

EDITORIAL

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Editorial

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This month, our 2012 focus on Balkan cinema concludes. After our journal launched in 2011 with a focus on Romania, the Balkans were a difficult region to handle. While Yugoslav cinema from the 1950s onwards offers valuable cinematic works from different genres, styles and approaches - this year, we looked at works by Serbian directors [Dušan Makavejev](#), [Goran Marković](#), [Živojin Pavlović](#) and [Slobodan Šijan](#) -, finding good productions from the 1990s and the 2000s proved to be more elusive. This, then, led to a critically dominated discourse of Balkan cinema, especially regarding the treatment of the West (e.g. [Cirkus Columbia](#)), the emergence of an identity-lacking “international style” ([Cirkus Columbia](#), *Ordinary People*) and the use of violence as a pseudo-semantic vector (*A Serbian Film*, [Before the Rain](#), [Tilva Ros](#)). On a lighter side, it seems that the relative Serbian predominance within Yugoslav post-war cinema has been replaced by a greater national variety. In most “new” and old states of the Balkan region, multi-national co-productions have allowed regional cinemas to emerge. This has led to some successful productions, also, and thoughtful discussions of social topics such as health-care (e.g. [Sofia’s Last Ambulance](#)), the economic crisis ([Out of Frame](#)), sexuality ([Clip](#)), minorities ([The Parade](#), [When Day Breaks](#)) and post-war traumas ([Children of Sarajevo](#), [A Letter to Dad](#), [Sorry for the Kung Fu](#)).

This year, our journal featured reviews of recent productions from Bosnia ([Children of Sarajevo](#), [Cirkus Columbia](#)), Bulgaria ([The Color of the Chameleon](#), [Sofia’s Last Ambulance](#)), Croatia ([Sorry for the Kung Fu](#)), Greece ([Out of Frame](#), [Travelling Players](#)), Former Yugoslav Republic Macedonia ([The Woman Who Brushed Off Her Tears](#), [Before the Rain](#)), Serbia ([A Letter to Dad](#), [A Practical Guide to Belgrade with Singing and Crying](#), [Clip](#), [The Parade](#), [Tilva Ros](#), [When Day Breaks](#)) and Slovenia ([Silent Sonata](#)). Of course, the sheer versatility of the region makes an exhaustive treatment of Balkan cinema almost impossible. This list, then, should be taken as an insight rather than a index, with many films that deserve treatment having remained untouched by our discussion...

For this month’s issue, Moritz Pfeifer saw the 2004 film [Sorry for the Kung Fu](#), a low-budget production by Ognjen Sviličić. The film revolves around Mira, a young woman

who returns home pregnant after the war. Pfeifer [met Sviličić](#) during the *Croatie, la voici* festival in Paris to talk to him about his films, Croatia's upcoming EU entry, and parallels between Croatian and Romanian cinema.

Anastasia Eleftheriou discusses Emil Christov's [The Color of the Chameleon](#), a spy film from 2012 that follows a Bulgarian secret agent. In our Interviews section, you will find an [interview with Christov](#) on the film. For our Retrospectives section we also discuss [A Bomb Was Stolen](#), a Romanian spy film from the 1960s, in which two rival gangs try to get hold of a nuclear bomb. The film was selected for the Cannes Film Festival in 1962.

Finally, Colette de Castro saw [The Offsiders](#), a 2008 film by Polish helmer Kasia Adamik that illustrates the life of homeless people in Poland's former National Stadium.

EEFB editors

Moritz Pfeifer & Konstanty Kuzma