ŽENA S KRAJOLIKOM
Ivica Matić, 1976

woman with a landscape

kinoteka

We dream, we think,
we live cinema.

fragile dreams
film restoration programme of
the slovenian cinematheque

Woman with a Landscape is part of the film legacy of Ivica Matić, who has too often been labelled the "Bosnian Jean Vigo" because of his premature death at the age of 28.

The story of a forest ranger who is not accepted as a naive painter by the narrow-minded community in the village where he works is set in the East Bosnian hills close to Matić's native Vareš. The film was shot entirely by Karpo Godina; the only time the director took over the camera was for the last shot, in which Božidarka Frajt says: "*He left just as he came, like a hair being cut*."

Emir Kusturica said: "*I have a feeling that I would bare my own death more easily if I was buried with a print of* Woman with a Landscape." This quote was used as an introduction to the 1989 35mm print of the film, which was originally shot as a TV film on 16mm stock.

When Matić was two years old, his father died in a draisine accident. He was brought up by his uncle and aunt. His heart was not always able to send enough blood to his brain, causing temporary blackouts. He studied land surveying and started to shoot his first films at that time. To circumvent the festival quota of one amateur film per club, he established his own club. He called it the Communist Film Centre, since its address was in the building of the Central Committee of the ruling Communist Party in Sarajevo, Bosnia and Herzegovina, one of the republics of Yugoslavia. To get the right colour tone, he would bake his short films in a kitchen oven. In 1976, he graduated in cinematography (the title of his thesis was *Lenses*) from the Zagreb Film Academy, finished his only feature film, *Woman with a Landscape*, and died at the age of 28.

Today, *Woman with a Landscape* is considered not only one of the most visually stunning films made in former Yugoslavia but also a cinematic work that speaks beyond its time, in dialogue with artists such as Chagall, Shengelaia, Parajanov, and Kiarostami.

Credits

Written and directed by: **Ivica Matić**
Director of photography: **Karpo Godina**
Set design: **Ljiljana Pejčinović**
Costumes: **Vanja Popović**
Sound: **Vahid Hamidović**
Editing: **Ruža Cvingl**
Music: archive

Cast:
Stole Aranđelović (Šumar = forest ranger)
Božidarka Frajt (Lucija)
Uroš Kravljača (Tambura)
Zaim Muzaferija (Drljača)
Jadranka Matković (Anđa)
Špela Rozin (Špela)
Miodrag Brezo (Markan)
Ratko Petković, **Adnan Palangić**, **Halima Mušić**

Production: **Television Sarajevo**
Editor: **Slavko Šantić**

16mm, colour, standard (in 1989, blown-up to 35mm)
Length: 66 min, 755 m (16mm TV film, 1976); 72 min, 2050 m (35mm film, 1989)
Premiere: December 1976 on TV Sarajevo as a TV film; July 1989 at the Festival of Yugoslav film in Pula (Croatia) as a 35mm film

Selected festivals & awards:
Yugoslav Radio Television Festival Portorož (1976) – Best Director Award;
Monte Carlo (1977) – International Critics' Jury Award;
Pula (1989) – Special Golden Arena for Best Director;
Montreal (1990) – Grand Prix Special, FIPRESCI, Ecumenical Award;
Annonay (1991) – Grand Prix;
over twenty other international festivals including Mannheim, Turin, London, Munich, Istanbul and Karlovy Vary.

Restoration Credits

Project Leader: **Paulina Reizi**, ACE
Project Manager: **Ivan Nedoh**, Slovenian Cinematheque
Restoration Manager: **Nadja Šičarov**, Slovenian Cinematheque
Color Grading Advisor: **Karpo Godina,** Director of Photography and Cinematographer, DSF
Researcher and Adviser: **Amir Muratović**, author of *Slatka strast periferije*, *Enciklopedija Ivice Matića* (Sweet Sensuality of Margin: Encyclopaedia of Ivica Matić, 2011)

Advising and Preparation of Film Materials:
Roman Marinko, **Primož Tanko**, **Primož Frajle**, **Ana Jug**, **Tatjana Rezec Stibilj**, Slovenian Film Archives at the Archives of the Republic of Slovenia
Mladen Burić, **Vjeran Pavlinić**, Croatian State Archives, Croatian Cinematheque

Research, Inspection, Preparation of Film Materials, and Scanning:
Gašper Biloslav Milković, **Tine Vrabič**, **Alja Lucian**, **Matevž Jerman**, **Marko Turkuš**, **Darko Štrukelj**, **Bojana Živec**, Slovenian Cinematheque

Research and Advising**: Jurij Meden**, Austrian Film Museum

Cleaning and Digitisation Manager: **Alberto Gemmi**, *L'immagine Ritrovata*, Bologna

Process Supervision and Restoration: **Zoran Mihailović**, Teleking | 001 Studios, Ljubljana
Colourist: **Emil Svetlik**, Teleking | 001 Studios, Ljubljana
Digital Restoration: **Fran Sokolić** CSI, Teleking | 001 Studios, Ljubljana
Sound Restoration: **Julij Zornik**, **Samo Jurca**, Teleking | 001 Studios, Ljubljana
English Translation: **Maja Lovrenov**
Logistics & Administration: **Samo Jurečič**, **Darja Gartner**, **Kaja Bohorč**, Slovenian Cinematheque

The restoration process began with a comprehensive inspection and analysis of the film materials held at the Croatian State Archives – Croatian Cinematheque. Following this assessment, the 16mm original camera negative (6537 IM) and the 35mm original sound negative (6537 IM) from the Croatian State Archives were selected as the primary sources for the restoration.

All image elements underwent ultrasonic cleaning using a Lipsner Smith machine. The digitisation was performed at L'Immagine Ritrovata using an ARRISCAN XT scanner with the following specifications:

→ Image: 4K resolution, WET gate, 10-bit depth with LUT and stabilisation.
→ Sound: digitised as COSP-Xi2k, WAV PCM 48kHz/24-bit.

The digital restoration and colour correction were carried out by Teleking in Ljubljana, using Digital Vision Nucoda software and DVO tools.

Karpo Godina, the director of photography of *Woman with a Landscape*, and Amir Muratović, an expert on Ivica Matić's films, were involved as consultants in colour correction. Their insights were instrumental in ensuring the aesthetic integrity of the restoration.

The primary challenge was the lack of existing prints to serve as a reliable colour reference. Although a telecine version existed, its colour representation was deemed inaccurate. To address this, a scan of an interpositive from the Croatian State Archives was used as a secondary reference for colour timing.

During the process, a slight lateral blur was observed in certain shots on the negative. After an in-depth investigation and comparison with the interpositive scans, it was determined that the issue was not a result of the scanning process but rather an optical characteristic of the specific lens used on the 16mm camera during the original production – a fact confirmed by Godina.

The digital sound restoration was performed by the company 001 d.o.o. (Ljubljana, Slovenia) using ProTools software.

Ivica Matić

Ivica Matić was born in Ivančevo near Vareš (Bosnia and Herzegovina, then part of Yugoslavia) on 13 May 1948 and died in Blažuj near Sarajevo on 3 October 1976. His heart condition limited his options for secondary education, so he attended a secondary school for land surveying. During this period, he began showing instructional films at secondary schools. Filmmaking captivated him so much that he did not complete his studies. He later enrolled in the Camera Department at the Zagreb Film Academy and graduated in 1976.

He worked professionally for Sarajevo Television (now Radio and Television of Bosnia and Herzegovina) from 1969 onwards and travelled extensively across Bosnia, observing and recording its nature and everyday life. One particularly affecting assignment was covering the railway disaster in the Vranduk tunnel near Zenica, where a passenger train burned; Matić was obliged by his duties to film the aftermath. He used the footage that the television station did not broadcast for his short film *Classified Ads – In Memoriam* (1971).

He directed nearly fifty short films, mostly single-handedly, using 8mm, 16mm, and 35mm film stock. His films from this period represent the finest of Yugoslav experimental cinema, combining bold formal experimentation with a gentle sense of humour, deep compassion, and unmatched lyricism. His *Purgatory* (1974) was screened at the Oberhausen International Short Film Festival.

He carried all these qualities into his debut and only feature film, *Woman with a Landscape.* This seemingly simple rural tale about a naive painter struggling against his surroundings in order to create freely is an unforgettable metaphor of the role of art in society and a personal allegory of Matić himself.

Karpo Godina, a Slovenian film director and director of photography, who shot some of the most visually stunning Yugoslav films, believes that he never created anything more beautiful than what he achieved under Matić's direction.

The Filmmaker Who Became a Film

When one sees *Woman with a Landscape* for the first time half a century after its creation – which happened to the writer of this text – one is first astonished by the radicality of the *directorial* decisions, whose deliberate visual flattening of spatial dimensions has also flattened and *abstracted* the narrative dimensions to such an extent that the story can be summarised without names, not only with generic professions – painter, forester, nurse, merchant – but also with basic concepts such as man, woman, nature, society, good, evil, art…

This *conceptual* dimension goes hand in hand with the radical *complexification* of time, which is far from being a specific here-and-now time; rather, it is a *timeless fresco* of fundamental relationships in society and between people. In this sense, immediately after the first impression, the viewer finds themselves in a double temptation, which is specifically temporal: first, to check from what oeuvre (of short films since the film is a debut) this astonishing reduction to the essential could have developed; and secondly, to check, by browsing through the annals of the 20th century, whether some of the artists who inevitably come to mind preceded or came after Matić. In other words, we try to contextualise our own astonishment by finding a context for the filmmaker and his film – in his *work* and in his *time*.

By watching his short films (and reading the exceptional *Slatka strast periferije, Enciklopedija Ivice Matića* by Amir Muratović, the director's adopted son), we find that *Woman with a Landscape* is actually the sum of the director's previous work – both in terms of his thematic obsessions (the role of art in society, the relationship between the sexes, the brutality of basic emotions) and his visual precision and editing virtuosity. In this sense, it is worth taking a particularly close look at Matić's *Classified Ads – In Memoriam* and *Purgatory*, as well as *Process* and *Theme 1*.

Furthermore, when we look back at the 20th century, the astonishment continues: if Matić's oeuvre was preceded by the painters Henri Rousseau (Le Douanier) and Marc Chagall, then Giorgi Shengelaia (*Pirosmani*, 1969) and Sergei Parajanov (*Sayat Nova*, 1969) turn out to be his anachronistic contemporaries, while his successor is none other than Abbas Kiarostami, especially his Koker trilogy: *Where Is the Friend's House* (1987), *And Life Goes On* (1992), and *Through the Olive Trees* (1994).

If Matić actually evokes Le Douanier by using the paintings and motifs of the naive painter Ismet Ajanović – and the image of the painter himself – and Chagall through the elements of the

story (wedding, death, funeral) and the composition of the interiors (most notably in the scenes of a husband being angry with his wife for posing for the painter, the villagers painting the community hall, and the ranger and Lucija's wedding night), then it is precisely in the specific *cinematographic* reduction of the landscape that he anticipated Kiarostami most. *Cinematographic* reduction does not mean only static shots and the use of a lens that flattens the third dimension (and turns the landscape into a painting), but also the specific *cinematic* sense of time: when to let the wedding party or the funeral ceremony simply flow and when to frame and cut it up.

It is in relation to this temporal dimension of the *cinematographic* image as a (monu-mental) time-image (and no longer a movement-image bound to the sensory-motor chain) that we can best understand why the director Ivica Matić (who was also an excellent cameraman!) and the director of photography Karpo Godina had to meet for this masterpiece to be created: not because Matić might have been afraid that he could be accused of being a better cameraman than a director, but as he himself very precisely articulated: *"A good film needs to be made; it doesn't matter who makes it."*

So, in order to create a film work that is not just a series of exceptional images but a complex audio-visual work, the filmmaker first had to refine *the words* in the process of writing numerous versions of the script (and remove the original main character – a film actress – to make room for a ranger with a brush – a land-surveyor with a camera?), then get the right *images* in the process of filming and entrusting *his gaze* to someone else (the director of photography), and, finally, relentlessly make *the film* his own again in the process of editing. When the process was complete, the ranger no longer needed his place in the film's title (the script was originally called *Ranger: Woman with a Landscape*) as he had moved *into the film itself*; and the filmmaker no longer needed an individual signature as *he had become the film itself*, which is why he was able to sign it collectively in the closing credits with both names in one frame: Ivica Matić – Karpo Godina.

What has remained after the three processes is *Woman with a Landscape*: one of the most beautiful films our eyes and landscapes have ever seen.

Stojan Pelko

Stole Arandelović
(12 June 1930 – 8 April 1993)

A Serbian film actor who appeared in 120 films between 1955 and 1993. His robust appearance and energetic performance were often the reason he was cast in clichéd roles, and they also made it difficult for him to fully express his impeccable interpretations. He became widely popular with the role of Sergeant Desimir in the series of short films *When I Was a Soldier* (1966-69) by Stjepan Zaninović. His role in Karolj Vičekʼs *Trophy* (1979) contributed to the film winning the Grand Golden Arena at the festival of Yugoslav film in Pula. He worked with important directors such as Veljko Bulajić, Dušan Makavejev, and Bato Čengić.

Božidarka Frajt
(11 November 1940)

A Croatian actress born into a Bosnian Serb family named Grubješić and taken to the Sisak concentration camp during the Kozara Offensive in 1942, along with thousands of other orphans. She was later adopted by Croatian Jews Katarina and Stjepan Frajt. In 1963, she appeared in *Face to Face* by Branko Bauer, and, in 1972, she starred in Tomislav Radićʼs *The Living Truth*. Her performances made her one of the most prominent film actresses in Yugoslavia, earning her a Golden Arena for Best Actress. It was her testimony that revealed the moving moment of director Matić filming the final shot of *Woman with a Landscape* himself. *"I still have goose bumps when I remember that,"* she said.

Špela Rozin
(31 January 1943)

Špela Rozin is considered the second Slovenian professional film actress after Ita Rina. She made her film debut in 1959 in France Kosmačʼs *The Good Old Piano*. By the 1990s, she had played more than forty roles in feature films, mostly foreign and co-produced. After many years, she returned to the big screen in 2009 with the role of Lidija in Janez Lapajneʼs *Personal Baggage*. In 2012, the Museum of Slovenian Film Actors in Divača, Ita Rinaʼs birthplace, dedicated its traditional Tribute to her, and the Slovenian Cinematheque published a book about her (edited by Lilijana Nedič). In 2023, the Screen Actors Guild of Slovenia conferred upon her the Ita Rina Lifetime Achievement Award.

Partner Institutions

Slovenian Cinematheque
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Woman with a Landscape, Series *Fragile Dreams*, no. 2, edited by Stojan Pelko, texts and credits by Ivan Nedoh, design by Maja Rebov, English proof-reading by Maja Lovrenov, printed by Matformat, published by Slovenska kinoteka, Ljubljana, July 2026. Financed by Ministry of Culture.