



**ALTERNATIVE FILM/VIDEO 2020.**

Festival novog filma i videa /  
Festival of New Film and Video  
09 – 13.12.2019.

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09 — 13.12.2020.

# Alternative Film / Video

## AFV TEAM



© photo: Uroš Miloradović

Doplgenger artist duo (Isidora Ilić & Boško Prostran) are the chief curators and Competition program selectors of AFV festival. Doplgenger deals with the relationship between art and politics through a review of the mode of moving images and the ways of their reception. Their works have been shown at festivals and institutions such as the Talin Biennale of Contemporary Art, the National Gallery of Macedonia, the Celje Art Salon, the Moscow Museum of Contemporary Art (MMOMA), the Museum of Contemporary Art of Vojvodina, the Bonn Art Museum, the Museum of Contemporary Art Zagreb, the Pompidou Centre, the Rotterdam International Film Festival,

## AFV TIM

© photo: Ephraim Asili



Doplgenger umetnički duo (Isidora Ilić i Boško Prostran) su glavni kustosi i selektori takmičarskog programa AFV. Doplgenger se bavi odnosom između umetnosti i politike kroz preispitivanje režima pokretnih slika i načina njihove recepcije. Radovi su im prikazani na festivalima i u institucijama poput Bijenala savremene umetnosti Talin, Nacionalne galerije Makedonije, Likovnog salona Celje, Moskovskog muzeja savremene umetnosti (MMOMA), Muzeja savremene umetnosti Vojvodine, Umetnički muzej Bon, Muzej suvremene umjetnosti Zagreb, Centar Pompidu, Međunarodni filmski festival Roterдам, Međunarodni filmski festival u Sijetlu, Biro

the Seattle International Film Festival, the Stedelijk Museum... They were the winners of the 2015 Politika Award for best exhibition in Serbia. They have edited the publication "Amateurs for Film" (2017), and since 2018 they are curators and selectors of the Alternative Film/Video festival in Belgrade.

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Greg de Cuir Jr is an independent curator, writer and translator who lives and works in Belgrade. He is selector for the AFV program South by Southeast and founder and organiser of the Alternative Research Forum.

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SCCC:

Milan Milosavljević

Ivan Velisavljević

Aleksa Hadži-Đokić

Milorad Marković

Stedelijk muzeja u Amsterdamu, itd. Dobitnici su Političke nagrade za najbolju izložbu u Srbiji 2015. godine. Uredili su publikaciju „Amateri za film” (2017), a od 2018. godine deluju kao kustosi i selektori festivala Alternative film/video u Beogradu.

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Greg de Kjur mlađi je nezavisni kustos, pisac i prevodilac. Živi i radi u Beogradu. Selektor je programa Jug-jugoistok i osnivač i organizator Alternative Istraživačkog foruma.

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DKSG:

Milan Milosavljević

Ivan Velisavljević

Aleksa Hadži-Đokić

Milorad Marković

An aerial photograph of a blue lake with a rocky shoreline. The water is a deep blue, and the rocks are brown and tan. There are some white patches on the rocks, possibly snow or light-colored minerals. In the top right corner, there is a yellow archway graphic.

INTERNATIONAL  
COMPETITION  
PROGRAM

MEĐUNARODNI  
TAKMIČARSKI  
PROGRAM

# ALTERNATIVE FILM-VIDEO 2020

doplgenger (Isidora Ilić i Boško Prostran)  
selektori međunarodnog takmičarskog programa

Alternative film-video festival 2020. održava se u vanrednim pandemijskim okolnostima i isključivo putem onlajn platforme. U teškim uslovima i neizvesnosti da li će se festival uopšte održati, ali uz podršku Doma kulture „Studentski grad”, tim festivala je za razliku od prethodne godine kasnio sa raspisivanjem konkursa za prijavljivanje filmova. Uprkos tome, a zahvaljujući interesovanju brojnih autora sa svih strana sveta, pristiglo je preko 400 prijava od kojih smo u takmičarski međunarodni program uvrstili 27 filmova. Izuzetno, ovogodišnje izdanje festivala će predstaviti regionalni program Jug-jugoistok, inače kuriran kao prateći program, kao takmičarski jer ga čine prijavljeni filmovi, a selektovao ih je Greg de Kjuir. Otuda, ovogodišnje izdanje Alternative film-video festivala ponudiće četiri takmičarska programa - tri međunarodna i jedan regionalni. Ovogodišnji festival nema temu, odnosno, smatrali smo da je nemoguće odrediti okvirnu temu u datim realnim okolnostima u kojima dominira samo jedna tema. Dopustili smo da pristigli filmovi spontano oblikuju programske celine.

# ALTERNATIVE FILM-VIDEO 2020

doplgenger (Isidora Ilić and Boško Prostran)  
selectors of the international competition program

The Alternative Film-Video Festival 2020 is being held in extraordinary pandemic circumstances and exclusively through an online platform. In difficult conditions and uncertainty whether the festival will be held at all, but with the support of the "Student City" Cultural Center, the festival team, unlike the previous year, was late in announcing the competition for submitting films. Despite that, and thanks to the interest of numerous authors from all over the world, over 400 entries were received, of which we included 27 films in the international competition program. Exceptionally, this year's edition of the festival will present the regional program South-South-east, otherwise curated as an accompanying program, as a competition program because it consists of registered films, and they were selected by Greg de Cuir. Hence, this year's edition of the Alternative Film-Video Festival will offer four competition programs - three international and one regional. This year's festival has no theme, that is, we considered it impossible to determine a framework theme in the given real circumstances in

Tri programske celine međunarodnog takmičarskog programa imenovali smo po izvesnim sižejnim asocijacijama selektovanih filmova i uklopili u labave teorijske koncepte. Prvi program pod nazivom *Pripovedač* upućuje na ideju Valtera Benjamina o pripovedaču kao arhaičnom čoveku „koji bi dopustio da kamen njegovog života potpuno izgori na blagoj vatri njegove priče”. Program čine različiti tipovi eseja: vizuelne pedagogije, istorijske narativizacije, identitetske potrage i političke izjave koji izazivaju samo načelo pripovedanja, kako ga razume Benjamin, kao spoj individualnog iskustva i iskustva sveta, kao nauk, kao moralna priča. Istovremeno, to je i istorija i hronika, i ep i politika. Drugi program pod nazivom *Boje i horizonti* uglavnom se oslanja na dominantan podžanr hibridnih filmskih formi - pejzažne filmove. Filmovi obojenih pejzaža, vidljivih i nevidljivih, spoljašnjih i unutrašnjih, onih prošlih i onih budućih. Kroz pejzaže se kreću, uvek ih osvajaju, nekada napuštaju i zaboravljaju, ukazujući na sudbonosnu vezu sa prirodom kao na mit-sko jedinstvo čoveka i sveta. *Utvarologija* - Deridin termin - naziv je trećeg programa filmova, koji možda najbliže i najčudnovatije komuniciraju trenutno stanje svesti. Utvare i sablasti su naše propalo žaljenje. Mi ne odustajemo od naših duhova. Ili oni pak ne odustaju od nas? Ne dozvoljavaju nam da se ugnezdimo u svet kapitalističkog realizma (Mark Fišer).

which only one theme dominates. We allowed the received films to spontaneously shape the program units.

We named the three program units of the international competition program after certain plot associations of selected films and fitted them into loose theoretical concepts. The first program, called *The Narrator*, refers to Walter Benjamin's idea of the narrator as an archaic man "who would allow the stone of his life to burn completely on the gentle fire of his story." The program consists of different types of essays: visual pedagogies, historical narrativizations, identity quests and political statements that challenge the very principle of narration, as understood by Benjamin, as a combination of individual experience and world experience, as a science, as a moral story. At the same time, it is history and chronicle, epic and politics. Second program called *Colors and Horizons* mainly relies on the dominant subgenre of hybrid film forms - landscape films. Films of colored landscapes, visible and invisible, external and internal, past and future. They move through landscapes, always conquering them, sometimes abandoning and forgetting, pointing to the fateful connection with nature as a mythical unity of man and the world. *Hauntology* - Derrida's term - is the name of the third program of films, which perhaps most closely and strangely communicate the current state of consciousness. Ghosts and wraiths are our failed regret. We do not give up on our spirits. Or do they not give up on us? They do not allow us to nestle in the world of capitalist realism (Mark Fischer).

## JURY

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BARBARA BORČIĆ

An art historian, active in the field of contemporary arts as curator and writer with a focus on performance art and video art. Collaborator of video programs and *DIVA Station Video Archive* at the SCCA–Ljubljana, Center for Contemporary Arts in Ljubljana (Director 1997–2015). Head of SCCA part of the European project *Not Yet Written Stories* (2020–2022). She has curated a number of exhibitions and she is the author of *Videodokument: Video Art in Slovenia 1969–1998*, the first systematic documentation and research of video art in Slovenia, important in framing terminology and setting theoretic basis for further research. She has regularly lectured and published texts, e.g. *Video Art from Conceptualism to Postmodernism*, in: *Impossible Histories: Historical Avant-Gardes, Neo-Avant-Gardes, and Post-Avant-Gardes in Yugoslavia, 1918–1991* (MIT Press 2003); The ŠKUC Gallery, Alternative Culture, and Neue Slowenische Kunst in the 1980s, in: *NSK from Kapital to Capital. Neue Slowenische Kunst – The Event of the Final Decade of Yugoslavia* (MIT Press, 2015).



## ŽIRI

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BARBARA BORČIĆ

Istoričarka umetnosti, aktivna u oblasti savremene umetnosti kao kustosica i spisateljica sa fokusom na umetnost performansa i video-art. Saradnica video programa i video arhiva *DIVA stanice* u SCCA – Centru za savremenu umetnosti u Ljubljani (direktorka 1997–2015). Nadležna za SCCA deo evropskog projekta *Još uvek nenapisane priče* (2020–2022). Kurirala je brojne izložbe i autorka je knjige *Videodokumenta: Video umetnost u Sloveniji 1969–1998*, prvog sistematskog dokumentovanja i istraživanja video-arta u Sloveniji, važnog za utvrđivanje terminologije i postavljanje teoretske osnove za dalja istraživanja. Redovno je držala predavanja i objavljivala tekstove, poput "Video umetnost od konceptualizma do postmodernizma", u: *Nemogućće istorije: Istorijske avangarde, neo-avangarde i post-avangarde u Jugoslaviji, 1918–1991* (MIT Press 2003); "Galerija ŠKUC, Alternativna kultura i Neue Slowenische Kunst osamdesetih godina", u: *NSK od Kapitala do Kapitala. Neue Slowenische Kunst – The Event of the Final Decade of Yugoslavia* (MIT Press, 2015).



## IVANA KRONJA

A filmologist and film critic. She graduated with a master's degree and a PhD (2010) from the Faculty of Dramatic Arts, Belgrade. British Government PhD student at Oxford University, UK (2002-3) and guest lecturer at the University of Vienna (2009, 2013). A member of the Serbian branch of Fipresci and the Serbian Film Academy. Since 2003, she is the professor of Film at the College of Fine and Applied Arts in Belgrade. She has published several papers on the aesthetics of music video, experimental and contemporary film at home and abroad. She is the author of the experimental film *Rat in the Kitchen* (2004), screened at AFV in 2004. Her monographic study *Aesthetics of avant-garde and experimental film: Body, Gender, Identity. Europe-US-Serbia* (2020) has just been published by the Film Center of Serbia.



## KOYO YAMASHITA

Born in Tokyo, Japan. Has been festival director of Image Forum Festival since 2001. Programmer of Theater Image Forum in Shibuya, Tokyo since 2005. Has been guest programmer/curator for many film and media art festivals and film events in and outside Japan, such as: Transmediale (Berlin), Bozar (Bruxells), Arkipel International Documentary and Experimental Film Festival (Jakarta), Sea Shorts (Malaysia), Seoul New Media Festival Festival (Seoul) etc. Also curator for the film exhibition/DVD project for Japanese emerging independent animation artists "THINKING AND DRAWING" (2001). Advisor for collection of film and video for Asian Culture Center in Kwangju, Korea. Has served as jury for many international film/art festivals such as Hong Kong International Film Festival, Cannes Director's Fortnight, Rotterdam International Film Festival, Tampere International Film Festival etc. Photo courtesy of Wayan Martino.

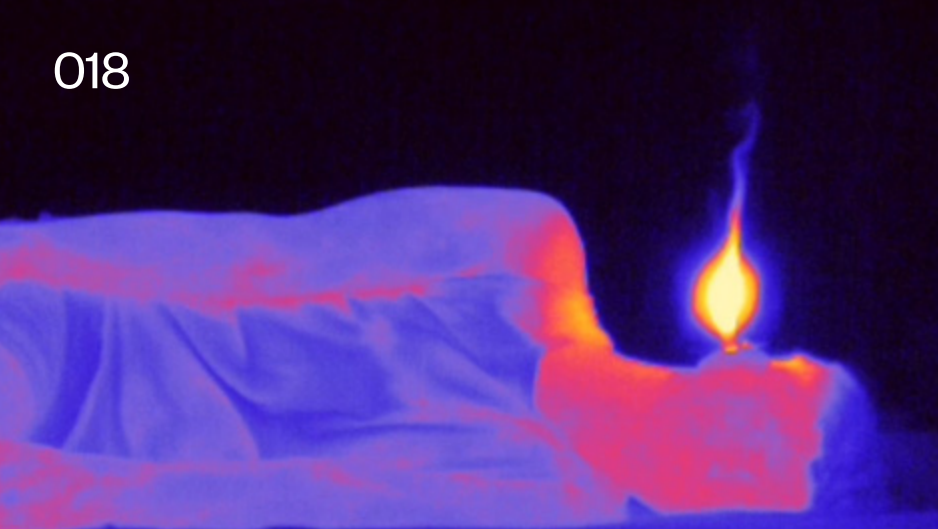


## DR IVANA KRONJA

Filmolog i filmska kritičarka. Diplomirala je, magistrirala i doktorirala (2010) na FDU, UU u Beogradu. Stipendista Britanske vlade za doktorsko istraživanje na Univerzitetu Oksford, UK (2002-3) i gostujuća predavačica na Univerzitetu u Beču (2009, 2013). Članica Srpskog ogranka Fipresci i Srpske filmske akademije AFUN. Od 2003. profesor filma na Visokoj školi likovnih i primenjenih umetnosti u Beogradu. Objavila je više stručnih radova na temu estetike muzičkog videa, eksperimentalnog i savremenog filma u zemlji i inostranstvu. Autorka je eksperimentalnog filma *Pacov u kuhinji/Rat in The Kitchen* (2004), prikazanog na AFV 2004. Nedavno je izašla iz štampe njena monografska studija: *Estetika avangardnog i eksperimentalnog filma: Telo, rod, identitet. Evropa-SAD-Srbija* (FCS, 2020) u izdanju Filmskog centra Srbije.

## KOJO JAMAŠITA

Rođen u Tokiju. Direktor festivala Image Forum Festival od 2001. Programer Foruma pozorišnih slika u Šibuju, Tokio od 2005. Bio je gostujući programer/kustos mnogih filmskih i medijskih umetničkih festivala i filmskih događaja u Japanu i širom sveta, kao što su: Transmediale (Berlin), Bozar (Brisel), Međunarodni festival dokumentarnog i eksperimentalnog filma Arkipel (Džakarta), Sea Shorts (Malezija), Festival novih medija u Seulu (Seul) itd. Takođe kustos filmskog programa/DVD projekta mladih japanskih nezavisnih animatora "THINKING AND DRAWING" (2001). Savetnik za kolekciju filmova i video-spotova za Azijski kulturni centar u Kvangdžuu, Koreja. Bio je u žiriju mnogih međunarodnih filmskih festivala kao što su Međunarodni filmski festival u Hong Kongu, festival u Kanu, Međunarodni filmski festival u Roterdamu, Međunarodni filmski festival Tampere itd.



## Untitled Sequence of Gaps

**Vika Kirhenbauer**

Germany  
12:31

Composed of short vignettes in different techniques and materialities, UNTITLED SEQUENCE OF GAPS uses the form of an essay film to approach trauma-related memory loss via reflections on light outside the visible spectrum – on what is felt but never seen. Carefully shifting between planetary macro scales, physical phenomena and individual accounts of affective subject formation, the artist's voice considers violence and its workings, class and queerness not through representation but from within.

## Neimenovana sekvenca praznine

**Vika Kirhenbauer**

Nemačka  
12:31

Sastavljen od kratkih vinjeta rađenih različitim tehnikama i materijalima, film „Sekvence praznina bez naslova“ koristi oblik esejističkog filma u pokušaju da predstavi gubitak pamćenja, prozrokovan traumom, kroz refleksije svetla van vidljivog spektruma – onoga što se oseti, a nikada ne vidi. Prebacujući se lagano između planetarnih makro razmera, fizičkih fenomena i individualnih izveštaja stvaranja emotivnih tema, umetnikov glas ispituje nasilje i njegove posledice, stalež i nastranost, ne kroz predstavljanje već iznutra.



## Quinceanera

**Adriana López  
Garibay**

Mexico  
11:04

It is about the director's fifteen years when she questioned the parameters of beauty that society made her believe. She broke with the stereotypes with which she has struggled all her life.

## Kinsenjera

**Andrijana Lopez  
Garibej**

Meksiko  
11:04

U filmu je reč o režiserkinjoj kinsenjeri, (proslava kada devojčica u Meksiku puni 15 godina), kada je počela da preispituje značaj sistema vrednovanja lepote u koji ju je društvo nateralo da poveruje. Ona konačno krši stereotipe sa kojima se borila čitav svoj život.



## The Stream X

**Hiroya Sakurai**

Japan  
06:56

In the man-made waterways of rice paddies, the water in nature must follow artificial rules. In that way, nature is made abstract, giving rise to a new form of beauty distinct from the natural state. The theme of this work is the liveliness of water as it follows the man-made course. This work is a ballet using the sound and the movement of the algae and water. An experiment in which environmental sound in the water is replaced with environmental sound from outside the waterway.

## Potok 10

**Hiroja Sakurai**

Japan  
06:56

U veštačkim plovnim putevima pirinčanih polja voda iz prirode mora slediti veštački postavljena pravila. Time se priroda čini apstraktnom, stvarajući novi oblik lepote koji se razlikuje od prirodnog stanja. Tema ovog rada je dinamika vode dok prati kurs stvoren ljudskom rukom. Ovo delo je poput baleta koji čini zvuk i pokretanje algi i vode. Sa vodenim putem kao pozorištem, snimio sam koreografiju algi koje plutaju u vodi.



## Ruins: Shield: Artifice

**Allan Brown**

Canada  
13:15

A train journey through the Canadian Shield boreal forest in northern Quebec passing through regrowth from forest fires and clear cutting, soundtracked by audio haze and cryptic AM radio Canadiana songs.

## Ruševine: Štit: Smicalica

**Alan Braun**

Kanada  
13:15

Putovanje vozom kroz borealnu šumu Kanadskog štita na severnom Kvebeku, koje prolazi kroz obnovljenu šumu nakon šumskih požara i kompletne seče šuma, praćeno zvučnom sumaglicom i tajnovitim pesmama jutarnjeg kanadskog radija.

L  
B  
D

## LBD

## Virginie Foloppe

France  
07:26

In France, since November 2018, yellow vests have been demonstrating in the street for social justice and are victims of police violence, in particular with the use of LBD. With an LBD bullet, I wanted to transform the meaning of this weapon, using it like the puff of political makeup, performed by listening to slogans recorded in the street. Creation, during confinement in Paris, gave me the feeling of staying connected with social movements.

## Gumeni metak

## Viržini Folope

Francuska  
07:26

Na francuskim ulicama od novembra 2018. godine „žuti prsluci“ demonstriraju radi socijalne pravde i žrtve su policijskog nasilja, posebno uz upotrebu gumenih metaka. Pomoću gumenog metka želela sam da transformišem značenje ovog oružja, koristeći ga poput vazdušnog naleta političke prirode, izvedenog slušanjem slogana snimljenih na ulici. Stvaranje, tokom zatočeništva u Parizu, pružilo mi je osećaj povezanosti sa društvenim pokretima.



## And a Porcelain Cat

## Juana Robles

Spain/Ireland  
04:20

Walking through the ruined streets and houses of Belchite and Corbera d'Ebre is like revisiting the summer of 1937 and 1938, when German aviation and Franco's artillery devastated the towns. Today the old towns are a silent witness to the violence and the brutal consequences of Spanish Civil War.

## I porcelanska mačka

## Huana Robles

Španija/Irska  
04:20

Šetnja razrušenim ulicama i kućama Belhite i Korbera d'Ebre je poput ponovne posete letu 1937. i 1938. godine, kada su nemačka avijacija i Frankova artiljerija devastirali tamošnje gradove. Danas su ovi stari gradovi nemi svedoci nasilja i brutalnih posledica Španskog građanskog rata.



## Field Resistance

Emily Drummer

USA  
15:45

Charging scenes of the present with dystopian speculation, *Field Resistance* teases the boundaries between documentary and science fiction to investigate overlooked environmental devastation in the flyover state of Iowa. Rejecting the human individual as the focus of narrative cinema, the film adopts the perspective of a symbiotic "implosive whole" in which humans and nonhumans are related in an overlapping, non-total way.

## Otpor polja

Emili Dramer

SAD  
15:45

Puneći scene sadašnjosti distopijskim spekulacijama, film „Otpor polja“ zadirkuje granice između dokumentarnog i filma naučne fantastike kako bi istražio zanemarena razaranja životne sredine u *flyover* državi Ajovi. Odbacujući ljudsku jedinku kao fokus narativne kinematografije, film usvaja perspektivu simbiotske „implozivne celine“ u kojoj su ljudi i ne-ljudi povezani na preklapajući, ne-celokupan način.



## Ariane

Rodrigo Gomes

Portugal  
03:01

*Ariane* is a deepfake video of Ariwasabi, the world's most famous unknown model from the stock image website Shutterstock. Billions of people see her face on a regular basis but no one knows who she is. An image ghost. In a world where image broadcast is dictated by its usage, reality proves out to be schizophrenic. For our pupils to get in touch with reality, which at the slightest miscalculation reveals itself to be pre-designed, eye drops are necessary.

## Arijen

Rodrigo Gomez

Portugalija  
03:01

*Arijen* je *deepfake* video Arivasabi, najpopularnijeg svetskog nepoznatog modela sa fotografija veb stranice Shutterstock. Milijarde ljudi redovno vidjaju njeno lice, ali niko ne zna ko je ona. Duh slike. U svetu u kojem je emitovanje slika diktirano njihovom upotrebom, stvarnost se ispostavlja kao šizofrena. Da bi naše oči stupile u kontakt sa stvarnošću, koja se pri najmanjoj pogrešnoj proceni otkrivao kao da je unapred osmišljena, neophodne su kapi za oči.



## Shimmer

**Betty Blitz**

Austria  
04:28

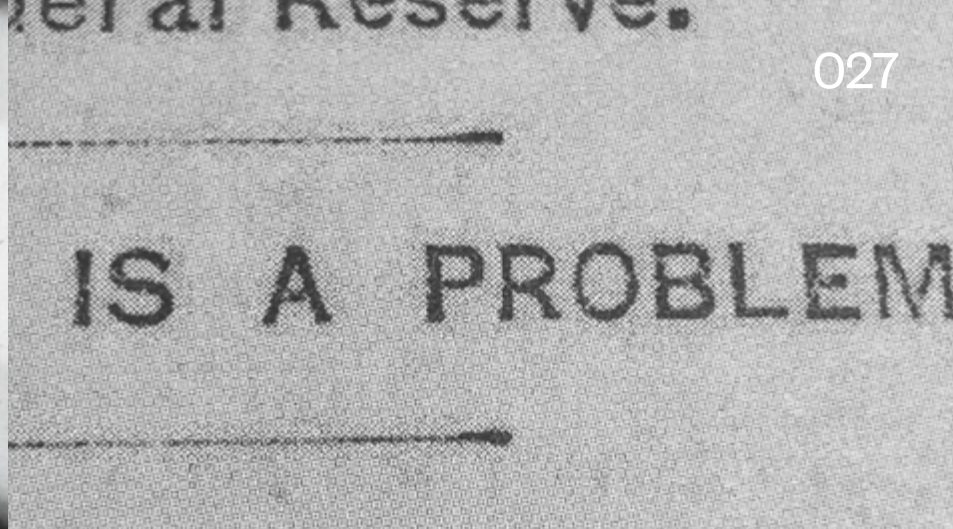
The cinema is a window we look through; from outside to inside, or from inside to outside. The cinema is a curved glass in which the world morphs, twists, is turned upside down, and breaks, so that we can continuously have a new vision of it. The cinema is a wind that pushes the curtain aside with a gentle nudge to make visible what's behind it, the face of things. The cinema is everything that hits the emulsion of a light-sensitive film strip—whether light or material, by chance or intentionally—and is later projected. The cinema surfaces and is already...

## Svetlucanje

**Beti Blic**

Austrija  
04:28

Bioskop je prozor kroz koji gledamo; od spolja ka unutra i iznutra ka spolja. Bioskop je zakrivljeno staklo u kojem se svet preobražava, izvrće, okreće naopako i lomi, tako da možemo neprekidno da stvaramo novu viziju o njemu. Bioskop je vetar koji nežno pomera zavesu u stranu da bi otkrio ono što stoji iza, lice stvari. Bioskop je sve ono što pogodni emulziju svetlosno osetljive filmske trake – bilo to svetlost ili materijal, slučajno ili namerno - i kasnije se projektuje. Bioskop izlazi na površinu i već je...



## Camera Obscura Etc.

**Nena Toth**

Canada  
03:00

Coming inside the world of my cinematic imagination through the lens of CAMERA OBSCURA ETC.

## Kamera obskura itd.

**Nena Tot**

Kanada  
03:00

Ulazak u svet moje filmske mašte kroz objektiv Kamere obskure itd.



## Kopierwerk

**Stefanie  
Weberhofer**

Austria  
07:08

The cinema is a machine. Kopierwerk testifies to that, lets itself be carried by industrial rhythms, and in doing so, negotiates the analogue era, whose end meant also new beginnings, creative deviations: as complement to digital mass culture, taking place before our eyes is a movement largely freed from the pressure to generate a profit, a niche revolution of sorts in analogue media.

## Fotokopir

**Stefani  
Weberhofer**

Austrija  
07:08

Bioskop je mašina. „Fotokopir“ svedoči o tome, pušta da ga nose industrijski ritmovi dok pregovara o analognoj eri, čiji je kraj značio i nove početke, kreativna odstupanja: kao dopuna digitalne masovne kulture koja se odvija pred našim očima, pokret koji je u velikoj meri oslobođen od pritiska da se generiše profit, svojevrsna revolucija u analognim medijima.



## Eidolog

**Mike Rollo**

Canada  
03:35

The seer passes beneath branches, crosses fields, observes the quiet corners of creation. Bright and dark take turns showing their faces, a two-sided phantasm, one energy shape-shifting through time. The seer makes note, gleans eidolons.

## Prikaza

**Majk Rolo**

Kanada  
03:35

Vidovnjak prolazi ispod krošnj, prelazi polja, posmatra mirne kutke stvaranja. Svetlo i tama se smenjuju pokazujući svoja lica, dvostranu fantazmu, energiju koja menja oblik kroz vreme. Vidovnjak beleži, sakuplja prikaze.



## Thick Air

**Stefano Miraglia**

France/Italy  
14:10

An experimental music ensemble is recording an album. They want a very specific sound: the sound of THICK AIR. The sound engineer struggles to understand and to find that sound. A tale of sleepless nights and loud music. Shot across five cities and countless nights, THICK AIR is a noise-injected collage, composed of diaristic footage, a found narrative (memories of a popular 60s band), original music and field recordings.

## Gust vazduh

**Stefano Miralja**

Francuska/Italija  
14:10

Eksperimentalni muzički ansambl snima album. Oni žele vrlo specifičan zvuk: zvuk gustog vazduha. Tonski inženjer se trudi da razume i pronađe taj zvuk. Ovo je priča o ne-prospavanim noćima i glasnoj muzici. Snimljen u pet gradova i bezbroj noći, „Gust vazduh“ je bukom ispunjen kolaž, sastavljen od žurnalističkih snimaka, pronađenog narativa (sećanja na popularni bend iz 60-ih), originalne muzike i terenskih snimaka.



## Novembre

**Claude Ciccolella**

France  
05:00

Marseille seen from the sky, in memory of the eight inhabitants who died following the collapse of two buildings in the heart of the city. Cinematographic journal in one day at the day of the disaster. Last part of the Quadriptych 12.08.02.

## Novembar

**Klod Sikolela**

Francuska  
05:00

Marsej posmatran sa neba, u znak sećanja na osam stanovnika koji su umrli nakon urušavanja dve zgrade u srcu grada. Kinematografski časopis u jednom danu na dan katastrofe. Poslednji deo Kvadrptiha 12.08.02.





## Until My Fingers Bleed

Vado Vergara

Brasil  
05:00

"Until My Fingers Bleed" is an experimental documentary, in which the images of the artistic performance intersect with the archival materials of the official government media channels. The film explores the potential of the image when crossing varied artistic supports and blurs the boundaries between documentary and poetic creation. That is, the spectacularization of the speech and the potential acting of the current president are beyond the documentary, approaching a kind of fictionalized reality, by bringing out a perverse poetics.

## Dok mi prsti ne prokrvare

Vado Vergara

Brazil  
05:00

„Dok mi prsti ne iskrvare“ je eksperimentalni dokumentarni film u kojem se prikazi umetničkog performansa ukrštaju sa arhivskim materijalima zvaničnih vladinih medijskih kanala. Film istražuje potencijal slike prilikom ukrštanja različitih umetničkih oslonaca i briše granice između dokumentarnog i poetičnog stvaralaštva. Takoreći, spektakularizacija govora i potencijalne glume trenutnog predsednika prevazilaze dokumentarni film, približavajući se jednoj fikcionalizovanoj stvarnosti, iznošenjem perverzne poetike.



## River Overflow

Vivian Castro

Brasil/Chile  
15:03

What is the image of the river? And what is the vision offered by the river of the great Latin American cities? Rio desborde follows the banks of the Tietê River in São Paulo, Brazil, and the Mapocho River, in Santiago, Chile, in its urban perimeter. An observation and record of people and places affected by the waters and forgotten, as well as these rivers. Memories of everyday life and part of recent political history appear.

## Izlivanje reke

Vivijan Kastro

Brazil/Čile  
15:03

Šta je slika reke? I kakvu viziju nudi reka velikih latinoameričkih gradova? „Izlivanje reke“ prati obale reke Tjete u Sao Paulu u Brazilu i reke Mapočo u Santiagu u Čileu, u njihovom urbanom obodu. Posmatranje i evidencija ljudi i mesta pod uticajem voda su zaboravljeni, kao i ove reke. Pojavljuju se sećanja na svakodnevni život i deo novije političke istorije.

034



## Everything Near Becomes Distant

**Francisco Bouzas**

Argentina/Spain  
12:30

In the slum Hidden City a group of youngsters are dreaming with their dead loved ones, while a ghostly presence walks around the streets of the slum.

## Sve što je blizu postaje daleko

**Francisko Buzas**

Argentina/Španija  
12:30

U siromašnoj četvrti Skrivenog grada, grupa klinaca sanja svoje drage preminule, dok sablasno prisustvo luta ulicama.

035



## The First Few Moments of the First of January

**Eneos Carka**

/  
12:40

A film is being projected in a bedroom where a woman sleeps. The character of the film speaks of the future of humanity and his words penetrate the woman's head invading her subconsciousness.

## Prvi trenuci prvog januara

**Eneo Karka**

/  
12:40

Film se projektuje na zid spavaće sobe gde spava žena. Lik iz filma priča o budućnosti čovečanstva i njegove reči prodiru u ženinu glavu i upadaju u njenu podsvest.

036



## Witch

**Salise Hughes**

USA  
04:22

In 1692 my 7th great grandfather, Constable Orlando Bagley arrested his 70 yr old neighbor Susannah (Goody) Martin for being a witch.

## Veštica

**Saliz Hjuž**

SAD  
04:22

Pukovnik Orlando Bagli, moj pradeda sedme generacije, je 1962. godine uhapsio svoju sedamdesetogodisnju susetkinju Suzanu (Gudi) Martin za veštičarenje.

037



## Small Events in Medium Grey

**Juan Jose  
Pereira**

France  
10:38

Experimental video. This city, Paris, like all cities in the world, is surrounded by different colors. that harmonize objects and sensations. Here in Paris, the flag is defined by the colors blue and red. An excuse and a small tour of small events of these colors.

## Mali događaji u srednje sivoj boji

**Huan Hoze  
Perera**

Francuska  
10:38

Eksperimentalni video. Ovaj grad, Pariz, kao i svi ostali gradovi u svetu, okružen je različitim bojama koji harmonizuju predmete i osećaje. Ovde u Parizu, zastava je definisana bojama plavo i crveno. Izgovor i mali izlet malih događaja ovih boja.



## Tik-tak

**Michael Fleming**

UK  
12:00

"What does it mean to be a self-conscious animal? It means to know that one is food for worms. We emerge from nothing, we have a name, an excruciating inner yearning for life and self-expression and with all this yet to die. Man is out of nature and hopelessly in it: he has an awareness of his own splendid uniqueness in that he sticks out of nature with a towering majesty, and yet he goes back into the ground a few feet in order to blindly and dumbly rot and disappear forever. It is a terrifying dilemma to be in and to have to live with. ...Tik-Tak .

## Tik-tak

**Majkl Fleming**

VB  
12:00

Šta znači biti svesna životinja? Znači znati da si hrana za crve. Mi nastajemo ni iz čega, mi imamo ime, neizdrživu unutrašnju potrebu za životom i samoizražavanjem, a smrt je izvesna. Čovek je van prirode i beznadežno u njoj; svestan je svoje sopstvene veličanstvene jedinstvenosti u štčanju iz prirode svojim visokim visočanstvom, a ipak se vraća nekoliko metara pod zemlju kako bi glupo i slepo zauvek trunuo. Zastrašujuća je dilema između biti u i morati živeti sa. ...Tik-tak.



## Son Chant

**Vivian Ostrovsky**

USA  
04:25

A Russian can say, "I hear the smell..." A maestro has a vision of what a symphony should sound like. Jean-Luc Godard "listens to the light". In a silent film how can one make the spectator see the sound? A vivid and noisy assemblage of archival and contemporary imagery meditating on the past and presence of film audio.

## Njegova pesma

**Vivijan Ostrovski**

SAD  
04:25

Rus može da kaže, „Čujem taj miris...“ Maestro ima viziju o tome kako simfonija treba da zvuči. Žan-Luk Godard „sluša svetlost“. U nemom filmu kako neko može učiniti da gledalac vidi zvuk? Živopisan i bučan sklop arhivskih i savremenih slika koji meditiraju o prošlosti i prisustvu filmskog zvuka.

040



## A very long exposure

Chloé  
Galibert-Laîné

France  
07:00

A meditation on the respective temporalities of different image technologies

## Veoma duga ekspozicija

Kloe  
Galiber-Laine

Francuska  
07:00

Meditacija na temu privremenosti različitih vizuelnih tehnologija.

041



## Horror Vacui

Fritz Polzer  
Germany/Canada  
12:30

An equally artistic and ethnographic endeavour leads us to a seance in a basement gym in a strip mall outside of Toronto, Canada. The elusive white suburban housewife meets up with her contemporaries to speak to ghosts and spirits. In many ways a beautiful ur-cultural act of coming together in an innocent way and also an examination of the human trait to build up a story together and believe in what we would like to believe in. A pattern that keeps baffling in other contexts like climate change, racism/nationalism or the reaction to the COVID-19 measures.

## Strah od praznog prostora

Fric Polzer  
Nemačka/Kanada  
12:30

Jednako artističan i etnografski poduhvat vodi nas do seanse u podrumskoj teretani u tržnom centru izvan Toronta u Kanadi. Nedostižna belkinja, domaćica iz predgrađa, sastaje se sa svojim savremenicama kako bi razgovarala sa duhovima. Na mnogo načina lep ur-kulturni čin spajanja na nevin način i ispitivanje osobine ljudi da zajednički grade priče i da veruju u šta žele da veruju. Obrazac koji zbunjuje u drugačijim kontekstima, kao što su klimatske promene, rasizam/nacionalizam ili reakcije na preduzere mere povodom pandemije Kovid-19.

042



## The Devil had other plans (Act II)

Guli Silberstein

UK  
13:40

A gut reaction to the Coronavirus apocalypse, made in the first months of isolation and confusion in March-June 2020. Reworking the classic Zombie public-domain film from 1968 'Night of the Living Dead' by AI colorization, video processing, re-cutting and sound work. The attack of the outside and tensions within the inside were found in the horror film images, broken apart and reassembled to become a haunting kaleidoscopic nightmare. A post-horror experimental film/series in three acts. This is Act II - TURMOIL.

## Đavo ima druge planove (II čin)

Guli Silberštajn

VB  
13:40

Instinktivna reakcija na Koronavirus apokalipsu, stvorena prvih meseci izolacije i konfuzije, između marta i juna 2020. godine. Prerada klasičnog zombijevskog filma iz javnog domena, „Noć živih mrtvaca“, iz 1968, kolorizacijom uz pomoć veštačke inteligencije, video obrade, re-montažom i radom na zvuku. Scene napada spolja i napetosti koja vlada unutra, razdvojene i ponovo sastavljene tako da postaju užasna kaleidoskopska mora. Post-horor eksperimentalni film/serija u tri čina. Ovo je drugi čin – Nemir.

043



## Andrei

Natasha Cantwell

New Zeland/Australija  
01:20

As contemporary life submerges us further into the digital realm, will we forget how to connect with the natural world? This film imagines a ritual for feeding birds, shaped from misremembered childhood memories.

## Andrej

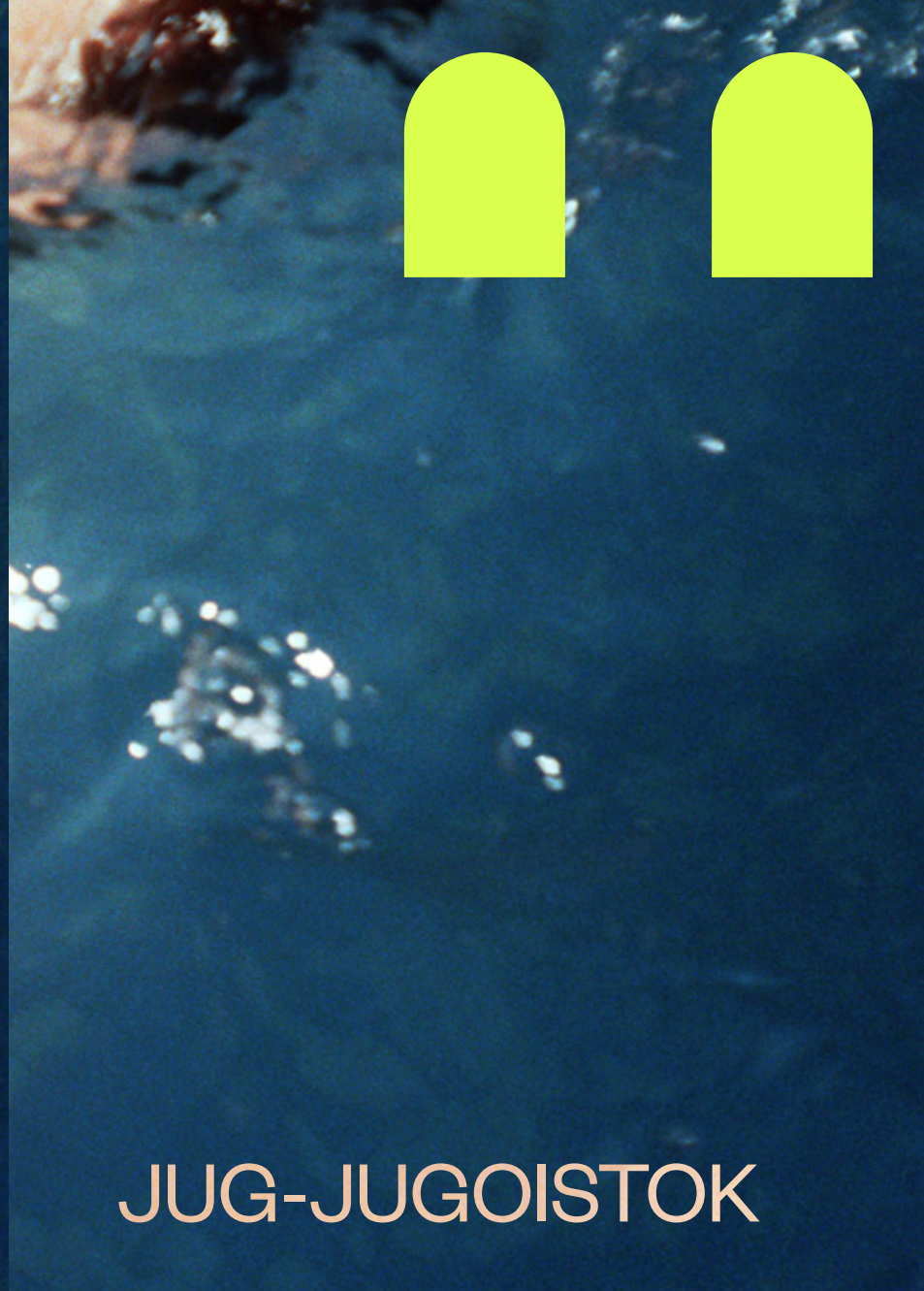
Nataša Kantvel

Novi Zeland/Australija  
01:20

Dok nas savremeni život sve dublje zaranja u digitalni realizam, hoćemo li zaboraviti kako da se ponovo spojimo sa svetom prirode? Ovaj film zamišlja ritual hranjenja ptica, oblikovan na osnovu pogrešno zapamćenih uspomena iz detinjstva.



SOUTH BY  
SOUTHEAST



JUG-JUGOISTOK

## SOUTH BY SOUTHEAST 2020

Greg de Cuir Jr, *Selector*

South by Southeast is a survey program that presents new film and video work from the area to the South and the East in Europe. The countries located in this area have alternately been classified as Balkan and Mediterranean, as capitalist and socialist, and as European and non-European. They share in common historical and cultural links that move in multiple directions. They also share in common a lower profile in the international culture of cinematic arts that comes from a lack of interest and care on the part of the dominant institutions and curators in Western Europe and North America. This program as such represents an intervention. It is a strategy for forging productive transnational links and also a method for mapping a new conception of Europe for a new generation.

## JUG-JUGOISTOK 2020

Greg de Cuir Jr, *Selector*

„Jug-jugoistok“ je revijalni program koji predstavlja nove filmske i video radove od juga do istoka Evrope. Zemlje koje se nalaze na ovom području naizmenično su klasifikovane kao balkanske i mediteranske, kao kapitalističke i socijalističke, kao i evropske i neevropske. Oni dele zajedničke istorijske i kulturne veze koje se kreću u više pravaca. Takođe im je zajednički niži profil u međunarodnoj kulturi kinematografske umetnosti koji dolazi zbog nedostatka interesa i brige od strane dominantnih institucija i kustosa u zapadnoj Evropi i Severnoj Americi. Ovaj program kao takav predstavlja intervenciju. To je strategija za stvaranje produktivnih transnacionalnih veza i takođe metoda za mapiranje nove koncepcije Evrope za novu generaciju.



South by Southeast presents work built for cinemas, galleries, online, and other cross-disciplinary exhibition spaces. The artists included in the selection engage in practices that blur boundaries and challenge the conventions of contemporary visual culture. In 2020, for the first time, this program will be a special part of the festival's international competition.

„Jug-jugoistok“ predstavlja radove namenjene bioskopima, galerijima, onlajn i drugim interdisciplinarnim izložbenim prostorima. Umetnici uključeni u selekciju bave se praksama koje brišu granice i osporavaju konvencije savremene vizuelne kulture. 2020. godine ovaj program će prvi put biti predstavljen kao zaseban deo međunarodnog takmičarskog programa festivala.



## Quarantine Self Portrait

Thomas  
Valianatos

Greece  
2:00, 2020

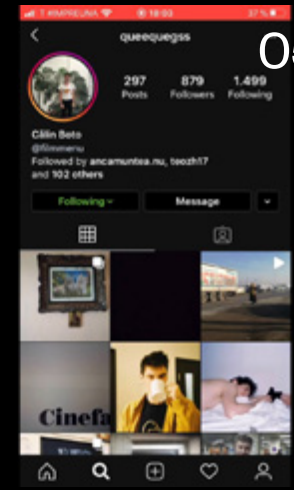
This video is based on self portraits captured during the coronavirus lockdown. It was composed with Touch Designer & Magic Music Visuals software. Electro music created by the artist.

## Autoportret iz karantina

Tomas  
Valianatos

Grčka  
2:00, 2020

Ovaj video zasnovan je na autoportretima snimljenim tokom karantina usled pandemije koronavirusa. Sastavljen je softverom *Touch Designer & Magic Music Visuals*. Elektronsku muziku kreirao je umetnik.



## Empire State Streaming

Călin Boto  
Romania  
8:00, 2020

An audiovisual essay featuring a live-stream excerpt of Andy Warhol's *EMPIRE* with a reflection on the phenomenon of zapping in the era of Instagram Stories.

## Empajer stejt striming

Kalin Boto  
Rumunija  
8:00, 2020

Audiovizuelni esej koji sadrži živo emitovanje odlomaka iz filma *EMPIRE* Endija Varhola i refleksiju na fenomen "prebavljanja kanala" u eri Instagrama.

052



## Seven Seven

**Miljana Niković**

Serbia  
14:00, 2020

Using mostly excerpts from "Airport '77", a film shot to promote the US Navy, this video collage offers a trivialization of the most recent large-scale events. With as much narrative replications as visual repetitions, this blockbuster — considered by some to be one of the best "disaster movies" — offers a reinterpretation of our erroneous perceptions in a hopeless context with no escape.

## Sedam sedam

**Miljana Niković**

Srbija  
14:00, 2020

Koristeći uglavnom odlomke iz „Aerodroma '77“, filma snimljenog za potrebe promocije američke mornarice, ovaj video kolaž nudi trivijalizaciju najnovijih velikih događaja. Narativnim replikacijama i vizuelnim ponavljanjima ovaj filmski hit - koji neki smatraju jednim od najboljih „filmova katastrofe“ - nudi reinterpretaciju naše pogrešne percepcije u beznadežnom, bezizlaznom kontekstu.

053



## DNA

**Niko Novak &  
Matevz Jerman**

Slovenia  
5:00, 2020

Have you ever been in love?

## DNK

**Niko Novak  
i Matevz Jerman**

Slovenija  
5:00, 2020

Da li ste ikada bili zaljubljeni?



## Colonello Futurista

Vladislav  
Knezevic

Croatia  
19:00, 2019

The launch of an espionage balloon from an Italian village, located opposite the southern part of the Istrian peninsula, marked the beginning of a most unusual adventure for aviation officer Giuseppe Rosignoli. The decision to go on a reconnaissance mission over the heavily fortified Austro-Hungarian military zone of Pula was made several months before the Kingdom of Italy entered World War I in 1915.

## Pukovnik Futurista

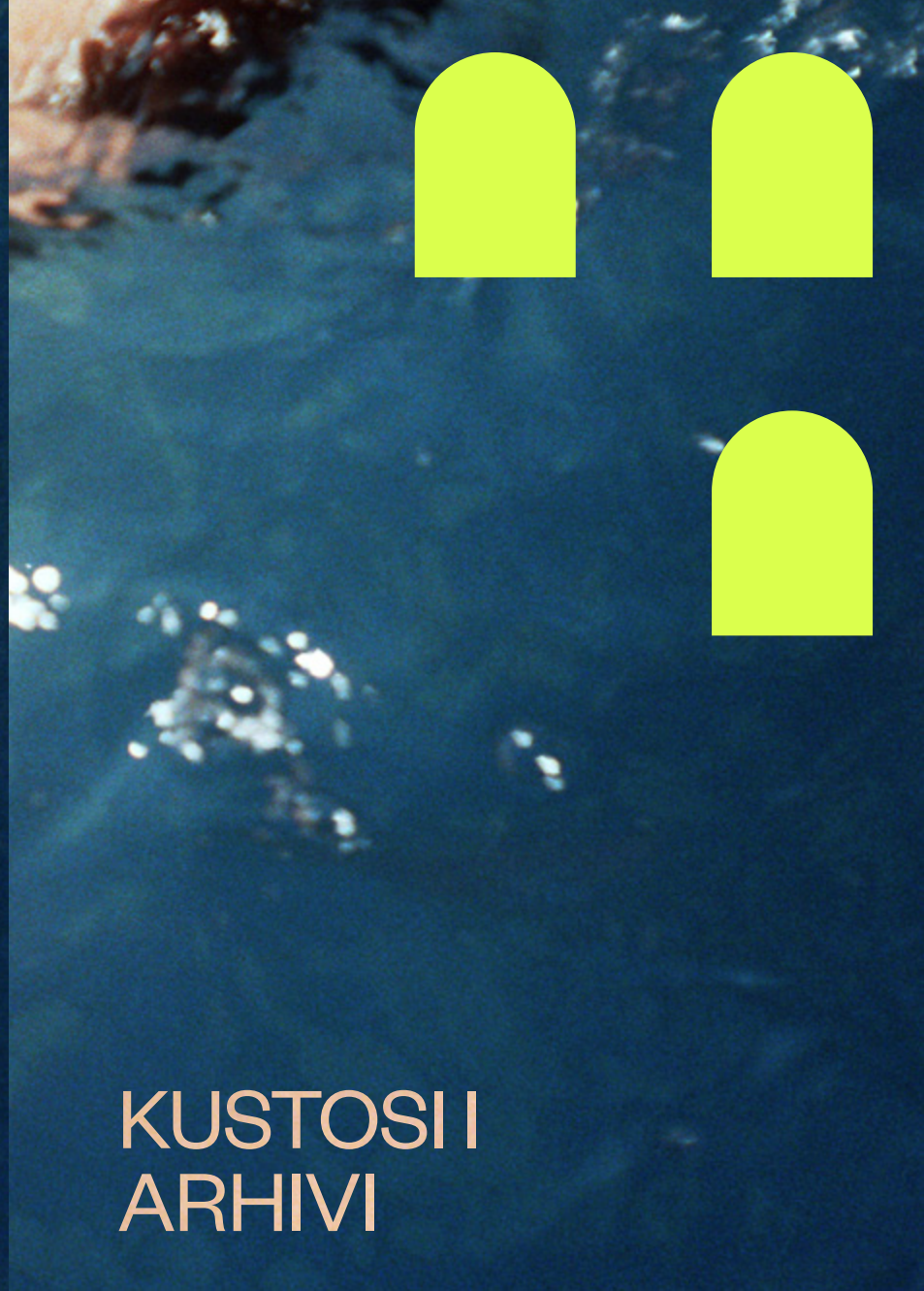
Vladislav  
Knežević

Hrvatska  
19:00, 2019

Lansiranje balona za špijunažu iz italijanskog sela, smeštenog nasuprot južnom delu istarskog poluostrva, označilo je početak najneobičnije avanture za vazduhoplovnog oficira Đuzepea Rosinjolija. Odluka da se krene u izviđačku misiju nad teško utvrđenom austrougarskom vojnom zonom Pule doneta je nekoliko meseci pre nego što je Kraljevina Italija 1915. ušla u Prvi svetski rat.



CURATORS &  
ARCHIVES



KUSTOSII  
ARHIVI

Discussion about the book by

## BOJAN JOVANOVIĆ NURTURED WILDERNESS - FILM AND ALTERNATIVE FILM (DKSG, 2020)

After Miroslav Bata Petrović's critical review of the book "Negovana divljina", with excerpts from Bojan Jovanović's films, Aleksandra Sekulić, Greg de Cuir Jr, Ivan Velisavljević and Bojan Jovanović talk about the topics of alternative film and alternative culture, Bojan Jovanović's opus, and of course the content of "Negovana divljina".

The book "Nurtured Wilderness - Film and Alternative Film" includes essays, interviews and authorized presentations by Bojan Jovanović, on the topics of his rich film opus, alternative and experimental film, film subversiveness and surrealism, the relationship between alternative and official cinematography, and more widely observed codes of these two cultures. The book also contains Jovanović's essays on Andy Warhol, Jon Jost, Andrej Tarkovski, R. V. Fassbinder... The publisher is the Students' City Cultural Center.

Razgovor o knjizi

## BOJANA JOVANOVIĆA NEGOVANA DIVLJINA - FILM I ALTERNATIVNI FILM (DKSG, 2020)

Nakon kritičkog osvrta Miroslava Bate Petrovića na knjigu *Negovana divljina*, uz inserte iz filmova Bojana Jovanovića, o temama alternativnog filma i alternativne kulture, opusu Bojana Jovanovića, i naravno sadržaju *Negovane divljine*, razgovaraju Aleksandra Sekulić, Greg De Kjur, Ivan Velisavljević i Bojan Jovanović.

Knjiga "Negovana divljina - Film i alternativni film" obuhvata eseje, intervjuje i autorizovana izlaganja Bojana Jovanovića na teme svog bogatog filmskog opusa, alternativnog i eksperimentalnog filma, filmske subverzivnosti i oniričnosti, odnosa alternativne i oficijelne kinematografije, ali i šire gledanih kodova ovih dveju kultura. Knjiga sadrži i Jovanovićeve eseje o Endiju Vorholu, Džonu Džostu, Andreju Tarkovskom, R. V. Fassbinderu... Izdavač je Dom kulture "Studentski grad".

Bojan Jovanović was born in 1950, in Niš, where he finished elementary school and high school. He received his bachelor's, master's and doctoral degrees in anthropology and ethnology at the Faculty of Philosophy in Belgrade, and while working at the Institute for Balkan studies, Serbian Academy of Sciences and Arts he acquired the title of scientific advisor.

He has made over forty alternative films, many of which produced by the Academic Film Center of the Students' City Cultural Center. Most important films: "TV Is the Cinema I Go by Sitting in the Backyard" (1974), "Teleteka" (1975), "The Found Channel" (1975), "Exodus" (1976), "Medium" (1977), "The Beginning" (1978), "The Thinking of the Eye" (1979), "In the Making" (1980), "Lennon" (1981), "Turmoil" (1982), "The Virgin's Gift" (1982), "The Holiday" (1983), "Scenes That Ate Themselves" (1984), "Process" (1986), "The Show" (1986-87), "Beats of Measured Time" (1988). As part of the production studio of TV Novi Sad, he directed the films "Life is a Dream" (about Andrei Tarkovsky) and "Collective unconscious" (about Karl Gustav Jung). He has received the most significant domestic and foreign awards for his films.



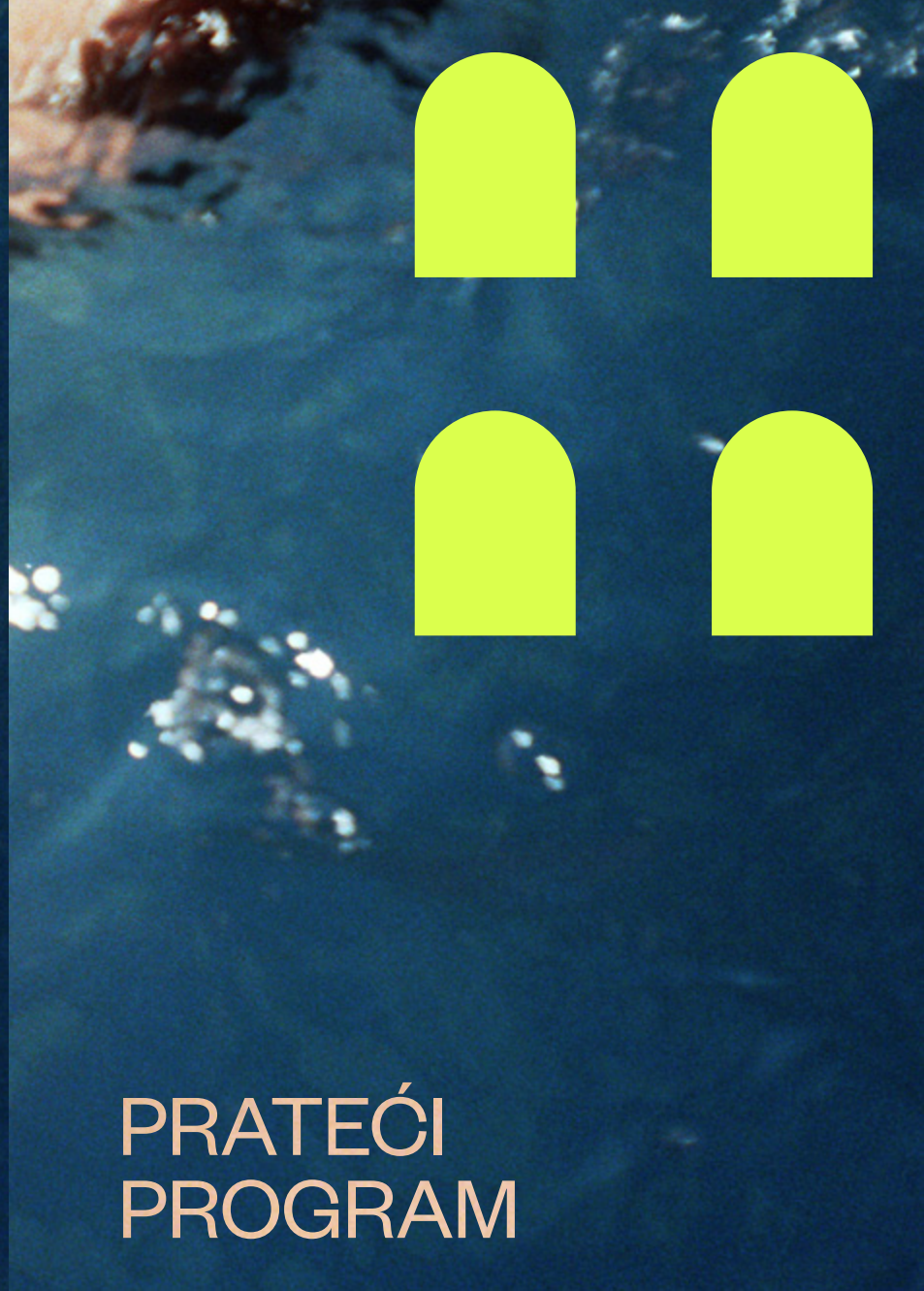
O autoru:

Bojan Jovanović je rođen 1950. godine u Nišu gde je završio osnovnu školu i gimnaziju. Diplomirao je, magistrirao i doktorirao antropologiju i etnologiju na Filozofskom fakultetu u Beogradu i radeći u Balkanološkom institutu SANU stekao zvanje naučnog savetnika.

Snimio je preko četrdeset alternativnih filmova, mnoge u produkciji Akademskog filmskog centra Doma kulture Studentski grad. Najvažniji filmovi: TV je bioskop u koji odlazim sedeći u dvorištu (1974), Teleteka (1975), Pronađeni kanal (1975), Egzodus (1976), Medium (1977), Početak (1978), Razmišljanje oka (1979), U nastajanju (1980), Lenon (1981), Previranje (1982), Devičanski dar (1982), Praznik (1983), Prizori koji su pojeli sebe (1984), Proces (1986), Emisija (1986-87), Otkucaji tempiranog vremena (1988). U okviru produkcije TV Novi Sad režirao je filmove Život je san (o Andreju Tarkovskom) i Kolektivno nesvesno (o Karlu Gustavu Jungu). Za svoje filmove dobio je najznačajnije domaće i strane nagrade.



SIDE  
PROGRAM



PRATEĆI  
PROGRAM



## ATLAS ČESTICA - DA LI SI PREDVIDLJIV/A?

Prva godišnja izložba sekcije  
proširenih medija ULUS 2020

U januaru 2020. zamislili smo izložbu sekcije proširenih medija ULUS-a, sa idejom da svakog umetnika možemo razumeti kao česticu u univerzumu kvantnih energije. Narastajuće društveno-političke tenzije širom sveta uticale su na to da se zapitamo oko predvidljivih modela mišljenja i delovanja, u potrazi za drugačijim pristupima. Do jula iste godine, kada je izložba otvorena i održana u fizičkom prostoru paviljona "Cvijeta Zuzorić", čestice su postale smrtonosna pretnja, svodeći čovečanstvo na borbu za opstanak na mikroskopskom nivou, a globalne strategije i politike igre, ogoljene razmerama krize, postale su predmet najdubljeg preispitivanja.

## ATLAS OF PARTICLES - ARE YOU PREDICTABLE?

The first annual exhibition of expanded  
media section – ULUS 2020

In January 2020 we have conceived an exhibition of expanded media department of Asociation of Fine Artists of Serbia – ULUS, with the idea that each artist can be perceived as a particle in universe of quantum energies. Increasing social and political tensions worldwide made us question predictability as a mode of thinking and acting, in search for new approaches. Until July of the same year, when exhibition was opened and held in physical space of the Pavilion "Cvijeta Zuzorić", particles became death threat, reducing humanity to the questions of survival on microscopic level, while global strategic and political games were stripped naked by the scale of crisis.



Video-dokument koji sledi poziva na razmišljanje – kao neposredno svedočanstvo o ukrštanjima umetničkih ideja i globalnih urgentnosti.

Koncept izložbe: Miloš Peškir, Dušan Radovanović, Milica Lapčević  
Ideja, realizacija i montaža filma: Miloš Peškir, Milica Lapčević, Dušan Radovanović  
Trajanje: 40' 19"  
Vizual: Svetlana Maras, 48khz

The following video document presents outright testimony of junction between artistic ideas and global emergency.

Curators:  
Miloš Peškir, Dušan Radovanović, Milica Lapčević  
Idea, realization and editing: Miloš Peškir, Milica Lapčević, Dušan Radovanović  
Length: 40' 19"  
Visuals: Svetlana Maras, 48khz

