



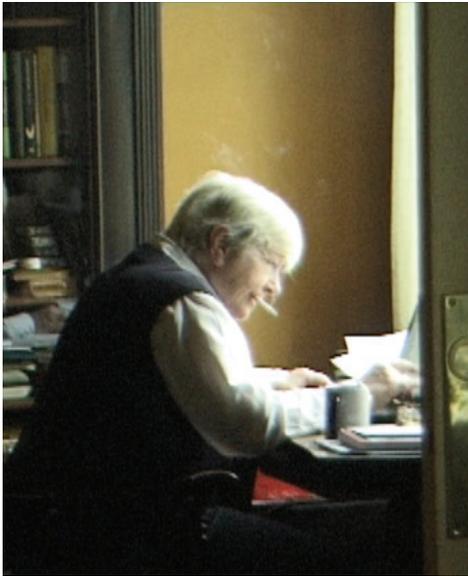
OFFICIAL SELECTION
tiff
TORONTO INTERNATIONAL
FILM FESTIVAL 2017



THE
Druga strana svega
OTHER SIDE
OF EVERYTHING

A door locked
for 70 years
in a house haunted
by history.

A POLITICAL GHOST STORY



THE OTHER SIDE OF EVERYTHING

a political ghost story

A door locked for 70 years in a house haunted by history.

Written, Filmed and Directed by Mila Turajlić

Produced by Carine Chichkowsky and Mila Turajlić

HBO Europe presents a DRIBBLING PICTURES production in co- production with SURVIVANCE in association with ARTE-WDR, with the support of the SERBIAN FILM CENTER, AIDE AUX CINÉMAS DU MONDE, EURIMAGES, DOHA FILM INSTITUTE

RUNTIME: 104 min | COUNTRY: Serbia, France, Qatar | 2017 | LANGUAGE: Serbian



WINNER OF THE IDFA AWARD FOR BEST FEATURE-LENGTH DOCUMENTARY

Production company/Sales: DRIBBLING PICTURES

Bitoljska 2/II, 11000 Belgrade, Serbia

+381 11 3619 709

mila@dribblingpictures.com

FESTIVALS CO-ORDINATOR: othersideofeverything@gmail.com

OFFICIAL FILM WEBSITE: othersideofeverything.com

TRAILER: <https://vimeo.com/231889825>

FACEBOOK: www.facebook.com/theothersideofeverything



CONTENT

LOGLINE

SYNOPSIS

THE FILM

DIRECTOR'S STATEMENT (Mila Turajlic)

SELECTION FROM PRESS REVIEWS

INTERVIEW WITH MILA TURAJLIC

ABOUT THE TEAM

CREDITS

FESTIVAL AWARDS



LOGLINE

A door locked for 70 years in a house haunted by history.

SYNOPSIS

"If I really am a Freedom Fighter, the freedom I have won is the worst failure of my life" -- Srbijanka Turajlić (my mother)

A locked door inside a Belgrade apartment has kept one family separated from their past for over 70 years. As the filmmaker begins an intimate conversation with her mother, the political fault line running through their home reveals a house and a country haunted by history. The chronicle of a family in Serbia turns into a searing portrait of an activist in times of great turmoil, questioning the responsibility of each generation to fight for their future.



THE FILM

THE OTHER SIDE OF EVERYTHING takes us into the setting of a family home, using the interior space and internal life of its inhabitants as a way to shed new light on external events. The backbone of the film are my conversations with my mother, and though I am not visible in the frame my voice and my questions are very much a counter-balance to her. It is a dialogue between a mother and daughter, but at the same time between two adults, each at a different stage in her life. My mother, a professor of electrical engineering, became a public figure as a critical voice against the regime of Slobodan Milošević during the civil wars of the 1990s. She was an active member of the Resistance movement, and was fired from Belgrade University for her outspokenness. After the revolution that overthrew the Milošević regime she became a junior minister in the first democratic government. I spent my childhood following her to political rallies and studied political science in the belief that I would be as engaged as she was in fighting for the future of my country. Watching the failure of the democratic transition I lost all faith in political engagement, and decided to leave the country.

As our conversation evolves, there are disagreements, different memories of events, things she would prefer I didn't ask. Rather than filming sit-down interviews, I talk to her while she is doing household tasks, going beyond the persona of the activist to reveal a homemaker and mother, making a cake, or cleaning the family silver. The camera lingers over these family heirlooms, objects handed down through generations, and the material heritage transcends to be a story of moral heritage.

The apartment becomes a character in its own right, as the political invades this personal space. My great-grandfather built the building we live in in the 1920s, when he was the Minister of Justice of the Kingdom of Yugoslavia. In the aftermath of the Second World War the communists nationalised the house. They divided our apartment into living space for 4 families, and locked a set of doors in the living room. 70 years later, those doors remain locked, making my childhood home a veritable political front line, literally marking the divisions of Serbia. I choose to focus on this space, through the changing of the seasons, family celebrations of holidays, gathering small individual stories of domestic joy and tragedy from which the history of a nation will emerge.

To contrast with this 'inner view', I have filmed from the apartment windows for almost 10 years. Our house stands in the political nerve center of Belgrade - across the street are the Ministry of Defence that was bombed in 1999, the Supreme Court and the British Embassy. I have filmed protests in front of the court, people standing in line in from the the for visas, police cordons and people arguing and these small glimpses of street life provide an insight into events taking place in Serbia today.

The past is reconstructed with archival flashbacks from moments my mother remembers, offering a personal commentary on seven decades of turbulent history. In particular the archive of the Balkan wars from the 90ties is potent and powerfully disturbing, and the film uses it sparingly. Instead it turns its focus on the voices of reason that went unheard. The archives highlight that at every stage in the rise of nationalism, the break-out of war, the brutal crackdown of the regime, and even during the euphoria of the revolution, there were voices of reason, people who spoke up, which were drowned out in the hysteria. In tracing the forgotten story of the non-acceptance during the Milošević years, the archival research delved into personal VHS collections, salvaging images that have been disappeared since.

Through my mother's observations, the daily comings-and-goings in the apartment, and footage of life taking place in the streets as seen from the windows, with contrasting use of archive of 'official' TV reports, we enter a Serbia rarely ever seen in the media, where people are frank about their lives and are trying to create an identity beyond that of political divisions. In showing the lived truths of those whose personal lives have been shaped by political events, the 'other side of everything' emerges, a story in which everyone is at the mercy of the great tides of history, and yet has the power to take their destiny in their own hands.

A challenge for the next generation.



My grandmother in front of the locked doors, 1946

DIRECTOR'S STATEMENT

I was born in 1979, a year old when Tito died and was 11 years old when Milosevic came to power, 12 when the war in the former Yugoslavia started, 16 when it finished, 20 when NATO bombed us, 21 when we finally got rid of Milosevic, 24 when our Prime Minister was assassinated, and today at the ripe old age of 37, I want to speak of my country, from a very personal angle, and from a very precise point of departure - the place where I live.

Why from there? Because I have been privileged to grow up observing Serbia through the beliefs and actions of a woman who thought it her responsibility to speak up about things that were happening in it. Because my mother and I have always shared this language of politics - she was a student leader in 1968, and so was I in the 90-ties. Because my family home was the gathering place for intellectual discussions, activist meetings and often just refuge from the madness taking place outside. Because this home is in the center of Belgrade and the things happening in Serbia today. Because the more I stare at the locked doors in our living room that I have been faced with all my life, the more I realise how much about Serbia can be understood by talking about divided spaces. Between those seeking to rewrite the past, and those attempting to acknowledge it. And a way of understanding my mother's life is her attempts at bridging this divide.

As I grew, I have come to feel that the personal impulse to act is inspired less by lofty ideals of freedom, justice and equality, and more from the small things we personally hold dear - we act to protect the fabric of our life, the family that gathers on Christmas Eve, the neighbors we grew up with, the trees in front of our house, the roots that connect us.

As a public, we usually have external access to stories of political struggle. Activism takes place in public spaces, and it is a group experience of street demonstrations and inspiring speeches. Having grown up as the daughter of a very visible political activist and professor, I needed to make a film about this experience, but I wanted to build it around a private dialogue. And to get to the heart of civic activism, of engagement as an intimate act, a personal reckoning we each make with ourselves when choosing how to live our lives.

- Mila Turajlić

SELECTION FROM PRESS REVIEWS



"thoroughly absorbing documentary... tying personal to political and private to public in a story energized by the detailed memory and staunch pragmatism of its subject." - **NEW YORK TIMES CRITIC'S PICK** | Review: In 'The Other Side of Everything,' a Belgrade Apartment Symbolizes Upheaval



"Accessible, informative and wryly humorous, the film uses Srbijanka's tastefully decorated residence as a prism through which to view the woman, her turbulent times and the complicated history of the former Yugoslavia." - **HOLLYWOOD REPORTER**



"the specifics of 'The Other Side of Everything' far overleap the facts of regional politics; the movie is, in effect, a film of political philosophy, not only in Srbijanka's trenchant, stirring, and tragic observations, but in its ever-relevant observation of the endemic reactionary counterweight to political progress: populist ethnocentrism and nationalism... the story of Srbijanka Turajlić's resistance, and the ongoing impediments to progress, reflect with an unmistakable and disturbing clarity both the pathologies of current American politics and the depressingly difficult path that the resistance to an authoritarian government faces." - **THE NEW YORKER** | "The Other Side of Everything," Reviewed: A Daughter Documents Yugoslavia's Nationalistic Nightmare, Richard Brody



Belgrade-born documentary maker Mila Turajlić mixes the personal and the political to engrossing effect in "The Other Side of Everything," - **VARIETY**

"It's a vivid and nuanced portrait of a country too often judged from the outside, still divided by what happened, and conscious of the fact that there can be no easy solutions." - **SEVENTH ROW** Top 20 acquisition films at TIFF, Sept 14, 2017

"The Other Side of Everything is a multi-layered work by a thoroughly precise and dedicated filmmaker who is nothing less than perfect at balancing facts, ideas and emotions, and has an uncanny sense of dynamics, even managing to create moments of pure poetry." - **CINEUROPA**

"The remarkably layered documentary "The Other Side of Everything" examines Serbia's political past and present by chronicling Srbijanka Turajlic's vast, first-hand experiences... The result is a gently probing documentary on Serbia's history, in relation to the themes of memory and time... the fascinating aspect of the documentary is how Mila Turajlic meditates and gains access to the locked doors of the past." - **HIGH ON FILMS**

"Turajlic's film captures Srbijanka's profoundly powerful presence, presenting a stirring portrait of one of the most galvanizing voices for political action in contemporary documentary cinema." - **INDEPENDENT MAGAZINE** | Making No Truth Claims: Historical Complexity in Mila Turajlic's The Other Side of Everything

INTERVIEW WITH THE DIRECTOR

TIFF '17: Mila Turajlic goes behind closed doors in "The Other Side of Everything"

What was the genesis for the film?

The genesis came out of the blue one time when I was telling someone about our family home, describing the way we've been living with these invisible neighbors since the Second World War. When I was a child I had seen nothing strange in that. I had reached my late twenties at this point, and bizarrely it was the first time it struck me that it was actually a highly unusual situation, one that offered an interesting prism through which to understand my country.

I also realized that the context I had grown up in, this political salon that my grandparents had created in our house, and my parents had continued, had always provided me with this privileged viewpoint on understanding this whirlwind of major events that were breaking over our heads.

What was it like for you to interview your own mother as she, in many ways, is the subject of the documentary?

My biggest problem was that my mother is so used to journalists and giving speeches, and to lecturing, as she has been a professor all her life, that I needed to find the right way to break through those essentially protective modes of communication, to find the true intimate tone of our conversation.

It helps that at the start of the film I didn't see her as the subject — for me it was the apartment and she was its caretaker. Over time I began to realize that the questions I am posing to her have their place in the dramaturgy — that we are essentially developing this mother-daughter dialogue that stands in for one generation confronting another. But I have to confess that I took advantage of the fact that as a mother, she basically did this as a favor to me as her daughter, and that she couldn't say no to me.

Did you have any production challenges?

It's a strange mode to spend the better part of three years in, when your home is essentially your shooting location. Everything is a potential scene. Every time the door rings, every phone call, every time there's a noise outside the window, you have to be alert because it could be interesting.

It was like being in this heightened combat mode while doing everyday things. The camera always had to be nearby, charged and ready, and my mind always had to be also thinking dramaturgically. The toughest was filming the group scenes — these people are guests in our house. I have known most since my birth. They have come for a relaxed evening, definitely not with the intention of being scrutinized by a camera. Becoming an accepted presence in their midst with my camera took a lot of time.

Another major challenge was reassembling the archives of the 90s, particularly those of the protests and resistance against Milošević. During that era, only private independent TV stations and some cameramen filmed what was going on (state television didn't cover that) and every now and then the police would break into their offices and confiscate their tapes. And they are gone. So it was a question of finding people who are still guarding some of that stuff in their basements. Which effectively means that the images of resistance in Serbia are gone.

Were you ever afraid for your safety or the crews while shooting with protests taking place?

The police rang on the door once when I was filming their barricades from the window, threatening to come into the house and confiscate my equipment if I didn't hand over my material. And there was the night when the hooligans I was filming spotted me and I heard them come into the building — it was a little bit unsettling. It's a case of 'we know where you live'. But on the whole, it wasn't any more dangerous than being on the streets in the protests in the 90s.

Do you have any concerns about the political nature of the film and how this could impact you on future projects?

Perhaps. But I would be betraying my mother, her attitude, and the entire point of this film if I thought about that.

You've touched upon your roots in your past doc *Cinema Komunisto*. Does *The Other Side of Everything* represent a continuation of themes from your first film or does it break away from those themes?

I'm sure that in some way this is a continuation of dealing with the trauma of growing up in a country that in breaking apart, lost its ability to narrate itself.

But I guess with this film I am trying to come at that problem, or that need within me, from a completely different angle. *Cinema Komunisto* felt like a more epic 'voice' whereas here I was aiming for something more poetic and intimate. At the same time politically, they are told from different view points — with this film telling in some ways 'the other side' of communism.

But I feel that it is only in telling stories in this way with a more complex, multi-dimensional understanding, with nothing being simple or easy, that we actually approach what was the real lived experience.



How did you get funding for *The Other Side*?

The process of funding this film was essentially pure, pure luck in meeting the right people who I could lean on. They fundamentally understood the film I was trying to make and, every time I lost that vision they would help me find it, and had the patience to support a process that ended up lasting five years.

There were several times during the fundraising stage where we chose to walk away from certain types of financing because the conditions the money was attached to weren't aligned with the creative vision of the film. I was lucky in that Carine Chichkowsky, who I met through the Eurodoc program, produced the film with me and really fought for finding the right creative collaborators and the maximum editing time, which is what this film needed.

We started off winning support from our national film funds (the Serbian Film Center, and Aide aux cinémas du monde in France) which allowed us to apply to Eurimages, and then the Doha Film Institute came on board.

We were supremely lucky to have a champion in Hanka Kastelicova, who took the project with her to HBO Europe and would fly to join us in the editing room every time we needed feedback and her perspective. Sabine Rollberg, who took the project for ARTE-WDR also intuitively understood it, and that's where I feel so lucky — we all shared the same vision for the film.

Who is the target audience for this film?

I think this is a film for people who remember a lot of Yugoslavia and its breakup and who would think "Oh, I never saw this story from that side" or "it was never told like this in the Western media."

But I'm actually most amazed with the reactions of the youngest people who've seen the film, who are around 22 years old. They had a very emotional reaction to the film, and it was because of this confrontation at the end, where I tell my mother I want to leave the country, and when she stares me down asking if I have it in me to speak up, because someone in our generation will have to take on that role. They told me it made them confront how much they personally invest in fighting for their future.

What do you want audiences to take away from *The Other Side of Everything*?

I guess exactly that — a space for an inner reflection on what their parents and grandparents had to fight for, what each one of us has done in our life, how much we switch off or choose to engage, and what are the consequences — not only for our communities but for our ability to look ourselves in the mirror.

by Selina Chignall

September 14, 2017 realscreen.com

ABOUT THE TEAM

Mila Turajlic DIRECTOR & PRODUCER

Mila Turajlic is the Director/Producer/Writer of *THE OTHER SIDE OF EVERYTHING* that premiered at the Toronto IFF in 2017, and went on to win the prestigious IDFA Award for Best Documentary Film. The film was HBO Europe's first co-production with Serbia, and had a record-breaking theatrical release in Serbia. Mila's first feature doc, *CINEMA KOMUNISTO* played at over 80 festivals (Tribeca, IDFA, Hot Docs) and won 16 awards including the Gold Hugo and FOCAL International Award for Creative Use of Archival Footage. The film was released theatrically in France, UK, Italy and the former Yugoslavia, and is regularly taught at several US universities. Mila's films have won support from EURIMAGES, CNC-Aide aux cinémas du monde, and the Doha Film Institute. She was most recently commissioned by MoMA in New York to create a series of video installations for their landmark exhibition 'Towards a Concrete Utopia' on Yugoslav modernist architecture.

Mila studied politics at the London School of Economics, and film production at the national film school in Belgrade. She obtained her PhD at the University in Westminster on the subject of cinema and politics, and is a guest lecturer at universities (Sorbonne, Harvard, Stanford). She gained production experience working on feature films (Mel Gibson's *APOCALYPTO*, Rian Johnson's *THE BROTHERS BLOOM*). Since 2006 she is the director of Dribbling Pictures, a production company she founded with Boris Mitic. In 2005 she co-founded the Magnificent 7 Festival of European Feature Documentary Films in Belgrade, and in 2015 became the first president of DokSerbia - the Association of Serbian Documentary Filmmakers.



www.dissimila.rs

Carine Chichkowsky PRODUCER

After a career in sales and marketing in machinery industry in Canada, Carine Chichkowsky decided to work for her passion, cinema and documentary films. She went on to be production manager for several companies producing short movies, videoclip and documentaries for almost ten years. Since 2009, she followed for the Films de la Villa the production and distribution of *MAFROUZA*, a monumental documentary cycle of 5X150', Golden Leopard in Locarno Film Festival. Together with Guillaume Morel, in 2010 she founded Survivance, an independent production and distribution company. She graduated in 1996 with a double Master Degree in Business and Administration from Laval University in Quebec and from the Grenoble Business School. In 2008, she graduated with a Master Degree in documentary cinema from Paris 7 University. She is an alumni of EURODOC and is currently completing EAVE.



www.survivance.net



DRIBBLING PICTURES Belgrade, Serbia

Dribbling Pictures is a Belgrade-based production company exclusively devoted to producing creative documentaries that are best described, using a football analogy, as a 'dribbling of the mind'. It was founded in 2006 by filmmakers Boris Mitic and Mila Turajlic. Our projects have always been oriented towards international audiences and have been developed through international production platforms (Discovery Campus Masterschool, IDFA Academy, Ex Oriente, ARCHIDOC). Our films have toured most prestigious international film festivals (IDFA, Tribeca, HotDocs, DocsLisboa, Visions du Reel, Goteborg, Sarajevo etc.) and had cinema releases in France, UK, Italy, Slovenia, Croatia and Serbia.

TV partners include Arte, HBO Europe, MDR, WDR, BR, Pheonix, SVT, UR, YLE, YLE FST, RTS, RTSI, RAI 3, TV3, TVP, TV Kultura, Sky Arts, ERT, ERR, LTV, IBA Channel 1, Yes Docu, CYBC, RTV SLO, RTRS, BHT, HRT, B92, Eurochannel and Al Jazeera, with major funding received from Eurimages, Cinéma du monde, Doha Film Institute, the IDFA Bertha Fund, the Croatian Audiovisual Center and the Serbian Film Center.

Boris's most recent film *IN PRAISE OF NOTHING* (narrated by Iggy Pop) premiered at the Locarno Film Festival in 2017, while Mila, is in production on *THE LABUDOVIC REELS*, a documentary film about the Non-Aligned Movement, narrated by President Tito's cameraman.

More information on our website: www.dribblingpictures.com

CREDITS

Written, filmed and directed by
MILA TURAJLIĆ

Produced by
CARINE CHICKOWSKY
MILA TURAJLIĆ

Edited by
SYLVIE GADMER
ALEKSANDRA MILOVANOVIĆ

Original music composed and performed by
JONATHAN MORALI

Executive producer	IVA PLEMIĆ DIVJAK
Creative producer	HANKA KASTELICOVÁ
Associate editor	CÉLINE DUCREUX
Second camera	JELENA STANKOVIĆ
Sound design	ALEKSANDAR PROTIĆ
Sound mix	ALEKSANDAR PERIŠIĆ SPASIĆ
Sound and foley editors	DANE VLAISAVLJEVIĆ FILIP VERKIĆ NIKOLA JANKOVIĆ
Online editor	DIJANA JOVIĆ
Color correction	JEREMY CARTERON at Studio Orlando, Paris
VFX and graphics	JELENA SANADER
DCP	NEMANJA BABIĆ
Pitching trailer	RIAN JOHNSON
Executive Producer HBO Europe	HANKA KASTELICOVÁ
Commissioning editor for ARTE/WDR	SABINE ROLLBERG
Story development	KATHARINA HAASE
Assistant editor	ANNE-CATHERINE WITT
Assistant director	CARINE RUSZNIEWSKI
Producing manager	XAVIER ROCHER
Print design	JULIE BERGERON
Festival co-ordinator	DOROTEJA GAJIĆ
Song	Večernja Elegija
Performed by	JOSIPA LISAC IX festival vojničkih pjesama '70 Music and Lyrics by – Branko Karakaš Conductor – Budimir Gajić, Kapetan I klase Orchestra Revijski Orkestar Umetničkog Ansambla JNA

Original music	Musicians
All instruments by	JONATHAN MORALI
Violin by	CHRISTELLE LASSORT
Mixed and produced by	RÉMI BARBOT at Obsidienne studio, Paris
Published by	Because Editions (P) & © 2017 Because Music
Archive producer	MILA TURAJLIĆ
Archive research	ALEKSANDRA MILOVANOVIĆ JELENA KIKIĆ IVA PLEMIĆ DIVJAK CARINE CHICHKOWSKY
Archive consultants	MIODRAG PEJIĆ VLADIMIR MILIĆ MILAN RISTIĆ
Archives	Radio Television Serbia ORF PG Mreza VIN TV B92 Al Jazeera Balkans Žarko Spasić Vladana Likar-Smiljanić The Đorić family

WITH THE SUPPORT OF

Serbian Film Center - Ministry of Culture Republic of Serbia

Cinémas du monde - Centre National du Cinéma et de l'Image animée - Ministère des affaires étrangères et du développement international - Institut Français

Commissioned by WDR
in collaboration with ARTE

With the support of EURIMAGES

Recipient of a post-production grant from
Doha Film Institute

WITH SUPPORT FROM

CFI Canal France International - FIPA Award
Moulin d'Andé – CECL, Centre des Ecritures Cinématographiques
International program, in partnership with the CNC – DAEI
Sarajevo Rough Cut Boutique / Balkan Documentary Center
Rough Cut Service
Developed at EURODOC

SURVIVANCE WOULD LIKE TO THANK

Stéphanie Streiff, Magalie Armand, Julien Ezanno, Thomas Sonsino, Nadia Brossard,
Philippe Grivel, Matthieu Deniau, Eloise Pommiers, Nora Philippe, Julie Darfeuille

MILA TURAJLIĆ WOULD LIKE TO THANK

Srbijanka, Stevan and Nina Turajlić

The Lazarević family - Milena, Kolja, Bojana, Saša, Peđa, Nikola
Radmila Popović Ljiljana Seka Pavlović
Svetlana and Ivana Hadžipopović
Čedomir Marjanović
Family friends and guests who accepted my presence with a camera
The tenants of Birčaninova 20a
Nada Lazarević
Svetlana Logar
Mihovil Lale Logar
Mladen Kostić
Janja Bobić and the Čalić family
The Matić family
The Čolić family

The members of the Yugoslav team
at the 1964 International Mathematics Olympics of Socialist Countries and Yugoslavia

Smilka Zdravkowska
Zoran Gonda
Bojan Popović
Josip Globevnik
Boško Jovanović

Vesna Radojević and the crew of Istinomer
Nikola Barović

Leonardo di Costanzo, Renaud Personnaz (Ateliers Varan) Ateliers Varan Belgrade

Jesper Osmund, Petra Seliškar (Makedox)
Boris Mitić, Murray Battle, Lea Rinaldi, Boštjan Virč
Tanja Aleksić, Ljerka Hribar, Jana Diklić
Lazar Divjak, Jelena Mitrović, Dejan Milovanović
Zoran i Svetlana Popović
Fond Maja Maršičević-Tasić
Herbert Hayduck (ORF)
Boban Jevtić (Filmski Centar Srbije)
Vladimir Tomčić, Anton Calleja (EURIMAGES)
Christophe Provins, Corinne Bondu (FIPA / CFI)
Mileta Kečina, Zoran Tabaković, Ivana Karanović (Programski arhiv RTS)
Vladan Mašić, Olivera Nikolić (TV B92)
Dragoljub Žarković, Tamara Skrozza (VREME)
Rada Šešić, Martichka Bozhilova (Sarajevo Rough Cut Boutique)
Jasmin Bašić (FIFDH Geneva)
Fabienne Aguado (Moulin d'Andé - CÉCI)

SPECIAL THANKS TO

Jeppe Rønde
Rian Johnson
Jelena Stanković, Stefan Arsenijević
Jaques Bidou, Marianne Dumoulin
Doroteja Gajić, Barbara Matijević
Dragan Pešikan
Thierry Garrel
Ikka Vekhalati

Dedicated to Dragan Babić

FESTIVAL AWARDS



WINNER OF THE IDFA AWARD FOR BEST FEATURE-LENGTH DOCUMENTARY

An apartment becomes a metaphor for both the former Yugoslavia and the current political climate in the region. In a space where past and present are in constant dialogue, we discover an inspiring character. Through the filmmaker's lens we are introduced to her mother - an enlightened woman who has dedicated her life to political activism. Poetically structured, the beauty of this character resonates.

For its textured cinematic language that artfully blends the historical with the personal, the jury awards the IDFA Award for Best Feature-Length Documentary to *The Other Side of Everything* by Mila Turajlic - *jury statement*

Objectif d'or Winner of International Competition MILLENIUM FILM FESTIVAL 2018

A film that surprises with a powerful cinematography and the complexity and maturity of its storytelling. It starts from an extremely intimate story of the love of a daughter for her mother, and develops to unveil the History of a country throughout the century and the radical changes that have played a key role in the life of several generations.

Fipresci Jury Award ZAGREBDOX 2018

An honourable woman who doesn't think she needs to be honoured. An apartment that was never intended to be an apartment but has existed like that for over seventy years. Pragmatism that became a passion upon the political stage. Mila Turajlic's film *THE OTHER SIDE OF EVERYTHING* manages not only to unite, but to reveal and even harmonise and is therefore the winner of the International Critics FIPRESCI prize.

Golden Stamp for Best Film in Regional Competition ZAGREBDOX 2018

A film that fluently brings together a narrative of extreme opposites, combining the ordinary and the epic. Intimate scenes of a mother-daughter relationship play out against the backdrop of a turbulent history, in a country that continues to change. We have admired the clear structure of a complex narrative, as well as the sensibility to capture great documentary moments. Our Jury gives the Big Stamp Award for Best Film in Regional Competition to *THE OTHER SIDE OF EVERYTHING*.

HT Audience Award ZAGREBDOX 2018

Best Serbian Documentary 2017 FIPRESCI Serbia

One World Romania 11 Award International Human Rights & Documentary Festival One World Romania

The subject-matter of the documentary made us think of the recent history of our own country and we considered it to be relevant in terms of what is taught in school. It was like a history lesson that will probably not be taught to us anytime in the nearby future. Furthermore, we found the protagonist inspiring, and the way he fought for what he believed in motivated us in trusting our own opinions and in standing up for them. The film depicts several co-existing layers: the torn society, the turbulent history and the house with a story of its own - awarded by High School Student Jury

Best Director Award RIVER RUN FILM FESTIVAL

Mila Turajlic deftly mines the political for the personal in this complex double-portrait of her mother, Sribijanka—a university professor and activist—and the war-torn Serbia she has fought to call home. It's a stunning directorial balancing act: too complicated to be a mere fawning portrait, it nevertheless gives life to Sribijanka's fiery ideas with depth, rigor, and love.

Special Jury Award SALEM FILM FEST

Editing Award SALEM FILM FEST

Best Editing Award BELGRADE DOCUMENTARY AND SHORT FILM FESTIVAL

Best Sound Design Award BELGRADE DOCUMENTARY AND SHORT FILM FESTIVAL

Special Jury Mention Documentary Film SOUTH EAST EUROPE FILM FESTIVAL LOS ANGELES

Best Cinematography in a Documentary Film SOUTH EAST EUROPE FILM FESTIVAL LOS ANGELES

Mejor Documental Premio del Jurado IX FESTIVAL AL ESTE PERU

Ministry Of Culture & Tourism Special Prize TRT INTERNATIONAL DOCUMENTARY DAYS TURKEY



Award of the Federal Foreign Office for Cultural Diversity **GOEAST - FESTIVAL OF CENTRAL AND EAST EUROPEAN FILM**

A film that shows a deeply personal story which is influenced by, but also influencing the country. The film gives a unique view into the life of a strong woman swimming against the tide. It draws attention to an important topic of today: the fragility and vulnerability of democracy.

Balkan Florence Bridges Award **BALKAN FLORENCE EXPRESS**

It is our great pleasure to award the filmmaker Mila Turajlić from Serbia, with “The other side of everything”, for giving us an intimate insight of a character that has a number of facets, first of all she is a woman, then she is her mother, then she is a person of the former bourgeoisie, she is a scientist, she is a university teacher and she is a fighter for the rights of her country and her population. The character is a gentle & tough, inspiring & complex woman.

Through the personal story of her mother, the director is telling us 70 years of history of a nation, of people who wish for change, of youth who engage and fight for a better society. The filmmaker opens the door to her house to the viewer and offering a journey in time & place all in one location.

Finally the documentary has high technical quality, beautifully shot and finely composed with archival footage and current situations.

Best Documentary **36° FESTIVAL CINEMATOGRAFICO INTERNACIONAL DEL URUGUAY**

Human Rights Cinema Competition

Por ser un documental que muestra con excelente guión y muy buena calidad narrativa, un relato que se desarrolla dentro de una casa que ha sido dividida en reflejo a los cambios políticos de un país signado por uniones, posteriores divisiones y desgarradoras guerras. La vida de la protagonista y su activismo en esas luchas por la democracia, adquiere las características de un relato universal desde donde convoca a proseguir esa tarea, marcada por avances y retrocesos, exiliada de verdades absolutas pero valiéndose de compromisos éticos que permanecen y que sostienen los postulados de las siguientes generaciones

Special mention **if! ISTANBUL INTERNATIONAL INDEPENDENT FILM FESTIVAL** **Love & Change**

Special mention - Amnesty International Award **MILLENNIUM DOCS AGAINST GRAVITY FILM FESTIVAL**

Special mention **FIFDH International Film Festival and Forum on Human Rights**

A film that offers a portrait of one extraordinary lifetime of activism and engagement, a recognition that the fight for justice is punctuated by frequent disappointments and failures that must be overcome. It is a beautifully crafted gem of a film that honors family, principles and the value of home in the midst of a constantly changing world.



LUX FILM PRIZE NOMINEE

“The Other Side of Everything”, a documentary by Mila Turajlic is one of the 3 finalists competing for the LUX FILM PRIZE 2018. This nomination was officially unveiled today at the press conference of the Giornate degli Autori in Rome, by the President of the European Parliament Antonio Tajani. This is the first time in ten years that a documentary is among 3 finalists running for LUX FILM PRIZE.

Every year since 2007, the European Parliament LUX FILM PRIZE has shone a spotlight on films that go to the heart of European public debate. The 10 films nominated for the prize were announced earlier this month at the Karlovy Vary Film Festival, and the three chosen finalists will travel the continent, before the award is given out at the European Parliament on 14 November.

Mila Turajlic’s documentary “The Other Side of Everything” and other 2 finalists – “Woman at War” by Benedikt Erlingsson and “Styx” by Wolfgang Fischer – will be screened in the framework of the 75 Mostra del Cinema di Venezia in September. The LUX FILM PRIZE will then produce subtitles in 24 languages of the EU for all 3 films and they will be screened during the LUX Film Days in the 28 Member States of the European Union. The LUX FILM PRIZE will also promote each of the films by means of several info and promo materials and an educational kit for the young audience. The Competition foresees that the 3 films will be also screened in the European Parliament to enable the Members of the Parliament to watch the films and to vote for them.

The 2018 LUX Film Prize winner will be awarded on the 14th of November in Strasbourg.

Link to the announcement by the European parliament: <https://luxprize.eu/news/styx-woman-war-and-other-side-everything-vie-lux-prize>



EFA DOCUMENTARY SELECTION

It is with great pleasure that the European Film Academy and EFA Productions announce the EFA Documentary Selection, a list of 15 European documentaries recommended for a nomination for this year’s European Film Awards.

Ten documentary festivals have suggested to the committee one film each which has had its world premiere at the respective festival’s latest edition. Chosen in co-operation with the European Documentary Network EDN, these festivals are: Cinéma du Réel (France), CPH:DOX (Denmark), Doclisboa (Portugal), DOK Leipzig (Germany), IDFA (Netherlands), Ji.hlava (Czech Republic), Krakow Film Festival (Poland), Sheffield Doc/Fest (UK), Thessaloniki Documentary Film Festival (Greece), Visions du Réel (Switzerland).

Based on their recommendations and the films individually submitted, the documentary committee, consisting of EFA Board Member Ira von Gienanth (Germany), festival programmers Marek Hovorka (Czech Republic) and Elena Subirà i Roca (Spain), producer Nik Powell (UK) and commissioning editor Sari Volanen (Finland) decided on the EFA Documentary Selection.

EFA Members will now vote for five documentary nominations. Based on these nominations, the EFA Members will then elect the ‘European Documentary 2018’ which will be announced during the awards ceremony on 15 December in Seville.

For more information on the films and a complete list of the award categories [click here](#).

UPCOMING CINEMA RELEASES:

USA: July 15, 2018 released by Icarus Films

FRANCE: October 24, 2018, released by Survivance

UK: November 2018 in partnership with Bertha DocHouse

GERMANY: November 15, 2018 release by JIP Verleih

UPDATED LIST OF UPCOMING SCREENINGS:

<https://www.othersideofeverything.com/screenings.html>



© Dribbling/Survivance/HBO Europe 2017