

BOJAN Ž. BOSILJČIĆ, AUTHOR OF „MODERN TIMES“

FREEDOM IN THE SHACKLES OF HOLLYWOOD

Unlike commercial American films, European Film Fest Palić promotes an author's approach which speaks of our reality

ZLATKO ROMIĆ

Jury member Bojan Ž. Bosiljčić says about himself that he is a "Canadian from Subotica" because he had spent his last 15 months in Serbia in Subotica, working for the "YU eco" radio. As he says, just before leaving for Canada in 1995, he presented his book "Oscar is to blame for everything", with a subtitle "A small factory of dreams".

In the preface you say that you are revealing "the state of the collective awareness and the spirit of the contemporary mankind" in this book, especially "the nightmarish side of the American dream". What does that really mean?

The texts I published in the "Umbrella" are more than just mere film reviews. They are essays of a kind that deal with what is happening to us, because I tried to paint our everyday life with appropriate images, and it is the unbearable difficulty of being. Look at what is happening: unfinished yet imposed wars, economic recession, global erosion of traditional values and moral, ecological disasters... Everything that had been going on in the first decade of the 21st century found its reflection in films as a reflection of life.

It is a collection of reviews of North American, especially Hollywood films, between 2001 and 2011 published by "Stubovi kulture".

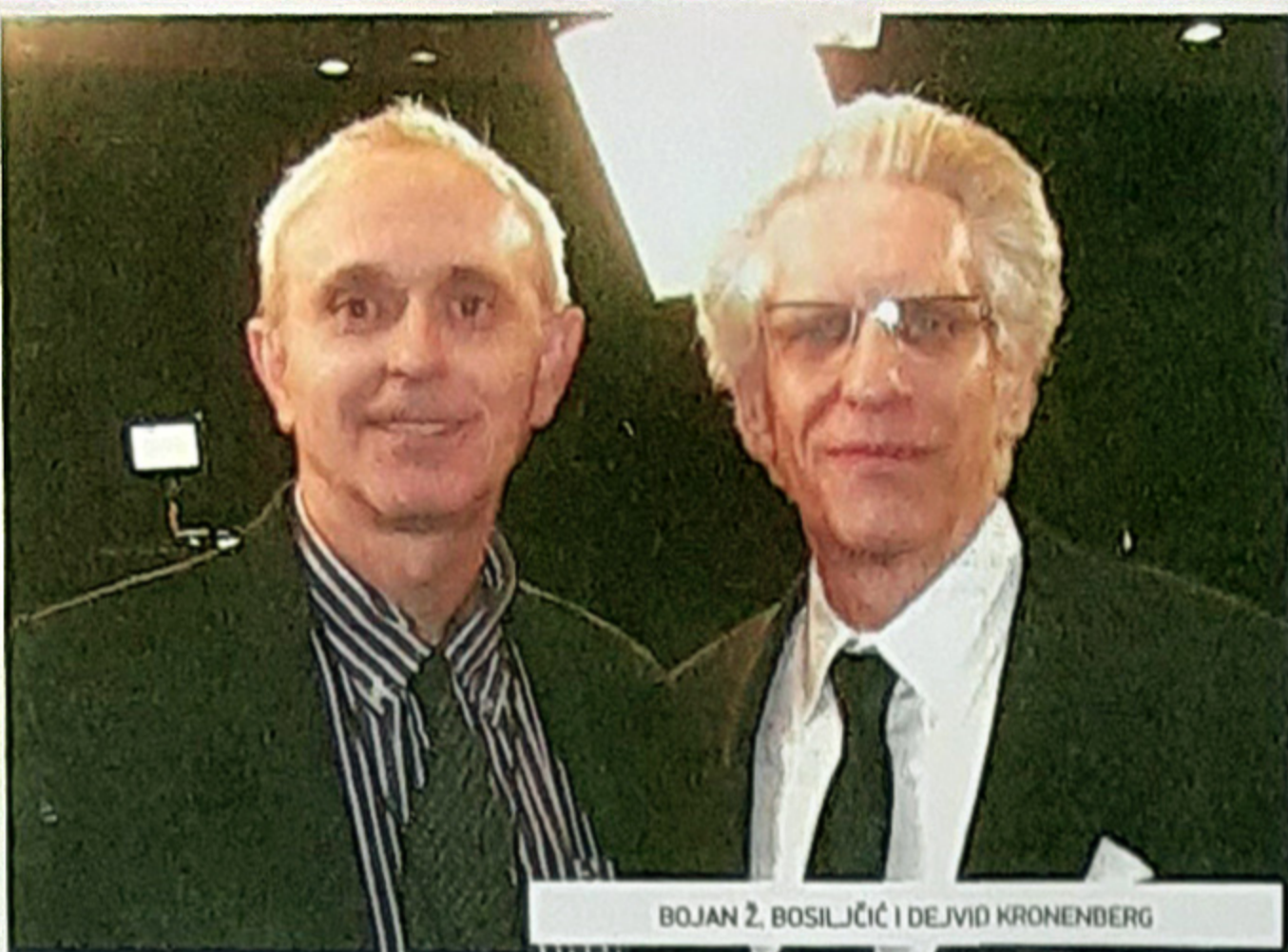
Your previous book "Those Beautiful Dreams" was presented at the Belgrade Book Fair, but it was very successful in Canada too. It was published in Serbian, and not in English or French. How do you see that? The book really surpassed all my expectations because it was presented in all the leading Canadian daily newspapers from the Atlantic to the Pacific shore. The main reason for that is that it is the first book that marks the 30 years of the Canadian Oscars (Genie Awards). That book does not only contain the chronological list of winners, but also the description of every award ceremony, and in the last 16 years I attended each one of them which is rare for Canadian film journalists. These ceremonies do not get much attention because all eyes are turned to the Hollywood Oscars. Now I'm working on preparing the book in English because I have the support of relevant people, and the interest of the public.

In the preface of your last book you wrote that the films are least watched in the cinemas and that the film review is not a matter of a small circle of experts. Does that mean than anyone can be a critic?

Of course. Film is the most democratic art form today, not only because it combines many other art forms, but also because watching films doesn't require going to the cinema. A click of a mouse is enough, and films are available to you. That gives young people to educate themselves and get to know the world by watching motion pictures. In that sense, there will be a lot more film critics, and their manner will be different than it is today. "Modern times" may be one of the last books which will be published in this form.

How do European art films seem to you in comparison to the films you dealt with in the "Modern Times"?

It is a shock of a sort, because there is very little space for art and author films in North America for a simple reason – they don't make money. In Palić I return to the world of author film which is bold and doesn't recoil from dealing with taboos. Those are socially engaged films which deal with us and our reality. There is some of it in the Canadian cinematography which is small and tough and in complete opposition to Hollywood commercialism. It is low budget, but it is independent. I am sure that there is some of it in other non-European cinematographies, and that is why I would like to suggest to the organizers to think about introducing a Programme called "Europe outside Europe".



BOJAN Ž. BOSILJČIĆ I DEVID KRONENBERG

BOJAN Ž. BOSILJČIĆ, AUTOR KNJIGE „MODERNA VREMENA“

SLOBODA U OKOVIMA HOLIVUDA

Za razliku od komercijalnih američkih filmova, Festival evropskog filma na Paliću promovira autorski pristup koji govori o našoj realnosti

ZLATKO ROMIĆ

Član žirija Bojan Ž. Bosiljčić za sebe kaže da je „subotički Kanađanin“, jer je pred napuštanje Srbije proveo 15 meseci u Subotici, radeći na „YU eco“ radiju. Kako navodi, neposredno uoči odlaska u Kanadu, na Palićkom festivalu predstavio je 1995. knjigu „Oskar je kriv za sve“ s podnaslovom „Mala fabrika snova“. Ove godine pred čitaocima je nova knjiga: „Moderna vremena“, objavljena u izdanju „Stubova kulture“. Reč je o zbirci kritika od 2001. do 2011. posvećenoj severnoameričkim, pre svega holivudskim filmovima.

U predgovoru kažete da ovom knjigom ujedno otkrivete „stanje kolektivne svesti i duh savremenog čovečanstva“, posebno „košmarnu stranu fazonog američkog sna“. Šta to, u stvari, znači?

Tekstovi koje sam objavio u „Kišobranu“ više su od puke filmske kritike. To su svojevrsni eseji o tome šta nam se zbiva, jer izborom odgovarajućih slika nastojao sam da oslikam našu svakodnevicu koja je nepodnošljiva težina postojanja. Pogledajte šta se sve dešava: nezavršeni a nametnuti ratovi, ekonomska recesija, globalna erozija tradicionalnih vrednosti i morala, ekološke katastrofe... Sve što se događalo u prvoj deceniji 21. veka neminovno je našlo svoj odraz u filmovima kao refleksiji života.

Vaša prethodna knjiga „Ti divni sanjari“ predstavljena je i na Sajmu knjiga u Beogradu, ali je doživela i veliki uspeh u Kanadi. S obzirom da je objavljena na srpskom, a ne na engleskom ili francuskom, kako to vidite?

Knjiga je zaista prevazišla sva moja očekivanja, jer je predstavljena u svim vodećim kanadskim dnevnim listovima, od atlantske do pacifičke obale. Glavni razlog tome, verovatno, jeste što je to prva knjiga koja obeležava 30 godina istorije kanadskih „Oskara“ („Genie Awards“). Ta knjiga ne sadrži samo hronološku listu pobednika, nego i opis svih dodela nagrada, a poslednjih 16 godina prisustvovao sam svakoj od njih, što je retko za kanadske filmske novinare. U Kanadi se tome ne posvećuje mnogo pažnje, nego su sve oči uperene ka holivudskom „Oskaru“. Sada radim na tome da knjigu pripremim i na engleskom jeziku, jer za to imam podršku svih relevantnih ljudi i zanimanje javnosti.

U predgovoru poslednje knjige napisali ste i da se film danas najmanje gleda u bioskopima, kao i da filmska kritika nije stvar užeg kruga stručnih ljudi. Znači li to da danas svako može da bude kritičar?

Svakako. Film je danas najdemokratskija forma umetnosti, ne samo zbog toga što u sebi objedinjava i mnoge druge umetnosti, nego i zbog toga što danas za gledanje filma nije potreban odlazak u bioskop. Dovoljan je klik „mišem“ i filmovi su vam dostupni. To daje šansu mladima da se obrazuju i spoznaju svet, gledajući pokretne slike. U tom smislu, biće mnogo više filmskih kritičara, a način će biti drugačiji nego što je bio do sada. Možda su „Moderna vremena“ jedna od poslednjih knjiga koje su objavljene u ovakvom izdanju.

Kako Vam deluju evropski, umetnički filmovi u odnosu na one kojima ste se bavili u „Modernim vremenima“?

To je svojevrsan šok, jer u Severnoj Americi ima vrlo malo prostora za umetničke, autorske filmove, iz razloga jer ne donose novac. Na Paliću se vraćam svetu autorskog filma, koji je odvažan i ne libi se da se bavi tabuima. To su socijalno angažovani filmovi koji se bave nama i našom realnošću. Ima toga i u kanadskoj, maloj, žilavoj kinematografiji koja je u potpunoj suprotnosti holivudskoj komercijali. Ona jeste niskobudžetna, ali je krasni nezavisni duh. Siguran sam da toga ima i u drugim vanevropskim kinematografijama i zbog toga predlažem organizatorima da razmisle o uvođenju programa koji bi se zvao „Evropa van Evrope“.

BOJAN Ž. BOSILJČIĆ U DRUŠTVU ATOMA EGOJANA

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