

Southeast European documentary cinematography: Contexts, ideas, and politics



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- Brief overview
- concept of ‘New Europe’ and ‘others’
- Maria Todorova and ‘Managing the Balkans’
- The Stability Pact for South Eastern Europe (1999-2008), replaced by Regional Co-operation Council
- creativity and politics



- Bulgarian cinema
- new uncensored mode after 1989
- film industry on the brink of survival
- first independent production released in 1992
- end of 1990s – true collapse of Bulgarian cinema
- important step was the adoption of the Law on the Bulgarian Film Industry in 2003
- among significant documentary filmmakers: Adela Peeva, Stefan Komandarev, Andrei Paunov

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- Romanian cinema
- media and cinema employed terms such as ‘agony’, ‘collapse’, or ‘death’
- role of Alexandru Sahia Studio
- documentary filmmaking was moderately discovered at the IDFA
- Foundation Arte Vizuale
- two processes in 2000: ‘memorial’ genre, and book ‘Something Extra on Documentary Film’ by Laurentiu Damian
- new type of documentary discourse: Alexandru Solomon, Florin Iepan, Dumitru Budrala



- Serbian cinema
- film landscape changed caused by war
- important productions: B92
- among the total of 30 films festivals
- among significant documentarists: Želimir Žilnik, Boris Miti, Janko Baljak, Adrijana Stojković



- Macedonian cinema
- around 1300 documentary films have been produced
- state, cultural heritage, and artefacts
- the largest maker of documentaries: MKRTV
- Tiberiopolian Film Alliance was founded in 2007
- active public discourse: Maria Džidževa, Stefan Shashkov, Aleksandar Manić