İktidar” Can Dündar
13.00 Film: Kadin Berberi

10 Mayıs
12.30 Film: Aynlık (Derya Alabora ile)
11 Mayıs
12.30 Film: Hayvan Yürek
(Hülya Uğur Tannöver ile)

12 Mayıs
12.30 Film: Prensesim Karo
14.15 Söyleşi: “İktidar”
Meral Okay ve Fatih Çekirge

HACETTEPE BEYTEPE EMEL DOĞRAMACI SALONU

9 Mayıs
14.00 Film: Aynlık
(Derya Alabora ile)

10 Mayıs
14.00 Film: “Kadin Berberi”
(Kadin Dayanışma Vakfı ile)

11 Mayıs
14.00 Film: Prensesim Karo

12 Mayıs
14.00 Söyleşi: “Bir Dönemin Kadınları” Oya Baydar,
Melek Ulugay

-HÜTAT ile Festivale özel gün
bayru süreççuk etkinlikler ve
sırpazar
bir bilet: sadece gidiş!

insan ticareti silah ve uyuşturucu kaçakçılığının ardından üçüncü en büyük örgütü suçun kaynağı...

birleşmiş milletler her yıl 700 bin-4 milyon arasında insanın ticarete maruz kaldığını tahmin ediyor...

küresel olarak tespit edilenlerin yüzde 86'sı kadın, yüzde 22'si çocuk...

sebep: küreselleşme, yoksulluk, savaş, uluslararası göç, bölgesel afetler, cinsiyete dayalı ayrımcılık

sonuç: köleliğin yeni biçimi olan insan ticareti!


Stüdyosi:
"Kadın Ticareti Anlamak / Kadın Dayanışma Vakfı" üyeleriyile
7 Mayıs 2011 Cumartesi, saat: 16:00, Çocuk Evi İncil, Ankara

ÖZEL GÖSTERİM: ATLIKARINCA
SÖYLEŞİ: İksen BASARAK, Mert FİRAT, Nergiz ÖZTÜRK ve Çocuklara Yönelik Ticari Sömürüyle Mücadele Ağı'nın katılımıyla
9 Mayıs Saat:15.30, Kızılçam Sineması
14. Uçan Süpürge
Uluslararası kadın Filmleri Festivali
5 - 12 Mayıs 2011

Altındağ Belediyesi Özel Programı
Yer: Yunus Emre Kültür Merkezi

11 Mayıs

14.00 Film Gösterimi: “Gündelikçi”
15.00 Söyleşi: Yıldız Ay, Gül Korkutan, Serpil Kemalbay ve Yönetmen Emel Çelebi’nin katılımıyla

12 Mayıs

14.00 Forum Tiyatro: Moderatörler: Nihal Kuyumcu, Tijen Savaşkan ve İMECE Kadın Dayanışma Derneğinin katılımıyla
Hülya Anbarlı

She was born in Ankara. Having studied there, she worked as a Turkish teacher for many years and in different cities. She has been living in İzmir and has been interested in photography for over fifteen years. She started photography with Cavit Kürkçü. She later worked under İzmir Photography Association (IFOD) and is now a freelancer. Her works are mainly fictional and conceptual. She has presented her works in several exhibitions. "Theatrical Lives" is her first exhibition in Ankara.

"Temsili Hayatlar"
Hülya Anbarlı Fotoğraf Sergisi


"Theatrical Lives"
Photo Exhibition by Hülya Anbarlı

In her photographs, which will be exhibited as a project called "Theatrical Lives", Hülya Anbarlı is trying to "corrode" the "gender roles" by tracing these roles through women. She is seeking for the ways of questioning the discourse/codes on woman over photography, finding new questions instead of answers. She's trying to reveal the political existence within the daily, apparent, usual, and so-called apolitical facts by decoding these facts: trying to deconstruct the border between the "private" and the "political". In her photographs, rather than telling a story, she prefers to help every viewer to write his/her own story through the images which the artist considers usual for most of the women. She considers photography as a language, moreover, a strong form of discourse, a joint production which includes its viewer into the process. For these reasons, she avoids choosing a straight narrative technique in her fictional photographs and wants her photographs to self-describe themselves, to produce their own politics, and establish conversations between each other.
TEŞEKKÜRLER...

Özen Film, Aygün Akhunbay
Austrian Film Commission, Anne Laurent
Austrian Film Commission, Brigitte Weich
Cyprus Film Days IFF, Yiannos Hadjiyiannis
Farabi Cinema Foundation, Amir Estandiari

International Female Film Festival Malmö – IFEMA, Hilke Selander
Rogers, Deanne Sower
Rogers, Ruby Rondina
Wild Bunch, Esther Devos
Wild Bunch, Noëlle Devide
Bir Film, Kemal Ural
Bir Film, Kaan Ege

Minneapolis St. Paul International Film Festival, Jesse Bishop
Epo-film / Wien produktionsges.m.b.h., Sabine Ingartner
Epo-film produktionsges.m.b.h., Ricki Oelmack
Ondax Film, Beto Giraldo
Ondax Film, Roberto Velás
Bota Film GmbH, Delphine Ieon

Cine Las Americas International Film Festival, Francisco García
Polish Film Institute, Mariś Łętowska
Swedish Film Institute, Gunnar Almé
International Frauen Film Festival, Helge Schwade
Bire Akbaba

Anadolu Üniversitesi Eskişehir Uluslararası Film Festivali, Yrd. Doç. Dr. Serhat Serter

Doc&Film International, Hwz-Seon Choi
Doc&Film International, Anne-Sarah
The Festival Agency, Leslie Vudot
The Festival Agency, Claire Thibault
The Finnish Film Foundation, Jenni Domingo
Gaumont, Ariane Buhl
Gaumont, Anne-Lise Fernandez
Kid Film, Marta Zientkowska

Tamasa Distribution, Antoine Ferrasson
Tamasa Distribution, Laurence Berbon
Tamasa Distribution, Camille Calcagno
Celuloid Dreams, Stephanie Verrier
Celuloid Dreams, Johan de Faria

Danish Film Institute, Christian Juhl Lemche
Danish Film Institute, Johanne Groth
Danish Film Institute, Signe Egemose Agger

Danish Film Institute, Niels Hulervsen
Fortissimo Films, Anouk van Dijk
Fortissimo Films, Laura Talma
Filmunio, Annamária Basa
Kutu Film, Hazal Dut
Zeyno Film, Zeynep Özbatur Atakan
Pyramide International, Paul Richer
Java Films, Kathryn Borsicici
Androz Wajda Studio & Film School,
Agnieszka Rostopowice-Rutkowska
Polish Cultural Institute, Anna Gruszka
Jerusalem film festival/Jerusalem Cinematheque,
Gilli Mendel
Amnesty International Dutch Section, Ayfer Ergün
Just Vision, Nadav Greenberg
Just Vision, Glenda Cognevich
Just Vision, Linea Hussein

Bonne Filmproductions, Anne Gyrizhe Bonne
Helie Ulstein, Producer
UBAK Producciones, Jeronimo Molerio
Mikroeda d.o.o., Vanja Babić Zagar
Mikroeda d.o.o., Neda Zubićević Mihaljević
Astudio Filmsales GmbH, Stephanie Holzhuber
Astudio Filmsales GmbH, Eva Huber
The Finnish Film Foundation, Otto Suuronen
For Real Productions Ltd, Hanna Aaritalo
Women Make Movies, Kristen M. Fitzpatrick
Women Make Movies, Abby Peck
Promofest, Franc Planas
Norwegian Film Institute, Toril Simonsen
Meridional Productions, Julio Salvatierra Cuencna
Jerusalem: The Sam Spiegel Film & TV School, MICHAL Sinai
Swedish Film Institute, Andreas Fock
BRAVO Fact, Jennifer Beer
Alex Molenar, Producer
Florida Film Festival, Carol Chiodini
TÜRSAK Vakıf, Onur Gülen
Filmmor, Tuğçe Carbolat
-DHL Express, Gülen Şen
-DHL Express, Seray Gümener
-DHL Express, Ahmet Erkam Gemici
Senin netliğe ihtiyacın var!

TÜRKİYE'NİN EN NET KONUŞAN GAZETESİ

Ancak bağımsız bir gazete özgürlükleri savunabilir!

Siz de hergün BirGün okuyun.
Bu ülkenin aydınlık insanları sızı yakar.
Gazete Habertürk
14. Uçan Sнопüşe Uluslararası Kadın Filmleri Festivali Sponsoru
14. Uçan Süpürge Uluslararası Kadın Filmleri Festivali
Medya Sponsoru Habertürk iyi seyirler diler...
KADINA ŞİDDET UYGULAYAN ERKEK DEĞİLDIR!

Evinizde şiddet görürsunuz ya da şiddet gören birlерini tanırsanız lütfen bizi arayın.

0212 656 96 96

www.aileicisiddeteson.com
Kadına yönelik şiddet/korku
cinsellik içeren
olumsuz örnek oluşturabilecek unsurlara
genel izleyici
kalamayanların gazetesi Radikal,
DEĞİŞİMLE TANIŞIN

Yeni Türkiye’nin gazetesi
Yenilenen yüzüyle bayilerde

STAR
www.stargazete.com
14. Uçan Sütürge Uluslararası Kadın Filmleri Festivali
Medya Sponsoru SKYTURK İyi Seyirler Diler.
14. Uçan Süpürge Uluslararası Kadın Filmleri Festivali
Medya Sponsoru SKYTURK İyi Seyirler Diler.

SKYTURK

ANLAMAK İĞİN...
14. Uçan Süpürge Uluslararası Kadın Filmleri Festivali
Medya Sponsoru SKYTURK İyi Seyirler Diler.
Gerçeğin yansıdığı yer.
DEĞİŞİMLE TANIŞIN

Yeni Türkiye'nin gazetesı
Yenilenen yüzüyle bayilerde

STAR
www.stargazete.com
Kadına yönelik şiddet/korku
cinsellik içeren
olumsuz örnek oluşturabileceği unsurlara
genel izleyici
kalamayanların gazetesi Radikal,
Radyo ODTÜ, 14. Uçan Süpürge Uluslararası Kadın Filmleri Festivali'ne destek veriyor!..
"Film çekmek insanın farklı yaşlarda kendi fotoğraflını çekmesi gibi bir şey. Hepsi farklı görünür, ama aslında hepsi aynıdır."

Wong Kar-Wai
Ankara'nın kültür-sanat etkinlikleri rehberi

ondokuzuncu yaşında yine Ankaralıların yanında...
HEP ŞARKI SÖYLEDİ, ÇOK ÇİLE ÇEKTİ, HİC AŞKSIZ KALMADI, O BİR KALDIRIM SERÇESİYDİ...

BİYOGRAFİ >

"Ablam Edith... Büyüyence birlikte çıktı sokaklara, hem sürджjk kaldırımlarda hem şarkı söyledi, hayatı ve erkekleri bir arada tanıdık, daha Kaldirim Sercesi değildi Edith, hani dişile göreşiyyla kaptı o sene, para saymayı da hiç bilmedi, öldüğü gece parmakları bir serçe pençesi gibi benimkilerin üstüne kapanmıştı..."

KOLLONTAY
BİRÇOK HAYAT YAŞADIM
Aleksandra Kolontay

"Yaşadığımız bir şey kalmadı, bakanlar, korurken derecede çok çığma, takdir, il差rance seviniune, zamanlar, nehter, cezaevleri, bazıırı çok kıracak ve temel değişen içeriği reddi ve kivrim sonrası ve evlilik sonrası üzerine yeten evlilik görülen hơn... Fakat hayatta ben de bu ve en anlamları hâlâ hangi olduguunu bana, hiç değişmeden cevaplayabilirim: Sorvet atasının yanı dünyayı."
"Kadiköy'de Pandomim Yapmam Neden Yasak ki?"

Pandomim ve Marionette solisti Janset Karavın. Mayıs'tan beri Kadiköy'de performansını sergileyememeden şikayetçi. Arma karanlı, idare ilâkhisinesine, sonuç alamazza da âhlâfe başaruraksız. Karavın, sanatını ve sokaında üretemeyi anlatıyor...
Yaşasın Sinema,
Yaşasın Uçan SüpÜRGE
"Hayatım film" diyenlerin sitesi

Filmlerim.com

- Sinema dair aradığınız her şey
- Güncel içerik
- Interaktif özellikler
- Üyelerin yazdığı bloglar
- Zengin arşiv
- Ödüllü, eğlenceli yarışmalar
ÇADIR KEBAŞP®
GELENEKSEL ADANA MUTFAĞI

Eskişehir Yolu Varan Terminali Yanı
0312 286 13 62
TECIMER MKT 200
FIELD MOBILE KITCHEN

- Meal can be repaired for 200 people within 2 hours
- Military and civil purpose using
- Hygienic construction

TEC WT G6001
POTABLE WATER TRAILER

- 2000 Liters capacity
- Accordance with international standards
- Safe travelling for many miles

OVIT
INSULATED WINTERIZED TENT

- Heating and cooking inside tent
- Easy installation
- 4x4m (for a family of 5 people)
Evet gelirdi, evet, gelirdi. 'Rahi Bey mi dediniz, evet, gelirdi.' Bir Meyhane Garsınının Anlarından Bir Dost Meclisi
"SİNEMACILIK VE FILMCİLİK YARARINA BAĞIMSIZ İLETİŞİM PLATFORMU"

sadibey.com
1-2-3.........................................................87
70-80-90 Masum Küstah Fettan....................83
Afrika Ayaklanıyor................................75
Alexandra............................................73
Allah’a Gönderilmiş Balon........................76
Anna....................................................72
Antanas................................................72
Atlâkarnca...........................................53
Atlâyorum............................................87
Ayrilik....................................................28
Bardağı Taşları Damla...............................93
Barış için İsrar Ediyoruz.........................85
Başkaldırılanlar.....................................77
Bir Adım Ötesi........................................78
Bir Zamanlar..........................................45
Büzülüm Evliğimiz...................................57
Bozkırın da Ötesi....................................41
Budrus....................................................67
Çay ve Adalet.........................................79
Çocuk Gelin...........................................58
Cheyenne..............................................72
Deney.....................................................31
Ders......................................................93
Elde Var Jambon......................................39
Elveda Finlandiya...................................80
Erken Bir Düğün.......................................59
Godlevve...............................................73
Habibola................................................73
Havanlı Eva..........................................44
Hayvan Yürek.......................................34
İçimizdeki Ay.........................................68
İki ateş Arasında....................................40
İntikam...................................................47
Kabili de Savaş ve Aşk.............................69
Kadın Berberi.........................................32
Kadınlar Tekel.......................................88
Kadınlara Mola Yok.................................91
Kanayan Kim?........................................88
Kaybedenlerin Hikayeleri........................90
Kehanet................................................33
Kızlar.....................................................39
Korkusuz Kadın.....................................70
Kortef....................................................89
Kuçük Asker.........................................63
Kuçüklerden Büyüklük Sözler....................89
Madalyonun Ötesi Yüzü...........................46
Mâhûrû Devrim......................................90
Manâk’ta..................................................82
Metro Şarkıları......................................94
Mustafa...............................................72
Nilüfer....................................................56
Örütüyüş Kaldırmak................................64
Pembe Elbiseliler....................................84
Phnom Penh’in Kızları.............................65

Prensesim Karo.....................................35
Pudana-Soyun Sonu.................................48
Said......................................................73
Salınca..................................................60
Son Anna Raporu....................................39
Son Bir Hamle.......................................49
Tord ile Tord.........................................94
Yabancının Yüzü...................................91
Yağmur Bile..........................................43
Yakantop..............................................60
Yarın Daha Güzel Olacak...........................50
Zefir.....................................................51
FILM INDEX

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2-3</td>
<td>87</td>
</tr>
<tr>
<td>70-80-90</td>
<td>83</td>
</tr>
<tr>
<td>A Balloon Sent to Allah</td>
<td>76</td>
</tr>
<tr>
<td>A Stranger's Face</td>
<td>91</td>
</tr>
<tr>
<td>Africa Rising</td>
<td>75</td>
</tr>
<tr>
<td>Alexandra</td>
<td>73</td>
</tr>
<tr>
<td>An Early Wedding</td>
<td>59</td>
</tr>
<tr>
<td>Animal Heart</td>
<td>34</td>
</tr>
<tr>
<td>Anna</td>
<td>72</td>
</tr>
<tr>
<td>Antanas</td>
<td>72</td>
</tr>
<tr>
<td>Bacon on the Side</td>
<td>39</td>
</tr>
<tr>
<td>Between Two Fires</td>
<td>40</td>
</tr>
<tr>
<td>Beyond the Steppes</td>
<td>61</td>
</tr>
<tr>
<td>Bride Trafficking Unveiled</td>
<td>64</td>
</tr>
<tr>
<td>Budrus</td>
<td>67</td>
</tr>
<tr>
<td>Cheyenne</td>
<td>72</td>
</tr>
<tr>
<td>Dodgeball</td>
<td>60</td>
</tr>
<tr>
<td>Even the Rain</td>
<td>43</td>
</tr>
<tr>
<td>Girls</td>
<td>42</td>
</tr>
<tr>
<td>Godelieve</td>
<td>73</td>
</tr>
<tr>
<td>Goodbye Finland</td>
<td>80</td>
</tr>
<tr>
<td>Habana Eva</td>
<td>44</td>
</tr>
<tr>
<td>Habibola</td>
<td>73</td>
</tr>
<tr>
<td>In Another Lifetime</td>
<td>45</td>
</tr>
<tr>
<td>In Mamak Prison</td>
<td>82</td>
</tr>
<tr>
<td>Inside America</td>
<td>47</td>
</tr>
<tr>
<td>Jumping</td>
<td>87</td>
</tr>
<tr>
<td>Lady of No Fear</td>
<td>70</td>
</tr>
<tr>
<td>Lesson</td>
<td>93</td>
</tr>
<tr>
<td>Little Bride</td>
<td>58</td>
</tr>
<tr>
<td>Little Children Big Words</td>
<td>89</td>
</tr>
<tr>
<td>Little Soldier</td>
<td>63</td>
</tr>
<tr>
<td>Mustafa</td>
<td>72</td>
</tr>
<tr>
<td>Merry Go Round</td>
<td>53</td>
</tr>
<tr>
<td>My Queen Karo</td>
<td>35</td>
</tr>
<tr>
<td>Niloofar</td>
<td>56</td>
</tr>
<tr>
<td>One Step Beyond</td>
<td>78</td>
</tr>
<tr>
<td>Our Marriage</td>
<td>57</td>
</tr>
<tr>
<td>Overflow</td>
<td>93</td>
</tr>
<tr>
<td>Payback</td>
<td>47</td>
</tr>
<tr>
<td>Pink Saris</td>
<td>84</td>
</tr>
<tr>
<td>Pudana-Last of the Line</td>
<td>48</td>
</tr>
<tr>
<td>Said</td>
<td>73</td>
</tr>
<tr>
<td>Subway Harmonies</td>
<td>94</td>
</tr>
<tr>
<td>Swing</td>
<td>60</td>
</tr>
<tr>
<td>Tales of the Defeated</td>
<td>90</td>
</tr>
<tr>
<td>Tea &amp; Justice</td>
<td>79</td>
</tr>
<tr>
<td>The Cortege</td>
<td>89</td>
</tr>
<tr>
<td>The Experiment</td>
<td>31</td>
</tr>
<tr>
<td>The Girls of Phnom Penh</td>
<td>65</td>
</tr>
<tr>
<td>The Hairdresser</td>
<td>32</td>
</tr>
<tr>
<td>The Last Escape</td>
<td>49</td>
</tr>
<tr>
<td>The Last Report on Anna</td>
<td>39</td>
</tr>
<tr>
<td>The Moon Inside You</td>
<td>68</td>
</tr>
<tr>
<td>The Sleepy Revolution</td>
<td>90</td>
</tr>
<tr>
<td>Tomorrow Will Be Better</td>
<td>50</td>
</tr>
<tr>
<td>Tord and Tord</td>
<td>94</td>
</tr>
<tr>
<td>Vision</td>
<td>33</td>
</tr>
<tr>
<td>War and Love in Kabul</td>
<td>69</td>
</tr>
<tr>
<td>Warriors</td>
<td>77</td>
</tr>
<tr>
<td>We Insist on Peace</td>
<td>85</td>
</tr>
<tr>
<td>When We Leave</td>
<td>28</td>
</tr>
<tr>
<td>Who's Bleeding?</td>
<td>88</td>
</tr>
<tr>
<td>Women at Tekel Resistance</td>
<td>88</td>
</tr>
<tr>
<td>Women Without A Pause</td>
<td>91</td>
</tr>
<tr>
<td>Zephyr</td>
<td>51</td>
</tr>
<tr>
<td>Name</td>
<td>Page</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Agnieszka Lukasiak</td>
<td>40</td>
</tr>
<tr>
<td>Anastasia Lapsei</td>
<td>48</td>
</tr>
<tr>
<td>Anne Depetrcini</td>
<td>39</td>
</tr>
<tr>
<td>Anne Gyrtie Bone</td>
<td>70</td>
</tr>
<tr>
<td>Annette K. Olesen</td>
<td>63</td>
</tr>
<tr>
<td>Ayfer Ergün</td>
<td>72</td>
</tr>
<tr>
<td>Barbara Eder</td>
<td>46</td>
</tr>
<tr>
<td>Belma Baş</td>
<td>51</td>
</tr>
<tr>
<td>Bilal Çağlay</td>
<td>60</td>
</tr>
<tr>
<td>Cevahir Özgüler</td>
<td>89</td>
</tr>
<tr>
<td>Christel Voorn</td>
<td>73</td>
</tr>
<tr>
<td>Diana Fabianova</td>
<td>68</td>
</tr>
<tr>
<td>Doris Dörrie</td>
<td>32</td>
</tr>
<tr>
<td>Dorota Kędzierszawska</td>
<td>50</td>
</tr>
<tr>
<td>Dorothée Forma</td>
<td>72</td>
</tr>
<tr>
<td>Dorothée Van Den Berghe</td>
<td>35</td>
</tr>
<tr>
<td>Elisabeth Scharang</td>
<td>45</td>
</tr>
<tr>
<td>Ermena Vinluan</td>
<td>80</td>
</tr>
<tr>
<td>Eveline van Dijck</td>
<td>73</td>
</tr>
<tr>
<td>Fatma Yaşıcıoğlu</td>
<td>60</td>
</tr>
<tr>
<td>Feo Aladağ</td>
<td>28</td>
</tr>
<tr>
<td>Fina Torres</td>
<td>44</td>
</tr>
<tr>
<td>Helga Reidemeister</td>
<td>69</td>
</tr>
<tr>
<td>Iclar Bollain</td>
<td>43</td>
</tr>
<tr>
<td>Isabel Gaudi</td>
<td>87</td>
</tr>
<tr>
<td>Idil Soygekin</td>
<td>89</td>
</tr>
<tr>
<td>Ilksen Başanır</td>
<td>53</td>
</tr>
<tr>
<td>Kudüs Sinematik</td>
<td>59</td>
</tr>
<tr>
<td>Jessica Lauren</td>
<td>89</td>
</tr>
<tr>
<td>Joel Mishcon</td>
<td>64</td>
</tr>
<tr>
<td>Johanne Fronth-Nygren</td>
<td>91</td>
</tr>
<tr>
<td>Julia Bacha</td>
<td>67</td>
</tr>
<tr>
<td>Kim Longinotto</td>
<td>85</td>
</tr>
<tr>
<td>Klara Swantesson</td>
<td>91</td>
</tr>
<tr>
<td>Lea Pool</td>
<td>49</td>
</tr>
<tr>
<td>Leah Cameron</td>
<td>92</td>
</tr>
<tr>
<td>Lesław Dobrucki</td>
<td>58</td>
</tr>
<tr>
<td>Lisa James Larsson</td>
<td>90</td>
</tr>
<tr>
<td>Louise N. D. Friedberg</td>
<td>31</td>
</tr>
<tr>
<td>Margarethe Von Trotta</td>
<td>33</td>
</tr>
<tr>
<td>Marijka Vreeburg</td>
<td>72</td>
</tr>
<tr>
<td>Marina Seresisky</td>
<td>90</td>
</tr>
<tr>
<td>Marjoleine Boonstra</td>
<td>73</td>
</tr>
<tr>
<td>Markku Lehmuskallio</td>
<td>48</td>
</tr>
<tr>
<td>Marta Meszaros</td>
<td>36</td>
</tr>
<tr>
<td>Matthew Watson</td>
<td>65</td>
</tr>
<tr>
<td>Melek Özman</td>
<td>84</td>
</tr>
<tr>
<td>Melek Ulagay Taylan</td>
<td>77</td>
</tr>
<tr>
<td>Montse Pujantell</td>
<td>78</td>
</tr>
<tr>
<td>Nazlı Deniz Güler</td>
<td>87</td>
</tr>
<tr>
<td>Nefise Özkal Lorentzen</td>
<td>76</td>
</tr>
<tr>
<td>Niki Lindroth Von Bahr</td>
<td>92</td>
</tr>
<tr>
<td>Nora Richter</td>
<td>88</td>
</tr>
<tr>
<td>Paula Heredia</td>
<td>75</td>
</tr>
<tr>
<td>Paula Palacios</td>
<td>82</td>
</tr>
<tr>
<td>Sabine El Gemayel</td>
<td>56</td>
</tr>
<tr>
<td>Sedat Özgân</td>
<td>60</td>
</tr>
<tr>
<td>Severine Cornamusaz</td>
<td>34</td>
</tr>
<tr>
<td>Sezgin Türk</td>
<td>83</td>
</tr>
<tr>
<td>Shani Ifrach</td>
<td>93</td>
</tr>
<tr>
<td>Tahmineh Milani</td>
<td>47</td>
</tr>
<tr>
<td>Tamar Linder</td>
<td>88</td>
</tr>
<tr>
<td>Tülin Dağ</td>
<td>79</td>
</tr>
<tr>
<td>Tülin Özdemir</td>
<td>57</td>
</tr>
<tr>
<td>Vanja D'alcantara</td>
<td>41</td>
</tr>
<tr>
<td>Virpi Suutari</td>
<td>81</td>
</tr>
<tr>
<td>Yael Reuven</td>
<td>91</td>
</tr>
<tr>
<td>Yasmina Reza</td>
<td>42</td>
</tr>
</tbody>
</table>
NOTLARINIZ İÇİN