



75

Internationale
Filmfestspiele
Berlin

Berlinale Shorts
Competition



PRESS KIT

PREKID VATRE

CEASEFIRE

A MAJMUN FILMS, ZERO STRESS AND PÓTEM PRODUCTION. FUNDED BY Minister Of State For Culture And the Media

SCRIPT AND DIRECTION Jakob Krese RESEARCH AND ASSISTANCE Meta Krese CINEMATOGRAPHY AND SOUND RECORDING Jakob Krese

EDITING Annika Mayer SOUND DESIGN, MUSIC AND MIX Gaston Ibarroule COLOR GRADING Arne Büttner ARCHIVE RESEARCH Ivana Naceva VFX Gabriela Garrido

PRODUCTION Annika Mayer, Jakob Krese, Ivana Naceva DISTRIBUTION Raina Films POSTER DESIGN Ivan Lastra PHOTO Meta Krese

MAJMUN
FILM



PÓTEM



Die Beauftragte der Bundesregierung
für Kultur und Medien



PREKID VATRE - Screenings @ Berlinale tba on 4.2

Press-Screener (OV with en subs)

Please send inquiries to the press agency Greenhouse PR, Silke Lehmann:
lehmann@greenhouse-pr.com / T. +49 151 68 1000 88.

Downloads/Links

Film stills: <https://drive.google.com/drive/u/1/folders/1LrXkE9hgN09VzF4BFsJH9chLRPkr9n8F>

Teaser: <https://vimeo.com/1044614695> (PW:Ceasefire)

Poster: (poster design: Ivan Lastra) <https://drive.google.com/drive/u/1/folders/1UiVh5PCWydHuxSDM0kJsKfM-3Oq8kR9>

Trailer: <https://vimeo.com/1044614695> pw: Ceasefire

Genre:	Documentary
Prod.country/year:	Germany, Italy, Slovenia, 2025
Themes	Srebrenica, Human Rights, War, Refugees, Genocide
Direction:	Jakob Krese
Research and Assistant:	Meta Krese
Production:	Annika Mayer, Jakob Krese, Ivana Naceva
Cinematography:	Jakob Krese
Editing:	Annika Mayer
Sound Design:	Gaston Ibarroule
Music:	Gaston Ibarroule
Archive Research:	Ivana Naceva
VFX:	Gabriela Garrido
Language:	Bosnian
Length:	30 min
Production Companies:	Majmun Films, Zero Stress Production and Pótem
Contact:	andy@rainafilms.com , annika@majmunfilms.com

Social Media

<https://www.majmunfilms.com/>
<https://www.facebook.com/majmunfilms>
https://www.instagram.com/majmun_films
<https://www.zerostressproduction.org/>

Tags

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 @zerostressproduction @rainafilmfestivaldistribution
 @ivana_naceva @gastiibarroile @zelle.nooka
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Synopsis

Hazira survived Srebrenica. She has lived in the Ježevac refugee camp near Tuzla for almost 30 years. She has never been able to return to her home village in the mountains above Srebrenica. Today, it is in Republika Srpska, the Serbian part of Bosnia and Herzegovina. Put on hold by political and social conditions, her days are marked by survival routines—collecting firewood, cleaning obsessively, and navigating the harsh conditions of camp life. Through dark humor and quiet resilience, Hazira copes with the trauma of a war that continues to define her life.

To keep it from becoming too painful, Hazira is in constant motion, always running from her memories, her situation, and the fear that it could start all over again. This standstill is symbolic of the situation in Bosnia and Herzegovina today. Hazira's portrait serves as a reminder of the enduring impact of war, showing how people like her navigate a world that seems to have forgotten them. 2025 marks the genocide in Srebrenica and the end of the war in former Yugoslavia for the 30th time. This film pays tribute to those who are still suffering from the consequences of this war.



Director's statement

This project is a personal one, connected to my biography.

My mother experienced the war in the besieged city of Sarajevo. When I was a child, our apartment in Berlin was the first stop for many people who had fled the war. Some others came only to visit - on their mission to tell the "West" what was happening in the Balkans, to seek help, or to collect donations to then return to the besieged city. This war, which I experienced as a child from a safe distance, is deeply ingrained in our collective consciousness and bodies. It has become intertwined with the individual Yugoslav stories we carry with us. My grandparents were Yugoslav partisans, my mother was part of the student movement of 1968 in Ljubljana. In a certain way, I was raised as a Yugoslav. With the flames of war, the certainties of our identity were also destroyed. We fell into a state of shock, which we responded to with irony and dark humor. The shock was so profound that every question of "how did it come to this" seemed irrelevant. We mistrusted any attempt at a causal explanation. But the questions remain.

I learned about Hazira's story by chance and almost incidentally. In early 2015, my aunt Meta Krese and I took a research trip to the so-called "Balkan Route." At that time, not much was being reported about the route. We were near Belgrade in a reception camp for people on the run. While a social worker showed us the facility, where at that time mainly people from the Middle East were staying, Meta pointed to a somewhat distant barrack and asked, "What about this building?" The social worker casually replied, "Those are our people." We didn't understand and asked, "What do you mean by 'our people'?" "Well, refugees from our war," as if it were the most natural thing.

We couldn't believe it, even though we had learned that anything is possible, no matter how unimaginable. We didn't want to believe that people, 20 years after the Yugoslav war, were still living in refugee camps. And that we, from the same former country, knew nothing about it. It turned out there were many, many more such cases. Meta researched, wrote, and photographed on this subject for years, visiting almost all the camps in Bosnia. She published articles, had exhibitions with her photographs, and told me about her travels and encounters. She spoke particularly fascinated about Hazira. Thus, the idea for the film was born, and soon after, we made our first visit. At that time, I brought my camera just in case. Over the years, Meta had built such a trusting relationship with Hazira that after just half an hour, I was told to start filming. This is how the first ten minutes of the film were made.

With this film, I also want to express my outrage at the fact that people are still living in a refugee camp in the middle of Europe, 26 years after the war. I hope that this film will also be understood as a project that is relevant for Germany and Europe today. The history of Yugoslavia is an integral part of European history, and the violent nationalism that once emerged from seemingly nowhere is now resurging in other parts of Europe as well.





Background

Bosnia and Herzegovina During and After the War

When the UN Security Council declared Srebrenica a “safe area” in April 1993, many residents from the Muslim villages sought refuge here, believing it to be a safe haven – until July 11, 1995, when the Bosnian Serb army, under the command of General Mladić, entered. With the support of UN soldiers, those seeking protection in Srebrenica were separated by gender. Within a few days, 8,000 unarmed Bosniak boys and men were murdered by Mladić’s soldiers. The women and girls were transported to other parts of the country.

On December 14, 1995, the Dayton Agreement was signed by the warring parties as a peace treaty. It created a complex state structure consisting of two entities: the Republika Srpska and the Federation of Bosnia and Herzegovina. The agreement calls for complete freedom of movement for the residents and grants refugees and displaced persons the right to return to their original places of residence.

However, large parts of the country, which had been predominantly inhabited by Bosnian Muslims before the war, have since become part of the Republika Srpska under the agreement. This includes Srebrenica and Hazira’s village, Bljecevo. A major criticism of the Dayton Agreement is its failure to condemn ethnic cleansing. On the contrary, it has solidified the de facto status that was violently created during the war. Its borders are shaped by the frontlines of ethnic cleansing.

After the agreement, more than 2 million people were displaced within Bosnia and Herzegovina. This represents over half of the country’s total population. Among those displaced were the widows of Srebrenica. Most ended up in one of the 23 refugee centers established at a greater distance from towns and villages. A large portion of these makeshift shelters still exist today, and many widows live here with their children and now even grandchildren. Many grandchildren living in Jezevac still say today that they are “refugees.”

Although the Dayton Agreement ended the fighting, it established a barely functioning state structure built on ethnic and religious division. My mother experienced the war in Sarajevo, and I grew up with the fear that the war could break out again. Every time we were together in Bosnia, she would say to me: “I can’t shake the feeling that it could explode again at any moment.”

The president of Republika Srpska, Milorad Dodik, has long questioned the legitimacy of Bosnia and Herzegovina’s existence, calling it a “devil state.” For years, he has threatened to secede from the Republika Srpska. People have become accustomed to this. But the threats continue and in 2022 the first “anti-terrorism exercises” of the Serbian police units have taken place on Mount Jahorina – the mountain from which Sarajevo was shelled for three years.

Protagonist



Hazira has been living in the refugee camp Ježevac near Tuzla, Bosnia and Herzegovina, for over a quarter of a century. Her first husband was murdered during the war. Her hometown, Blečevo, located in the mountains above Srebrenica, now lies in Republika Srpska, the Serb-controlled part of the country.

Two years after the war ended, Hazira attempted to return to her hometown with her son Ramiz and the surviving members of her family. When they arrived at the ruins of what had once been their home, her younger sister ran excitedly toward the house. Tragically, she stepped on a landmine placed in front of the building and lost her leg. Devastated, Hazira returned with Ramiz to the refugee camp in Ježevac, a collection of hastily built barracks situated between the brown Oskova River and the road leading to the coal spoil heap. There, she met her second husband, Zaim.

In the early days of the camp, Hazira and 21 others had to share a 35-square-meter barrack. Over time she and her family were able to have their own barrack. However, she no longer believes in political promises of better living conditions.

Hazira's survival strategy revolves around compulsive cleaning. When not out collecting metal or coal, she cleans every corner of her barrack obsessively. Her daily routine begins at 5 a.m. when she gathers firewood with friends, laboriously hauling and chopping it into smaller pieces.

She describes herself as having "gone crazy" after the war. "I somehow survived the war, even when my sister lost her leg. But when my brother died, all the screws came loose for me," she says. Her brother stepped on a landmine, while collecting wood in 2015. With dark humor typical of Bosnian survivors, she jokes about how the war left her with nothing, how the millions of euros meant for Bosnia's reconstruction never reached Ježevac, and how she will probably spend the rest of her life collecting coal and metal.

Her conversations are punctuated by sudden shifts in topics and frequent cleaning. Cleaning, it seems, helps her regain a sense of control, which she struggles to maintain. Silence is unbearable for her; stillness is reserved only for smoking. She welcomes visitors but laments that they are too few. "In the past, journalists, students, and humanitarian organizations visited every week," she says. "Now, only a few journalists come occasionally. 'Snaga Zene,' the organization that visits weekly, has stayed loyal to us." Hazira grew up in a conservative Muslim village, working in the fields like most women of her generation. At 15, she met her first husband at a village dance and married him at 18. They had a son, Ramiz, just six months before the war began. Hazira fled from village to village with her baby, seeking refuge with relatives until she arrived in Ježevac, where she met Zaim. Together, they had two daughters, Jasmina and Jasna. Zaim passed away in the summer of 2024.

Jasmina now works as a nurse in Germany, while Jasna remains in Ježevac. Ramiz works in a nearby coal mine in Banovići and visits his mother when he can, helping her around the house.

"I don't know if I will ever get out of here," says Hazira. Her gaze constantly shifts between two worlds: the harsh present and a distant, ever-present past.

In the summer of 2024 two three-story buildings were built with several apartments intended for the relocation of people from Ježevac -only one kilometre away. However, until now, nobody knows why they are still not allowed to move in. Many residents are reluctant to relocate because they would lose their vegetable gardens, which are essential for their survival. Additionally, the apartments lack a central heating system, forcing them to continue collecting wood and coal to heat the modern apartments.

Links

PRODUCTION COMPANIES:

<https://www.majmunfilms.com/>

<https://www.zerostressproduction.org/>

TOPIC RELATED LINKS:

<https://monde-diplomatique.de/artikel/!5689255>

<https://taz.de/Serbisches-Gedenken-an-Voelkermord/!5424950/>

<https://www.thenation.com/article/world/srebrenica-bosnia-war-refugee/>

<https://metakrese.si/en/stories/refugees-camps-in-bosna-and-herzegovina/>

<https://kudmreza.org/final-event-of-this-years-red-dawns-were-waiting-in-vain-an-exhibition-by-meta-krese/>

<https://www.courrierinternational.com/article/reportage-les-survivants-de-srebrenica-vingt-cinq-ans-apres>



Team



Jakob Krese – Director, DoP, Producer

Selected works:

Home Sweet Home (doc)
68 min / 2023
Production / Cinematography

LO QUE QUEDA EN EL CAMINO (doc)
93 min / 2021
Direction

LA ESPERA (doc)
15 min / 2020
Direction

No End (doc)
7 min / 2018
Direction / Cinematography / Production

Jakob Krese grew up between the former Yugoslavia and Germany.

Grandchild to Yugoslav partisans on one side and a Nazi judge on the other, he became obsessed with the tensions within the relationship between the individual and the collective. He tries to explore these structural connections in his cinematic work, searching for past memories and future possibilities of resistance.

He studied cinematography and directing in Berlin, Sarajevo and Havana.

As a producer he won the German Academy Award for the film HOME SWEET HOME. His films as director have screened at renowned festivals like IFFR Rotterdam, Vision du Reel, Palm Springs, Busan and won numerous awards.

His latest project “The Gods Must Be Mistaken” is an international co-production between ZDF/ Arte/ Slovenia/ Germany/ Italy / Croatia currently being in preproduction.



Meta Krese – Research Assistance

Meta Krese is a journalist and photographer. Her numerous contributions, mostly with social themes, come from Slovenia and also from remote places, and in recent years, more and more from the countries of the former Yugoslavia.

Selected works about displaced persons in the countries of the former Yugoslavia:

Have you come to stay; Slovenia 2023. (exhibition)

Čakamo zaman: zgodbe beguni iz Srebrenice /

Aspettiamo invano : storie di profughe di Srebrenica; Italia 2021, Slovenia 2022. (exhibition and catalog)

Srebrenica und kein Ende; Le monde diplomatique, junij 2020. (text)

My Entire Life Has Been Spent in a Refugee Center; The Nation, april, 2020. (text)

Alle, die Hier Sind, Sind von Hier; Austria 2015. (exhibition)

Nenadoma se je stemnilo / Ploetzlich Wurde es Dunkel (with Maruša Krese); Austria 2011, Spain 2018. (book)

Naenkrat se je znočilo / The Night Fell Suddenly (with Maruša Krese); Slovenia, 2008, Nicaragua, 2009. (exhibition)

She has collaborated with humanitarian organizations such as ITF, the International Trust Fund for Demining and Mine Victims Assistance, the Red Cross of Slovenia, and the Austrian non-governmental organization ISOP (Innovative Sozialprojekte).

She has provided photographs for several books, some of which she has also written, and co-authored several monographs. She has exhibited her work in solo and group exhibitions.

She has twice been awarded a Pulitzer Center for Crisis Reporting scholarship. She is the recipient of the European Writing for CEE Award, and the Slovenian Journalists Association awarded her a prize for outstanding projects.



Annika Mayer – Editor, Producer

Annika Mayer is a filmmaker living in Berlin. She studied film editing at the Film University Konrad Wolf and holds a PhD in social anthropology. Based on her field research in Delhi, she produced and realized the web documentary ELDERSCAPES. In 2019, she co-founded Majmun Films to develop documentary and short films.

She is the editor and producer of the short films LA ESPERA, which premiered at IFFR 2020, and FIRST PACKAGE FOR HONDURAS, which premiered at Visions du Réel 2022. She also produced the award-winning documentary LO QUE QUEDA EN EL CAMINO, which screened at international festivals (including Guanajuato International Film Festival, DokLeipzig, Thessaloniki Documentary Festival, Docs Against Gravity, Dokfest München, DocAviv). She is currently producing the feature documentaries CARAVANERSAS, THE GODS MUST BE MISTAKEN and MAOMI (AT). HOME SWEET HOME, her debut film as a director, won the German Academy Award for best Mid-Length Film in 2024.

Selected works:

Home Sweet Home (doc)

68 min / 2023

Direction / Editing / Production

Primer Paquete para Honduras (doc)

24 min / 2022

Editing / Production

LO QUE QUEDA EN EL CAMINO (doc)

93 min / 2021

Production / Co-Editing

Elderscapes (web-doc)

2016

Direction / Editing / Production



Gaston Ibarroule – Sound Designer, Composer, Mixer

Gaston Ibarroule is a sound worker and music composer from Neuquén, Argentina, based in Berlin, Germany, since 2015. His career in the world of sound began through music, playing guitar and singing since early age. Driven by a general interest in the field, he has developed in different areas including sound design, music composition and production, field and production sound recording, dialogue and effects editing and mixing. His line of work ranges from short and long format fiction, documentary and experimental films, to streaming tv shows and advertising.

Selected works:

Home Sweet Home (doc)

Annika Mayer / 68 min / 2023

Sound Design / Composition / Mix

Flush (short film-installation)

Lucy Beech / 15 min / 2023

Sound Design / Mix

Sobre Nadar (fic)

Manuela Aguila, Berenice Vignar /

66 min / 2023

Dialog Editing / Sound Design

1899 (series)

Netflix – 2022

Supervising Production Sound Editing

Primer Paquete para Honduras (dok)

Jakob Krese – 24 min – 2022

Sound Design / Mix