

Alternative film/video 2014

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EXPERIMENTAL FILM AND VIDEO ART

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**Okrugli sto I
EKSPERIMENTALNI FILM I VIDEO ART
U REGIONU 70-tih i 80-tih**

**Round Table Discussion I
REGIONAL EXPERIMENTAL FILM AND VIDEO
IN THE 70s & 80s**

Razgovor na Okruglom stolu održan 12. Decembra 2014.
Transcript of the Round-table talk held on December 12, 2014.



Učesnici / Participants: **Božidar Zečević, Mihailo Ristić, Diana Nenadić, Bojan Jovanović, Miroslav Bata Petrović, Slobodan Šijan, Neven Korda, Gena Teodosievska, Sebestyén Kodolányi, Patrick Huber, Miriam de Rosa, Davorin Marc, Miodrag Milošević**

Miodrag Milošević: The theme of this year's festival Alternative Film/Video is Video art. It would be nice, at the beginning, if someone was to provide us with a brief historic overview of the relationship of film and video art. How the introduction of video technology came about and whether it first went on in galleries and video colonies?

Božidar Zečević: Within the Filmforum of the Student Cultural Center in Belgrade, which was established in 1971, we had been inviting once annually people from all over the world to our manifestation "April Meetings". During that period video had just appeared in the world, and since we were obliged to do something related to its promotion in our country, we had brought over a man who had nothing to do with art but who ran a SONY Representative Office in Vienna and who

Miodrag Milošević: Tema ovogodišnjeg festivala Alternative Film/Video je video art. Bilo bi dobro, na početku, da nam neko prikaže kratku istoriju odnosa filma i videa, kao i video art-a. Kako je išlo uvođenje video tehnologije i da li se to prvo dešavalo u okviru galerija i video kolonija?

Božidar Zečević: U okviru Filmforuma Studentskog kulturnog centra u Beogradu koji je osnovan 1971. godine mi smo jednom godišnje na Aprilskim susretima doveli ljude iz celog sveta. Tih godina video se tek pojavio u svetu, a obzirom da je trebalo učiniti nešto na promociji videa kod nas doveli smo čoveka koji nema veze sa umetnošću, koji je u Beču imao



Božidar Zečević

Sony-jevo predstavništvo i koji je tada već komercijalno promovisao video tape recorder i Televiziju zatvorenog kruga. On je računao da će to moći da proda nekim strukturama, a pri tom nije računao na neke umetničke strukture. Računao je na policiju, što je interesantno, i na univerzitet. Bio je ubeđen da će univerzitet odmah da kupi video sistem jer tako može da prenosi operacije iz klinike, i da će studenti to slušati, a rektor je bio veterinar i kad sam mu objasnio da je to sad tehnologija omogućila, on se zaprepastio. To je bila, na neki način, revolucija u obrazovanju. Međutim, mi smo hteli u Studentskom kulturnom centru da nam on to kupi i da to zadržimo u umetničke svrhe. On je doneo prvi video koji sam ja video u životu 1971. godine u Beograd. To je bila čudovišna mašina koja se mogla držati na ramenu, imala je kaiš, kamera je bila tri puta teža od današnje i veća i time je morao da se bavi jači čovek, a taj čovek je bio jedan Rus, emigrant, koji je elektrotehnički inženjer i koji je već znao tehničke osobine toga, Aleksandar

already, at the time, had been commercially promoting the video tape-recorder and Closed-Circuit Television. He was convinced that he would be able to sell such equipment to some institutions and he had not counted at all on some art institutions. He was counting on the police, and what is interesting, also on the University. He was convinced that the University would immediately purchase the equipment because it would be able to transmit live surgery from the clinic, and that the student's would be able to watch and listen to this. And since the University Rector was a Veterinarian and when I had explained it to him that this would be enabled by this new technology, he was astonished. In a way, this was considered to be a revolution in the sphere of education. However, we in the Student Cultural Center wanted him to buy the equipment for us and so that we could keep it for artistic purposes. He had brought over the first video equipment that I had seen in my life, in 1971, to Belgrade. It was a wonderful machine that could be carried over the shoulder via a strap, and the camera was three times heavier and bigger than the ones today and only a stronger man was capable of handling it, and that man was one emigre, who

was an electrical engineer and who already knew the technical capabilities of the equipment. His name was Aleksandar Prekrasnov, and he was capable of carrying the equipment and recording video with it.

The first FEST (The Belgrade International Film Festival) was a real wonder at the time. It was a film festival that was a country fair and a circus at the same time. Yugoslavia was experiencing its last days, of so called, freedom. We lived in a period of relatively free life between 1965 and 1972. Then Tito, who had a liking for film became very angry about the fact that filmmakers were making such films in that period and he put an end to it all. The result was a terrible Stalinist reaction in Yugoslavia. Many authors flourished during that period. Aleksandar Saša Petrović, Živojin Pavlović, Dušan Makavejev made their best films at the time, and he severed their development, and halted them. However, Tito was not capable of halting something else. And those were phenomena that were opening film towards something new. And that was video.

I had come to an agreement with Tim Moser for him not to return all that equipment to Vienna and to leave it in Belgrade. He had instructed us on how to use video and during those few years we had organized a number of very nice events. We had recorded the entire FEST> It was attended by persons such as Peter Bogdanovich, Liv Ulman, Peter Fonda and some other personalities of similar cinematic stature. But we in the Student Cultural Center did not know what to do with that equipment. The Rector of the Faculty of Veterinary Sciences, in the end had purchased that equipment and he moved it over to their faculty building and then it disappeared. I had never seen any of it function over the years. And that is how we missed out on the video-tape recorder and how we missed out on the Closed Circuit Television System, which we had been more intrigued by. Dusan Makavejev had a friend in Paris who had his American video group that was mostly comprised of young Americans that had been living in Paris. They had superb equipment and some of it they constructed by themselves. They were

Prekrasnov, i on je mogao to sve da stavi na sebe i da snima.

Prvi FEST (Belgrade International Film Festival) je bio jedno čudo. To je bio filmski festival koji je bio i vašar i cirkus. Jugoslavija je tada preživljavala poslednje dane, nazovi, slobode. Mi smo imali jedan period, relativno slobodnog života između 1965. i 1972. godine. Onda je Tito koji je voleo film bio jako ljut što filmadžije prave takve filmove i sve je obustavio. I došlo je do strahovite Staljinističke reakcije u Jugoslaviji. U to vreme su mnogi autori počeli da cvetaju. Aleksandar Saša Petrović, Živojin Pavlović, i Dušan Makavejev su tada pravili svoje najbolje filmove i on ih je presekao, zaustavio. Međutim, Tito nije mogao da preseče nešto drugo. To su bile pojave koje su otvarale film ka nečem novom. To je bio video.

Ja sam se dogovorio sa Timom Mozerom (Tim Moser) da on ne vraća u Beč tu celu tehniku i da je ostavi u Beogradu. On nas je obučio da radimo sa tim videom i mi smo tih godina napravili nekoliko lepih događaja.

Snimili smo ceo FEST. Tu su bili ljudi poput Pitera Bogdanovića, Liv Ulman, Piter Fonda i tako neke filmske veličine. Ali mi nismo znali šta ćemo sa tom opremom u Studentskom kulturnom centru. Rektor Veterinarskog fakulteta je, na kraju, kupio tu opremu i odneo je na fakultet i to je nestalo. Ja više nikada nisam video da to funkcioniše. I tako nismo došli do Video tape rekordera i nismo došli do Televizije zatvorenog kruga što je nas je više interesovalo. Dušan Makavejev je imao prijatelja u Parizu koji je imao svoju američku video grupu uglavnom sastavljenu od mladih Amerikanaca koji su živeli u Parizu. Oni su imali izvanrednu tehniku, a nešto su pravili i sami. Oni su se zvali VideoHeads. I njihov šef

je bio Jack Moore. Ja sam ga našao u Parizu i objasnio mu šta mi hoćemo da radimo i on je odmah došao u Beograd i bio je raspoložen da pravimo nešto zajedno i napravili smo nekoliko događaja u okviru ovog festivala (FEST-a ili Aprilskih susreta?) i tako je počeo da se razvija umetnički video kod nas.

Nakon toga su došli neki drugi autori kao Peter Godfrey iz Velike Britanije, Jill Eterly isto iz Velike Britanije, oni su isto bili početnici. Tada je bio vrlo uticajan u modernim tehnologijama i uopšte u avangardnom pristupu modernim tehnologijama Malkom M... (?) koji je isto došao i mi smo zajedno probali da uradimo prve korake tog video primer, prve korake videa kod nas.

To su dograbili likovni umetnici. Likovni umetnici su imali najviše interesantnih stvari. To nisu bili filmski umetnici. Mi smo imali mlade filmske umetnike koji su tada imali svoje male kamere 8mm i 16mm i taj pokret je veoma bio razvijen, on je čak imao i avangardnih tendencija ali su dosta bili nepoverljivi prema videu. A video su prigrabili likovnjaci tj. ljudi koji su se okupljali oko galerija i mi smo to jedva dočekali jer je naša ideja tada bila ideja proširenih medija. Proširiti medijume. Ne ostajati u klasičnim okvirima. Ogroman uticaj je imala tada knjiga Džina Jangblada (Gene Youngblood) Expanded Cinema koja je proučavala razne vrste "proširenja" u filmu preko novih tehnologija, pre svega, kompjutera i videa. I onda smo se dogovorili da pravimo konkurs svake godine. Svake godine ćemo u aprilu dovoditi koliko god možemo ljudi iz zemlje i inostranstva koji se bave eksperimentima u "proširivanju" medija (expanded media – prošireni mediji). I video je za godinu dana doživeo neverovatnu ekspanziju. Tek je počeo da se proizvodi komercijalno

called VideoHeads. And their boss was Jack Moore. I found him in Paris and explained to him what we wanted to do and then he immediately came to Belgrade and was motivated to do something together with us and we had organized a few events within that festival (FEST or the April Meetings?) and that is how art video started developing in our country.

After that some other authors came, such as Peter Godfrey, from Great Britain, Jill Eterly also from Great Britain, and they too were beginners. At that time influential in the field of modern technologies and generally with an avant-garde approach to modern technologies was Malcolm M... //Malcolm Le Grice ?, and who had also come and together we had strived to make those first steps in the implementation of video, the first steps with video in our mileue.

Visual artists were quick to put their hands on this. Visual artists had the most interesting approach to video. They were not film artists. We had our young film artists who at that time had their own small 8mm and 16mm cameras and that movement was quite developed, it had even had avantgarde tendencies but they were scepticle towards video. Video was jumped upon by visual artists, that is people who had been gathering around galleries and we welcomed this enthusiastically because at that time our orientational idea was one of expanded media. To expand media. Not to remain stuck in a classical framework. Of great influence at the time was Gene Youngblood's book „Expanded Cinema“, which explored and researched various forms of „expansion“ in film making through the use of new technologies, foremost, that of computers and video. It was then that we had decided to organize a public competition or call every year. Our intention was to bring over every April as many people from our country and abroad who were engaged in experimenting with the „expansion“ of media (expanded media). Thus, video had undergone incredible expansion in just a year's time. It had just begun to be produced commercially, i.e., Sony had been exploring where they could sell these things and they had not at all

considered art as a possibility. Nevertheless, just as I had said, their initial goal was sales to the police and the universities. The police had very quickly obtained such equipment, and I do not know how this went about, and the University supplied the Faculty of Veterinary Sciences, and we had continued with art video in the Student Cultural Center. One time we organized a big action called the „Open Channel“, where we had simulated social communication by means of assembling a certain number of people who discussed the various aspects of our lives. The host announcer sat in the basement of a building in a street then called Marshall Tito Street, No 48. The participants were on the First Floor. Other participants were on the Second Floor/ I was sitting on the roof. We had been transmitting all that via Closed Curcuit Television and we were all fitted into one image. Jack Moore shot all the material, and Aleksandar Prejkrasnov had erected the first, guerrilla, partizan antenna on the Beogradjanka Building“, which was just across the road from the Student Cultural Center, and which was the highest building in that part of Belgrade and we had broadcast that program in a radius of 12 kilometers. That was the first guerrilla television in Belgrade, without permission from the Police, without anyone's permission.

At that time we had jealously safeguarded the autonomy of the University and they could not prohibit us from doing this, at least not officially. This happened on April 12, 1972. From then on art video had begun to develop in our milieu and we had been pushing with this forward until the beginning of the 1980's when there appeared a great big movement who then continued taking its own course. Our idea was to expand human communication, and within that framework also the newly established video art. One of those experiments was made by a theatre director from Ljubljana who had said that he now, with the presence of video, was capable of making and using close-ups in the theatre. That meant that one could make monodramas with an actress sitting on the stage, and the viewers could see her close up even from the last row in the theatre, which was simultaneously

tj. Sony je ispitivao gde može da proda ove stvari i uopšte nisu računali na umetnost. Kao što sam rekao, prvobitni cilj im je bila policija i univerzitet. Policija se veoma brzo snadbela ovim aparatima, ne znam kako se to odvijalo, univerzitet na Veterinarskom fakultetu, a mi smo nastavili dalje sa umetničkim videom u Studentskom kulturnom centru. Jednom smo napravili jednu veliku akciju koja se zvala “Otvoreni kanal” simulirali smo društvenu komunikaciju tako što smo skupili određen broj ljudi koji su diskutovali o raznim aspektima naših života. Voditelj je sedeo u podrumu zgrade u tadašnjoj ulici Maršala Tita 48. Učesnici na prvom spratu. Drugi učesnici na drugom spratu. Ja sam sedeo na krovu. Sve smo to prenosili televizijom zatvorenog kruga tako da smo svi bili umontirani u jednu sliku. Jack Moore je sve to snimao, a Aleksandar Prekrasnov je postavio prvu, gerilsku, partizansku antenu na Beograđanku koja je preko puta Studentskog kulturnog centra i najviša zgrada u tom delu Beograda i mi smo taj program emitovali u radijusu od 12 kilometara. To je bila prva gerilska televizija u Beogradu, bez odobrenja policije, bez ičijeg odobrenja.

Mi smo tada ljubomorno čuvali autonomiju Univerziteta i nama nisu mogli da zabrane, barem oficijalno, da se bavimo time. To se desilo 12. aprila 1972. godine. Odatle se razvija umetnički video u našim okvirima i mi smo to gurali sve do početka 80-ih kad je došlo do jednog velikog pokreta koji je išao svojim tokom. Naša ideja je bila proširiti ljudsku komunikaciju, u okviru toga i novu video umetnost. Jedan od tih eksperimenta je napravio jedan pozorišni reditelj iz Ljubljane koji je rekao da on sada (uz prisustvo videa) može da pravi krupan plan u pozorištu. To znači da može da se pravi monodrama sa glumicom koja sedi na sceni, a gledalac može da vidi njen krupni plan iz zadnjeg reda koji se simultano projektuje na



Kamila Kuc, Mihailo Ristić, Diana Nenadić

ekran i to je nazvao prvi put krupnim planom u pozorištu u istorji. Reditelj je bio.....a snimao je jedan od naših prvih video umetnika Dragan Srečo. I to nas je zaista veoma fasciniralo.

Mihailo Ristić: Ja bih na početku napravio jedno malo podsećanje. Dodao bih uz ovo još dva iskustva. Jedno iskustvo je iz 1966. kada, po meni, dolazi do preklapanja različitih estetika.....to je raniji televizijski eksperimentalni rad TV reditelja Antona Martija u Zagrebu, u kome on kombinuje zanimljive vizuelne efekte i koje su realizovan pomoću štapa i kanapa, kartona, znači pomoću mehaničkih sredstava, tj., korišćenjem kartonskih maski. Koristio je razne postupke, ali je to bio neki pomak u odnosu na standardniji, tradicionalniji TV jezik i TV estetiku. Znači, to, takođe možemo smatrati jednim od ranijih pokušaja unapređenja TV i video estetike, a sigurno je bilo i nekih drugih pokušaja u tom periodu, a koje nismo evidentirali. A ovaj primer koji je naveden, smatramo značajnim podatkom.

projected onto the screen and he called that the first close up shot in the theatre in history. The director was.... and the person recording the footage was one of our first video artists Dragan Srečo. And we were truly facinated by this.

Mihailo Ristić: At the begining I would like to present a small reminder for us all. I wish to add two more experiences to the things that had been said. One is related to an occurence from 1966, when, according to my opinion, there was reached a point of the overlapping of diverse aesthetics... this was an early experimental work of the TV director, anton marti, in Zagreb, in which he had combined interesting visual effects and which were realised by simple make-shift means, with cardboard, meaning with mechanical means, i.e., the utilization of cardboard camera masks. He had used various procedures, but this was a shift with regard to the standard, traditional TV language and TV aesthetics. Therefore this too may be considered as one of the earlier attempts at improving and advancing Television and TV aesthetics, and I am certain that there were other attempts in that period, occurences that we had not noted. This

example that I have cited I consider to be an important fact.

Furthermore, in 1969, Nuša and Srečo Dragan had shot the first Yugoslav video work titled „The White Milk of White Breasts“ and because we are not fully familiar with the production and scenes of the particular environments and TV centers, we must assume that there had certainly been other individual attempts in the other TV centers undertaken by various authors who had been open to experimentation with cinematic and television experiences and technology, meaning, with film and Television aesthetics, and also with the newly emerging video aesthetics, which was a novel and even freer creative form. Those were those shifts, and there were also those artists from the Zagreb scene, and also those that gravitated more towards in Graz, Austria., and a few of those other places and other video colonies, and festivals, where in those earlier periods they had insights in working with video and where they had realized some of those earlier significant works. Also, I would like to mention that I have had the opportunity to meet Aleksandar Prekrasnov and on which occasion I had seen one of his works from 1969, and that was an interesting piece with permutations of some rudimentary shapes, we could call it video art, from that earlier phase, a European phase in fact, and that was utilization of video/feedback effects, and so on, and this was as early as 1969. I had seen that video tape of his in his studio while I was making an interview with him and who knows how many other attempts there had been which we had not seen and given recognition for, nor had we entered that in the records, nor had we ever conducted an appropriate „archeology“ of video and systematic research in all those fields... God knows what we had forgotten to catalogize, and to determine all of the significant authors and what their contribution was to the inception of creativity in these fields.

Diana Nenadić: Since this is a regional matter I would also like to add something. Video Art in Croatia, and most probably it was the same in the whole of Yugoslavia, was not a form

Dalje, Nušo i Dragan Srečo 1969. snimaju prvi jugoslovenski video rad “Belo mleko belih grudi” ... a pošto nismo upoznati u potpunosti sa produkcijom i scenama u okviru pojedinačnih sredina i TV centara, treba pretpostaviti da je i svakako bilo i pojedinačnih pokušaja u raznim TV centrima od strane raznih autora koji su bili otvoreni ka eksperimentisanjem sa filmskim i televizijskim iskustvom i tehnikom, znači filmskom i TV estetikom, i sa novo nastajućom video estetikom, koja je bila nova i još slobodnija forma. To su bili ti pomaci, a tu su još i umetnici sa Zagrebačke scene, i oni koji su više gravitirali ka Gracu, u Austriji, i tim nekim drugim mestima i tim nekim kolonijama tamo, i festivalima, gde su u tim ranijim periodima imali uvid u rad sa videom i gde su realizovali te neke ranije značajne radove. I još bih samo napomenuo da sam imao priliku i da upoznam gospodina Aleksandra Sašu Prekrasnova i kojom prilikom sam video jedan njegov rad iz 1969. godine, a to je bila neka zanimljiva permutacija određenih rudimentarnih oblika, da kažemo video-umetnosti, iz te neke ranije faze, Evropske faze, a to je upotreba feedback efekata, itd., a to je bilo još 1969. godine. Taj rad sam video u njegovom studiju dok sam radio intervju sa njime i ko zna koliko je još bilo drugih pokušaja koje nismo uvažili niti popisivali, niti je bila sprovedena ta neka „arheologija“ i sistematsko proučavanje svih tih oblasti... Ko zna šta smo sve propustili da katalogiziramo, i da utvrdimo koji su sve značajni autori i koji je bio njihov uticaj u pokretanju stvaralaštva u ovoj oblasti.

Diana Nenadić: Budući da je regionalna stvar i ja bih nešto da dodam. Video umetnost u Hrvatskoj, a verovatno je tako bilo i u celoj Jugoslaviji, nije bila nastavak nikakve filmske prakse nego je to čisto galerijska stvar. U Hrvatskoj je to stvar jedne generacije rođene 1946/47. godine, tj. jedne iste klase

sa Likovne akademije Dalibor Martini, Sanja Iveković, Goran Trbuljak, njima se priključio Ivan Ladislav Galeta, Braco Dimitrijević i još neki ljudi koji su hteli da prošire tu svoju likovnu praksu koristeći novi mediji. Ono što je specifično i za Hrvatsku i uopšte za juglo-slovensku situaciju jeste da smo mi imali prve radove pre nego što je tehnologija uopšte i došla i počela se koristiti kod nas, jer su prvi radovi nastali zahvaljujući međunarodnim kolonijama i zahvaljujući tehnologijama koje su došle iz inostranstva. Ključni događaj je bio “Trigon” u Gracu gde su naši umetnici dobili poziv i teorijsku podršku Vere Horvat Pintarić koja je bila glavni autoritet u likovnoj umetnosti što im nije bas pomoglo da dobiju vetar u leđa za produkciju videa u Hrvatskoj i druga kolonija u Motovunu 1976. godine gde je nastalo dosta radova. To su prvi, antologijski video radovi na hrvatskoj video sceni. Filmaši koji su se bavili avangardnim filmom su imali veliki otpor. Ali Galeta je voleo eksperimentisati svim medijima, kao i Trbuljak, koji je bio po vokaciji snimatelj. Amaterski krug je imao veliki zazor od ovoga, posebno splitski klub, koj je imao ideološki otpor prema novom mediju. Zagreb je bio nešto fleksibilniji. Viideo je počeo da se koristi u tom krugu onda kad je nastala kriza u kinematografiji i video se počeo koristiti kao zamena, a to je bilo 90ih godina.

Još jedan autor koga treba pomenuti je jedan koji možda nije prva klasa video umetnika ali je eksperimentisao sa svim i svačim, to je Vlada Petek. On je izuzetak od tog filmskog kruga budući da ga je sve zanimalo. Radio je prve projekcije proširenog filma, kupovao je novu tehniku i tehnologiju i na njoj eksperimentirao. On je već sedamdesetih počeo da radi prve kompjuterske radove. Ali je ta scena iz galerijskog kruga isključivo bila do početka 90ih. Breda Beban i Hrvoje Horvatić su osamdesetih radili i video i film. Hrvoje je Bredu

of continuation of any film practise, rather it was a gallery matter. In Croatia, it is something that was achieved by a generation born around 1946/47, i.e., people from the same class of the Academy of Art, Dalibor Martinis, Sanja Iveković, Goran Trbuljak, and they were joined by Ivan Ladislav Galeta, Braco Dimitrijević and some other people who wanted to expand their visual art practise utilising a new medium. The thing that is specific for Croatia and the Yugoslav situation in general was that we had the first works created before the technology had arrived and before it began to be used here, because the first works were made owing to international colonies/symposiums and owing to technologies that had arrived from abroad. The crucial event was „Trigon“ in Graz where our artists were invited and had received theoretical support from Vera Horvat Pintarić who was at the time the main—chief authoritz in the visual arts, which did not exactly help them to receive incentives-for the production of video in Croatia. The second event was an art colonz in Motovun in 1976, where a greater number of works had been created. Those were the first, anthological video works on the Croatian video scene. Filmmakers that were engaged in the creation of avantgarde films had expressed great resistance to this trend. Nevertheless, Galeta favored experimentation with all mediums, and Trbuljak likewise, who was a professional cameraman bz vocation. The circle of amateur filmmakers feared this trend, especiallz so the Cine Club of Split, which expressed ideological resistance toward the new medium. Zagreb had been somewhat more flexible in this sense. Video began to be used in this circle when there appeared a crisis in cinematography and video started to be used as a replacement, and this was in the 1990's.

Another author that deserves mention is one who perhaps does not belong to the premiere class of video artists but he had been experimenting with all and everything, and his name is Vlada Petek. He is an exception from that film circle, since he was interested in everything. He realized the first projections of expanded cinema, and he was buying new equipment and technologies



Diana Nenadić

and had experimented with it. Already in the 1970's he had started making the first computer artworks. But the aforementioned scene related to the gallery circle had lasted only up to the beginning of the 1990's. Breda Beban and Hrvoje Horvatić worked both in film and in video in the 1980's. Hrvoje had convinced Breda to start making her performance films and video works together with him.

Concerning the present day situation in Croatia the word film is no longer used and thus the official phrase is the audio-visual industry. The word industry is dangerous but it is good for both of those scenes. For both the gallery and the film scenes because that way both scenes can count on financial support and those creations are treated as alternative audio-visual products. The difference between film and video no longer exists.

Miodrag Milošević: Perhaps Božidar Zečević would be kind enough to tell us which video artists were present in the Student Cultural Centre in Belgrade in the 1970's.

“navukao” da radi svoje performativne filmove i video radove zajedno sa njim.

Što se tiče sadašnje situacije u Hrvatskoj se ne koristi se reč film nego je službena reč audio vizuelna industrija. Reč industrija je opasna ali je dobra i za jednu i za drugu scenu. I za galerijsku i za filmsku scenu jer tako obe scene mogu računati na finansijsku podršku i to se tretira kao alternativni audio vizuelni proizvod. Razlika između filma i videa više ne postoji.

Miodrag Milošević: Da li bi mogao Božidar Zečević da nam kaže koji su to video umetnici bili prisutni sedamdesetih u SKC-u?

Božidar Zečević: Prvi koji je kod nas to uradio koji je stavio Video tape recorder na svoje rame, uzeo kameru i snimao bio je Lazar Stojanović. On je na FEST-u bio zadužen sa

Mozerom da napravi neku vrstu audio vizuelnog događaja. Šta je on snimao ja nisam video. On je dva dana snimao i odmah je emitovao na monitoru. Posle njega to su radili Miša Avramović i Milenko Jovanović, tj. oni su prvi koji su se time bavili a nisu bili slikari. Video kojim su se bavili likovni autori se istovetno pojavio i u Beogradu i u Zagrebu. Mladi ljudi sa filma tad nisu imali poverenje u taj novi medijum i nisu hteli mnogo da se bave tim. Lazar Stojanović, Mika M...Slobodan Šijan i ja, bilo je tu ljudi koje je interesovalo to proširenje, novi medijum, i mi smo iz filma. A što se tiče onih koji su ga koristili u kreativne svrhe u Beogradu oni su bili pod uticajem ovih iz Zagreba, Braca Dimitrijevića i ostalih. Neki mladi ljudi kao što su bili Abramović i Milenko Jovanović. Oni su stalno dolazili u Beograd. Vlado Petek je imao 1971. celokupnu retrospektivu u SKC-u. Štampali smo dva velika zbornika. Isto tako i Nuša i Srečo. U to vreme nismo imali te podele na srpski, hrvatski, slovenački film ili audio vizuelno, to je sve bilo isto. Misao o tome je išla malo naprednije u Zagrebu i u Ljubljani i mi smo to iskustvo odmah preneli u Beograd i smatrali ga svojim. Isto tako kao što smo američke autore, kao što je bio Jack Moore ili britanske kao što je bio Peter Godfrey ili Jill Eterli takođe smatrali svojim. Isto tako smo smatrali svojim i Johna Witney-a koji je sledeće godine došao sa svojim kompjuterskim filmovima. Svet je bio mnogo širi nego danas.

Slobodan Šijan: Mislim da treba da izbegavamo previše improvizacija jer postoji obimna literatura o video umetnosti u Jugoslaviji. Mi sad možemo da se pravimo da ćemo nešto novo da izmislimo, međutim mislim da je dragoceno što je Božidar Zečević dodao neke stvari, ali je činjenica da je u stvari početak 70-ih označio veću dostupnost video tehnologije umetnicima raznih profila. Taj video je,

Božidar Zečević: The first person who did this here, who put a video tape recorder on his shoulder, picked up a camera and recorded with it, was Lazar Stojanović. He was responsible, along with Moser, to make some kind of audio-visual recording of the FEST event. What he shot I did not see. He shot for two days and immediately transmitted it on the TV monitor. After him came Miša Avramović and Milenko Jovanović, and they were among the first who worked with it and they were not painters. Video made by visual artists appeared simultaneously in Belgrade and Zagreb. Young people from the film scene did not at that time have confidence in the new medium and they did not want to get into it that much. Lazar Stojanović. Mika M..., Slobodan Šijan, There wren a few people who were interested in this expansion of possibilities of the new medium, but we belonged to the film scene. However, the people that used the medium for creative purposes in Belgrade were under the influence of some people from Zagreb: Braca Dimitrijević and others. Some young people such as Abramović and Milenko Jovanović. Artists from Zagreb would often come to Belgrade. In 1971, Vlado Petek had an entire retrospective show at the Student Cultural Centre. We printed and published two big compilations of texts. Likewise, Nusa and Srečo also appeared there. At that time, we did not have such divisions into Serbian, Croatian, Slovenian film or audio-visual, it was all the same to us. Conceptualization on the medium was slightly more advanced in Zagreb and Ljubljana and we have brought this experience immediately to Belgrade and considered it our own. Just as we had considered American authors such as Jack Moore, or Britain's such as Peter Geoffrey or Jill Eterly, who we also considered to be our own. We also considered John Whitney was to be one of our own, who came the following year with his computer films. The world then was much bigger then it is today.

Slobodan Šijan: I think we should try to avoid too many improvisations because there is voluminous literature on video art in Yugoslavia. We can pretend we will be able to invent something new. However, I think that it is precious for us that Božidar Zečević has added a

few things, but it is a well-known fact that the beginning of the 1970's marks greater accessibility of video technology for artists of different profiles. However, this video was accessible on a level that signified a higher form of organization. Someone had to provide artists with equipment and this is what is essentially different. Most of the early video works created, when referring to Belgrade, were often connected to organizational matters, for example, by the Student Cultural Centre, where in a single space, albeit separated, there existed an orientation towards film or orientation towards expanded media which had expanded from film towards other forms, and a gallery orientation where the new artistic practice was born which was oriented towards the utilization of all means available to it. Referring to what Diana has mentioned, which was an excellent observation, and which I too remember well, is the existing resistance to and loathing among filmmakers with respect to the use of video, which at that time was linked to television, and so there existed a purist approach, "Pure Film," and video was something incomprehensible to them. With other artists, video was a means of recording their work, their performance or some happening or event. Their approach was much more relaxed when video appeared as a possibility to be utilized. Already in 1972, there were some projections of significant video works at the Student Cultural Centre (SKC) within the April Meetings manifestation. In October 1976, an Austrian gallerist Ursula Krinzinger had organized a gathering of Austrian and Yugoslav artists in the village of Brdo in Istria where she had rented out an abandoned school and had renovated it, and had brought a few video tape machines over with her. She had brought over the famous Sony Port pack, which was portable, some recording tape and a camera. She also brought along a few other decks and video-screens, etc. That is where a number of works had been made that are of significance today.

I took part at the Brdo colony as someone who was primarily designated as a filmmaker, but prior to that I studied visual art, but in fact, I was considered more to be an expert on film, at the



Slobodan Šijan

međutim, bio dostupan na jednom nivou koji je značio jednu veću organizaciju. Neko je to morao da obezbedi umetnicima i tu je ta neka bitna razlika. I uglavnom neki nastanci video radova, kad je Beograd u pitanju, često su bili vezani sa organizacijom, na primer, od strane Studentskog kulturnog centra gde je u jednom prostoru postojalo, istina odvojeno, jedno filmsko usmerenje ili usmerenje ka proširenim medijima koji su se širili od filma ka drugom, i galerijsko usmerenje gde se rađala nova umetnička praksa koja je išla ka tome da koristi sve što joj stoji na raspolaganju. Ovo što je Diana spomenula, a što je odlična opservacija i ja se toga dobro sećam, jeste taj otpor čak i prezir kod filmskih stvaralaca prema upotrebi videa, koji se još uvek vezivao za televiziju, postojao je neki puristički pristup, čist film, a video je ne znam ti ni ja šta. Kod drugih umetnika video je bio sredstvo da pribeleže neki svoj rad, performans ili neko dešavanje. Oni su tome pristupili mnogo manje rasterećeni kada se video pojavio kao mogućnost da bude upotrebljen. Već 1972. su bile neke projekcije

značajnih video radova u SKC-u baš u okviru Aprilskih susreta. U oktobru 1976. austrijska galeristkinja Ursula Krincinger (Ursula Krinzinger) je organizovala susret austrijskih i jugoslovenskih umetnika u istarskom seocetu Brdo u kome je ona zakupila jednu napuštenu školu i renovirala je i donela nekoliko video tape mašina, ona je donela poznati Sony Portapak koji je mogao da se nosi, tape, kameru, još nekoliko dekova i ekrana itd. Tu je nastao niz danas značajnih radova.

Ja sam bio u Brdu kao neko ko je, pre svega, bio filmski profilisan, pre toga sam studirao likovnu umetnost, al su me više smatrali (u SKC-u) kao nekog stručnjaka za film. Napravio sam jedan rad koji je bio analitičke prirode. Mene je zanimalo preispitivanje same prirode medija, što se dosta razlikovalo u odnosu na neke naše likovne umetnike koji su više bili zainteresovani za druge stvari npr. snimali su sopstveni performans. Ja sam isto sebe slikao, ali je ideja bila koliko puta može da se presnimi jedan isti video i na koji način se slika i zvuk transformišu u tom procesu. Ja ne mogu danas da dođem do tog videa zbog prirode tih mašina. Sve to na toj koloniji je napravljeno u nečijoj produkciji koja je te radove zadržala za sebe. Nije bilo dostupno umetnicima. To su bile strukture koje su posedovale tehniku i ljude koji su znali da rade sa tom tehnikom. Mislim da je to zaziranje filmskih stvaralaca proizilazilo u velikoj meri iz toga što tehnika nije bila lako dostupna, kao što je to kasnije postao VHS. To nisu mogli individualci da koriste kako oni hoće, već inženjeri, ljudi koji bi ti držali lekcije kako to treba da se koristi. I to je izazivalo otpor.

Miodrag Milošević: Šta se dešavalo sa Slovenijom? Koliko se sećam dosta tehnike je bilo u Sloveniji i zato je bilo dosta video radova tamo.

SKC, at the time. I had made a piece that was analytical in nature. I was interested in re-examining the very nature of the medium, which differed greatly when compared to some other video artist of ours who were more interested in other things, for example, the recording of their own performance. I also shot footage of myself, but the idea was to explore how many times the same video footage could be copied and to see to what extent the image and the sound transformed in the process. I cannot get my hands on that video due to the nature of those old machines. At that colony, all those works were made in someone else's production and they had retained all the works for themselves. Artists were not given access to the work. Those were structures that had owned the equipment and the people who knew how to work with technology. I think that the reason why filmmakers were so reluctant to use video arose to a great extent because of the fact that this technology was not easily accessible, which was not the case with the use of VHS later on. Individual persons could not use it the way they wanted to; rather it was the engineers, people who would lecture them on how the equipment should be used. Moreover, this is something that gave rise to resistance.

Miodrag Milošević: What went on in Slovenia at the time? As far as I remember, there was a lot of video technology in Slovenia and that is why many video works were made there.

Neven Korda: I come from a generation that is ten years younger than the one we had been discussing here. I had started to work with video in the 1980's. In the second half of the 1970's, I had meticulously informed myself on all the things that you had mentioned here, so I began to visit ŠKUC (The Student Cultural Centre in Ljubljana, Slovenia), and by 1979 I had become already quite familiar with what went on there. I did not belong to that circle. I belonged to a circle that appeared in the 1980's. VHS appeared and there was created a situation where one could get his hands on the equipment without going to an institution. I would like to emphasize the very significant Cine Clubs that were, for persons like me also, insti-

tutions. Everything was closed there. You needed to have projects, to be a part of that world in order to use their equipment. This for me was an equally closed system. I am quite disturbed by the contention expressed that Stalinism had existed in the 1970's. Those were the years when I had made my first public appearance and I have doubts about such contentions and conclusions. I do not agree that there was repression in the 1970's and I do not agree with the contention that Tito had such an imperial role as is assigned to him.

Our scene in Ljubljana was outside of the university, outside of television, and outside of film production. One man, Marijan Osole Max, who was also known as an artist, had begun to work in a way that today we would deem private-public ownership or cooperation. In 1983, he had purchased two professional machines from Prekrasnov.

One of them was a U-Matic low band player and one editing recorder. And I presumed that this very old equipment was the equipment used in your beginning that you had mentioned (now addressing Božidar Zečević). We only worked a little on that equipment because soon in 1985 there had arrived a normal low band set of equipment which was similar, and a high band player and recorder along with an AB-roll editing console.

In Ljubljana in the 1980's, there was nothing outside of television. That was the only way one could get one's hands on equipment, which one did not know how to use, and for which you needed electronic engineers in order to use. The biggest problem in the aesthetical sense was related to the depth of the image made by a video camera and the depth of field and image given by a film camera. During those beginnings, nobody considered the fact that depth in video was to be found in layers. Thus not in the depth of field of the camera but in the depth created by means of the editing procedure. So in 1981/82, in Ljubljana our SKUC, and the Art Academy and the Film Academy and some galleries had come up with a plan on how to purchase video equipment so that students could work with video. In our community, at the time, we did not

Neven Korda: Ja sam desetak godina mlađa generacija od ove o kojoj smo pričali ovde. Ja sam videom počeo da se bavim 80-te godine. U drugoj polovini 70-ih sam se iscrpno informisao o svemu što ste vi ovde pomenuli, počeo sam da posećujem SKC, a do 79-te sam sa svime već bio upoznat. Ja ne spadam u taj krug. Ja spadam u krug nakon 80-ih. Pojavio se VHS, pojavilo se to da možeš bez institucije doći do opreme. Ja bih tu naglasio, tada značajne, Kino klubove što su za ljude kao ja isto tako bili institucija. Tamo je sve to bilo zatvoreno, trebao si da imaš projekte, da budeš u tom svetu da bi upotrebljavao njihovu tehniku. To je za mene bilo jednako zatvoreno. Meni jako smeta to razdoblje Staljinizma u sedamdesetim godinama, to su prve godine mog istupa u javnost, ja sumnjam u te zaključke. Ne slažem se da je sedamdesetih zavladała represija i ne slažem se da je Tito imao tako carsku ulogu kako mu se pripisuje.

Naša scena u Ljubljani koja je bila izvan univerzitetska, izvan televizijska i izvan filmske produkcije. Jedan čovek Marjan Osole Max poznat takođe kao umetnik je počeo raditi to što se danas kaže privatno javno vlasništvo odnosno sudelovanje.

On je 1983. godine je od Prekrasnova kupio dve profesionalne mašine. To je bio jedan plejer U-matic low band i jedan editor, rekorder. I ja pretpostavljam da (to je bilo jako staro) da je to deo opreme iz tih vaših početaka. Mi smo na tome malo radili jer je odmah 85-te došla normalna linija low band koja je bila ista kao i high band znači plejer, rekorder pa ab roll konzola.

U Ljubljani izvan televizije nije bilo ničega do 80-te. Put je bio taj da na televiziji dobiješ opremu koju ne znaš kako se upotrebljava i za koju trebaš inženjere. Najveći problem u es-

tetskom smislu bila je dubina slike koju daje video kamera i dubina slike koju daje filmska kamera. Tada na početku niko nije razmišljao da je dubina videa u lerima. Ne u dubini koju napravi kamera nego u dubini koju naprave montažna sredstva. I tada je 81/82. godine naš ŠKUC ljubljanski što je Ljubljanska likovna akademija i Ljubljanska akademija za film i neke galerije su napravile plan kako će kupiti video da studenti mogu da rade na videu. U tom našem društvu mi smo srušili to i kupili smo VHS opremu i odmah počeli da organizujemo produkciju na način paralelno, ali izvan institucija, ali ne sa idejom da nadomestimo (nadmašimo) institucije, nego smo hteli da radimo paralelno. Ta alternativa, taj paralelni rad je nešto što je kreativno, a ne rušeće. Mi se sa Titom uopšte nismo bavili i njegov glas nije dolazio do Ljubljane. Ja sam glas te neke alter scene koja je bila alter i politički i društveno ali se nismo borili protiv sistema koji smo smatrali normalnim. I ja sumnjam da je neki Holanđanin ili Francus bio u drugačijoj situaciji nego što sam bio ja. Ja sam počeo sa nezavisnom produkcijom koju je i Borgezija upotrebila i čiji sam ja bio autorski član. Ali to je jedan manji deo i kad se govori o Borgezi ji više se govori o diskografskim projektima, a ne toliko o video jezičnim. Znači ta alternativa o kojoj sam sad govorio je u suštini i u istoriji ostala alternativa. Još uvek je to jedan virus koji nije detektovan.

Mihailo Ristić: Samo da iznesem još jednu faktografski dopunu. Od tih alternativnih scena koje su startovale u Sloveniji 82/83. godine, jer je tada postojala masovnija upotreba VHS formata, odvojenim rikorderom koji je bio portabl, koji se nosio preko ramena. Tu je još i rad grupe Meje kontrole številjka 4, Marina Gržinić, Dušana Mandić, Aina Šmid, i Barbara Borčić, i još nekih ljudi koji su značajni na alternativnoj sceni pored Maxa Osolea, Neve-

except this and so we purchased VHS equipment and immediately started to organize a video production in a parallel way, but which was outside of institutions. But this was not done with the idea of replacing or surpassing institutions rather our wish was to work alongside of them. This alternative, this parallel work, was something that was creative and not destructive. Tito did not cross our minds at all and his voice did not reach Ljubljana. I had been the voice of that alternative scene which was alternative both in the political and social sense, but we did not fight against the system, which we considered to be normal. I doubt that in other places any Dutchman or Frenchman was in a much different situation from the one I was in. I had begun with the independent production, which the music group Borgezia used and among whose authors I had been a member. But this was only a smaller part of what we did and when referring to Borgezia people would usually have in mind their music video recording projects, and not so much about video language. Therefore, the alternative work that I had been speaking of now has in essence and historically remained an alternative course. It is still a virus that has not been detected.

Mihailo Ristić: I would like to draw your attention to a couple of more facts. Of the alternative scenes that had started in Slovenia in 1982/83, because that is when mass usage of the VHS format started, incorporating a separate recorder that was portable and which was carried over the shoulder, of note there was also work by the group Meje kontrole številjka 4, comprised of Marina Gržinić, Dušan Mandić, Aina Šmid and Barbara Borčić, and there were also some other people who were of significance on the alternative scene apart from Max Osole, Neven Korda, and some other authors, Miha Vipotnik, and others too.

Miodrag Milosević: Did anything go on in Slovenia prior to that alternative scene? Did Nuša and Srečo do any work earlier?

Neven Korda: Srečo i Nuša were known as video artists, coming from the visual arts scene and they realized

na Korde i još nekih autora, Mihe Vipotnika, i drugih.

Miodrag Milošević: Da li se nešto desilo u Sloveniji pre alternative? Da li su Nuša i Srečo radili pre nešto?

Neven Korda: Srečo i Nuša su bili znani kao video umetnici, izlazeći iz likovne scene i radili su projekte u galerijama sa mašinama kojima nisu sami upravljali. Mi smo bili reakcija na to, ali ne negativna nego pozitivna reakcija. Rekao bih nešto o Vipotniku. Srečo Dragan i Vipotnik su dve opozitne ličnosti u našem kulturnom svetu. Vipotnik isto izlazi iz likovne akademije ali je on specijalizovao video režiju. I radio je sa videom u smislu velike televizijske produkcije i nije se bavio npr. pitanjima filmskog kadra, pitanjima dubine filmskog kadra, nego se bavio pitanjem kako napraviti dužinu, odnosno, dubinu u tom tzv. multilejering i ima dosta anegdota kako je on celi televizijski aparat, sve one montaže, centralne sobe i studije povezao u jedan sistem i radio je nešto što bi se možda moglo reći video opera ili tako nešto slično. I on, a ne Srečo Dragan je jako uticao na način razmišljanja koji smo mi imali početkom osamdesetih.

Miodrag Milošević: Ja bih vratio malo stvar pre 80-ih. Kao što su u početku video umetnici dok nisu mogli da priđu tehnologiji koristili televizijske ekrane i televizore u svojim instalacijama, tako su i filmski autori imali jedan odnos prema televiziji i samim tim i prema televizorima kao predmetima itd..I nama je jako bilo značajno to što se 1974. godine u našem kino klubu pojavio Bojan Jovanović sa svojim prvim filmom u kome je izneo jednu kritiku televizije kao medija i pri tom uništio je jedan televizor u kadru. Ceo film počinje tako što on ispred SKC-a on postavlja plakat imena svog filma negde u vezi sa festivalom

Neven Korda

their projects in galleries with machines which they did not operate by themselves. We wre a reaction to that, but not a negative reaction, rather a positive one. I would like to say a few words about Vipotnik. Srečo Dragan and Miha Vipotnik are two opposite personalities in our cultural mileu. Vipotnik also came from the Visual Art Academy but he was specialized for video directing. He worked with video in the style and manner of big television productions and he was not concerned with the issue of the film shot or film frame, with questions related to the depth of field of the film shot, rather he dealt with the issue of how to create the length, i.e., depth in that so called multi-layering procedure and there are many anecdotal stories circulating on how he had brought together the entire television apparatus, all those editing suits, central rooms and studios into a single system and worked on something that could be deemed video opera or something of the likes of that. So he was the one, and not Srečo Dragan, who had strongly influenced our way of thinking at the begining of the 1980's.

Miodrag Milošević: I would like to take things a little back to the 1980's.



Miodrag Milošević, Slobodan Šijan

Proširenih medija. Zamolio bih Bojana da on kaže šta ga je navelo i šta se tu dešavalo.

Bojan Jovanović: Ja bih prvo dopunio ono što smo do sada čulii. Božidar Zečević je konstatovao da `72. godine počinje represija, sa kojom se Neven Korda ne slaže, smatrajući kao i neki drugi autori da se ne radi o represiji i staljinizmu, već o mogućnosti drugačijeg određenja tadašnjeg društvenog sistema. Najdalje je u definisanju slobode tog perioda otišao Živojin Pavlović koji je Titov period nazvao Perlikovim dobom jugoslavenske kulture, odnosno umetnosti i književnosti.

Slobodan Šijan: On je to rekao vickasto upoređujući ga sa periodom vladavine Slobodana Miloševića.

Božidar Zečević: Nije se to odnosilo na ceo Titov period.

Just as video artists had at first, while they did not have access to technology had used tv screens and television sets in their installations, so too did film authors have a specific relationship toward television and thus particularly towards television sets as objects, and so on, for us, likewise, it was important that in 1974 there had appeared in our cine-club Bojan Jovanović with his first film in which he had presented his critique of television as a media and in that work he had destroyed a television-set in his film.. The whole film begins with a depiction of him in front of the SKC where he is sticking a poster to the wall and on the poster is the title of his film somehow related to the Expanded Media festival. I would like to ask Bojan to tell us what his intentions were and what went on there.

Bojan Jovanović: First I would like to expound a few additions to what has been said so far. Božidar Zečević had concluded that in 1972 repression had started, with which Neven Korda does not agree, thinking along the lines of some other authors who contended that there was no repression and Stalinism, and had an alternate view of the plausibility of a different definition of the then existing social system. Živojin Pavlović had gone the furthest in defin-

ing the freedom existing during that period and he had called Tito's period as the Periclesean Age of Yugoslav Culture, that is, of art and literature.

Slobodan Šijan: He had said that in order to be funny and comparing it to the period of rule by Slobodan Milosevic.

Božidar Zečević: The remark did not apply to the entire period of Tito's rule.

Bojan Jovanović: Here I will quote Pavlović. In an interview given to the magazine NIN in 1996, he says: „We can think whatever we want, but his (Tito's) period as far as the culture of this entire region is concerned, that is of Yugoslavia, it will be re-evaluated again, I repeat, I had said that ten years ago and they wanted to lynch me, I called it the Periclesean Period.” The period of Tito's rule in Yugoslavia, was therefore, according to Pavlović, the Periclesean Period of our culture, which means that everything that had been artistically relevant in the field of culture had been published. That implies that the forbidden works of the period had been artistically unimportant because in Tito's period the level of freedom that had been created which had enabled adequate reception of all valuable literary, artistic and film works. In that sense, we are then faced with the serious problem of defining the period in question. Since these words were spoken by an author, whose films and books had been forbidden, and that he, nevertheless, had said something like that, obviously, this would necessitate a more appropriate approach to the understanding of this period. I will feel free to expound my own view on this matter.

Miodrag Milošević: Bojan, we have wandered off of our topic which is related to film and video.

Bojan Jovanović: It is very important that we define precisely this socio-cultural field in order to better understand the things that went on in it. I think it is of crucial importance that we should get to know the period we had lived in: was it a totalitarian or democratic order, because then we may answer the question why there had existed an “al-

Bojan Jovanović: Evo ja ću da citiram Pavlovića. U intervjuu datom NIN-u 1996. godine, on kaže: “Možemo da mislimo šta god hoćemo, za njegovo (tj. Titovo) doba što se tiče kulture ovoga podneblja, odnosno bivše Jugoslavije, to će biti procenjeno ponovo, ponavljam, pre deset godina sam to rekao pa su hteli da me linčuju, Periklovo doba.” Period Titove vlasti u Jugoslaviji, je, dakle, prema Pavloviću, Periklovo doba naše kulture, što podrazumeva da je sve što je bilo umetnički relevantno u oblasti kulture bilo i objavljeno. To, dakle, implicira da su tada zabranjena dela bila umetnički minorna jer je u Titovom periodu ostvaren takav stepen slobode koji je omogućavao i adekvatnu recepciju svih vrednih književnih, umetničkih i filmskih ostvarenja. U tom smislu se suočavamo sa ozbiljnim problemom definisanja tog vremena. Budući da ove reči kazuje autor, čiji su filmovi i knjige bili zabranjivani, a da je on, ipak, tako nešto mogao da kaže, čini se da nam je potreban adekvatniji pristup razumevanja tog perioda. Biću slobodan da o tome iznesem svoj stav.

Miodrag Milošević: Bojane malo smo skrenuli sa teme koja ima veze sa filmom i videom.

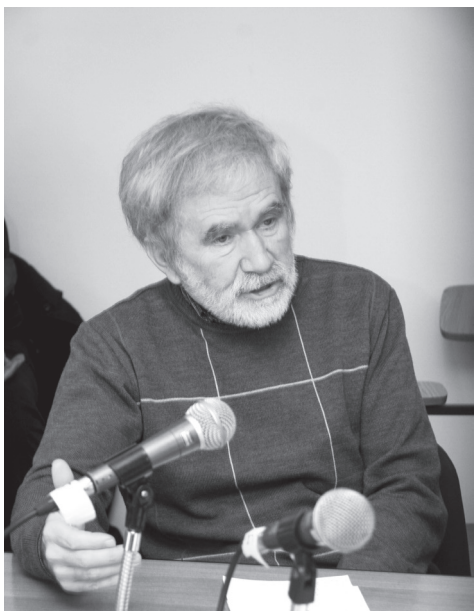
Bojan Jovanović: Veoma je bitno da tačno definišemo to socio-kulturno polje kako bi bolje shvatili ono što se u njemu događalo. Mislim da je od ključne važnosti da znamo u kakvom periodu smo živeli: da li je to bio totalitarni ili demokratski poredak, jer onda možemo da odgovorimo na pitanje zašto je u tom kontekstu postojala alternativa, koja se u okviru neprofesionalne produkcije iskazivala filmskom i video produkcijom. Tačna je opaska Božidara Zečevića da je od 72. godine postojao izraženiji represivni odnos sistema prema svim oblastima stvaralaštva. Međutim, sistem je nastojao da marginalizuje sve ono što je dovodilo u pitanje taj sistem ali su meha-

nizmi te represije bili nešto drugačiji od manifestnih zabrana. Zabrane su bile, ali ih je bilo jako malo, pa se na osnovu tog i stiče pogrešna predstava o karakteru komunističkog režima. Ono što je važno, za taj period to je da je bio pojačan mehanizam unutrašnje cenzure, jer su ljudi bili znatno obazrivi naročito na odgovornim uredničkim mestima. Oni su morali da se ponašaju u skladu sa partijskim direktivama i shodno tome su se odnosili prema umetničkom stvaralaštvu i njegovoj recepciji. Te direktive su bile jasne i nisu dopuštale nikakav kritički odnos prema tadašnjem komunističkom režimu i doživotnom komunističkom diktatoru Josipu Brozu koji je gajio sospstveni kult ličnosti. Strahujući za svoje mesto u tadašnjem sistemu, oni su iskazivali povišenu svest o značaju cenzure pa su sprečavali stvaranje i publikovanje čak i onog što bi možda i sam sistem mogao da dopusti. I to je, dakle, taj nevidljiv mehanizam unutrašnje cenzure koji je bio najpogubniji u sferi slobodnog i prema tadašnjoj stvarnosti kritičkog umetničkog i filmskog stvaralaštva. Kada govorimo o tom mehanizmu on je izražen kako kod stvaraoca tako i urednika.

Ono što je važno za razumevanje tadašnje slobode to je da sistem nije obraćao pažnju na ono što je na kulturnoj i društvenoj margini. Zato je na tadašnjim festivalima pored amaterskog mogao je da se pojavi i alternativni film u kojem su autori iskazivali slobodniji odnos prema mogućnostima umetničkog stvaralaštva a samim tim i kritički odnos prema tadašnjem komunističkom režimu. Treba se setiti festivala, onog na kome je to i manifestovano, to je Međuklupski i autorski festival amaterskog filma (MAFAF) u Puli koji se održavao pre Festivala igranog filma. Projekcije MAFAF-a su se održavale na Kaštelu gde su mogle da se vide oštre kritike tadašnjeg sistema na koje zvanična cenzura nije obraćala pažnju. Kako

ternative”, which had within the non-professional production had expressed itself through film and video production. Bozidar Zečević’s view is correct related to the fact that from 1972 there had existed a more pronounced repressive relationship of the system towards all spheres of artistic creation. Nevertheless, the system wanted to marginalize everything that was bringing into question the existence of the system but the mechanisms of that repression were somewhat different from manifest prohibitions. There were prohibitions, but they were few in number, so that on the basis of this one may get the wrong impression concerning the character of the communist regime. What is important about this period is that the mechanism of internal censorship had been intensified, because people were considerably cautious especially if they were in some responsible editorial positions. They were compelled to behave in accordance with party directives and they behaved in accordance with the directives towards artistic creation and its reception. Those directives were clear and did not permit any critique against the existing communist regime and the life-long elected communist dictator Josip Broz who had been fostering his own personality cult. Fearing for their own positions in the then existing system, they had expressed their increased awareness of the importance of censorship so that they had barred the creation and publication even of that which perhaps even the system would have allowed. And it was this, therefore, invisible mechanism of internal censorship which was the most deadly in the sphere of free and critical artistic and film creativity scrutinizing the then existing reality. When speaking of this mechanism we must note that it was manifested both among artists as well as among those working in editorial positions.

What is important is the understanding of the freedom of the period is that it did not pay attention to the things that went on in the parts of culture and society on the margins or fringes of society. That is why at the time at festivals in addition to amateur films there appeared alternative film in which authors expressed their freer relationship towards



Bojan Jovanović

the possibilities of artistic creation and thus also express their critical relationship toward the existing communist regime. We should recall the festivals, the ones where this was manifested, and that is the Inter-cine-club and Authors Festival of Amateur Film (MAFAF) in Pula, which went on just before the Festival of Feature Films. The projections of the MAFAF were held in the Castle (Kastel) where one could see sharp criticism of the existing system, criticism that the official censorship did not pay attention to. Since this was not important to the Censors, one would gain the impression that there existed social and political tolerance towards this kind of film production and creativity. Such a relationship differed from the relationship that went on towards official film production, because that, which had not been permitted at the big festival in the Arena in Pula, could be then seen at the Kastel projections. All those that wanted to satisfy the need for freer filmic expression could do this by following the projections at the then existing MAFAF.

Now, concerning the relationship towards the media, i.e. the relationship of film towards television? For me

cenzorima to nije bilo važno, sticao se utisak društvene i političke tolerantnosti prema ovoj vrsti filmskog stvaralaštva. Takav odnos se razlikovao od odnosa prema zvaničnoj filmskoj produkciji, jer ono što nije dozvoljeno na velikom festivalu u samoj Areni, moglo se, dake, vidite na Kaštelu. Svi oni koji su hteli da zadovolje potrebu za slobodnim filmskim izražavanjem mogli su da to učine praćenjem projekcija na tadašnjem MAFAF-u.

Kakav je odnos prema mediju, odnosu filma prema televiziji? Za mene je ekran bio simbol onoga što je simbolizovalo tu represivnost. Budući da je postojao monolitni, autoritarni sistem oličen samo jednim zvaničnim televizijskim programom, on je simbolički predstavljao oca naše kolektivne i individualne svesti. Preko televizije kao najmoćnijeg medija ljudi su nekritički prihvatili ono što bi videli i čuli i tako sticali svoje mišljenje o društvu i svetu. S obzirom na takav stepen zavisnosti od zvaničnih medija, nije nimalo slučajno da je se preko televizije veoma efikasno upravljalo društvenim i političkim životom. Uz druge represivne poluge, vojske i policije, sistem se uspešno održavao zahvaljujući i političkim monopolom nad televizijom. Moj više instinktivni, nesvesni odnos prema tom psihološki i kulturno upitnom stanju bio je da odgovorim na tu represiju. Budući da je jedan tako moćan medij, kao što je bila državna televiza, oblikovao kolektivnu i ličnu svest, on se mogao smatrati ocem našeg duhovnog života. Prema svakom ocu, u određenom stepenu razvoja, ukoliko hoćete da napredujete dalje, morate da imate kritički odnos. Psihoanalitičko tumačenje klasičnog grčkog mita je ukazalo na to da taj edipovski kompleks mora da se razreši stvarnim ili simboličkim ubistvom oca. Zato je i bilo sasvim logično da se taj ekran koji simbolizuje televiziju, kao takav i razori. Taj ritual se odvija u odgovarajućem kontek-

stu. Ne u sobnom ambijentu već u dvorištu kao mestu koje simbolički izražava značaj proširenih medija onako kako je tada predstavljen i promovisan taj koncept, koncept proširenih medija, u Studentskom kulturnom centru i na pomenutom Festivalu proširenih medija. Zbog toga i početak tog filma, kao špica, počinje plakatom proširenih medija da bi njegovim okretanjem gledalac mogao da pročita naziv filma: "Televizor je bioskop u koji odlazim sedeći u dvorištu". I u potonjim filmovima u okviru te serije imao sam takav odnos prema televizijskom ekranu, ali u nešto estetičnijem smislu. Ne više tako destruktivno kao što je to bilo sa tim filmom, već kao mogućnost intervencije na ekranu tokom emitovanja televizijskog programa. Te intervencije su bile način preoblikovanja postojeće televizijske slike, njeno dopisivanje, komentisanje i tumačenje. To je ujedno bio i način uticanja na stvarnost motivisan potrebom i željom da se ona promeni.

Mihailo Ristić: Ako smo ušli u političku filozofiju i političku sferu ja bih napravio jednu dopunu. Ne možemo potpuno da analiziramo pojam staljinizma kod nas jer znamo da je istorijski posmatrano, 1948. godine bio raskid sa generalnim, stvarnim staljinizmom. Drugi aspekt, postojao je izvestan stepen slobode u humanističkim i društvenim naukama. Oličenje toga je bio časopis Praxis od sredine 60-ih godina u kome su učestvovali sociolozi i filozofi od međunarodnog značaja od Markuzea (Herbert Marcuse) do Eriha Froma (Erich Fromm) i svih ostalih. Slobodarski, tj, slobodouminiji pristupi su bili i u okviru časopisa *Filosofija* iz Beograda. Postojale su te liberalnije akcije koje su uočavale slobodarske tendencije, demonstracije, i fenomene u svetu ali i kod nas. Ne zaboravite 1968. godinu u Beogradu. Znači, bilo je niz tradicija i pokušaja, i pomeranja u okviru tih složenih društvenih procesa.

the screen is a symbol of that which had symbolized that repressiveness. Since there had existed a monolithic, authoritarian system embodied in only one official television program, it had symbolically represented the father of our collective and individual consciousness. By means of television as the most powerful media, people had uncritically accepted the things that they had seen and heard and that is how they had acquired their views on society and the world. With regard to the existence of such a level of dependence on the official media, it is no accident that via television control is exercised over the social and political spheres. By means of the other repressive levers, the army and the police, the system had successfully maintained itself owing to the political monopoly it had over the television media. My in greater part instinctive, sub-conscious relationship towards that psychological and cultural situation was to respond to that repression. Since such a powerful media, such as was state-owned television, had shaped collective and individual consciousness, it could be considered the father of our mental lives. One must have a critical relationship toward every father, within a certain level of development, if you wish to progress further. The psychoanalytical interpretation of the classical Greek myth had shown us that the oedipal complex must be resolved with the real or symbolic killing of the father. That is why it was entirely logical for this screen that symbolizes television to be destroyed as such. This ritual had gone on in a corresponding context. Not in the environment of a room but in the yard as a place, which symbolically expresses the significance of expanded media as it, was presented and promoted at the time as a concept, the concept of expanded media, in the Student Cultural Centre, and at the mentioned festival of expanded media. That is why the beginning of the film starts as a title, starting with the poster of expanded media so that by the turning of the poster one could read the title of the film: "Television is the Cinema I Go to Sitting in my Yard." In my later films belonging to that series, I have had such a relationship towards the television screen, but in a more aesthetic sense. My relation-

ship towards the television screen was no longer as destructive as was the case with that film; rather it was the possibility of intervening on the screen during the broadcasting of the television program. Those interventions were a way of transforming the existing television image, introducing additions to it, commenting on it and interpreting it. Simultaneously this was also a way of influencing reality because I had been motivated by the need and wish to change it.

Mihailo Ristić: Since we have now entered the sphere of political philosophy and the political sphere I would like to add something. It is not possible to fully analyze the concept of Stalinism in our country because we know that historically in 1948 there had been a break-away from general, genuine Stalinism. Another aspect would be that there had existed a certain degree of freedom in the humanities and social sciences. An embodiment of this state of affairs was the existence of the periodical PRAXIS, starting from the middle of the 1960's in which there had participated many sociologists and philosophers of world stature, starting from Herbert Marcuse to Erich Fromm and all the others. There had also existed more liberal, freer minded approaches within the periodical Philosophia (Filozofija) from Belgrade. There existed those more liberal activities that were cognizant of liberal tendencies, demonstrations and phenomena in the world but also here in our country. We must not forget 1968 in Belgrade. Therefore there had been a whole set of traditions and endeavors and attempts and shifts within those complex social processes. So that it would be extremely difficult to supply any easy answers and thus such an undertaking requires an exceptionally serious analysis of all the things that went on at the time. In some spheres there was less, and in some spheres there was more repression, and there was none in some.

Miodrag Milošević: I would like us to return to our topic? Božidar Zečević is requesting to reply to the previous speaker.

Božidar Zečević: I do not wish to expand this topic further, but I would like

Tako da je jako teško davati neke olake ocene i to zahteva jednu krajnje ozbiljnu analizu svih stvari koje su se dešavale. U nekih sferama je bilo manje, u nekim više represije, u nekim ih nije ni bilo.

Miodrag Milošević: Ja bih da stvar vratimo na našu temu? Božidar Zečević je hteo repliku.

Božidar Zečević: Ne bih da širim ovu temu, jer to nije naša tema danas. Ali bih rekao dve reči Bojanu Jovanoviću. Faktografija o slobodarskim kretanjima u SFRJ postoji. Postoje istoričari koji su to dobro obradili. A posebno period Praksisa. I 68. godina o kojoj govorite i čiji sam učesnik, i bio sam prve noći u zatvoru. Da se vratimo na Živojina Pavlovića, jer on ima veze sa našom temom. Živojin Pavlović nije istoričar novije scene, on je to što je rekao rekao u jednom metaforičnom, prenosnom smislu. To je njegov intervju NIN-u gde on kaže da je to bilo Periklovo doba srpske kulture, ali govori o periodu između početka 60-tih i kraja 60-tih tj. početka 70-ih. On sam je bio jedna od žrtvi povratka staljinizma o kome mi nismo mnogo tada znali. Tek u novije doba moderni istoričari i neki publicisti objavljuju knjige sa dokazima o tome da se u periodu od 70 – 72. godine dogodio ogroman prelom gde je Tito odlučio da baci sve što je bilo slobodarska tradicija u državi i da zajedno sa jednim Slovincem koji nije imao uticaja na Sloveniju, ali je veoma imao uticaja na Beograd, na srpske i ostale ustave vrati staljinizam. Pero Simić je o tome napisao knjigu i doneo je izvanredne materijale šta se dešavalo 70-ih godina. Završen je period Periklovog doba 72-e, a Žika je pobjegao u Sloveniju. Zaseda je bio njegov poslednji film u Srbiji. Dva puta je bio prikazan i nikada više. Nije bio zabranjen, ali nije bio ni prikazan. To je najbolji srpski film ikada i u pravoj meri oslikava taj period. Makavejev je pobjegao na Zapad u Ameriku i u



Bojan Jovanović, Božidar Zečević, Miroslav Bata Petrović

Zapadnu Evropu. Aleksandar Petrović je pobegao u Nemačku, Lazar Stojanović je “pobegao” na robiju. Tito 48-e nije prekinuo sa staljinizmom, već sa Staljinom, ali staljinizam kao pojava je ostao sve vreme u kontinuitetu. Neka vrsta blaže njegove blaže verzije. Moglo se ponešto. I srpski film se od te 72-e godine nikada nije oporavio, do dana današnjeg. Od tog žestokog udara koji ga je sahranio. Moramo biti svesni toga. Tito je, po meni, uništio srpski film ličnom voljom, svojim dekretom.

Bojan Jovanović: Mislim da se u potpunosti slažem sa ovim.

Miodrag Milošević: Tu je i Davorin Marc koji je desetak godina kasnije pravio svoje filmove i takođe imao jedan odnos filma prema videu i meni je to jako zanimljivo. Film Paura in citata je 85-te bio prikazan na festivalu, kao i na ovogodišnjem festivalu.

to say a few words to Bojan Jovanovic. Facts related to the liberal tendencies in the SFRY exist readily. There are historians that had covered this field extensively. And especially the PRAXIS period. And especially of 1968 of which you have spoken and of which I had been a participant and I had spent time in Jail on the first night. But let us return to Živojin Pavlović, because he is connected to our topic. Živojin Pavlović was not a historian of the newer scene, what he had said he had done in a metaphorical, non-literal sense. It was his interview for the magazine NIN where he says that it was the Periclesean Period of Serbian Culture, but he was referring to the period between the beginning of the 1960's and the end of the 1960's, that is the beginning of the 1970's. He himself had been a victim of the return to Stalinism of which we did not know much at the time. It was only in recent times that modern historians and some publicists have published books with evidence pointing to the fact that in the period from 1970 to 1972 there occurred a great shift where Tito had decided to dump everything that belonged to liberal traditions in the state and

together with a Slovenian person who did not have any influence on Slovenia but who had considerable influence on Belgrade, on the Serbian and other Constitutions, and reinstate Stalinism. Pero Simi' wrote a book about this and presented extraordinary material related to what went on in the 1970's. The age of the Pericleusean Period ended in 1972, and Zika Pavlovic had escaped to Slovenia. „Ambush“ was his last film in Serbia. It was screened twice and never again after that. It was not prohibited, but it was never screened. It is the best Serbian film ever made and it reflects this period in the best possible manner. Makavejev escaped to the West, to America, and Western Europe. Aleksandar Petrović had escaped to Germany, Lazar Stojanović „escaped“ to jail. Tito did not break off with Stalinism, rather he broke off with Stalin, but Stalinism as a phenomena stayed on all this time in continuity. It was some kind of milder version of it. Some things were permitted. And Serbian film had never recovered from the year 1972 up till to this very day. Had not recovered from that severe blow which had toppled it. We must be conscious of this fact. Tito had, according to my opinion, destroyed Serbian film owing to his personal whims, with his decree.

Bojan Jovanović: I think that I can agree with this entirely.

Miodrag Milošević: Davorin Marc is also here, who had ten years later made his films and had also presented his view on the relationship of film to video. And this is of considerable interest to me. The film „Paura in citta“ had been screened in 1985 at our festival here as well as again at this year's festival.

Davorin Marc: I was more interested in the structure of the grains in the screens. Every type of screen had different „grids or meshes“. An image appeared different on different screens, that is on the TV sets.

Miodrag Milošević: You have expressed in your films resistance towards so called commercial society? Those were not films made for television, children, etc.

Davorin Marc: Mene je više zanimala struktura zrna u ekranima. Svaka vrsta ekrana je imala različite „mreže“. Jedna slika je mogla da bude drugačija na različitim ekranima tj. televizijskim aparatima.

Miodrag Milošević: Ti si imao u svojim filmovima otpor prema tzv. komercijalnom društvu? To nisu bili filmovi za televiziju, za decu itd.

Davorin Marc: Ja sam živeo jednom mestu koje je blizu granice sa Italijom. Mi smo mogli tada da gledamo oko petnaest programa italijanske i jugoslovenske, Slovenačke televizije. Kako si preskakao sa programa na program mogao si od svega toga da napraviš jedan film. Video ne da me nije zanimao već je bio preglomazan, komplikovan, zbog velikih kamera, kamkordera.. Video još uvek nije imao mogućnosti koje je imao film. Kod filma sam mogao da snimim stop animaciju što kod videa to nije bilo moguće.

Slobodan Šijan: Ja bih ubacio jednu opservaciju. Kada se pogleda video umetnost koja je stvorena u periodu od tridesetak, četrdesetak godina kao da ima neki obrnuti razvoj od nenarativnog ka narativnom videu. To je zanimljiv fenomen. Jer u skorijim izlaganjima i prezentacijama umetničkih videa iz celog sveta npr. na Oktobarskom salonu pre par godina je bio niz video radova koji su u formi kratkog filma, nema nikakve razlike u formalnom pristupu, naracija - nešto se priča sa težnjom da se nešto saopšti, dok se prvih par decenija video nije bavio naracijom tog tipa. Da li je razlog tome ta nepristupačnost sistema, produkcije i montaže, koji su onemogućavali lakši tok naracije u ono vreme, to je sad za neku dublju analizu. To je nešto na šta sam u ovom trenutku razgovora pomislio.

Miodrag Milošević: Da završimo sa video kolonijama i da pređemo na Mađarsko i Švajcarsko iskustvo. Zamolio bih Genu Teodosievsku da nam kaže nešto o stanju u Makedoniji, o nastanku videa u Jugoslaviji i miksom sa filmom, ako je toga bilo.

Gena Teodosievska: Ja dolazim iz najjužnije ex Jugoslovenske republike Makedonije koja je svoja iskustva dobila od kolega iz Televizije Beograd, Televizije Ljubljana i TV Zagreb. Zato što je televizija jedina imala moć u smislu posedovanja alatke tj. tehnike da bi dala umetnicima ono što su zamislili. I bio je za nas interesantan taj spoj nezavisnih umetnika koji su dolazili sa likovne scene i muzičke scene najviše, a onda i pozorišne, vrlo malo iz filmske scene, sa televizijom, strukturom koja je drugačije radila organizovano što je bila nezavisna scena, alternativna scena. To su ljudi koji su svoje radove, performanse, instalacije izvodili van galerija i muzeja, u nekim starim, napuštenim prostorima. Pričam o vremenu između 80-te i 84-te godine kada sam ja počela da saradujem sa makedonskom televizijom. U redakciji kulture i umetnosti sam počela da radim 84-te koja je organizovala jednu video radionicu u kojoj su se skupili ljudi koji su drugačije razmišljali nego ljudi koji su često menjali svoja mišljenja u toku dana (u toku radnog dana razmišljaju jedno, a posle četiri popodne drugo). To su bili ljudi koji su posao na televiziji shvatali kao i svaki drugi posao, a dvadesetak nas to nije tako shvatao. Mi nismo shvatali da naš rad kad završimo emisiju vezanu za kulturu i umetnost prestaje kad mi odemo kući. Mi smo želeli to da, pored svojih ljudi, tehničara, kamermana i sve te televizijske ekipe imamo i saradnike sa nezavisne scene. To je bilo malo teže izvesti u početku. Zato što i naše strukture, naši rukovodioci nisu baš blagonaklono gledali na to. Nisu znali šta je to što bismo mi želeli da radimo. Oni ništa

Davorin Marc: I had lived in a place close to the border with Italy. We had the opportunity to watch around fifteen programs of Italian, Yugoslav and Slovenian television. Since one was skipping from channel to channel one could easily make a single film from all of that. Not only did video not interest me at all, rather it was too cumbersome for equipment, complicated because of its big cameras and camcorders. Video did still not possess the possibilities of film. With film it was possible for me to shoot and record Stop Animation, which was not the case with video.

Slobodan Šijan: I would like to include an observation of mine. When we take a look at video art that had been created in a period of the last thirty, or forty years, there seems to be a reversed development from non-narrative towards narrative video. This is an interesting phenomenon. Because in the recent expositions and presentation of video art from all over the world, for instance at the October Salon a few years ago, there was a whole set of video works which were made in the form of short films, there was no difference in the formal approach, there was narration -- something was expounded with the intention of explaining something, while during the first few decades video did not deal with narrative of this type. Is the reason for this the inaccessibility of the system of production and editing, which had hampered the easier flow of narration at the time, well this is a question that requires more profound analysis. This is something that had crossed my mind at this point of our conversation.

Miodrag Milošević: Lets try to wrap up our discussion with the theme of video colonies and to go on to the hungarian and Swiss experiences from our guests. I would like to ask Gena Teodosievska to tell us some things on the situation in Macedonia, on the beginnings of video in Yugoslavia and its mixing with film, if there was any.

Gena Teodosievska: I come from the southern-most Ex-Yugoslav Republic Macedonia, which had received its experience from its colleagues from Television Belgrade, television Ljubljana and TV Zagreb. This was so because

only television possessed power in the sense of the possession of tools, i.e., technical equipment to have been able to give the artists what they had envisaged. For us this linkage of independent artists that were coming from the visual art scene and the musical scene mostly, and then from the theatrical field, and very little from the films scene, so this linkage with television, a structure, which had functioned differently organizationally with what was the independent, alternative scene. Those were people who had executed their works, performances, and installations outside of galleries and museums, in some old, abandoned spaces. I am speaking of the times between 1980 and 1984, when I had begun to collaborate with Macedonian television. I had started work in the Editorial Section for Culture and the Arts in 1984, which had organized one video workshop in which there gathered people who had had a different view of things than people who frequently changed their minds during the day (during their working hours they were thinking of one thing, and after working hours they were thinking of something else). Those were people who viewed their work in television just as they would any other job, and around twenty of us did not have such a view of things. We did not consider that our work was over after completing a program in culture and the arts when we went home. We had wanted to also have collaborators from the independent scene, apart from our own people, technicians, cameramen and all those television crews. This was difficult to achieve at first. This was because our structures, our executives were not really in favor of such an orientation. They did not know what it was that we actually wanted to do. They did not understand anything else apart from film. But we were fortunate at the time to have had some people who wanted to speak to us. I think that we had things made out easier for us than our colleagues have had in Serbia.

We were to the greatest extent influenced by television programs from Television Belgrade. „Fridays at 22.00 hrs“ and „TV Gallery“, which were produced by Dunja Blazevic and along with a few artists she had enabled them

što nije film nisu razumeli. Ali imali smo sreće da smo u to vreme imali i ljude koji su želeli da razgovaraju sa nama. Meni se čini da smo mi lakše prošli nego kolege iz Srbije.

Na nas su najviše uticali televizijski programi Televizije Beograd. „Petkom u 22“, „TV Galerija“ koju je radila Dunja Blažević i ona je sa nekoliko umetnika omogućila im da dođu u Muzej savremene umetnosti u Skoplju, a tim povodom je dovela i Nušu i Sreča Dragana, M. Potnika, Bredu Beban, Hrvoja Horvatića i Sanju Iveković koji su projektovali svoje radove. To je bilo u oktobru 1983. godine. A onda smo mi u maju 1984. godine napravili prvi eksperimetnalni video koji je bio mali animirani film na video mikseti.

Dragan Abjanić i Ivan Čunihin su napravili taj prvi animirani video eksperiment koji se zvao „Miksko“, koji je bio mala ljubavna priča sa kockama i sa okruglim formatima. Tako da posle 1984. godine počela je ozbiljna produkcija video radova i to pomoću ili sa velikom pomoću Žan Mari Dijara iz Monbelijar festivala. Taj festival je bio na visokom nivou u Evropi. On je sa svojim umetničkim saradnikom Patrik Zanulijem. Oni su došli u makedonsku televiziju videli studije videli šta imamo od nove tehnike. Mi smo 1984. nakon Olimpijade u Sarajevu imali novu tehniku. Makedonska televizija je imala prva nova reportažna kola. Mi smo sa našom tehnikom dobili nove horizonte. Posle 85-te, 86-te smo počeli da radimo profesionalno video i svake nedelje u mesecu smo projektovali jedno novo delo. U početku su to bili autori likovnjaci i muzičari, koji su radili drugačije video spotove (van studija), oni su izašli napolje i produkcijski radili video spotove. Dobijeno je i nekoliko nagrada za nekoliko videa na koje smo mi jako ponosni zbog toga što je to bilo jako teško da se uradi. Video kolonija koja

se desila 1989. godine i na koju smo takođe ponosni, koja se sa ove distance može smatrati naivno, i malo eksperimentalno i narativni u isto vreme. Mi tu video koloniju nismo napravili za domaće autore, već za autore iz drugih jugoslovenskih republika i iz Evrope da oni vide da mi možemo izdržati taj rad. Za dve nedelje smo uradili osam video radova i ta video kolonija je prošla sve velike festivale i muzeje u Evropi, pa i u SAD. U to vreme u Jugoslaviji je bila Jin Finli koja je meni dosta pomogla u San Francisku, onda Ketu Huffman koja se isto bavila promovisanjem videa iz Jugoslavije kao i Majkl Neš koji je bio iz Muzeja savremene umetnosti na Long Beach-u.

Šta je tu bilo nama najvažnije? Ljudi sa televizije su počeli da rade onako kako ih likovni umetnici uče i nismo prezali da tu školu produžimo. Što se tiče filmskih umetnika oni su sa ravnodušnošću gledali na to. Oni su to smatrali samo još jednom avanturom nekih pojedinaca i da će to brzo proći. Drugu video koloniju smo napravili 1991. godine, pre rata, tu su bili autori iz Švajcarske, Nemačke i Bosne. Nakon toga kolonija više nije bilo.

Danas se video ne radi puno u Makedoniji. Ima nekoliko autora Slobodanka Stevceska i Denis Saraginoski. Jedan mladi autor Velimir Žernovski. Pored toga što Makedonija preko Agencije za film ima sredstava za eksperimentalni, alternativni film i video, ti filmovi se ne rade. Vrlo je malo zainteresovanih za video.

Miodrag Milošević: Sebastyén Kodolányi bi mogao da nam kaže nešto o radovima Gabora Bodija i šta se dešavalo u Mađarskoj tih godina?

Sebastyén Kodolányi: Priča o evoluciji video-umetnosti je slična onome što je ovde

to come to the Museum of Contemporary Art in Skopje, and on that occasion she brought over Nusa and Sreco Dragan, Miha Vipotnika, Breda Beban, Hrvoja Horvatica and Sanja Ivekovic which had screened their works there. This was in October, 1983. And then in May 1984, we had produced the first experimental video that was a short animated film made with the aid of a video-mixer.

Dragan Abjanic and Ivan Cuhin had made that first animated video experiment, which was called Miksko, and which was a small love story with cubes and circular shaped forms. Thus, after 1984 we had begun serious production of video works and this was done with the assistance, considerable assistance from Jean Marrie Diyare from the Montbeliard festival. That festival was deemed high-level in Europe. He had arrived with his artistic co-worker Patrick Zanuli. They arrived at the Macedonian Television, had seen the studios and what we had of newer equipment. In 1984, after the Winter Olympics in Sarajevo, received new equipment. Macedonian Television was the first to have received a new Outside Broadcast van. With our new equipment we had in fact attained new horizons. After 1985 and 1986 we had begun to produce professionally made videos and every Sunday in the month we would broadcast a new video work. At first the authors were visual artists and musicians, that were making different kinds of video-spots, they had gone outside of the studios and produced those videos. A number of Awards had been received for some of those videos, of which we are very proud of because the works were very difficult to realize. The video colony that was organized in 1989 and of which we are also proud of, which could perhaps be even considered naively when viewed from this distance in time, to be both experimental and narrative at the same time. We did not create this video colony (video art residency) for our domestic authors, it was made for authors from other Republics and from Europe so that they could see that we are capable of producing works at such a tempo. In a period of two weeks we had made eight video



Sebestyén Kodolányi, Patrick Huber

works and that particular video colony had been screened at all of the bigger festivals and museums in Europe, and even in the USA. Jean Finley had at that time been in Yugoslavia and she had helped me very much when I was in San Francisco, then there was Kathy Huffman who had also worked on the promotion of video from Yugoslavia, as well as Michael Nash who had come over from the Long Beach Museum of Contemporary Art.

What was the most important thing here? People working in television had begun to work how the visual artists had taught them and we did not shy away from continuing with this schooling. Regarding film artists, they had been quite disinterested with all of this. They thought that this activity was just an adventure entered into by some individuals and that it would all soon pass. The next video colony we had organized in 1991, before the war, and there were authors from Switzerland, Germany and Bosnia. After that there were no more video-colony artist residencies of this sort.

rečeno. Međutim, sa šest ili sedam godina zakašnjenja. Prvo iskustvo, koje će te imati prilike da vidite u 17 sati, je bilo iskustvo Gabora Bodija (Gabor Body), i njegovvo iskustvo je ostvareno u okviru televizije. Realizovano je 1973. godine. To je neka vrsta proširenog filma koja koriste video tehniku i zabeležena je na filmskoj traci. Dana će te videti mnoge od prvih načinjenih koraka, miks-medijskih postupaka, koju ukazuju na to kako su film i video korišćeni zajedno. To je zbog toga što nisu postojale mogućnosti za post-produkciju video materijala. Televizija je koristila video signal kao signal za prenos a ne za montažu snimljenog materijala. Sva građa je bila montirana na 16mm montažnim stolovima sve do početka 1980-tih godina. Prva video oprema je stigla u Mađarsku u isto vreme kada je stigla u Jugoslaviju. Tehnički univerziteti su prvi dobili video opremu pa zatim kulturni centri. To je bilo 1977/88. godine. Onda su savremeni umetnici držali kurseve u kulturnim centrima.

To su bili avangardni kursevi u 1970-tim godinama. Primera radi, Paternák Miklós je imao jako dobro razvijene odnose sa Ivanom Ladislavom Galetom, hrvatskim umetnikom.

Gabor Bodi je bio povezan sa ovom savremenom umetničkom scenom. Njegov cilj je bio da reformiše sav Mađarski audio-vizuelni sistem i razmišljanje i bio je skoncentrisan da uvede savremene umetnike u stvarno polje audio-vizuelnog stvaralaštva. Njegova zamisao je bila da podstakne i plasira ideje savremene umetnosti u oficijelni filmski svet i da osveži izražajni jezik filma. Postoji nekoliko dobrih primera gde je ovo ostvareno međutim, ne bih rekao da se Mađarska filmska scena promenila na način na koji je on to zamišljao.

Njegova lična priča je zanimljiv primer u vezi sa ovim pitanjima oko upliva Staljinizma. On je bio najnapredniji mislilac u okviru audio-vizuelnog stvaralaštva i kulture. On je bio pripadnik tajne službe početkom 1970tih godina i niko nije znao za ovo sve dok njegov policijski dosije nije bio otvoren, a to je bilo krajem devedesetih godina prošlog veka. Bio je organizator najnaprednijih ideja. Bio je centralna ličnost avangardne. Bio je predpostmoderni mislilac. On je bio agent koji je morao da zabeleži i izveštava o svemu što se dešavalo. To je veoma tužna priča. S druge strane imao je dobar prilike za putovanje u Zapadne zemlje tokom sedamdesetih godina prošlog veka. Provodio je dosta vremena u Zapadnom Berlinu krajem sedamdesetih i početkom osamdesetih godina prošlog veka. Realizovao je mnogo od svoje aktivnosti u oblasti video-umetnosti. Napravio je seriju tv filmova „Inferemental“. A sa druge strane bio je svugde prisutan, donoseći mnoštvo informacija i ideja u Mađarsku. i pokušao je da izmeni Mađarsku filmsku scenu i ustanove. Ovo nije bilo moguće, međutim on se veoma trudio da to i ostvari.

Nowadays not much video work is done in Macedonia. There are a few authors such as Slobodanka Stevcevska and Denis Saraginovski. There is also one young author, Velimir Zernovski. Despite the fact that Macedonia, through its the Film Agency, had been receiving funds for experimental, alternative film and video, these films are not being produced. there are very few people interested in video.

Miodrag Milošević: Could Sebestyén Kodolányi now tell us something more about the works of Gabor body and about the things that went on in Hungary during those years??

Sebestyén Kodolányi: The story of evolution of video art is similar like you said here. But with six, seven years delay. The first experience that you will see at 5 o'clock was the experience of Gábor Bódy and his experience was made in television. It was made in 1973. And it is a kind of expanded cinema action that uses video equipment and was recorded on film. You will see today many of the first steps, mixed media, that film and video were used together. It is because there was no possibility to do any post production with the video material. Television used the video signal as a signal for transmission and not for editing material. All materials were edited on 16mm film until the beginning of 1980's. The first video equipment arrived in Hungary at the same time as in Yugoslavia. Technical universities had video equipment and then cultural centres. That was in 1977/1978. At that time contemporary artists gave courses and lectured in the cultural centres.

It was avant-garde courses in the 1970's. For example Paternák Miklós was in strong relationship with Ivan Ladislav Galeta, Croatian artist.

Gábor Bódy was connected to this contemporary art scene. His goal was to reform the entire Hungarian audio visual system and their thinking on the subject and he concentrated on involving contemporary artists with the real audio visual art field. His idea was to involve ideas of contemporary art and to introduce them to the official film world and also to refresh the language of film in general. There are a few good



Gena Teodosijevska

examples achieved in this sense, but, I wouldn't say that the Hungarian film world changed in the way he had imagined and envisaged it.

His personal story is an interesting example in connection with these issues related to Stalinism. He was the most progressive thinker in audio-visual culture in that period. He was organised into the secret agency in the beginning of the 1970's and nobody knew this until his police file was opened in the late 1990's. He was the organiser of the most progressive thoughts. He was the central figure of the avant-garde. He was a pre-postmodern thinker. He was the agent who needed to write everything that happened. It is very sad story. On the other hand he had good access to the Western countries in the 1970's. He spent time in West Berlin in the end of 1970's and in early 1980's. And he organized many activities in the field of video art. He made a series of films, titled *Infermental*. And on the other hand he was present in many places and had brought a lot of information and ideas to Hungary and he tried to change the Hungarian film structure and institutions. This was not possible but he tried, anyway.

Značajna činjenica jeste to da je prva oprema za video-montažu stigla u Mađarsku, to jest u njenu audio-vizuelnu umetničku scenu. To je bila U-matic oprema koja je stigla 1982.g. To je bila prva prilika za filmske stvaraoce da eksperimentišu sa video izvan televizijske produkcije. *Infermental* serijal je montiran 1983.godine. A video je ubrzo postao glavna stvar u eksperimentalnom filmu. Film je postao drugi po značaju osamdesetih godina prošlog veka.

Video je bio glavni medijum za snimanje građanskih pokreta koji su želeli da menjaju sistem. I sistem je promenjen 1989. godine. To je bio moćan medij za ove pokrete. Danas će te videti samo mali deo aktivnosti Gabora Bodija. Poslednji intervju, poslednji video koji će te videti u današnjem programu realizovan je 1985. godine, nakon što je izvršio samoubistvo. Neko je rekao da je izvršio samoubistvo, a neko drugi da ga je neko ubio. Danas niko ne obraća pažnju na njegov umetnički rad i delo zbog postojeće priče da je radio za državnu tajnu službu.

Gena Teodosievska: Ja bih dodala nešto. Pored toga što Gabora Bodija nije bilo posle 1985. *Infermental* je produžio da se radi tako da smo na TV Makedonija Hajko Daksel i ja uradili deset *Infermental*-a. Tako da je njegov duh nastavio da postoji što se tiče tog novog alternativnog vizuelnog izraza.

Sebestyén Kodolányi: On je uneo revoluciju u oblast audio-vizuelnog stvaralaštva a to je podiglo temperaturu u Mađarskoj javnosti mada je to sve bilo veoma zakasnelo. Ovim kratkim današnjim programom sam želeo da ukažem na to da je Gabor Bodi razvio

metodologiju pristupa po kome film i video nisu tako međusobno udaljeni i toliko različiti

u onoj meri kako smo to mi isticali u našem današnjem razgovoru. I on je već posedovao ideju o skorašnjem susretu filma i videa. Mislim da je to prvo pitanje koje se postavlja pred nama za ovim Okruglim stolom, a to je da li je neophodno da ukazujem na njihovu različitost danas?

Miodrag Milošević: Pitao bih Patrika Hubera, on je vodio jedan festival u Cirihu, to je festival eksperimentalnog filma (VIDEOEX - International Experimental Film & Video Festival, Zurich), kakva je situacija bila u Švajcarskoj?

Patrick Huber: Ustvari, Jugoslavija je verovatno prva posedovala tu tehnologiju. Tehnologija je stigla iz inostranstva. U početku ljudi iz Švajcarske su putovali i ostvarivali kontakte. S druge strane, nisu postojali nikakvi odnosi između televizijskih stanica i umetnika. A filmska scena u Švajcarskoj i umetnička scena jedva da su se malo međusobno prožimale. Autori sa eksperimentalne filmske scene došli su na film i otpočeli da prave igrane filmove. Postojalo je samo nekoliko autora koji su imali nekoliko manjih video-projekata.

Tada je na likovno-umetničkoj sceni bilo još nekoliko ljudi koji su i dalje koristili 16mm film. Uskoro glavni fokus za prikazivanje radova bio je Ženevski filmski festival. Postojala je infrastruktura za umetnike za montažu i snimanje. To je bila nova generacija i nova scena. To su bili novi ljudi koji su radili sa novom alatkom i koji su imali mogućnost da produciraju i rade ne samo performans radove već i da montiraju na visokom nivou. Ženeva je bilo prvo mesto gde se ovo odigralo. Onda je još postojala infrastruktura u Bazelu sredinom osamdesetih godina prošlog veka. Najpoznatija osoba iz te generacije je bila Pipi Loterist. Cirih je bilo jedino mesto gde je postojala veza

Important information would also be that the first video editing facility arrived to the Hungarian audio-visual art field, consisting of a U-matic facility, which had arrived in 1982. It was the first time when film makers were given the opportunity to experiment with video outside of television stations. *Infermental* was edited in 1983. And video very fast became the main and first thing in experimental film. Film held the second position in the 1980's.

Video was the main media to record the civic movements who wanted to change system. And the system was changed in 1989. It was a powerful media for these movements. Today you will see only a small part of Gábor Bódy's activities. The last interview, which will be the last video that you will see in today's program, was made in 1985. After that he had committed suicide. Someone said that he killed himself, and some people said that someone else had killed him. Today no one pays any attention to his works as an artist because of this story about his involvement with the secret agency.

Gena Teodosievska: I would like to add something. Apart from the fact that Gabor Body was no longer alive after 1985, *Infermental* had continued its existence, thus, Heiko Daxl and I produced and realized ten episodes of *Infermental*. So that his spirit had continued to exist in the field of this new alternative visual form of expression.

Sebestyén Kodolányi: He brought revolution to the audio-visual field and it caused a huge transformation in Hungary but it was very late. I wanted to express with this short program today that Gábor Bódy developed the methodology that film and video are not so far removed from each other and distinct as we are talking about here today. He already had the idea that film and video would meet soon. I think it is the first question here today at this table, but do we have to make this distinction today?

Miodrag Milošević: I would now like to ask Patrick Huber something. He was the main organizer of a festival in Zurich, and it is an experimental film festival (VIDEOEX - International Experimental Film and Video Festival,

Zurich). Patrick, what was the situation like in Switzerland.

Patrick Huber: Actually, Yugoslavia probably had technology first. Technology came from outside. In the beginning people from Switzerland travelled outside of the country and were exposed to contact with video. On the other hand, there were no relations existing between TV stations and the artists. And the film scenes and art scenes in Switzerland had very little crossover. Authors from the experimental film scene came to film and started making feature films. There were only a few authors who had only a few little video projects.

Within the art scene there were a few people who still used 16mm film. Very soon the main focus was on the Geneva Film Festival. There was infrastructure for the artists, for editing and filming. This was a new generation and a new scene. There were new people who were working with this new tool that were having the possibility of producing and doing not only performances, but also doing video editing on a high level. Geneva was the first place where this happened. Then there was video infrastructure in Basel in the middle of 1980's. The most famous person of this generation was Pipi Loterist. Zurich is the only place where there had existed a connection between the television and art scene. People worked on TV and they used equipment from television but it wasn't official connection.

Later in the 1980's, there was an alternative, independent scene, in Zurich and they were able to buy machines and this was due to political reasons. They were part of demonstrations in the 1980's. They wanted to use video as political documentation. And any connection between art and video was still very small-scale. Those were separated worlds also because they had different financial backgrounds. The film scene depended on big subsidies from the state. The situation was very complex. And the film scenes and art scenes were very little in touch with each other. Maybe this was so because people who were doing experimental works, most of them, found a way to get into the main film scene and started doing

između televizije i umetničke scene. Ljudi su radili na televiziji i koristili su opremu sa televizije, ali nisu postojale ozvaničene veze.

Kasnije tokom osamdesetih godina prošlog veka postojala je alternativna, nezavisna scena u Cirihi i oni su bili u prilici da kupe opremu, a i postojao je neki drugi politički razlog. Bili su deo demonstracija tokom tih osamdesetih godina. Oni su hteli da koriste video u svrhu političke dokumentacije dešavanja. A veza između umetnosti i videa bila je još nerazvijena. Oni su bili odvojeni svet jer su takođe imali drugačiju finansijsku potporu. Filmska scena je zavisila od velikih državnih subvencija. Situacija je bila veoma složena. A filmska scena i umetnička scena su imali veoma malo dodirnih tačaka. Možda je to zbog toga što su ljudi radili eksperimentalne radove, a većina njih je pronašla način kako da uđu u glavnu filmsku scenu i da rade narativne i dokumentarne filmove pravljenе za širu javnost, a i verovatno zbog toga što je većina Švajcarskih filmova dobijala subvencije od države. Švajcarska je veoma mala i ima tri zvanična jezika. Najrasprosteniji je Nemački jezik. Gledalaca ima oko tri miliona i ne možete zaraditi mnogo novca pod takvim okolnostima.

Značajnu ulogu je imao Ženevski filmski festival. On je pružao umetnicima mogućnosti i infrastrukturu da realizuju svoja dela i mnogi ljudi su dolazili iz inostranstva na ovoj festival. To je bilo mesto gde su film i video imali nekakav odnos. Endrju Iton je bio glavna ličnost; bio je jedini koji je tako nešto radio.

Nakon toga postojala je VIPER manifestacija (Video i performans), i ovaj festival je postao veoma popularan. Projekat Endrjua Itona je zaista bio tragičan. Što takođe pokazuje koliko su ova dva sveta bila razdvojena.



Davorin Marc

Božidar Zečević: Sedamdesetih godina Džek Mur je došao u Beograd i imao je jedno koferče sa kojim je mogao da pravi razne analogne efekte za televiziju. Mogao je da pravi trikove. Ja sam hteo da ga dovedem na televiziju, jer je urednik nedeljnog popodneva bio čovek koji je voleo da se igra, a voditeljka tog programa je radila u Studentskom kulturnom centru kao moja pomoćnica u Filmforumu. Džek Mur je trebao da dođe u "Nedeljno popodne", on je mislio da ga neće pustiti tamo, jer ga nijedna televizija ni u Evropi ni u Americi nije pustila da uđe u studio. Ja mu kažem ma ovde ideš. Nije prošlo ni sat vremena kad su nazvali i otkazali njegovo gostovanje sa pričom da nema mesta za njega i tako nije došao ni na našu televiziju.

Tako da nije mogao da pokaže to njegovo koferče koje pravi takve analogne efekte on bi ustvari time anaulirao čitavu jednu strukturu ljudi koji primaju platu i ne znaju to da

narrative and documentary films made for the wider public and probably because most of the films in Switzerland received subsidies from the state. Switzerland is very small and it has three languages. The main language is German. And the audience is about 3 million persons and you can't earn a lot of money.

Thus an important role had been given to the Geneva Film Festival and it gave the artist the possibility and infrastructures to do works and a lot of people came from outside to attend this festival. It was a place where film and video had some kind of relationship. Andrew Eaton was the main figure; he was the only one who was doing something like that in that period.

After that there was the Viper (video and performance) Festival and it became very popular.

Andrew Eaton's project ended tragically. And it also shows just how much these two worlds were separated.

Božidar Zečević: In the 1970's, Jack Moore had come to Belgrade and he brought with him a small suitcase with equipment with which he could make diverse analogue video effects for television. He was able to make video effects. I wanted to take him over to the TV station because the Editor-in-Chief of the „Sunday Afternoon Matinee Program“ was a man who enjoyed playfulness and the announcer of the program worked in the SKC as my assistant within the „Filmforum“. Jack Moore was suppose to have come there to the show. Jack was of the opinion that they would not let him in because no single TV station in Europe and in America did not let him into their studio. I told him, don't worry, you will get in. Not even an hour had gone by when they cancelled his appearance, with the excuse that there was no room for him and thus he did not get to do something in our Belgrade RTB television company. Thus, he did not get a chance to show that small case of his with which he was capable of making extremely interesting analogue video effects, in fact if he had been given the chance to he would have annuled a whole structure of people who are receiving salaries

and are not capable of doing it as good as he can. They were of the opinion that they were some great experts for video-mixing and video-switching. Not even to this very day will any television company permit this. Television is the enemy of video, except in Macedonia, only because Gena had been there.

Mihailo Ristić: Just to add a few more facts. Since we had mentioned the experiences up to 1972/73, I would like to draw your attention to the fact that in 1976, Čedomir Vasić had been quite active with video and experimental video, he worked with image processing on a more complex level because the earlier groups of artists were closer to the tradition and experience of conceptual art, performance, body art and so on, and had partly used video as a documentary medium in order to document those art actions of theirs. He was among the first to use such techniques, naturally apart from Prekrasnov who had been doing this from as far back as 1969 and who had been playing with electronic image processing. Video continued to be used at the Student Cultural Center from 1972 up to 1978, and the video activity was intensive, and later there were the famous Video Encounters (Video Meetings)...

A relatively similar TV aesthetic was employed within the Children's Program of Television Belgrade by Timothy Byford, Stanko Crnobrnja, and later within music video, also by Peca Nikolić, Predrag Sindjelić and others. Of the more significant television shows (which proves that television had not been so closed as was inferred), in addition to the productions already mentioned, there was „Sunday Afternoon Matinee“, and also there was one more TV series called „Moving Images“ whose Programming Editor and TV host was Nebojša Đukelić. In 1978, Čedomir Vasić realized an interactive art action on a show within the „Moving Images“ TV series, in which he interacted with television viewers, where, for instance he said to the auditorium/viewers to place their hands on the screen to touch his hands, etc. This means that Čedomir Vasić had realized this piece on a major Broadcast Television Channel, which leads us to conclude that they had not been so closed

rade kao on. Oni su mislili da su oni veliki stručnjaci za video miksovanje. Ni dan danas nijedna televizija to neće pustiti. Televizija je neprijatelj videa (sem u Makedoniji, al samo zato jer je tamo Gena bila).

Mihailo Ristić: Samo još par informacija. Pošto smo napomenuli iskustvo do 1972/3. godine ja bih napomenuo da je 1976. godine Čedomir Vasić je bio dosta aktivan sa videom i eksperimentnim videom, radio je sa image processingom, tj obradom slike, i to na malo kompleksnijem nivou, jer je ranija struktura umetnika bila bliža tradiciji i iskustvu konceptualne umetnosti, performansa, body-arta i tako dalje, i oni su delimično koristili video kao dokumentarni medij, da bi dokumentovali te umetničke akcije. On je bio medju prvima koji je to radio, svakako pored Prekrasnova koji je to radio jos 1969. godine, i koji se poigravao sa elektronskom obradom slike, tj image processingom. Nastavak se odigravao u Studentskom kulturnom centru od 72-78., sa intenzivnom video aktivnošću (Video susreti, itd.).

Dosta sličnu TV estetiku koju su upražnjava razni autori u okviru dečijih TV programa kod nas su Timoti Bajford, koji je to radio, i Stanko Crnobrnja, a kasnije u muzičkom videu Peca Nikolić, Predrag Sindjelić i drugi. Od značajnih TV emisija (što govori da televizija nije bila toliko zatvorena) pored tih emisija „Nedeljno popodne“, tu je bila i jedna emisija koja se zvala „Pokretne slike“ koju je vodio Nebojša Đukelić. 1978. Čedomir Vasić je imao jednu interaktivnu emisiju u okviru „Pokretnih slika“ gde je bila interakcija sa publikom npr. dodirnite ekran i tako dalje. Što znači da je Vasić imao taj svoj rad na velikoj broadcast/radiodifuznoj televiziji, što nas upućuje na zaključak da i oni nisu baš bili toliko zatvoreni. Znači da je bilo prodora u zavisnosti

od otvorenosti i pogleda na svet određenih televizijskih urednika.

Pored emisije “Pokretne slike” početkom osamdesetih bila je i emisija “Petkom u 22” koju je vodila Zora Korać, pa Dunja Blažević, a kasnije “TV Galerija” koju je isto vodila Dunja Blažević. Akademski filmski centar od 1982. godine (ali i ranije sa svojim klupskim i filmskim programima) je bio značajan. Takođe je postojala i mala nezavisna video scena, što je isto značajno napomenuti. Nisu se sve aktivnosti odvijale u Studentskom kulturnom centru, ili preko Prekrasnova, ili pak velikih televizija koje su omogućavale umetnicima da realizuju neke od svojih radova, zatim, tu je bio i Mihailo Alić, koji je počeo 1982., pa sam zatim i ja počeo 1983. godine da radim sa videom, i još neki drugi umetnici.

Miodrag Milošević: Ja bih faktografiju ostavio za kasnije, mene sad zanima to što je rečeno da se video umetnici nikako nisu svojim radom na videu vezali za film i da su te dve stvari ostale odvojene. Ja sam ovde 1985. godine u program stavio tvoj video-rad koji se zove “Video, film, audio i ego vode ljubav jedni sa drugim”. Ti si, Mihailo, počeo da radiš na super 8, i sa 16mm filmom, a jel si onda prirodno prešao na video kao zamenu za film ili si imao druge razloge?

Mihailo Ristić: Ja sam se od ranih sedamdesetih godina bavio strukturalnim filmom. Još pre 1980-tih sam bio pod uticajem raznih struja, jer sam živio u Londonu i imao sam malo povoljnije uslove za bavljenjem svim tim stvarima. U jednoj liberalnoj gimnaziji u koju sam išao imao sam nastavne predmete, uz Likovnu umetnost, jos i Filmske studije i Pravljenje filma, a ujedno sam već i pratio te neke oblasti. Dalje, pošto sam pročitao *Expanded Cinema* još 1972. godine, sto je bilo od

an institution as inferred). Therefore, this means that there were significant breakthroughs depending on the openness and views of world of particular television Programing Editors.

In addition to the „Moving Images“ series, there was, at the begining of the 1080’s, a show called „Friday’s at 22.00 hrs), whose Programing Editor was Zora Korać, and then Dunja Blažević, and later there was the „TV Gallery“ programmed and hosted by D. Blažević. The Academic Film Center within the DKSG in 1982, and also earlier with its Cine-Club films programs also played a significant role. Also there had existed a smal, independent video scene, which is also of importance and should be mentioned. Not all of the activities went on in the Student Cultural Center or through Prekrasnov, or just the big Television Companies, which had enabled artists to realize some of their own works. Then there was Mihailo Alić who started in 1982, and there was myself, and I started working with video in 1983, and there were also some other artists.

Miodrag Milošević: I would prefer if we were to leave some of these facts and details for later... I am now interested in what was said about video artists, the fact that in their work with video they did not adopt any experiences from the language of film. And that those two realms had remained seperate. In 1985, I had included in our program a video of yours titled „Video, Film, Audio and Ego Making Love to Each Other“. You, Mihailo, had actually started working with Super 8mm and 16mm film, and did you then naturally go over to video as a replacement for film, or were there other reasons for this?

Mihailo Ristić: From the early 1970’s I had been making structualist films. So, even before the 1980’s, I had been under the influence of various tendencies, becuase I was living in London, UK, and I lived under slightly more favorable conditions that enabled me to be engaged with all these things. In the liberal high-school that I went to, the school subjects that I had apart from Art classes, also included Film Stud-

ies, and Film Making, and I had already been following and exploring some of those fields. Furthermore, since I had read the book „Expanded Cinema“ in 1972, which had a great influence on me because that was the logical continuation of my work in structuralist films and the exploration and following of some of those fields of art, and having perceived certain limitations, that is, related to my impatience whilst waiting for my film to arrive from the film processing laboratory and the impossibility of direct tactile manipulation, of greater intensity, because all of my Conceptual Art was linked to stochastic, aleatory systems and with my electronic music, with chance occurrences and with „process“ and other such things. Film was too slow for me in that sense where I needed to see the results instantaneously, and because everything in fact corresponded with the structure of my personality and character and such an artistic orientation. Having read „Expanded Cinema“ I had found out that there were systems that one could buy for the cost of three to four thousand dollars, and since my father had kindly offered me to buy a Bolex 16mm film camera and was trying to persuade me that that was the right thing to do, I, nevertheless, said that I would rather wait for a video-system.

However, I made a film called „My Last Experimental“ and so I stopped making films in 1973 due to some reasons, being of the opinion that I should be devoted to some Buddhist things, social commitment, local community activism, etc. And, finally, in 1983, when the price of video systems went down, we were then able to buy a VHS system, as a family, and that is when I succeeded in making my first video work titled „Video, Film, Audio and Ego Making Love to Each Other“ where I had primarily explored and played with electronic music, electro-acoustic music, video-feedback, performance, and film projections on my face, of precisely that last experimental film of mine which I had made ten years earlier, and with some cathartic states of consciousness, as well as making a small video-homage to Nam June Paik, etc. This is roughly explained, this transfer

velikog uticaja na mene, jer je to bio logičan nastavak mog bavljenja strukturalnim filmom, i praćenja tih nekih oblasti umetnosti, i videvši neka ograničenja tj. to nestrpljenje da sačekam da mi stigne film sa razvijanja i nemogućnost direktne taktilne manipulacije, što intenzivnije, jer sva moja konceptualna umetnost vezana je za stohastičke, aleatorske sisteme sa elektronskom muzikom, za slučajnost, za proces i za ostale stvari. Meni je film bio spor u tom nekom smislu da vidim trenutčne rezultate, što je sve u stvari odgovaralo strukturi moje ličnosti, i karakteru, i takvoj orijentaciji. Pročitavši knjigu *Expanded Cinema*, tad sam uvideo da postoje sistemi od 3-4 hiljade dolara i pošto mi je otac ponudio da mi kupi Bolex 16mm filmsku kameru i ubeđivao me da to treba da učinim, ja sam ipak rekao ne, i da bih ja radije da sačekam video.

Međutim, ja sam uradio jedan film koji se zove „Moj poslednji eksperimentalni“ i onda sam prestao da radim filmove 1973. godine iz nekih razloga, misleći da treba da se bavim nekim budističkim stvarima, socijalnim angažmanom u lokalnim zajednicama itd. I 1983. godine, kada su pale cene videa napokon, onda smo porodično mogli da kupimo VHS i tad sam uspeo da realizujem svoj prvi video-rad koji se u originalu zove „Video, Film, Audio and Ego Making Love to Each Other“, gde je izraženo poigravanje sa elektronskom muzikom, elektro-akustičnom muzikom, video feedback-om, performansom, filmskom projekcijom na mom licu, upravo tog mog poslednjeg eksperimentalnog filma, koji sam snimio deset godina ranije i nekim katarzičnim stanjima svesti, kao i mali omaž Nam June Paiku, itd. To je otprilike taj moj prelaz, a ne znam koliko je to vama sve relevantno, ali mislim da slikovito govori o jednom primeru preobražaja i prelaska sa jednog na drugi medij.

Inače, prihvatam i super sažetu aforističnu formu koju je iznela Dijana, a to je da su film i video isto, mada bih radije otpočeo mnogo dosadnije i to još od „Velikog praska“ pa nadalje o evoluciju audiovizuelnih sredstava izražavanja, kako dolazi do fenomena crossovera, konvergencije, i ostalog, kroz milenijume, razvoj jezika, znakovnog govora, zatim idemo na sve ostale forme, na poeziju i muziku, itd., pa onda stizemo do višemedijske umetnosti, do polimedijskih formi, opere, baleta, itd, pa tek onda na kraju dolazimo do razvoja filma, i to nakon fotografije, gramofonije, telegrafije, i drugih tehnoloških pretpostavki za nastanak filma... Prihvatam tu Dijaninu super sažetu konstataciju da su film i video isto, usled toga što je to sve ustvari jedan kontinuum evolucije audio-vizuelnih sredstava izražavanja, medija i tehnologija, i ostalih formi izražavanja i ima svoj pandan i paralelu sa biološkom evolucijom. To jest paralelu sa razvojem i evolucijom percepcije i svesti. Ovo možda sve zvuči malo bombastično i ima mnogo generalizacije ali sam pokušao da izrazim sažetije nešto što sam bio pripremio za današnji skup, sa određenim primerima, itd., ali pošto je već pomalo kasno, ne bih da preterujem, i to bi bilo to sa moje strane u ovom trenutku.

Diana Nenadić: Ovo je tema za stotinu doktorskih disertacija. Meni je dao šlagvort Slobodan Šijan kad je rekao da ne zna kako je došlo do te narativizacije videa u osamdesetim godinama. Meni se čini da to nekako ide ovim sledom. Da su se uvek provlačile tri linije gde se video nadovezuje, na neki način, na film pre pojave videa tj. na alternativni film. Ali se naravno razvija i zbog nove tehnologije i zbog uplitanja različitih diskursa. Video postaje više diskurzivan zbog uticaja koji nisu isključivo filmski, nego dolaze iz humanističkih disciplina. Ja bih hrvatsko iskustvo ovako sažela. U sedamdesetim godinama postoje tri linije,

of mine or crossing over to video, but I do not know to what extent all this could be of relevance to you. But, I think that it vividly explains a singular example of transformation and crossing over from one medium to another.

I would have to accept the super concise aphoristic form which Diana had expounded, stating that film and video are the same thing, although I would rather prefer to start off in a much more boring manner, starting from „The Big Bang“ and then go on to the evolution of audio-visual means of expression... How we come to the phenomena of crossover, convergence, and others, through the milenia, then the development of language, sign language, then afterwards we would go on to all other forms, to poetry, music, etc., and then we would reach multimedia art, poli-media forms, opera, ballet, etc., and then in the end we would reach the point of the development of film, that had come after photography, gramophony, telegraphy and other technological pre-conditions for the creation of film...

Therefore, I accept Diana's super-concise conclusion that film and video are the same thing, due to the fact that all these things are a singular continuum of the evolution of audio-visual means of expression, media and technologies, and the remaining forms of expression and it has its counterpart and parallel with biological evolution. That is, a parallel with the development of and evolution of perception and consciousness. Perhaps all this may seem a little too bombastic and of course I had made many generalizations but I have just attempted to express more succinctly something that I had prepared for today's round-table gathering, supplying various examples, etc., but since it is already getting a little late, I do not wish to over do it, so that would be it on my behalf for today.

Diana Nenadić: This could be the subject of hundreds of doctoral dissertations. Slobodan Šijan had just given me incentive when he said that he does not know how we reached the narrativization of video in the 1980's. I think that things happened in the following manner: there were always three lines of development where, in a certain way,

video had attached itself as an adjunct onto film before the emergence of the phenomenon of video, i.e., to alternative film. But it also develops because of the new technology and due to the intertwining of various discourses. Video becomes discursive due to influences which are not solely cinematic, for they are also derived from the humanities (humanistic disciplines). I would summarize the Croatian experience in the following way: in the 1970's there existed three lines of development, perhaps even more than that, lines that had been „tinkering“ with the new medium, i.e., exploring the potential of the new medium. Those were Dalibor Martinis, Goran Trbuljak, and they had been exploring the potential of the new medium. The second line was Galeta who was an exception because he was leaning on structuralist film. And the third line were those that we had been mentioning a number of times, who used video to record and document their own art actions and performances.

During the 1980's narrativization emerges. And I think that here the new disciplines, i.e. new discourses played the key role. We had Sanja Ivekovic who had declared herself as a feminist and she used video, among other things, as the medium of her feminist practice. Not just as an extension of her visual art practise, but also as her activist, feminist practise. This was very significant for Croatia. Breda Beban had approached video in the 1980's in the same way when she started working with Horvatic.

We now reach the 1990's where again we have the same situation. That is when there arises the possibility of the computer manipulation of the image, the computer generated image. Our scene split up into those that leaned towards software like Simo Bogojevic, Vlado Knezevic. Those that had accepted video and had started with their structuralist or poetic experiments from their amateurs, cine-club periods. And this is where it happened that video as a personal medium had given greater possibilities for these subjective, auto-refferential discourses. And this too is very important. At the end of the 1990's in Croatia many woman had joined this scene. And perhaps the best works

možda i više koje „čepkaju“ po novom mediju tj. traže potencijal novog medija. To su Martinis, Trbuljak i oni istražuju koji je potencijal novog medija. Drugo, Galeta je izuzetak jer se on naslanja na strukturalni film. I treći su oni, koje smo nekoliko puta spominjali ovde, koji su koristili video da zabeleže svoje umetničke akcije, performanse.

Osamdesetih dolazi do narativizacije. I mislim da je tu ključni uticaj novih disciplina tj. novih diskursa. Tu je bila Sanja Iveković koja se izjašnjavala kao feministkinja i njoj je video koristio, između ostalog, i kao mediji te njene feminističke prakse. Ne samo kao produžetak likovne prakse, nego i kao aktivističke, feminističke prakse. To je jako bitno u Hrvatskoj. Breda Beban je na isti način pristupala videu osamdesetih kad je počela da radi sa Horvatićem.

Dolazimo u devedesete gde opet imamo istu stvar. Tada se pojavljuje mogućnost kompjuterske manipulacije slikom, kompjuterski generirana slika. Naša scena se podelila na softveraše kao što su Simo Bogojević, Vlado Knežević. Oni koji su prihvatili video i nastavili pred eksperimente strukturalne ili poetske iz amaterske, klupske faze. I tu se pojavilo to da je video kao personalni mediji dao velike mogućnosti za ove subjektivne, autoreferencijalne diskurse. I to je jako važno. Krajem devedesetih u Hrvatskoj u tu scenu se uključilo mnogo žena. I ono što je možda najbolje što je napravljeno od kraja devedesetih do danas je možda nešto najbolje od videa. I to od strane žena koje su se bavile videom. Video je služio i za društvenu praksu, ali i za realizaciju i afirmaciju individualnih identiteta, ma kakav taj identitet bio.

Nisam ja mislila da su film i video jedno. Ja mislim da je to potpuno različita estetika iako

ima dodirnih tačaka. Ali mislim da danas ta distinkcija ne postoji. Danas je teže razgraničiti šta je dokumentarno, šta je eksperimentalno, šta je animacija, jer živimo u vremenu hibrida kada se susrećemo sa eksperimentalnom animacijom, sa dokumentarnim eksperimentalnim filmovima, sa dokumentarnim animacijama, sa protonarativnim eksperimentalnim filmovima. To je sadašnjost gde razlike više nisu važne.

Miodrag Milošević: Bojane da si nastavio da radiš da li bi radio filmove na videu ili šta bi radio danas?

Bojan Jovanović: Za mene postoji znatna razlika između videa i filma. Naročito kad je reč o konačnom proizvodu tj. slici. Video je "progutao" film u današnjem tehnološkom razvoju i mogućnosti elektronske i kompjuterske slike. Danas možemo govoriti o videu kao integralnom mediju koji više neće praviti razliku između nekadašnjeg filma i novih medija odnosno kompjutersko vizuelnih mogućnosti stvaranja pokretnih slika. Sigurno bih bio otvoren prema stvaralačkim mogućnostima novog medija, ali u kontekstu mog izraženijeg afiniteta prema filmu i njegovoj poetici. Film mi je bio bliži od onoga što je bio video. Čini se da su trenutne mogućnosti snimanja filmova daleko veće elektronskom tehnologijom koja baštini iskustvo videa. Sa tog stanovišta, današnja produkcija alternativnog filma je stvaralački neupitna u kontekstu mogućnosti izražavanja. Stečeno teorijsko iskustvo kao plod duhovnog i intelektualnog sazrevanje omogućuje adekvatno određenje alternativnog filmskog stvaralaštva kao kreativne aktivnosti bliske divljoj umetnosti. Kada govorimo o alternativnom filmu i mogućnostima korišćenja videa, najdragocenija je pozicija stvaraoca koja se ocrtava kao svojevrsno povlašćeno mesto udaljeno izvan oficijalnog filmske produkcije.

that were produced from the end of the 1990's up until today, is perhaps the best that has come out of video. And this was by women that were devoted to video. Video was also used for social commitment, but also for the realization and affirmation of individual identities, regardless of what that identity had been.

I did not mean to say that film and video are one and the same. I think that their aesthetics are completely different although there is a degree of similarity. However, I think that this distinction no longer exists today. Today it is exceedingly difficult to delineate what is documentary, what is experimental, what is animation, because we are living in an age of the hybrid where we encounter experimental animation, with documentary experimental films, with documentary animation, with proto-narrative experimental films. This is our present age where those differences are not important anymore.

Miodrag Milošević: Bojan, if you had continued to create works would you have made films on video, or, what would you be doing today?

Bojan Jovanović: For me there is a considerable difference between video and film. Especially when we are speaking of the final product, i.e., the image. Video had „swallowed“ film during its presentday technological development and with the capabilities of the electronic and computer image. Today it is possible to speak of video as an integral medium, which will no longer making distinctions between yesteryear's film and new media, i.e., computer visual capabilities for creating moving images. I would certainly be open to the creative possibilities of the new media, but in the context of my more expressed affinity towards film and its poetics. Film had been closer to me than what video had been at the time. It seems that the instantaneous possibilities for making films is much greater with electronic technology, which is utilising the experience of video. From such a perspective, today's production of alternative film is indisputable in the creative sense and in the context of the possibilities of expression. The acquired theoretical experience as the fruit of spiri-

tual and intellectual mellowing enables one to reach an appropriate definition of alternative filmmaking as a creative activity which is close to wild/savage art. When speaking of alternative film and the possibilities of using video, the most precious position is that of the artist, which is outlined as a particular privileged place that is located at some distance outside of official film production. This position, therefore, is one of opposition in relation to the existing code and the creatively closely linked activity of a wild thinker. This thinker is determined by his „wild/savage“ thinking, which, as it was defined by Claude Levi-Stross in his book with the same title, characterises also the creative work of the alternative film and video authors. The author, just like the creators of archaic and traditional cultures is compelled to use elements that are at his disposal, ones that are found at the stretch of the hand. Those capabilities, today, are very great, because now he may utilise content from an abundant source of available visual material and to, on the basis of the same, to compile his own image of the world. The need to express himself in such a way precedes any form of aesthetic or idea about the notion of creating a particular work of art. That is why this creative space is open to experimentation and the unforeseeable or unexpected. When discussing alternative film, experimentation is only one of its segments, while alternative approaches would subsume more complex and responsible works with which the author -- in the process of expressing himself -- strives to do this in such a manner as to make the works relevant for other people as well. Thus, this outlines the receptive horizon of alternative film -- regardless of how hermetic it is -- is not closed to itself, rather it is open to communication.

Therefore, with this, alternative film production surpasses the borders between the private and the experimental, which acts as a limitation to amateurs and experimental film. When films are shot only because of their private character or if one experiments with them only because of the experiment, then one could inquire as to their wider sense and significance. Questions are raised concerning this sense even when there is mention of works belonging to

Ta pozicija je, dakle, opozicija u odnosu na postojeći kod i stvaralački bliska aktivnosti divljeg mislioca. Tog mislioca odlikuje „divlja misao“ koja, onako kako je definisao Levi Stros (Klod Levi-Stros) u svojoj istoimenoj knjizi, karakteriše i stvaralaštvo alternative. Autor je, poput stvaraoca arhaičnih i tradicionalnih kultura, upućen da koristi elemente koji su mu dostupni, oni koji su mu na dohvat ruke. Te mogućnosti su danas veoma velike, jer on sada može da koristi sadržaje iz obilja raspoloživog vizuelnog materijala i da na osnovu njih sklapa svoju sliku sveta. Potreba da na takav način izrazi sebe prethodi bilo kakvoj estetici i ideji o tome da se stvori određeno delo. Zato je taj stvaralački prostor otvoren prema eksperimentalnom i nepredvidivom. Kada govorimo o alternativnom filmu, eksperimentalno je samo jedan njegov segment, dok bi alternativa pretpostavljala ipak složenija i odgovornija dela kojima autor izražavajući sebe nastoji da to učini na takav način da bi ona bila relevantna i za druge. Time se ocrta receptivni horizont alternative koja, ma kako bila hermetička, nije zatvorena u sebe, već otvorena za komunikaciju.

Time alternativa prevazilazi granice privatnog i eksperimentalnog, kojima su limitirani amaterski i eksperimentalni filmovi. Kada se filmovi snimaju samo zbog svoje privatnosti ili se njima eksperimentiše radi eksperimenta, onda se postavlja pitanje njihovog šireg smisla i značaja. Pitanje tog smisla se postavlja i kada je reč o delima alternativne filmske produkcije. Autori tih filmova su otvoreni prema inovaciji, eksperimentu, u svom nastojanju da stvaralačkom energijom integrišu različita iskustva sveta. Sinoć smo videli nekoliko takvih filmova povezanih sa globalnom predstavom o svetu, čiji autori nastoje da podele svoju odgovornost za aktuelno stanje sveta. U trenutku kada se brišu dosadašnje tehnološke i

žanrovske razlike, svemogućnost planetarnog iskustva omogućuje novi odnos prema identitetu. Postaje, naime, jasno da mi stvaramo sopstveni identitet i da nekadašnje shvatanje o njegovoj datosti spada u jednu od naših najvećih zabluda. Nastojeći da otkrijemo ko smo, tragali smo za sobom i svojim identitetom, ali smo na kraju, kada smo smatrali da smo pronašli traženo, otkrivali samo ono što smo tokom tog puta stvorili od sebe.

Budući da smo mi uvek stvaraoci svoga identiteta, svest o ishodu tog kreativnog samotranjanja bitna je i za razumevanje pozicije autora alternativnog filma. S obzirom na činjenicu da su nove tehnologije znatno uvećale kreativne mogućnosti, njihovi filmovi nastaju od svega što im je dostupno, a različita iskustva su, kao i prilikom građenja identiteta, potencijalni činioci njihovih dela. Aktivan odnos prema sadržajima iz svog videokrugu pretpostavlja slobodu stvaranja i odgovornost za stvoreno upravo kako se to podrazumeva i u slici koju smo izgradili o sebi.

Patrick Huber: Ja bih želeo da nešto kažem na kraju, vezano za eksperimentalni film. Očigledno je da je ovaj tradicionalni pojam o eksperimentalnom filmu doživeo svoj kraj. Međutim, pojam eksperimentalnog filma je čudan izraz zbog toga što koristite pojam alternativnog filma a činjenica je da se izvan dokumentarnog, izvan narativnog, postoji veliko polje u kome mnogo ljudi stvara, ljudi koji rade u oblasti vizuelnih umetnosti i ljudi koji rade u oblasti filma, i tu postoji nekoliko mesta, velikih festivala, gde dolazi do ukrštanja i ta dela bivaju predstavljena na istim mestima i u okviru istih programa i ja mislim da je jedna od najvećih problema to što ova oblast nema svoj naziv. Ona se nalazi izvan filmskog sveta čak i onda ako u svetu filma ova linearnost u naraciji se smanjuje sve više i više, međutim

alternative film production. The authors of these films are open to innovation, experimentation, in their striving with their creative energy to integrate different experiences of the world. Last night we had seen a number of such films that were connected to the global representation of the world, whose authors are attempting to share their own responsibility for the current state of the world. At a moment when the existing technological and genre differences are being erased, the overall possibility of a planetary experience enables a new approach towards the issue of identity. It has become quite clear that we are the ones who are creating our own identity and that the previously existing views related to its existence is one of our biggest misconceptions. While striving to discover who we are, we had been searching for our true selves and our identities, but in the end, when we had thought that we had found that which we had been searching for, we had discovered only that which we had created out of ourselves during that journey.

Since we are always the creators of our identities, the awareness of the result of this creative self-exploration is important for the understanding of the position of the author of alternative films. Having in mind that the new technologies had considerably increased our creative possibilities, their films are made out of everything that is accessible to them, but their varied experiences are – as during the construction of identity – are the potential elements of their works. An active approach to the contents found in one's visible environment presupposes the freedom of creation and responsibility for the created work, precisely in the way it is taken for granted in the image we had constructed of ourselves.

Patrick Huber: I would like to say something about experimental film and somehow obliviously this traditional notion about experimental film has ended. But the term experimental film is a strange term because you are using alternative film and the fact is that outside of the documentary, outside of the narrative, there is large field where a lot of people work in it. There are people working from the field of art and people



Patrick Huber

working from the field of film and there are a few spaces, big festivals, where crossover happens and those works are all presented at the same place and in the same programs and I think one of the big difficulties is that this field has no name. It is outside of the film world even if in the film world this linearity of the narrative is already being cut off more and more but still the film world holds to the fact that narrative is the main purpose of communication. There are very few films that are not based on the narrative; narrative is not the main communicator. And in our world there are more and more people going to installation because museums and galleries can handle this form much better than film world. The main difficulties are the museums, and they have a door and they say at 15.00 hrs the show starts and then you get in and then you see these works of 20 minutes, almost every time you just walk in and walk out. I call these works filmic works. It is distinct from installation. There are a lot of artists who make filmic works and 98 % of those filmic works when they are presented are presented wrongly. The term is very important but this word is missing.

filmski svet se pridržava činjenice da je narativnost osnovna svrha komuniciranja. Ima veoma malo filmova koji se ne zasnivaju na narativnosti; naracija nije glavni komunikator. I današnjem svetu sve više i više se ide ka instalacijama jer muzeji i galerije mogu da se nose sa ovom formom na mnogo bolji način nego filmski svet. Glavne poteškoće su što muzeji imaju vrata i oni kažu u 15 sati počinje program i onda uđete i gledate taj rad u trajanju od 20 minuta i skoro stalno se ulazi i izlazi. Ovakve radove nazivam filmskim radovima. To je ono što instalaciju odlikuje. Postoje mnogi umetnici koji prave filmske radove, i 98% tih filmskih radova kada bivaju predstavljeni oni ih predstavljaju na pogrešan način. taj pojam je veoma važan međutim ta reć nam nedostaje.

Božidar Zečević: Naracija takođe može biti filmična. Postoji čitava istorija ne-narativnog i anti-narativnog filma.. Tarkovski, Bunuel.



Miriam De Rosa

Patrick Huber: Postoji narativni film, dokumentarni, ali to nisu nazivi koji opisuju ono o čemu smo pričali. Ne-narativno je film, a ne-narativno je negacija. Ne možemo stvari nazivati. Ne možete nešto imenovati sa prefiksom „ne“.

Sebestyén Kodolányi: Možemo razlučiti tri stvari. Postoji kinematografska „black box“ umetnost, zatim „white box“ umetnost (u koje spada sva savremena umetnost u kojoj se koriste vizuelni mediji), i postoje novi mediji, koja je sasvim različita oblast. To je nešto što je povezano sa društvenim umrežavanjem. Oni smetaju jedni drugima. Imam osećaj da ovde razgovaramo o kinematografskoj oblasti pokretnih slika.

Mihailo Ristić: Video-umetnost već jeste disruptivna kinematografskih kodova, i jezika i estetike kinematografije. Prošireni film je primer toga.

Božidar Zečević: Narrative could also be filmic. There is a whole history of non narrative and anti narrative films.. Tarkovski, Bunuel..

Patrick Huber: You have narrative film, documentary, but that isn't the name for these forms that we are talking about. Non-narrative is film, non-narrative is negation. We can't call something like that. You can't call something "non".

Sebestyén Kodolányi: We can distinguish three things. You have cinematic black box art, white box art (all contemporary art, using visual media) and there is new media, which is a totally different field. It is something connecting with social networking. They are interfering with each other. I have feeling that we are talking about cinematic field of the motion picture.

Mihailo Ristić: Video is already a disruption of cinematic codes and cinematic language, and aesthetics. Expanded cinema is an example of that.

Božidar Zečević: Filmic and cinematic is not the same.

Slobodan Šijan: Video is more connected with the period of analogue video. I think that digitalization was one of the essential moments in the acceptance of video by filmmakers, i.e., because of the possibility of the making and recording of different generations of an electronic image did not create any loss in the quality of the image. Video is linked to the 1970's and 1980's as an artistic phenomenon. Everything has shifted over to the sphere of the digital image... the recording of moving images.

Miodrag Milošević: Relating to the fact that Kodolányi had suggested that one should separate film for projection, from video for screening in different spaces and from social media, last night we had the opportunity to see an extraordinary film titled "Film for Two" where Davorin Marc had shown in a dark cinema hall had shown on his cell phone a film for two persons sitting in the first row, and all the rest of us asked ourselves what was going on while we were listening to the sound, and then he asked the audience where is all this leading to and will we be having films made for each single person or will they be films made for everyone.

Bojan Jovanović: I do not see any special issue here; it is all similar to dreams. We all have dreams and each one of us has their own film during sleeping time, but there are also dreams that we have with our eyes open, through visions, through fantasy. This is something called the oniric imagination. And, naturally, it exists as our intimate sphere, which we express via technological possibilities, creating films for ourselves or for our closest of family. This is a culturological and anthropological fact.

But what opens the possibility of finding an answer to the question posed is the fact that there will always be non-dreams and non-fantasy for which only those who fantasize and dream will find interest, thus there will be also those who will know in a more capable and better way than those capable of show-

Božidar Zečević: Filmsko i kinematografsko nije jedno te isto.

Slobodan Šijan: Video se više vezuje za period analognog videa. Ja mislim da je jedan od bitnih momenata prihvatanja tzv. videa od filmskih stvaralaca bila digitalizacija, gde se generisanjem različitih generacija slike nije gubilo toliko na kvalitetu slike. Video je vezan za sedamdesete i osamdesete kao umetnička pojava. Sve prelazi u sferu digitalne slike, snimanja pokretnih slika.

Miodrag Milošević: U vezi sa ovim sto je Kodolányi podelio film za projekciju, video za prikazivanje u prostoru i socijalne medije, preksinoć smo videli izvanredan "Film za dvoje", gde je Davorin Marc u mračnoj sali pokazao na svom telefonu film za dvoje iz prvog reda, a svi ostali smo se pitali i slušali zvuk i tu nas je on upitao a gde to sve ide i da li ćemo imati filmovi jedni za druge ili će to biti filmovi za sve?

Bojan Jovanović: Za mene ne postoji tu pitanje neko, to je sve slično snovima. Mi svi sanjamo snove i svako od nas ima neki svoj film u toku sna, ali postoje i snovi koje sanjamo otvorenih očiju, preko vizije, maštanja. To je nešto što se zove teorinička imaginacija. I naravno da postoji kao naša intima koju preko tehnoloških mogućnosti izražavamo, stvarajući filmove za sebe ili za svoje najbliže. To je jedan kulturološki i antropološki fakat.

Ali ono što otvara mogućnost odgovora na postavljeno pitanje to je da će uvek biti, ne snova i ne maštanja za koje će biti zainteresovani samo oni koji maštaju i sanjaju, nego će biti i onih koji će umeti na umešnji i bolji način nego što to umeju drugi da prikažu to što osećaju, vide i što stvaraju i što će biti to

relevantnije i za druge. Tu nastaje komunikacija. Bez obzira koliko ja sanjao nešto što me fascinira ili imam neku viziju koju smatram značajnom ali ukoliko ne umem da to iskažem da to može da bude značajno isto tako i za drugog onda to ostaje, samo, u okviru mog sveta. Prema tome, uvek će biti tih krugova komunikacija, a oni koji budu najuspešniji u izražavanju i stvaranju svojih svetova, ti svetovi će biti značajni za druge koji će moći da podele taj svet.

Miriam de Rosa: Patrikovo izlaganje je bilo veoma zanimljivo i povezano je sa medijumom sa kojim moramo nešto uraditi, jezik moramo koristiti, međutim pitanje je gde možemo videti te pokretne slike jer ako se pomerimo sa filmskog na kinematografsko, onda je oblast mnogo šira

Božidar Zečević: Postoji distinkcija između ta dva termina (filmic and cinematic). Nije samo terminološka stvar, već je stvar i u pominanju medijuma u onome što mi nazivamo razumevanje medija. Film ima neke svoje faze u razvoju i bio je vezan za filmsku traku. Filmsko je sve što je na filmskoj traci. To je najkraća i najjednostavnija definicija filma. Ali kada se pojavio video, koji je takođe traka, on je imao drugačiju tehnologiju zapisa. I onda se pojavio digitalni medijum koji više nema traku, koji je potpuno virtuelan. I sad imamo najmanje tri nosača sa kojima se događa nešto veoma zanimljivo. Svetska asocijacija koja čuva filmove FIAF (The International Federation of Film Archives), (sve Kinoteke sveta su tu učlanjene) primetila je da u prvom oduševljenju videom i digitalnim nosačem Kinoteke su počele da presnimavaju filmove na video ili na digitalni nosač i da se oslobađaju nesnosnih težina filmske trake koje su zauzimale prostor. Primetili su tehnološku katastrofu. Ni video, ni digitalni nosač ne mogu da traju večito. Oni

ing what they feel, see, and which they are creating, and because this will be of greater relevance to others. This is where communication arises. Regardless of how much I dream of something that fascinates me or if I have a certain vision that I consider to be important, but if I am not capable of articulating this then this can be also important for somebody else, then this only remains within the confines of my own world. Therefore, we will always have these circles of communication, and those who become the most successful in expressing themselves and creating their own worlds, those worlds will be of significance to others who will be able to share that world with them.

Miriam de Rosa: Patrik's talk was very interesting and it is related to the kind of medium we have to use, language we have to do, but the question is where we can see those moving images because if we shift from filmic to cinematic the field is wider.

Božidar Zečević: There is a distinction between these two concepts (Filmic and Cinematic). This is not just a question of terminology, but it is also related to the conceptualization of the medium, in that which we call the understanding of media. Film has some of its phases of development and was linked to celluloid film stock. Film is everything that is on film stock. This is the shortest and simplest definition of film. Nevertheless, when video appeared, which is also tape stock; it possessed a different recording or inscription technology. Then the digital medium appeared which no longer uses stock or tape, which is virtual. And now we have at least three carriers with which something is going on that is very interesting. FIAF, the International Federation of Film Archives -- all the Cinemateques or film archiving institutions of the world are members of this organization -- has recognized that with the first enthusiasm and exhilaration with video and with the digital carrier, cinemateques had started to copy films onto video or onto a digital carrier and so that they could free themselves of the extremely heavy weight and bulk of film stock on reels. They soon had noticed a technological catastrophe. Neither video nor digital carriers can



Božidar Zečević, Miroslav Bata Petrović

last forever. They are « lost » after a certain time. Just take your VHS works and take a look at them today, they will soon be gone altogether, first the color will disappear, then their sharpness, and their resolution. Video and digital carriers are still not capable of «carrying» the film work.

Miroslav Bata Petrović: You are mistaken here.

Božidar Zečević: Perhaps I am mistaken here, but the FIAF is not. Contrary to what the European Union had done adopting the phrase and concept of the «Audio-visual», and which the Croats had included in their laws, and now they want to include this into our laws as well, but we disagree on this point, we do not accept this concept, this term of the « audio-visual ». However the cinematograph remains the cinematograph and it is connected to the use of film stock and is related to the production, screening and distribution of films on celluloid film stock, and the preservation of film, which cannot be archived on anything else except on celluloid film stock. Thus, until we find some better medium all we have is celluloid film stock and the term cinematography, and the term filmic (film)

se gube posle izvesnog vremena. Uzmite vaše VHS radove i pogledajte ih danas, oni će uskoro sasvim nestati, prvo boja nestaje, nestaje oštrina, nestaje rezolucija. Video i digitalni nosač još nisu sposobni da nose filmsko delo.

Miroslav Bata Petrović: Nisi u pravu.

Božidar Zečević: Možda ja nisam u pravu, ali FIAF jeste. Suprotno od onoga što je uradila Evropska Unija koja je usvojila termin audiovizuelno i to su Hrvati stavili u njihov zakon i sad hoće da stave u naš zakon, a mi se bunimo, mi ne damo da bude taj termin - audiovizuelno. Ali kinematograf ostaje kinematograf i vezan je za filmsku traku i tiče se proizvodnje, prikazivanja i distribucije filmova na filmskoj traci i čuvanja filmova koji se ne mogu čuvati ni na čemu drugom osim na filmskoj traci. Dok se ne nađe neki bolji medijum mi imamo samo filmsku traku i termin kinematografija i termin filmsko neće iščeznuti niti ustupiti svoje mesto audiovizuelnom. Audiovizuelno je ogromna zabluda, ljudi ne razmišljaju o tome,

čitao sam evropsku deklaraciju, kod nas se to priprema kao Zakon o čuvanju audiovizulene baštine. Ta baština se ne može očuvati, sama od sebe će nestati, ona nije još uvek zrela da se nosi na tom nosaču. Prema tome u ovom trenutku u ovoj fazi tehnološkog razvoja digitalna umetnost može biti nešto sasvim odvojeno od kinematografije. I mi ovde vodimo bitku da se termin kinematografija očuva u našem zakonu, jer se inače neće sačuvati. Mi možemo imati i podržavati i digitalni format i video. Video više nije sposoban da živi.

Za digitalno još uvek ne znam. Moje su informacije veoma ograničene što se tiče tehnologije. To tek treba da se vidi. Ali to nikako ne isključuje filmsku traku, barem dok ne pronađemo nešto bolje. Dakle, nije terminološka stvar u pitanju, u pitanju je duboko nerazumevanje u pogledu medija.

Miroslav Bata Petrović: Te kinotečke priče uopšte nisu tačne. Filmska traka je takođe sklona raspadanju, ako se ne drži na određenoj temperaturi pocrveni, ako se povremeno ne premotava napadne je neki virus, bakterija, plesni. Filmska traka se mora negovati kao biljka u bašti, isto tako i video. Ne postoji nosač koji je večit i trajan. Postoji mogućnost povremenog presnimavanja na hard disk npr. ili na neki nov nosač. Meni su ljudi u Sony-ju rekli da je ova traka zaštićena 50 godina od svakog propadanja, za dalje ne garantuju. Ja imam VHS Sony iz 87. godine. Kao da je juče snimano na njoj.

Slobodan Šijan: Trake različito propadaju.

Neven Korda: Zavisi od rikordera.

will not disappear nor give its place to the audio-visual. The audio-visual is a great big illusion, people do not think along those lines at all. I have read the European Declaration, and here it is being prepared as a new law on the preservation of audio-visual heritage. This heritage cannot be safeguarded and it will disappear by itself; it is still not mature enough to be archived on this carrier. Therefore, at this moment and this phase in technological development, digital art is something quite apart from cinematography. And in our country we are waging a battle for the term cinematography to be retained and preserved in our laws and legal acts, because, it will not be preserved otherwise. Video is no longer capable of living. Whereas I am still not certain about the digital sphere. The information I possess is very limited concerning technology. We shall see what will be in the future. But this in no way excludes celluloid film stock, at least until we find something better. So, this is not just an issue of the terminology, the issue here is one of the presence of an inadequate understanding of the medium.

Miroslav Bata Petrović: Those stories derived from cinematheques (cinema archives) are not at all correct. Celluloid film stock is also susceptible to disintegration, if it is not kept at a fixed temperature it then becomes red, and if it is not rewound occasionally it is attacked by some virus, bacteria and fungus mould. Film stock must be cared for like a flower in a garden. The same applies for video. There is no carrier that is eternal and durable. There is the possibility of occasional copying onto a hard disc drive, for instance, or onto some new carrier. Some people from the Sony Corporation had told me that this tape is protected for a span of 50 years from any kind of disintegration, and they cannot guarantee for more. I have a Sony VHS cassette from 1987, and it's as if one had made a recording on it only yesterday.

Slobodan Šijan: Video tapes differ in durability.

Neven Korda: That also depends on the Video recorder one uses.

Patrick Huber: In Switzerland government decided about ten years ago that everything is going to be digital. So the digitalisation of cinema is quite expensive and so the state gave a lot of money to the cinema. Especially to the smaller, alternative cinema... The Cinematheque got a new building and the infrastructure costs were enormously big. And the Cinematheque formed an expert group who worked on the problem of how to conserve digital files, DSP- and the result of this group was that we have to do 35mm. Now the problem is that every Swiss film has a budget for the film but the state doesn't have money for doing 35mm film. The plan was to force the producer, since they received money from the state that they have to give a 35mm copy do to Cinematheque. They refused that because it was not stipulated in the Law. They gave DCP. In 1987, tape, it was analogue tape and the falling apart of analogue tape is something completely different from a missing pixel in digital tape.

Miroslav Bata Petrović: We have a law that states that the producer is obliged to give the best copy of his film to the Cinematheque (Film Archive). My thesis is that the thing that the people from the Cinematheque are saying is an expression of their fear that their very existence would be brought into question. Just as they fear layoffs among their employees. I have over 6000 films saved in the best resolution. I do not need the Cinematheque. Now let us see what the new technology of video brought to film? I wish we had not mentioned Tito. I used to be jealous of his 8mm camera with a big zoom lens of which I could only dream of. Tito as a cameraman... I had screened that here 3 or 4 years ago in the film "Comrade Tito Liked to Shoot Movies", and it was made up entirely of his authentic material, of footage shot on 8mm film, and there we saw just how much of a dilettante he was. But if we were to show at least a little of goodwill in our attitude we could easily classify him as a member of the most radical, hardcore category of alternative filmmakers who enjoy shifting their cameras about shooting and swirling them over all and everything randomly.

Patrick Huber: U Švajcarskoj, pre otprilike deset godina, naša Vlada je odlučila da sve treba da bude digitalno. Stoga, digitalizacija kinematografskih dela je prilično skupa, pa je država dala mnogo novca za kinematografiju. Naročito maloj produkciji alternativativnog filma. kinetoke je dobila novu zgradu i infrastrukturu, troškovi su bili ogromni. A kinoteka je imala ekspertnu grupu koja je radila na rešavanju pitanja kako konzervirati digitalne datoteke (fajlove). postoji DCP format, a odluka ove grupe je bio da se mora arhivirati na 35mm formatu. Sada je nastao problem što svaki Švajcarski film poseduje budžet za taj film ali država nema novca da se sve radi na 35mm filmu. Plan je bio da se izforsira producent da daju jednu kopiju na 35mm filmu Kinoteci, jer oni dobijaju novac od države. Oni odbijaju da to učine jer to nije postalo zakonski obavezno. Oni daju DCP format. Spomnuta je video traka iz 1987. godine. Tu se radilo o analognoj traci a propadanje analogne video trake je nešto što je sasvim drugačije od toga kada nedostaje neki piksel sa digitalne trake.

Miroslav Bata Petrović: Mi imamo zakon koji kaže da producent mora najbolju kopiju filma da dostavi Kinoteci. Moja teza je da to što pričaju ljudi iz Kinoteke jeste njihova bojazan od obesmišljavanja njihovog postojanja. Kao što ih plaši i otpuštanje zaposlenih. Ja imam preko 6000 najznačajnijih filmova u najboljoj rezoluciji. Kinoteka mi nije potrebna. Šta je nova tehnologija, tj. video doneo filmu? Voleo bih da nismo pominjali Tita. Bio sam ljubomoran na 8mm kameru sa dugačkim zoom-om kakav sam ja mogao samo da sanjam. Tito kao snimatelj, a ja sam to prikazao ovde pre 3, 4 godine, filmom «Drug je Tito voleo da snima», napravljen od njegovih autentičnih snimaka napravljenih na njegovoj 8mm traci i tu se videlo koliki je on bio diletant. Ako bismo bili bar malo dobronamerni

prema njemu mogli bismo da ga svrstamo u najradikalniju, najtvrdju kategoriju alternativa-ka koji vole da mlata i da polivaju kameru.

Što se mene tiče tehnološki razvoj, tehnološka revolucija je nešto prirodno čemu se ne treba opirati, naprotiv treba mu se prilagođavati. Ta činjenica da su film prvo prihvatili likovni umetnici je za mene sasvim normalna i logična jer su oni u tome prepoznali nešto što je njima nedostajalo u likovnoj umetnosti, a to je pokret. Zato nama filmadžijama video nije bio u početku atraktivan. Tu treba napraviti jasnu distinkciju prema tri kategorije. I to ne mešati.

Postoji video art (nova traganja po novom mediju) gde su likovni umetnici prihvatili novu tehnologiju kao jednu novu umetničku oblast, nov umetnički prostor, umetničko izražavanje i postoji video film, to je prvi put danas Diana Nenadić, upotrebila taj termin koji je vezan za bivše filmske autore koji su prihvatili novu tehnologiju ne kao nov mediji umetnički nego kao nov alat za pravljenje filmova. Šta je taj novi alat doneo filmu na planu jezika, estetike, autorskih opusa itd? Po meni je doneo dosta dobrog i dosta lošeg. Paralelno.

Kao prvo, barem kod nas u Srbiji, ne znam kako je bilo u ostalim zemljama bivše Jugoslavije pojava video filma vezuje se za pojavu VHS-a, Beta Cam-am, video osmica. Kada autori masovno prelaze na tu jeftiniju i pristupačniju video tehnologiju. To je donelo demokratizaciju u filmu, svako je mogao da uzme kameru i da snima. A to je i negativna strana, jer je svako svašta snimao. Ono najnegativnije je to da je pojava nove jeftinije tehnologije dovela do odumiranja Kino klubova. Mi ovde u Srbiji smo u klubove išli samo da bismo mogli da dobijemo traku i kameru. Onog trenutka kada nam je to postalo potpuno pristupačno klubovi nam više nisu bili potrebni. Mnogi

Now, as far as I am concerned, technological development, the technological revolution, is something natural which should not be opposed, on the contrary one should adapt to it. The fact that film was first accepted by visual artists to me is something normal and logical because in it they had recognized that they had been lacking for something in their visual art, and that is movement. That is why video, for us filmmakers, was not attractive enough at first. Here we should make a clear distinction in relation to three categories. And we must not get them mixed up.

There is Video Art (new exploration of the new medium), where visual artists have accepted the new technology as a new field of art, a new artistic territory and space, and artistic expression. Then there is film, and Diana Nenadic had for the first time used that term which is related to former film authors who had accepted the new technology not as a new artistic medium but as a new tool for making films. What has this new tool brought to film in the sense of language, aesthetics, the authors «oeuvre», etc? Well, in my view, it had brought along many things that are good and likewise many bad things, parallel to each other.

First of all, at least for us here in Serbia (and I don't know what it was like in the remaining countries of former Yugoslavia), the phenomenon of video-film is linked to the appearance of VHS, Betamax, Video 8, etc. When authors went over on a mass scale to that less expensive and more accessible video technology that had led to the democratization of film; anybody could have picked up a camera and started to shoot. And this is a part of the negative side because everyone started shooting all and everything. The most negative thing was that this appearance of new cheaper to buy technology had led to the dying out of cine-clubs. Here in Serbia, we would go to these cine-clubs only in order to get our hands on some film stock and a camera. The moment all this became completely accessible, the clubs were no longer something that we needed. Many authors had forgotten the phenomenon of friendship and camaraderie, the exchange of views, exchanges of energy and ideas...

From the end of the 1980's in Serbia there were only two or three surviving cine-clubs (The Academic Film Center, the Cine-club of Omoljica, and one in Novi Sad). All the other cine-clubs had been closed down because people had started making films on their own, they had de-socialized themselves.

Video-film had destroyed some film authors, and some had managed to adapt themselves. A good example is Igor Toholj, who was among the first to accept video as a new tool without changing anything in his cinematic signature, nor in his poetics, and not even in his choice of themes. I had held fast on to film stock up till 1997, and then I used a video camera and tried not to disappoint the film world. What do you think would have happened to this festival if it had not of accepted video on time? The same question could also be posed for the Belgrade Festival of Documentary and Short Films, which, if it had held on to celluloid film stock stubbornly, it would have most probably disappeared from the scene. I personally feel that I had been one of the deserving few who had saved that festival. It was organized by the Yugoslavia Film Corporation and I was the proponent pressing for the introduction of video-film to the festival as an accompanying program selection. There was great resistance on the Festival Management Board (Vidosav Novaković, Managing director of the "film community Beograd") and because of his pressure the Council did not accept such a program to be screened at the Dom Sindikata (Trade Union Hall Cinema), so that we then had the program at the Belgrade Youth Hall (DOB). So, already in the following year when they had seen that there were films of quality appearing on a video carrier, the Council had accepted the organization of a parallel video selection with a separate program and a Jury, and again it was screened in the Belgrade Youth Hall. That year the award had been given to Janko Baljak "See You in the In Memoriam Section of the Newspapers". Already in 1996, video-film had been accepted by the Festival Council as an equal participant along with celluloid film stock.

autori su zaboravili na fenomen druženja, razmene mišljenja, razmene energija, ideja.. Od kraja 80-ih u Srbiji imate dva, tri preživela kluba. Akademski filmski centar, Kino klub u Omoljici i Kino klub u Novom Sadu. Svi ostali klubovi su se zatvorili jer su ljudi sami počeli da prave filmove, asocijalizovali su se.

Video film je neke filmske autore na filmskoj traci uništio, a neki su uspjeli da se prilagode. Jedan od primera je Igor Toholj, koji je među prvima prihvatio video kao nov alat, a da ništa nije izmenio u svoj filmskom rukopisu, ni u svojoj poetici, pa čak ni u izboru tema. Ja sam se do 1997. držao filmske trake, a onda sam koristio kameru i trudio sam se da ne izneverim film. Šta bi bilo sa ovim festivalom da nije blagovremeno prihvatio video? Isto pitanje može da se postavi i za beogradski Festival dokumentarnog i kratkometražnog filma koji, da se držao slepo filmske trake, verovatno ga danas ne bi ni bilo. Lično se osećam jednim od zaslužnih što je taj festival spašen. On je bio u organizaciji Jugoslavija filma i bio sam zagovornik da se na festival uvede video film, kao prateća selekcija. Bilo je velikih otpora u savetu festival (Vidosav Novaković, direktor filmske zajednice Beograd) i pod njegovim pritiskom savet nije dozvolio tu sekciju u Domu sindikata, pa smo je održali u Domu omladine. Već iduće godine, kad su videli da se kvalitetni filmovi pojavljuju na video nosačima, savet je prihvatio da se održi paralelna video selekcija sa posebnim programom i žirijem i išao je opet u Dom omladine. Te godine nagradu je dobio Janko Baljak «Vidimo se u čitulji». Već 1996. video film se prihvata od strane saveta festivala kao ravnopravni učesnik sa filmskom trakom. Glavni zagovornik tog izjednačavanja filma i videa nije bio niko drugi do taj isti Vidosav Novaković, a ja sam bio najveći protivnik, jer sam mislio da je to preuranjeno. A on je iz nekih produkcionih, ili nekih drugih

razloga, počeo da se za to zalaže, izborio se da u Dom sindikata video ravnopravno uđe sa filmskom trakom. Još nešto bih dodao.

Neki filmovi danas ne bi postojali da se ne koriste digitalnom ili video tehnologijom, ne bi mogli da se naprave. Ja u svom opusu koristim sve moguće što mi do ruke dođe i filmsku traku, i video traku i digitalne tehnologije.

Slobodan Šijan: Koje kriterijume koriste selektori za festivale koje filmove da selektuju? Sta je filmično, a šta nije? To je zanimljivo pitanje.

Miroslav Bata Petrović: Nove, digitalne tehnologije za mene predstavljaju podsticaj. S jedne strane mnoge ideje koje sam ranije imao a nisam mogao da ih ostvarim na filmskoj traci, ili zato što nisam imao tehničkih mogućnosti ili zato što nisam imao para da ih ostvarim, sada mogu da ih ostvarujem u digitalnoj tehnologiji. Mogućnosti koje pružaju kompjuterski programi deluju na mene retroaktivno, pa mi oni otvaraju nove ideje za neke nove filmove ili za nove neke efekte koji mi možda nikad ne bi pali napamet da sam i dalje ostao vezan za filmsku traku.

Miodrag Milošević: Kada je uveden video 1985. godine mi smo prikazali film Mikelandela Antonionija (Michelangelo Antonioni) "Misterija Oberwald" (The Mystery of Oberwald) koji je on snimio video kamerom i prebačen je na 35 mm. On nije koristio te video mogućnosti i to je ostao klasičan film gde smo videli nedostatke video tehnologije u odnosu na film. Ono što su radili Neven Korda i Zemira u Ljubljani, ono što smo sinoć videli na video kaseti pod nazivom "Tako mladi" ja sam video upravo taj idealan spoj estetike filma i videa. Video sam da spotovi mogu da se

Somewhat later the main proponent of the equalization of film and video was none other than that same Vidosav Novakovic, and I was the biggest opponent, because I thought that it was a bit too early in coming. And he began to push for this, either due to production reasons or some other, and he had secured and enabled video to be screened on an equal footing with celluloid films stock in the main venue of the festival (Dom sindikata/Trade Union Hall). And there is one more thing I would like to add. Some films would not exist today if they had not utilized digital or video technology, they would not have been made without it. In my opus I use everything that I can get my hands on, film stock, and video tape, and digital technologies.

Slobodan Šijan: What criteria do the selection makers of festivals adhere to? Which films do they select? What is filmic and what is not? Those are interesting questions.

Miroslav Bata Petrović: The new digital technologies represent an incentive for me. On one side, there were many ideas that I have had earlier but which I could not realize in films stock, or because I did not have the technical possibilities for that or because I did not have the money to realize them in that way, and now I am able to realize with digital technology. The possibilities offered with computer technologies effect me in a retro-active way, opening up new ideas to me for some new films or some new effects, which perhaps would have never crossed my mind if I had still remained tied up with celluloid film stock.

Miodrag Milošević: When video was introduced in 1985 we had shown the film *The Mystery of Oberwald* by Michelangelo Antonioni, which he had shot with a video camera and was then transferred onto 35 film. He did not use any of those video possibilities and it had remained a classical film where we could see the shortcomings of video in relation to film. In the works of Neven Korda and Zemira Alajbegovic in Ljubljana, the ones that we had seen the previous night on a video-cassette titled "So Young", I had perceived precisely



Sa desna na levo: Slobodan Šijan, Miodrag Milošević, Patrick Huber, Sebestyén Kodolányi

a perfect combination of the aesthetics of film and video. I realized that it was possible to make video music clips in a way pertaining to film, and at the same time to have certain video elements, i.e., to utilize that which video had brought to us. This was fascinating for me then and equally so today.

Neven Korda: Video had made it possible for me in moments when I was working to open up new ideas to me, regardless of whether I had or did not have a plan. Video to me is a tool with which I can realize my dreams and ideas in a much easier way than by painting on canvas or making sculptures or making films. However, I wanted to join in on the discussion related to the issue of copying, the issue of what is happening today with film stock and all the things you had spoken of. For me, personally, there exist an axiom, and it somehow applies both to celluloid film stock and to video, and for digital video this applies one hundred percent. And what differs from the traditional arts. The preservation (archiving) of the original occurs in the copying process. If you want to archive original video material, if you want to preserve the colours,

urade tako da budu i filmski, a da imaju i video elemente, da se koristi to što je video doneo, meni je to bilo tada, a i sada fascinantno.

Neven Korda: Meni je video omogućavao da u trenutku kada radim da mi otvara nove ideje, obzirom ili bez obzira na plan. Meni je video oruđe gde ja svoje snove i ideje realizujem mnogo lakše nego da slikam platna ili radim kipove ili filmove. Ali ja sam hteo da se nadovežem na ono u vezi sa kopiranjem, šta se dešava danas sa filmskom trakom i sve o čemu ste govorili. Za mene osobno postoji jedan aksiom, a nekako važi i za celluloid i za video, a za digitalno važi sto posto. I što je razlika od tradicionalnih umetnosti. Čuvanje (hranjenje) originala je u kopiranju. Ako ti hoćeš da hraniš originalni video materijal, ako hoćeš da sačuvaš boje moraš da kopiraš. I svaka kopija je original. I sada tu dolazimo do tehničkog pitanja. Svakako VHS kopija nije original i svaka digital beta kopija nije original. Ali svaka

D5 kopija je original. Zašto? I tu dolazimo do onoga o čemu uopšte ne pričamo. Kako je napravljen kodak? Kako je napravljen krug boje? Koji je, kao što znamo, napravljen tek 30-tih godina XX veka. Tu su počeli Aqua/Agfa i svi ti slični filmovi. Kako je opisan naš svet, kako su opisane boje, koliko ih ima? Da li ih ima hiljadu ili milijardu? I onda znamo da takav način, uključujući sa Aqua filmom uključuje tek jedan deo potpuno mogućih matematičkih opisa (boja) sveta. Mi imamo krug boje, ali onda VHS uzme nešto ovako, jedan isečak iz celine. Na tom matematičkom istraživanju boja u svetu se temelji fotografija u boji, kao i televizija, kako crno bela, tako i u boji. Ono što je ključno što bih rekao je to da je čuvanje originala je u kopiranju, a druga stvar je s čime se kopira.

Pošto mi imamo taj D5, što je kodiranje 444 (da ne objašnjavam šta to znači). Ili što se tiče državne administracije, policije, arhiva itd. isti taj sistem D5 koji je napravljen za video studije (za tzv. entertainment) se naziva LTO i to je isto način gde se stvar kodira 444 znači 11. D5 je 422, to je neki algoritam približan četvrtinu manje informacija ima nego original. Mini DV nema sve boje za razliku od NTS-a koji je 411. Američki DV 411 se pravi da na 4 jedinice svetilnosti dođe jedna jedinica jedne boje i jedna jedinica druge boje. Američki DV ima slabiju boju nego naš mini DV. Ali recimo Kiati inkostraciju..? možeš lakše raditi sa američkim DV, jer imaš fiksno to 411 a u našem DV palu imaš 420, vidiš sve boje i boje su jače. I tu dolazimo do arhiva, ako hoćeš da sačuvaš filmsku traku iz 1920. moraš je prekopirati.

Miroslav Bata Petrović: To kopiranje nije 1:1, zavisi sve od laboratorije do laboratorije. Sve ostalo što nije original je sumnjivo.

you must copy them. And every copy is the original. And now we reach a technical issue. Every VHS copy is not an original and every Digital Beta is not the original. But every D5 copy is the original. Why is this? And here we have reached an issue of which we have not talked about at all. How was Kodak made? How was the Colour Circle made? Which we, of course know, was made only as late as the 1930's. That is when AGFA started and all those similar films. The way our world was described, how colours are described, and how many of them there really are. Are there thousands of colours or billions of them? And with this we have discovered, including AGFA film, that this only includes a small part of the possible mathematical descriptions of the colours of the world. We have the colour circle, but then VHS is only a small part, only a cut-out from the whole. Colour photography, just as is television, both black and white and colour TV, is based on this mathematical exploration of the colours existing in the world. The thing that is essential that I wish to say is that this preservation of the original lies in the copying, and it is a different matter altogether with what is used to make those copies with.

Since we have this D5, which is the 444 coding system (and I will refrain from explaining this for the moment), or concerning the state administration, the police, the archives, etc., that same system D5, which was created for video studios (for, so called, Entertainment) is called LTO and that is also a way in which things are coded in the 444 system, meaning 411. So, D5 is 422, and that is an algorithm with approximately a quarter of information less than the original has. Mini DV does not possess all the colours as compared with NTSC which is 411. American DV is 411 and it is made so that for every 4 units of light there is one unit of a single colour and a single unit of another colour. American DV has poorer colour reproduction than European Mini DV. But, for instance, when you are doing incrustations, then it is easier for you to do it with the American DV system because you have the fixed 411, and in our PAL Mini DV you have 420, you

can see all the colours and they are stronger and more brilliant. And here we have reach the issue of archiving, if for instance you want to preserve celluloid films stock from 1920, then you must copy it.

Miroslav Bata Petrović: That copying process is not of the ratio 1:1, and it all depends on which laboratory is doing it, and results differ from lab to lab. Everything else that is not the original may be considered doubtful.

Miodrag Milošević: It is a question related to deciphering. Everything that is coded must be decoded. That is why film, as a series of analogue frames, where the image can be seen instantly, is a very good one. For instance, American films from earlier periods had been preserved because producers were obliged, as confirmation of their copyright, to deposit their film in the Library of Congress as a series of photograms, in the form of paper film, and only due to this have they been saved and preserved because the film reels were lost later. Only that analogue, visual form, as the material object, is something that is worth preserving and safekeeping.

Miodrag Milošević: Pitanje je dešifrovanja. Sve što se kodira, mora da se enkodira. Zato je film kao serija analognih kvadrata, gde se odmah vidi slika, vrlo dobar način čuvanja. Jer npr. američki filmovi iz ranog perioda su sačuvani jer su producenti morali, kao potvrdu svojih autorskih prava, da stave film u Kongresnu biblioteku kao seriju fotograma, kao papirni film, i samo tako su sačuvani jer su filmske trake posle bile pogubljene. Samo taj analogni, vizuelni oblik, kao materijalni predmet je ono što vredi čuvati.

MEDIJSKI PING-PONG

MEDIA PING-PONG

Uvodna reč / Introduction by Diana Nenadić

MEDIJSKI PING-PONG

Hrvatski eksperimentalni film i video

Televizija kao medij, televizijski program kao (politički) sadržaj i televizor kao uporabni predmet česte su referencije hrvatskih eksperimentalnih filmaša i videoumjetnika od početka 1970-ih i pojave videa. Riječ je zapravo o činu konceptualnog otpora (politički) najmoćnijem i najmasovnijem mediju, kao i o bojazni da bi upućenost na produkcijske resurse javnog sredstva komunikacije, na istu prikazivačku „kutiju“, odnosno ekran, mogla dovesti do brisanja medijskih razlika i apsorpcije umjetničke osobnosti.

Distanciranje od televizije i isticanje razlika poprimilo je razne forme interpretativne ili subverzivne manipulacije: od pretvaranja televizora u mrtvu prirodu a (informativnog) TV programa u *circulus vitiosus* u ranoj videoinstalaciji Dalibora Martinisa *Mrtva priroda*, subverzivne eksploatacije metamedijskih potencijala televizije u konceptualno-strukturalnim filmovima Ivana Faktora (*Prvi program* i *TV 31-1 minirama*) i Branka Karabatića (*Velo misto*), preko performativnog ogoljavanja osobnog identiteta interpolacijom isječaka iz emisije javne televizije u radu Sanje Iveković (*Osobni rezovi*), do prokazivanja TV-lica i monotonih informativnih sadržaja kao mentalnih agresora u

MEDIA PING PONG

Croatian experimental film and video

Television as a media, television program as a (political) content and television set as a tool are all quite frequent references of Croatian experimental filmmakers and video-artists since the beginning of the 1970s and the emergence of video. It is actually an act of the conceptual resistance to the most (politically) powerful media with a mass-audience, as well as fear of relying solely on the production resources of the public tools of communication, on the same distributive “box” – screen, which might have erased media differences and absorb artistic personality.

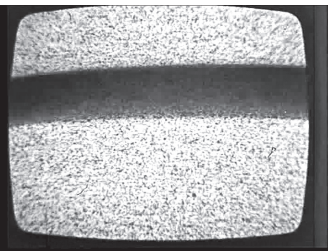
Distancing from television and underlining differences took various interpretative or subversive manipulations: from turning the TV-set into a still life and info news into *circulus vitiosus*, which can be seen in the early videos such as Dalibor Martinis' video-installation *Still Life*, subversive exploitation of meta-medial television potential in the conceptual and structural films by Ivan Faktor (*First Channel* and *TV 31-1 minirama*) and Branko Karabatić (*Big Town*), to performative stripping of personal identity by the interpolation of excerpts from the public service TV-show in Sanja Iveković's film (*Personal Cuts*), denouncing TV-stars and



TV PING PONG



OSOBNI REZOVİ



PRVI PROGRAM

monotonous informative content as mental aggressors in the space of private rituals (*Chanoyu*, Iveković i Martinis), and understanding television as a dictator of our perceptual habits, as seen in films by Milan Bukovac (*Zapping*) and Vlada Zrnić (*United Colors of Upside Down*). Finally, by referring nominally to television and by using the possibility of shooting in the television studio with multiple cameras, the most mystical provoking of the viewers' everyday habits comes with *TV ping-pong*, an early work by Ivan Ladislav Galeta, that underlines the perceptual presumptions of video-media.

Diana Nenadić

prostoru privatnih rituala (*Chanoyu*, Iveković i Martinis), a televizije kao diktatora perceptivnih navika - kod Milana Bukovca (*Zapping*) i Vlade Zrnića (*United Colors of Upside Down*). Konačno, referirajući se nominalno na televiziju i koristeći se mogućnošću TV-studijskog snimanja s više kamera, najmističniju provokaciju svakodnevnim gledateljskim navikama upućuje Ivan Ladislava Galeta svojim ranim *TV ping-pongom*, ukazujući na perceptivne pretpostavke videomedija.

Diana Nenadić

TV PING PONG, Ivan Ladislav Galeta, U-matic, c/b-b/w, 2', 1978.

MRTVA PRIRODA/ STILL LIFE, Dalibor Martinis, open reel/Umatic, cb/ bw, 20', 1974

OSOBNI REZOVI / PERSONAL CUTS, Sanja Iveković, U-matic, boja/colour, 4', 1982

PRVI PROGRAM / THE FIRST PROGRAMME, Ivan Faktor, 16 mm, boja/colour, 12', 1978.

CHANOYU, Sanja Iveković & Dalibor Martinis, VIDEO CD'83, U-matic, boja/color, 11', 1983

VELO MISTO / BIG TOWN, Branko Karabatić, Kinoklub Split; S8, boja/ colour, 9' 15", 1985

ZAPPING, Milan Bukovac, Autorski studio fotografija-film-video; SVHS, boja/colour, 6', 1993

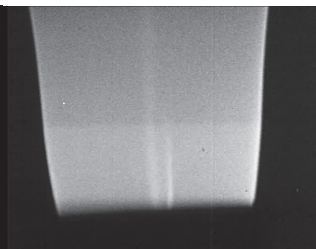
UNITED COLOURS OF UPSIDE DOWN, Vlado Zrnić, Hrvatski filmski savez; Betacam, boja/colour, 1', 1995.

TV 31-1 MINIRAMA (uključivanje-isključivanje) / TV 31-1 MINIRAMA (TURN ON – TURN OFF), Ivan Faktor, 16 mm, boja/colour, 12', 1982.

Ukupno: 77 min



CHANOYU



TV 31-1 MINIRAMA



ZAPPING

Autorska prezentacija / Author's presentation

8MM EKSPERIMENTI KARPA GODINE I DAVORINA MARCA

/ 8MM EXPERIMENTS BY KARPO GODINA AND DAVORIN MARC

Predstavljaju / Presented by Karpo Godina and Davorin Marc

O eksperimentalnim filmovima Karpa Godine i Davorina Marca

Karpo Godina, u međunarodnim okvirima verovatno najcenjeniji slovenački reditelj i snimatelj, počeo je karijeru sredinom šezdesetih nizom nezavisno produciranih, kratkih eksperimentalnih filmova na 8mm, uglavnom napravljenih tako da preispituju sve što se u tom trenutku učilo na državnoj akademiji za film. *Divjad*, *Pes* i *Anno Passato*, koji čine samo jedan deo filmskog niza, prvenstveno su vežbe pokreta: stalnog po/kretanja pogleda, stalnog pokreta ispred pogleda, uobičajenog i neuobičajenog kretanja u raznim pravcima, a sve povezano naizgled nasumičnom montažom i naznakama nekakvih priča punih žudnje. Iz ove perspektive, čini se da kao da je Godina morao proći kroz ovu donekle naivnu, romantičnu, mahnitu fazu, kako bi brzo stigao do onoga po čemu će postati poznat: izvlačenja što više (političke) akcije i dinamike iz minuciozno kadriranih, savršeno statičnih prizora (videti *Gratinirani mozak Pupilije Ferkeverk*).

Pojavivši se deceniju nakon kosmatog hipika Godine, postpunker Davorin Marc još uvek je tema za dalje istraživanje. Nepopravljivi osobenjak sa preko 150 filmova na super-8mm i 16mm, skromno opisuje svoje radove kao „male filmove“, tačka, čime izraz „ublažena izjava“ gura u radikalnom pravcu, do ekstrema.

On Experimental Films by Karpo Godina and Davorin Marc

Karpo Godina, arguably the most internationally acclaimed Slovenian filmmaker and cinematographer, launched his career in the mid-sixties with a quick succession of independently produced 8mm experimental shorts, predominantly designed to question everything he was being taught at the state film academy at that same time. *Divjad*, *Pes* and *Anno Passato*, only a small part of this succession, are primarily excercises in motion: constant motion of the gaze, constant motion in front of the gaze, motion in all known and unknown directions, all linked together through seemingly random editing and mere hints of lustful stories. In retrospect it seems as if Godina had to go through this somewhat naive, romantic, frantic phase in order to quickly arrive at what he became famous for:

extracting as much (political) action and dynamics as possible from meticulously framed, perfectly still images (see *Gratinirani mozak Pupilije Ferkeverk*). Emerging a decade later after the hairy hippie Godina, the post-punk Davorin Marc is still very, very much a subject for further research. Notoriously reclusive and with over 150 super8mm and 16mm films under his belt, he modestly describes his work as “small films”, period, by doing so pushing the notion of understatement to a radical,



DIVJAD



PAURA IN CITTA

bleeding new extreme. His **Paura in citta (1191 dni pozneje or Vonj po podganah)** does not only display a bold and powerful exploration of form and themes that seem to have occupied Marc throughout his opus, the film is also a straightforward document of the spirit of the times and surroundings of its making.

On Slovenian Cinematheque

Slovenian cinematheque (SC) started its work in 1994, was officially recognized by the Slovenian government in 1996 and became a full member of FIAF in 2012. SC is primarily a film museum, dedicated to think cinema in all possible ways and shapes beyond commercial imperatives. SC treats cinema as a medium, a (historical) record, an art, a (not necessarily popular) culture, a tool of expression. SC is involved in film programming, preservation, publishing, research and education. In 2009 SC started its very own special film collection, focused on the previously almost completely neglected avant-garde cinema from the region.

Njegova **Paura in citta**, ne samo da pokazuje hrabro i snažno istraživanje forme i tema koje su okupirale Marca tokom njegovog opusa, film je, takođe, jasan dokument, o duhu vremena i kontekstu njegovog stvaranja.

O Slovenačkoj kinoteci

Slovenačka kinoteka (SK) počela je sa radom 1994. godine, a zvanično priznata od vlade Slovenije 1996, dok je punopravni član FIAF (Međunarodne federacije filmskih arhiva) postala 2012. godine. SK je prvenstveno muzej filma, posvećen promišljanju filma u svim oblicima i načinima, izvan komercijalnih imperativa. SK tretira film kao medij, (istorijski) zapis, umetnost, kulturu (ne nužno popularnu), alatku izražavanja. SK je uključena u programe čuvanja filma, izdavaštva, istraživanja i edukacije. SK je 2009. godine počela rad na svojoj sopstveoj kolekciji filmova, fokusiravši se gotovo poptuno na skrajnute i avangardne filmove u regionu.



PES



A.P. (Anno Passato)

PES, Karpo Godina, Mario Uršič, Jugoslavija, 1965, Blu-ray (posneto na 8mm), 1.37, čb, 8' (18fps)

DIVJAD, Karpo Godina, Jure Pervanje, Jugoslavija, 1965, Blu-ray (posneto na 8mm), 1.37, čb, 6' (18fps)

A.P. (Anno Passato), Karpo Godina, Jugoslavija, 1966, Blu-ray (posneto na 8mm), 1.37, čb, 5' (18fps)

PAURA IN CITTA (1191 dni pozneje ali Vonj po podganah), Davorin Marc, Slovenija (Jugoslavija), 1984, 35mm (posneto na super8mm), 1.37, barvni, 23', bd

FILM ZA DVA/MOVIE FOR TWO, Davorin Marc, Slovenija, 2014, 3.08, DV

VIDEO KOLONIJA MOTOVUN 1976.

VIDEO COLONY MOTOVUN IN 1976

Uvodna reč / Introduction by Lucia Aspesi, Branka Benčić and Greg DeCuir, Jr

MOTOVUNSKI VIDEO SUSRET 1976.

MOTOVUN VIDEO MEETING IN 1976

Uvodna reč / Introduced by Lucia Aspesi, Branka Benčić and Greg De Cuir, Jr

Video je bio medij u usponu pred kraj šezdesetih i početkom sedamdesetih. Wolf Vostell i Nam June Paik već su napravili značajna dela koristeći video, dok je Jean-Luc Godard počeo da eksperimentiše ovim medijem sredinom sedamdesetih. Međutim, u tom periodu video-oprema nije bila lako dostupna umetnicima iz Jugoslavije, i tamo je nova umetnička forma dobijala snagu sporije nego u međunarodnim okvirima.

Godina 1976. bila je ključna za pojavljivanje video-arta na teritoriji Jugoslavije— da budemo sasvim precizni, u Istri, u Republici Hrvatskoj. Pomenute godine tamo su se za kratko vreme održale dve međunarodne radionice, u malim mjestima Brdo i Motovun. Susreti u Motovunu, kako su nazvani, održavali su se već nekoliko godina ranije, kao niz okupljanja jugoslovenskih i italijanskih umetnika sa ciljem izučavanja zanata i prakse. Susrete je inicirala Galleria dell Cavallino iz Venecije, u saradnji sa Muzejom savremene umetnosti u

Video was a growing artistic medium at the end of the 1960s and the beginning of the 1970s. Wolf Vostell and Nam June Paik had already made significant works using video, while Jean-Luc Godard began experimenting with the medium in the mid-1970s. However, video equipment was not widely available to artists in Yugoslavia in the 1970s, and as such the new art form gained traction at a slower pace than in other international settings.

1976 was a key year for the appearance of video art in the territory of Yugoslavia – to be specific, in the Istria region of the Republic of Croatia. In this year there were two international video workshops established close to each other, in the small towns of Brdo and Motovun. The Motovun meetings, as they were named, had already been taking place for a few years prior to this as a series of practice-based gatherings between Yugoslav and Italian artists. The meetings were initiated by Galleria dell Cavallino (Venice) with the collaboration of the Museum of Contemporary Art in Zagreb and the Ethnographic Museum in Pazin. In 1976 it was decided that the meeting should be dedicated to exploring the

5. susret, 1977.
Novi pejzaj — silikarstvo,
fotografije, potaroid

Marina Abramović
Claudio Ambrozini
Franz Berčič
Caro Dall'Aglio
Howard Friedman
Eugen Kokot
Carlo Maschietto
Zdravko Milič
Piccolo Sillani
Mladen Stilnović
Tomislav Šun
Goran Trbujak
Ulay

6. susret, 1978.
Srećnija

Franz Berčič
Ladislav Galeta
Tomislav Gotovac
Branko Karanović
Koji Kinoshita
Marija Branka Košćković
Ivan Koban
David Leverett
Janex Matalić
Andrea Pagnacco
Dubravka Sambolc
Paolo Sandano
Mladen Stilnović
Tomislav Šun
Miroslav Šušaj
Goran Trbujak
Luigi Viola

7. susret, 1979.
Transformacije papira

Hartmut Böhm
Jože Breval
Tibor Györy
Eberold Hilgemann
Maksim Hughes
Ad de Koljzer
Yvonne Kraitz
Peter Lowe
Dora Meiser
András Menyán
Franzisa Morellat
Hans Dieter Schneider
Jean Spencer
Alberto Zucconi
Ryszard Winarski

8. susret, 1980.
Mlad 90.

Zoran Belić
Milivoj Bijičić
Danilo Cade
Jusuf Hadžićević
Nina Ivančić
Aljož Konac
Dušan Mantić
Janex Matalić
Nenad Petrović
Ante Rado
Zdravko Santrač
Zvonimir Šantrač
Damir Soklić
Maura Stipanov
Andraž Šalamun
Tanja Šperko

Sudionici dosadašnjih motovunskih susreta

**Sudionici 8. motovunskog
ilikonog susreta**

1. susret, 1972.
Pejzaj

Arsenio Anselmi
Quintino Bassani
Bojan Bem
Patrizia Bonato
Patrizia Bonato
Franco Costalunga
Ines Fedrizzi
Bora Iljovski
Japoko Kakegami
Takiko Kawai
Koji Kinoshita
Julije Kolfer
Marija Branka Košćković
Azle Kukuz
Zdravko Milič
Andrea Pagnacco
Romano Peruzzi
Aleksander Simec
Aldo Schinold
Miroslav Šušaj
Toni Zarpelon

2. susret, 1973.
Ači

Arsenio Anselmi
Bojan Bem
Patrizia Bonato
Gilgor Cemerak
Bora Iljovski
Koji Kinoshita
Marija Branka Košćković
Zdravko Milič
Almeta Monas
Andrea Pagnacco
Paolo Patelli
Miroslav Šušaj
Piccolo Sillani

3. susret, 1974.
Projekt urbane intervencije

Bojan Bem
Paolo Cardazzo
Rumen Camilov
Gilgor Cemerak
Bora Iljovski
Milo Lovric
Branka Marić
Ivan Matalić
Almeta Monas
Danika Petrovska
Guido Sartorelli
Marilyn Sica
Piccolo Sillani
Peggy Stuff

4. susret, 1976.
Identitet — video-susret

Claudio Ambrozini
Luciano Celli
Joip Dimžić
Sanja Ivanković
Eugen Kokot
Marija Branka Košćković
Zva Kraus
Jana Marušić
Dalibor Martinis
Zdravko Milič
Michèle Sambin
Piccolo Sillani
Miroslav Šušaj
Goran Trbujak
Luigi Viola



potential of video, along with the theme of 'identity'. Among the Yugoslav artists invited to participate were Sanja Iveković, Dalibor Martinis, and Goran Trbuljak, along with their Italian counterparts Michele Sambin, Claudio Ambrosini, and others. The videos that they produced at this workshop stand as key examples of not only their own personal artistic development but also the genesis of video art in Yugoslavia.

This program presents a sampling of the videos created at the 1976 Motovun meeting. Some directly engage the workshop theme of identity, such as *Triptych* by Martinis. Others explore movement, such as *Monument* by Iveković. Still more investigate the formal properties of video such as the *Untitled* series by Trbuljak. All present a fascinating engagement with this new medium and the position it would inhabit in uniting a variety of artists and artistic disciplines in one beautiful Adriatic setting.

Zagrebu i Etnografskim muzejom u Pazonu. Te 1976. odlučeno je da susret bude posvećen istraživanju potencijala videa i temi „identiteta“. Među jugoslovenskim umetnicima koji su bili pozvani da učestvuju našli su se i Sanja Iveković, Dalibor Martinis i Goran Trbuljak, zajedno sa italijanskim pandanima Micheleom Sambinom, Claudio Ambrosinijem, i drugima. Video radovi koje su oni proizveli na radionica-ma postali su ključni primeri ne samo njihovog ličnog umetničkog senzibiliteta, već i geneze video-arta u Jugoslaviji.

Ovaj program predstavlja odabrane video-radove nastale 1976. na susretu u Motovunu. Neki se direktno tiču radioničke teme identiteta, poput Martinisovog *Triptiha*. Drugi istražuju kretanje, poput *Spomenika Sanje Iveković*, a neki ispituju formalne osobine videa, poput Trbuljakovog *Bez naslova*. Svi predstavljaju fascinantno angažovanje u radu sa novim medijem i mestom koje će naseliti ujedinjavanjem različitih umetnika i umetničkih disciplina u predivnom predelu Jadrana.

Prevod / Translation:
Ivan Velisavljević

Program:

UN SUONO A TESTA, Michele Sambin, 7 min.

OPEN REEL, Dalibor Martinis, 4 min.

MONUMENT, Sanja Iveković, 5 min.

VIDEO IMMUNITY, Dalibor Martinis, 3 min.

INSTRUKCIJE 1, Sanja Iveković, 6 min.

UNTITLED, Goran Trbuljak, 2 min.

REKONSTRUKCIJE 1952-1976, Sanja Iveković, 8 min.

UNTITLED, Goran Trbuljak, 1 min.

UNTITLED, Goran Trbuljak, 6 min.

TRIPTYCH, Dalibor Martinis, 5 min.

UNTITLED, Goran Trbuljak, 30 sec.

MEĐUNARODNA VIDEO KOLONIJA OHRID 1989.

INTERNATIONAL VIDEO COLONY OHRID 1989

Uvodna reč / Introduction by Gena Teodosievka

Gena Teodosievka JEDINSTVENE DVE VIDEO KOLONIJE U SVE- TU (OHRID I SKOPJE)

1. Dve Video radionice organizovane od strane Makedonske Televizije (u Ohridu 1989. godine i u Skopju 1992. godine), skrenule su pažnju međunarodne umetničke kritike, tako da je u nizu tekstova poznatih teoretičara umetničkog videa Makedonija bila rangirana među retkim zemljama čiji javni Radiodifuzni servis profesionalno organizuje i finansijski podržava specifični vid realizacije umetničkog videa, a istovremeno ga prezentuje tj. emituje u udarnim terminima na svojim programima.

Jula (15 – 25) 1989. godine, u saradnji sa Filmskom omladinom (Blaže Minovski – Grof), Makedonska Televizija (od čijih zaposlenih je i proizašla ideja za ovačvu koloniju, a tu pre svega mislim na Ivana Cunihina, Ljubišu Ivanovskog – Lepi i Dragana Abjanića) i Ministarstvo kulture su uspešno organizovali Prvu međunarodnu video koloniju „Ohrid 89“. Pozvana su bila poznata autorska imena koja su se bavila umetnošću videa, a realizovana su bila 8 video dela, koja su zatim bila predstavljena na 18 video festivala i preko 70 prezentacija u domovima i centrima za kulturu bivše Jugoslavije, zatim u Institutu za savremene umet-

Gena Teodosievka TWO VIDEO COLONIES IN OHRID AND SKOPJE, UNIQUE IN THE WORLD

1. Two video workshops organized by Macedonian Television (in Ohrid, 1989, and in Skopje, 1992) caught the attention of international critics: in the series of articles written by well-known theoreticians of video-art, Macedonia was ranked among few countries whose national broadcast company organizes professionally and supports financially a specific type of video-art, at the same time presenting it in prime-time on its channels.

From July 15 to July 25, 1989, in cooperation with Dom Omladine (Blaže Minovski Grof), a team members of the Macedonian TV got an idea (first of all, Ivan Cunihin, Ljubiša Ivanovski Lepi and Dragan Abjanić), together with the Ministry of Culture, to organize the First international video colony *Ohrid 89* – and realised it successfully. Prominent artists in the field of video were called, made 8 video works and presented them at 18 video festivals and over 70 exhibitions and screenings in various cultural centers of former Yugoslavia, at the Institute of Contemporary Arts in Boston, Museum of Contemporary Arts in Los Angeles, University of Auckland in San Francisco, in The Kitchen Production, New York, etc. Some of these video were screened as part of the competition programs at the festivals of video across Europe: EMAF; World Wide Video Festival (Den Haag u Amsterdam); Semaine de La video International (St Gervais- Geneve); Alternativa Film Video Beograd, Video susreti (Sarajevska zima), Sarajevo; Video Mix 001, Zagreb, etc.

Among the first to accept the invitation to participate was Heiko Daxl (1957-2012), video artist from Germany, the author of *Seven Seals* and an art director of the European Media Art Festival (EMAF) in Osnabrück. Since then, he was promoting Macedonian video artists for a long time. Other video artists who were called and came to Ohrid and realized their works were: Breda Be-



ZED, Marina Grzinich & Aina Shmid

ban (1952-2012) and Hrvoje Horvatić from Zagreb, with *Geografija / Geography*; Narcis Kantardžić from Sarajevo with *Jedan dan u Ohridu / A Day in Ohrid*; Jeremy Welsh from London with *Dan / Day*; Marina Gržinić and Aina Smid from Ljubljana with *Žed / Thirst*; first video auteurs in the Balkans, Nuša i Srečo Dragan from Ljubljana with *Lihnida* and *Neo-Geo*, and Jean-Louis Le Tacon from Paris with *Molim vas, prekinite se / Please, Turn Yourself Off*. These seven video works, plus a video installation, were completed in Ohrid in ten days, with two television crews of Macedonian TV, while the editing and post-production were done in the editing departments of Macedonian TV in cooperation with: Dimitar Vladički Manaki and Marjan Ognenovski, cameramen; Rusomir Bogdanovski, Katica Trajkovska Abjanić and Gene Teodosievska, producers; Kosta Kitanovski, organizer; Bane Popović, Zoran Spasovski, Ace Boškovski and Momčilo Jakimovski, editors; Vencislav Vojdanovski, video-mixer; Vlado Arsov, engineer; Ljubin Kamčev, sound-mixer. The shootings took place in Ohrid, while the editing and postproduction were done in Skopje at the same time, and the artists were taken by bus to Skopje to do editing work. No one complained, because goals and visions were clear and present. The goal was to achieve a correct aesthetical quality of the work, and the vision was to show these works to as many viewers possible. In that situation it is exceptionally hard to work with very unique individuals, who wait a whole day just for one shot, ask to find them a red Ford from the 1970s, and so on.

In the time of the First international video colony Ohrid 89 interesting meetings of famous figures of European, Yugoslav and international video scene were organized: Tom Van Vliet, director of WWVF from Amsterdam; Valerie Lloubas, assistant director of „Semaine de La video International“ (St Gervais - Geneve); Lorne Falck from the well-known Banf Center in Banfu (Canada); Kathy Hoffman from the ICA, Boston, USA, one of the biggest promoter of the Yugoslav video in Europe and the USA; Dunja Blažević, an author of the cult television show of RTB, the Belgrade television; Daniela Purešević, a journalist of RTB and the Alternative Film and Video festival's selector; famous video artists from Croatia, Dalibor

nosti u Bostonu, Muzeju savremene umetnosti u Los Angelesu, na Odelu za video umetnost pri Univerzitetu Oukland u San Francisku, u poznatoj The Kitchen Production u Njujorku itd. Neka od ovih video dela bila su prikazana u kompetitivnim programima tada najvećih video festivala širom Evrope: EMAF (Osnabrick); World Wide Video Festival (Den Haag i Amsterdam); Semaine de La video International (St Gervais- Geneve); Alternativa Film Video Beograd, Video susreti (Sarajevska zima), Sarajevo; Video Mix 001, Zagreb itd.

Među prvima koji je prihvatio poziv za učestvo bio je Haiko Daksl (1957 – 2012), video umetnik iz Nemačke, autor „Sedam pečata“ i umetnički direktor festivala European Media Art Festival (poznatiji kao EMAF), koji se još uvek održava u Osnabricku. On je tamo promovisao dela makedonskih video umetnika i pre, a i dugo zatim.

Drugi video umetnici koji su bili pozvani i došli u Ohrid i realizovali svoja dela bili su: tandem iz Zagreba, Breda Beban (1951 – 2012) i Hrvoje Horvatić (1958 – 1997) sa delom „Geografija“; Narcis Kantardžić iz Sarajeva sa delom „Jedan dan u Ohridu“; Džeremi Velš iz Londona sa delom „Dan“; tandem Marjina Gržinić i Aina Smid iz Ljubljane sa delom „Žed“; prvi video autori na balkanskim prostorima, Nuša i Srečo Dragan iz Ljubljane sa delima „Lihnida“ i „Neo – Geo“ i Žan Luj Le Takon iz Pariza sa delom „Molim vas prekinite se“. Ovih sedam video dela, plus jedna video instalacija, bili su realizovani u Ohridu za deset dana, sa dve kompletne televizijske ekipe Makedonske Televizije, a montaža i postprodukcija su bili rađeni u montažnim odeljenjima Makedonske Televizije u saradnji sa kolegama: snimatelji Dimitar Vladički – Manaki i Marjan Ognenovski, producenti Rusomir Bogdanovski, Katica Trajkovska Abjanić i Gene Teodosievska, organizator Kosta Kitanovski, montažeri Bane Popović, Zoran Spasovski, Ace Boškovski i Momčilo Jakimovski, video mikser Vencislav Vojdanovski, inženjer Vlado Arsov i ton majstor Ljubin Kamčev. Snimanja u Ohridu i montaže i postprodukcija u Skopju su se odvijale paralelno, autori su autobusom putovali u Skopje na montažu. I nikome ništa nije bilo teško zato što su postojali cilj i vizija. Cilj je bio da se postigne estetski korektan kvalitet dela, a vizija da se ta dela prikažu što brojnijoj publici. U takvim je situacijama izvanredno teško raditi sa autorima individualcima, koji za jedan kadar čekaju i po ceo dan, ili opet traže da im se nađe za snimanje crveni Ford iz sedamdesetih godina, i slično.

U vreme održavanja ove Prve međunarodne video kolonije „Ohrid 89“, bili su organizovani

i interesantni susreti sa poznatim ličnostima evropske, svetske i jugoslovenske video scene: Tom Van Vliet, direktor WWVF iz Amsterdama; Valerie Llouba, asistent direktora „Semaine de La video International“ (St Gervais - Geneve); Lorne Falck iz poznatog Banf Center u Banfu (Kanada); Kathy Hoffman iz ICA iz Bostona (SAD), jedna od najvećih promotora tadašnjeg jugoslovenskog videa u Evropi i SAD; Dunja Blāzević, urednica nekad kultne emisija TV Beograda; Daniela Purešević, novinar TV Beograda i selektor festivala „Alternativa Film Video“; poznati video autori iz Hrvatska Dalibor Martinis i Sanja Iveković; Mirela Peron, video producentica iz Kanade i drugi.

Makedonska kritika i mediji nisu bili naklonjeni ovom mukotrpnom realizovanom projektu. Rekla bih da je više bilo u pitanju nedovoljno poznavanje ove umetničke forme, filmskog jezika i eksperimenta uopšte, nego netolerantnost prema prihvaćanju samog videa.

Tog jula 1989. godine u Ohridu se razgovaralo o različitim iskustvima, o načinu edukacije, o galeriskim i televizijskim iskustvima u prezentaciji video umetnosti, o festivalima i njihovoj ulozi u promociji video umetnosti manjih zemalja i regiona i o tome šta uopšte znači producirati dela video arta.

Ovim temama su se često vraćali i selektori filmskih i video festivala, jer su se sa razvojem novih tehnologija menjala i iskustva svih učesnika uključenih u ove procese. Direktna uključenost timova u procesu organizacije, produkcije i postprodukcije ovih video dela se sagledavala i kao savršeni edukativni metod ne samo prilagođavanja institucionalnom i van-institucionalnom, što i nije nešto novo, nego i kompletnom unificiranju svih činilaca u stvaranju jednog savremeno osmišljenog i kreativnog programa. I pored možda arogantnog vladanja medijskim prostorom putem monopola koji je imala, Makedonska Televizija je bila jedina koja je imala odgovarajući „alat“ za izradu nove umetnosti i ipak je bila iskreni saradnik i dostojan promoter i nezavisnim autorima i njihovim video delima koja su postala sastavni deo televizijske programske šeme.

S druge strane, međunarodna video zajednica je sa oduševljenjem dočekala rezultate ove, za njih, neverovatne radionice. Nakon predstavljanja u Hagu, Osnabriku, Ženevi, Beogradu, Sarajevu, Ljubljani, Zagrebu, Berlinu ... organizatori su dobili nove visokopozicionirane prijatelje i istomišljenike, kao što su bili: Andre Iten, direktor video festivala u Ženevi; Džuli Lazar, direktor Muzeja savremene umetnosti u Los Anđelesu; Majkl Neš, direktor Long

Martinis and Sanja Iveković; Mirela Peron, video producer from Canada, and many others.

Unfortunately, Macedonian critics and media did not meet this hard working project with a warm welcome. I would say it happened because they didn't have enough understanding of the new art form, of film language and experimental movies in general – more that, than some intolerance towards the video itself.

In July 1989, Ohrid was the place where talks and chats about different experiences took place, about the ways of education, the role of galleries and television in presenting video-art, about festivals and their role in the same process, especially with smaller countries and less known regions, and about what it means to produce the works of video-art. The selectors of video and film festivals often returned to these themes, since the development of new technologies changed the experiences of people involved in the process. A direct involvement of the organizational teams in organizing, producing and post producing the works of video-art was seen as the perfect educational method not only for adapting to the institutional and non-institutional ways, but also for unifying all factors in creating a contemporary creative program. Macedonian television, while having a monopoly on broadcasting, was nonetheless the only company that had a reliable tools for creating the new art form, and was also an honest cooperator and a decent promoter for independent artists and their video works that became a part of the regular television program.

On the other hand, the international video community hailed the results of this remarkable workshop. Organizers made friends with leaders in the field, from Geneva, Los Angeles, Long Beach to Auckland... Even today, when you look at these eight works, after 25 years, you can clearly see their fresh visual structure and their enormous importance as cultural products.

2. The second video colony took part in January 1992, but was very different than the one in Ohrid, because it could not motivate and keep the whole team. At the time, the war was in the air, and socially engaged art was more than needed. Yet, the danger that was visible influenced



SEDUM PECHATI, Heiko Daxl

even the bravest ones, so only three video were made in Skopje, by the artists Christoph Dering (Germany), Iva Kroft (Switzerland) and Anis Barjaktarović (Bosnia and Herzegovina). Their visual images testify about the emotional stress that affected all members of the Second international video colony Skopje 92 crew.

Prevod / Translation
Ivan Velisavljević

Bič muzeja za video; Džin Finli, profesor na Odeljenju za medijume i video umetnost na Univerzitetu u Ouklandu i drugi. Sve ove vrlo poštovane ličnosti u svetu savremene vizuelne umetnosti uključili su prezentaciju dela sa Prve međunarodne video kolonije „Ohrid 89“ u svoje godišnje programe, tako da su praktično bili realizovani i cilj i vizija koje su organizatori bili sebi postavili. Kada bi se i danas pogledala ovih osam video dela, sa distancom od više od punih 25 godina, realno se može sagledati njihova izvanredna važnost i kao vizuelna struktura i kao svež kulturni proizvod.

2.

Druga video kolonija se je održala januara 1992. godine, i za razliku od pokazanog entuzijazma za vreme Ohrske video kolonije, nije uspela da motiviše i zadrži ceo tim.

U to vreme koje je „mirisalo“ na rat, angažovana umetnost je bila više nego potrebna. Ali opasnost koja se nazirala pokolebala je i najhrabrije, pa se zato i video produkcija napravljena u Skopju sastojala samo od tri video dela autora Kristofa Deringa (Nemačka), Iva Krofta (Švajcarska) i Anisa Bajraktarevića (Bosna i Hercegovina). Njihova dela i u svom vizuelnom prikazu svedoče o emotivnom stresu prisutnom među članovima ekipe u vreme održavanja Druge međunarodne video kolonije „Skopje 92“.

ZED / THIRST, Marina Grzinich & Aina Shmid, 8:00 min

DEN / DAY, Jeremmy Welsh, 19:20 min

LIHNIDA / LYHNIDA, Nusha Dragan, 08:30 min

GEOGRAFIJA / GEOGRAPHY, Breda Beban & Hrvoje Horvatic, 12:10 min

VO OHRID / IN OHRID, Narcis Kantardzich, 16:00 min

MOLAM, PREKINETE SE / DE GRACE, COUPEZ TOUS /

PLEASE, STOP EVERYTHING, Jean Louis Le Tacon, 08:00 min

NEO-GEO, Srecho Dragan, 05:00 min

SEDUM PECHATI / SEVEN SEALS, Heiko Daxl, 13:05 min

TAKO MLADI / SO YOUNG

video radovi iz 80ih i 90ih godina / video works from 80-ies and 90-ies

Neven and Zemira (Zemira Pečovnik Alajbegović and Neven Korda Andrič)

TAKO MLADI

Video radovi iz 80ih i 90ih godina

Zemira Alajbegović i Neven Korda su kao autorski par djelovali u osamdesetim i devedesetim godinama na različitim područjima umjetničkog i društvenog angažiranja. Njihova video praksa je bila najplodnija u devedestim. Pokazat ćemo tri kratka filma iz prve polovice tog desetljeća. Iz razdoblja multimedijskog djelovanja u osamdesetim ćemo pokazati video kasetu Tako mladi skupine Borghesia.

SKUPLJAČI PESKA

Betacam SP, D3 mastering, 12 min, Produkcija: Forum Ljubljana, TV Slovenija, Ljubljana, 1995, Scenario: Zemira Alajbegović, Režija: Neven Korda

Apokrifni dokumenti prepliću se sa različitim pogledima na ulogu umetnosti i misiju umetnika, koji su se pojavljivali u prvoj polovini 20. veka.

AUTOBUS

Betacam SP, 11 min, proizvodnja: TV Slovenija, Ljubljana, 1993, Scenario: Zemira Alajbegović, Režija: Neven Korda

U Srednjem veku Lela je optužena za veštičarenje, u 20. veku zatiče se usred rata, a u budućnosti će napustiti ovu planetu.

NETRPELJIVOST

Betacam SP, 33 min., Produkcija: TV Slovenija, BRUT film, Studio MI, E-Motion film, Ljubljana, 1991, Scenario: Lela B. Njatin and Zemira Alajbegović, Režija: Neven Korda

Deluzivni i neuhvatljivi prizori plutaju na granici sna i jave.

TAKO MLADI

Videocassette, U-matic, 30 min, proizvodnja: FV Video/ŠKD Forum, Cankarjev dom, SOFT video – Rim, Ljubljana, 1985, Borghesia: Zemira Alajbegović, Goran Devide, Aldo Ivančić, Neven Korda and Dario Seraval

Kompilacija muzičkih spotova sastava Borghesia, objavljena 1985. godine kao prva videokaseta etikete FV.

SO YOUNG

Video arts from the 1980s and 1990s

Zemira Alajbegović and Neven Korda worked together through the 1980s and the 1990s in different fields of artistic and social engagement. Their video practice was most productive in the 1990s. We will show three short films from the first half of that decade, while from the multimedia oeuvre made in the 1980s we will show the video tape So Young by the Borghesia band.

THE SAND COLLECTORS

Betacam SP, D3 mastering, 12 min, production: Forum Ljubljana, TV Slovenija, Ljubljana, 1995, screenplay: Zemira Alajbegović, director: Neven Korda

In the film apocryphal documents intertwine with various views on the role of art and the mission of the artist, which were emerging in the first half of the 20th Century.

AUTOBUS

Betacam SP, 11 min, production: TV Slovenija, Ljubljana, 1993, screenplay: Zemira Alajbegović, director: Neven Korda

In the Middle Ages Lela was accused of witchcraft, in the 20th Century she finds herself in the midst of a war and in the future she will leave this planet.

INTOLERANCE

Betacam SP, 33 min, production: TV Slovenija, BRUT film, Studio MI, E-Motion film, Ljubljana, 1991, screenplay: Lela B. Njatin and Zemira Alajbegović, director: Neven Korda

The delusive and ungraspable images fluctuate between reality and dreams.

SO YOUNG

Videocassette, U-matic, 30 min, production: FV Video/ŠKD Forum, Cankarjev dom, SOFT video – Rome, Ljubljana, 1985, Made by Borghesia: Zemira Alajbegović, Goran Devide, Aldo Ivančić, Neven Korda and Dario Seraval

A compilation of music videos by the band Borghesia, which was published as the first video cassette by FV Label in 1985.

Prevod / Translation: Ivan Velisavljević

Zemira Alajbegović and Neven Korda have been collaborating since the 1980s, when they founded the underground theatre group FV 112/15 and the first independent music label and video production company in the former Yugoslavia. Their projects have been screened at international festivals and broadcast by TV stations in Europe and the USA, and have received awards for their creative approach.

In 1998 they established ZANK, a non-profit organisation for artistic and cultural production. ZANK engages in video and documentary production as well as in theatre and music CD production. Zemira Alajbegović is a director, script-writer and journalist. Neven Korda is a video artist.



TAKO MLADI



NETRPELJIVOST

THE SAND COLLECTORS, Ljubljana, 1995, director: Neven Korda, screenplay: Zemira Alajbegović, production: Forum Ljubljana, TV Slovenija, Betacam SP, D3 mastering, 12 min.

AUTOBUS, Ljubljana, 1993, director: Neven Korda, screenplay: Zemira Alajbegović, production: TV Slovenija, Betacam SP, 11 min.

INTOLERANCE, Ljubljana, 1991, director: Neven Korda, screenplay: Lela B. Njatin and Zemira Alajbegović, production: TV Slovenija, BRUT film, Studio MI, E-Motion film, Betacam SP, 33 min.

SO YOUNG, Ljubljana, 1985, Made by Borghesia: Zemira Alajbegović, Goran Devide, Aldo Ivančič, Neven Korda and Dario Seraval, production: FV Video/ŠKD Forum, Cankarjev dom, SOFT video – Rome, videocassette, U-matic, 30 min.

Awards:

Zlata ptica (Golden Bird) for So Young, 1985

Videomix 001 for Venceremos, 1987

Yugoslavian RadioTelevision award for Venceremos, 1987

Berlin Videofest - IA award for the best experimental film for Avtobus, 1994

Berlin Videofest - the best video film for The Sand Collectors, 1996

Festival Der Nationen, Linz - the best experimental video for The Sand Collectors, 1996

Museum Collections:

Tako mladi and Avtobus: Moderna galerija Ljubljana

Zbiralci peska and Rezine časa: Umetnostna galerija Maribor

"...The documentary genre is frequently delineated as "nonfiction" to mark its difference from narrative cinema; the category presupposes a separation of fact from fiction. Several Slovenian works on the borderline between documentary and fiction pose a challenge to this demarcation, and, implicitly, to the reality effect of the documentary-form. Zemira Alajbegovic's and Neven Korda's *Autobus* (1993) is a reflection on the atrocities of the Bosnian war and the persecution of women throughout history, mediated through a fictional narrative about Leila. Leila first appears during the middle-ages to be condemned as a witch, reemerges as a reporter covering the war in Bosnia and Herzegovina, and reappears again in a surreal earthscape after a nuclear war. Documents such as newsreel footage from the war and statistical information about witch trials are recontextualized through a fictional prism that distances the images as representations of the real. This docu-fiction transforms the quality of the images as "news" by personalizing them through an act of identification with the fictional character. ..."

(text was commissioned for the 46th Oberhausen Kurzfilmtage Festival, as part of a special retrospective program "Sex, Rock-n-Roll, and History: Video & Films from Eastern Europe 1950-2000".)

List of video works (<http://www.ljudmila.org/scca/ip/zanka>):

1982/83

YU SEN (YU DREAM), TEREZA, SOCIALIZEM, OBNOVA (RENEWAL),
short videos

DISKO FV 82-83, music documentary

KDO JE UGASNIL LUČ (WHO TURNED OFF THE LIGHT), theatre installation

BORGHESIA - Kaj je alternativa, multi-media concert (1983/85)

1984

LUSTMOERDER, media performance

MLADI ZAPORNIKI (YOUNG PRISONERS), media performance

LJUBLJANSKA HARD-CORE SCENA (THE LJUBLJANA HARD-CORE SCENE),
music documentary (co-author Radmila Pavlovič)

1985

TAKO MLADI (SO YOUNG), Borghesia videocompilation

ISKANJE IZGUBLJENEGA ČASA (IN SEARCH OF THE TIME LOST), HardCore
Collectiv videocompilation
OGOLELO MESTO (NAKED CITY), media performance
1986
BODOČNIKI, media performance
DEŽUJE, Tožibabe videoclip
1987
BORGHESIA, multi-media concert (1987/89)
1988
GOOD MORNING AMERICA, music documentary
ŠKUC ROPOT, music documentary
1990
TRIUMF ŽELJE (THE TRIUMPH OF DESIRE), Borghesia videocompilation
(1987/89)
1991
NESTRPNOST (INTOLERANCE), video film
1992
400, Borghesia videoclip
1992/93
PODOBA (THE IMAGE), TV series of part of alter slovene video art
1993
AVTOBUS, 11' video film
ICHT, video dance (choreography Matjaž Farič)
1995
ZBIRALCI PESKA (THE SAND COLLECTORS), 12' video film
1997
STARO IN NOVO (OLD AND NEW), 66' video film
1999
MED ŠTIRIMI STENAMI (WITHIN FOUR WALLS), 34' dokumentary
2001
REZINE ČASA (THE SLICES OF THE TIME), 60' video film

PUTOVANJA GABORA BODIJA, od reprodukcije do produkcije

THE JOURNEYS OF GÁBOR BÓDY, from reproduction to production

Predstavlja / Presented by Sebestyén Kodolányi

Ostvarenja Gabora Bodyja (1946-1985), nastala tokom njegove kratke karijere, predstavljaju kamene međaše mađarske kinematografije.

On je definisao jasnu metodologiju sintezom najbolje tradicije mađarskog eksperimentalnog i dokumentarnog filma, koja je imala potencijal da (post)modernizuje mađarsku kinematografiju, filmsko obrazovanje i diskurs uopšte. Niko ga nije pratio na tom putu, čak ni oni koji su ga poštovali. Njegove teorije govorele su same za sebe; nije postojala potreba za naknadnim tumačenjima, koja bi stvorila nelagodu kulturnim elitama.

Režim ga je još u mladosti vrbovao za tajnog agenta. Njegov dvostruki identitet iz ove perspektive daje dodatni nivo značenje njegovim filmovima. Ne treba posebno isticati da to nije olakšalo inkluziju njegovih jasnih teorija u obrazovanje budućih generacija.

Body u svojim radovima sistematski istražuje lingvističke karakteristike pokretnih slika, bilo filma ili videa. U programu koji sam sastavio, izabrao sam njegove kratke eksperimentalne, obrazovne, propagandne filmove i video-radove koji na nešto direktniji način ilustruju

The achievements of Gábor Bódy (1946-1985) in the course of his short career are milestones of the Hungarian cinematography.

He defined a clear methodology synthesizing the best traditions of Hungarian experimental and documentary film, which had the potential of (post)modernizing the Hungarian cinematography, film education and discourse in general. No one followed him, not even those who venerating him. His theories spoke for themselves; there was no real need for retrospective interpretations which created an uncomfortable situation for the cultural elites.

He was roped in by the regime to become a secret operative at a young age. His double identity retrospectively lends a plus layer of meaning to his films. And, needless to say, it did not facilitate the inclusion of his clear-cut theories in the education of younger generations.

Through much of his work, Body pursued a systematic research into the linguistic properties of the moving picture, be it film or video. In this program I selected from his



FOUR BAGATELLES



WALTZ

short experimental, educational, propaganda films and videos which illustrate more directly the up-to-date approach and methodology that he represented in the 70s-80s both locally and internationally.

njegov prilično savremen pristup i metodologiju koju je 1970-ih i 1980-ih predstavljao na lokalnom i globalnom nivou.

Sebestyén Kodolányi

Prevod / Translation: Ivan Velisavljević

FOUR BAGATELLES / NÉGY BAGATELLE, 28', bw., 35mm, /1975/

FILM SCHOOL 1 / FILMISKOLA 1, TV-series, excerpts 8' /1976/

LATEST FASHION ('78 Spring-Summer) / EZ A DIVAT, 14' col., 35mm, /1978/

CONVERSATION WITH GÁBOR BÓDY / BESZÉLGETÉS BÓDY GÁBORRAL,

dir: Zoltán Bonta, excerpts 8' /1985/

DE OCCULTA PHILOSOPHIA, 3', col., video, /1983/

WALTZ / WALZER, 3', col., video, /1983/

THE HOSTAGE / DIE GEISEL / A TÚSZ, 22', col., video, /1982/

OD FILMA KA VIDEOU

FROM FILM TO VIDEO

Beogradski filmski autori susreću video / Belgrade film authors meets video

Uvodna reč / Introduction by Miodrag Milošević

OD FILMA KA VIDEOU

Video tehnologija (mogućnost snimanja i reprodukcija video sadržaja) postala je dostupna u Jugoslaviji sredinom sedamdesetih godina. Mogućnost trenutnog beleženja i reprodukcije slike i zvuka bilo je vezano za skupu i nedostupnu tehnologiju pa su prvi video radovi nastali na opremi koju su strani umetnici donosili u Jugoslaviju prilikom svojih gostovanja (u Srbiji Džek Mur /Jack Moore/, grupa Video Heads iz Pariza na Aprilskim susretima u SKC-u u Beogradu 1975. godine) ili na video kolonijama kakve su bile u Motovunu 1976. godine i Brdu u Istri 1977. godine a koje su organizovale likovne galerije. I dok je interesovanje likovnih umetnika bilo okrenuto upotrebi TV ekrana i videa u okviru instalacija kao i za snimanje performansa, filmski autori su bili zainteresovani za medij televizije i TV ekran kao objekat koji su inkorporirali u svoje filmove. Tako su se autori kao Jovanović ili Saveski bavili kritikom medija, Kaljević se dramaturški poigravao „prozorom u svet“, Šimunić i Vlajsavljević su bili zainteresovani za vizuelni i narativni sadržaj informacija, Vladić za TV kao predmet otuđenja a Milošević i Jovanović su medij koristili za procesuiranje informacija. Lakoću rada koji je doneo video iskoristio je Miloje Radaković za svoj video-film/rad *Rej Čarls u bioskopu*.

Jedna nova generacija filmskih autora predvođena bardom filma i videa, Mihailom Ristićem - Igor Toholj, Dejan Vlajsavljević NIKT, Dragan V. Ignjatović ... istraživaće osamdesetih godina prošlog veka, specifičnosti medija i njihove bliskosti, potpuno ih inkorporirajući u svoje eksperimentalne video-filmove.

Miodrag Milošević

FROM FILM TO VIDEO

Video technology (the possibility to record and reproduce video content) became available in Yugoslavia in the mid-1970s. The possibility to immediately record and reproduce image and sound was connected to the expensive and unavailable technology, therefore the first video works were made by using the equipment that foreign artists brought to Yugoslavia during their visits (Jack Moore in Serbia, Video Heads group from Paris at 1975 April Meetings in SKC, Belgrade), or at the video colonies such as Motovun (1976) or Brdo in Istria (1977), organized by the galleries for visual arts. And while visual artists were interested in the usage of the TV-screen and video as parts of installations or the means to record performances, filmmakers were only interested in the television media and screen as an object they could incorporate in their movies. So the authors such as Jovanović or Saveski turned towards criticizing media, Kaljević played around with the dramaturgy of "the window to the world," Šimunić and Vlajsavljević were interested in the visual and narrative content of information, Vladić for TV as a tool of alienation, while Milošević and Jovanović used the media to process information. The easy going approach that video had brought was used by Miloje Radaković for his video-film/work *Ray Charles in the Movies*.

A whole new generation of filmmakers in the 1980s, led by the bard of film and video – Mihail Ristić (Igor Toholj, Dejan Vlajsavljević NIKT, Dragan V. Ignjatović...), started exploring the specificity of the media and their relations, complete incorporating them in their experimental video-films.

Miodrag Milošević

Bojan Jovanović, **TELEVIZOR JE BIOSKOP U KOJI ODLAZIM SEDEĆI U DVORIŠTU** / A TV-SET IS A MOVIE THEATER WHERE I GO WHILE SITTING IN THE BACKYARD, 1974, 8 mm, 5:00

Ivan Kaljević, **DRUŠTVO ZA ZAŠTITU ŠAŠAVIH DOGAĐAJA** / THE SOCIETY FOR PROTECTING SILLY EVENTS, 1975, Super 8 mm 24:00

Ljubomir Šimunić, **GERDY, ZLOČESTA VJEŠTICA** / GERDY, AN EVIL WHICH, 1976, 8 mm, 10:00

Radoslav Vladić, **TAJNA I MELANHOLIJA ULICE** / MYSTERY AND MELANCHOLY OF A STREET, 1978, 16 mm, 8:00

Miodrag Milošević, **POSLEDNJI TANGO U PARIZU** / THE LAST TANGO IN PARIS, 1983, 16 mm, 20 min (Ver. 6:00 min)

Bojan Jovanović, **PRIZORI KOJI SU POJELI SEBE** / IMAGES THAT ATE THEMSELVES, 1984, 16 mm, 13:00

Dejan Vlaisavljević, **MADE IN JUGOSLAVIJA**, 1986, Super 8 mm, 15:00

Miloje Radaković, **RAY CHARLES U BIOSKOPU** / RAY CHARLES IN THE MOVIES, 1987, U-matic, 10:00

Izložba / Exhibition

ALTERNATIVE FILM/VIDEO 1985/6

dokumentarna izložba / documentary exhibition

Izložbu pripremili / Exhibition prepared by Miodrag Milošević & Nikola Đurić

Video was introduced in the 1985 program of the Alternative Film festival. A powerful development of video technology gave a number of possibilities for work and exploration to the generation of authors that did not have any experience with film production and used video as its natural medium. On the other hand, the possibilities caught the attention of filmmakers who started using this new media in their own movies, and thus expand their field of work. The meeting had happened and was recorded on the 1985 festival edition. The festival did not have any competition program, but a selection of films that bordered with video, and video works that bordered with film in some way. The festival changed its name to Alternative Film / Video, and it goes under that title even today, when both of these media are a part of history.

This documentary exhibition features documents, photogram tables, inserts and excerpts from certain films and video works screened at the 1985 and 1986 festival editions, and represents only a small part of what was a major moving pictures event in Yugoslavia at that time – unforgettable and unique encounter of film and video. To the new generation of researchers, scholars, authors and viewers, further archive work should enable knowledge accumulation, and re-evaluation of films and videos created in the period when these two media met for the first time.

(Miodrag Milošević)

Prevod / Translation
Ivan Velisavljević

1985 godine u program festivala *Alternative film* uveden je video. Snažan razvoj video tehnologije davao je velike mogućnosti za rad i izražavanje novoj generaciji autora koja ranije nije imala dodira sa filmskom produkcijom i koja je video koristila kao svoj prirodni medij izražavanja. S druge strane, nove mogućnosti privukle su filmske autore da koriste novi medij u svojim filmovima i da prošire svoje polje delovanja na novi medij. Susret se desio a zabeležen je na festivalu 1985 godine. Festival nije imao takmičarski karakter već je program predstavljao selekciju filmova koji su na neki način dodirivali video i selekciju video radova koji su na neki način dodirivali film. Festival je tada promenio ime u Alternative film/video koje nosi i danas, u vreme kada su oba medija tehnološki postala deo istorije.

Ova dokumentarna izložba (na kojoj su predstavljeni fotografije, plakati, programi, table sa fotogramima iz filmova i inserti iz pojedinih filmova i video radova koji su prikazani na festivalima 1985 i 1986. godine) predstavlja samo deo onoga što je u tadašnjoj Jugoslaviji bio događaj u umetnosti pokretnih slika – nezaboravni i neponovljivi susret filma i videa. Dalje prikupljanje građe omogućuje novoj generaciji istraživača, teoretičara, autora i gledalaca da upotpune svoja znanja i ponovo vrednuju filmska i video dela koja su nastala u trenutku dodira ova dva medija. (Miodrag Milošević)





Bojan Jovanović, **TELEVIZOR JE BIOSKOP U KOJI ODLAZIM SEDEĆI U DVORIŠTU**



Ivan Kaljević, **DRUŠTVO ZA ZAŠTITU ŠAŠAVIH DOGAĐAJA**



Ljubomir Šimunić, GERDY, ZLOČESTA VJEŠTICA



Radoslav Vladić, **TAJNA I MELANHOLIJA ULICE**



Miroslav Milošević, POSLEDNJI TANGO U PARIZU



Bojan Jovanović, PRIZORI KOJI SU POJELI SEBE



Dejan Vlaisavljević, **MADE IN JUGOSLAVIJA**

Okrugli sto II
ALTERNATIVNI FILM 2014

Round Table Discussion II
ALTERNATIVE FILM IN 2014

Neautorizovani razgovor na Okruglom stolu odražan 13. Decembra 2014.
Unauthorised transcript of the Round-table talk held on December 13, 2014.



Učesnici / Participants: Karpo Godina, Sebestyén Kodolányi, Milutin Petrović, Greg DeCuir Jr, Adam Marton Horvath, Peter Lichter, Zoran Saveski, Katrine Mundt, Nina Kreuzinger, Miodrag Milošević

Sebestyén Kodolányi: The Festival Jury Members, comprised of Karpo Godina (Slovenia), Sebestyén Kodolányi (Hungary) and Milutin Petrović (Serbia) have included the following films onto the List of Important Cinematic Works of the Festival (cited in alphabetical order):

A.D.A.M., Vladislav Knežević, Croatia

A well-designed concept that supports highly aestheticized photography.

Friedrichsfelde Ost, Milica Jovčić & Nenad Čosić, Serbia / Croatia

The expressive, pure cinematic story with small attractive „disturbance“.

Inversion, Linda Fenstermaker, United States

Sebestyén Kodolányi: Članovi Žirija Festivala, u sastavu Karpo Godina (Slovenija), Sebastian Kodolanji (Mađarska), i Milutin Petrović (Srbija), uvrstili su sledeće filmove u Listu značajnih filmskih ostvarenja Festivala (navedeni u abecednom redosledu)

A.D.A.M., Vladislav Knežević, Hrvatska

Dobro osmišljen koncept koji podržava visoko estetizovanu fotografiju.

Friedrichsfelde Ost (Fridrihsfeld Istok), Milica Jovčić & Nenad Čosić, Srbija / Hrvatska

Izražajna, čista filmska priča sa malim zanimljivim „iskorakom“ .

Inversion (Inverzija), Linda Fenstermaker, Sjedinjene Američke Države

Devojka sa Bolex filmskom kamerom. Auto-portret ispunjen iskrenošću.

Rettungsgriffe / Rescue Grips / Hvataljke za spašavanje, Nina Krojcinger, Austrija

Najbolji found-footage film koji predstavlja sve filmove iz ove kategorije na Festivalu.

Time Gap / Vremenski procep, Cláudia Cárdenas & Rafael Schlichting, Brazil

Delo koje je dočaralo osećaj ljubavi i nostalgčnosti prema „starim dobrim filmovima“.

Spin Off, Izvanredni Bob, Slovenija

Veselo poigravanje sa mogućnostima savremenih malih kamera i njihovim širokougaonim objektivima. (Ovaj film je takođe i dobitnik „Nagrade Ivan Kaljević“, u sećanju na rano preminulog autora avangardnih i alternativnih filmova, Ivana Kaljević).

Čestitke svima, kako svim učesnicima tako i pobednicima. Radostan sam što i Mađarski umetnici imaju svoj radove na ovom festivalu. Nije bilo mađarskih umetnika u Takmičarskom programu na ovom festivalu već nekoliko godina. Veći broj umetnika bi trebalo da shvate da ovde postoji festival, u stvari jedan veoma poseban festival sa dobrom tradicijom i da oni mogu tu učestvovati, i svi bi trebalo da još poradimo na tome. Treba da šalju svoje filmove za Takmičarski program. Veoma važna činjenica vezana za ovaj festival jeste tradicija. Na alternativnim festivalima tradicija znači napredovanje. Ovo napredovanje jeste posebna vrsta napredovanja – geografsko, političko, itd. Jugoslavija je zemlja koja je vršila eksperimente i sticala iskustva u sferi društva, sticala iskustva sa formama, modernizmom, a iskusila je i tragične ljudske ideje, takođe. Predložio bih organizatorima da se usredsrede što je više moguće na produkciju u regionu sa veoma otvorenim i naprednim pogledom. Festival bi trebalo da bude izvoznik savremenih filmova.

Girl with a Bolex. Self-portrait full of honesty.

Rettungsgriffe / Rescue Grips, Nina Kreuzinger, Austria

The best found footage film that represents all the films from this category on the festival.

Time Gap, Cláudia Cárdenas & Rafael Schlichting, Brazil

It has evoked the feeling of love and nostalgia of the „good old movie“.

Spin Off, Izvanredni Bob, Slovenia

Cheerful playing with the possibilities of modern small cameras and their wideangle lenses.

(this film is also awarded with the „Ivan Kaljevic Prize“, in a memory of the early departed author of avant-garde and alternative films Ivan Kaljevic).

Congratulations to all, and both to the participants and winners. I am happy that Hungarian authors have their works at the festival. There were no Hungarian artists in the competition program at this festival for a number of years. More artists should notice that here is a festival, in fact a very special festival with a good tradition and that they can participate, and we all need to work on this goal. They need to send films for the competition program. A very important thing about this festival is tradition. In alternative festivals tradition means progression. This progression is a very special kind of progression - geographical, political... Yugoslavia is a country that has made experiments with society, with forms, modernism and has experienced tragic human ideas, too. I would suggest to the organizers to concentrate as much as it is possible on the region with very open and progressive views. The Festival should be an exporter of contemporary films. I mean not to turn the festival into a kind of B or C festival, where films are taken from different trendy festivals; where they take films from different events and festi-



Milutin Petrović, Sebestyén Kodolányi, Karpo Godina, Zoran Saveski

vals and show them for the second or third time. So, a festival shouldn't be a festival with the intention of informing the "province" about contemporary ideas and trends in the world. Festivals should be places where contemporary new film structures are developed and exported to other places and should act as forums. So these would be my suggestions.

Miodrag Milošević: Thank you Sebestyén, this is what we are precisely doing at this Festival. We do not send off our selectors to choose films, for we only include in our programs films that the authors themselves had sent in applying for the Festival. Those are mostly young authors and we endeavor to ensure that there are as many of them as possible from the entire region.

Sebestyén Kodolányi: Maybe you can turn the situation around a little more and become a non-stop workshop. And to develop more works within the Festival workshops. And try to facilitate cooperation and production. And in this way develop the situation where

Ne da se festival pretvori u neku vrstu festivala B ili C kategorije, gde se filmovi preuzimaju sa raznih pomodnih festivala, gde oni inače preuzimaju filmove sa raznih događaja i festivala i prikazuju ih po drugi ili treći put. Znači, da festival ne bi trebalo da bude festival koji ima nameru da informiše „provinciju“ o savremenim idejama i trendovima u svetu. Festivali treba da budu mesta gde će se razvijati savremene strukture novog filma i odakle će se one izvoziti na druga mesta i treba da funkcionišu poput foruma. To bi bile neke od njihovih sugestija.

Miodrag Milošević: Hvala Sebestyén, mi to upravo na ovom festivalu i radimo. Mi ne šaljemo naše selektore da biraju filmove i mi u program stavljamo samo one filmove koje su autori prijavili. To su uglavnom mladi autori i mi se trudimo da ih bude što više iz regiona.

Sebestyén Kodolányi: Možda bismo mogli da malo preokrenemo stvari i da ovo postane jedna radionica koja funkcioniše non-stop, i da

tako razvijemo više radova u okviru Radionica Festivala i da tako pokušamo da ispomognemo i podstaknemo saradnju i produkciju. Na ovaj način bismo mogli da razvijemo takvu situaciju gde bi savremeni umetnici mogli da se izražavaju još delotvornije. Ovo je težak posao ali bi on takođe mogao da se uporedi sa aktivnošću prikazivanja programa. I to ne samo ovde. Možda bi se moglo putovati u druge sredine sa programima istorijskog tipa i na taj način bi u većoj meri mogla biti izražena ta progresivnost. Trebalo bi približiti progresivnost iz proteklih perioda sa savremenom aktivnošću. Ne vidim na ovom festivalu jaku vezu sa istorijskim programima koje ovde inače prikazujete i njihovu vezu sa savremenim programom koji se odvija. Možda biste mogli i ove stvari da razvijate u malo većoj meri.

Miodrag Milošević: Ja bih voleo prvo da pričamo o filmovima, to je bila prvobitna ideja festivala, a onda da porazgovaramo o ovoj zanimljivoj temi koju si pokrenuo.

Sebestyén Kodolányi: Samo želim da preložim da je neophodno da se ovde kreiraju trendovi a ne da se oni ovde preuzimaju sa drugih strana.

Karpo Godina: Mi kad smo dodeljivali nagrade nismo uopšte gledali odakle je koji autor. Iz koje zemlje ili regiona. Ovo je čista lista filmova, nije da smo hteli da uguramo regionalne filmove. Tri nagrađena filma su iz regiona. Nisu po ključu.

Milutin Petrović: Odluke žirija nisu proizvod suđenja o filmova. Nije bilo usklađivanja naših mišljenja. Mislim da ovi filmovi, kakvima se bavi ovaj festival, da oni zahtevaju za sebe jedno ogromno polje slobode. I kao takvi teško da mogu biti predmet nekog procenjivanja, suđenja i vrednovanja. Tako da je naš princip bio da odgledamo 50 filmova i svako od nas je napravio listu filmova koji su mu najbliži srcu, koji su ostavili najveći utisak. I ovaj spisak je proizvod zajedničkog količnika, imenitelja

contemporary artists can express themselves more effectively. It is a difficult job but it could be also compared with the activity of showing programs. Not only here. To travel with programs, maybe with programs of a historical nature. And to express more this progressiveness. To bring the past progressiveness closer with contemporary activity. I don't see at this Festival a strong connection with historical programs that you show here otherwise and the contemporary program. Maybe you can developed this a little more..

Miodrag Milošević: I would first like us to talk a little about the films, which was one of the initial ideas behind the Festival, and then we can discuss this interesting topic that you had proposed.

Sebestyén Kodolányi: I only want to suggest that you need to create trends here, not to receive trends.

Karpo Godina: Even when we were presenting awards we did not at all pay any attention to where the authors were from. From which country or from the region. This is a pure List and we had no intention of squeezing in any films from the region. The three awarded films originate from the region. However, they were not included as some „fixed quota“.

Milutin Petrović: The decisions of the Jury were not the product of passing judgements on the films. We did not adjust our views in order to achieve compliance and consensus. I think that these films, the type of films that this Festival is into, that these films warrant for themselves a huge realm of freedom. And as such, it is difficult to envisage them as being the subject of some kind of estimation, judgement and evaluation. So, our principle was one where we had decided to watch all 50 of the films and each one of us had made his own list of films that were the closest to their hearts, films that had left their greatest mark on them. And this List is the product of a joint selection of works that are representative of that selection. This is important to under-

stand that this was not something related to our evaluation, but is the product of three persons who have their particular individual approaches and views of these films.

There is an anecdote related to this: there was a festival of theatrical productions in which the Jury had been criticized as being subjective in their decisions. And then Vava Popović, a famous dramatist from our country then said that the Jury will be objective when its members become objects. I can say a few things about these films as a man with a different view, a man who is viewing things from the side. I am a great fan of this variety of film, but I myself had never made such films. I never had the opportunity, because I had always worked within the film industry. I just adore all kinds of film projections. And the things that I will say remain within my peculiar admiration for films as such. I have a few observations related to the Festival.

At the exhibition that was put up in the Great Gallery, there are screenings from the Festival Alternative Film/Video held in 1985. And I had read there that there was a lecture given at the time, with the following title: Electronic Film and Digital Art. This was something incredibly advanced for the period. And this Festival had erected a high level of standard at the time and then we are faced with the question of what is it that we can try to do today that we may pass on to the future. The films, in principle, are relatively old-fashioned.

Greg De Cuir, Jr: You mean films on the Festival or generally all alternative films?

Milutin Petrović: All films. Things are complicated today. My remarks may not sound at all fair, i.e., my thoughts on this topic. When watching films at this Festival, more than 90% of them, have soundtracks, which are unbearably serious, pathetic and dramatic. It is almost unbelievable that all the things that those films want to say to us are expressions of such ontological stat-

cele te stvari. To je važno da se zna da to nije neko naše vrednovanje, nego je proizvod nas tri subjekta koji su imali svoje individualno mišljenje o filmovima. Jedna anegdota, na jednom pozorišnom festivalu je zamereno žiriju da je bio subjektivan. A onda je Vava Popović, naš čuveni dramaturg, rekao da će žiri biti objektivan kad članovi Žirija budu objekti.

Ja mogu nešto da kažem o filmovima kao čovek sa drugačijim pogledom, kao nekoga ko gleda sa strane. Ja sam veliki ljubitelj ove vrste filma, ali se nikada nisam ovim filmovima bavio. Nikad nisam imao tu priliku, jer sam uvek radio u filmskoj industriji. Ja obožavam svaku vrstu filmske projekcije. I ovo što ću reći je unutar te ljubavi prema filmu kao takvom. Imam nekoliko zapažanja vezanih za festival.

Na izložbi koja je postavljena u okviru festivala u Velikoj galeriji postoji izložen program Festivala iz 1985. godine. I tu sam pročitao da je tada održano predavanje sa naslovom "Elektronski film i digitalna umetnost". Što je neverovatno napredno bilo za taj trenutak. I ovaj festival je time postavio visoku lestvicu tada. I postavlja se pitanje, šta mi danas 2014. g., možemo da pokušamo da ostavimo za budućnost. Filmovi su, načelno, dosta staromodni.

Greg DeCuir, Jr: Da li se to odnosi na ove filmove na Festivalu ili na sve alternativne filmove uopšte?

Milutin Petrović: Svi filmovi. Komplikovano je u današnje vreme. Moja zamerka ne zvuči fer tj. moja razmišljanja o tome. Kada gledate filmove na ovom festivalu njih preko 90 % ima *soundtrack*, zvučnu sliku (ili zvučnu traku), koja je nepodnošljivo ozbiljna, patetična i dramatična. Nemoguće je da je ono što ti filmovi hoće da kažu da je to baš toliko ontološko, filozofsko pitanje koje mora da se prikaže takvim zvucima.

Isto jedna alegorija kojom želim da objasnim šta hoću da kažem oko te staromodnosti, jest



Milutin Petrović

sljedeće: Gledamo filmove koji su formalni eksperimenti i oni se ponašaju prema čitavom svetu umetnosti da ih nije briga, da su slobodni. A onda na kraju filma, na odjavnoj špici piše, na veoma konvencionalni način, režija, montažer, direktor fotografije, zahvaljujemo se..i meni se to ne dopada. Selektori bi mogli da naprave eksperiment i da podmetnu tako po dva filma iz 82-e, 83-e godine, a da to niko ne primeti. No ipak mislim da to nije dobro za autore koji stvaraju u svom vremenu, ali bi se pokazalo kao dobar eksperiment. Žiri je imao veliki problem da dodeli specijalnu nagradu, jer je ona imenovana čovekom koji je bio poznat po svojoj duhovitosti, lucidnom stavu prema pravljenju filmova (Ivan Kaljević). Od 50 pogledanih filmova svi su bili smrtno ozbiljni. Dva su možda imali nagoveštaj osmeha i lakoće. To je neki opšti utisak.

Miodrag Milošević: Gledao sam deo filma A.D.A.M. koji ima grandioznu špicu i muziku. Države sada daje novac za eksperimentalne filmove i sada, kada se uloži toliko novca, filmovi izgledaju shodno uloženom novcu.

ure and so philosophical in nature, so that they must be expressed with such sounds.

There is another allegory with which I wish to explain what I want to say concerning my remark about them being old-fashioned. We are watching films that are formal experiments and they are behaving towards the entire art-world as if they don't care about anyone else at all and that they are free. Then at the end of the films, on the end credits there is written, in an extremely conventional way, Directed by, Edited by, Director of Photography, Acknowledgments, etc, and this is something that I do not like. The members of the Selection Committee could make an experiment and play a trick on us by planting two films from 1982 and 1983, so that nobody would notice their cunning scheme. I also think that such a scheme would not be a good thing for the authors themselves, which are creating their works in the present period, but this would be shown to be a good experiment. The Jury was faced with a big problem related to the awarding of the Special Award, because it was named after a man who was known for his humorous disposition, his lucid attitude towards filmmaking (Ivan Kaljević). Out of 50 films that we had viewed all of them seemed to be dead serious. Two of them had barely managed to herald a smile or two. This would be my general impression.

Miodrag Milošević: I watched a part of the film A.D.A.M., which has a grandiose end-title credit list and grandiose music. The state now gives money for experimental films and now, when so much money gets invested, the films visual appearance equals the invested funds.

Milutin Petrović: My remark does not apply for such films as A.D.A.M. It is an HD film. One finds in it helicopter and airborne film shots. And if the film has a high level of postproduction, then it is all right for it to have such an end-title credit list. I was actually referring to a found footage film, with elements of a

film with scratching effects, and then in the end someone signs himself, a single person signs it and writes down: directing, editing, written by...

Sebestyén Kodolányi: I disagree that films are now similar to films which were made thirty, forty years ago. Many of these films in the competition are very nostalgic. But nostalgic doesn't mean they are same in character. An interesting question is how to distinguish trends, movements, styles and directions. It is not so easy at all. If we are talking about the music scene, there are so many directions, genres. And if you are not in the scene you can't recognise differences. In the 1970's and 1980's, to recognise movements was easier than today. What lies at the base of this problematic? Maybe it is the very high presence of technology and technicistic approaches of every kind in audio-visual art. Technology eats up the ideas. The first impression is of very high technical standards of all of the films. Even if they are found footage or they are using treasures from the past. So if you are comparing these films with old pieces they are very different. They use very high aesthetical levels within a very high quality technical level. It is a problem. I would be very happy if great ideas would use technical possibilities for ideas. Not to try to find ideas for the techniques and technology. Technology eats ideas. In the late nineties Hungarian feature films and the technology of advertisement films had influenced artistic feature films. It caused a big problem in the art field. Educated film artists started to use daily language, a kind of production language which came from the heavily industrialised advertising world. That happened in experimental films. Skills are so similar. Technology is not expensive now. Technical surroundings do not necessarily let artists generate and develop ideas.

Milutin Petrović: That is a good defence for everything that I had said. But I would like to add a footnote to this, that is, I would like to propose that next year's program be called The Nostalgic Alternative. This is a joke, of course.

Milutin Petrović: Moja zamerka se ne odnosi na film kao što je A.D.A.M. To je HD film. Tu su helio i avio snimci. I kad ima takvu post-produkciju onda je regularno da ima takvu špicu. Ja govorim o filmu koji ima found footage materijal sa elementima izgrebanog filma, a onda neko sebe potpiše, jedan čovek, on napiše: *directing, editing and written by...*

Sebestyén Kodolányi: Ne slažem se da su filmovi sada slični filmovima koji su pravljени pre trideset ili četrdeset godina. Mnogi od filmova u Takmičaeskom programu su veoma nostalglični. Međutim, nostalgličnost ne znači da su oni isti i po svom karakteru. Zanimljivo je pitanje kako razlučiti koji su trendovi, pokreti, stilovi i pravci zastupljeni. To upšte nije laka stvar. Kada govorimo o muzičkoj sceni, Postoji toliko mnogo pravaca, i žanrova. I ako ne pratite scenu i niste njen deo onda niste u stanju da prepoznate postojeće razlike. Tokom 1970-ih i 1980-ih godina bilo je lakše prepoznati kretanja i pokrete nego što je to slučaj danas. Šta leži u osnovi ove problematike? Možda se tu radi o veoma visokom tehnicizmu koja je prisutna kod svake vrste audio-vizuelne umetnosti danas. Tehnologija proždire ideje. Prvi utisak koji se stiče jeste da su svi filmovi veoma visokog tehničkog standarda izrade. Pa čak i kada se radi o found footage filmovima ili onima u kojima se koristi "blago" iz prošlosti. Tako da ako poredite ove filmove sa starijim delima oni se veoma razlikuju. Oni koriste veoma visoke estetske nivoe i standarde unutar visoko kvalitetnih tehničkih nivoa. To stvara probleme. Ja bih bio veoma srećan kada bi odlične ideje uvek koristile tehničke mogućnosti za realizaciju ideja. A ne da se iznalaze ideje za tehniku i tehnologiju. Tehnologija jede ideje. Kasnih 1990-ih godina mađarski igrani filmovi i tehnologija izrade reklamnih filmova uticali su na umetničke igrane filmove. To je dovelo do nastajanja velikih problema u oblasti umetnosti. Obrazovani filmski umetnici su počeli da se služe svakodnevnim jezikom, vrstom produk-

cijskog jezika koji je potekao iz veoma industrijalizovanog sveta reklama. To se isto dogodilo i sa eksperimentalnim filmom. Veštine su veoma slične. Tehnologija danas nije skupa. Ali posedovanje tehničkog okruženja ne znači i da će ono omogućiti umetnicima da generišu i razvijaju svoje ideje.

Milutin Petrović: To je dobra odbrana za ovo što sam ja rekao. Ali bih dodao jednu fusnotu tj. predlog za sledeću godinu da se program nazove Nostalgična alternativa. To je šala.

To sa tehnologijom se dešava uvek kad su veliki tehnološki prelomi. Osamdesetih se to desilo sa muzikom. Nova digitalna tehnologija u muzici je donela deset puta manji fajl, pa se tako brže i razvila. I onda ste imali taj fenomen koji se desio između 1983. i 1990. da su sve ploče, i žanrovi zvučali isto. I svi su bili opsednuti sa spravama koje su se pojavile u studijima i zato se sad dešava ono što je rekao Sebestyén, da reklame i neki alternativni i umetnički filmovi izgledaju isto. Jer su svi opsednuti *Arri Alexa* kamerom.

Karpo Godina: Pošto je Sebestyén spomenuo igrani film. Ja veoma dugo pratim i volim alternativnu scenu. I slažem se sa svim izlaganjima. Kad sam u poziciji žirija, ali i kao gledalac, ipak tražim u filmovima neke nove izraze, novi filmski i TV jezik. Hteli mi ili ne, a to je pozitivno, igrani film je već okoštao, to je jedna taonica i ako autor ima šta da kaže, tj. da ima ideju može se koristiti tim novim izražajnim mogućnostima na fantastičan način. Nije samo negativno to da filmovi izgledaju kao spotovi. Ako je autor jak on unapređuje filmski jezik i te stvari koje ovde sada shvatamo kao neka «ludila», kada se sve to spakuje u pravi sadržaj, tu onda ima nekog «motora» i film ide dalje baš zbog toga.

Sebestyén Kodolányi: Ovo je istina što je rekao Karpo. Sreo sam jednog umetnika u Budimpešti u metrou, kojom prilikom smo malo razgovarali. Rekao sam mu da sam negde video

Related to the issue of technology, is that this always happens when there are huge technological shifts and transformations. In the 1980's this happened to the field of music. The new digital technology in music had brought with it the ten-time smaller file, and that is what enabled it to develop more rapidly. And then you had that phenomenon that occurred between 1983 and 1990, that all records, all genres sounded the same and everybody was obsessed with gadgets that appeared in the studios and now we have the situation that Sebestyén mentioned about how advertising TV spots and some alternative and art films look the same. This is because everyone is obsessed with the *Arri Alexa* camera

Karpo Godina: Since Sebestyén mentioned feature films I would like to add something. I have for very long been following and appreciating the alternative film scene. And I agree with all the expositions here. When I am in the position of a member of the jury, but also as a viewer, I still look for some novel forms of expression, a new cinematic and TV language. Whether we like it or not, this is a positive outcome, for feature films have already become petrified, they have reached the ceiling and if an author has something to say, that is if he has an idea he has envisaged, then he may use those new means of expression in a fantastic manner. The fact that films resemble advertising TV spots is not solely a negative thing. If the author is a strong one he or she is then capable of advancing the language of film and those things that we are here viewing as some forms of "weirdness", and when all these things are packed into genuine substance and content, then we get a kind of "motor" that propels things, and film advances precisely due to this.

Sebestyén Kodolányi: It is true what Karpo said. I met one artist in Budapest in the Metro (Subway) and we had a conversation. I told him that I saw somewhere that he will soon have a projection of his new film. And he said yes, I will. We shoot on super 8mm and we scan the film with Canon D7 to raw files and then we transfer to, I



Karpo Godina

don't know, which file and we edited it in this software and then the outcome is quite crazy. And I said: Yes, but how is it film? And he said: It is problematic because in the end we have big problems. And then he left. It was a shock for me. We didn't talk about film in that long speech. And he impacted me not to go to the film. And I didn't go. And I have this impression after a lot of films I watched here. I was always thinking about a technical solution and I was not thinking about the original idea contained in them when I watched them.

Milutin Petrović: Film is partly a technical thing. That man was, in fact, talking about film. Film has many levels to it. I can envisage two types of filmmakers when they meet somewhere. For instance if Nikita Mihalkov meets up with Emir Kusturica and then they discuss the crisis in the Ukraine. Then Andrei Tarkovsky meets up with Ingmar Bergman and then they discuss Søren Kierkegaard. And when Alfred Hitchcock meets up with those genuine filmmakers then they discuss optics, crab shots, and laboratory services.

da će on uskoro imati neku projekciju svog novog filma. I on je potvrdio da će imati projekciju. Rekao je: snimamo na Super-8 mm filmu i da onda skeniramo filmsku traku sa Canon D7 Raw format fajlovima i onda to prebacujemo na, ne znam baš koji fajl, i onda to montiramo na nekom softveru i rezultat onda biva sulud. A ja sam na to rekao: Ali kako je to onda film? On je odgovorio: to je problematično jer se na kraju suočavamo sa velikim problemima. I onda je on otišao. To je za mene bio šok. Nismo razgovarali o filmu tokom tog podužeg razgovora. I on je uticao na mene da ne odem da gledam taj film. I nisam otišao. I takvu impresiju sam dobio i ovde nakon gledanja velikog broja filmova na festivalu. Uvek sam razmišljao o nekom tehničkom rešenju a ne o nekoj prvobitnoj ideji koja je sadržana u tim filmovima.

Milutin Petrović: Film jeste delimičko tehnička stvar. I taj čovek je u stvari govorio o filmu. Film ima puno nivoa. Mogu da zamislim dve vrste filmadžija kada se sretnu. Na primer sretnu se Nikita Mihalkov sa Emirom Kusturicom i onda pričaju o krizi u Ukrajni. Pa se sretnu Andrej Tarkovski i Ingmar Bergman i onda oni pričaju o Kjerkegoru (Søren Kierkegaard). A kada se sretnu Hičkok (Alfred Hitchcock) i te prave filmadžije onda oni pričaju o optici, o farovima, o laboratoriji.

Greg DeCuir: Vraćamo se na staro pitanje o odnosu forme i sadržaja...

Milutin Petrović: Ja sam prvi put na festivalu!

Greg DeCuir: ... I što je najvažnije mislim da bi trebalo da budu podjednako značajni.

Sebestyén Kodolányi: Kao umetnik uvek razmišljam o tehničkim idejama i mogućnostima. Ali ovo je priča iz branše ili struke. Ako ona izbija sa platna onda nešto nije u redu sa tim komadom. Mislim da ako dva umetnika razgovaraju međusobno na ulici onda bi to morao da bude razgovor o sadržaju.

Miodrag Milošević: Kada si govorio o muzici i pojavi tehnologije i zvuku muzike koji je trajao jedno vreme dok su svi iskoristili te mogućnosti, ja uvek pomislim na to kako postoje dve vrste ljudi, oni koji kreiraju i oni koji koriste neke mogućnosti. Kada su se pojavili kompjuterski programi za dizajn onda su svi dizajnovi bili isti jer su svi koristili ista slova, iste mogućnosti u *Corel draw* softveru. I sada kad neko pravi eksperimentalni film prvo vidi šta ima od *Plug-in*-ova pa će to da iskoristi. Međutim u "normalnom" stvaralaštvu, recimo Kjubrik (Stanley Kubrick) je hteo da snimi scenu pod svećama, pa su za te potrebe konstruisani objektivi koji su velike svetlosne moći da bi mogla ta scena da se snimi. Nije prvi neverovatno dugačak film u jednom kadru nastao tek kad je napravljena velika kasetna za filmsku kameru nego su ljudi smišljali kako da naprave film u jednom kadru sa malim kasetama itd.

To su inovativnosti koje mi očekujemo na ovakvom festivalu, ali ovo je sad vreme tranzicija tehnologija kada svi koriste tzv. *plug-in*-ove.

Milutin Petrović: U starom dokumentarnom filmu iz 2011. godine koji se zove "Press, Pause, Play" ima lepo objašnjenje o tome kako su magnet na gitari i pojačalo napravljeni sa namenom da akustična gitara dostigne nivo zvuka trombona i kontrabasa, jer se u orkestrima nije mogla da čuje. To je bilo napravljeno sa idejom da se pojača zvuk do mere da bude u istom nivou sa kontrabasom koji je veliko akustično telo. Ali Džimi Hendriks to nije znao. To je priča o tehnologiji i umetnicima.

Sebestyén Kodolányi: Juče je Bojan Jovanović govorio o značenju i sadržaju. To je bio veoma visok nivo. A onda je nastala velika tišina i onda je razgovor ponovo bio usmeren na tehnologiju. Kako skenirati, šta skenirati, koji fajl, koji materijal...

Greg De Cuir: We are coming back to the old discussion about form and content...

Milutin Petrović: This is my first time at this Festival!

Greg De Cuir: ...And what is more important? I think it should be both.

Sebestyén Kodolányi: As an artist I am always thinking about technical ideas and possibilities. But this is a backstage story. If it comes out from the stage the piece is wrong. I think if two artists are talking with each other in the street it must be a conversation about content.

Miodrag Milošević: When you spoke about music and the phenomenon of technology and sound in music, which went on for a certain period of time until everyone started utilising those possibilities, I always think how there exist two kinds of people, those that are creating things and on the other side are those that are only utilising some technical possibilities. When computer „design software“ appeared, then all the designs looked the same, because everyone used exactly the same fonts, and the same possibilities found in the *Corel Draw* software. And nowadays, when someone is making an experimental film they first check out the *Plug-ins* and then they opt out for using them. However, in normal creative artistic work, for instance, Stanley Kubrick wanted to shoot a scene under candlelight, so then special lenses were constructed to that end, which were very light-sensitive in order to be able to shoot those scenes. The first incredibly long single-take film-shot did not just occur then when a large film spool magazine was constructed for the film camera, rather it was people who had devised ways to shoot a film in one single shot on small film-spool magazines.

This is the kind of innovation that we expect to see at this festival, but then this is a period of technological transition when everyone is using so-called *Plug-ins*.

Milutin Petrović: In an old documentary film from 2011, called "Press, Pause, Play" there is a nice explanation about how a magnetic pick-up on a guitar and an amplifier, made with the intention of enabling the acoustic guitar to attain the level of sound of the trombone and double-bass, because it was not possible to hear its sound in an orchestra. It was made with the idea to amplify the sound i.e., to increase the volume to such a degree as to make it on the same level with the double-bass, which has a large acoustic body. But Jimmy Hendrix did not know this. That is a story related to the issue of technology and artists.

Sebestyén Kodolányi: Bojan Jovanović was talking about meanings and content yesterday. The quality was of the discussion was so high. And then there was a big silence and after that the discussion centred on technology again. How to scan, what to scan, which file, what material, and so on.

Greg De Cuir: well this is due to the fact that some film artists are also film critics and film theorists and film curators. So they tend to make some strong demarcations between those two fields. And I don't know this often... I don't come from a background as a film artist, I don't come from a background where I know how to set this little aperture, or click this little depth of field, or whatever... that's not me, I come from a pen and a piece of paper, because they are writing about ideas, talking about ideas, talking about form also, but ideas in essence... so those that are more on the ideas side tend to talk about ideas and those that are creative and work with their hands, that know how to work with their hands, that is the language they talk among their peers... and this has always been in film festivals about and by creative people.

Milutin Petrović: We can also talk about the length of the movies. I find this topic interesting. A lot of the films started and I said to myself "wow", what a wonderful film, I like it very much, and then after two minutes I

Greg DeCuir: To je usled činjenice da su neki filmski umetnici takođe i filmski kritičari i filmski teoretičari i filmski kustosi. tako da oni prave neke čvrste demarkacione linije između ta dva polja. I ne znam koliko je sve to ustaljeno... Ja ne potičem iz oblasti filmskog umetnika, ja ne potičem iz takve sfere gde bih znao kako da podesim neku malu blendu, ili da stisnem nešto za podešavanje dubinske oštine, ili bilo šta tome slično... ne to nisam ja, ja potičem iz sfere olovke i hartije, jer u toj oblasti oni pišu o idejama, govore o idejama, a govore takođe i o formi, ali u suštini govore o idejama... tako da oni koji su bliži sferi ideja imaju tendenciju da govore o idejama a oni koji su kreativno orijentisani i koji rade svojim rukama, koji umeju da rade svojim rukama, to je jezik koji oni koriste među svojim kolegama i sebi jednakim... i to je uvek bilo tako na festivalima, i kod kreativnih ljudi.

Milutin Petrović: Takođe, možemo razgovarati o dužini filmova. Meni je ova tema zanimljiva. Mnogi su filmovi otpočinjali na projekcijama i onda sam u sebi rekao „Wow“ kako je ovo dobar film, veoma mi se dopada, i onda nakon dva minuta dalje, rekao sam „Ok“, i nakon sedam ili četrdeset minuta sam pomislio: Šta je s tobom čoveče, što mi prikazuješ istu sliku u trajanju od sedam ili četrdeset minuta? To je okej ako želiš da govoriš tokom vremenskog trajanja, ili da se izražavaš vremenski, onda je to uredu kod mene... možeš tako samnom da govoriš i dva sata. Ali onda idi i pravi video art u nekoj galeriji. Kako uopšte biraš između 14 i 40 minuta? Zašto 40, a što ne 11 minuta? Kada sam bio mlad želeo sam da budem slikar, i tada sam dosta čitao o tome. Điakometi je razmatrao problem koji nastaje kada neko završi sliku. To je onda veliki problem. Kad možete sebi reći da je ta slika zaista i gotova? To je mnogo lakše kada slikate neku narativnu, figurativnu sliku, npr., Svetu Gospu, onda znate kada je gotova slika... Međutim, kada pravite apstraktnu sliku, onda to zavisi od vašeg ukusa da donesete odluku – da je

slika sada gotova. To je veoma složeno pitanje. Znam da to važi isto tako za tu vrstu filmova ali sam baš razmišljao o načinu mišljenja tog konkretnog autora i zaključio kako je njegovo mišljenje suprotno mom... po kome morate da završite sliku na pravom mestu!

Greg DeCuir: Mislim da je ova predstava o vremenu nešto što je veoma značajno za mene jer mi se čini da je to povezano sa tehnologijom na izvestan način. Na primer, primetio sam da u slučaju dugometražnih filmova tamo zaista ima mnogo filmova koji postaju sve duži i duži. Pitanje dužine nikada nije predstavljalo nešto neočekivano u alternativnom filmu ili videu... Filmovi sa dugim trajanjem su postojali oduvek. Primetio sam da u dugometražnim filmovima ljudi imaju tendenciju da realizuju stvari na razvučen i dugačak način u okviru svog dela. Normalno je videti trosatni film, ili četvorosatni film, a neki prave i filmove koji traju 5 ili 6 sati. Kevin Everson pravi film u trajanju od osam sati... Ko li će napraviti film od 24 sata, ali to je već rađeno. Ali ko će onda napraviti film u trajanju od 48 sati, ili film koji je bez kraja? Gotovac je jedno prilikom rekao: „Život je film“. Tako da je to pitanje povezano sa situacijom istraživanja... Međutim, ovde takođe i tehnologija igra svoju ulogu. Oni koji su među vama odrasli na filmu i stasali u doba filma, tada ste morali da donosite odluke, i te odluke su morale biti ispravne, morali ste da ih načinite ispravnim! Ne možete se vratiti i poigravati se sa ovim ili onim, ili da snimate na način tako što će te samo upaliti kameru i pustiti je da radi... Tako da je i tehnologija bila faktor u tom smislu.

Adam Marton Horvath: Govorili smo, takođe, i o pitanju nepoštovanja i zane-
marivanja dužine trajanja filma, i ovo je do-
nekle zavisilo od toga kako je neki autor bio
socijalizovan... Na primer, odrasli smo na
Holivudskim narativnim klasicima od 1980-
ih do 1990-ih godina, i tu smo naučili stvari
o pripovedništvu i dramskom tekstu i drugim
stvarima sadržanim u tim filmova. Pa čak i u

said OK, after seven or forty minutes I was thinking: what's going on with you, Man, with fourteen or forty minutes of the same picture. That's ok if you want to be talking through time, then it is okay with me... And then talk with me for two hours. But then go and make video art in a gallery. How do you choose fourteen or forty minutes? Why fourteen, why not eleven? When I was young I wanted to be painter, I was reading a lot about it, and Giacometti spoke about the problem of when is a picture finished. This is a big problem. When do you say to yourself this is finished? It is much easier when you are making a narrative, figurative picture, for example the Madonna; you know when it is finished... But when you are making an abstract picture it is up to your taste that you have to make a decision - now it is finished. It is a very complex question. I know that it is the same with those kinds of movies but I was wondering how all the time the thinking of the author was opposite to mine... where you have to stop at the right place!

Greg De Cuir: I think that this idea of length is something what is also very important for me because I think it is connected to technology in some ways. For example, I noticed that in feature films there are a lot of films that are getting really, really long. Length has never been something new in alternative film or video... Cinema of duration has been around forever. I've noticed in feature films that people tend to be very lengthy in what they are doing. It is normal to see a three hour film, or a four film, some are making five or six hour long films. Kevin Everson is making an eight hour film... Who's going to make the 24 hour film, but that's already been done. Now who is going to make the 48 hour film or the never ending film? Gotovac once said: "Life is a film". So it's all a question of exploring... But technology plays a role also. Those of you that grew up and came up in the film era you had to make your choices, and you had to make them right, get them right! You can't go back and tinker with this or do that or shoot and just turn the camera on and let it run, so technology was also the factor.



Greg DeCuir, Katrine Mundt

Adam Marton Horvath: We were also talking about the issue of disrespect and disregard for the length of films, and this to a degree depends on what the author was socialized on... For example we grew up on Hollywood narrative classics from the 1980's and 1990's, and we learned about story-telling and drama text and whatever from those films. And even in experimental and avant-garde shorts, we had grown up on Hungarian classics, Huszarik Zoltan's films, for example. And related to the films we were watching yesterday and the day before, we were always thinking about even for us who had grown up alongside of Hungarian classics, and also we compared traditional Hollywood stuff next to these kind of films.....So, for example, a filmmaker says I have an idea and wants it to be twenty minutes of length, for instance. The idea is basically very good but it should not last as long as 40 minutes. I think it is more the effect of socialization in the viewer's mind, and I myself as an author am aware of this, so maybe authors are not thinking about this from the framework of the viewer's mind, for instance how will she or he

oblasti eksperimentalnih i avangardnih kratkih filmova, i tu smo odrasli na Mađarskim klasičima filma, na primer na filmovima Huszarik Zoltana. A po pitanju filmova koje smo gledali juče i prekjuče, uvek smo razmišljali kako za nas, koji smo odrasli uz Mađarske klasične filmove, i takođe smo poredili bili tradicionalne Holivudske filmove sa ovakvom vrstom filmova... Tako, na primer, neki filmski stvaralac kaže: imam neku ideju i želim da to bude realizovano u dužini od 20 minuta trajanja, na primer. Ideje je u osnovi veoma dobra ali ne bi trebalo da traje 40 minuta, da bude toliko dugačko. Mislim da je ovde više po sredi efekat socijalizacije u umu gledaoca, i ja sam kao autor sam svestan ovoga, tako da možda autori i ne razmišljaju na osnovu mentalne vizure gledaoca, npr., o tome kako će on ili ona izdržati da gledaju četrdeset minuta nekog dopadljivog filma.

Miodrag Milosevic: Molim vas recite Vaše ime i zanimanje.

Adam Marton Horvath: Da, ja sam Adam Horvat, iz Mađarske. Ja sam u osnovi kompozitor, ali sam izučavao filmsku teoriju.

Peter Lichter: Postoji i jedna priča o velikom Mađarskom eksperimentalnom filmskom stvaraocu Andrašu Sirtešu (Andras Szirtes) koji je uglavnom radio u periodu 1980-ih godina. On je pravio predivne kratke filmove, maksimalne dužine od 10 minuta... male skulpture, ptice i napravio je dva značajna filma i on je otišao na putovanje po Sjedinjenim Državama i imao je razgovore sa Stenom Brekidžom. A tamo je i postao veliki prijatelj Jonasa Mekasa. Andraš je jednom prilikom rekao da su filmovi Stena Brekhedža veoma lepi, sa ogromnim formalnim kvalitetima. Postoji značajna paralela između starih mađarskih liričnih filmova i američkih liričnih filmova, poput onih od autora Brekidža i Bejlja. Međutim, Sirteš je rekao da su Brekidževi kratki i dugački filmovi kao neka reka, reka koja ne prestaje da teče, i da u njima vidi neformalni tok filmski, i rekao je da je gledao jedan Brekidžov film, koji je trajao jedan sat. Mislim da je to bio *Dog-Star-Man*? I Sirteš je onda rekao da je to samo neprekidni tok filma. Kritikovao je Brekidža, rekao je da je to puko masturbiranje, da film ne poseduje ikakvu formu, jer je Sirteš... mada se ja ne slažem sa Sirtešom, jer ja zaista volim Brekidža i pomalo sam kritičan u odnosu na Mađarske eksperimentalne filmove, međutim to je zbog toga što sam ja Mađar... Međutim, za mene je bilo veoma interesantno to što je Sirteš rekao o američkim eksperimentalnim filmovima iz 1960-ih godina, da su oni samo neprekidni tok formi. Međutim, on nije govorio o Brusu Bejlju. A ja mislim da je Brus Bejli veoma formalno orijentisan, a njegovi filmovi su bili veoma kratki. Na neki način Brus Bejli je veoma nalik na Mađare. I to na jedan veoma čudan način...

U Mađarskoj ne postoje festivali eksperimentalnog filma, nema projekcija eksperimentalnih filmova.—međutim, Internet, tj. WWW,

make it through forty minutes of some nice movie.

Miodrag Milosevic: Please state your name and your occupation.

Adam Marton Horvath: Yes, I am Adam Horvath, from Hungary. I am basically a composer, but I have studied film theory.

Peter Lichter: There is a story about the great Hungarian experimental filmmaker Andras Szirtes who mainly worked in the 1980's. He made beautiful short films with a maximum length of 10 minutes... permanent, little sculptures, birds and...he made two important films and he made a trip to the United States and had conversations with Stan Brakhage. And became a big friend of Jonas Mekas.

He said that Stan Brakhage's films are very beautiful and with great formal qualities. There is an important parallel between old Hungarian lyrical films and American lyrical films like Brakhage and Bailey. But Szirtes said that Brakhage's short and long films are just like a river, a non-stopping river, a non-formal flow of the films and that he said that he saw one of Brakhage's films, which was one hour long. I think it was *Dog-Star Man*? And Szirtes said this is just the unstoppable flow of the film. He criticised Brakhage, saying, it's just masturbation, it doesn't have any form, because Szirtes... I do not agree with Szirtes, because I really love Brakhage and I am a little critical of Hungarian experimental films, but this is because I am Hungarian... But it was very interesting for me what Szirtes said about American experimental films from the 1960's, that they are just the unstoppable flow of the form. But he didn't speak about Bruce Bailey. However, Bruce Bailey is, I think, very formal, his films were very short. In some way Bruce Bailey is very Hungarian... in a very odd way.

In Hungary there are no festivals for experimental films, no experimental film projections... but the Internet is



Peter Lichter, Adam Marton Horvath

very important, the WWW. Before the Internet, in the 1980's, experimental film was a network for regional filmmakers but these filmmakers didn't see each other's films, perhaps, only once a year. But now I can read the catalogue of some festival. I can reach every filmmaker from the catalogue. I can see experimental films on Vimeo. It is a very good platform. And I am also on Vimeo. I learn about experimental films from the Internet. I download books. I downloaded P. Adams Sitney and Scot MacDonald... So I learned from the Internet.. But there are no conversations between experimental filmmakers. This is the first conversation that I have attended. It is very rare for me, because there isn't any conversation or discussion about experimental cinema. I organised last year a round table about Hungarian experimental cinema in Kunsthale, Budapest. Three people attended. I thought that it would be a big thing after thirty years and that it would be the first round table discussion about experimental cinema in Hungary. But there is a big tradition, yet there is no living institution, and because institutions are the ones that make traditions become alive. Schools, festivals,

je veoma važan faktor. Pre nastanka Interneta, 1980-ih godina, eksperimentalni film je predstavljao mrežu za regionalne filmske stvaraoce, no ovi filmski stvaraoци nisu imali priliku da gledaju filmove svojih kolega, drugih filmskih autora, ili možda jesu, ali samo jedanput godišnje. Međutim, ja danas mogu lako da pročitam katalog sa nekog festivala. Mogu da stignem do radova svih filmskih stvaraoца u tom katalogu. Mogu da gledam eksperimentalne filmove preko VIMEO-a. To je jako dobra platforma. I ja, tekođe imam radove na VIMEO-u. Saznajem o eksperimentalnim filmovima pomoću Interneta. Daunlodujem knjige. Daunlodovao sam knjige P. Adamsa Sitnija i Skota Mekdonalda... Tako da sam učio stvari na osnovu Interneta... Međutim, ne postoje razgovori između filmskih stvaralaca. Ovo je prvi razgovor na kome prisustvujem. Ovo je velika retkost za mene, jer ne postoje razgovori ili diskusije o eksperimentalnom filmu. Prošle godine sam organizovao jedan okrugli sto u Budimpešti o mađarskom eksperimentalnom filmu u Kunsthale-u, Budapest. Došle su samo tri osobe. Mislio sam da bi to bila velika stvar

nakon trideset godina i da bi to bio prvi okrugli sto sa razgovorima o eksperimentalnom filmu u Mađarskoj. Međutim, tamo postoji velika tradicija, ali ne postoji neka živa institucija jer institucije su te koje čine neku tradiciju živom. Škole, festivali, brošure/knjžice i Internet. Internet čini ove diskusije živim.

Greg DeCuir: Ovo je značajno zapažanje. Da, i Peter ima film ovde u okviru Glavnog takmičarskog programa... Ovo zapažanje o Internetu je veoma važno jer nas vraća pun krug unatrag na zapažanje koje je neko izneo ranije a vezano za našu obavezu u svojstvu filmskog festivala, i na ovom festivalu mi pokušavamo da uključimo i obuhvatimo region... to i činimo. Mi pokušavamo da obuhvatimo otvorenog srca ono što nam ljudi šalju ali u isto vreme pokušavamo da dopremo izvan i da pronađemo dela i da pronađemo ljude. Ovo je predmet stare diskusije na našem festivalu, diskusije koja se ponavlja stalno iz godine u godinu. Da li da se oslonimo na ono što nam šalju ili da pokušamo da dopremo da drugih, i to ne radi trendova, i ne samo za nove filmove, nego i da li ćemo krenuti izvan i pokušati da pronađemo ljude, jer to je ono što moramo da radimo. I tako sam i pronašao Petera. Mi smo na jednoj mejling listi koja se zove „Okviri“ (Framworks), gde eksperimentalni filmski stvaraoci, teoretičari, kustosi, itd. mogu voditi diskusije. Sećam se, prošle godine, a verovatno i godine koja joj je prethodila, mi nismo imali filmove iz Mađarske u okviru Takmičarskog programa. I ove godine sam pomislio kako je to besmisleno i da mora da postoji makar jedan film koji možemo pronaći. Petera sam pronašao preko ove „Frameworks“ liste i on mi je poslao svoj link, i tako sam video neke njegove radove na VIMEO-u, a takođe sam i video njegove radove na festivalu u Oberhauzenu. Takode, jasno je da moramo da krenemo izvan, da pružimo ruke i da privučemo ljude da dođu kod nas. I on je jedan od mladih umetnika koje treba da imamo ovde na festivalu a koji potiče iz regiona i to je bilo omogućeno online,

booklets and the Internet. The Internet makes these conversations alive.

Greg De Cuir: This is an important point. Yes, Peter has a film here in the main competition... This point about the Internet is very important because it circles back to the point someone had made earlier in terms of our responsibility as a film festival and in this Festival we also try to embrace the region... which we do. We try to embrace what is sent to us but at the same time we try to reach out and find things and find people. This is an old discussion that we have had at the festival every year. Do we rely on what is submitted to us or do we try to reach out not for the trends, not just the new films, but do we reach out and try to find people, which we have to do. And this is how I found Peter. We are a part of this mailing list called „Frameworks“, where experimental filmmakers, theorists, curators, etc., can conduct discussions. I remember, last year, and probably the year before we didn't have any Hungarian film in the competition. And this year, I thought this must be ridiculous and there must be at least one film that we can find. I found Peter through this “Frameworks” list and he sent me his link, and I saw some of his stuff on Vimeo, and I also saw his stuff at the Oberhausen Festival. So we must reach out, extend our hands and pull people in. And this was one of the young artists that we have to have here from the region and this was enabled online, through Vimeo, through the Internet. So, we are reaching out to the authors, one by one and these are the slow steps that we have to take...

Sebestyén Kodolányi: I agree very much with Peter...and there are many more opportunities today. You don't need big facilities to watch movies now. Access to content is easy now. But what we need is a forum. The forum is the treasury. This is what we have and this we must preserve. This is what is most important. You don't have to run to screenings, if you miss seeing a film, there is no longer any need for tension because you can find it on the Internet or you can email the author and ask for

a link or ask him to give you a DVD. So the most important thing is to have a forum, and to manage events in a way so as to create the feeling among people that they have to be there at such an important event. And you already have this. The Alternative Film/Video Festival in Belgrade is a place where you can have international exchanges, so it is a place that exists already, but most of this is related to the special and separate side-programs that we organize here. And I don't think that the main competition has arrived to this point, and that it is a forum yet. And this must be somehow generated. Maybe more and more Hungarians will come here to talk to each other (laughter among the participants) because it is a big problem, because communication is a big problem among us...

Milutin Petrović: Peter I don't want to miss opportunity to say that your film is wonderful. My idea as a member of the Jury was to give you an award, because there were four or five abstract films that contained scratching effects on film and only yours was four minutes in length, so we joked about this and said that this was the proper model, being so short in length (laughter by the participants). This sounds as if I am joking now, but I am not.

Please excuse me but there is a meeting of the Association of Movie Directors in Belgrade which I must attend now, because of some Law, and it is very important and I have to go not because I want to but because I want to stand up for some colleagues of mine, like Želimir Žilnik and those kind of authors.

Miroslav Bata Petrović: Concerning your departure and Želimir Žilnik, there is an interesting anecdote related to this. Žilnik was a member of the Council of the Belgrade Documentary and Short Film Festival and after about one-third of the meeting he got up and said I have to go now. And everybody there started asking him where he was going. And he said that I have to go and shoot a film that will be worthy of this festival.

preko VIMEO-a, preko Interneta. Tako da mi pružamo ruke izvan, ka autorima, jednom po jednom i to su ti pomalo sporiji koraci kojima moramo ići.

Sebestyén Kodolányi: Slažem se u velikoj meri sa Peterom... i danas postoji još mnogo mogućnosti. Danas vam više nisu ni potrebne velike ustanove da biste gledali filmove. Pristup sadržajima je sada postao jednostavan i lak. Međutim, ono što nam je potrebno jeste forum. Forum je trezor i blago. To je ono što imamo i to je ono što moramo sačuvati. To je ono što je najvažnije. Ne morate više trčati na projekcije, ako propustite neki film, nema više razloga za tenziju jer sada to možete pronaći na Internetu ili možete poslati mejl nekom autoru i da od njega zatražite link ili da ga zamolite da vam pošalje DVD. Znači, najvažnija stvar jeste imati Forum i da se organizuju događaji na način koji bi stvarao osećaj između ljudi da treba da su prisutni na jednom tako značajnom događaju. I to već imate. Festival Alternative Film/Video u Beogradu je mesto gde možete imati međunarodnu razmenu, i to je mesto koje već postoji, ali većina toga se odnosi na specijalne i posebne dodatne programe koje ovde organizujemo. I mislim da Glavni takmičarski program još nije stigao do ove tačke, i da još nije postao forum u potpunosti. Ovo moramo još nekako ostvariti. Možda će sve više i više Mađara dolaziti ovde da razgovaraju međusobno (smeh među učesnicima) jer je to zista veliki problem, jer je komunikacija među nama veliki problem.

Milutin Petrović: Peteru, ne bih želeo da propustim priliku da kažem da je tvoj film izvanredan. Moja zamisao kao člana Žirija je bila da ti se dodeli nagrada, međutim, bilo je pet ili šest apstraktnih filmova koji su bili zasnovani na efektima grebanja po filmovima i jedino je tvoj trajao četiri minuta, tako da smo se šalili na ovu temu i rekli smo da je to pravi model za oponašanje, jer tvoj film traje tako kratak (smeh među učesnicima). Ovo zvuči kao da se šalim sada, ali se ne šalim.

Morate mi sada oprostiti ali se održava jedan sastanak Udruženja režisera u Beogradu, na kome moram sada prisustvovati zbog nekog Zakona koji se donosi, i to je veoma važno i moram ići ali ne zato što želim već zato što bih želeo da stanem uz neke svoje kolege, kao što su Želimir Žilnik i ta vrsta autora.

Miroslav Bata Petrović: Apropo tvog odlaska i Žilnika ima jedna anegdota. Žilnik je bio član saveta martovskog festivala (Belgrade Documentary and Short Film Festival) i posle jedne trećine sastanka on ustane i kaže ja moram da idem. I svi se sad pitaju gde ćeš. A on kaže moram da idem da snimim film dostojan ovog festivala.

Milutin Petrović: Ja sam takođe i profesor. I veliki sa mrzac Euroimage-a i takve vrste Evropske podrške filmovima. I uvek sam govorio svojim studentima da ako učestvujete na nekom “pičingu” gde konkurišete za finansijska sredstva onda treba znati da za to potrošite isto toliko energije koliko vam je, npr., potrebno za sedmodnevno snimanje. A šta mislite da je bolje za vas, sto napisanih stranica koje ste priložili uz aplikaciju da biste dobili sredstva za vaš sledeći film ili sedam dana snimanja?

Zoran Saveski: Namučilo nas je, kao selektore, to grebanje i stari materijali, al to je bio trend ove godine. To je trend, odnosno moda. Jedna od osnovnih karakteristika filma je trajanje, osim kadriranja, montaža i pre toga konstrukcija, jeste trajanje. To je sada pitanje kvaliteta autora. Trajanje je trajanje, pa neka to bude i fiksacija. To je ta vrsta umetnosti. U našim filmovima nema čak ni špice, a nekad nije ni napisano ko je autor filma. To što neki filmovi nemaju «autorstva» mi tu ne možemo ništa. Ove godine nisam imao nijednog favorita. Osim možda filma *Inversion* koji je ušao u nagradene.

Karpo Godina: Nekad si snimao sladoled u čaši toliko vremena dok se ne istopi.

Milutin Petrović: I am also professor. I am big hater of Eurimage and those kinds of European support for movies. And I always used to tell my students that if you make a pitch for financial support you use for that as much energy as you need (let's say seven days for shooting). And what do you think is better for you, one hundred pages written with your application in order to obtain money for your next movie or seven days for shooting?

Zoran Saveski: For us, the selectors of the festival, this issue related to all the films with scratching effects and old materials had posed a difficult problem for us, but that seemed to be the trend for this year. That is a trend, or put differently, a fashion. One of the basic characteristics of film is its duration or length, apart from the cinematography, editing, and prior to that there is your construction. Now, this is an issue related to the quality of the author. Duration is duration, and it could also involve the gimmick of fixation. It is that particular type of art. In some of our films there are no end-titles (credit lists), and sometimes you do not even have the name of the author of that particular film written down. The fact that some films do not even possess “authorship” is something that we cannot do anything about. This year I did not have any favorite films. Except, perhaps, the film *Inversion*, which was included in the group of awarded films.

Karpo Godina: Back then one would film ice-cream in a glass for the amount of time necessary for it to melt...

Milutin Petrović: Lumière had filmed a train coming into the station as well as it was slowing down to a stop. Thank you all very much, good-bye.

Katrine Mundt: I totally agree with you that festivals play a very important role and also as forums where people can actually meet and exchange experiences. But on the other hand in terms of making experimental films visible, I

think that in recent year's museums and galleries have played a very important role. And I used to be very critical of this development but I still don't think that museums and galleries always do justice to the films because the presentation situation is completely different obviously and very often it is difficult to see the films in a proper way. They are not even shown on film. The old discussion whether or not something should be looping in a gallery or just shown from a video...but I still think that they played an important part in making these films available and also creating a discussion about them, about the legacy of experimental films from the 1960's and 1970's but also contemporary film. And maybe there's just been a shift, the discursive focus has shifted to a different field and maybe it would be good for the festival also to kind of try to connect with it more, to involve galleries and museums. I don't know how much is going on in terms of contemporary art, video and film in Belgrade, specifically. But, I know there are some really interesting artists around, so maybe that would be an interesting perspective also to try and involve them in whatever can be done. Of course I don't know the scene well enough to make any suggestions, but I think that it is important for the existing experimental films scene not to miss out on this opportunity, to kind of reconnect these two fields which are still being perceived as being different.

Sebestyén Kodolányi: I find myself as someone in the contemporary art field with my activity on experimental films. A long time ago, somehow, the research archive (BBS) which I run, well, I could have set it up because I was given the possibility from the contemporary art field, from the Director of the Kunstthale to give me possibility to do this... No one gave me a single coin or any possibility from the film field, it is a big problem. And I think that it is very important to try express to the professional film field the developments going on among us experimental film makers or thinkers or collectors, or

Milutin Petrović: Limijer (Lumière) je snimio voz kako ulazi i kako se zaustavlja. Hvala vam puno, dovidjenja.

Katrine Mundt: Ja se u potpunosti slažem sa tobom da festivali igraju značajnu ulogu, a takođe i kao Forumi gde se ljudi mogu zaista i upoznati i razmenjivati iskustva. Međutim, s druge strane, u smislu omogućavanja da filmovi postanu vidljivi, mislim da su poslednjih godina muzeji i galerije odigrali veoma značajnu ulogu. Nekada sam bila veoma kritična u odnosu na ovakav razvoj situacije, mađa i dalje mislim da galerije i muzeji ne predstavljaju filmove baš uvek na najprimereniji način jer je situacija za prezentaciju filmova sasvim drugačija, što je očigledno, i često je veoma teško videti te filmove na pravilan način. Čak ih i ne prikazuju sa filmske trake. To je već pitanje starog problema da li nešto treba ili ne treba da bude prikazano kao ušnirana filmska traka u galeriji, ili samo da bude prikazano sa videa... međutim, ipak mislim da su imali značajan udeo u obezbeđivanju da ovi filmovi postanu dostupni i da takođe pokrenu rasprave o njima, o nasleđu eksperimentalnog filma od 1960-ih i 1970-ih godina, već i o savremenom filmu. Možda se tu samo dogodio pomak, diskurzivna usmerenje je premešteno na neko drugo polje i možda bi bilo dobro ako bi takođe pokušao da se bolje poveže sa njima u većoj meri, da uključi i galerije i muzeje. Ne znam koliko se konkretno stvari događa u smislu savremene umetnosti, videa i filma u Beogradu. Međutim, znam da postoje neki zaista zanimljivi umetnici na sceni, tako da bi ovo možda mogao biti zanimljiv ugao posmatranja i trebalo bi pokušati da se uključe na bilo koji mogući način. U svakom slučaju, ja ne poznajem scenu dovoljno dobro da bih mogla davati sugestije, međutim, mislim da bi to bilo značajno za postojeću eksperimentalnu filmsku scenu da se ne propusti ovakva prilika. Da se pokuša sa ponovnim povezivanjem ovih dveju oblasti koje ljudi obično smatraju različitim.

Sebestyén Kodolányi: Ja sebe smatram da sam već u polju savremene umetnosti sa svojom aktivnošću u oblasti eksperimentalnih filmova. Nekada davno, nekako, je istraživačka arhiva BBS koju ja vodim..., pa mislim da sam mogao da je tako postavim jer mi je data mogućnost od strane sfere savremene umetnosti, tj. Direktora Kunsthal-a, da realizujem nešto tako. No, niko mi nije dao ni jednu jedinu paru is oblasti filma, a to je veliki problem. I mislim da je veoma važno da se predoče sferi profesionalnog filma razvoj koji se odigrava kod nas eksperimentalnih filmskih stvaralaca ili mislilaca ili kolekcionara, ili organizatora projekata. Ja sam veoma zahvalan svima onima iz oblasti savremene umetnosti na njihovoj otvorenosti ali sa druge strane ovo sve nije baš tako lako ostvarivo.

Moramo odabrati teže rešenje. Moramo biti motivisani i treba da kažemo onoj drugoj strani, audio-vizuelnoj industriji, da mi postojimo, da želimo da vam pokažemo svoje radove, tako da vas molimo da računate na nas. Ovo predstavlja jako veliki problem u Mađarskoj, međutim oni ne računaju na nas uopšte u ovim veoma konzervativnim vremenima u kojima se nalazimo... Tokom poslednjih dvadeset godina u Mađarskoj, oni nisu računali na nas, oni nam se smeju. Oni nas koriste baš na neki suprotan način... prekoračuju BBS zbog nekih stvari koje su se odigravale u prošlosti... Oni su ubili sve progresivne talase u Mađarskoj u toku poslednjih dvadeset godina... I sada smo na kraju dobili jednu strukuru koja je nalik Holivudskom stilu. Mi zapravo više i ne postojimo.

Katrine Mundt: Ništa ne bi trebalo da bude postavljena kao izbor između jedne ili druge strane, jer moguće je ostvariti plodonosnu razmenu i to ne bi čak ni bilo strateški dobro da ih ignorišete.

Sebestyén Kodolányi: Da, u pravu si. Govoriš nam lepe stvari. Ali sam samo hteo da vam ispričam koliko je to čudna situacija. Ja uvek u Budimpešti kažem da koristim oblast savremene

project organizers. I am very thankful to the contemporary art field because of its openness but on the other hand it is not the easiest way. We have to choose the harder solution. We have to be motivated and we need to say to the other side, to the audio-visual industry side, that we are here, that we

want to show to you our works, so please count on us. This is a very big problem in Hungary, but they are not counting on us in these very conservative times... During the last twenty years in Hungary they didn't count on us, they are laughing at us. They are using us as a contrary example... reprimanding us at the BBS for some things that went on in the past... They killed all the progressive waves in Hungary in the last 20 years... And now we have ended up with a Hollywood style structure. We don't exist anymore.

Katrine Mundt: Nothing should be either/or, there can be a fruitful exchange and it would not even be very good strategically to ignore them.

Sebestyén Kodolányi: Yes, you are right. You are telling us good things... But I just wanted to tell you that it is a very strange situation. I always say in Budapest that I use the contemporary art field, I use the Kunsthal like in West Berlin, you know? The West Berlin syndrome, when just like in the eighties everybody was running to West Berlin from the East Block. Because, it was a small island where we could feel free. It is not the right situation.

Miodrag Milošević: Today we also have with us Nina Kreuzinger, from Austria. She won one of the prizes. We congratulate her. Nina, please join us.

Nina Kreuzinger: Thank you all. I am very happy to be here. And I have finally won an award. It is very important for me to be here. And many things that were said here are true. As a filmmaker I think that I can also speak for my colleagues in Vienna because we also don't have the possibility to exchange views on film, about the process of do-

ing it, making films, and not only about results. I think that this festival here is a very special place. Thank you very much again for inviting me, I will look forward to be coming here, I will make some artwork, and to enjoy the possibility of having people around me who are really appreciating alternative film and experimental film projects. So, my opinion is that the focus is very much on the results and not the process. and I personally think that the process is very important. For me this *Rettungsgriffe* (Rescue Grips) is my first work with found footage. And I am still shooting analogue with super 8 and 16mm camera. ..And I am still trying to keep up this work, although I am not against using digital equipment. It is a different medium for me, although I am thinking of ideas to combine and mix various media, etc. I am also trying to be in touch with the times, being open, and there are more possibilities ahead of us, I am also thinking about what we filmmakers can do to keep that scene alive. I mean, we are the next generation, so it is very important. And I think it depends a lot on people like you who are very passionate because it is something coming from the heart, it cannot be explained, you have to feel it and by having the possibility to be here so that you can experience this and get an idea of what it is really meant to be like. Thank you.

Miodrag Milošević: Can we say something more about the films from the Jury's list? Perhaps someone from the Selection Committee would like to say something?

Greg De Cuir: I can say something about the list. I think it is a good list. I remember Sebestyén, Karpo and Milutin were discussing their method of work. Do we each want to select a film? Do we want ten films? Do we want a smaller number of films? And the idea they had come up with was to have a very concise list. It is good and it is a very precise list. I am happy that the region is represented even if it wasn't your intention nor was it forced on you in any way. So for me it is good and

ne umetnosti, koristim Kunsthal-u kao što bi to činio u Zapadnom Berlinu, znate. Sindrom Zapadnog Berlina, kao kada su 1980-ih godina svi hrlili u Zapadni Berlin iz Istočnog Bloka. Jer je ono tada bilo malo ostrvo gde smo mogli da se osećamo da smo slobodni. Ali sada više nije takva situacija.

Miodrag Milošević: Danas je sa nama, takođe, i Nina Krojcinger iz Austrije. Ona je dobila jednu od nagrada. Čestitamo! Nina, molim te da nam se pridružiš.

Nina Kreuzinger: Hvala vam svima. Veoma mi je drago što se nalazim ovde. A napokon sam i osvojila neku nagradu. Veoma je značajno to za mene što sam došla ovde. Mnoge stvari koju su ovde rečene su istinite. Kao filmski stvaralac, mislim da čak i mogu da govorim u ime svojih kolega iz Beča, jer ni mi takođe nemamo mogućnost da razmenjujemo svoje poglede na film, poglede o radnom procesu, o stvaranju filmova, i ne samo o rezultatima. Mislim da je ovaj festival ovde veoma posebno mesto. Hvala vam još jedanput što ste me pozvali. Očekujem da ću doći ovde i stvoriti neko delo, i da uživam u mogućnosti da budem okružena ljudima koji stvarno cene alternativni film i projekte eksperimentalnog filma. Stoga, moje mišljenje je da se akcenat stavlja na rezultat a ne na proces. I ja lično mislim da je proces veoma važan. Za mene, ovaj rad *Rettungsgriffe* (Rescue Grips) je moje prvo delo gde koristim found-footage materijal, i ja i dalje snimam sa Super 8 i 16mm filmskom kamerom... I pokušavam da i dalje zadržim ovaj način rada, i ako nisam protiv korišćenja digitalne opreme. To je za mene drugačiji medijum, i ako razmišljam o ideji da kombinujem i mešam različite medije, itd. Takođe, pokušavam da idem u korak sa vremenom, da budem otvorena, a postoje još i razne druge mogućnosti. Takođe razmišljam o tome šta je to što mi filmski stvaraoci možemo uraditi da bismo održali takvu filmsku scenu živom. U stvari, mi smo sledeća generacija, tako da je

to veoma značajno. I mislim da to u mnogome zavisi od ljudi kao što ste vi, jer ste veoma strastveni, i jer je to nešto što dolazi iz srca. To se ne može objasniti, to se mora osetiti, i tako što će ljudi imati priliku da budu ovde i onda će moći iskusiti ovo, i steći predstavu o tome kako je ovo sve zamišljeno. Hvala vam.

Miodrag Milošević: Da li možemo da kažemo još nešto o filmovima sa spiska filmova Žirija. Možda bi neko iz Selekcionog odbora želeo da kaže još nešto?

Greg DeCuir: Ja bih mogao da kažem nešto o Listi. Mislim da je to dobra lista. Sećam se kako su Sebestyén, Karpo i Milutin diskutovali o svom metodu rada. Da li svako od nas želi da selektuje ili odabere neki film. Da li želimo deset filmova? Da li želimo manji broj filmova? I zamisao koja se nametnula je bila ona po kojoj treba da imamo jednu veoma konciznu list filmova. To je dobra i veoma precizna lista. Srećan sam što je predstavljen region čak i ako to nije bila vaša prvobitna namera, niti vam je ona na bilo koji način bila nametnuta. Tako da je za mene to dobro, i takođe koristim priliku da opet naglasim da je činjenica da je ovaj festival može biti mesto... pa, ne samo da može biti, već ono već jeste mesto gde se možete susresti sa raznim orijentacijama prisutnim u regionu kao i sa novim filmovima i novim video radovima koji se možda i ne prikazuju na drugim mestima. I bih, u stvari, voleo da iznesem jedan komentar vezano za ono što je Milutin rekao o sumornosti ovih filmova, o teškoj ili napetoj atmosferi u svim ovim filmovima. U stvari, to je bilo slično jednom drugom komentaru koji sam čuo od jedne druge koleginice, Ivane Kronja. Ona je saradnik na ovome festivalu i nakon prvog takmičarskog programa ona mi je prišla i rekla da je ovo jedna veoma sumorna i teška za gledanje selekcija... Mislim, generalno govoreći, da alternativni film i umetnost imaju tendenciju da budu veoma sumorni i ozbiljni, i najčešće sami sebe pridaju mnogo značaja, i daleko je manje umetnika koji se nalaze u prostoru između tih tendencija, kao



Nina Kreuzinger

also that I can again highlight the fact that this festival can be a place, well, not can be, it already is a place where you can encounter the flavour of the region and new films and new videos that maybe are not being shown in other places. I would actually like to make one comment with regard to what Milutin had said about the darkness of the films, of the heaviness of the films or the tense mood of all of these films. Actually, that was similar to another comment that I had heard from another colleague, Ivana Kronja. She is collaborator of the festival, and after the first competition program she came up to me and said that it is very dark, a very heavy selection... I think, generally, alternative film, and art, tends to be very heavy and serious, more often than not, self-important, and far and fewer are the artists in between, like Kaljević, that have sort of an off-kilter sense of humour and sort of lightness of touch. I think that is just more indicative of the seriousness that we invest in our art form that we love and that we often don't play around with.

That being said..., also, I do see one film on this list that I was very much a fan of... just like Zoran had stated which film was his favorite, I have one as well, but I must say that I love all the films that we had selected, but, maybe this is one of my favorites, and I do think it has a lightness of touch, this is the Brazilian film, *Time Gap*. Which for me... well, it has that bounce, it has that spirit, it has that sort of *joi de vivre* and I think that could also have been an interesting choice for this Kaljevic Prize. This film, *Time Gap*, from Brazil, it has that playful mood; it just sort of put a smile on my face in terms of the lightness of touch. The other films on the list are really strong. And I think the Jury had made an interesting selection. I am happy that it is here and happy that you are here also...

Katrine Mundt: Perhaps just one more general comment from me as a curator, I absolutely want to congratulate you on the selection and the way you really managed to integrate a lot of works from the region into the program. Because, I travel a lot, I see a lot of works and of course sometimes I get a little bit bored, because I get to see the same films all over the place. I go to the big festivals and see the same films over again, and at the smaller festivals as well, as if there was nothing else around. I am grateful for this opportunity to see different films here.

što je Kaljević, umetnika koji imaju pomeneni smisao za humor, i neku lakoću i bezbrižnost u svom pristupu. Mislim da ovo samo ukazuje na ozbiljnost koju ulažemo u našu umetničku formu, onu koju volimo i sa kojom se najčešće u nedovoljnoj meri igramo.

I u skladu sa ovim što je prethodno rečeno, mogu reći da sam primetio jedan film koji mi se bio prilično dopao... kao što je Zoran Saveški naveo film koji se njemu najviše dopao, i ja isto tako imam jednog favorita, ali moram da istaknem da volim sve filmove koje smo odabrali u svojstvu Selektora, međutim, možda je ovo jedan od mojih najomiljenijih, i mislim da on zaista poseduje tu lakoću i neobaveznost u pristupu, a to je brazilski film, *Vremenski procep* (*Time Gap*). Za mene on poseduje tu živost, taj duh; ima tu radost življenja i mislim da je on takođe mogao biti zanimljiv izbor za Nagradu Ivan Kaljević. Ovaj film, *Time Gap*, poseduje tu razigranu atmosferu, i on je na neki način uspeo da izmami veliki osmeh na mom licu u smislu lakoće i lepršavosti u pristupu. I drugi filmovi na Listi su zaista snažna ostvarenja, i mislim da je Žiri napravio zaista zanimljivu selekciju. Drago mi je što je ovaj film ovde i da ste i vi ovde takođe...

Katrine Mundt: Možda samo da dodam još jedan komentar sa svoje strane, u svojstvu kustosa. Želim, apsolutno, da vam čestitam na selekciji koju ste nam ponudili i na načinu na koji ste zaista uspeli da integrišete mnogo radova iz čitavog regiona u vaš program. Pošto ja mnogo putujem, imam onda priliku da gledam mnogo radova i svakako da se nekada pomalo dosađujem jer često se dešava da gledam iste filmove više puta po raznim mestima. Odlazim na velike festivale i stalno gledam potpuno iste filmove, i takođe na manjim festivalima takođe ista stvar, kao da nema nikakvih drugih stvari da se nađu... Zahvalna sam na mogućnosti što mogu da gledam različite filmove ovde.

**LISTA ZNAČAJNIH OSTVARENJA
FESTIVALA
LIST OF IMPORTANT CINEMATIC WORKS
OF THE FESTIVAL**

Žiri u sastavu **Karpo Godina** (Slovenija), **Sebestyén Kodolányi** (Madjarska) i **Milutin Petrović** (Srbija) na Listu značajnih ostvarenja Festivala uvrstio je sledeće filmove (prema abecednom redosledu):

The Festival Jury Members, comprised of **Karpo Godina** (Slovenia), **Sebestyén Kodolányi** (Hungary) and **Milutin Petrović** (Serbia) have included the following films onto the List of Important Cinematic Works of the Festival (cited in alphabetical order):

A.D.A.M., Vladislav Knežević. Hrvatska / Croatia
Dobro osmišljen koncept koji podržava visoko estetizovanu fotografiju.
A well-designed concept that supports highly aestheticized photography.

Friedrichsfelde Ost, Milica Jovčić & Nenad Ćosić, Srbija/Hrvatska / Serbia/Croatia
Ekspresivna, čista kinematografska priča sa malom atraktivnom „smetnjom“.
The expressive, pure cinematic story with small attractive „disturbance“.

Inversion, Linda Fenstermaker, Сједињене Америчке Државе / United States
Devojka sa bolexom. Autoportret pun iskrenosti.
Girl with a Bolex. Self-portrait full of honesty.

Rettungsriffe / Rescue Grips, Nina Kreuzinger, Austrija / Austria
Najbolji film od odbačenih arhivskih materijala koji reprezentuje sve filmove sa festivala iz te kategorije.
The best found footage film that represents all the films from this category on the festival.

Spin Off, Izvanredni Bob, Slovenija / Slovenia
Veselo poigravanje sa mogućnostima savremenih malih kamera i njihovim širokougaonim objektivima.
Cheerful playing with the possibilities of modern small cameras and their wideangle lenses.
Ovom filmu se dodeljuje i nagrada „Ivan Kaljević“, u znak sećanja na prerano preminulog autora avangardnih i alternativnih filmova Ivana Kaljevića.
This film is also awarded with the „Ivan Kaljevic Prize“, in a memory of the early departed author of avant-garde and alternative films Ivan Kaljevic.

Time Gap, Cláudia Cárdenas & Rafael Schlichting, Brazil / Brazil
Probudio je ljubav i nostalgiju ka „dobrom starom filmu“.
It has evoked the feeling of love and nostalgia of the „good old movie“.

KONKURENCIJA
COMPETITION



(

Davorin Marc

Slovenija / Slovenia, 2014, 8:00 min

Režija / Director: Davorin Marc

Scenarij / Script: Davorin Marc

Direktor fotografije / Director of

Photography: Davorin Marc

Montaža / Editing: Davorin Marc

Zvuk / Sound: THE HARMONY OF THE
WORLD, A Realization for the Ear of
JOHANNES KEPLER'S, Astronomical Data
from Harmonices Mundi 1619

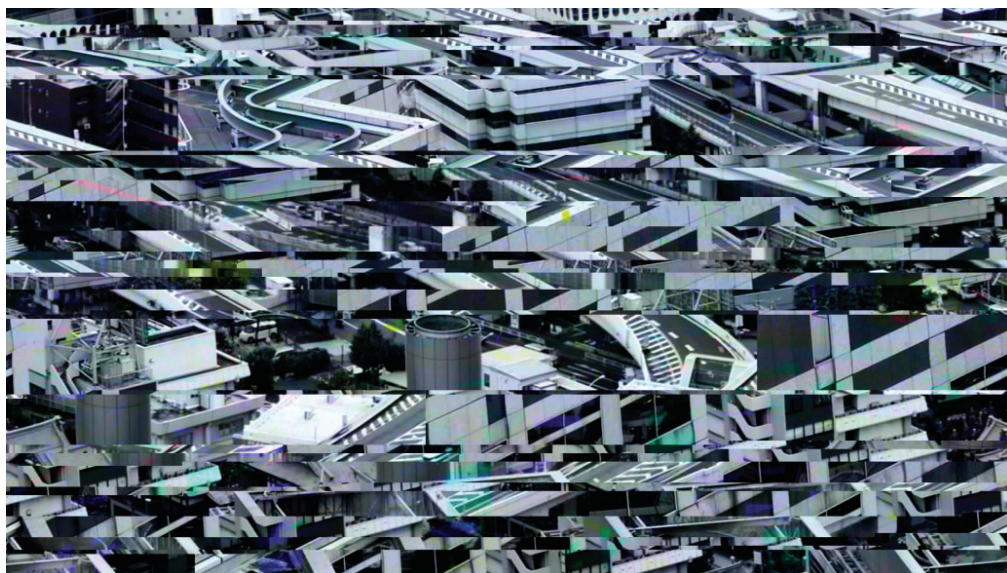
Realized by Willie Ruff and John Rodgers,
1979 Sigma Xi, The Scientific Research
Society of North American Incorporated

Produkcija / Production: Davorin Marc

E-mail: davorin.marc@siol.net

So far, but also near...

Toliko udaljen, a tako blizu...



A.D.A.M.

Vladislav Knežević

Hrvatska / Croatia, 2014, 13:00 min

Režija / Director: Vladislav Knežević

Scenarij / Script: Vladislav Knežević,

Hrvoje Puksec

Montaža / Editing: Mario Kalogjera,
Vladislav Knežević

Muzika / Music: Gideon Kiers

Produkcija / Production: Bonobostudio

E-mail: vanja@bonobostudio.hr

A.D.A.M. je film o pokušaju uspostavljanja kontrole i praćenju aktivnosti komada svemirskog otpada koji je neočekivano oplemenjen svijesću. Pad uređaja kodnog imena A.D.A.M. (Autonomous Drone for Asteroid Mining) uzrokuje jačanje njegovih kognitivnih procesa, autonomno djelovanje te odbijanje komunikacije s operaterima satelitske kompanije. Atlas intenzivnih praznih pejzaža, urbanih megastruktura i izgubljenih horizonata u kakofoniji jezika, kodova i premreženih komunikacija osnova su metafikcije o odnosu čovjeka i stroja. Njihova zajednička putanja prema stanju preopterećenosti određena je izlaskom iz mora, prolaskom kroz mitske ambijente te dolaskom u nestabilan i gust prostor

suvremenog hiperurbaniteta. Efikasan algoritam rješenja: Nepostojeci.

A:D:A:M: is a film dealing with an attempt to establish control and to monitor the activities of a piece of space debris, which has unexpectedly been enobled with consciousness. The falling of a piece of equipment under the code name A.D.A.M. (Autonomous Drone for Asteroid Mining) brings about the strengthening of its cognitive processes, and its autonomous actions, thus it rejects communication with the operators belonging to the satellite company. An atlas of intensive empty landscapes, urban megastructures and lost horizons in a cacophony of languages, codes and networked communications are the basis for a metafiction on the relationship of man and machine. Its joint trajectory towards a state of overload or overburdening is determined and defined by a departure and coming out of the sea, their passage through mythical environments and finally with the arrival into an unstable and dense space of contemporary hyperurbanity. An efficient algorithm of the solution: Non-existence.



BLEU GOUTTES / DRIPPING BLUE /
KAPAJUĆE PLAVO

Gillian Wylde (Gilijan Vajld)

Velika Britanija / United Kingdom, 2014,
6:00 min

Režija / Director: Gillian Wylde

The work explores flickering “hauntology”, highlighting multiplicity and overlap, through use of excessive postproduction, browser doings and search engine procedures. Together with modalities of classification, and taxonomy, the work makes hairy connections between philosophies and the cinematic soundtrack that discompose like maybe a savage smell or queer logic.

Ovaj rad istražuje trepteću “utvarologiju”, akcentirajući multiplicitet i preklapanje putem preteranog korišćenja postprodukcioničkih postupaka, procedura s brauzerima i pretraživačima. Zajedno sa modalitetima klasifikacije i taksonomijom ovo delo proizvodi zastrašujuće veze između filozofija i kinematografskog zvučnog zapisa koji bivaju dekomponovani možda poput nekog jakog smrada ili kvir (queer) logike.



CAMINO NEGRO / CRNI PUT

Arata Mori

Velika Britanija / United Kingdom, 2013,
15:00 min

Režija / Director: Arata Mori

Asistent režisera / Assistant Director:
Joseph Evans

Scenario / Script: Arata Mori

Direktor fotografije / Director of
Photography: Maria Guerberof

Montaža / Editing: Arata Mori

Glumci / Actors: Florencia Guerberof,
Carmen Castro, Marcelo Guerberof

Muzika / Music: Huun Huur Tu

Zvuk / Sound: Yuzuru Todayama

Produkcija / Production: Arata Mori

E-mail: info@aratomori.com

The journey is not worth trouble, because one need not move from the spot in order to become convinced that repetition is impossible. (Soren Kierkegaard, Repetition)

Putovanje nije vredno napora, jer nije neophodno da se neko pomeri sa mesta da bi shvatio da ponavljanje (repeticija) nije moguće. (Soren Kjerkegor, Repeticija)



CAROLE / KEROL

Exploration of aging body.

Carole Luby

Velika Britanija / United Kingdom, 2014,
9:00 min

Režija / Director: Carole Luby

Direktor fotografije / Director of

Photography: Arto Polus

Montaža / Editing: Arto Polus

Glumci / Actors: Carole Luby

Muzika / Music: Ben Ponton

Produkcija / Production: Carole Luby

E-mail: arto.polus@gmail.com

Istraživanje ostarelog tela.



**COST-BENEFIT-LOVE / ISPLATIVOST
LJUBAVI**

Igor Simić

Srbija / Serbia, 2014, 10:00 min

Režija / Director: Igor Simić

Direktor fotografije / Director of

Photography: Nemanja Jovanov

Glumci / Actors: Nevena Jovanović,
Nikola Tomašević

Muzika / Music: Shane Berry

Produkcija / Production: Igor Simić

Love, cost-benefit analysis and Rodin's
"Kiss."

Ljubav, analiza isplativosti (cost-benefit) i
Rodenov "Poljubac."



**DESI'RE – THE GOLDSTEIN REELS /
DEZIRE – GOLDSTIN FILMSKE ROLNE**

Romeo Grünfelder

Nemačka / Germany, 2006, 4:00 min

Režija / Director: Romeo Grünfelder

Produkcija / Production: Felderfilm

E-mail: info@felderfilm.de

To an old celluloid film box sticks a note to be "From the estate of Jack Goldstein". The S8 footage seems to be a film document, which hardly can be interpreted. Place, time and authorship cannot be dated and due to the missing data the viewer will be kept in mystery. Owing to this circumstances the investigations are still running.

Na staroj filmskoj kutiji na natpisu piše "Iz svojine Džeka Goldstina". Građa snimljena na formatu Super 8 izgleda kao da je filmski dokument koji se teško da tumačiti. Mesto, vreme i autorstvo nije moguće datirati zbog toga što nedostaju podaci i stoga za gledaoce ovo ostaje misterija. S obzirom na okolnosti istraživanje je još u toku.



DUSTIN! / DASTIN!

Konstantinos-Antonios Goutos

Grčka / Greece, 2009, 9:00 min

Režija / Director: Konstantinos-Antonios Goutos

Direktor fotografije / Director of Photography: Konstantinos-Antonios Goutos

Montaža / Editing: Konstantinos-Antonios Goutos

Glumci / Actors: Dustin Hoffman

Produkcija / Production: Konstantinos-Antonios Goutos

E-mail: videoflaneur@gmail.com

Berlin, Gendarmenmarkt, february 4, 2003, 8:31 pm, sub-zero temperature. The "Golden Camera" awards ceremony. In a few minutes, Dustin Hoffman is about to be honored with the "Lifetime Achievement Film Award"... Security guys, professional and amateur cameramen, and fans, are waiting his arrival... A

(non) spectacular documentary, filmed with a normal digital video camera, investigates the human reactions to glamour, the star system and fame.

Without camera moves, without zooming, without special lighting, without extra microphone, without effects, without permission the sound and the length of the shooting are the original there are no cuts in the scene.

Berlin, Gendarmenmarkt, 04. februara 2003.g., u 20.31, na temperaturi ispod nule. Ceremonija dodele Nagrada "Zlatna kamera". Za nekoliko minuta Dastinu Hofmanu treba da bude uručena velika počast u vidu "Nagrade za životno delo na filmu"... Tipovi iz obezbeđenja, profesionalni snimatelji i snimatelji amateri, a i mnogi fanovi iščekuju njegov dolazak... Ovo je (ne) spektakularni dokumentarni film, snimljen normalnom digitalnom kamerom, koji istražuje ljudske reakcije na glamur, glumački sistem zvezda i slavu.



FIELD NOTES / ZABELEŠKE SA TERENA

Vashti Harrison

Sjedinjene Američke Države / United States, 2014, 18:00 min

Režija / Director: Vashti Harrison

Direktor fotografije / Director of Photography: Vashti Harrison

Montaža / Editing: Vashti Harrison

Produkcija / Production: Vashti Harrison

E-mail: vashticharrison@gmail.com

Field Notes is an experimental documentary about the ghosts embedded in the culture of Trinidad and Tobago. The film is structured as a visual and aural field guide to the ghosts spirits and jumbies throughout the island. From personal tales about the soucouyant and lagahoo, to the ghosts of Trinidad's past.

Zabeleške sa terena je eksperimentalni dokumentarni film o duhovima koji su udomljeni—ugrađeni u kulturu Trinidada i Tobaga. Film je strukturiran kao vodič vizuelnog i zvučnog polja za duhove i džambije po čitavom ostrvu. Počevši od ličnih priča o zloj čarobnici i lagahouima, pa sve do duhova iz prošlosti Trinidada.



**FRIEDRICHSELDE OST /
FRIDRIHSFELD EAST / FRIDRIHSFELD
ISTOK**

Milica Jovčić & Nenad Ćosić

Srbija, Hrvatska / Serbia, Croatia, 2014,
4:00 min

Režija / Director: Milica Jovčić, Nenad
Ćosić

Scenarij / Script: Milica Jovčić, Nenad
Ćosić

Direktor fotografije / Director of
Photography: Milica Jovčić, Nenad Ćosić
Montaža / Editing: Milica Jovčić, Nenad
Ćosić

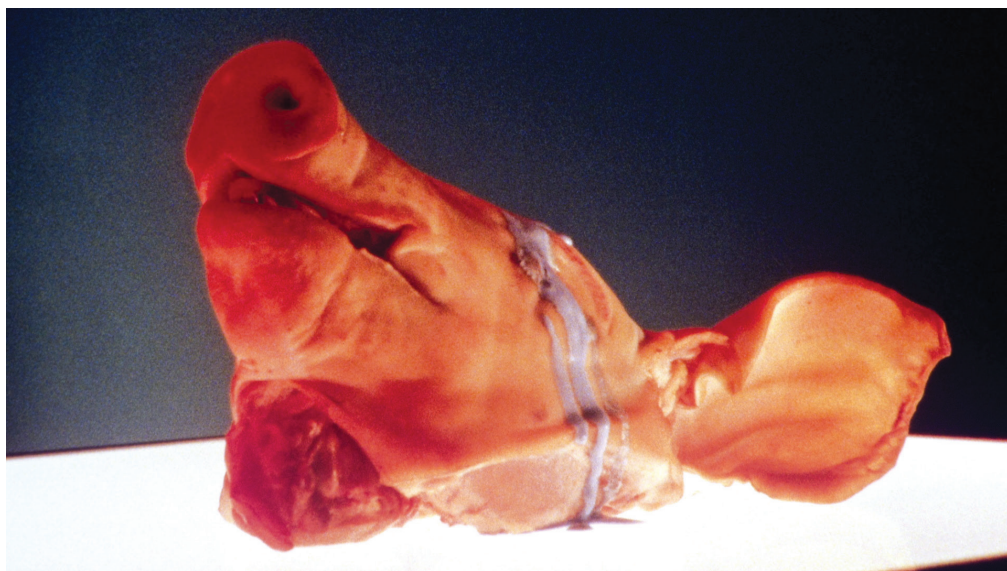
Muzika / Music: András Juhász

Produkcija / Production: Klubvizija SC/
Svetlton

E-mail: sc.klubvizija@gmail.com,
asmitia@gmail.com

Metro stanica kao mesto konstantnog kretanja i repeticije. Igra sa svetlom i zvukom, od apstraktnih do konkretnih formi.

A subway station as a place of constant moving and repetition. Playing with light and sound from abstract to concrete forms.



GLUE / LEPAK

Moritz Uebele

Nemačka / Germany, 2013, 7:00 min

Režija / Director: Moritz Uebele

Scenarij / Script: Moritz Uebele

Direktor fotografije / Director of

Photography: Fabian Prell

Montaža / Editing: Moritz Uebele

Glumci / Actors: Boris Artzt

Šminker / Makeup Artist: Nur Demir

Zvuk / Sound: Moritz Uebele

Vizuelni efekti / Visual Effects: Marc Rühl

Produkcija / Production: Moritz Uebele

E-mail: info@moritzuebele.com

A comment on our nightmarish present. Underneath the wings of a MQ-9 Reaper drone, a man is absorbed in his activities, driven by motivations that seem equally fetishistic and scientific.

Komentar na našu košmarnu sadašnjost. Ispod krila MQ-9 Drona Kosača, jedan čovek je zadubljen u svoj trenutni posao, vođen motivacijom koja nam se čini da je podjednako fetišistička koliko i naučna.

HIDING IN THE LIGHTS / SKRIVANJE NA SVETLOSTI

Katrina Daschner

Austrija / Austria, 2013, 14:00 min

Režija / Director: Katrina Daschner

Direktor fotografije / Director of
Photography: Hannes Böck

Montaža / Editing: : Katrina Daschner,
Hannes Böck

Glumci / Actors: Denice Bourbon, Katrina
Daschner,

Produkcija / Production: Nick Prokesch,
Denice Fredriksson, Katrina Daschner

There are some who are in darkness; And the others are in light; And you see the ones in brightness; Those in darkness drop from sight – went a song from Threepenny Opera. When we have a show, there is a clear line between performers showing off in the light and audience hidden in darkness. Unless it’s a show created by Katrina Daschner, who loves to mingle and confuse. Not only the title Hiding in the Lights sounds like a contradiction, but the whole film is organized around the principle of contrast. It is yet another project, in which the artist looks into the visual idioms of a burlesque. Liberated and retro; sexy and funny; glamorous and fake; feminine and queer – the burlesque aesthetics are a safe space, in which the fantasies can be played out, bodies exposed, the campiest costumes shown off and cheesy music drones out of loud speakers. It’s a perfect illusion and a perfect seduction: dialectic of showing and hiding.

Daschner shows the delicate moment of deconstructing the illusion with both style and self-distance. The expectations written on the faces are intercut with hard textures of costumes, props and architecture. White teeth look like pearls on the necklaces, skin is contrasted with sleek, black leather gloves, golden leggings correspond to the shining metal elements of the architecture. Her favorite trope is a visual synecdoche, where one texture stands in for another. Clothes and accessories mimic body textures; the tension that is created between them literally uncovers, what is hiding in the lights, but can be easily missed. What the artist shows in this very sensual journey around the stage is the optical unconscious of the burlesque.

(Ewa Szabłowska)



Postoje neki koje se nalaze u tami ; A drugi su u svetlosti ; Vi vidite one koji su na svetlosti ; Oni koji su u tami nestaju iz vidokruga -- tako je glasila pesma iz Tripeni opere. Kada imamo neku predstavu postoji jasna crta izvođača koji se prikazuju na svetlu i publike koja je skrivena u tami. Sem ukoliko se ne radi o predstavi koju je stvorila Katrina Daschner, koja inače obožava da meša stvari i da zbunjuje. Ne samo naslov Sakrivanje na svetlosti da zvuči kao kontradikcija, već je i celokupan film organizovan oko principa kontrasta. To je još jedan projekat u okviru koga autor istražuje vizuelne idiome burleske. Oslobođen i retro ; seksi i smešno ; glamurno i lažno ; ženstveno i queer – estetika burleske predstavlja bezbedno mesto gde fantazije mogu da se odvijaju, tela da budu izložena, I naj kemp odeća—kostimi mogu biti pokazani I gde slatunjava muzika trešti iz zvučnika. To je savršena iluzija i svaršeno zavodenje ; dijalektika prikazivanja i skrivanja. Dachnerpva nam prikazuje delikatni trenutak dekonstruisanja iluzije kako sa stilom tako i sa samo'odstojanjem. Iščekivanja ispisana na licima su naizmenično prikazana sa tvrdim—grubim teksturama—fakturama od kostima, praktikablima//propovima i arhitekturom. Beli zubi izgledaju kao biserne ogrlice, koža je prikazana u kontrastu sa glatkim, crnim kožnim rukavicama, zlatne nogavice korespondiraju sa sjajnim metalnim elementima arhitekture. Njena najomiljenija tropa//figura jeste vizuelna sinedoha, gde faktura jednog elementa zamenjuje drugu fakturu. Odeća i aksesoari oponašaju fakturu tela ; tenzija koja se stvara između njih bukvalno otkriva ono što se skriva na svetlu//u svetlu, ali koje se lako može promašiti//ispustiti iz vida//promaći iz vida. Ono što umetnik priokazuje jeste da je upravo ovo senzualno//čulno putovanje po pozornici optičko nesvesno burleske.

(Ewa Szabłowska)



HOME IN MIND / DOM NA UMU

Tami Libermann

Nemačka / Germany, 2013, 10:00 min

Režija / Director: Tami Libermann

Direktor fotografije / Director of Photography: Tami Liberman, Yaniv Rize Sheffy

Montaža / Editor: Tami Liberman

Zvuk / Sound: Aviram Vilensky

Kompozitor / Music Composer: Claudia Fierke

Produkcija / Production: Tami Liberman, Institute for Social and Cultural Anthropology, Fr

E-mail: franceska@augohr.de

Tami, a newcomer to the virtual world of Second Life, changes the clothes of the animated avatar she created for herself, and suddenly feels exposed as if she herself were naked. Even in Second Life, where she is anonymous and free to travel to worlds beyond her reach, all she longs for is a secure home. As she searches the virtual universe, Tami encounters a Second-Life house designer, A Nepalese vagabond, and a woman who puts her avatar to bed in Second Life when she goes to bed in real life. Blending Second-Life and real-

life footage, this film explores the cultural experience of home in the global village era, and questions the ability to capture "real life", not only within the virtual world but through the art of film itself.

Tami, pridošlica u virtuelnom svetu Second Life (Drugi život), menja odeću animiranog avatara kojeg je stvorila za sebe, i najedanput se oseća kao da je ona sama ogoljena. Čak i u Drugom životu, gde je ona anonimna i slobodna da putuje u svetove van njenog domašaja, no sve za čim ona žudi je bezbedan dom. Kako pristize u virtuelni univerzum, Tami se susreće sa dizajnerom kuća u Drugom životu. To je Nepalski vagabund, i žena koja stavlja svog avatara u krevet u drugom životu kada odlazi na spavanje u stvarnom životu. Mešanjem građe iz Drugog života i stvarnog života, ovaj film istražuje kulturološki doživljaj doma u eri globalnog sela, i preispituje sposobnost hvatanja ili dočaravanja "stvarnog života", ne samo u okviru virtuelnog sveta već i kroz samu umetnost filma.



IM WIENER PRATER

Friedl vom Gröller

Austrija / Austria, 2013, 2:00 min

Režija / Director: Friedl vom Gröller

Already the title leads one astray: Friedl vom Gröller's film *Im Wiener Prater* is, namely, not about the amusement park that one normally associates with this name. The spectacle in Friedl vom Gröller's film takes place in a much more basic sense. Right at the start, we see a camera tripod left standing, and instead, the filmmaker has set off—as we soon find out—to track down a woman (the artist Martina L.). Carefully, concealed—with a thoroughly male-coded gaze—she approaches the unsuspecting woman who is out taking a walk. What we are then shown, a close-up of a woman urinating, activates a quasi-childish delight in investigating taboos: Evident here are both a conscious reference to Viennese Actionism and the counterpart to one of Friedl vom Gröller's early films, *Boston Steamer* (2009), with the artists' group Gelatin, about the process of anal excretion. Yet rather than the close-ups of anatomical details and the associated sexualization, what is actually "unsettling" about *Im Wiener Prater* is the gaze forced upon the viewer: this woman looks at us, questioning and self-confidently—now that's pure cinema of attraction.

(Naoko Kaltschmidt)

Već i sam naslov vas može odvesti na stranpaticu: Fridl fon Grolerov film *Im Wiener Prater*. Naime, ne radi o zabavnom parku koji bismo obično povezali sa ovim nazivom. Spektakl u Friedl fon Grolerovom filmu se odigrava u mnogo bazičnijem smislu. Na samom početku vidimo stativ za kameru koji je ostavljen, i umesto toga, filmski stvaralac je krenuo -- kao što ćemo ubrzo otkriti -- da bi pronašao neku ženu (umetnicu Marinu L.). Pažljivo, prurušena, -- sa potpuno kodifikovanim muškim pogledom -- ona prilazi ženi koja čije su misli odlutale i koja se nalazi u šetnji. Šta nam se onda prikazuje, krupni plan žene koja urinira, to nam onda aktivira naše kvazi-detinjasto zadovoljstvo u preispitivanju tabua: očigledni su ovde kako kao svesna referenca na Bečki Akcionizam i pandan jednom od ranijih filmova Fridl fon Groler-a, pod nazivom *Bostonski parobrod* (2009.), sa umetničinom grupom Želatin, o procesu analnog izmeta/izlučivanja. Međutim, umesto krupnih planova anatomskih detalja i sa time povezanom seksualizacijom, ono što je zapravo "uznemirujuće" u delu *Im Wiener Prater* jeste zurenje koje se manifestuje kao prinuda za gledaoca: ta žena gleda u nas, preispitujuće i samouvereno " a to je baš čista kinematografija—čist film atrakcije.

(Naoko Kaltschmidt)



IN LIGHT, IN! / UĐI SVETLOSTI, UĐI!

Ken Paul Rosenthal

Sjedinjene Američke Države / United States, 2013, 12:00 min

Režija / Director: Ken Paul Rosenthal

Direktor fotografije / Director of Photography: Found Footage

Montaža / Editing: Ken Paul Rosenthal

Muzika / Music: Zoe Keating

Produkcija / Production: Ken Paul Rosenthal Films

E-mail: kenpaulrosenthal@hotmail.com

A haunting, visual essay about the awkward and angry junctures where our culture struggles to manage its emotional distress. Images recycled from 1950's-era educational films are accompanied by original compositions by cellist, Zoe Keating.

Uznemirujući vizuelni esej o čudnovatim i ljutitim račvanjima gde se naša kultura bori da održi svoje emotivno uznemirenje. Reciklisane slike iz obrazovnih filmova iz 1950-tih godina praćene su originalnim kompozicijama čeliste, Zoje Kiting.



IN THE SAME ROOM / U ISTOJ SOBI

Kamila Kuc

Velika Britanija / United Kingdom, 2014,
5:00 min

Režija / Director: Kamila Kuc

Scenarijo / Script: Kamila Kuc

Direktor fotografije / Director of

Photography: Kamila Kuc/Timothy Quay
Montaža / Editing: Kamila Kuc/Timothy
Quay

Muzika / Music: Timothy Nelson

Produkcija / Production: Kamila Kuc/
Timothy Quay

E-mail: kamila.kuc@googlemail.com

In the Same Room (2014) is an exercise in creating a mood of uncertainty and suspense rather than telling a story. The attempt was to create a disconcerting atmosphere largely through sound, designed by Timothy Nelson, and mixed with manipulation of pre-existing film sounds. The film's title came from Walter Benjamin's essay "The Storyteller: Reflections on the Works of Nikolai Leskov" (1936). A friend opened the essay at a random page, closed her eyes, and pointed to the following sentence: The resident master craftsman

and the travelling journeyman worked together in the same rooms.

Film *U istoj sobi* (2014.) je vežba u stvaranju raspoloženja nesigurnosti i neizvesnosti radije nego li želja da se ispriča nekakva priča. Ovo je pokušaj da se stvori atmosfera zabrinutosti uglavnom pomoću zvuka, koji je dizajnirao Timoti Nelson, i koji je napravio audio miks i manipulaciju sa postojećim filmskim zvucima. Naslov filma potiče od eseja Valtera Benjamina "Pripovedač. Osvrt na radove Nikolaja Leskova" (1936). Jedna prijateljica je nasumično otvorila stranicu knjige sa ovim esejom i pokazala je na sledeću rečenicu: Rezydentni glavni majstor zanatlija i putujući šegrt su zajedno radili u istim odajama.



INVERSION / INVERZIJA

Linda Fenstermaker

Sjedinjene Američke Države / United States, 2013, 13:00 min

Režija / Director: Linda Fenstermaker

Scenarij / Script: Linda Fenstermaker

Direktor fotografije / Director of

Photography: Linda Fenstermaker

Montaža / Editing: Linda Fenstermaker

Glumci / Actors: Linda Fenstermaker

Muzika / Music: Linda Fenstermaker

Produkcija / Production: Linda

Fenstermaker

E-mail: lindafenstermaker@gmail.com

In a unique blending of perspectives layered around the camera, *Inversion* creates an open space to expand female consciousness, as an embodiment of the film itself.

Through this exploration of (her)self and the landscape of the body, the viewer is invited to reflect upon one's own bodies and gazes, engaging in new dialogs between filmmaker, subject and viewer through the reflection of the camera. Prints available from filmmaker.

U jedinstvenom utapanju perspektiva postavljenih oko kamere, film *Inverzija* stvara otvoreni prostor za širenje svesti žena, kao otelotvorenje samog filma. Kroz ovo autorkino samo-istraživanje kao i pejzaža njenog tela, gledaoci su pozvani da razmišljaju o sopstvenim telima i pogledima, upuštajući se u nove dijaloge između filmskog stvaraoaca, subjekta i gledaoca kroz odraz kamere.



КАМЫШ /**REED** / TRSKA

Mikhail Zheleznikov

Rusija / Russian Federation, 2014, 3:00
min

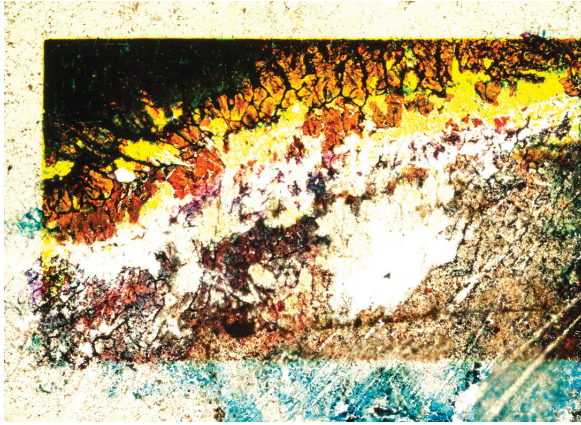
Režija / Director: Mikhail Zheleznikov

Scenarij / Script: Mikhail Zheleznikov

Muzika / Music: Kevin MacLeod

This must be a strange occupation for an
adult.

Ovo mora da je čudna profesija za odrasle
osobe.



**KINO CRVENA ZVIJEZDA / THE RED
STAR CINEMA / BIOSKOP CRVENA
ZVEZDA**

Silvestar Kolbas

Hrvatska / Croatia, 2014, 10:00 min

Režija / Director: Silvestar Kolbas

Scenarij / Script: Marina Viculin,
Silvestar Kolbas

Direktor fotografije / Director of
Photography: Silvestar Kolbas

Montaža / Editing: Slaven Zečević

Muzika / Music: Jakov Kolbas

Produkcija / Production: Silvestar Kolbas

E-mail: silvestar.kolbas@gmail.com

Tijekom Domovinskog rata često sam kao ratni snimatelj boravio u Vinkovcima, gradu u kojem sam odrastao. U jednom od napada uništeno je i Kino Crvena zvijezda. Bilo je to kino mog djetinjstva. Ovdje sam kao klinac sanjao o velikoj filmskoj karijeri. Na ruševinama kina našao sam komadiće oštećene filmske vrpce. Vrpce su sadržavale dijelove različitih filmskih radova iz produkcije bivše države. Funkcija je filmske vrpce kinoprikazivanje, da bude prikazivana u projekciji. No ona je oštećenjem postala nepodesna za svoju primarnu uporabu. Lijepljenje nije pomog-

lo vratiti prvobitnu namjenu upropaštenoj vrpci. Entropija i distorzija, propadanje i uništavanje dali su vrpci novu kvalitetu. Filmskom arheologijom, pronalaženjem i rekonstrukcijom, vrpca je postala artefakt. No snimke na vrpci se također transformiraju iz moje osobne paradigme rata u zasebni estetski entitet. Proces uništenja usputno je proizveo novi estetski užitak. Tako vrpca, odnosno njen sadržaj, s ponešto promijenjenom svrhom ponovo nalazi put do publike. Iako se komunikacijski krug ponovno zatvorio, ništa više nije isto.

During the War of Liberation I had often spent time in Vinkovci, the city where I grew up. In one of the attacks, the Red Star Cinema had been destroyed. This was the cinema of my childhood. This is where I had dreamt as a child of my great career in films. In the ruins of the cinema I had found bits of damaged film reel. The reels contained parts of different cinematic works belonging to the cinematic production of the former state. The function of the film reel is to be shown in cinemas, to be screened in projections. But, being damaged it was unsuitable for its primary function. Using glue did not help to return the damaged reel to its primary function. Entropy and distortion, delapidation and destruction had given the film reel a new quality. By means of film archeology, discovery and reconstruction, the reel had become an artefact. Nevertheless, the footage on the reel is also transformed from my personal paradigm of war into a separate aesthetical entity. The process of destruction had produced along the way a new aesthetic pleasure. Thus, the reel, that is, its content, with a somewhat transformed purpose, again finds its way to the viewers. Although the communicational cycle had been closed again, nothing has remained the same.



**KOŽA ĆE NAM POSTATI SIVA / OUR
SKIN IS GOING TO GRAY**

Ivan Bakrač

Srbija / Serbia, 2014, 13:00 min

Režija / Director: Ivan Bakrač

Scenarij / Script: Bane Jevtić, Ivan Bakrač

Direktor fotografije / Director of

Photography: Dušan Grubin

Montaža / Editing: Ivan Bakrač

Glumci / Actors: Bane Jevtić, Jelena
Angelovski, Eva Ras, Bora Nenić, Maja
Šušić, Vladimir Gvoji

Scenografija / Scenography: Dragana
Baćović

Zvuk / Sound: Ivan Antić

Produkcija / Production: Ivan Bakrač,
Dušan Grubin

E-mail: ivan.bakrac@gmail.com

U malom stanu betonskog blokovskog naselja dvoje stvaralaca prolaze kroz ličnu kreativnu krizu u vremenu svetske krize. U minutima nakon intimnog odnosa, neobaveznim razgovorom likovi otkrivaju svu pustoš svojih života, kao i fiktivnih života koje stvaraju.

In a small apartment in a block of buildings made of concrete, two artists are experiencing personal crises in creativity during a period of worldwide crisis. In the minutes following intimate intercourse, the main characters, in a relaxed conversation, reveal just how desolate their personal lives are, as well as the fictional lives they are creating.



LISTEN, TRY NOT TO DWELL ON THAT IDEA, PLEASE... / SLUŠAJ, PROBAJ DA SE NEZADRŽAVAŠ NA TOJ ZAMISLI, MOLIM TE...

Benjamin Ramirez Perez

Srbija, Nemačka / Serbia, Germany, 2014,
6:00 min

Režija / Director: Benjamin Ramirez Perez
Performer / Performers: Jelena Puzić,
Marko Sebić

Produkcija / Production: Akademski
filmski centar Dom kulture "Studentski
grad", Beograd i Academy of Media Arts,
Keln / Academic Film Center Cultural
Centre "Studentski grad", Belgrade and
Academy of Media Arts, Cologne
E-mail: afc-program@dksg.rs

Bodies tossing in bed, fingers running through hair, reaching for the outside, pressed against the wall. Blinds closed. A remake of Michelangelo Antonioni's L'Avventura from memory.

Tela koja se bacakaju po krevetu, prsti koji se provlače kroz kosu, posezanjem za spoljašnošću, pritisnuta uz zid. Roletne su spuštene. Ovo je rimejk filma L'Avventura Mikelandela Antonijonija po sećanju.

LIVEPAN / VESELI IZRAZ LICA

Sasha Pirker

Austrija / Austria, 2013, 2:00 min

Režija / Director: Sasha Pirker

Glumci / Actors: Birgit Baldasti

A momentary still life, a scene setting: ironing board, iron, and a pile of shirts. And then the clapper-board: "Films" as title of the film—as the earlier films were called. Scene 25, Take 1, Roll 1, Director / Camera: Sasha Pirker.

A humorous scene? An experienced ironer in a practical jeans shirt stands ready with the iron, sees us, the viewers, calmly and indirectly and then gets going. As though by magic, ironed once over, and another clapper-board: The next shirt. Unobserved production forms, no escape, deadpan, the stoic expression of the body/object comic—as we know from Buster Keaton—develops to the live pan of everyday routine. Time passes and is swallowed. A rapidly growing pile of well-folded, ironed pieces. Vivid. Remarkable. Over and over, the clapper-board, over and over, scene 25, take after take, in the repetition, time goes on. Insistent. Solid take, the iron solidly in the hand. Now she laughs, hard, wildly. She holds her stomach from so much laughter, does not stop again. The laughter assaults us, possibly tosses us out again. No spoon-fed narrative. The comic aspect is filled in the repetition, emptied in the duration, and vice versa.

Trenutna slika mrtve-priroda, postavljena je scena: daska za peglanje, pegla, i gomila košulja. A onda klapna: "Filmovi", kadar kao naslov filma – kako su to beše nekada nazivani filmovi. Scena 25,



Prvi kadar, Rolna 1, Režiser/Kamera: Saša Pirker. Smešna scena? Iskusni peglač u praktičnoj džins košulji koji stoji spreman sa peglom opaža nas gledaoce, smireno i indirektno i onda kreće sa poslom. I kao magijom, košulja biva ispeglana iz jednog poteza, zatim pojavljuje se još jedna klapna: Sledeća košulja. Neprimetni produkcionni formulari, nema se kuda pobeći, ozbiljni izraz lica, stoički izraz tela/predmeta komičara " kao što to znamo na osnovu filmova Baster Kitona " razvija se u veseli izraz svakodnevne rutine. Vreme protiče i biva progutano. Gomila dobro presavijenih ispeglanih komada raste. Vidljivo i čudnovato. Stalno i iznova pojavljuje se klapna, scena 25, kadar za kadrom, sve se ponavlja, vreme teče. Uporno. Solidan kadar, pegla solidno u ruci. Sada se osoba smeje, jako, i divlje. Drži se za stomak od tolike količine smeha, i smejanje ne prestaje. Smeh nam je napadan, možda nas i ponovo izbacuje van. Nema priče servirane na kašiku. Komični deo se ispunjava u ponavljanju, prazni u trajanju, i obrnuto.
(Madeleine Bernstorff)



**LOOK INSIDE THE GHOST MACHINE /
ZAVIRITI U MAŠINU S DUHOM**

Péter Lichter

Mađarska / Hungary, 2012, 4:00 min

Režija / Director: Peter Lichter

Scenarij / Script: Peter Lichter

Direktor fotografije / Director of

Photography: Loránd Szécsényi-Nagy

Montaža / Editing: Peter Lichter

Muzika / Music: Adam Marton Horvath

Produkcija / Production: Peter Lichter

E-mail: lichter84@gmail.com

Early avant-garde filmmakers believed that the cinema had the function of a machine made to generate pure feelings. The core of this machine was the celluloid, which has recently disappeared, along with its flickering ghosts.

Rani avangardni filmski stvaraoci su verovali da kinematografija ima funkciju mašine koja je stvorena da proizvodi čista osećanja. Jezgro ove mašine je bio celuloid, koji je u novije vreme nestao, zajedno sa svojim treperućim duhovima.



MOYA SESTRA / MY SISTER / MOJA SESTRA

Bryan Konefsky

Sjedinjene Američke Države / United States, 2014, 2:00 min

Režija / Director: Bryan Konefsky

Scenarij / Script: Bryan Konefsky

Direktor fotografije / Director of Photography: Bryan Konefsky

Montaža / Editing: Bryan Konefsky

Glumci / Actors: Simone Simon

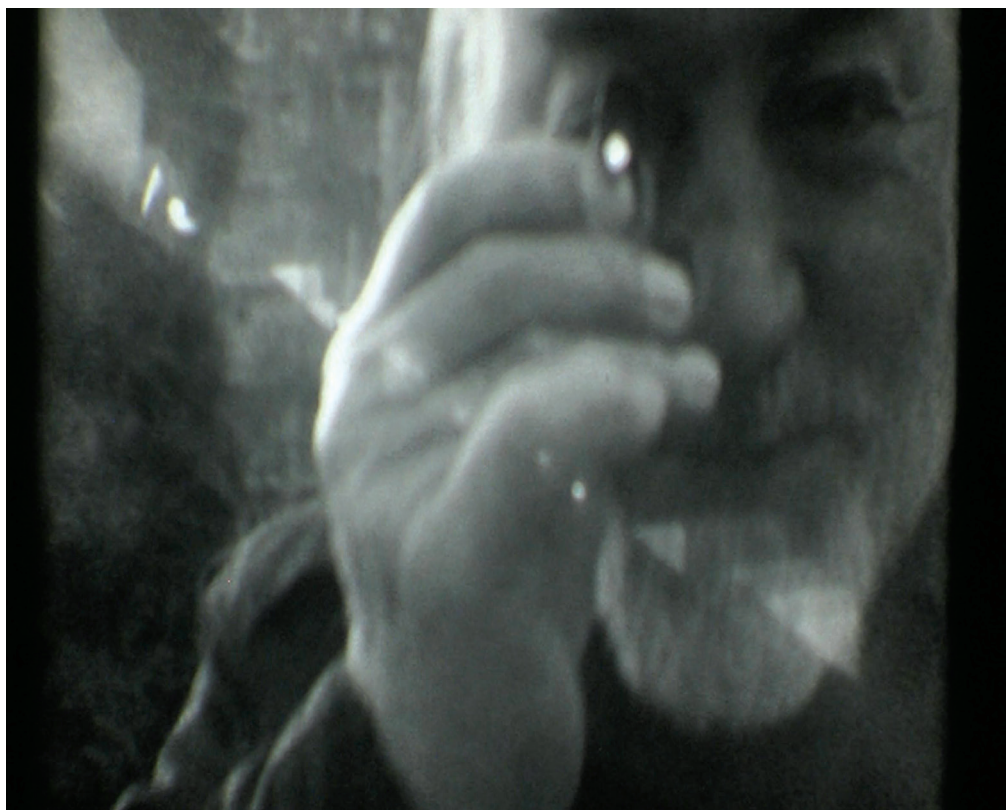
Muzika / Music: Bryan Konefsky

Produkcija / Production: Bryan Konefsky

E-mail: bkonefsky@gmail.com

Simone Simon is one of my film "heroes." Here, she plots to kill her therapist in one of the final scenes from Jaques Tourneur's 1942 film, *Cat People*. I guess you could say of my manipulation - it's not a good idea to let your pets gain access to furniture, it never ends well.

Simona Simon je jedna od mojih filmskih "heroja." Ona ovde kuje zaveru da ubije svog terapeuta u jednoj od zadnjih scena filma *Ljudi mačke*, Žaka Tournera iz 1942. godine. Verovatno biste za moju manipulaciju mogli da kažete – da nije baš najbolja ideja dozvoljavati svojim kućnim ljubimcima pristup vašem nameštaju. Zna se da se takva avantura nikada ne može dobro završiti.



**NERAZGOVETNI RAZGOVORI /
INDISTINCT CONVERSATION**

Iva Musović

Srbija / Serbia, 2012, 4:00 min

Režija / Director: Iva Musović

Scenarij / Script: Iva Musović

Direktor fotografije / Director of

Photography: Iva Musović

Montaža / Editing: Iva Musović

Glumci / Actors: Učesnici festivala

Alternative 2012

Muzika / Music: Stephan Micus

Produkcija / Production: Festival

Alternative film i video 2012 i School of

Arts, University in Nova Gorica, Slovenia

E-mail: alternative@dksg.rs

“Indistinct conversation” is short experimental documentary film shot with a “Super 8” camera. It was created during the workshop “Alternative 2012” in Belgrade. The film presents people in communication during the festival intermezzo. The image is mostly out of focus and the film is originally without sound. We do not hear what people are talking about, but we feel the mood through their body language and details.

“Nerazgovetna konverzacija” je kratki eksperimentalni dokumentarni film snimljen Super 8 filmskom kamerom. Realizovan je tokom radionice “Alternative 2012” u Beogradu. Film predstavlja ljude kako komuniciraju tokom festivalske pauze. Slika je uglavnom neizoštrena i film je prvobitno bio bez zvuka. Ne čujemo o čemu ti ljudi razgovaraju, ali osećamo njihovo raspoloženje pomoću govora tela i detalja.



NOKTURNO / NOCTURNO

Nikola Djurić

Srbija / Serbia, 1974-2014, 15:00 min

Režija / Director: Nikola Djurić

Direktor fotografije / Director of
Photography: Nikola Djurić

Montaža / Editing: Nikola Djurić

Produkcija / Production: Academic Film
Center SCCC, Belgrade

E-mail: afc-program@dksg.rs

Nocturno je nastao u periodu od 1974-2013. godine. Snimci na 16mm filmu uklopljeni sa HD snimcima poslednjih godina na reci Savi i haiku poezijom Vladislava Bajca.

Nocturno was realised in the period from 1974 to 2013. Footage shot on 16mm film are combined with HD footage made in recent years on the Sava River, combined with the poetry of Vladislav Bajac.



PAISAJE CON PERRO ROTO /
LANDSCAPE WITH BROKEN DOG /
PEJZAŽ SA POLOMLJENIM PSOM

Orazio Leogrande

Argentina, 2014, 14:00 min

Režija / Director: Orazio Leogrande

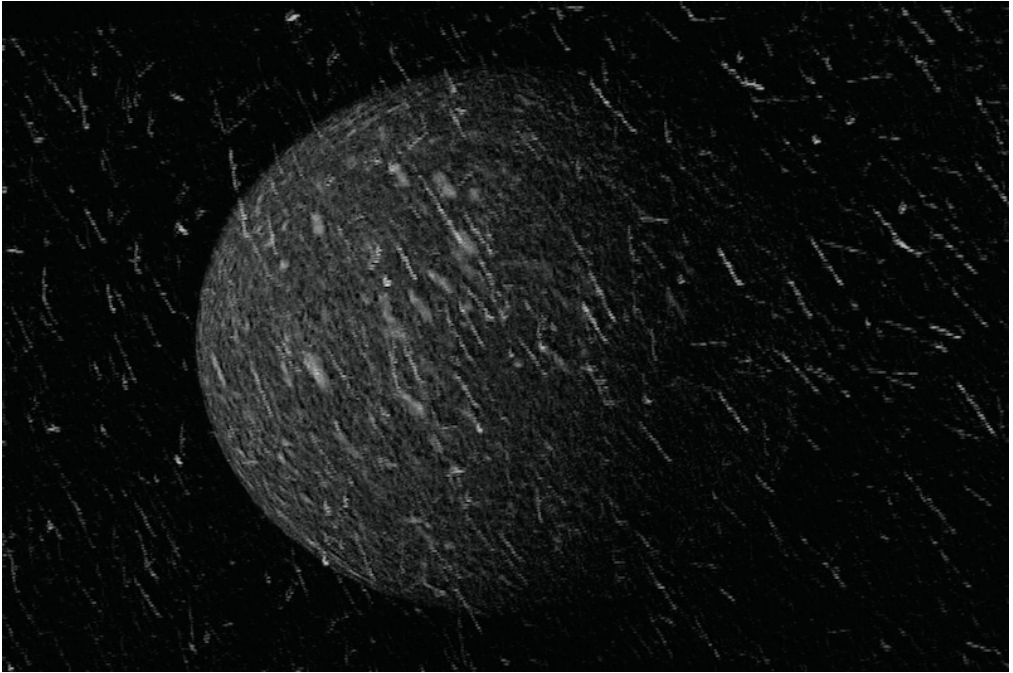
Montaža / Editing: Orazio Leogrande

Produkcija / Production: Florencia Lajer
Baron/Ignis Films

E-mail: kinoignis@gmail.com

“Landscape with broken dog” is a requiem for a cinema that has been dismembered. It is the story of a journey to the impossible. It is a film that -using archival footage of various origins- traces back the original instability of vision.

“Pejzaž sa polomljenim psom” je rekvijem za raskomadanu kinematografiju. Ovo je priča o putovanju u nemoguće. Ovo je film koji – korišćenjem arhivske građe različitog porekla – istražuje prvobitnu nestabilnost čovekovog vida.



PASSING THROUGH / PROLAZAK

Liliana Resnick

Hrvatska / Croatia, 2013, 8:00 min

Režija / Director: Liliana Resnick

Scenarij / Script: Liliana Resnick

Direktor fotografije / Director of

Photography: Željko Radivoj

Montaža / Editing: Liliana Resnick

Muzika / Music: Tribal Jam Orchestra

Produkcija / Production: CYCLOFILM

E-mail: info@cyclofilm.com

There are no straight lines from one experience to another. Numerous paths occur.

Nema pravolinijskog kretanja od jednog do drugog iskustva. Nastaju samo mnoge staze.



PEN UP THE PIGS / UTERAJTE SVINJE U OBOR

Kelly Gallagher

Sjedinjene Američke Države / United States, 2014, 12:00 min

Režija / Director: Kelly Gallagher

Scenarij / Script: Kelly Gallagher

Direktor fotografije / Director of Photography: Kelly Gallagher

Montaža / Editing: Kelly Gallagher

Glumci / Actors: Kelly Gallagher

Muzika / Music: Niccolò Paganini

Produkcija / Production: Kelly Gallagher

E-mail: kelly@purpleriot.com

Through cut-out animation, the natural world and human world confront each other through kinetic and violent motion, frame by frame. Animals clash, tearing each other apart, mirroring the human world where a historical look at the connections between the violence of slavery and modern day mass incarceration are explored. In moments of struggle, as people fight back against racism and their oppression, the natural world responds as animated cut-out flowers grow frantically, pollinated by the resistance of the op-

pressed, as gardens of new life are born. Nature celebrates militant resistance with flowering life, gesturing towards the life that is possible when those who are oppressed fight back against the violence of their exploitation.

Pomoću tehnike animacije isecanjem, prirodni svet i svet ljudi se sukobljavaju u kinetičkom i nasilnom kretanju, sličicu po sličicu. Životinje se sudaraju, međusobno razdiru, što inače odražava zbivanja u svetu ljudi, gde se pomoću istorijskog osvrta razmatraju i istražuju veze između nasilja ropstva i savremenog masovnog stanja pritvorenosti. U trenucima borbe, dok se ljudi bore i ustaju protiv rasizma i njihovog jarma, prirodni svet reaguje tako što cveće frenetično raste pomoću efekata animacije izsecanjem slika, cveće koje biva oplodeno otporom podjarmljenih, dok se rađaju bašte novog života. Priroda slavi militantni otpor sa cvetajućim životom, ukazujući na život koji je moguć onda kada se oni koji su podjarmljeni bore protiv nasilja izrabljivanja koje proživljavaju.



PEPPER'S GHOST / PEPEROVA UTVARA

Stephen Broomer

Kanada / Canada, 2013, 18:00 min

Režija / Director: Stephen Broomer

Montaža / Editing: Stephen Broomer

Glumci / Actors: Stephen Broomer, Eva Kolcze, Cameron Moneo

Produkcija / Production: Stephen Broomer

E-mail: stephen.broomer@gmail.com

How we may see in a Chamber things that are not! Here, mutations of light, through fabric, glass, and colored gel, make bodies and objects transparent. Let there be a chamber wherein no other light comes but by the door or window. Let pictures be set over against this window. For what is without will seem to be within, and what is behind the spectator's back, he will think to be in the middle of the room, as far from the glass inward as they stand from it out-

wardly. Clearly and certainly, he will think he sees nothing but truth.

Kako je moguće u jednoj odaji videti stvari koje nisu! Ovde, permutacije svetlosti, kroz tkaninu, staklo i obojeni gel, čine tela i predmete transparentnim. Dajte nam odaju gde nikakva druga svetlost ne ulazi na vrata ili prozore. Nek budu stavljene slike preko prozora. Jer ono što je spolja će biti viđeno kao da se nalazi unutra, i ono što se nalazi iza leđa gledalaca, on će pomisliti da se nalazi na sredini sobe, isto toliko udaljeno koliko su oni udaljeni spolja. Jasno i zasigurno on će pomisliti da ne vidi išta drugo osim istine.



PORTRAYING A'DAM / PRIKAZIVANJE A'DAMA

Paula Albuquerque

Holandija / The Netherlands, 2014, 4:00 min

Režija / Director: Paula Albuquerque

Scenarij / Script: Paula Albuquerque

Direktor fotografije / Director of Photography: Paula Albuquerque

Montaža / Editing: Paula Albuquerque

Muzika / Music: Paula Albuquerque

Produkcija / Production: Paula Albuquerque

E-mail: P.Albuquerque@uva.nl

Part of my project exploring the potential of Webcams as Emerging Cinematic Medium, "Portraying A'dam" consists of a documentary approach to the city of Amsterdam, exclusively making use of the publicly-accessible Webcams available on the 4th of October 2013. This film is composed of three chapters of which only the

third is shown at present. Titled "Face to Ground", this chapter focuses on the extreme ability for the cameras to discern and highlight identifiable people's facial features, while also covering an enormous amount of ground detail.

Ovo je deo mog projekta koji se bavi potencijalom Veb-kamera kao nastajućeg kinematografskog medija. Film "Prikazivanje Amsterdama" sastoji se od dokumentarnog pristupa gradu Amsterdamu, isključivo koristeći javno dostupne Veb-kamere koje su otpočele sa radom 4. oktobra. 2013.g. Ovaj film se sastoji od tri poglavlja od kojih se samo treće poglavlje trenutno prikazuje. Pod naslovom "Lice ka zemlji", ovo poglavlje se usredsređuje na ekstremnu sposobnost kamera da opaze i istaknu prepoznatljive karakteristike ljudskih lica, dok istovremeno pokrivaju ogromnu količinu detalja okolnog zemljišta.



PUNCTURED//PROBUŠEN

Michelle Mellor

Sjedinjene Američke Države / United States, 2014, 4:00 min

Režija / Director: Michelle Mellor

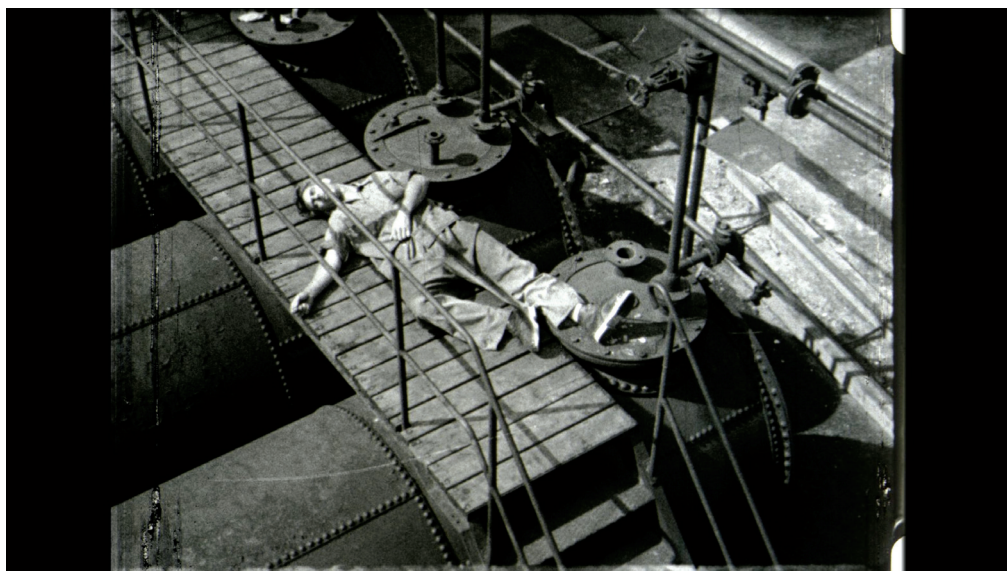
Montaža / Editing: Michelle Mellor

Zvuk / Sound: Mark Weaver & Mike Balistreri

E-mail: mellorsighting@gmail.com

Using materials that were in the process of being thrown away, "Punctured", contemplates spaces of lost and acquisition.

Koristeći se materijalima koji su bili predviđeni za odbacivanje, "Probušen" razmatra izgubljene prostore i sticanje.



**RETTUNGSGRIFFE / RESCUE GRIPS /
SPASONOSNI ZAHVATI**

Nina Kreuzinger

Austrija / Austria, 2014, 8:00 min

Režija / Director: Nina Kreuzinger

Direktor fotografije / Director of
Photography: Nina Kreuzinger / Walther
K. Stoitzner

Montaža / Editing: Jasmin Hirtl

Muzika / Music: Nina Kreuzinger

Dizajn zvuka / Sound design: Jasmin Hirtl

Montaža zvuka / Sound mixer: Roland
Thurner

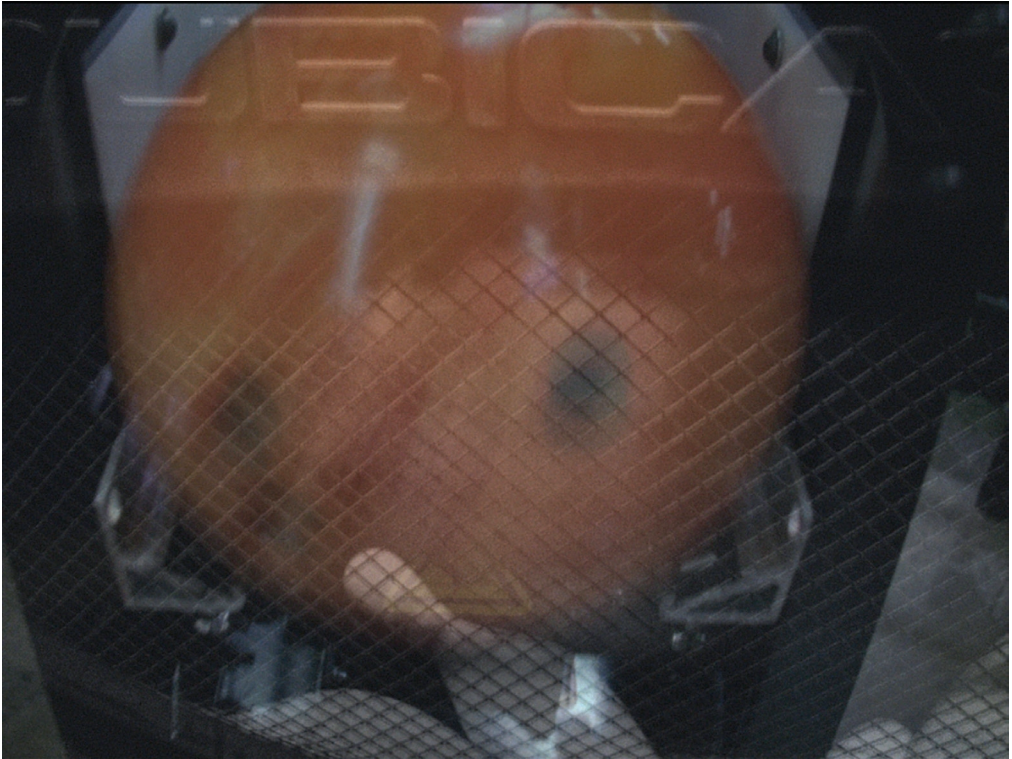
Produkcija / Production: Nina Kreuzinger

E-mail: nina.kreuzinger@ymail.com

Everywhere injured, wounded, exhausted, unconscious people. Can the world still be saved or: Can we save each other? The found footage-work deals with rescue grips and the concept of rescue, with the power and powerlessness of man in a world of technology and increasing speechlessness. The old educational film opens his time and space boundaries for a subjective perception beyond a merely historical connotation. The re-coding of form and content refers to current social phenomena such as the functionalization

and self-alienation of man in an achievement and success orientated society that is characterized by loss of meaning and lack of contact. Who or what still touches us? Can we still allow ourselves being touched?

Svuda ima povređenih, ranjenih, iscrpljenih, i nesvesnih ljudi. Da li je ipak moguće spasiti svet ili : Da li možemo spasiti jedni druge? Ovo found-footage delo se bavi zahvatima spašavanja i pojmom spašavanja, moći i bespomoćnosti čoveka u svetu tehnologije i sve većeg odsustva govora. Stari obrazovni film otvara svoje vremenske i prostorne dimenzije za subjektivnu percepciju koja prevazilazi puko istorijsko značenje. Ponovno kodiranje forme i sadržaja odnosi se na tekuće socijalne fenomene kao što su funkcionalizacija i samootuđenje čoveka u društvu koje je usmereno na postignuće i uspeh, koje karakteriše gubitak smisla i nedostatak kontakta. Ko i šta još uspeva da na nas gane? Da li i dalje možemo sebi dopustiti da budemo ganuti?



**SATURDAY NIGHT IN MANSFIELD
OHIO / SUBOTOM UVEČE U
MANSFILDU, OHAJO**

Kevin Jerome Everson

Sjedinjene Američke Države / United
States, 2015, 2:00 min

Režija / Director: Kevin Jerome Everson

Scenario / Script: Kevin Jerome Everson

Direktor fotografije / Director of
Photography: Kevin Jerome Everson

Montaža / Editing: Kevin Jerome Everson

Produkcija / Production: Trilobite-Arts-
DAC

E-mail: picturepalacesale@yahoo.com

A bowling ball on an automated track, dis-
appearing and returning.

Lopta za kuglanje na automatizovanoj
traci, koja nestaje i stalno se vraća.



**SEVENTH SUBMARINE / SEDMA
PODMORNICA**

Allan Brown

Kanada / Canada, 2014, 5:00 min.

Režija / Director: Allan Brown

Scenarij / Script: Allan Brown

Montaža / Editing: Allan Brown

Muzika / Music: Emrys (Oliver Lewis)

Produkcija / Production: Allan Brown

E-mail: framebruiser@gmail.com

A film that mines the disjointed and fragmented minds of gifted "quiz kids" who are never given the chance to answer the question... "What reptile is a natural submarine?", is that Ingrid Bergman and is that really a "dance of death".

Film koji se bavi iščašenim i fragmentiranim umovima darovite "dece učesnika kvizova" kojima nikada nije data prilika da daju odgovor na pitanje... "Koji je gmizavac prirodna podmornica?", da li je to Ingrid Bergman i da li li je to zaista "Ples smrti".



SPIN OFF

Spin it!

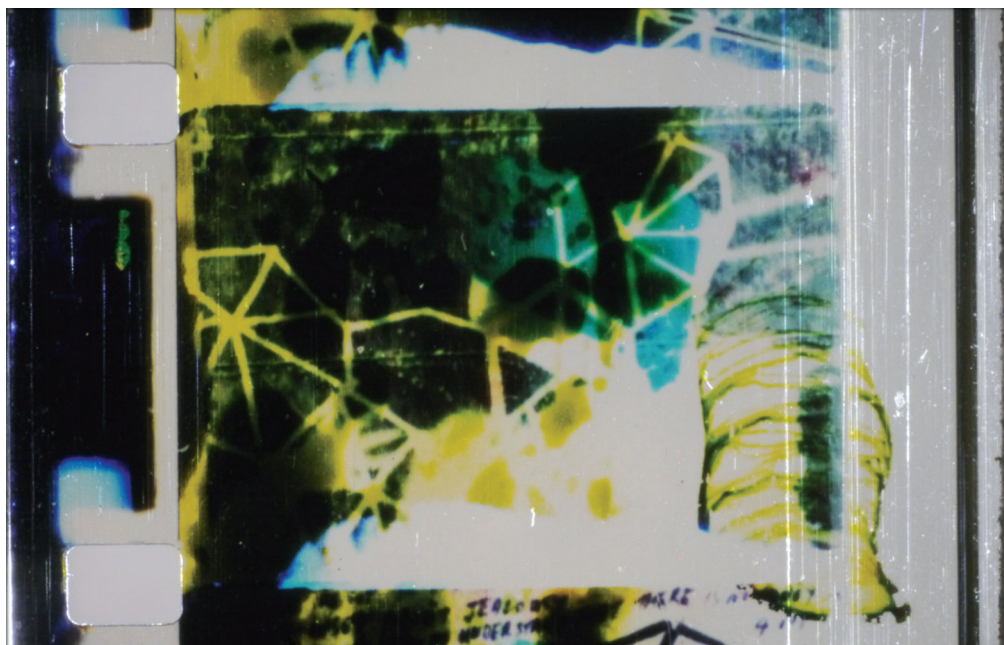
Izvanredni Bob

Slovenija / Slovenia, 2014, 2:00 min

Režija / Director: Izvanredni Bob

Glumci / Actors: Flo

Produkcija / Production: Luksuz
produkcija i CID Ptuj



THE DEATH OF PLACE / SMRT MESTA

Dirk de Bruyn

Australija / Australia, 2014, 13:00 min

Režija / Director: Dirk de Bruyn

Direktor fotografije / Director of
Photography: Dirk de Bruyn

Montaža / Editing: Dirk de Bruyn

Muzika / Music: Dirk de Bruyn

Produkcija / Production: Dirk de Bruyn

E-mail: dirk@deakin.edu.au

Death of Place plays with collage, after-images, flicker, scratch sound effects and other perceptual effects to construct a direct experience of analog 16mm film. In this sense this experimental animation's subject is film's direct on film techniques, migrated into the digital realm. Its story catches half-articulated childhood memories of learning to read and write, the visceral material traces and gestures of a lost practice and life.

Smrt mesta se poigrava sa tehnikama kolaža, tragovima zaostalih slika, treperenjem, zvučnim efektima šuma i pucketanja i drugim perceptualnim efektima radi konstruisanja neposrednog iskustva stvaranja na analognom 16mm filmu. U tom smislu predmet ove eksperimentalne animacije jeste upotreba direktnih tehnika na filmskoj traci, koji je preseljen sada u područje digitalnog. Priča obuhvata polu-artikulisana sećanja procesa učenja, čitanja i pisanja, opipljive materijalne tragove i postupke jedne nestale prakse i života.



THE HOUSE / KUĆA

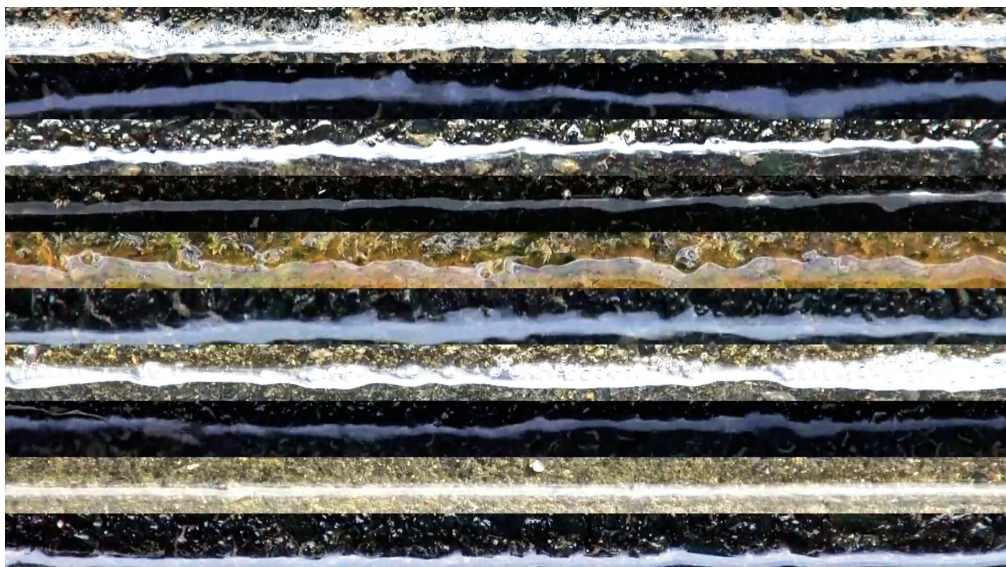
Roshanak Elmendorf

Sjedinjene Američke Države / United States, 2012, 3:00 min

Režija / Director: Roshanak Elmendorf

"The House" is a conversation between two entities that have come apart through time. Both the house and the little girl who once lived there express their reservations and concerns. The house: afraid of the inevitable decay and destruction. And the little girl (not little anymore): afraid of reuniting with old memories and taboos. They both try to reach the illusory, but she doesn't know that...

Film "Kuća" je razgovor između dva entiteta koja su se razdvojila tokom vremena. I kuća i devojčica koja je u njoj nekada živela izražavaju svoju rezervisanost i brige. Kuća : uplašena zbog neumitnog raspadanja i rušenja. I devojčica (koja više nije mala) koja je uplašena od susreta sa starim sećanjima i tabuima. Oboje pokušavaju da dosegnu ono što je iluzorno, ali ona ne zna za tu činjenicu...



THE STREAM 2 / POTOK 2

Hiroya Sakurai

Japan, 2012, 6:00 min

Režija / Director: Hiroya Sakurai

Scenarij / Script: Hiroya Sakurai

Direktor fotografije / Director of

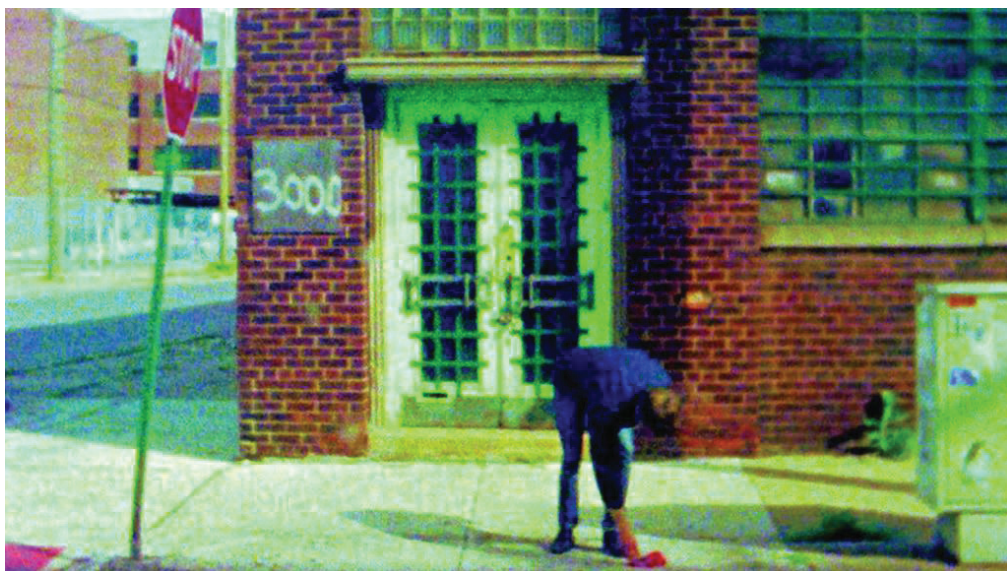
Photography: Hiroya Sakurai

Montaža / Editing: Hiroya Sakurai

E-mail: sakurai543@yahoo.co.jp

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. This video is composed of the lines that are formed at the points where the surface of the flowing water comes in contact with the walls of those waterways. I have put moving images of ten different lines, each taken from a different area, in a row on the screen. By arranging them in this way we can compare the color, shape, sound, texture and speed of the adjacent lines. This composite video image communicates both the diversity of expression and liveliness of the water as it follows the man-made course.

U vodotokovima stvorenim ljudskom rukom na pirinčanim poljima, voda u prirodi mora da sledi veštačka pravila. Na taj način, priroda postaje apstraktna, što rađa novu formu lepote koja se razlikuje od prirodnog stanja. Ovaj video se sastoji od linija koje su stvorene na tačkama gde površina vode koje teče dolazi u dodir sa zidovima tih vodenih puteva. Postavio sam pokretne slike deset različitih linija - od kojih je svaka preuzeta sa različitog dela - u jedan red na ekranu. Njihovim aranžiranjem na ovakav način možemo vršiti poređenje boje, oblika, zvuka, fakture i brzine susjednih linija. Ova kompozitna video slika komunicira kako sa različitosti izraza tako i sa živahnošću vode dok ona sledi ljudskom rukom stvoreni tok.



TIME GAP / VREMENSKI RAZMAK

Cláudia Cárdenas & Rafael Schlichting

Brazil, 2014, 11:00 min

Režija / Director: Cláudia Cárdenas & Rafael Schlichting

Scenarij / Script: Cláudia Cárdenas

Direktor fotografije / Director of

Photography: Rafael Schlichting

Montaža / Editing: Rafael Schlichting

Muzika / Music: Rafael Schlichting and Rodrigo Ramos

Produkcija / Production: Cláudia

Cárdenas & Rafael Schlichting

E-mail: cofilmes@gmail.com

Delay, gap, space. What does space contain concerning to the image instant in its duration? How to portrait time without its documental heritage that images Always produces? An image in a Contemporary Cinema, non referential, its not the imitation of nature anymore, but just a gap. To produce gaps in time is the contemporary nature of the image. It shows the cinema language nature while it "speaks" about time through images. Time Gap is a short movie about the birth of the image through using the film skin in an 8mm material as a body skin to expose its pos-

sibilities through the digital technology. The film was shot in Detroit, the icon of American capitalism that is an empire of decay today.

Kašnjenje, razmak, prostor. Šta sadrži prostor u odnosu na sliku koja je trenutačna po svom trajanju? Kako predstaviti vreme bez njegovog dokumentarističkog nasleđa koji slike uvek stvaraju? Slika u savremenoj kinematografiji nije referencijalna, ona nije više oponašanje prirode, već je samo razmak (procep). Proizvođenje procepa ili prekida u vremenu su savremena priroda slike. Ono ukazuje na prirodu kinematografskog jezika dok «govori» o vremenu putem slika. Vremenski procep (prekid) je kratak film koji govori o rađanju slike koristeći se filmskom kožom u 8mm filmskom materijalu kao telesnom kožom da bi iskazala svoje mogućnosti putem digitalne tehnologije. Film je snimljen u Detroitu, ikoni američkog kapitalizma koja je imperija raspadanja danas.



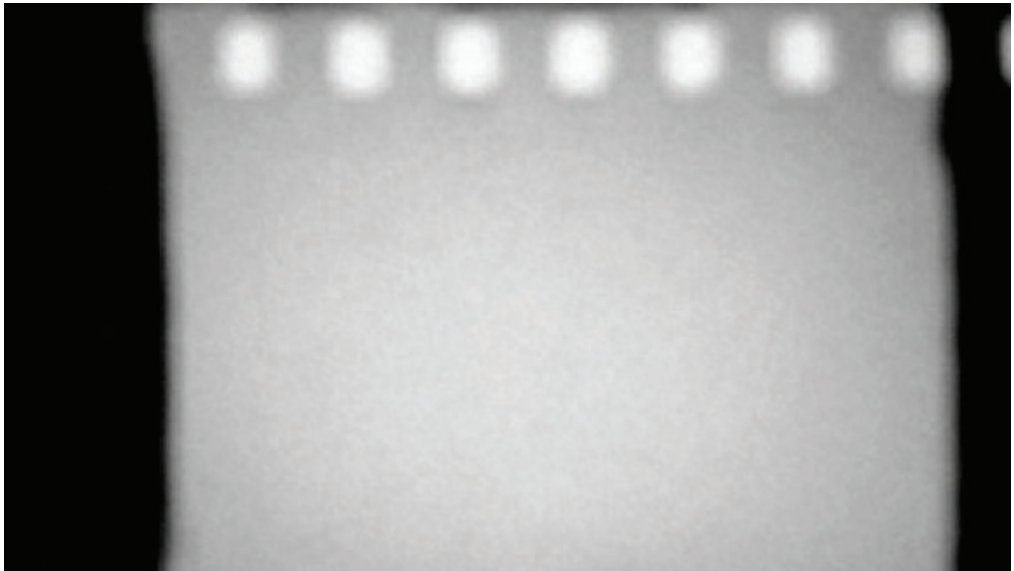
UNDER THE HEAT LAMP AN OPENING
/ ISPOD GREJNE LAMPE OTVOR

Zachary Epcar

Sjedinjene Američke Države / United States, 2014, 10:00 min
Režija / Director: Zachary Epcar
Scenarij / Script: Zachary Epcar
Direktor fotografije / Director of Photography: Zachary Epcar
Montaža / Editing: Zachary Epcar
Glumci / Actors: Kal Bernhardt, Alexes Bowyer, Samuel Breslin, Mike Ketchel, Karen Kruger, Sophie Labaree, Gary Leung, Austin Pate, Jeffrey Pedroza, Jan Tatarsky, Kevin Woodruff
Muzika / Music: Daniel Pearce
Produkcija / Production: Zachary Epcar
E-mail: zacharyepcar@gmail.com

An expanded view of the lunch crowd at an open-air restaurant, from a bird's-eye of the exterior to the depths of the interior.

Prošireni pogled na ljude tokom pauze za ručak u jednom restoranu na otvorenom, pogled iz ptičije perspektive spolja (u eksterijeru) koji se prostire sve do dubina unutrašnjosti (enterijera).



URSCHRIFT / ORIGINAL

Julia Dogra-Brazell

Velika Britanija / United Kingdom, 2013,
2:00 min

Režija / Director: Julia Dogra-Brazell

Direktor fotografije / Director of
Photography: Julia Dogra-Brazell

Montaža / Editing: Julia Dogra-Brazell

E-mail: jaywalk196@gmail.com

An unapologetic conjunction of visual and auditory clichés, *Urschrift* is a wry take on the forties American police procedural. Super8, Hi8, Agfa Scala 200 and iPhone/ B&W and Colour/Sound

Neapologetska konjunkcija vizuelnih i zvučnih klišea, *Urschrift* je ironična humor-eskna sprdnja na temu procedura koje je sledila američka policija 1940-tih godina. Super 8mm, Hi8, Agfa Scala 200 i iPhone/ c&b film i kolor film/Zvuk



**WE ARE BECOME DEATH / POSTALI
SMO SMRT**

Jean-Gabriel Periot

Francuska / France, 2014, 4:00 min

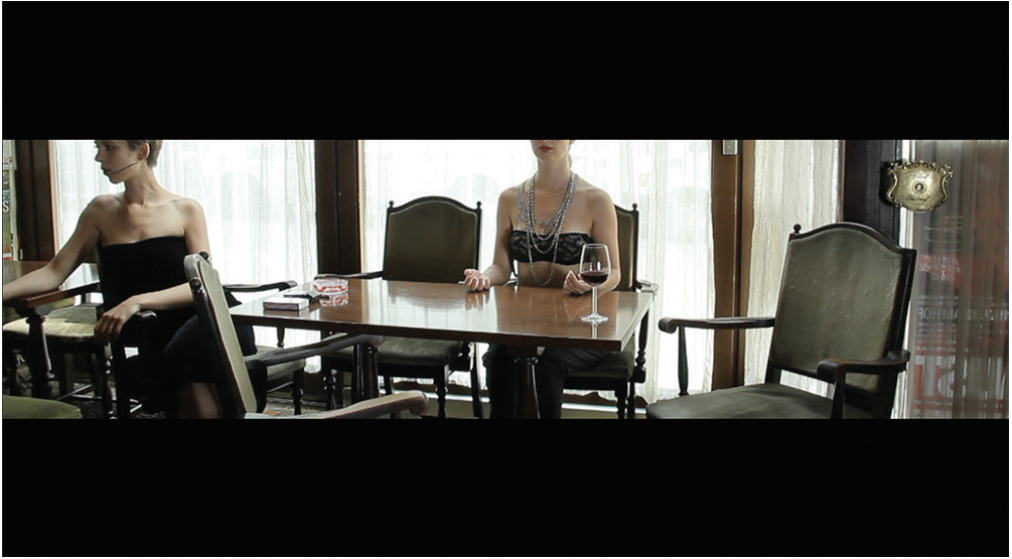
Režija / Director: Jean-Gabriel Periot

Produkcija / Production: Lokal films

E-mail: enviedetempete@wanadoo.fr

To fight until the end.

Boriti se do kraja.



**WILDCARD CHARACTER /
NESVAKIDAŠNJI LIK**

Janina Arendt

Austrija / Austria, 2013, 12:00 min

Režija / Director: Janina Arendt

Scenarij / Script: Janina Arendt

Direktor fotografije / Director of
Photography: Maren Wiese

Montaža / Editing: Janina Arendt

Glumci / Actors: Malika Fankha, Merel
Roosen, Anna Possarnig, Nathalie Yagoub
Stefanie Knobel, Rahel Pötsch, Ricarda
Sowa & Janina Arendt

Muzika / Music: Fullrhm & Don Dyzette

E-mail: jeninada@gmail.com

Wildcard Character describes the very moment of representation when performing labor is dissolving. The exertive performance in front of the camera serves a fast-moving, grotesque imagery of glamour that is actively produced and constantly reproduced to not collapse into the ridiculous and senseless.

Nesvakidašnji i nenadani lik (karakter) opisuje sam trenutak predstavljačke logike a rad na samom izvođenju se raspada. Naporno izvođenje pred kamerom služi brzo krećućim i grotesknim slikama glamura koje aktivno bivaju stvarane i reprodukovane da ne bi zapadale u apsurdnost i besmisao.



**YUGOSLAVIAN HOME MOVIES /
JUGOSLOVENSKI PORODIČNI FILMOVI**

Salise Hughes

Srbija, Sjedinjene Američke Države /
Serbia, United States, 2014, 10:00 min

Režija / Director: Salise Hughes

Montaža / Editing: Salise Hughes

Produkcija / Production: Akademski
filmski centar Dom kulture "Studentski
grad" Beograd / Academic Film Center

Cultural Centre "Studentski grad",
Belgrade

E-mail: afc-program@dksg.rs

Nastali od kolekcije amaterskih filmova,
TV snimaka i fotografija sakupljenih u
Beogradu u znak sećanja na državu koja
više ne postoji.

Made from a collection of home movies,
news footage and photos gathered from
a trip to Beograd in memory of a country
that no longer exists.

**ЗАВТРА СОВЕРШЕННОГО ЧЕЛОВЕКА /
THE PERFECT HUMAN'S TOMORROW /
SUTRAŠNJIKA SAVRŠENOG ČOVEKA**

Julia Lisova

Rusija / Russian Federation, 2014, 5:00 min

Režija / Director: Julia Lisova

Scenarij / Script: Julia Lisova

Direktor fotografije / Director of Photography: Stas Fedosov

Montaža / Editing: Julia Lisova

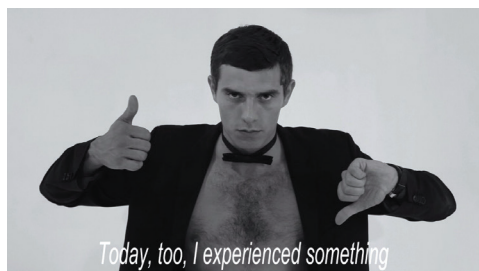
Glumci / Actors: Oleg Kuksarov, Alina Esipova

Muzika / Music: Nikolai Myaskovsky

Produkcija / Production: Julia Lisova

E-mail: julia-lisova@hotmail.com

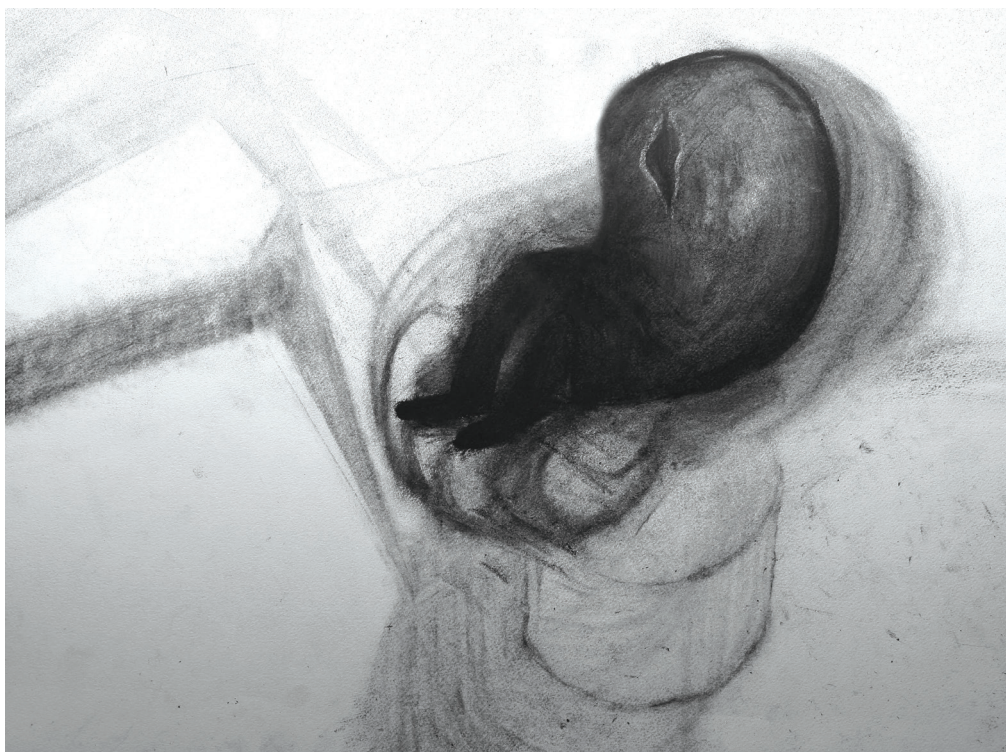
This short is a remake of an experimental film "The Perfect Human", directed by Jorgen Leth, Denmark, 1967. The Man and the Woman, both labeled "the perfect human" are "functioning" in an empty white room with only the essential props for each scene, as though they are subjects in a zoo. Between 1967 and 2014, forty seven years have passed, but almost nothing has changed. It is the same space, the same humans, the same faces, the same clothes, the same actions, the same thoughts. The only difference is that now the Man and the Woman report each of their actions in a social network: "I've put on a tie", "I've applied lipstick" and constantly show themselves in Facebook: "This is my ear", "This is my mouth". This show comes to an absurdity. We hear a voice-over, commenting the perfect human's actions: "We are going to investigate what does the perfect human look and what it can do". In Leth's film of 1967 it was an indifferent male voice. Now, in 2014, we hear an automatic speech synthesizer – even more dispassionate and cold. Now it's the Machine who learns and analyses human beings. We are under control of artificial intelligence. We voluntarily became the object of research of artificial intelligence, supplying information about ourselves in various social networks. The scary part is that we are not aware of our own degradation. We don't understand the terrible consequences of our total thoughtless and irresponsible narcissism and unwillingness to think: "Today, too, I had an experience that I hope I shall understand tomorrow", the perfect human ponders. Putting it off until tomorrow we can lose our fu-



ture. Or this "tomorrow" will be the tomorrow of perfect robots.

Ovaj kratkometražni film je "remake" eksperimentalnog filma "Savršeni čovek", koji je režirao Jorgen Leth, iz Danske 1967.g. Muškarac i žena, koji su označeni "Savršenim ljudima" „funkcionišu“ u praznoj sobi sa samo nekoliko najvažnijih rekvizita potrebnih za svaku scenu, kao da su neka bića iz zoološkog vrta. Četrdeset i sedam godina je prošlo od 1967. do 2014. godine ali se skoro ništa nije promenilo. Isti prostor, isti ljudi, ista odeća, iste radnje, iste misli. Jedina razlika je u tome što sada Muškarac i Žena svaki po naosob izveštavaju na društvenim mrežama o radnjama koje preduzimaju: „Stavio sam kravatu“, „Stavila sam karmin“ i stalno se pokazuju na Facebook-u. „Ovo je moje uho“, „Ovo su moja usta“. Ova predstava doseže do apsurdna. Čujemo glas iz off-a, koji komentariše radnje i poteze savršenih ljudi: „Mi ćemo da istražimo kako izgledaju savršeni ljudi i šta oni mogu da urade“. U Letovom filmu iz 1967. godine to je bio neki nezainteresovani muški glas. Sada, 2014, godine čujemo automatski sintisajzer glasa -- još bezosećajniji i hladniji. Sada je Mašina ta koja uči i analizira ljudska bića. Nalazimo se pod kontrolom veštačke inteligencije. Mi svojevoljno postajemo predmet istraživanja veštačke inteligencije, dajući informacije o sebi na raznim društvenim mrežama. Ono što je zastrašujuće je to što nismo svesni sopstvene degradacije. Mi ne razumemo užasavajuće posledice naše ukupne nepromišljenosti i neodgovornog narcizma i nespremnosti da mislimo. „Danas sam takođe imao iskustvo koje se nadam da ću razumeti sutra“, razmišlja savršeni čovek. Odlažući ovaj problem za sutra možemo izgubiti sopstvenu budućnost. Ili će ovo „sutra“ biti sutrašnjica savršenih robota.

REGIONALNI TOKOVI
REGIONAL CURRENTS



A MOMENT AGO

Miodrag Manojlović

Bosna i Hercegovina / Bosnia and Herzegovina, 2014, 7:00 min

Režija / Director: Miodrag Manojlović

Montaža / Editing:

Miodrag Manojlović

Muzika / Music: Miodrag Manojlović

E-mail: manojlovicmiodrag@gmail.com

Sometimes, life is too short!
Sometimes, life is too long!

Ponekad, život je isuviše kratak!
Ponekad, život je isuviše dugačak!



AROMAT

Petar Dositej Arandelović

Srbija / Serbia, 2014, 10:00 min

Režija / Director: Petar Dositej

Arandelović

Montaža / Editing:

Petar Dositej Arandelović

E-mail: otamnjenje@gmail.com

This film is shot to point out the flood of commercial messages in television program, on billboards and megaboard, messages that take over our subconscious mind. We Love Belgrade is a log-line that justifies huge investments. This shining out of advertisement messages is just a curtain that hides carelessness towards the environment and human lives. The whole Belgrade became a commercial to sell itself, by constantly sending ads to its citizens. Could a commercial have any in-

fluence on a young mother of two whose only source of money comes from trash-cans?

Film AROMAT je realizovan da ukaže na sve veću navalu reklamnih poruka preko tv programa, bilborda i megabordova, koje se tako ugrađuju u našu podsvest. Volimo Beograd je slogan koji je opravdanje za ogromno novčano ulaganje. To isijavanje reklama je u cilju zanemarivanja sredine i života ljudi u njemu. Ceo grad Beograd je postao reklama samom sebi kao i poruka stanovnicima u njemu. Da li reklama ima uticaj na mladu ženu sa dvoje dece čiji je izvor prihoda otpad iz kontejner?



**DIVNA BUDUĆNOST LJUBAVI MOJA
/ BRIGHT FUTURE MY LOVE**

Marko Žunić

Srbija / Serbia, 2014, 29:00 min

Režija / Director: Marko Žunić

Scenarij / Script: Marko Žunić

Montaža / Editing: Marko Žunić

Muzika / Music: Moby

Uloge / Cast: Andrija Kišpatić,
Sunčica Živković, Marko Žunić,
Petar Dogdibegović, Zorana Mitić,
Miloš Trifunović

Produkcija / Production: Akademski
filmski centar Dom kulture

"Studentski grad" Beograd /

Academic Film Center Cultural Centre

"Studentski grad", Belgrade

E-mail: mrebre@gmail.com

Work, Eat and Sleep are usual daily routines on our Wonderful Planet, but soon something even more beautiful will happen. Aren't we so lucky for living here freely?

Raditi, jesti, spavati - to su dnevne rutine na ovoj Prelepoj Planeti. Ali uskoro će se nešto još lepše dogoditi. Zar nismo srećno što možemo ovde da živimo slobodni?



ONA, TO SAM JA! / SHE IS !

Aleksandar Tokin

Srbija / Serbia, 2013, 10:00 min

Režija / Director: Aleksandar Tokin
Sead Bogucanin

Montaža / Editing: Aleksandar Tokin,

Muzika / Music: Sava Marinković

Uloge / Cast: Aleksandra Bjelajac

E-mail: aleksandar.tokin@gmail.com

The film is inspired by a Rabindranath Tagore's love poem The Gardener.

Film je insprisan ljubavnim stihovima iz poeme "Gradinar" Rabindranata Tagore.



RADIO

Marko Crnogorski

Makedonija / Macedonia, 2013, 10:00 min

Režija / Director: Marko Crnogorski

Scenarij / Script: Marko Crnogorski

Snimatelj / Cinematographer:

Toni Stojanovski

Montaža / Editing: Marko Crnogorski

Muzika / Music: Milan Simovski

Uloge / Cast: Igor Georgiev, Faik

Mefailoski, Teoman Maksut,

Jana Paunoska

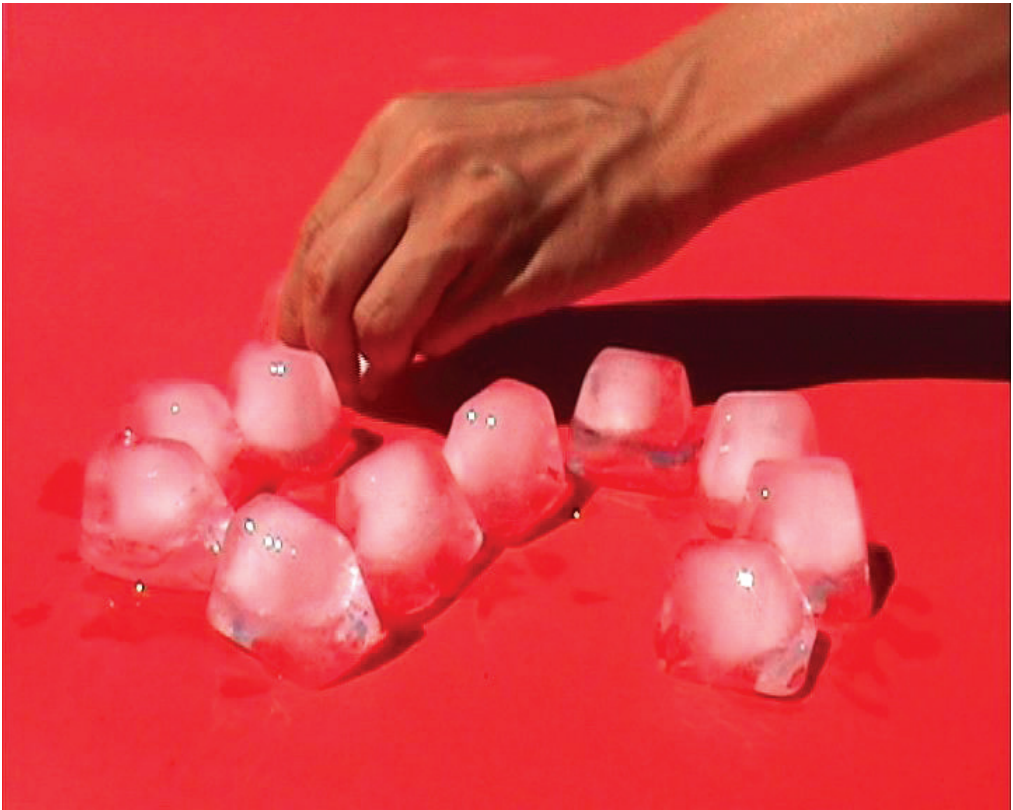
Produkcija / Production:

Goce Cvetanovski

E-mail: goce.cvetanovski@gmail.com

Three best friends hang out in a basement when one of them finds old radio. They fix it and they turn it on. A voice from the radio transmits news from the future and the past. They are shocked and all of a sudden the radio becomes very important to them.

Tri prijatelja pronalaze stari radio prijemnik u podrumu i rešeni su da ga poprave. Glas a radija počinje da emituje vesti iz budućnosti i prošlosti. Oni postaju šokirani i radio postaje njihova opsesija.



STATE

Ksenija Jurišić

Hrvatska / Croatia, 2013, 3:00 min

Režija / Director: Ksenija Jurišić

Scenarij / Script: Ksenija Jurišić

Snimatelj / Cinematographer:

Ksenija Jurišić, Marko Bjelovarac

Montaža / Editing: Ksenija Jurišić

Muzika / Music: Zoe Keating

Uloge / Cast: Ksenija Jurišić

Produkcija / Production:

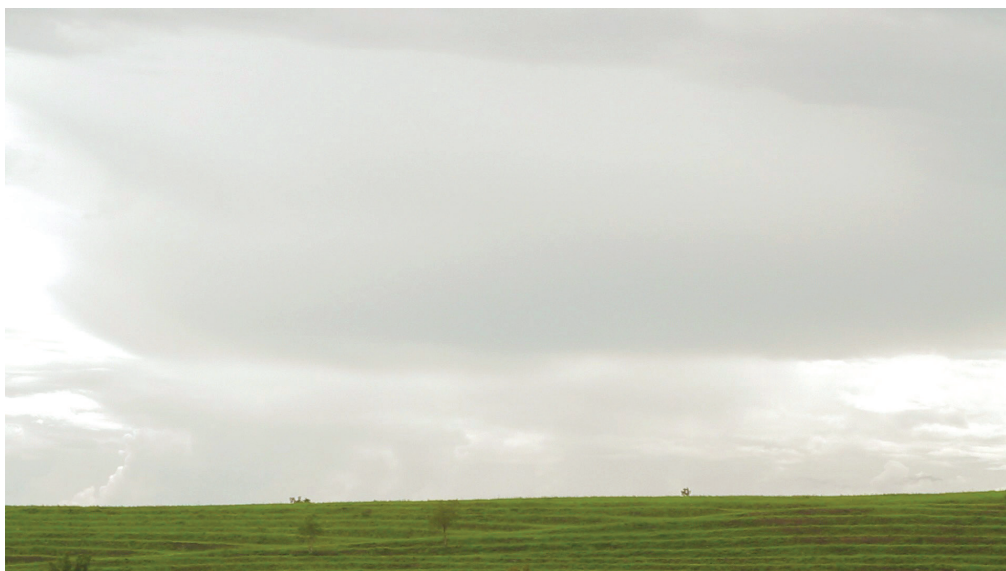
Ksenija Jurišić

E-mail: ksenija.jurismic@gmail.com

Ambivalence of the word State is used as an art concept and media performance. The change of state suggests

the melting of ice in time and space. The symbolical value of dices, colors and the interpretations of the word 'state' (as in: 'national state') relates to the changes and consequences it has in our society and in our time.

Višeznačnost riječi State iskorištena je u umjetničkom konceptu i medijskoj izvedbi. Promjenjivost stanja sugerira topljenje leda u vremenu i prostoru. Simbolika kockica, boja i tumačenja riječi state kao država odnosi se na promjene i posljedice istih u društvu i vremenu koje nas je zahvatilo.



THE RUNNER

**Peter Cerovšek, Toma Zidić,
Nataša Čiča**

Slovenija / Slovenia, 2014, 5:39 min

Režija / Director: Peter Cerovšek,
Toma Zidić, Nataša Čiča

Scenarij / Script: Peter Cerovšek,
Toma Zidić, Nataša Čiča

Snimatelj / Cinematographer:
Toma Zidić

Montaža / Editing: Peter Cerovšek,
Toma Zidić, Nataša Čiča

Muzika / Music: Luka Cvetko

Uloge / Cast: Mirko Vindiš (himself)

Produkcija / Production:

Luksuz produkcija

E-mail: luksuz.produkcija@gmail.com

First breath is a decision. Each subsequent breath is a struggle for a goal still not in sight. A struggle for life. He is a former professional runner. A marathon runner. He reveals his suffering, pain and effort which are crucial elements of each and every race...

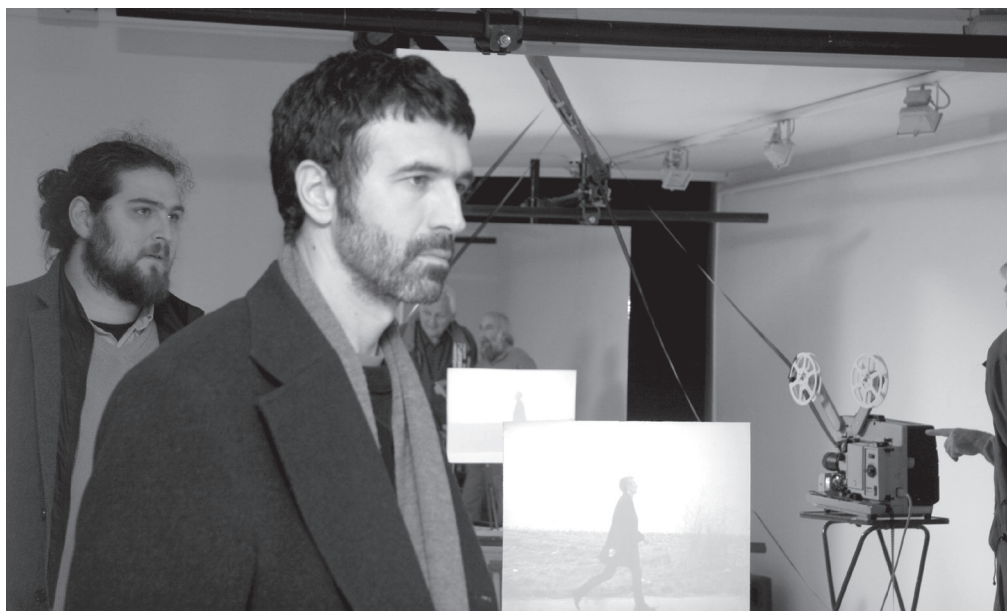
Prvi udah je odluka. Svaki sledeći udah je borba za cilj koji nije na vidiku. Borba za život. On je bivši profesionalni trkač. Maratonac. Otkriva nam svoju patnju, bol i napor: ključne elemente svake trke.

Filmska instalacija / Film installation

REVOLUCIJA

REVOLUTION

autor / author Vladimir Nikolić



On the construction made out of scaffolding pipes, two parallel mirrors are fixed and between them two 16mm projectors. Film stock, linked to become endless, goes through both of the projectors that simultaneously project two pictures on the opposite surfaces of mirrors, two different places on the stock. In that way, the created situation is different from the usual one, where the looper plays the stock endlessly through one projector.

The projections multiply endlessly in the mirrors, creating the impression that the same man, who can be seen walking on the road, is moving towards himself. An integral part of the installation is the most famous socialist song *The Internationale*, which at the time invited people to social change. It literally introduces the viewer into the re-articulation of the term 'revolution,' recalling the literal meaning of the word, *a turn around*, rotation around some body – exact situation of the loop, in this case with film stock.

Well-known for his artistic works in the field of video-art, Nikolić creates an unusual film installation that comments on "the ideological pre-sumptions of capitalism whose neg-

Na konstrukciju od cevi za skele fiksirana su dva paralelna ogledala između kojih su postavljena dva 16mm projektora. Filmska traka, spojena u beskonačnu traku, propuštena je kroz oba projektora koji istovremeno na suprotnim površinama ogledala prikazuju dve slike, dva različita mesta na filmskoj traci. Na taj način stvara se drugačija situacija od uobičajene kada se pomoću uređaja "looper" traka vrti beskonačno kroz jedan projektor.

Projekcije se beskonačno umnožavaju u ogledalima i dobija se utisak da se isti čovek, koji na snimku korača putem, kreće sam prema sebi. Integralni deo instalacije predstavlja i najpoznatija socijalistička pesma *Internacionala*, koja je svojevremeno podsticala ljude na promenu, društveni preobražaj. Ona uvodi posmatrača u reartikulaciju termina *revolucija* podsećajući na doslovno značenje ovog pojma u smislu kretanja, rotacije oko nekog tela - što je zapravo situacija kada se napravi loop, u ovom slučaju sa filmskom trakom.

Poznat po umetničkim ostvarenjima u oblasti video umetnosti, Nikolić ovim povodom kreira nestandardnu filmsku instalaciju kojom komentariše "ideološke pretpostavke kapital-



izma čije negativne tendencije i posledice", kako sam navodi, "danas vidimo u punom svetlu, kada su nestale sve alternative, u kojem je svako za sebe, u kojem nema mesta solidarnosti, u kojem jedinka, idući samo prema sebi, ne stiže nikud".

Slika je snimljena na kameri Arriflex ST 16mm. Korišćen je široki objektiv od 16mm.

Traka 16mm kolor – Kodak Ektachrome 7285 Reversal i kao rezerva traka Kodak 7266 Tri-X reversal crno-beli. Laboratorijska obrada SC klubvizija, Zagreb.

Za projekciju se koriste dva 16mm projektora: Bauer (Bosch) P8ts i Bell&Howell 1592.

Kamera: Nikola Đurić

Glumac: Đorđe Branković
Produkcija: Akademski filmski centar, DKSG

ative tendencies and consequences," as he says, "we can see clearly today, when all alternatives are gone, and where every man acts for himself, there is no room for solidarity, and an individual moves nowhere if he only goes toward himself."

The picture is shot with Arriflex ST 16mm camera, using wide-angle 16mm lens.

Film stock – 16mm color, Kodak Ektachrome 7285 Reversal. Additional stock: Kodak 7266 Tri-X reversal b&w. Lab work: SC klubvizija, Zagreb. Two 16mm projectors used: Bauer (Bosch) P8ts i Bell&Howell 1592.

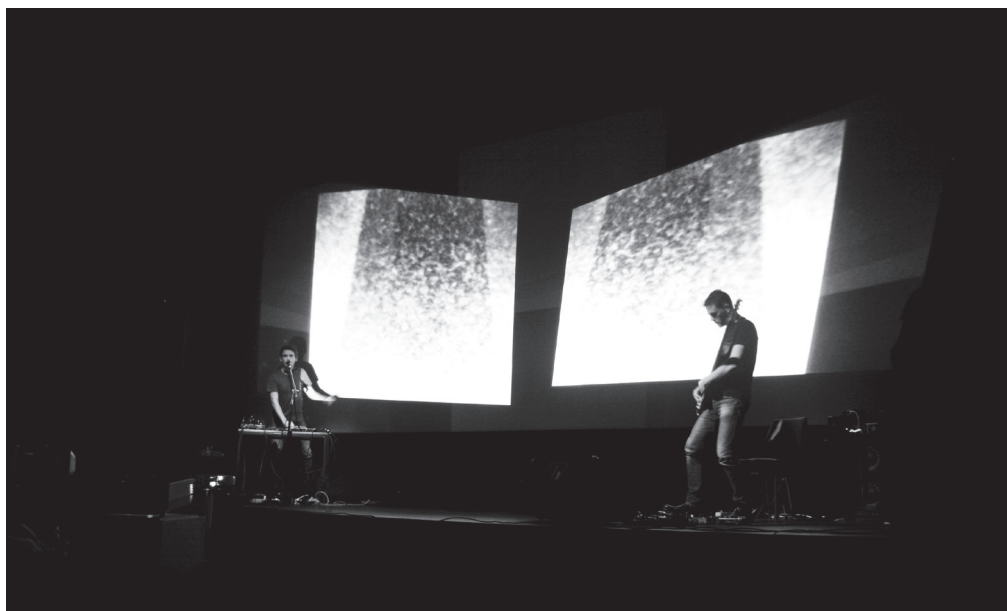
Camera: Nikola Đurić

Actor: Đorđe Branković

Production: Academic Film Center, Student`s City Cultural Center



Audio vizuelni performans / Audio Visual Performance
Ivan Marušić Klif, Alen Sinkauz,
Nenad Sinkauz, Miroslav Piškulić
343rd DAY OF THE YEAR



Day of the Year is an audio-visual project created by musicians Alen and Nenad Sinkauz, a multimedia artist Ivan Marušić Klif and a sound designer Miroslav Piškulić, where they explore and present, by improvising, the process of instantly creating a one-hour audio-visual piece.

The project has started three years ago and has been presented on a number of festivals, such as: TBA festival, Portland; Abrons Arts Centre, New York; Limit art festival, Beograd; Onjitsu Gekijyo Hall, Tokyo; DNA festival, Tokyo; IETM Pogon jedinstvo, Zagreb; Terraneo, Šibenik, Pula film festival, Pula; Dani Nove Glazbe, Split; Žedno uho, Zagreb; Onassis Cultural Center, Athens...

The audio and video materials in this project constantly correlate. Video images are partly generated from the sound signals musician send, while the processed video signals become parts of the soundscape from time to time. The performance develops a dramatic arrangement from continuous building and upgrading of the musical and video material on spot, while making the unexpected audio-visual structures and different shapes with each show.

Day of the Year audiovizualni je projekt glazbenika Alena i Nenada Sinkauza, multimedijalnog umjetnika Ivana Marušića Klifa i oblikovatelja zvuka Miroslava Piškulića u kojem kroz improvizaciju istražuju i predstavljaju proces instantnog stvaranja jednosatne audiovizualne kompozicije.

Projekt je započeo prije 3 godine i predstavio se na raznim festivalima poput: TBA festival, Portland; Abrons Arts Centre, New York; Limit art festival, Beograd; Onjitsu Gekijyo Hall, Tokyo; DNA festival, Tokyo; IETM Pogon jedinstvo, Zagreb; Terraneo, Šibenik, Pula film festival, Pula; Dani Nove Glazbe, Split; Žedno uho, Zagreb; Onassis Cultural Center, Atena...

Audio i video materijali su u stalnoj korelaciji. Video slike se dijelom generiraju iz zvučnih signala glazbenika, dok procesirani video signali povremeno postaju dio zvučne slike. Kontinuirana gradnja i nadogradnja glazbenog i vizualnog materijala na licu mjesta daje performansu dramske obrise, a audiovizualne strukture poprimaju s vremenom neočekivane, u svakoj novoj izvedbi drugačije oblike.



Arhitektura prostora svojim izgledom i akustičkim karakteristikama uvelike uvjetuje ishod svake pojedine izvedbe. Zbog kompleksnog procesiranja gitara, mikrofona i pickupa, kao osnovnih izvora zvuka, svojstva razglasa i rezonantnost prostora postaju bitan segment ukupne zvučne slike. Video se bazira isključivo na živom materijalu s video kamera i audio reaktivnih analognih uređaja, pa izgled scene i dvorane postaju sastavni element ukupnog ugođaja.

S obzirom na jedinstvenost svakog performansa i ime projekta varira: redni broj u nazivu ukazuje na dan u godini kada se desila izvedba pojedinog performansa. Npr. ako je izvedba 25. siječnja, naziv performansa bit će 25th day of the year.

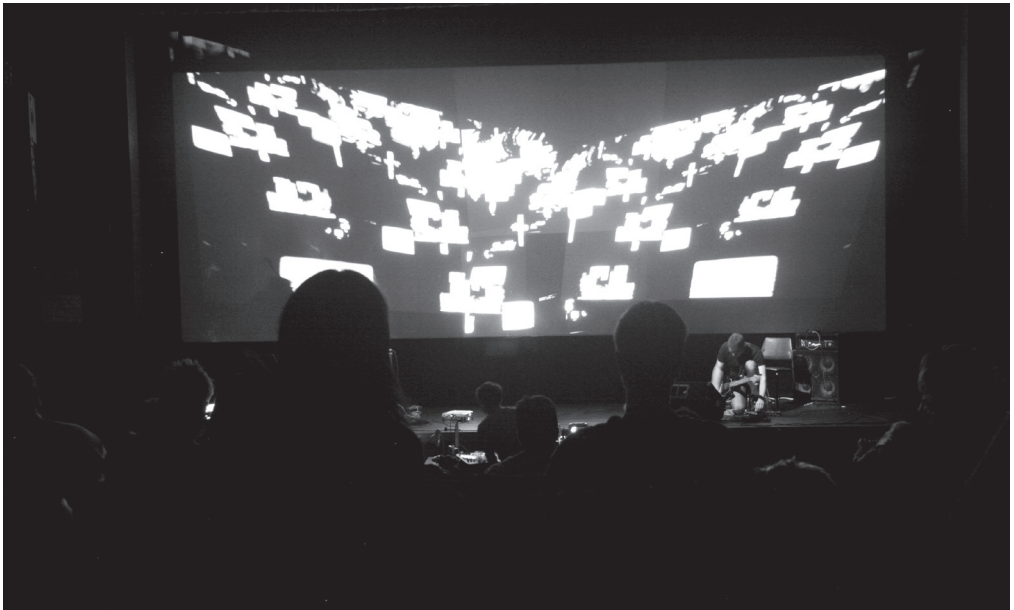
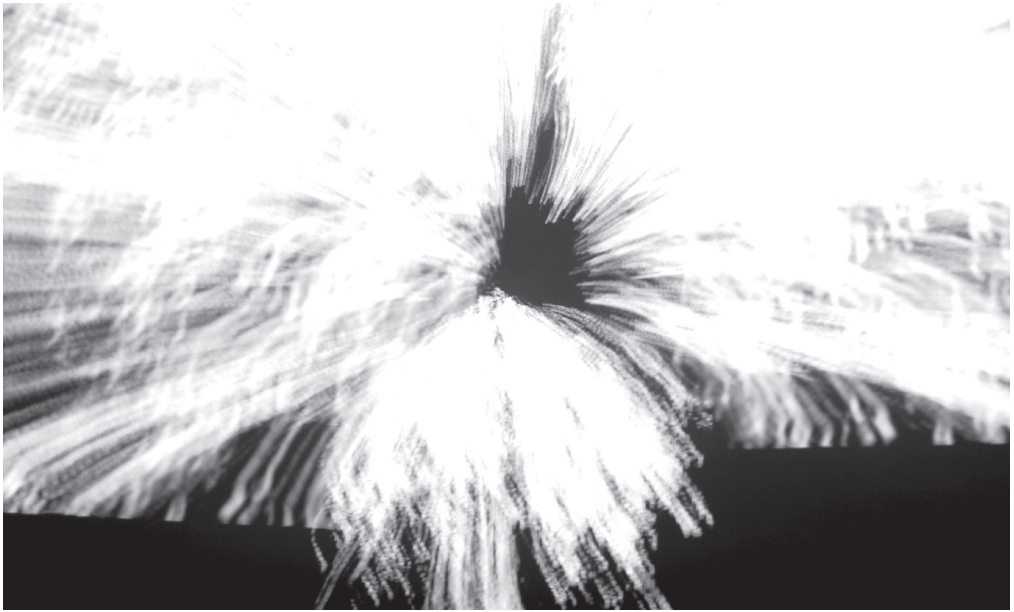
www.dayoftheyear.org

The result of each show is influenced a lot by the architecture of space. Because of the complex processing of guitars, microphones and pickups, the main sources of sound, the configuration of the sound system and the resonance of space become an important segment of the soundscape. The video is based exclusively on the material made with video cameras and analog audio-reactive equipment, therefore the stage and auditorium design are incorporated in the whole feeling.

Since the performance is unique, it changes names: the number in the title marks the day of the year when certain show happened. For example, if the show was on 25th of January, the name of the performance will be The 25th Day of the Year.

www.dayoftheyear.org

ALEN SINKAUZ - bass, low freq. noises, objects, fx, NENAD SINKAUZ - guitar, knives, piezo pick ups, objects, vocals, fx, IVAN MARUŠIĆ KLIF - live video act, MIROSLAV PIŠKULIĆ - sound design



PRATEČÍ PROGRAM
ACCOMPANYING PROGRAM



NOVI ŠVAJCARSKI FILM / NEW SWISS WORKS

Uvodna reč / Introduction by Patrick Huber (VIDEOEX, Zürich)

ERSATZ, Elodie Pong, CH 2011, Digibeta, 03:15

1.-14. NOVEMBER, Sami Eschmann, CH 2013, Video, 25:00

American Soldiers, Thomas Galler, CH 2012, HD, 05:22 min

THE GREEN SERPENT - OF VODKA, MEN AND DISTILLED DREAMS, Benny Jaberg, CH/RU 2013, DPC, 21:00

RED AND YELLOW, Veli&Amos, CH 2013, HD, 00:58

Ersatz

In an exchange around the meaning of the word "Ersatz", the film's protagonists engage in an absurd and poetical discussion, revealing the basic existential condition of feeling oneself to be a simulacrum. Their pictorial dialog about the idea of replaceability turns into a humorous and philosophical meditation.

Elodie Pong is an Artist and lives in Zürich.

U razgovoru o značenju reči „Ersatz“ (bofl), protagonisti filma upuštaju se u apsurdnu poetsku diskusiju, otkrivajući da su osnovne uslovi egzistencije u kojima individua oseća sebe – simulakrum. Njihov slikoviti dijalog o ideji zamenjivosti pretvara se u humorističku i filozofsku meditaciju.

Elodie Pong je umetnik i živi u Cirihu.



1.-14. November

U ovom filmu, kao kod Žorža Melijesa, filmski autor je mađioničar. Samo uz pomoć fiksirane kamere, malo kartona i dosta samolepljive trake, on ni iz čega kreira prostorije i predmete. Na iznenađujući i zabavn način podseća nas na mogućnosti elementarnih filmskih i umetničkih postupaka. *Sami Eschmann je glumac, umetnik i filmski autor iz Berlina.*

In this film, as in Georges Méliès' films, the filmmaker is a magician. With nothing more than a fixed camera, a bit of cardboard and a lot of duct tape, he creates rooms and objects out of nothing. In a surprising and amusing way he thus reminds us of the possibilities in the most basic filmic and artistic means. *Sami Eschmann works as an actor, artist and filmmaker in Berlin*



American Soldiers

American Soldiers is composed of a series of cover versions of Toby Keith's song American Soldier (USA, 2003) performed and uploaded to YouTube by Jeffery, Joe, Zack, Debbie, the Scillan Family, Colin, Patrizio, Tasia, Shanda, Stephany, Kathy and others.

*Thomas Galler (*1970), lives in Zurich. His works are skillfully oscillating between photographs taken by himself, ready-mades, appropriation art and found footage and are constantly testing the reception of reality and fiction.*

Američki vojnici sastavljen je od niza obrada pesme „American Soldiers“ Tobyja Keitha (SAD, 2003), koju su izveli na na YouTube okačili Jeffery, Joe, Zack, Debbie, porodica Scillan, Colin, Patrizio, Tasia, Shanda, Stephany, Kathy i drugi.

Thomas Galler (1970) živi u Cirihi. Njegovi radovi vešto osciliraju između fotografije, redimejda, umetnosti aproprijacije i found-footage postupka, i stalno testiraju recepciju realnosti i fikcije.



The Green Serpent - Of Vodka, Men and Distilled Dreams

Zelena zmija vodi nas na putovanje u dubine intoksikacije: ispijanje votke kao transcendentno iskustvo. Kada ih ugrize zelena zmija, ljudi ulaze u zonu sumraka. Lepota življenja ne može se razlikovati od uništavajuće praznine, kada se jednako oblikuju inspiracija i destrukcija.

Benny Jaberg (1981) je filmaš iz Ciriha.

Zelena zmija nagrađena je Švajcarskom nagradom za Film (Swiss Film Award) kao najbolji kratki film u 2014. godini.

The Green Serpent takes us on a journey into the depths of intoxication:

drinking vodka as a transcendental experience. Bitten by the green snake, people enter a twilight zone. The beauty of life becomes indistinguishable from a devastating void where inspiration and destruction equally form.

*Benny Jaberg (*1981) is a filmmaker based in Zürich. The Green Serpent was awarded the Swiss Film Award as best short film in 2014.*



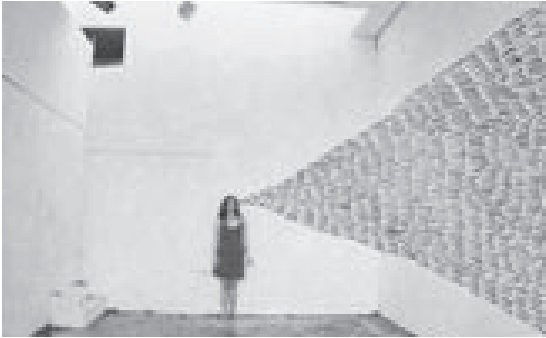
Red And Yellow

In this film using the aspect ratio of 4:3 which matches the videotape aesthetics, we are shown the making of an artwork in red and yellow.

*Veli&Amos is constituted of Veli Silver (*1983) and Amos Angeles (*1986), two artists working in Zurich and elsewhere.*

U ovom filmu se format ekrana 4:3, koji se poklapa sa estetikom video-kaseta, prikazuje se nastanak umetničkog dela u crvenoj i žutoj boji.

Veli&Amos čine Veli Silver (1983) i Amos Angeles (1986), umetnici koji rade u Cirihu i drugde.



Prezentacija festivala / Festival presentation

L'ALTERNATIVA, Barselona

A Family Portrait Joseph Pierce (2009, United Kingdom, 5 min.)

Bu Sahilde (On the Coast) Merve Kayan, Zeynep Dadak (2009, Turkey, 22 min.)

Twelve Sketches on the Impossibility of Being Still Magali Charrier (2010, United Kingdom, 8 min.)

Sárga Labda (Yellow Ball) Dániel Béres (2009, Hungary, 9 min.)

J'attends une femme (Waiting for a Woman) Chiara Malta (2010, France, 20 min.)

A Game of String Magda Boreysza (2010, United Kingdom, 8 min.)

Ghosts Jan Ijäs (2009, Finland, 15 min.)

L'Alternativa Barcelona

Program predstavlja mogućnosti autentičnih ličnih narativa, nečeg što bismo mogli nazvati *turbulencijama*. Izabrani kratki filmovi su izvanredni, raznovrsni primeri „performativne“ imaginacije: ne samo autorske/rediteljske imaginacije, koja je svakako prisutna, već i imaginacije likova/događaja koji su „reprezentovani“, različitih načina na koji se nji-

L'Alternativa Barcelona

This program displays the possibilities of genuine and personal narratives, of what I would call 'turbulences'. These short films are also wonderful and diverse samples of what a 'performative' imaginary is – not only the author's/director's imaginary, which is obviously at work, but also the characters/events 're-presented' and the dif-

ferent ways their thoughts, imagination, and possibilities take form, transform, and go through the form ... 'perform'.

Over the years l'Alternativa has been invited to a large number of festivals through our **Exchanges** project, which has created the opportunity to give and receive programmes and promote the Festival's films. We have prepared programmes from the latest editions of the Festival to be screened at other festivals with the same vision of moving image works; in return we would like to screen programmes of films from these festivals at l'Alternativa. In recent years we have carried out Exchanges with festivals such as **Alternative Film/Video** (Belgrade), **FCST** (Buenos Aires), **Imago** (Portugal), **IndieLisboa** (Lisbon), **Documenta** (Madrid), **Signes de Nuit** (Paris), **Open Cinema** (Saint Petersburg), **Love & Anarchy** (Helsinki), **Intents** (Seville), **EMAF European Media Art Festival** (Osnabrück), **AFX Amsterdam Film eXperience** (Amsterdam), and **Cork Film Festival** (Cork), amongst others. The programmes comprise works that range from documentaries to animation, with room for the most innovative, intimate, humorous, and thought-provoking creations.

Céline Pimentel
Curator, l'Alternativa Hall
L'Alternativa, Festival de Cinema
Independent de Barcelona

hove misli, maštarije i mogućnosti uobličavaju, transformišu i uobličavaju... Načina na koji se iz-vode.

Tokom godina l'Alternativa je učestvovala na brojnim festivalima sa projektom *Exchanges / Razmene*, koji je napravljen kako bi stvorio priliku da se šalju i primaju programi i promovišu filmovi sa festivala. Za projekcije filmova na festivalima sa sličnim stavom prema pokretnim slikama, spremili smo program filmova sa poslednjeg festivala – zauzvrat želimo da prikazemo filmove sa ovih festivala na našem – l'Alternativa.

Zadnjih godina saradivali smo sa raznim festivalima: Alternative Film/Video (Beograd), FCST (Buenos Ajres), Imago (Portugal), IndieLisboa (Lisabon), Documenta (Madrid), Signes de Nuit (Pariz), Open Cinema (Petrograd), Love & Anarchy (Helsinki), Intents (Sevilja), EMAF European Media Art Festival (Osnabrick), AFX Amsterdam Film eXperience (Amsterdam), i Cork Film Festival (Cork), između ostalih. Program sadrži razne filmove, od dokumentaraca do animacije, i otvara prostor za najinovativnije, intimne, duhovite kreacije koje podstiču na razmišljanje.

Celine Pimentel
Kustoskinja, l'Alternativa Hall
L'Alternativa, Festival nezavisnog filma,
Barselona

Vasili Burikas predstavlja / Vassily Bourikas presents

LA ÚLTIMA PELÍCULA / THE LAST FILM

r: Raya Martin, Mark Peranson, Canada/Den-

mark/Mexico/Philippines, 2013, 88 min.

Hvaljeni filipinski autor Raya Martin (*Independencia*) i kanadski kritičar i filmadžija Mark Peranson sarađivali su sa Alexom Rossom Perryjem (*Krug boja / The Color Wheel*), i sa Gabinom Rodriguezom, čestim glumcem kod Nicolasa Perede, na ovom grozničavom, estetski inovativnom, ponovnom osmišljavanju kulturnog filma Denisa Hoppera *Poslednji film / The Last Movie* iz 1970. godine.

Tako *Poslednji film* spaja suludog i razočaranog američkog filmadžiju (Alex Ross Perry), i njegovog zbunjenog lokalnog vodiča (Gabino Rodriguez), u trenutku kada ovaj prvi snima psihodelični vestern u Jukatanu. Kulturni mali film u nastanku kritički i romantično istražuje estetska račvanja prilikom prelaska sa filma na video, i primenjuje više formata kako bi stvorio alhemijski kolaž.

Smešten na sam rub majanske apokalipse, film zaziva zapaljivu atmosferu i borbeni duh američkog nezavisnog filma sedamdesetih, a kao hibrid činjenica i fikcije zariva se u pukotine naše raspadnute ere globalizacije, i ostavlja uljeza filmskih klišeja iza sebe. Uz humor i strast, *Poslednji film* gleda unatrag i unapred u isto vreme, stvara onirični gest prema spasenju, iako razmatra i vlastitu propast. Da li je reč o filmu kao filmskoj kritici? Ili je u pitanju grozničavi, uvrnuti *cri de coeur* (strasni krik) za umetničkom formom koja je radikalno izmenila način na koji posmatramo svet?

Prevod / Translation:
Ivan Velisavljević



Lauded Filipino auteur Raya Martin (*Independencia*) and Canadian critic-filmmaker Mark Peranson collaborate with Alex Ross Perry (*The Color Wheel*) and frequent Nicolás Pereda star Gabino Rodriguez for this feverish, aesthetically startling re-imagining of Dennis Hopper's notorious cult classic *The Last Movie*.

Reimagining Dennis Hopper's 1970 film *The Last Movie*, *La última película* accompanies a disillusioned and delusional American filmmaker (Alex Ross Perry, director and star of *The Color Wheel*) and his bemused local guide (Gabino Rodríguez, frequent star of the films of Nicolás Pereda) while the former conceives, prepares and ultimately makes a psychedelic Western in the Yucatán. This cult curio in the making critically and romantically explores the aesthetic ramifications of the shift from film to video, employing multiple formats to create an alchemical collage.

Set on the brink of the Mayan Apocalypse and conjuring up the combative atmosphere and combative spirit of seventies American independent cinema, this fact/ fiction hybrid delves into the fissures of our scattered, globalized era, leaving a host of cinematic clichés in its wake. With humour and passion to spare, *La última película* looks backwards and forwards at the same time, creating an oneiric gesture toward salvation even as it considers its own demise. Is this filmmaking as criticism? Or a feverish and wry *cri de coeur* for an art form that has radically altered the way we see the world?



Pretpremijera / Preview

PETLJA / THE LOOP

Režija: Milutin Petrović, Srbija / Serbia, 42 min.

Scenarijo: Milutin Petrović, Saša Radojević

Kamera: Milutin Petrović

Uloge: Ljubomir Šimunić, Saša Radojević, Marina Marković, Ljuma Penov, Ivan Zarić, Daniel Kovač, Tatjana Venčelovski, Sandra Miletić

Producent: Miodrag Medenica

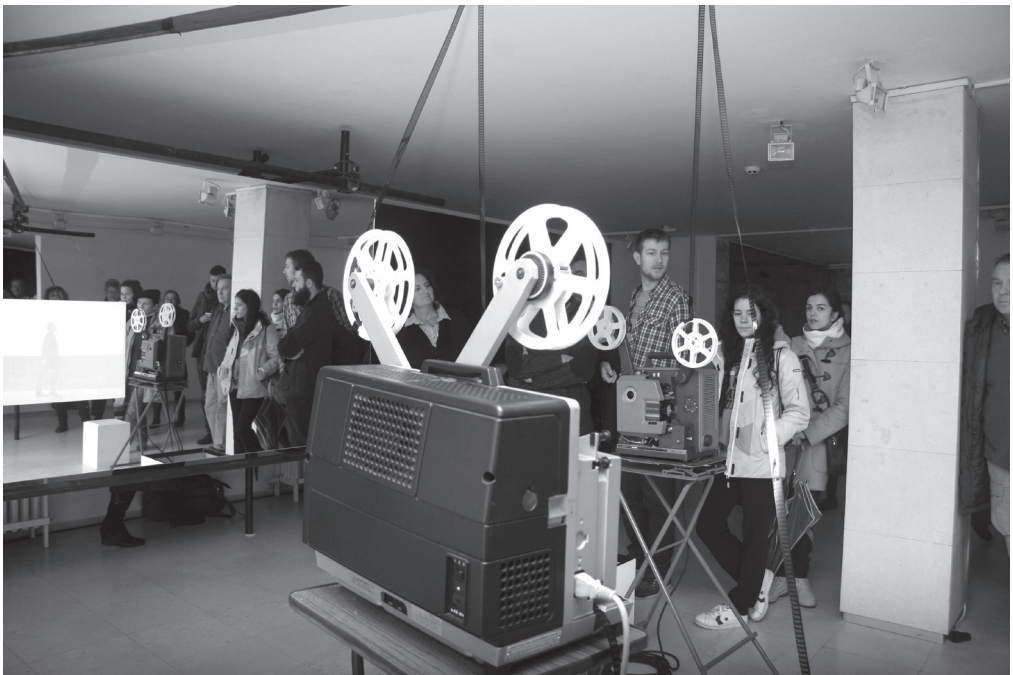
Experimental film dedicated to the works of Ljubomir Šimunić, an author of avant-garde films and photos. The Loop is a visual exploration of the phenomena of erotica on film. Hollywood meets European avant-garde in the work of Milutin Petrović. The Chosen elements of the film language show a mission to find the missing film shaman, a great wizard of images – Šime.

Produkcija: IM Production

Eksperimentalni film posvećen delu Ljubomira Šimunića, autora avangardnih filmova i fotografija. The Loop je vizuelno istraživanje o fenomenu erotike na filmu. Susret Holivuda i evropskog andergrounda u radu Milutina Petrovića. Odabrani elementi filmskog jezika prikazuju potragu za nestalim šamanom filma, velikim čarobnjakom slike - Šimetom.

Prevod / Translation:
Ivan Velisavljević

FOTO GALERIJA
PHOTOGALLERY











































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