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ALTERNATIVE FILM/VIDEO 2020.

Festival novog filma i videa /
Festival of New Film and Video
08 – 12.12.2021.

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Dom kulture "Studentski grad" –
Akademijski kino klub
Students' City Cultural Center –
Academic Cine Club

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Alternative Film / Video



**INTERNATIONAL
COMPETITION
PROGRAM**

MEĐUNARODNI
TAKMIČARSKI
PROGRAM

006

ALTERNATIVE FILM VIDEO 2021 NON-ALIGNED

doplgenger (Isidora Ilić & Boško Prostran)

selectors of the international competition program

*the robbery
the slaughter
the desolation*

this Land
Aimé Césaire, Counting Song

The Non-Aligned Movement was formed at the meeting of Third World leaders in Bandung (Indonesia) in 1955, and the first conference was held in 1961 in Belgrade (Yugoslavia). In the world of division between the capitalist and socialist blocs in the northern hemisphere, the Non-Aligned Movement consisted mainly of African and Asian states that tried to build a collective identity in the fight against imperialism, colonialism, neocolonialism, apartheid, racism. The Non-Aligned movement focused on national struggles for independence, poverty eradication and economic

ALTERNATIVE FILM/VIDEO 2021 NESVRSTANI

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

*“ta pljačka
taj pokolj
ta pustoš*

Zemlja ova”
Eme Sezer, Brojalica

Pokret nesvrstanih nastao je na sastanku lidera Trećeg sveta u Bandungu (Indonezija) 1955., a prva konferencija je održana 1961. godine u Beogradu (Jugoslavija). U svetu podele između kapitalističkog i socijalističkog bloka na severnoj hemisferi, Pokret nesvrstanih su uglavnom činile afričke i azijske države koje su pokušale da izgrade kolektivni identitet na borbi protiv imperijalizma, kolonijalizma, neokolonijalizma, aparthejda, rasizma. Pokret nesvrstanih se fokusirao na nacionalne borbe za nezavisnost, iskorenjivanje siromaštva, ekonomski razvoj.

development. Non-aligned countries represented 55% of the world's population, most of the world's governments and almost two-thirds of the United Nations. The idea of non-alignment and the policy of coexistence became one of the most valuable achievements after the Second World War. The Non-Aligned Movement created space for significant transnational exchange in the fields of science, art and culture, architecture and industry, challenging the hegemonic order and establishing new meanings of the relationship between the center and the periphery.

Although there has never been a Non-Aligned Film under that name, the Third Cinema bore the denominator of the change of aesthetics and politics in the moving images regime. It had a significant place in the process of decolonization. It was a weapon and a tool for producing knowledge. Film pioneers of the newly liberated countries of Africa, Asia and Latin America, created specific liberating languages drawn from paramodern phenomena such as folk religion or ritual magic. The dominant European post-war film realism based on individuality is deconstructed by the antimimetic logic of folk tales and collective film speech.

The pandemic stopped humanity for a moment, it made us try to understand it and adapt to the new reality. Block divisions are long gone, but there are others. Pre-pandemic "normality" was already divided - filled with cracks in gender, class, nationality, religion, separation, migration and exile. As we emerge from the pandemic, we are witnessing the intensification of political conflicts, the deepening of economic inequality and poverty, and continuous colonial and environmental violence.

Oni su predstavljali 55% stanovništva planete, većinu vlada na svetu i skoro dve trećine članica Ujedinjenih nacija. Ideja nesvrstanosti i politika koegzistencije postale su jedna od najdragocenijih tekovina posle Drugog svetskog rata. Pokret nesvrstanih stvorio je prostor za značajne transnacionalne razmene na polju nauke, umetnosti i kulture, arhitekture i industrije, osporavajući hegemonijski poredak i uspostavljajući nova značenja odnosa centra i periferije.

Iako nikada nije postojao nesvrstani film pod tim nazivom, film „trećeg sveta“ nosio je imenitelj promene estetskog i političkog u režimu pokretnih slika. Imao je značajno mesto u procesu dekolonizacije. Bio je oružje i alatka za proizvođenje znanja. U filmskom pionirstvu tek oslobođenih zemalja Afrike, Azije i Latinske Amerike nastaju specifični oslobađajući jezici koji bivaju crpljeni iz paramodernih fenomena kao što su pučka religija ili ritualna magija. Dominantni evropski posleratni filmski realizam utemeljen na individualnosti biva dekonstruisan antimimetičkom logikom narodnih priča i kolektivnim filmskim govorom.

Pandemija je za tren zaustavila čovečanstvo, naterala nas je da pokušamo da je razumemo i da se prilagodimo novoj stvarnosti. Blokofske podele odavno više nema, ali tu su druge. Prepandemijska „normalnost“ je već bila rascepljena - ispunjena pukotinama roda, klase, narodnosti, religije, razdvajanja, migracije i egzila. U izlasku iz pandemije svedočimo intenziviranje političkih sukoba, produbljivanje ekonomske nejednakosti i siromaštva, kontinuirano kolonijalno i ekološko nasilje.

Da li je film oruđe u novim borbama oko nas, sredstvo za razumevanje društvenih, kulturnih i po-

Is film a tool in the new struggles around us, a means of understanding social, cultural and political changes, or is it just an apparatus that indifferently records the traces of time from the end of the second decade of the 21st century? What is the status of the image that thinks the future? Does it rely on previous audio-visual and production codes, or does it dare to think outside the language, constructing new knowledge and shifting horizons?

We have formed three program units of the international competition program around the idea of de-colonization in the epistemological, historical and contemporary sense. The first program already treats the historical ideas of modernization, critically re-examines the de-colonization struggles in the 20th century and confronts their narratives with personal stories and folk myths. Documents are permeated with generic fictionalizations of exploitation, the trauma of survival on the periphery of the capitalist system with dreamed utopias and alternatives. The second program conceptually tries to take away the colonizing power from the view itself: the view of nature, culture, civilization. To dissolve Western notions of the narrative itself and the place of the spectator in it. Stereotypes and prejudices, media clichés and protocols, cognitive mappings in sensually deprived environments are the sub-themes of the third program that “covers” the identity struggles of decolonization in modern imperialism.

Thanks to all the authors and collectives who applied for Alternative Film / Video 2021, contributing to us thinking different images and sounds this year as well.

litičkih promena ili je samo aparat koji ravnodušno beleži tragove vremena s kraja druge decenije 21. veka? Kakav je status slike koja misli budućnost? Da li se oslanja na dosadašnje audio-vizuelne i proizvodne kodove ili se usuđuje da misli van jezika, konstruišući novo saznanje i pomerajući horizonte?

Tri programske celine međunarodnog takmičarskog programa formirali smo oko ideje de-kolonizacije u epistemološkom, istorijskom i savremenom smislu. Prvi program uže tretira istorijske ideje modernizacije, kritički preispituje de-kolonizacijske borbe u XX veku i njihove narative suočava sa ličnim pričama i narodnim mitovima. Prožimaju se dokumenti sa generičkim fikcionalizacijama eksploatacija, traume preživljavanja na periferijama kapitalističkog sistema sa sanjanim utopijama i alternativama. Drugi program konceptualno pokušava da samom pogledu oduzme kolonizatorsku moć: pogledu na prirodu, kulturu, civilizaciju. Da rastvori zapadnjačke predstave samog narativa i mesta gledaoca u njemu. Stereotipi i predrasude, medijski kliše i protokoli, kognitivna mapiranja u čulno depriviranim okruženjima podteme su trećeg programa koji „pokriva” identitetske borbe dekolonizacije u savremenom imperijalizmu.

Hvala svim autorima i kolektivima koji su aplicirali na Alternative Film/Video 2021, doprinoseći da i ove godine mislimo drugačije slike i zvukove.

012



(69)

Marcos Bonisson

digital/super 8mm,
8'04", 2021, Brazil

A film made from an extensive Super 8 archive filmed by Edmond Conilh de Beyssac, a French professional aviator. In context, everything was filmed in march of 1969, on a family trip around Brazil, during a political military dictatorship.

(69)

Marcos Bonisson

digital/super 8mm,
8'04", 2021, Brazil

Film je napravljen od velike filmske arhive na super 8 Edmonda Conilha de Beyssaca, profesionalnog francuskog avijatičara. Sve je snimljeno u martu 1969, na porodičnom putovanju u Brazilu, tokom vojne diktature.



it is not a line

A LINE IS NOT A LINE

Miljana Niković
digital, 5' 30",
2021, Serbia

"A LINE IS NOT A LINE" is not a line, but a false-romantic video-poem that is probably — just like any other line — not aligned with your expectations.

LINIJA NIJE LINIJA

Miljana Niković
digital, 5' 30",
2021, Srbija

LINIJA NIJE LINIJA nije linija već lažna romantična video-poema koja verovatno - kao i svaka druga linija - nije na liniji vaših očekivanja.



All You Want Is Greece

Alex Morelli

digital, 4',
2021, USA, Greece

On the heels of a pandemic, a new virus begins to infect Greece's official tourism ads.

Grčka je sve što vam treba

Alex Morelli

digital, 4',
2021, SAD, Grčka

Na krilima pandemije, novi virus inficira grčke zvanične turističke oglase.



As in a Land, a Vagary

Giuseppe
Boccassini

miniDV, 15',
2021, Germany, Italy

As adjustments between images rather than within them, the film roams provisionally along the folds of things, through which it slips systematically.

Kao u zemlji, ćudljivost

Giuseppe
Boccassini

miniDV, 15',
2021, Nemačka, Italija

Film kao podešavanje između prizora pre nego unutar njih, film koji luta između stvari i izmiče im sistematski.

016



Blue Distance

Devin Jie Allen

Super 8mm, 6' 51",
2021, USA

Occupying gaps in memory, history, and mythos, *Blue Distance* serves as a personal and poetic intervention into the filmmaker's familial immigration story.

Plava daljina

Devin Jie Allen

Super 8mm, 6' 51",
2021, SAD

Plava razdaljina popunjava procepe u pamćenju, istoriji i mitovima, i služi kao lična i poetska intervencija u porodičnu priču filmskog autora o emigraciji.



Cosecha Mecánica

Felix Klee

digital, 3'18",
2020, Germany

The 1950s US propaganda film „Why braceros?“ is juxtaposed with contemporary audio field-recordings and background characters of a video game– to visually explore how work is reshaped and its value redefined to suit our consumerist needs.

Fizički rad

Felix Klee

digital, 3'18",
2020, Nemačka

Američki propagandni film iz 1950-ih „Zašto braserosi?“ supostavljen je savremenim zvučnim snimcima sa terena i likovima iz video-igara, da bi vizuelno istražio kako se rad preoblikovao i kako se njegova vrednost redefinisala zarad naših potrošačkih potreba.

018



Deconstruction

parashar naik

digital, 5' 46",
2019, India

The film is a "deconstruction" of an incident that took place in India, in 2015, in Madhya Pradesh- state.

Dekonstrukcija

parashar naik

digital, 5' 46",
2019, Indija

Film je "dekonstrukcija" incidenta koji se dogodio u Indiji, 2015. godine, u državi Madja Pradeš.

Expo Film (This Film Is My Memory)

Penny McCann

Super8mm, 16mm, 9"26",
2021, Canada

Using anonymous home movie footage of Expo '67 in Montreal, the artist sets out to recreate a memory that perhaps never existed.

Expo film (Ovaj film je moje sećanje)

Penny McCann

Super8mm, 16mm, 9"26",
2021, Kanada

Koristeći snimke nepoznatog autora sa Expo '67 izložbe u Montrealu, autor pokušava da rekreira sećanje koje možda i ne postoji.

020



Garden City Beautiful

Ben Balcom

16mm, 12',
2019, USA

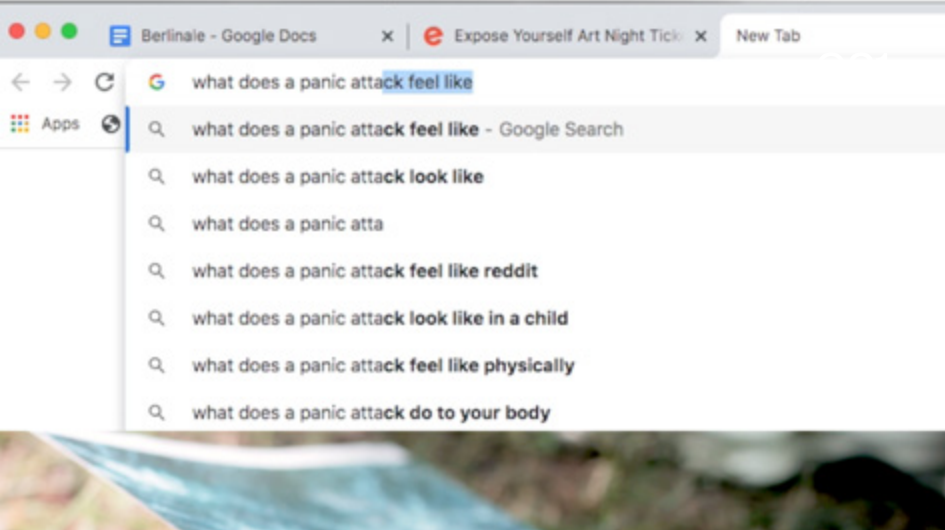
One sunny afternoon in the middle west, suspended in a time between, two commuters daydream about a life lived otherwise.

Garden siti lep je

Ben Balcom

16mm, 12',
2019, SAD

U sunčano popodne na Srednjem Zapadu, zarobljeni u međuvremenu, dvoje putnika sanjare o drugačijem životu.



How To Film A Woman Reading

Nathan
Hughes-Berry

digital, 2', 2021,
Canada/UK

A mixed media video about the feeling of your mind racing away from you and taking you down rabbit holes.

Kako snimiti ženu koja čita

Nathan
Hughes-Berry

digital, 2', 2021,
Kanada/VB

Mixed-media video o osećanju da tvoj um beži od tebe i odvodi te u zečje rupe.



I Have Seen The Fire Ship

Daniel Murphy

16mm, 6'33",
2021, USA

For centuries, people have reported seeing flaming ships off the coast of New Brunswick and Nova Scotia. Scientific explanations of the sightings tend to revolve around one atmospheric phenomenon or another, most commonly St. Elmo's Fire.

Video sam brod što gori

Daniel Murphy

16mm, 6'33",
2021, SAD

Vekovima su ljudi govorili da vide brod u plamenu sa obala Novog Brunzvika i Nove Škotske. Naučna objašnjenja idu u smeru različitih atmosferskih fenomena, najčešće Vatre svetog Elma.



In The Future

Kelly Gallagher

digital, 3' 39",
2021, USA

Knowing that another world is possible, individuals young and old share their hopes and dreams for the future.

U budućnosti

Kelly Gallagher

digital, 3' 39",
2021, SAD

Znajući da je drugačiji svet moguć, mladi i stari dele svoje nade i snove o budućnosti.



Interference

**Methas
Chantawongs**

digital, 7' 51", 2016,
Thailand

A metaphor for music and social classes, inspired by 4' 33"
by John Cage.

Interferencija

**Methas
Chantawongs**

digital, 7' 51", 2016,
Tajland

Metafora muzike i društvenih klasa, inspirisana kompozicijom 4' 33" Džona Kejdža.



how do we touch
when we can't?

Irani Bag

Maryam Tafakori

digital, 7'37", 2020,
Iran/UK/Singapore

Split-screen video essay questioning the innocence of bags in Iranian cinema.

Iranska torba

Maryam Tafakori

digital, 7'37", 2020,
Iran/VB/Singapur

Video-esej koji putem split-skrin tehnike preispituje značenje "tehnike torbe" u iranskom filmu.

compartilhar da vida

ajuda mutua

apoio moral

Kinograph

distrukтура

16 mm, 1'41",
2020, Germany

A collection of printed material, microfilmed into 16 mm, compresses information about events from the last 15 years in 2420 frames.

Kinograf

distrukтура

16 mm, 1'41",
2020, Nemačka

Zbirka štampanih materijala, mikrofilmovana na 16mm, sadrži informacije o događajima u poslednjih 15 godina u 2420 frejmova.



Letter from a Window

Gavus Nigel,
İlkin Beste Çırak

35mm to Video, 4' 30",
2020, Austria

Snapshots of a journey through urban zones, through an outside that has been lost. Added to that, a voice over of a woman poetically soliloquizing, reflecting on separation from the world, on memory and dream. A surreal cinematic letter about the unreal atmosphere in times of crisis.

(Text by Michelle Koch)

Pismo sa prozora

Gavus Nigel,
İlkin Beste Çırak

35mm to Video, 4' 30",
2020, Austrija

Kratki kadrovi putovanja urbanim zonama, spoljnim svetom koji je izgubljen. Preko toga poetski solilokvij žene, o odvojenosti od sveta, o sećanju i snovima. Nadrealno filmsko pismo o nestvarnoj atmosferi u vremenu krize.

(Tekst: Michelle Koch)

028



Letter from Paula

Collective
VlopCinema

S-8mm analogue
footage, 4' 03", Chile

Paula is a political prisoner, falsely accused during Chile's Social Revolts. We use found footage and her letters to map her story.

Pismo od Paole

Collective
VlopCinema

S-8mm analogue
footage, 4' 03", Čile

Paola je politička zatvorenica, lažno optužena tokom socijalnog revolta u Čileu. Koristimo arhivski video materijal i pisma da ispričamo njenu priču.



Michael Ironside and I

Marian Mayland

DCP, 35mm, 14' 52",
2021, Germany

I revisit fictional rooms of a nineties childhood, while thinking about what has become of their inhabitants – male, tech-savvy adolescents. Contains mentions of suicide.

Majkl Ajronsajd i ja

Marian Mayland

DCP, 35mm, 14' 52",
2021, Nemačka

Vraćam se u fiktivne sobe detinjstva tokom 1990-ih i razmišljam o tome šta se desilo s njihovim stanarima - adolescentima, tehnološki potkovanim dečacima. U filmu se pominje samoubistvo.



Mother Nature

Maisha Maene

DGP, 9, 2020,
Democratic Republic
of the Congo

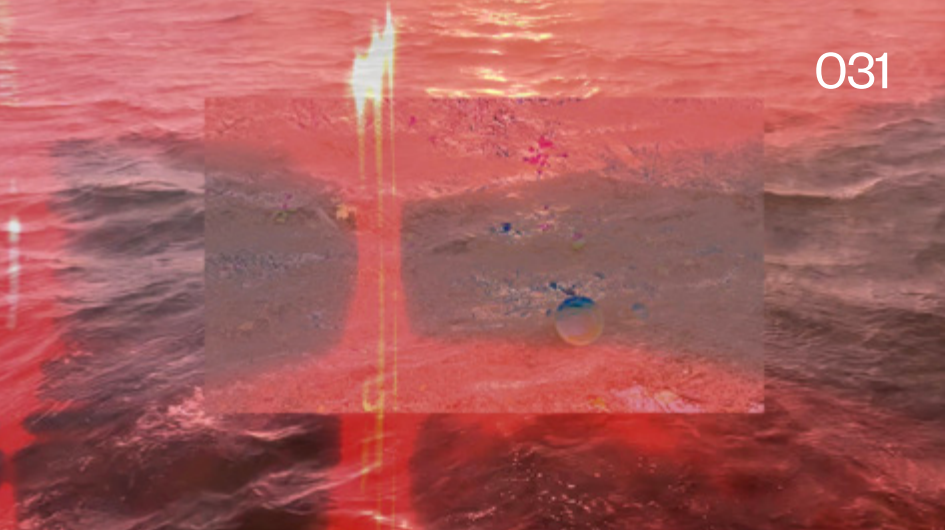
Disgusted with the already deplorable behavior of the human being towards its natural environment, NURU, a young woman citizen of the planet with an overflowing imagination, decides to paint herself motor oil which she uses as a metaphor to pass the message to the next generation.

Majka priroda

Maisha Maene

DGP, 9, 2020,
Demokratska republika
Kongo

Zgrožena neprihvatljivim ponašanjem ljudskih bića prema prirodi, NURU, mlada građanka planeta Zemlje sa bujnom maštom odlučuje da na svojoj koži slika motornim uljem i tako prenese metaforičnu poruku mlađoj generaciji.



Mushroom Water

Roger Horn

Super 8mm, Mini Dv,
iPhone, DSLR, 2'35",
2021, Germany

For health. For Healing. For Hallucinating. Based on true events. Filmed in Germany, Switzerland, Zimbabwe.

Voda od gljiva

Roger Horn

Super 8mm, Mini Dv,
iPhone, DSLR, 2'35",
2021, Nemačka

Za zdravlje. Za izlječenje. Za haluciniranje. Po istinitim događajima. Snimano u Nemačkoj, Švajcarskoj i Zimbabveu.

032



Nature Sounds

Contrarios

digital, 7'27",
2020, Spain

A found footage film that questions our productivity values (based on controlling, exploiting, and monetizing our environment) through the hundreds of "relaxing sounds" videos available on youtube.

Zvuci prirode

Contrarios

digital, 7'27",
2020, Španija

Faund-futidž koji preispituje vrednost produktivnosti (zasnovane na kontrolisanju, eksploataciji i unovčavanju životne sredine) putem stotine videa sa "opuštajućim zvucima" sa youtubea.



Reading Time (Minimum 17 Minutes)

Charles
de Agustin
digital, 2021, UK

Video, sound, text. Seminar room, bullet points. Narrator, gestures, QR code. Distance from white guilt, malaise. Scales of death, datedness. Zoom out, in, out (as nobody is pure, the contradictions in striving toward an ethics of practice are insurmountable). Big drop. Scream.

*Content note: spoken/written mentions of racist, state, and interpersonal violence

Vreme čitanja (Minimum 17 minuta)

Charles
de Agustin
digital, 2021, VB

Slika, zvuk, tekst. Sala za seminar, istaknute poente. Narator, pokreti, QR kod. Distanca od krivice belaca, malaksalost. Razmere smrti, zastarelost. Zum-aut, in, aut (niko nije čist, protivrečnosti u težnji za etikom prakse su nepremostive). Veliki pad. Vrisak.

*Napomena: sadrži pisane i izgovorene reference na rasiističko, državno i interpersonalno nasilje



Sandoval's Bullet

Jean-Jacques
Martinod

Super 16mm, 17'10",
2019, Ecuador

Isidro meanders through the rainforest as he and his brother recount the times he found himself face to face with death itself.

Sandovalov metak

Jean-Jacques
Martinod

Super 16mm, 17'10",
2019, Ekvador

Isidro luta po kišnoj šumi i sa bratom govori o trenucima kada se našao lice u lice sa smrću.



Sleep Of Trees

Shivam Kaushik

digital, 11'24",
2021, India

The film documents the city landscapes and experiments with creating a folklore, where to sleep properly men make pact with the moon to turn their women into trees.

San drveća

Shivam Kaushik

digital, 11'24",
2021, Indija

Film prikazuje pejzaž grada i eksperimentiše sa folklorom - kada muškarci, da bi mogli da spavaju, sklapaju pakt sa Mesecom da im pretvori žene u drveće.

036



The Bearers of Memories

Miglė
Križinauskaitė-
Bernotienė

16mm, 13'17", 2020,
Lithuania

With every moment - one more memory. But memory some-
times goes blind and what is left becomes hazy.

Čuvari sećanja

Miglė
Križinauskaitė-
Bernotienė

16mm, 13'17", 2020,
Litvanija

Svaki trenutak - još jedno sećanje. Ali sećanje katkad izbledi
pa ostane samo izmaglica.



The Flapper

Salise Hughes

digital, 3'55",
2020, USA

After a devastating WWI came Modernism in full force, and with it the modern woman who bobbed her hair, danced to jazz, and expected the same independence as men.

Flaperka

Salise Hughes

digital, 3'55",
2020, SAD

Nakon razaranja u Prvom svetskom ratu došao je modernizam u punoj snazi, a s njim i moderna žena koja se šiša "na paž", pleše uz džez i očekuje da bude nezavisna kao i muškarci.



The Stream XI

Hiroya Sakurai

digital, mp4 H264, 7'50",
2020, Japan

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.

Tok XI

Hiroya Sakurai

digital, mp4 H264, 7'50",
2020, Japan

Čovek je stvorio navodnjavanje pirinča - prirodna voda mora da prati veštačka pravila. Na taj način priroda postaje apstraktna, nova forma lepote se pojavljuje, različita od one u prirodnom stanju.



Transparent, I Am

Yuri Muraoka,
digital, 11'36",
2020, Japan

The white mask I wore became the screen that projected my past. My family is sometimes hurt and suffers, but supports me who suffer from schizophrenia. Nonoho, Yuri, Nemu and Hana. The four of us live today to the fullest while looking for the answer to "Who are we?"

Proziran, ja sam

Yuri Muraoka,
digital, 11'36",
2020, Japan

Bela maska koju sam nosio postala je ekran za moju prošlost. Moja porodica pati i povređena je ponekad, ali me podržava iako patim od shizofrenije. Nonoho, Juri, Nemu i Hana. Nas četvoro živimo život punim plućima i tražimo odgovor na pitanje ko smo.



Under The Golden Leaves

Claude Ciccolella

4k, 8'50",
2021, France

Paradoxical, ecstatic and consumerist approach to nature, bathed in predictions and visions from 1970 to 2018, and tinged with black humor.

Ispod zlatnog lišća

Claude Ciccolella

4k, 8'50",
2021, Francuska

Paradoksalan, ekstatički i potrošački pristup prirodi, utopljen u predviđanja i vizije od 1970. do 2018, začinjen crnim humorom.



We Are Such Stuff As Dreams Are Made On

Rustic Mascara
digital, 6'02", 2021, UK

What happens when you try to perform Shakespearean verse inside a public lobby in GTA Online, a game space notorious for its aggression and gratuitous violence?

Mi smo građa od koje se prave snovi

Rustic Mascara
digital, 6'02", 2021, VB

Šta se dešava kada pokušaš da izvedeš Šekspira u javnom prostoru GTA Online video-igre poznate po agresiji i opravdanom nasilju?

JURY



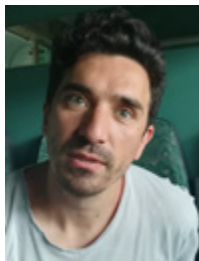
SENKA DOMANOVIĆ

Born in 1982 in Belgrade, Yugoslavia. She graduated film and TV directing at the Faculty of Dramatic Arts in Belgrade with the omnibus film "October". For years she has been working as an independent film professional on film and television projects of various formats. In addition to this experience, her artistic development and personal maturation moved in the direction of an engaged film, whether it was an author's or a special-purpose film. With her debut documentary "Occupied Cinema" she won several awards, the film was screened at numerous local and international film festivals. Her short feature film "We Did Not Start a Fire" was premiered at the "Free Zone Film Festival" in Belgrade in 2021. She is currently working on the development of a screenplay for a feature film. She currently lives in Belgrade.

ŽIRI

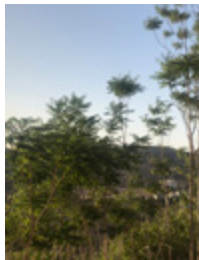
SENKA DOMANOVIĆ

Rođena 1982. godine, u Beogradu, SFRJ. Diplomirala filmsku i TV režiju na Fakultetu dramskih umetnosti u Beogradu omnibus filmom "Oktobar" 2011. godine. Godinama radi kao nezavisni filmski profesionalac na filmskim i televizijskim projektima različitog formata. Pored ovog iskustva njen umetnički razvoj i lično sazrevanje se kretalo u smeru angažovanog filma bilo da je u pitanju autorski ili namenski film. Sa svojim debitantskim dokumentarnim filmom "Okupirani bioskop" osvaja više nagrada, a film biva prikazan na mnogobrojnim lokalnim i internacionalnim festivalima. Njen kratkometražni igrani film "Mi nismo pokrenuli vatru" je premijerno prikazan na festivalu "Slobodna zona" u Beogradu 2021. Trenutno radi na razvoju scenarija za dugometražni igrani film. Živi u Beogradu.



TOMISLAV ŠOBAN

Born in Zagreb in 1981. Graduated in 2004 from the Graphics Department of the Academy of Fine Arts in Zagreb. After graduating, he worked as a graphic designer for three years. In 2011 he enrolled at the Academy of Dramatic Arts, at the Department of Film and Television Directing. In 2020, he graduated from MA study of film and TV directing, majoring in fiction film at the Academy of Dramatic Arts in Zagreb. His films have been screened at many festivals in Croatia and abroad (Oberhausen, Jihlava, 25 FPS, Animafest, Animateka, Zagreb Film Festival, Tabor Film Festival, Croatian Film Days and others). Since 2009, he has been an active member of the Zagreb Cinema Club, where he makes his first films. Since 2018, he has been the president of the Zagreb Cinema Club and continues to direct the activities of the association in the creation of an amateur film scene. He is the leader of many film workshops for children, youth and adults in other associations and organizations.



REEM SHILLEH

Reem Shilleh interlaces research, moving image, curatorial, editing, archival, and writing practices to question the infinite formations of memory and collectivity. She lives and works between Brussels and Ramallah. Reem Shilleh's practice is informed by a long research project on militant and revolutionary image practices in and around liberation and emancipatory struggles, in particular Palestine, its diaspora, and solidarity network. She is a member and co-founder of Subversive Film.

TOMISLAV ŠOBAN

Rođen u Zagrebu 1981. Diplomirao 2004. na Odsjeku za grafiku Akademije likovnih umjetnosti u Zagrebu. Nakon studija tri godine radi kao grafički dizajner. Godine 2011. upisuje Akademiju dramske umjetnosti, na Odsjeku filmske i televizijske režije. 2020. godine je diplomirao na M.A. studiju filmske i tv režije, smjer igrani film na Akademiji dramske umjetnosti u Zagrebu. Filmovi su mu prikazani na mnogim festivalima u Hrvatskoj i inozemstvu (Oberhausen, Jihlava, 25 FPS, Animafest, Animateka, Zagreb Film Festival, Tabor Film Festival, Dani hrv. Ima i ostali). Od 2009. godine aktivni je član Kinokluba Zagreb gdje snima svoje prve filmove. Od 2018. godine postaje predsjednik Kinokluba Zagreb te nastavlja usmjeravati djelovanje udruge u stvaranje filmske autorske amaterske scene. Voditelj je mnogih filmskih radionica za djecu, mlade i odrasle u drugim udrugama i organizacijama.

RIM ŠILEH

Rim Šileh prepliće istraživanje, pokretne slike, kustoski rad, montažu, arhiv i pisanje tekstova da bi preispitala oblike sećanja i kolektiviteta. Živi i radi između Brisela i Ramale. Na njenu praksu uticalo je dugo istraživanje militantne i revolucionarne prakse pokretnih slika u oslobodilačkim borbama i oko njih, naročito u Palestini, njenoj dijaspori i solidarnoj mreži. Članica je i ko-osnivačica kolektiva Subversive Film.

Presentation Senka Domanović

OCCUPIED CINEMA

(2018), dir. Senka Domanović, doc, 87'

Since the theme of this year's AFV edition is Non-Aligned Movement, its role and praxis in the socio-political context of the second half of the 20th century, I will focus my presentation on the significance of community and solidarity in the moments of crisis, whether global or local ones, but also how much (and why) it is important for a filmmaker to recognize the actual moment, whether he or she will use it for creation or as a frame for creativity, and what are the differences between those two legitimate auteur positions.

Prezentacija Senka Domanović

OKUPIRANI BIOSKOP

(2018), dir. Senka Domanović, doc, 87'

Kako je tema ovogodišnjeg izdanja festivala uloga i praksa pokreta Nesvrstanih u historijsko-političkom kontekstu druge polovine XX veka, ja bih svoju prezentaciju fokusirala na značaj zajedništva i solidarnosti u trenucima kriza bilo da su one globalnog ili lokalnog karaktera ali i na to koliko je (i zašto) značajno da autor filmskog dela prepoznata aktuelni trenutak u kome živi bez obzira da li će mu to razumevanje poslužiti kao građa za sopstveno stvaralaštvo ili samo kao okvir u kome se kreće stvarajući, kao i koja je razlika između te dve legitimne autorske pozicije.

048

Presentation Tomislav Šoban

I'M STILL THINKING ABOUT THE TITLE

Films by Tomislav Šoban

Total running time: 59'20"

WHEN I DECIDE HOW TO START,
I WILL KNOW EVERYTHING ELSE

/ short doc,
9'30", 2021.

FRAGILE

/ short fiction,
23'00", 2019.

(THE END/LAND)

/ experimental animated,
10'15", 2015.

THE TINIEST

/ experimental animated,
16'35", 2013.

Prezentacija Tomislav Šoban

JOŠ RAZMIŠLJAM O NASLOVU

Filmovi Tomislava Šobana
Sveukupno trajanje: 59'20"

KADA ODLUČIM KAKO ZAPOČETI,
ZNATI ĆU I SVE OSTALO
/ kratki dokumentarni,
9'30", 2021.

KRHKO
/ kratki igrani,
23'00", 2019.

KRAJ
/ eksperimentalno-animirani,
10'15", 2015.

NAJMANJI
/ eksperimentalno-animirani,
16'35", 2013.

PERPETUAL RECURRENCES

2016 (57')

Perpetual Recurrences is an exercise in programming films. Rather than curating a selection of entire films, this exercise curates a selection of scenes. Though they are montaged, the core of the exercise is to look at recurring patterns in Palestinian cinema and cinema on Palestine. The selected scenes gather around each other to form sequences. They do this dictated by repetitive occurrences be that location, political discourse, mise-en-scene, object and so on. From the classroom, to the militant in an open field delivering a speech with a tree somewhere in sight, to handheld camera shots in tight alleyways of refugee camps, to traveling shots from inside cars moving through streets, checkpoints and landscape, the scenes are plucked out from their heavily politicised filmic contexts, form and content wise. When placed in sequences they are screened to observe the political canopy of the moving image produced in and about Palestine over the past decades.

Subversive Film projekcija

VEČNA PONAVLJANJA

2016 (57')

Večna ponavljanja su vežba u programiranju filmova. Umesto da kurira izbor celih filmova, ova vežba kurira izbor scena. Iako su scene montirane, srž vežbe je da se sagledaju ponavljajući obrasci u palestinskom filmu i filmu o Palestini. Odabrane scene se okupljaju jedna oko druge i formiraju sekvence. One to rade na osnovu ponavljajućih pojava, bilo da je to lokacija, politički diskurs, mizanscen, objekat itd. Od učionice, do militanta na otvorenom polju koji drži govor sa drvetom negde na vidiku, do snimaka kamerom iz ruke u tesnim uličicama izbegličkih kampova, do snimaka putovanja iz automobila koji se kreću ulicama, kontrolnim punktovima i pejažom, scene su iščupane iz njihovog jako politizovanog filmskog konteksta, po formi i sadržaju. Kada se postavljaju u sekvence, one se prikazuju kako bi se posmatrala politička nadstrešnica pokretne slike koja je nastala u i oko Palestine tokom proteklih decenija.

The fragments were extracted from a number of films and videos created over the last four decades about Palestine, tracking repetition in works from militant filmmaking during the Palestinian revolutionary period 1968-82, the post-Oslo period and the more contemporary films and videos. The following are the titles of the films and their authors from which the scenes of this programme were extracted.

- "Oppressed People Are Always Right" (Nils Vest, 1976, Denmark);
- "Al-Fatah" (Luigi Perelli, 1970, Italy);
- "L'Olivier" (Groupe Cinéma Vincennes, 1976, France);
- "Palestine – RAF" (Almut Hielscher, Manfred Vosz and Hans-Jürgen Weber, 1971, West Germany);
- "The Palestinians" (Johan van der Keuken, 1975, Netherlands);
- "Palestine RE: (Video Test)" (Mahdi Fleifel, 2011, Denmark);
- "The Long March Of Return" (Ugo Adilardi, Carlo Schelliono and Paolo Sornaga, 1970, Italy);
- "The Red Army/PFLP: Declaration of World War" (Masao Adachi and Koji Wakamatsu, 1971, Japan);
- "Palestine In The Eye" (Mustafa Abu Ali, 1977, PLO);
- "They Do Not Exist" (Mustafa Abu Ali, 1974, PLO);
- "Fertile Memory" (Michel Khleifi, 1980, Palestine, Belgium, West Germany, Netherlands);
- "Pasolini Pa* Palestine" (Ayreen Anastas, 2005, Palestine);
- "Home Movies Gaza" (Basma Alsharif, 2013, Palestine, France)

Subversive Film is a cinema research and production collective that aims to cast new light upon historic works related to Palestine and the region, to engender support for film preservation, and to investigate archival practices. Their long-term and ongoing projects explore this cine-historic field including digitally reissuing previously overlooked films, curating rare film screening cycles, subtitling rediscovered films, producing publications, and devising other forms of interventions. Formed in 2011, Subversive Film is based between Ramallah and Brussels.

Fragmenti su izvučeni iz brojnih filmova i video zapisa nastalih u posljednje četiri decenije o Palestini, prateći ponavljanja u delima militantnog filmskog stvaralaštva tokom palestinskog revolucionarnog perioda 1968-82, perioda nakon Osla i savremenijih filmova i video zapisa. U nastavku su naslovi filmova i njihovi autori iz kojih su izvučene scene ovog programa.

"Oppressed People Are Always Right" (Nils Vest, 1976, Denmark);

"Al-Fatah" (Luigi Perelli, 1970, Italy);

"L'Olivier" (Groupe Cinéma Vincennes, 1976, France);

"Palestine – RAF" (Almut Hielscher, Manfred Vosz and Hans-Jürgen Weber, 1971, West Germany);

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"Home Movies Gaza" (Basma Alsharif, 2013, Palestine, France)

Subversive Film je filmski istraživački i produkcijski kolektiv koji ima za cilj da baci novo svetlo na istorijska dela vezana za Palestinu i region, da stvori podršku za očuvanje filma i da istražuje arhivsku praksu. Njihovi dugoročni i tekući projekti istražuju ovo polje istorije filma, uključujući digitalna reizdanje prethodno zamenarenih filmova, kuriranje ciklusa projekcija retkih filmova, titlovanje ponovo otkrivenih filmova, produkciju publikacija i osmišljavanje drugih oblika intervencija. Osnovan 2011. godine, Subversive Film je smešten između Ramale i Brisela.

A black and white photograph of a striped fabric, likely a shirt cuff, with the text "SOUTH" overlaid. The fabric features horizontal stripes of varying shades of gray and white, and is gathered at the top. The text "SOUTH" is positioned in the upper left quadrant of the image.

SOUTH

BY
SOUTHEAST

A black and white photograph showing a close-up of a person's arm and hand resting on a fabric with horizontal stripes. The lighting creates strong shadows and highlights, emphasizing the texture of the skin and the fabric. The text 'JUG-JUGOISTOK' is overlaid on the image in a bold, sans-serif font, slanted upwards from left to right.

JUG-JUGOISTOK

SOUTH BY SOUTHEAST 2021

Greg de Cuir Jr, *Selector*

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

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

JUG-JUGOISTOK 2021

Greg de Cuir Jr, *Selektor*

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

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



I Am Here

Alina Manolache

Romania, 2020, 15'

The film starts as an effort to map a series of landscapes both familiar and strange to the audience, vistas from a world that is apparently asleep, as seen in the midst of a global crisis. Recorded by the mechanical eye of utility cameras, these views appear, at first, as dystopian visions of the world, foretelling a bleak post-human future.

Ja sam tu

Alina Manolache

Rumunija, 2020, 15'

Film počinje kao pokušaj da se mapira niz pejzaža koji su publici poznati i čudni, vidici iz sveta koji naizgled spava, kao što se i događa usred globalne krize. Snimljeni mehaničkim okom namenskih kamera, ovi pogledi se isprva pojavljuju kao distopijske vizije sveta, predviđajući sumornu postljudsku budućnost.



Events Meant to Be Forgotten

Marko Tadić

Croatia,
2020, 6'

Filmed on 16mm film, this visual expression is rooted in archival materials and based on a poem by Hans Magnus Enzensberger. It speaks of forgotten people, their lives and their deeds. These two Archives were found at a flea market in Zagreb. One is of a famous architect and the other of a famous composer. The film ponders on this occurrence, as well as on the vanishing and forgetfulness of humans.

Događaji za zaboraviti

Marko Tadić

Hrvatska,
2020, 6'

Snimljen na 16mm filmu, vizuelni izraz ovog filma je ukorenjen u arhivskim materijalima i zasnovan na pesmi Hansa Magnusa Encensbergera. Govori o zaboravljenim ljudima, njihovim životima i njihovim delima. Ova dva arhivska snimka pronađena su na buvljaku u Zagrebu. Jedan potiče od poznatog arhitekta a drugi od poznatog kompozitora. Film razmišlja o toj pojavi, kao i o nestajanju i zaboravu ljudi.



Centaur

Siddharth
Govindan and
Kanykei
Orozoeva

Hungary, 2021, 8'

In the age of the anthropocene, a relationship of a thousand years has now reached a state of contact. What happens when a non-riding culture comes into contact with people who were mounted on horses? Centaur surveys mysterious figures looming in the dark, known for waking up before first light.

Kentaur

Siddharth
Govindan and
Kanykei
Orozoeva

Mađarska, 2021, 8'

U doba antropocena, hiljadugodišnji odnos je sada dostigao stanje kontakta. Šta se dešava kada kultura koja ne praktikuje jahanje dođe u kontakt sa ljudima koji su srođeni sa konjima? Kentaur posmatra misteriozne figure koje se naziru u mraku, poznate po buđenju pre prvog svetla.



ЮНАК [ju'nak]

George
Stamenov

Bulgaria/UK, 2018, 8'

The work depicts a series of "unnecessary memories" from the director's childhood. Reminiscences, not related to a significant event, unnecessarily stored in his mind. All shots in the film are abstract depictions of the director's personal "unnecessary memories".

Junak

George
Stamenov

Bugarska/VB, 2018, 8'

Rad prikazuje niz „nepotrebnih uspomena“ iz rediteljevog detinjstva. Reminiscencije, nevezane za neki značajan događaj, nepotrebno pohranjene u njegovoj glavi. Svi kadrovi u filmu su apstraktni prikazi rediteljevih ličnih „nepotrebnih uspomena“.



I Bhfad as Amharc/ Out of Sight (Outro)

Jelena Perišić
Serbia, 2021, 2'

Video for the author's song "I Bhfad as Amharc / Out of Sight (Outro)", which is on the EP "Seanchroí / Old Heart". Both the song and the video deal with the topic of communication, ie. lack of it, and difficulties in mentally / emotionally and physically moving away from events, things or people that cause negative feelings. Does our effort to get as far away from them as possible actually have a counter-effect?

Daleko od očiju / izvan vidokruga (odjava)

Jelena Perišić
Srbija, 2021, 2'

Video-rad za autorsku pesmu "I Bhfad as Amharc/Out of Sight (Outro)", koja se nalazi na EP-ju "Seanchroí/Old Heart". I pesma i video-rad bave se temom komunikacije, odn. nedostatka iste, i teškoćama pri mentalnom/emotivnom i fizičkom udaljavanju od zbivanja, stvari ili osoba koji nam uzrokuju negativna osećanja. Da li naše nastojanje da se što više udaljimo od njih zapravo izaziva kontraefekat?

Vdor / Intrusion

**Matevž Jerman
& Niko Novak**
Slovenija, 2021, 11'

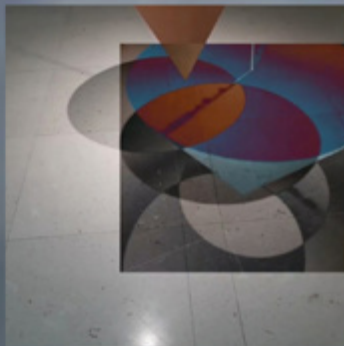
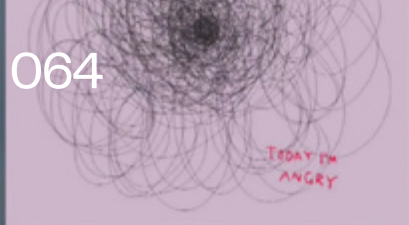
General high school Gian Rinaldo Carli in Koper, Slovenia, keeps one of the oldest collections of animal specimens preserved in formaldehyde. The collection dates from the second half of the 19th century. The film *Intrusion* documents animals from the collection of the Oreste Gerosa Cabinet of Natural Sciences, stored in glass jars.

Upad

**Matevž Jerman
& Niko Novak**
Slovenija, 2021, 11'

U gimnaziji Gian Rinaldo Carli u Kopru, u Sloveniji, čuva se jedna od najstarijih zbirki životinjskih vrsta u formaldehidu. Zbirka datura iz druge polovine 19. veka. Film *Intruzija* dokumentuje životinje iz zbirke kabineta za prirodne nauke Oreste Gerosa koje se čuvaju u staklenim teglama.

064



Dear Diary

Anja Banješević
and Marija
Šumarac

Serbia, 2021, 6'

This video was made of 7 audio-visual pieces, each representing a daily diary-like recording of the first week of 2021. With this project we wanted to explore topics related to the isolation, loneliness, feelings, communication and connection of our inner and outer space.

Dragi dnevniče

Anja Banješević
and Marija
Šumarac

Srbija, 2021, 6'

Video sastavljen od 7 audio-vizuelnih delova koji predstavljaju snimke prve nedelje 2021. godine u formi dnevnika. Ovim projektom želeli smo da istražimo teme izolacije, usamljenosti, osećanja, komunikacije i povezivanja sa našim unutrašnjim i spoljašnjim svetom.



Packing and Unpacking Christo

Zoran Saveski
Serbia, 2021, 11'

The film shows a part of the preparation of the project L'Arc de Triomphe, Wrapped, and might be considered as Christo's final work. The film is a reflection of the artist's vision and of the playful nature of his work.

Pakovanje i raspakivanje Hrista

Zoran Saveski
Srbija, 2021, 11'

Film prikazuje deo priprema za projekat L'Arc de Triomphe, Wrapped, koji se može smatrati Christovim poslednjim delom. Film je osvrtna na umetničku viziju i razigranu prirodu njegovog dela.

A black and white photograph of a striped fabric, possibly a shirt, with the text "SIDE PROGRAM" overlaid in the center. The fabric has a pattern of alternating dark and light diagonal stripes. The text is in a bold, sans-serif font, with "SIDE" on the top line and "PROGRAM" on the bottom line, both centered horizontally.

**SIDE
PROGRAM**



**PRATEČÍ
PROGRAM**

068



OFF FRAME

film by Mohanad Yaqubi

62 min | Color & B&W | DCP, BluRay, HD, DVD | Arabic, English,
French, Italian | Produced by Idioms Film | Palestine, France, Qatar,
Lebanon | 2016

Off Frame AKA Revolution Until Victory is a meditation on the Palestinian people's struggle to produce an image and self-representation on their own terms in the 1960s and 1970s, with the establishment of the Palestine Film Unit as part of the PLO. Unearthing films stored in archives across the world after an unprecedented research and access, the film begins with popular representations of modern Palestine and traces the works of militant filmmakers in reclaiming image and narrative through revolutionary and militant cinema. In resurrecting a forgotten memory of struggle, *Off Frame* reanimates what is within the frame, but also weaves a critical reflection by looking for what is outside it, or what is *off frame*.



VAN KADRA

film od Mohanad Yaqubi

62 min | Color & B&W | DCP, BluRay, HD, DVD | Arapski, Engleski, Francuski, Italijanski | Produkcija Idioms Film | Palestina, Francuska, Katar, Liban | 2016

Van kadra ili Revolucija do pobjede je meditacija o borbi palestinskog naroda da stvori sliku i samopredstavu pod sopstvenim uslovima tokom 1960-ih i 1970-ih, sa uspostavljanjem Palestinske filmske jedinice kao dela PLO-a. Otkrivajući filmove pohranjene u arhivama širom sveta nakon istraživanja bez presedana, film počinje popularnim prikazima moderne Palestine i prati radove militantnih filmskih stvaralaca u pokušaju da preuzmu prizore i narative putem revolucionarnog i militantnog filma. U vaskrsavanju zaboravljenog sećanja na borbu, *Van kadra* oživljava ono što je unutar kadra, ali tka i kritičku refleksiju, tražeći ono što je izvan njega, ono što je *van kadra*.

Mohanad Yaqubi is a filmmaker, producer, and one of the founders of the Ramallah-based production house, Idioms Film. Yaqubi is one of the founders of the research and curatorial collective Subversive Films that focuses on militant film practices, also, a founding member of the Palestine Film Institute, that focus on supporting, promoting, and preserving Palestinian cinema, he is a resident researcher at The School of the Art (KASK) in Gent, Belgium since 2017.

Yaqubi's filmography as a producer includes several titles, most recently *Ambulance* (dir. Mohammed Jabaly, 2016) *Ouroboros* (dir. Basma Sharif, 2017) and *Ibrahim: A Fate to Define* (dir. Lina Alabed, 2019). Yaqubi's first feature film *Off Frame AKA Revolution Until Victory*, 2016 made its premiers at TIFF, Berlinale, cinema du reel, Dubai IFF, and Yamagata among 50 other premiers and screenings around the world.



Mohanad Jakubi je reditelj, producent i jedan od osnivača produkcijske kuće Idioms Film sa sedištem u Ramali. Jakubi je jedan od osnivača istraživačkog i kustoskog kolektiva Subversive Films koji se fokusira na militantne filmske prakse, takođe je jedan od osnivača Palestinskog filmskog instituta, koji se fokusira na podršku, promociju i očuvanje palestinske kinematografije, i stalni istraživač na Školi umetnosti (KASK) u Gentu u Belgiji, od 2017. godine.

Filmografija Jakubija kao producenta obuhvata nekoliko naslova, od kojih su najnoviji Hitna pomoć (rež. Mohamed Jabali, 2016) Ouroboros (rež. Basma Sharif, 2017) i Ibrahim: A Fate to Define (rež. Lina Alabed, 2019). Jakubijev prvi dugometražni film Van kadra ili Revolucija do pobeđe iz 2016. imao je svoje premijere na TIFF-u, Berlinalu, Cinema du reel, Dubai IFF-u i Jamagati među 50 drugih premijera i projekcija širom sveta.



EXHIBITION

IZLOŽBA

074

Muzej afričke umetnosti (MAU) u saradnji sa
Domom kulture "Studentski grad"

THIS IS NOT A WAR

The Liberation of Mind and Land,
in Ink and in Action

Exhibition curators:

Emilia Epstein and Ana Knežević

Photo identification expert:

Badreddine Bouaïcha

The exhibition *The Liberation of Mind and Land, in Ink and in Action* starts from an iconic photograph that marked the meeting of Franz Fanon, psychoanalyst and philosopher from Martinique, Omar Usedik, leader of the Algerian struggle for independence and Zdravko Pečar, participant in the events and author of the capital work "Algiers to Independence" in which he as a historian and journalist gives his own, but also the collective Yugoslav contribution to this great struggle. The photo was taken in 1960/61 in the apartment of Franz Fanon, the then representative of the Provisional Algerian Government in Tunisia, where numerous participants in the Algerian War of Independence (1954-1962) gathered in a lively

Muzej afričke umetnosti (MAU) u saradnji sa
Domom kulture "Studentski grad"

OVO NIJE RAT

Oslobođenje duha i zemlje,
u mastilu i na delu

Kustoskinje izložbe:

Emilia Epštajn i Ana Knežević

Stručni saradnik na identifikaciji fotografija:

Badreddine Bouaïcha

Izložba „*OVO NIJE RAT*“ – *Oslobođenje duha i zemlje, u mastilu i na delu* kreće od ikonične fotografije koja je zabeležila susret Franca Fanona, psihoanalitičara i filozofa sa Martinika, Omara Usedika, lidera alžirske borbe za nezavisnost i Zdravka Pečara, učesnika u zbivanjima i autora kapitalnog dela „Alžir do nezavisnosti“ u kome on kao istoričar i novinar daje svoj, ali i kolektivni jugoslovenski doprinos ovoj velikoj borbi. Fotografija je snimljena 1960/61. godine u stanu Franca Fanona, tadašnjeg predstavnika privremene alžirske vlade u Tunisu, gde su se okupljali brojni učesnici Alžirskog rata za nezavisnost (1954-1962) u živoj razmeni revolucionarnih ideja. O snazi Fanonovih ideja svedoči i film „Bitka za Alžir“ (1966)

exchange of revolutionary ideas. *The Battle of Algiers* (1966), a film made only a few years after the liberation of Algeria and largely inspired by Fanon's essay "Algeria Unveiled", also testifies to the strength of Fanon's ideas. Through the analysis of written and recorded *actions!* of taking off and putting on the veil, the exhibition seeks to present the numerous and layered aspects of this historical moment not only through the works of famous revolutionaries, but also through interpretations of the participation and contributions of Algerian women. Not forgetting Fanon's visionary perspective on the subversive and at least twofold role of the Algerian woman who removes the veil and takes on a European identity, however, we must not omit the fact that women's involvement in war always and everywhere (and today) comes from despair and necessity, but not enlightenment and feminist consciousness.

In addition to selected footage from the film *The Battle of Algiers* at the exhibition, photographic and documentary materials, magazines, correspondence and publications from the Museum of African Art will be presented as evidence of active Yugoslav presence, the participation of Dr. Zdravko Pečar, but also Veda Zagorac, on the front lines of the struggle for the decolonization of Africa.



snimljen tek nekoliko godina po oslobođenju Alžira i u velikoj meri inspirisan njegovim esejom „Alžir skida veo”. Kroz analizu pisanih i snimljenih *akcija!* skidanja i navlačenja vela, izložba teži da predstavi mnogobrojne i slojevite aspekte ovog istorijskog trenutka ne samo kroz dela poznatih revolucionara, već i kroz tumačenja učešća i doprinosa alžirskih žena. Ne zaboravljajući Fanonovu vizionarsku perspektivu o subverzivnoj i najmanje dvostrukoj ulozi alžirske žene koja skida veo i preuzima evropski identitet, ipak, ne smemo izostaviti činjenicu da do uključivanja žena u rat uvek i svuda (i danas) dolazi iz *očajanja i neophodnosti*, ali ne i *prosvetljenja i feminističke svesti*.





Pored odabranih kadrova iz filma „Bitka za Alžir” na izložbi „OVO NIJE RAT“ – *Oslobođenje duha i zemlje, u mastilu i na delu* biće predstavljen fotografski i dokumentarni materijali, časopisi, prepiske i publikacije iz fonda Muzeja afričke umetnosti kao svedočanstva aktivnog jugoslovenskog prisustva, odnosno učešća dr Zdravka Pečara, ali i Vede Zagorac, na prvim linijama borbe za dekolonizaciju Afrike.



**RESEARCH
FORUM**



ISTRAŽIVAČKI
FORUM

15:00 – 15:15 CET

WELCOME / INTRODUCTION

Greg de Cuir Jr (Selector, Alternative Film Video, Belgrade)

/ Alia Ayman (Researcher-Curator, Cairo / New York)

15:15 – 16:15 CET

PANEL 1

- Mila Turajlić (Artist-Researcher, Paris),

'To build the world a-new': Projecting the voices of the Non-Aligned'

- Ala Younis (Artist-Curator, Berlin International Film Festival),

'Solidarity in Non-Aligned countries in the 1990s'

16:15 – 17:15 CET

PANEL 2

- Ahmed Refaat (Researcher-Curator, Contemporary Image Collective, Cairo),

'The Second Afro-Asian Film Festival, Cairo 1960'

- Rodrigo Brum (Researcher-Curator, German University in Cairo),

'Guinean filmmakers in Cuba in the 1960s'

17:15 – 18:15 CET

VIRTUAL DINNER BREAK

18:15 – 19:15 CET

PANEL 3

- Nadia Yaqub (Professor, University of North Carolina, Chapel Hill),

'Defining early alternative Arab cinema'

- Anuj Malhotra (Writer-Curator, Lightcube, Noida),

'The amateur inventor who draws circles'

19:15 – 20:00 CET

CLOSING DISCUSSION

The 1st Research Forum was held in 2012 under the auspices of the festival Alternative Film Video in Belgrade. To date two Research Forum anthologies have been published, *On Fragmentation* (2014) and *Video Art / New Media Art* (2019), both edited by Greg de Cuir Jr. The Research Forum is a one-day event running concurrently with the festival Alternative Film Video every year which gathers a group of curators, artists, writers, and researchers for a fluid encounter where presentations are delivered and discussions held concerning works of film, video, new media art and the cultures that inform them.

The founding curator of the Research Forum is Greg de Cuir Jr

A black and white photograph of a person's arm wearing a long-sleeved shirt with dark horizontal stripes on a light background. The arm is positioned diagonally across the frame. The word "WORKSHOP" is printed in a bold, black, sans-serif font, centered over the arm. The lighting creates soft shadows on the fabric of the shirt.

WORKSHOP



RADIONICA



UPLOADED MEMORIES: AS DAYS GO BY

Film, memories and the work of algorithm

The workshop is presenting a film that explores the possibilities of automating the filmmaking process, and reconstructing memories of one's past. The shots vary in montage sequences, creating new structures by the work of an algorithm, imitating the recollection of repressed impressions, motivated by associative mechanisms.

On how to connect film, memories and the work of algorithm following experts will speak: Igor M. Toholj, screenwriter, producer and director, Dinka Radonić, screenwriter and visual concept supervisor, Ivan Rajković, coproducer, and Incredible Bob, streaming concept artist and AI coordinator.



UPLOADED MEMORIES: IDU DANI

Film, sećanje i rad algoritma

Radionica u formi prezentacije filma koji ispituje mogućnosti automatizacije slike i zvuka te rekonstrukcije sećanja na vlastitu prošlost. Kadrovi variraju u montažnom sledu, stvarajući nove audio-vizuelne strukture podstaknute radom algoritma, imitirajući prisećanje potisnutih utisaka, motivisanih asocijativnim mehanizmima.

O tome kako se povezuju film, sećanje i rad algoritma na radionici će govoriti Igor M. Toholj, scenarista, producent i reditelj, Dinka Radonić, scenaristkinja i supervizor vizuelnog koncepta, Ivan Rajković, koproducent i Izvanredni Bob, streaming concept artist i AI koordinator.

ALTERNATIVE FILM/VIDEO

SCHEDULE

08—12. 12. 2021.

STUDENTS' CITY
CULTURAL CENTER

ALTERNATIVE FILM/VIDEO

SATNICA

08—12. 12. 2021.

DOM KULTURE
STUDENTSKI GRAD

08.12.

Sreda / Wed

19:00

Velika Galerija | Main Theatre Gallery
Izložba / Exhibition

AFV feat. Muzej afričke umetnosti

OVO NIJE RAT / THIS IS NOT A WAR

Oslobođenje duha i zemlje, u mastilu i na delu / The Liberation of Mind and
Land, in Ink and in Action

Kustoskinje / Curators: Emilia Epštajn i Ana Knežević

20:00

Velika sala | Main Theatre
Otvaranje festivala / Festival opening
Takmičarski / Competition

PROGRAM #1

Miljana Niković - A LINE IS NOT A LINE, 5'30", 2021, Serbia

Penny McCann - Expo Film (this film is my memory), 9'26", 2021, Canada

Collective VlopCinema - Letter from Paula, 4'03", 2020, Chile

Shivam Kaushik - Sleep Of Trees, 11'24", 2021, India

Devin Jie Allen - Blue Distance, 6'51", 2021, USA

Marcos Bonisson - (69), 8'04", 2021, Brazil

Kelly Gallagher - In the Future, 3'39", 2021, USA

Felix Klee - Cosecha mecánica, 3'18", 2020, Germany

Jean-Jacques Martinod - La Bala de Sandoval, 17'10", 2019, Ecuador

Ben Balcom - Garden City Beautiful, 12', 2019, USA

09.12.

Četvrtak / Thu

18:00

Mala sala | Small Theatre
Prezentacija žirija #1 / Jury presentation #1

Senka Domanović
Okupirani bioskop / Occupied Cinema
dokumentarni / documentary, 2018, 87'

20:00

Velika sala | Main Theatre
Takmičarski / Competition

PROGRAM #2

Maisha Maene - Mother Nature, 9', 2020, RDCongo
Roger Horn - Mushroom Water, 2'35", 2021, Germany
Claude Ciccolella - Sous les feuilles dorées, 8'50", 2021, France
Parashar Naik - DECONSTRUCTION, 5'46", 2019, India
Charles de Agustin - Reading Time (minimum 17 minutes), 17'53", 2021, UK
Contrarios - Nature Sounds, 7'27", 2020, Spain
Daniel Murphy - I Have Seen the Fire Ship, 6'33", 2021, USA
Hiroya Sakurai - The Stream XI, 7'50", 2020, Japan
Giuseppe Bocassini - As in A Land, A Vagary, 15', 2021, Germany/Italy

Online (closed event) /

Alternative film video istraživački forum
/ Alternative Film Video Research Forum
NAM (Non-Aligned Moving Images)

16:00

Mala sala | Small Theatre
Prateći program / Special program

Mohanad Yaqubi / Mohanad Jakubi

Off Frame AKA Revolution Until Victory / Van frejma ili Revolucija do pobe
de dokumentarni / documentary, 2016, 62'

18:00

Mala sala | Small Theatre
Prezentacija žirija #2 / Jury presentation #2

Tomislav Šoban

Još razmišljam o naslovu / I'm still thinking about the title

Kada odlučim kako započeti, znati ću i sve ostalo (When I decide how to start, I
will know everything else), kratki dokumentarni/short doc, 9'30", 2021.

Krhko (Fragile), kratki igrani/short fiction, 23'00", 2019.

Kraj (The End/Land), eksperimentalno animirani / experimental animated,
10'15", 2015.

Najmanji (The Tiniest), eksperimentalno animirani / experimental animat-
ed, 16'35", 2013.

Ukupno trajanje / Total running time: 59'20"

20:00

Velika sala | Main Theatre
Takmičarski / Competition

PROGRAM #3

Alex Morelli - ALL YOU WANT IS GREECE, 4', 2021, USA/Greece

Methas Chantawongs - Interference, 7'51", 2016, Thailand

distruktur - Kinograph, 1'41", 2020, Brazil/Germany

Maryam Tafakory - Irani Bag, 7'37", 2020, Iran/UK/Singapore

Nathan Hughes-Berry - How to film a woman reading, 2', 2021, Canada/UK

Miglė Krizinauskaitė-Bernotienė - The Bearers of Memories, 13'17", 2020, Lithuania

Gavus Nigel, İlkin Beste Çırak - Letters from a Window, 5', 2020, Austria

Salise Hughes - The Flapper, 3'55", 2020, USA

Yuri Muraoka - Transparent, I am, 11'36", 2020, Japan

Sam Crane - We are such stuff as dreams are made on, 6'02", 2021, UK

Marian Mayland - Michael Ironside and I, 14'52", 2021, Germany

11. 12.

Subota / Sat

14:00

Studio 26
Radionica / Workshop

UPLOADED MEMORIES: IDU DANI / AS DAYS GO BY

Film, sećanje i rad algoritma

16:00

Mala sala | Small Theatre
Prateći program / Special program

Jug-jugoistok / South by Southeast

I Am Here, Alina Manolache, Romania, 2020, 15 min.

Events Meant to Be Forgotten, Marko Tadić, Croatia, 2020, 6 min.

Centaur, Siddharth Govindan and Kanykei Orozoeva, Hungary, 2021, 8 min.

ЮНАК [ju'nak], George Stamenov, Bulgaria/United Kingdom, 2018, 8 min.

I Bhfad as Amharc/Out of Sight (Outro), Jelena Perišić, Serbia, 2021, 2 min.

Vdor / Intrusion, Matevž Jerman & Niko Novak, Slovenia, 2021, 11 min.

Dear Diary, Anja Banješević and Marija Šumarac, Serbia, 2021, 6 min.

Packing and Unpacking Christo, Zoran Saveski, Serbia, 2021, 11 min.

18:00

Mala sala | Small Theatre
Prezentacija žirija #3 / Jury presentation #3

Reem Shilleh_Subversive Film

Perpetual Recurrences / Večna ponavljanja

Oppressed People Are Always Right (Nils Vest, 1976, Denmark);

Al-Fatah (Luigi Perelli, 1970, Italy);

L'Olivier (Groupe Cinéma Vincennes, 1976, France);

Palestine – RAF (Almut Hielscher, Manfred Vosz
and Hans-Jürgen Weber, 1971, West Germany);

The Palestinians (Johan van der Keuken, 1975, Netherlands);

Palestine RE: (Video Test) (Mahdi Fleifel, 2011, Denmark);

The Long March Of Return (Ugo Adilardi, Carlo Schelliono
and Paolo Sornaga, 1970, Italy);

The Red Army/PFLP: Declaration of World War
(Masao Adachi and Koji Wakamatsu, 1971, Japan);

Palestine In The Eye (Mustafa Abu Ali, 1977, PLO);

They Do Not Exist (Mustafa Abu Ali, 1974, PLO);

Fertile Memory (Michel Khleifi, 1980, Palestine, Belgium,
West Germany, Netherlands);
Pasolini Pa* Palestine (Ayreen Anastas, 2005, Palestine);
Home Movies Gaza (Basma Alsharif, 2013, Palestine, France)

Ukupno trajanje / Total running time: 57'

20:00

Velika sala | Main Theatre

Zatvaranje festivala: nagrade / Festival Closing: Awards

Lista značajnih ostvarenja / List of Significant Achievements

12. 12.

Nedelja / Sun

11:00

Sala za sastanke | Conference Hall
Okrugli sto / Round Table

Diskusija sa žirijem / Discussion with the Jury



POKROVITELJI



Република Србија
Министарство културе и информисања



РЕПУБЛИКА СРБИЈА
МИНИСТАРСТВО КУЛТУРЕ И ИНФОРМИСАЊА

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ФЕСТИВАЛ новог филма и видеа Алтернативе филм/видео (2021 ; Београд)

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