



FILMSKE NOVINE

Akademski filmski centar
Dom kulture Studentski grad



ALTERNATIVE FILM/VIDEO 2017
Festival novog filma i videa / Festival of New Film and Video
Beograd / Belgrade,
13 - 17. decembar 2017.

BESPLATNI PRIMERAK

SAZNAJEMO: Legendarni reditelj Slobodan Šijan izjavio da je subverzija u YU filmu najbolja kad je amaterska I kratka, na šta je Miša Milošević u Veliku salu stavio tri dugometražna filma – Rane Radove, WR Misterije organizma i Plastičnog Isusa

IMALI SUBVERZIJA ALTERNATIVU?

GREG DE KJUR I MIRIAM DE ROSA: SUBVERZIJI

NE TREBA VEROVATI!

AFC:

Alternativni
film
je subverzivna
umetnost

HITO ŠTEJERL:
Kako postati nevidljiv?



Galina Maksimović

LORDAN ZAFRANOVIĆ:

Early EXPERIMENTS

Today we know Lordan Zafranović as the alumni of the prestigious FAMU Academy in Prague, who later became a prominent Yugoslav director best-known for *The Fall of Italy* (1981) and *Occupation in 26 Pictures* (1978). We also know his good reputation in Yugoslavia hasn't worked in his favor after the country fell apart, which has led him to some sort of artistic exile. However, his first cinematic steps in Kino Klub Split (Cine Club Split), made over 50 years ago, seem to be less discussed today. This year's edition of the Alternative Film/Video festival invites the audience to attend the screening of Zafranović's early works, all of them amateur, experimental and important for the development of his poetics.

Before directing our attention to Zafranović's opus, it is important to note that he was making films within the frames of Kino Klub Split, shoulder to shoulder with Ivan Martinac, Vjekoslav Nakić, Andrija Pivčević and other prominent authors of the second generation of Split School filmmakers. Back then, they were all learning how to approach the film art. Their film education implied experimental practice through film games with the available technology and learning from shared experiences. They were all each other's actors, editors, cinematographers, screenwriters and directors. Lordan Zafranović's early aesthetics and themes emerged under this umbrella of collective filmmaking and were vastly influenced by the entire group's artistic tendencies. What made his work distinctive among his peers was, as Diana Nenadić notices, "his strong predisposition for narration," notable even in his experimental shorts.

The Concert (1961), his most acclaimed early film, follows four musicians through the city, from Peristyle, its medieval center, to the beach. Fifteen minutes of this experiment show some of the general tendencies pursued by the people involved with the Kino Klub Split in the 1960s, including the fascination by the cityscapes. The camerawork tries its best to make us walk with the musicians, lurk the medieval streets, feel some of the urban spaces and eventually face the secretive surface of the sea. This atmospheric piece with particularly strong sensitivity to auditory dimension is Zafranović's first dedications to "drunkenness" as a general state of mind, as Diana Nenadić writes in the book *The Split Film School* (2014). Considering that the protagonists are artists, we can easily relate their inebriation with their inspiration. The depicted walk may be seen as a quest for their inspiration. When the music begins, if we stay on the surface, it seems that the conductor is making art out of nothing. However, the conductor addresses the sea, which may reflect the depth of his thoughts and emotions. The sea doesn't make music – he does, and he does it from his own inebriation.

Inebriation is, perhaps even more explicitly, the highlighted theme in *Landward Breeze* (1967), a color short included in the Klub's omnibus, *Septology*. Revolving around close-ups of people, objects and wine bottles, it depicts a lazy

afternoon backgrounded by the seascape. It dissects the phases of drinking, from slow sipping to dizziness and weariness and, eventually, light and festive mood. Just like in the majority of Zafranović's early films, the atmosphere tells its own story. This time, it records the leisure existence of young people under the Sun, flowers on their bodies and insects on the ground, as well as a camera tripod in their hands. Rather than treating drunkenness as motivation to action, here, it is the action itself. Not a dynamic but meditative one.

Strong atmospheric effects are also present in *Aria* (1965). It takes place in a crowded, almost claustrophobic room, with dim light. Men play a game with rules that are not so clear to us, while women and children sit and watch. Our focus is directed to the catchy 60s tune called "Tell Me What He Said". This film tries to communicate with us through the facial expressions of the protagonists, attempts of eye contact and body language, as well as the game they are playing. These means of communication, as well as the game, remain unclear. Perhaps that was the goal of the experiment? Immersion into the unknown? Voyeuristic inbreak into an intimate gathering where we are neither invited nor welcome? For us, the party remains private and its invitees are cold and distant. Eventually, our conclusions, due to the lack of stronger guidelines, remain arbitrary.

Another distinctive aspect of Zafranović's work, present in his professional as well as amateur films, is spotlighting the erotic elements. In *Breath* (1964), the erotic dimension of the encounter of two students in a library is subtle, even fragile. The erotic tension is occasionally broken by anti-erotic frames of anatomic illustrations of a human head, heart and a baby. The sexual desire remains unsatisfied and is reduced to shy glances. With the anatomic illustrations, reminders that we are flesh, bones, guts and blood, it is not a wonder the desire fades away so quickly, in a short breath. Breathe in to fuel your lungs with the sexual energy and breathe out when you realize how scary things are beneath the glow of our sex appeal.

From serving tense, sensual emotions on a plate to forbidding us from understanding the protagonists' emotions behind the cold glass wall, from pleasant inebriation on the shore to hostile glances, Zafranović's early films reflect both his personal style and the style of Kino Klub Split. His early opus is intriguing, painted with an authentic atmosphere, scored by powerful music. Yet, these films are not for those who cannot enjoy a bit of mystery and care too much for solving the puzzles completely. While they contain certain narrative paths, they usually leave numerous alternative traces for us to follow. Unsatisfied erotic desire, unplayed game, inebriation without a catharsis, it's all left to us to feel and understand freely.



The conflict between the body and society, sexual revolution and social repression, that came with the hippie movement, the New Left and Student Rebellions of 1968, did not pass by Yugoslavia, and it influenced Miloš Miš Radivojević, especially his three feature films from the so-called experimental phase. After the feature debut „This Crazy World of Ours“ (Bube u glavi, 1970), in his next two works, „Film without Words“ (1972) and „The Testament“ (1975), Radivojević intensified this conflict both in content and in form, and made films without dialogue, with only one actor. As Radivojević himself defined it, „Film without Words“ was an attempt to let the pure film image talk. On the other hand, „Film without Words“ is inspired by the practices of conceptual art, intermedia and fluxus, and in order to produce a certain effect, combines Kornelija Kovač's music, painting (in the process of accentuated compositions of frames) and the body of Dragan Nikolić who is involved, in front of the camera, in a kind of performance. The effect is the one of visceral theatrical experience of what Radivojević's authorial obsession is in the first stage: the body in danger; the dilemma of the protagonist caught between the desire to give up the resistance and the desire to socialize and "enjoy life". In addition, Nikolić should be given credit for the courage to play in some delicate scenes, and the energy he plays them with: he is sprinkled with leeches, he really vomits in front of the camera, he is filled with soil, he makes love with a rubber doll, etc. Very modern in form, yet quite radical in the context of the Yugoslav mainstream feature cinema of the period, Radivojević presents the series of scenes that show different states his main character is in: drunkenness, sexual desire, fear, encounter with violence (in one of the scenes, the character is maltreated and beaten by a violent man in front of the wall covered in posters), and the need to, metaphorically or literary, by suicide, "to get out of his own

body" (which Dragan Nikolic show in brilliant ways, naked or half-naked in several scenes. In the end, however, he is defeated, almost buried alive in the grave, and then imprisoned: the image of a naked character in fetus position on the prison bench is the last shot of „Film without Words“. This setting continues in „The Testament“, a film that plays much more on the universal allegory of a man in fear, aware he is being persecuted by somebody; Danilo Bata Stojkovic is also the only actor in this film and spends much of his time running away from the machine-gun shots that come from unknown places. He is also trying to commit suicide in many ways, and it can be said that the film even plays with the ambiguity over whether we watch the main character before or after his death. But despite artistic validity and actuality, „Film without Words“ and „The Testament“ were not received well from critics and audience in Yugoslavia. „The Testament“ was shown in the information section of the Pula Festival, although he later received a certain satisfaction outside of Yugoslavia, with the award Roberto Paulelo, previously given to Rainer Werner Fassbinder and Tarkovsky. This screening of „Film without Words“ at the Alternative Film / Video Festival and this article are attempts to save Radivojević's film from bad destiny, and to analyze it in the context of alternative cinema and the theme of subversion.

FILM WITHOUT WORDS,

BODY without TEXT

by IVAN VeliSAVLJEVIĆ

film BEZ REČI, TELO BEZ TEKSTA

Sukob tela i društva, seksualne revolucije i društvene represije, proistekao iz hipi pokreta. Nove levice i studentske revolucije iz 1968. godine, koji nisu mimoišli Jugoslaviju, a uticali su i na Miloša Mišu Radivojevića, u osnovi je njegova prva tri igrana filma iz tzv. eksperimentalne faze. Nakon prvenca *Bube u glavi*, Radivojević je, u filmu *Bez reči* (1972) i *Testamentu* (1975), zaostrio taj sukob i u sadržaju i u formi, opredelivši se da snimi filmove bez dijaloga, sa samo jednim glumcem.

Film *Bez reči* je film koji pokušava da, kako je to sam Radivojević definisao, prikaže govor čiste filmske slike. S druge strane, Film *Bez reči* je inspirisan praksom konceptualne umetnosti, intermedije i fluksusa, i, da bi proizveo određeni efekat, kombinuje muziku Kornelija Kovača, slikarstvo (u postupku naglašene vidljivosti "slikarske" kompozicije kadra) i telo Dragana Nikolića koji pred kamerom izvodi svojevrsan performans. U ovom slučaju, to je efekat visceralnog gledačkog doživljaja onog što je Radivojevićeva autorska opsesija u prvoj fazi: ugroženost tela, dilema protagoniste uhvaćenog između želje da odustane i želje da se socijalizuje i "uživa u životu". Pri tom, Nikoliću treba odati svako priznanje na hrabrosti i energiji i spremnosti da uopšte glumi u nekim delikatnim scenama iz Filma *Bez reči*: u jednoj se posipa pijavicama, u drugoj zaista povraća pred kamerom, u trećoj ga zatrpavaju zemljom, u četvrtoj vodi ljubav sa gumenom lutkom itd.

Za svoje vreme izuzetno modernim postupkom, mada prilično radikalnim u kontekstu tadašnje

jugoslovenske kinematografije, Radivojević je u nizu scena prikazao različita stanja svog junaka: pijanstvo, seksualnost, strah, susret sa nasiljem (u jednoj od scena, junaka ispred zida izlepljenog plakatima maltretira i tuče neki nasilnik), i potrebu da "izade iz svog tela" (što Dragan Nikolić izvanredno glumi, nag ili polunag, u nekoliko scena), bilo metaforički bilo bukvalno, samoubistvom. Na kraju ipak biva poražen, zatrpavaju ga u grob, a potom ga strpaju u zatvor: slika nagog i sklupčanog junaka u zatvoru poslednji je kadar Filma *Bez reči*. Ovakva postavka se nastavlja u *Testamentu*, koji mnogo više igra na univerzalnu alegoriju o čovekom strahu i svesti da ga neko progoni: Danilo Bata Stojković jedini je glumac u ovom filmu i dobar deo vremena provodi bežeći i sklanjajući se od rafala koji dolaze neznano otkud. I on pokušava samoubistvo na više načina, a može se reći da film čak igra na dvosmislenost oko pitanja da li junaka gledamo pre ili posle smrti. Ali uprkos umetničkoj validnosti i aktuelnosti, Film *Bez reči* i *Testament* nisu bili dobro primljeni od kritike i publike u Jugoslaviji. *Testament* je završio u informativnoj sekciji Pulskog festivala, iako je kasnije dobio određenu satisfakciju izvan Jugoslavije, nagradom Roberto Paulelo koju su pre njega dobili Fassbinder (Rainer Werner Fassbinder) i Tarkovski. Ovogodišnja projekcija Filma *Bez reči* na Alterantive Film / Video festivalu i ovaj skromni tekst pokušaj su da se Radivojevićevi filmovi definitivno otrgnu od takve sudbine, i da se rana faza ovog reditelja sagleda u kontekstu alternativnog filma i teme subverzije.



14. 12. | Četvrtak | Thursday

18:45 | Mala sala | Small Theatre
Autorska prezentacija / Author's presentation
LORDAN ZAFRANOVIĆ

Priča, Story, 1963, 10 min.
Dnevnik, Diary, 1964, 15 min.
Dah, 1964, Breath, 6 min.
Arija, Aria, 1965, 10 min.
Koncert, Concerto, 1965, 12 min.
Maestral, The Breeze, 1967, 10 min.
Portreti (U prolazu), Portraits (Passing by), 1966, 10 min.
Dan i noć (Pjaca), Day and Night (Pjaca), 1966, 15 min.
Poslije podne (Puška), Afternoon (Rifle), 1967, 14 min.

17. 12. | Nedelja | Sunday

18:45 | MALA SALA | SMALL THEATRE
AUTORSKA PREZENTACIJA / AUTHOR'S PRESENTATION
MILOŠ RADOVOJEVIĆ

FILM BEZ REČI / FILM WITHOUT A WORD, 1972, 80 MIN.
UL.: DRAGAN NIKOLIĆ, NEDA ARNERIĆ, DUŠICA ŽEGARAC, DUNJA LANGO ...

35MM SCREENING, WITH MILOŠ RADOVOJEVIĆ IN PERSON / PROJEKCIJA SA 35MM
TRAKE, UZ PRISUSTVO MILOŠA RADOVOJEVIĆA

Mina Milošević Neozoon: Od pećine DO kaveza

Neozoon je ženska umetnička grupa osnovana u Berlinu i Parizu 2009. godine. Fokusirana je na vezu između ljudi i životinja u ozloglašenoj urbanoj današnjici. Za istraživanje ove teme, grupa uglavnom koristi found futidž tehniku, amaterske snimke sa Jutjuba ili ulične instalacije. Kada se osvrnemo na antropološke studije neevropskih kultura, možemo da pronađemo mnogo primera odnosa između ljudi i životinja koji su zasnovani na ljudskom poštovanju ili, neretko, obožavanju određenih životinja. Međutim, to nije slučaj sa zapadnoevropskom civilizacijom i ulicama Berlina i Pariza, gde Neozoon ostavlja svoje upitnike i podseća prolaznike da razmisle o svom ponašanju prema životinjama i njihovoj eksploataciji. Instalacije Neozooona su često sačinjene od odbačenih bundi i obično teže imitaciji oblika životinja od kojih su bunde napravljene.

Evropska civilizacija je dugo bila fokusirana na utilitarnu percepciju životinja, sve do lineovske taksonomije koja više vrednuje morfološke karakteristike od utilitarnosti. Međutim, posledice su ostale, a Neozoon teži da ih učini vidljivijim. Grupa istražuje koncept ljudske ljubavi prema životinjama i kontradiktornosti u ljudskom delovanju. Ljubav pre deluje kao okrutno iskorišćavanje u filmovima My Bby 8L3W, Good Boy – Bad Boy i Unboxing Eden.

My Bby 8L3W je kolaž Jutjub klipova; u svakom od njih je devojka sa svojim ljubimcem (obično psom) koja prema kameri govori da veoma voli „svoju bebu“. Užasavajući efekti ovog filma rezultat su hora devojaka koje govore identične fraze uz istu intonaciju i gestikulaciju. Realističnost ovih klipova čini da se još više povežemo sa njima i šalje snažniju poruku. U Good Boy – Bad Boy prisutno je operantno uslovljavanje B. F. Skinnera. Nakon ovog filma, jasno je da je ljubav u ovom ljudsko-životinjskom diskursu često korišćena da označi željeni odgovor na zahtev. U filmu Unboxing Eden prikazan je klaustrofobični osećaj zatočenosti. U filmu Buck Fever, lov je predstavljen kao radnja koja zadovoljava ljude, pri čemu je njihovo zadovoljstvo prikazano kroz sarkazam i užas, što je slučaj sa gotovo svakim filmom ili instalacijom Neozooona. Ovakva slika lovca prisutna je i u filmovima Shake, Shake, Shake i Fair Game.

Logičan odgovor na filmove o „ljubavi“ i lovu je petnaestominutni film Love Goes through the Stomach, koji kombinuje amaterske Jutjub snimke ljudi koji pričaju o životinjama kao o ukusnom izvoru hrane, dok kolica za kupovinu u



pozadini idu kroz prodavnicu. Ovo bi se moglo protumačiti kao veganski promo video, ali je kvalitet značenja pre svega u jukstapoziciji ovog filma i filma My Bby 8L3W, jer prikazuju kontradiktornosti između ljudskog ponašanja prema životinjama i njihovog jezika, jasno ukazujući da njihovo delanje govori glasnije od njihovih reči, što navodi publiku na razmišljanje o sopstvenom licemerju. Iako je Homo sapiens svrstan u biološko carstvo Animalia, postoji tendencija da se ljudska bića gledaju kao nešto drugačije od životinje. Srednjovekovna hijerarhija svrstava ljude između anđela i životinja, a ovakav svetonazor je razlog iz kog su društvene nauke odabrale da se fokusiraju na ono što su bili, kako se verovalo, dodaci koje životinje nemaju, kao što su jezik i kultura. Rezultat je bio isticanje drugosti životinja i, na kraju, označavanje egzotičnosti te drugosti na nivou zooloških vrtova. U svom filmu Das Mantelier / Plaštaši, Neozoon nosi bunde i sedi u kavezu dok posetioci komentarišu njihovu životinjsku pojavu. Ovaj performans se može povezati sa horor filmovima i romanima koji se bave represijom animalne strane ljudske prirode (Doktor Džekil i Mister Hajd, Ljudi-mačke, Vukodlak, Vrli novi svet, Kontrapunkt života). U filmu Das Mantelier, Neozoon postavlja pitanje: „Kada stavimo životinju u kavez i označimo je kao drugo, jesmo li mi u kavezu?“ Kroz zastrašujuće found futidž Jutjub kolaže Neozoon-a i instalacije sa krznom, hajde da se zapitamo makar na minut (ili 3 do 15 minuta, što je uobičajeno trajanje njihovih filmova) ne o svojoj povezanosti životinjama, već o nama, životinjama.

Gostovanje kolektiva NEOZOOM na Alternative Film/Video 2017 realizuje se u saradnji sa kulturno-obrazovnim programom „Videodrom“, koji organizuje Transimage platform za pokretne slike i koji je podržan od strane Ministarstva kulture i informisanja Republike Srbije. Radionica kolektiva NEOZOOM realizuje se u saradnji sa Fakultetom za medije i komunikacije.

15. 12. | Petak | Friday

11:00 | Studio 26
Radionica / Workshop
FOOTAGE GAME / Igra s futidžom
Vodi / Run by: NEOZOOM

19:00 | Mala sala | Small Theatre
Autorska prezentacija / Author's presentation
NEOZOOM
INTO THE WILD / U divljinu

Das Mantelier / Plaštaš, 2010, 03:30 min.
Good Boy – Bad Boy / Doobar dečak – loš dečak, 2011, 03:15 min.
Buck Fever / Lovačka groznica, 2012, 05:50 min.
My Bby 8L3W, 2014, 03:03 min.,
Love Goes Through The Stomach / Ljubav na stomak ulazi, 2017, 14:58 min.
Predstavlja / Presented by: NEOZOOM

Duško Savić

IGRA SA FUTIDŽOM

Za razliku od podžanra horor filmova u kojima su neki delovi predstavljeni kao dokumentarni snimci užasavajućih zločina, found futidž radionica se fokusira na kolaže materijala pronađenih širom sveta iz raznih izvora, a zatim montiranih zajedno radi novog značenja.

Kolažne filmove su u prošlosti pravili nadrealisti i filmski stvaraoci koji nisu imali sredstava za filmske trake, pa su koristili nekorisćene delova traka raznih filmova u potrazi za inspiracijom i značenjem, kombinujući ih i praveći nove filmove od njih. Danas je situacija znatno drugačija, većina ljudi može da dođe do digitalne kamere i snimi nešto. I to je upravo ono što ljudi i rade, snimaju i hvataju delove svoje svakodnevnice i postavljaju snimke na društvene mreže poput Jutjuba, Instagrama ili Fejsbuka kako bi drugi ljudi mogli da ih vide. Za neke ljude, ovakav futidž je samo vid zabave, način ubijanja vremena i materijal za tračeve, dok je za umetnike to neiscrpna biblioteka inspiracije. Mnogi umetnici istražuju svakodnevnu poplavu podataka i slika, koristeći postojeći materijal i nalazeći svoju inspiraciju na Internetu. „Radionica Neozoon kolektiva“, prema najavi, „nastoji da produbi temu pronađenih snimaka (found-futidž/found-footage) i da putem gledanja i diskusije o zbirci odabranih klipova, filmova i umetničkih dela podstakne učesnike na razvijanje vlastitog found-futidž video rada, uzimajući u obzir sociološke pojave i/ili paradokse kulturnih normi“. U osnovi, dakle, svako može postati autor found-futidž filмова na raznorazne teme, ali će polaznici ove radionice raditi pod mentorstvom Neozooona, na svom putu ka boljoj kritici modernog društva.

16. 12. | Subota | Saturday

11:00 | Fakultet za medije i komunikacije /
Faculty of Media and Communications
Radionica / Workshop
FOOTAGE GAME / IGRA S FUTIDŽOM
Vodi / Run by: NEOZOOM

17. 12. | NEDELJA | SUNDAY

17:30 | Mala sala | Small Theatre
Prezentacija / Presentation
Videodrom radionica found-futidža / Videodrom workshops of
found-footage
VEŽBANKA FOUND FUTIDŽA / NOTEBOOK OF FOUND FOOTAGE
Predstavlja / Presented by: Transimage



Radovima nastalim u poslednje dve godine Anica Vučetić nastavlja istraživanja u polju procesa individuacije i razgradnje identiteta, u uslovima brzih promena i egzistencijalne nestabilnosti savremenog trenutka. Za razliku od filma, moguća naračija ovog ambijenta se gradi nelinearno, u prostoru, nasumičnim kretanjem posmatrača između projekтованих слика. Prostorno je razložena montaža слика, one su postavljene simultano i mogu se opažati jednovremeno, a posmatraču je ostavljena sloboda da ih eventualno poveže u svojoj percepciji u određeni narativ.

Anica Vučetić deluje na umetničkoj sceni od 1986. godine, bavi se video-instalacijama i video-ambijentima. Izlagala je samostalno u: Muzeju savremene umetnosti Univerziteta u San Paolu - MAC USP Ibirapuera, San Paolo, Brazil, 1995; Ludvig Forum za internacionalnu umetnost, Ahen, Немачка, 1999. и 2001; Галерији 23 у 10, ICAIC – Instituto Cubano del Arte y la Industria Cinematograficos, Хавана, Куба, 2002; Галерији Културног центра Београда, 2006. и 2009; Галерији Ремонт, Београд, 2007. и 2017; Уметничкој галерији Надежда Петровић, Чачак, Србија 2008; Музеју савремене уметности Републике Српске, Бања Лука, Република Српска, Босна и Херцеговина, 2010; Уметностној галерији Марибор, Салон Ротовж, Словенија, 2011; Салону Музеја савремене уметности, Београд, 1997. и 2013; Центру савремене уметности Црне Горе, Перјанички дом, Подгорица, 2015. Добитница је Политикине награде за најбољу изложбу у 2008. години.

In the last two years, Anica Vučetić continues her research in the field of the process of individuation and of identity degradation, in the conditions of rapid changes and existential instability of the present moment. Unlike in film, the possible narration of this ambient is built in a non-linear way, in space, by random movement of the viewer between the projected images. Editing of images is spatial, they are set simultaneously and can be observed simultaneously, and the observer is given the freedom to connect them in his or her perception into a certain narrative.

Anica Vučetić has been working on the art scene since 1986, dealing with video installations and ambient videos. She exhibited independently in: The Museum of Contemporary Art, University of San Paolo - MAC USP Ibirapuera, San Paolo, Brazil, 1995; Ludvig Forum for International Art, Aachen, Germany, 1999 and 2001; Galleria 23 y 10, ICAIC - Instituto Cubano del Arte y la Industria Cinematograficos, Havana, Cuba, 2002; Galleries of the Cultural Center of Belgrade, 2006 and 2009; Remont Gallery, Belgrade, 2007 and 2017; Art Gallery Nadežda Petrović, Čačak, Serbia 2008; Museum of Contemporary Art of Republika Srpska, Banja Luka, Republic of Srpska, Bosnia and Herzegovina, 2010; Art Gallery Maribor, Salon Rotovž, Slovenia, 2011; Salon of the Museum of Contemporary Art, Belgrade, 1997 and 2013; Center for Contemporary Art of Montenegro, Perjanicki dom, Podgorica, 2015. She is the winner of the Politics award for the best exhibition in 2008.

АНИЦА ВУЧЕТИЋ / Anica Vučetić

СА ДРУГЕ СТРАНЕ FROM THE OTHER SIDE

Изложба видео-инсталација / Exhibiton of video-installations

13. 12. | Sreda | Wednesday

19:15 | Galerija | Gallery

Video instalacije / Video installations



YU SUBVERZIVNI

FILMI

SUBVERSIVE CINEMA

a short Yugoslav version by Jovan Marković

Subverzija filmom ima dugu tradiciju kod nas. Ona počinje prvo u avangardnoj književnosti dvadesetih godina prošlog veka, pojavom nemogućih „filmskih scenarija“ i „kinematografske“ poezije, ali i vizuelnim radovima u tehnici kolaža tih istih književnika, koji u sebi odražavaju sinematičnost novog medija - filma. Avangardni književnici i umetnici kao što su Boško Tokin, Ljubomir Micić, Branko V. Poljanski, Moni de Buli, Aleksandar Vučo, Marko Ristić i Vane Bor, nisu uspeali da za sobom ostave snimljene filmove ali njihova traganja i razmišljanja o novom mediju preneo je sa sobom preko Tihog Okeana u Ameriku, jedan pripadnik te generacije, školovani slikar Slavko Vorkapić, blizak prijatelj Boška Tokina. On je ta sinematična stremjenja međuratne evropske generacije ostvario u jednom od ranih američkih eksperimentalnih filmova Život i smrt Holivudskog statiste broj 9413 kojeg je napravio u saradnji sa Robertom Florejem. Ovaj se film može smatrati prvim realizovanim filmom (1928) koji u sebi izražava neke težnje i opsesije naše avangardne scene dvadesetih godina XX veka. Tokinov raniji beogradski pokušaj iz 1924. godine sa Kačacima u Topčideru nije uspeo, film nikada nije završen, ali je zato njegov najbolji drugar, Slavko Vorkapić, koji se zaputio preko bare, svoj filmski pokušaj tamo i ostvario.

Smatram da se Vorkapićevo film svakako mora razmatrati i u kontekstu srpske avangarde dvadesetih godina, i pripada mu neizbežno mesto u svakoj muzejskoj postavci koja se bavi prezentovanjem tog perioda u našoj umetnosti. Taj film je snimljen u veoma skromnim uslovima, u „amaterskoj“ produkciji, „na kuhinjskom stolu“, i ako bi smo na njega primenili postupak nekih novijih američkih istoričara avangardnog filma kao što je Kristofer Horak, imali bi smo daleko više argumenata nego on da korišćenjem sličnog metoda, obzirom bogatu tradiciju književne i vizuelne avangarde u Srbiji, Jugoslaviji i Evropi, to konačno i uradimo. U knjizi Ljubitelji filma (Lovers of Cinema, The University of Wisconsin Press, 1995.) Horak je skupio tekstove novije generacije američkih istoričara filma koji gotovo sve poznatije francuske avangardne filmove u čijem stvaranju su učestvovali američki autori Men Rej i Dadi Marfi, jednostavno proglašavaju američkim.

Iz Vorkapićevo praktičnog iskustva u filmskom eksperimentisanju, ali i iz njegovog bavljenja teorijom filma koje sigurno vuče korene još od druženja sa Tokinom u vreme zajedničkih godina u Parizu gde su o filmu već pisali Kanudo i Delik, razgranavaju se bogate forme srpskog i jugoslovenskog eksperimentalnog i subverzivnog filma. Njegovi boravci i predavanja u Jugoslaviji, pedesetih godina prošlog

veka, ostavili su dubokog traga u generacijama mladih filmskih entuzijasta okupljenih u ovdašnjim kino-klubovima i filmskim školama. Zato program Subverzija u kratkometražnom filmu počinjemo filmom Život i smrt holivudskog statiste 9413 Slavka Vorkapića i Roberta Floreja. U njemu je sadržana filmska energija, snovi, strasti i estetika čitave Vorkapićeve generacije avangardista.

Vreme naših filmskih projekcija je ograničeno, a subverzivnih amaterskih i kratkometražnih YU filmova nije malo. Zato sam za ovu priliku birao samo najspecifičnije primere za ilustriranje glavnih pravaca subverzije i smestio sam ih u dva programa: Subverzija u amaterskom filmu 1953-73. i Subverzija u kratkometražnom filmu. Ovaj drugi program čine filmovi nastali u filmskim preduzećima i na 35 mm filmskoj traci, ali se isti pravci subverzije prepliću i pojavljuju u oba programa.

Glavni pravci subverzije u amaterskom i kratkometražnom filmu u ovom periodu su:
- POLITIČKA SUBVERZIJA iz pedesetih godina kroz filmove distopije i nasilja koja svoje odjeke ima i u filmovima kasnijih decenija
- CRNO TALASOVSKA SUBVERZIJA putem socijalno kritičkog prikazivanja marginalnih grupa, pojedinaca i događaja
- SUBVERZIJA FILMSKE NARACIJE kroz poetsko-onirični ili kolažni film
- SUBVERZIJA FILMSKE FORME, POSTUPAKA I MATERIJALA karakteristična za pojavu proto-strukturalnog filma ranih šezdesetih u Jugoslaviji
- SUBVERZIJA SEKSUALNIH TABUA krajem šezdesetih i početkom sedamdesetih godina kada se pojavljuju filmovi koji smelo prikazuju heteroseksualne i homoseksualne veze

Sve ovo postaje značajno filmsko nasleđe iz kog se razvijala naša kinematografija šezdesetih i ranih sedamdesetih godina, sve dok nije konačno zaustavljena 1973. godine zabranom filma Plastic Jesus i trogodišnjim robijanjem njegovog reditelja Lazara Stojanovića. Period 1953-73. počinje nastankom danas izgubljenog dokumentarnog filma Jatagan mala, Dušana Makavejeva iz 1953. godine a završava se 1973. godine političkim progonima srpskih reditelja i njihovih studenata. Ali ipak, ta energija se stalno obnavlja, i buntovni dah subverzije opstaje kao jedna od bitnih karakteristika srpskog filma ali i filmova ostalih zemalja nastalih iz bivše Jugoslavije.

Slobodan Šijan, 24. 11. 2017.

13. 12. I SREDA I WEDNESDAY

17:00 | Mala sala | Small Theatre
Subverzija u YU filmu / Subversion in Yugoslav Film
SUBVERZIJA U AMATERSKOM FILMU 1953-1973 / SUBVERSION IN AMATEUR FILMS 1953-1973
Uvodna reč / Introduction by Slobodan Šijan

Pečat / The Seal, Dušan Makavejev, 1955, 10 min.
Posle dvanaeste probe atomske bombe / After the Twelfth Atomic Bomb Test, Dušan Stefanović (koautori Vojislav Lukić i Zoran Fotić), 1955, 4 min.
Spomenicima ne treba verovati / Don't Believe In Monuments, Dušan Makavejev, 1958, 9 min.
Rok / Rock, Divna Jovanović, 1960, 2:30 min.
Ruke ljubicašnih daljina / The Hands of Purple Distances, Sava Trifković, 1962, 10 min.
Ekstaza / Ecstasy, Petar Arandelović, 1963, 10 min.
K3 - čisto nebo bez oblaka / K3 - Clean Sky Without Clouds, Mihovil Pansini, 1963, 2:30 min.
Scusa Signorina, Mihovil Pansini, 1963, 6:30 min.
Most / Bridge, Vladimir Petek, 1963, 2:30 min.
Sretanje / Encounter, Vladimir Petek, 1963, 5 min.
Pravac / Straight Line, Tomislav Gotovac, 1964, 7:30 min.
Mali oglasi / In Memoriam, Ivica Matić, 1971, 6 min.
Manijak 7001 / Maniac 7001, Božidar Mandić, 1971, 14 min.
Ljubavni film (Obiteljski film II, kraća verzija) / Love Flick (Family Film II, short version), Tomislav Gotovac (u saradnji sa/in collaboration with: S. Šijanom), 1973, 11 min, projekcija u čast Željke Gavrilović / screening in honor of Željka Gavrilović

14. 12. I ČETVRTAK I THURSDAY

17:00 | Mala sala | Small Theatre
Subverzija u YU filmu / Subversion in Yugoslav Film
SUBVERZIJA U KRATKOMETRAŽNOM FILMU 1928-1971 / SUBVERSION IN SHORT FILMS 1928-1971
Uvodna reč / Introduction by Slobodan Šijan

Život i smrt holivudskog statiste broj 9413 / The Life and Death of 9413 Hollywood Extra, Slavko Vorkapić i Robert Florey, 1928, 14 min.
Parada / Parade, Dušan Makavejev, 1962, 10 min.
General i resni čovek / The General and the Real Human Being, Vlado Kristl, 1962, 10 min.
Pioniri maleni mi smo vojska prava, svakog dana ničemo ko zelena trava / Little Pioneers, Želimir Žilnik, 1968, 12 min.
Gratinirani mozak Pupilije Ferkeverk / Gratinated Brain of Pupilija Ferkeverk, Karpo Acimović Godina, 1970, 10 min.
Beli ljudje / White People, Naško Križnar, 1970, 10 min.
Kolt 15 GAP, Jovan Jovanović, Miodrag Milošević, 1971, 14 min.
In continuo, Vlatko Gilić, 1971, 11 min.



Slavko Vorkapić's movie The Life and Death of 9413 a Hollywood Extra is a n excellent starting point of the program "Subversion in Yugoslav Film", curated by Slobodan Šijan, because it represents the forerunner of others. Made in the period of the First Avant-garde (1928), this movie has a plenty of elements which will be used in movies of the neo-avant-garde or Late Modernism, and it has two main characteristics of subversion which are present in the rest of the movies – subversive theme ('content') and subversion through artistic devices, the movie language ('form'). The Life and Death... is based on the Vorkapić's virtuosity in the montage editing which he was famous for in Hollywood: quick editing that highlights the main information and creates reduced narrative, usage of graphic elements, strange camera angles, lap dissolves etc. Some theorists claim that Vorkapić had brought expressionism to Hollywood. It can be true, but what is certainly true is that Vorkapić's movie has a strong avant-garde approach and that kind of movie language was opposite to classical Hollywood style. Also, this film tells a story about the dark side of Hollywood dreams, much earlier than, for example, Wilder's Sunset Boulevard. We can find the same approach in Makavejev's amateur film The Seal. The film presents life and death of a man who, upon his birth, is sealed (Hollywood extra also receives the sign on his forehead!) which is the metaphor of his belonging to the society highly controlled by repressive and bureaucratic system. Makavejev uses the same structural pattern like Vorkapić, effective and economical narration: quick changing of situations has a purpose to illustrate the process of downfall in its crucial points. In Parade Dušan Makavejev shoots preparation for the big celebration parade in the socialist Yugoslavia. Although this film is a documentary, it is similar to The Life and Death of 9413 a Hollywood Extra, because both movies are dealing with demystification of a myth. Parade has a subtle subversive note, because Makavejev chose to film ordinary, banal, often funny things which are opposite to serious, grandiose state parade and in that sense it represents some kind of alternative reality which could not find its place in the official image.

A specific kind of subversion in this selection can be recognized in the movies of Croatian antifilm crew. At first glance, in the films of Mihovil Pansini and Tomislav Gotovac, Scusa Signorina and Direction, there isn't any meaning, so it seems impossible for that kind of approach to have some subversive intentions. Mihovil Pansini wildly moves his camera and shoots random things in which the viewer cannot find any order or structure, while Tomislav Gotovac puts his camera on the streetcar and captures everything which is in front of the lens. Those are two identical and at the same time opposite approaches: Pansini moves the camera without any limitations and Gotovac has a strict point of view. But, the results are quite the same: in both movies we can see reality without any author's interventions that could impose meaning to the world which is captured. The subversion in those kinds of movies is based on its disinterest for communication with the audience; they represents a pure act of freedom and the mere wish for researching and experimenting. That kind of approach, pushed to its extreme, becomes truly subversive because it doesn't have any connection with dominant ideological narratives; on the contrary, it behaves indiffer-



ently. It is self-sufficient and enclosed, like children's play contrary to the world of adults. In another group we can put films like Hands of Purple Distances by Sava Trifković and Ecstasy by Petar Arandelović. In those experimental and very dark films we see the representation of the inner world of a woman, contemplation about death, in very chaotic structure where we cannot distinguish reality from hallucination. Also, movies like Naško Križnar's White People, with a totally abstract theme, from the perspective of the ideological critique, can be perceived as too formalistic and 'art for art's sake'. Although White People can be understood as a simple variation on the theme of white colour, it creates a very complex symbolical structure, widely open for different interpretations. Similar to that, In Continuo, a masterpiece short, directed by Vlatko Gilić, is based on a figurative meaning of represented events. On the border of fiction and documentary, without dialogue and a developed plot, Gilić creates an allegory – one specific place (a slaughterhouse) becomes a metaphor of the world. Hence, subversion, sometimes, can have much more effect when a piece of art doesn't speak directly. On the other hand, some directors chose to be very explicit and clear, like Jovan Jovanović and Želimir Žilnik. In both films, Little Pioneers and KOLT 15 GAP there are people from the social margin who tell their stories straight to the camera that serves as a means to show a different side of socialism in Yugoslavia. The title of Žilnik's film Little Pioneers has ironical meaning, because he films children who are abandoned, crippled and very poor. Kolt 15 Gap directed by Jovan Jovanović has the same ironical note, his protagonist is a working-class man who knows Marxism very well, but he doesn't have a job. He goes to the factory and interviews the workers asking them questions – who is Marx and what is his ideology – but no one knows. Although both movies communicate the message very clearly and could be perceived as documentaries, they also have some fictional elements that blur the borders between film types. If you analyse this selection, you can notice that Slobodan Šijan carefully chose the films: by grouping them together, he tells his own story about, underlines his understanding of subversion in film art and depicts various aspects of its manifestation. If you like to go even deeper, you can see how the films correspond with each other, connected by themes, motifs or stylistical devices, and how they create an interesting dialogue among themselves. But that research requires a longer text than this one, so I leave an in-depth analysis to the audience as a subject for discussion after the screening.

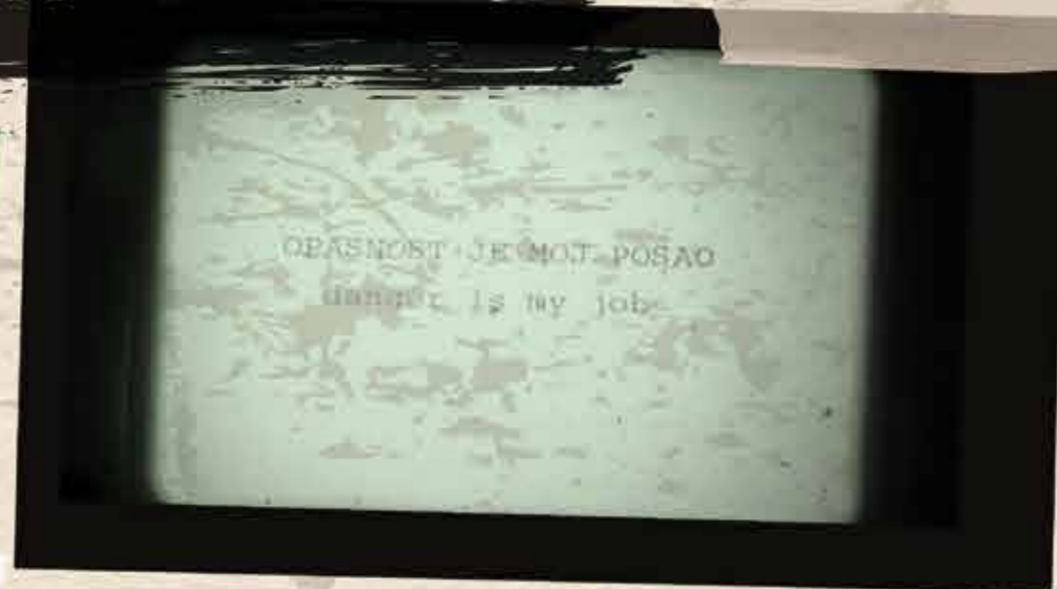


SUBVERZIJA

U ALTERNATIVNOM filmu

MILOJE RADAKOVIĆ

What MILOJE RADAKOVIĆ (Vršac, 1954), writer, filmmaker, film and football critic, brought in the AFC and Yugoslav alternative film in the late 1970s was the exploration of the film medium both in terms of classical narration and antifilm experiments. Picking up where Gotovac and Pansini left off (he even edited a book on Pansini), Radaković subverted narrative codes of Hollywood films, while going for strict concepts and reductions at the same time. He was making references to slapstick comedies and labeling himself a comedy director and a comic hero, while doing the same random antifilm shots, only from his own room and putting the camera at the balcony, in *The Comic Hero is the Director*; to Hitchcock, making a ready-made film by using a reel of *Psycho*, underlining subtext of a seemingly neutral dialogue scene in *Supper or Murder*; different classical narrative films, from noirs to westerns, playing their sound over a black screen in *Ray Charles, a Moviegoer*. On the side of reduction, we have three films with only blanks, titles and music – but their effect is no less focused on narrative codes.



14. 12. | ČETVRTAK | THURSDAY

15.30 | Mala sala | Small Theatre
Subverzija u alternativnom filmu /
Subversion in Alternative Film
MILOJE RADAKOVIĆ

Komični junak je reditelj / *The Comic Hero is the Director*, 1980, 20 min.
Večera ili ubistvo / *Supper or Murder*, 1984, 8 min.
Jedna rolina filma / *One Reel of Film*, 1984, 17 min.
Meko kao u svitanje / *Softly as in a Morning Sunrise*, 1986, 3:30 min.
Pogledaj šta činim zbog tebe / *Look What You've Made Me Do*, 1986, 4:40 min.
Opasnost je moj posao / *Danger is my Job*, 1987, 7 min.
Rej Carls u bioskopu / *Ray Charles, a Moviegoer*, 1987, 17 min.



MIROSLAV BATA PETROVIĆ

15. 12. | PETAK | FRIDAY

15.30 | Mala sala | Small Theatre
Subverzija u alternativnom filmu / Subversion in Alternative Film
MIROSLAV BATA PETROVIĆ

Stradanje Jovanke Orleanke / *The Passion of Joan of Arc*, 1981, 20 min.
Čist film - uspomena na GEF / *Cinema Pur - A Memory of GEF*, 1984, 4:25 min.
Scusa signora, 2017, 8:15 min.
Psihoza / *Psychosis*, 2017, 6:30 min.
Proba filma / *A Film Test*, 2016, 5:30 min.
E.., 1967-2017, 14:14 min.
Haos / *Chaos*, 2017, 19:38 min.

BOJAN JOVANOVIĆ

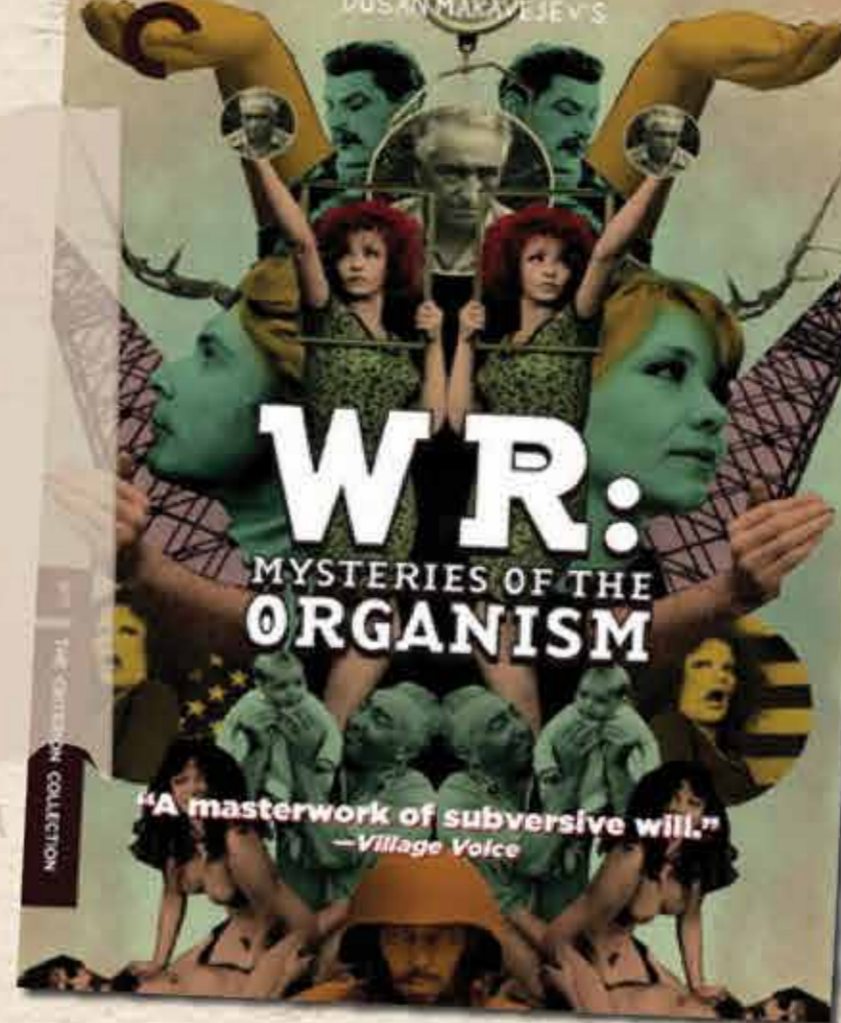
Pavle Levi

A world permeated with screens: on the films of Bojan Jovanović

Bojan Jovanović has been exploring, in an original and often humorous way, the role and effects of the medium of moving images (film, television, and video) in contemporary society. One of the key ideas that he explores in his opus is the one about reality that is entirely constituted by means of media apparatuses – in a world permeated with screens. There are two kinds of screens, and also a set of functions that are linked to it, which are examined extensively in Jovanović's art: the film screen and the TV screen. For him the process of mediation is going on continually, and the consequences of this process by far exceed the fact that the camera (regardless whether it is a film camera or an electronic one) unavoidably offers a mediated (a non-objective, biased, and distorted) image of the world. The strong impression that one gets after viewing Jovanović's films is that, in fact, the "primary" reality – reality in the process of being created and is emergent – is itself in a particular way already entirely mediated by different moving image media. Its as if the world constantly realizes its existence in front of some infinite transparent screen, whose presence we usually become aware of only when the camera gives to the image of the world (the world as a series of moving images) the form of a specific (celluloid or electronic, analogue or digital) recording. (An excerpt from Pavle Levi's longer essay printed in *Bojan Jovanović's DVD booklet*, published by AFC Belgrade)

15. 12. | Petak | Friday

17:00 | Mala sala | Small Theatre
Subverzija u alternativnom filmu / Subversion in Alternative Film
BOJAN JOVANOVIĆ
TV je bioskop u koji odlazim sedeći u dvorištu /
Television is a Movie Theater I go to Sitting in the Backyard,
1974, 4:40 min.
Exodus, 1976, 4:55 min.
Devičanski dar / *Virgin's Gift*, 1982, 14:00 min.
Previranje / *Turmoil*, 1982, 13:50 min.
Praznik / *Holiday*, 1983, 11:00 min.
Lenon / *Lennon*, 1981, 3:20 min.
Prizori koji su pojeli sebe / *Images That Ate Themselves*,
1984, 13:00 min.
Emisija / *Emission*, 1986-7, 6:00 min.
Otkucaji tempiranog vremena / *The Ticks of Clockwork Time*, 1988, 12:00 min.
Proces / *Process*, 1986, 14:00 min.



Prvi autorski film Sonja Savić je realizovala 1996. godine. Do tada je već ostvarila preko 40 filmskih i televizijskih uloga. Najznačajniji reditelji ovih prostora (Srđan Karanović, Slobodan Šijan, Boro Drašković, Svetislav Bata Prelić, Miloš Radivojević, Zdravko Šotra, Goran Marković...) u svojim najboljim ostvarenjima glavne uloge su poveravali upravo Sonji Savić. Zahvaljujući velikom talentu i neverovatnoj moći transformacije, ostvarila je uloge koje su joj donele široku popularnost, pamtile se kroz nekoliko generacija i za koje je višestruko nagrađivana na velikim filmskim festivalima (Venecija, Pula, Niš...). Zbog te činjenice, ali i kulturnog statusa u umetničkim krugovima stečenog u mnogobrojnim nezavisnim projektima, i publika i kritika su od Sonje uvek očekivali najviše i najbolje. Ipak, osećajući da je medij klasičnog filma sputava i da ono što ona želi da nam svojom umetnošću izrazi daleko prevazilazi konvencije filmske mejnstrim produkcije, sve više se okreće samostalnim autorskim projektima u pozorištu, muzici i posebno videu, koji postaje medij u kojem ona najviše istražuje. Kritički odnos prema establišmentu sve više ju je gurao na marginu oficijelnih kulturnih dešavanja. Izostala je podrška njenom stvaralaštvu, kako od strane zvaničnih institucija u kulturi, tako i od većine kolega, nekadašnjih istomišljenika i "saboraca". Ne pristajući na bilo kakvu vrstu kompromisa, skrajnuta i marginalizovana, nastavila je sa fanatičnom istrajnošću samostalni umetnički rad. Zahvaljujući tome, ostvareni su brojni vaninstitucionalni umetnički projekti u pozorištu, multimediji, muzici, filmu i videu.

Po svojoj strukturi i estetiци, njeni radovi su potpuno samosvojni i gotovo da ih je nemoguće svrstati u postojeće "oficijelne" kategorije. Susret videa i umetničkog performansa, eksperimentalne muzike, montaža i kolažiranje slike, zvuka i teksta predstavljaju osnovne pravce njenog interdisciplinarnog ili bolje rečeno "nedisciplinarnog" (Bojan Đorđev) istraživanja i kritičkog preispitivanja pozicije i uloge umetnosti uopšte. Radeći do samog kraja svog života, ostavila je nedovršene radove koji će biti, uz pomoć njenih bliskih saradnika, obrađeni i kompletirani. Njenih pet radova, od kojih će dva biti prikazana na ovom festivalu, pored kulturnog statusa među ljubiteljima, još uvek čekaju na detaljniju teorijsku analizu i svoje zvanično mesto u antologiji eksperimentalnog i alternativnog filmskog i video stvaralaštva na prostoru bivše Jugoslavije.

REGIONALNI TOKOVI

16. 12. | Subota | Saturday

15:30 | Mala sala | Small Theatre

Program

REGIONALNI TOKOVI / REGIONAL CURRENTS

Footnote to Holy, Sendi Bakotić, Hrvatska, 2017, 3 min.

The Lesson, Maja Hodosec, Slovenija, 2017, 15 min.

Out Forever, Petar Dositej Arandelović, Srbija, 2017, 5 min.

A Day in the Bedroom of Laurie Evian, Kostas Makrinos, Grčka, 2017, 18 min.

Alogon, Vorky Team, Srbija, 2017, 13 min.

Astronaut od perolaka / *Astronaut of Featherweight*, Dalibor Barić, Hrvatska, 2017, 27 min.

SONJA SAVIĆ



16. 12. | SUBOTA | SATURDAY

17.00 | Mala sala | Small Theatre
Retrospektiva / Retrospective
SONJA SAVIĆ
Uvodna reč / Introduction by Predrag Živković
SuperReal, Superstvarnost, 1997, 55 min.

Prvi srpski techno vodvilj. Kompozitor – Miodrag Stojanović Čeza. Posvećen izbeglim srpskim intelektualcima prve ex Yu generacije, koji su, u zbegu, prekidajući studije, izbegavajući rat i krpopolrice otišli u svet u potrazi za egzistencijalnim minimumom. Dramaturgija, muzička produkcija i režija - Sonja Savić. Premijera u martu 1997., otvorila scenu Pogon u Domu omladine.

Play, 1998, 22 min.
(Prve kompjuterske animacije Srđana Đileta Markovića). Posvećeno uniformama i studentima Beograda '97. Produkcija glasa Boba Wilsona na gostovanju 1996. pri projekciji Hamleta, kada on prvi put scenski govori. Predavanje „Art“ u Beogradu, i glas, te jedini zapis špice Miomira Grujića Fleke - kultne radio emisije Shishmish (B92). Premijera, Maribor, Kibla, 1997. Po pozivu galeriste Philla Nostara Collinsa 2004. film poslat na grupnu izložbu „Bgd - Alternative“ i zadržan u profesionalnom formatu u Muzeju moderne umetnosti u Brikstonu, London. Kompjuterske animacije, produkcija zvuka, dramaturgija i režija – Sonja Savić.

Predrag Živković
Urednik filmskog programa Galerije Nadežda Petrović, Čačak

GREG DE

KjuR

INTERVJU

ISTRAŽIVAČKI FORUM

“OBIČNA POLITIKA”

Razgovarala MAŠA SENIČIĆ

- Ovo je šesta godina održavanja ovog istraživačkog foruma, koji si ti započeo i organizovao od početka. Kako bi rekao da se forum razvijao tokom ovih godina, tematski i strukturno?

Volim da kažem da se Istraživački forum pre produbljuje nego što se širi. To sam napisao u uvodu u zbirci tekstova o prva dva izdanja Foruma koju sam priredio. Trenutno uređujem još jednu zbirku. Tematski se trudimo da pokrijemo forme i estetike što je šire moguće. Srećan sam što ove godine pokrивamo politiku. To je eho glavne festivalske teme subverzije.

- Možeš li kratko da nam kažeš šta dovitljivi naslov „Obična politika” tebi znači i na šta se tačno odnosi u kontekstu alternativnog filma i videa danas?

Što se tiče naslova „Obična politika”, zapravo sam bio inspirisan naslovom jedne od svojih omiljenih pesama Džej Zija, sa njegovog prvog albuma. Mislim da u kontekstu alternativnog filma i videa to znači da obično očekujemo umetnike koji stvaraju netradicionalne i nekomercijalne radove da bi bili politički angažovani. Možda to ide jedno sa drugim. Već je politički stav odbiti pritisak tržišta i filmske industrije. Hajde da to istražimo umesto da uzimamo zdravo za gotovo.

- U opisu foruma daješ poznati citat Godara, francuskog aktiviste i reditelja, o tome da nije stvar u tome da se prave politički filmovi već je stvar u tome da se filmovi prave politički. Ipak, može li se to postići u 2017. godini i kako? (Možda možeš da nam daš neke, po tvom mišljenju, dobre primere ili pak ukažeš na nešto iz festivalskog programa)

Milčo Mančevski nam je pokazao kako se filmovi prave politički. Već samom činjenicom da je snimio svoj kratkometražni film na Kubi pružio je otpor političkim stavovima američke Vlade i napravio de facto američko-kubansku koprodukciju. Njegov kratkometražni film prikazuje se u takmičarskom programu prve večeri festivala.

- Zašto je milje eksperimentalnog i alternativnog filma tako moćno polje za potencijalnu subverziju? Šta eksperimentalni filmovi imaju što narativni film ne može da ponudi?

Narativni film obično mora da poštuje izvesna pravila igre. Alternativni film ima potencijal da bude prostor slobode. Naravno, ni on nije uvek imun na zahteve tržišta. Međutim, na Alternativama pokušavamo da pronađemo film koji nije „namenski”. Želimo da subvertiramo očekivanja. Zašto su alternative tako moćne? Zato što nude izbor i podsećaju nas da moramo da biramo. Davanje moći ljudima je pravo subverzivno političko delovanje.



The 1st Alternative Film/Video Research Forum was held in 2012 under the auspices of the festival Alternative Film/Video and featured such notable participants as Dirk de Bruyn, Ivan Ladislav Galeta, and others. In 2014 the forum anthology On Fragmentation, edited by Greg de Cuir Jr, was published. In 2017 the 6th Research Forum will investigate the politics of alternative film and video. This one-day event running concurrently with the festival will gather a group of curators, critics, artists, and researchers for an intimate meeting where presentations will be delivered and discussions held concerning works of film, video, and new media art.

The founding curator of the Alternative Film/Video Research Forum is Greg de Cuir Jr

6TH ALTERNATIVE FILM/VIDEO RESEARCH FORUM, 'POLITICS AS USUAL'
FRIDAY, 15 DECEMBER 2017, CONFERENCE ROOM

PROGRAM:

10:00 – 10:10
Welcome/Introduction, Greg de Cuir Jr (Selector, Alternative Film/Video)

10:10 – 11:30
Panel 1
- Ljiljana Bogoeva Sedlar (Professor, Faculty of Dramatic Arts, Belgrade), 'The cradle will rock: what kind of alternative (film) can make this happen?'
- Zsolt Gyenge (Professor, Moholy-Nagy University of Art and Design, Budapest), 'On the impossibility of political filmmaking'
- Catherine Fowler (Professor, Otago University), 'Affirmative critique in alternative film and video'

11:30 – 11:40
Break

11:40 – 12:30
Panel 2
- Igor Simić (Artist, Belgrade), 'Montage is Everywhere'
- Tomaso Aramini (Artist/Researcher, Leeds), 'Plea for a new communist avant-garde filmmaking practice'

12:30 – 13:30
Lunch break

13:30 – 14:20
Panel 3
- Minou Norouzi (Curator/Researcher, Goldsmiths, University of London), 'Documentary as disobedient communication'
- Karla Tobar (Artist/Researcher, University of the Basque Country, Bilbao), 'On planned obsolescence and the subversive aesthetics of the scanner_pack project'

14:20 – 14:30
Break

14:30 – 15:20
Panel 4
- Lukasz Mojsak (Curator/Researcher, Goldsmiths, University of London), 'Violence as usual: On the intertwinement of film, politics, and violence on the basis of the recent film work of Przemyslaw Branas'
- Moritz Pfeifer (Editor, East European Film Bulletin, Paris), 'On Jonas Mekas'

15:20-15:30
Respondent
- Miriam de Rosa (Professor, Coventry University)

15:30 – 16:00
Closing thoughts

Projekat Connect ARCHIVES

Connect Archives je međunarodna digitalna filmska biblioteka i inicijativa za razvoj veb-aplikacije u saradnji sa filmskim i audiovizuelnim arhivima, zbirkami, kinotekama i medijatekama širom Evrope. Demo-sajt Akademskog filmskog centra (AFC) pokrenut je u maju 2016. godine na <http://afcarchive.rs/> i sadrži kolekciju filmova sa propratnim medijskim sadržajem. Na sajtu AFC-a mogu se naći odlomci iz filmova, a u nekim slučajevima i javno dostupni celoviti filmovi. Cilj projekta je da pokrene inovativnu i onlajn-kompatibilnu bazu podataka, bogatu sadržajem, koja će omogućiti lakši pristup filmskom nasleđu i savremenoj produkciji.

Connect Archives' is an international digital film library and web application development initiative in collaboration with film and audiovisual archives, collections, cinemateques and mediatheques around Europe. An AFC demo site has been launched in May 2016 at <http://afcarchive.rs> which is featuring films with attached media content. On the AFC site film excerpts (and in some cases full length videos) are available with public access. The aim of the project is to establish an innovative, context-rich on-line and compatible database which will provide better access to experimental film heritage and contemporary productions.

17. 12. | NEDELJA | SUNDAY

16:00 | Mala sala | Small Theatre

Prezentacija / Presentation

CONNECT ARCHIVES INITIATION

Evropska mreža onlajn filmskih arhiva / European Network of Online Film Archives

Aktuelno stanje projekta i kratki filmski program / Actual state of the project plans and short film program

Predstavlja / Presented by Sebestyén Kodolányi

TAKMIČARSKI PROGRAM / COMPETITION PROGRAM

13. 12. | SREDA | WEDNESDAY

20:15 | Velika sala | Main Theatre
PROGRAM #1

THE END OF TIME / KRAJ VREMENA

Milčo Mančevski, SAD/Kuba, 2017, 5:24 min.

WELCOME 5X4 / DOBRO DOŠLI 5X4

Davorin Marc, Slovenija, 2017, 3 min.

HOW CAN I EVER BE LATE / NEMA ŠANSE DA ZAKASNIM

Kevin Jerome Everson & Claudrena Harold, SAD, 2017, 5 min.

RE-VUE

Dirk de Bruyn, Australija, 2017, 6 min.

WISHFUL THINKING / PRIŽELJKIVANJE

Allan Brown, Kanada, 2017, 13 min.

DURCH NACHT ZUM LICHT / KROZ NOĆ DO SVETLOSTI

Friedl vom Groller, Austrija, 2016, 3 min.

THE ENTROPY OF A COLLECTIVE ATMOSPHERE COLORED IN RED / ENTROPIJA KOLEKTIVNE ATMOSFERE OBOJENA U CRVENO

Igor Simić, Srbija, 2017, 3 min.

I LOVE YOU, INES / VOLIM TE, INES

Ana Hušman, Hrvatska, 2017, 14 min.

15. 12. | PETAK | FRIDAY

14:30 | Mala sala | Small Theatre
Konkurencija / Competition
PROGRAM #2

20:30 | Velika sala | Main Theatre
Konkurencija / Competition
PROGRAM #3

ANTARCTICA

Salise Hughes, SAD, 2016, 4 min.

SHE BLINKS AND FLOWERS TREMBLE / ONA TREPĆE I CVEĆE DRHTI

Niko Novak & Matevz Jerman, Slovenija, 2017, 8 min.

CONFIDENT

Karen Akerman & Miguel Seabra Lopes, Brazil, 2016, 12 min.

INSIDE - THE COLOR VERSION / UNUTRA - VERZIJA U BOJI

Dietmar Brehm, Austrija, 2017, 5 min.

PUERTO RICO TAUTOLOGY (14-DUBS HIGH) / PORTORIKANSKA TAUTOLOGIJA

Rob Feulner, Kanada, 2016, 7 min.

LOST HIGHWAY REVISITED / PONOVDNA POSETA HOTELU IZGUBLJENIH DUŠA

Igor M. Toholj i Nevena Matović, Srbija, 2016, 13 min.

17. 12. | NEDELJA | SUNDAY

15:00 | Mala sala | Small Theatre
Konkurencija / Competition
PROGRAM #4

20:30 | Velika sala | Main Theatre

Lista značajnih ostvarenja Festivala / List of Important Works of the Festival

ALTERNATIVE FILM/VIDEO 2017

14. 12. | ČETVRTAK | THURSDAY

14:30 | Mala sala | Small Theater
Konkurencija / Competition
PROGRAM #1

21:00 | Velika sala | Main Theatre
Konkurencija / Competition
PROGRAM #2

TOWER XYZ / TORANJ XYZ, AYO AKINGBADE

Velika Britanija, 2016, 3 min.

LEOPARD MAN STUDY / STUDIJA ČOVEKA-LEOPARDA

Duo Strangloscope, Srbija/Brazil, 2017, 8 min.

(I)FRAME

Karissa Hahn & Andrew Kim, SAD, 2015, 10 min.

ORPHAN OF ASIA / SIROČE AZIJE

Kuo Ying Hsiu, Taivan, 2017, 4 min.

VIEWFINDER MATERIAL / VIZIROV MATERIJAL

Baptiste Jopeck, Francuska, 2017, 16 min.

A WALK TO THE BEACH / ŠETNJA DO PLAŽE

Rafael Gomez, Španija, 2017, 7 min.

RETURN TO FORMS / POVRATAK FORMAMA

Zachary Epcar, SAD, 2016, 10 min.

16. 12. | SUBOTA | SATURDAY

14:30 | Mala sala | Small Theatre
Konkurencija / Competition
PROGRAM #3

20:30 | Velika sala | Main Theatre
Konkurencija / Competition
PROGRAM #4

SOME OF THE SENSATIONS / NEKE SENZACIJE

Peter Lichter & Bori Mate, Mađarska, 2017, 4 min.

UNKNOWN HOURS / NEPOZNATI SATI

Calum Walter, SAD, 2016, 10 min.

JUNKANOO TALK / DŽANKANU RAZGOVOR

Rhea Storr, Velika Britanija, 2017, 12 min.

WHERE AM I / GDE SAM JA

Joao Leal, Portugal, 2016, 6 min.

HERZ UND TAT, MUND UND LEBEN / SRCE I DELA, USTA I ŽIVOT

Nina Kreuzinger, Austrija, 2017, 12 min.

165708

Josephine Massarella, Kanada, 2017, 7 min.

BLACK & WHITE BOX / CRNO-BELA KUTIJA

Osi Wald & Efrat Rubin, Izrael, 2017, 10 min.

IMPRESUM

Nevena Tomić, glavna i odgovorna urednica DKSG

Ivan Velisavljević, urednik novina

Marina Lučić, izvršna urednica novina

Antun Gverović, dizajner novina

SD press, Smederevo, tiraž 300

Akademski filmski centar
Dom kulture Studentski grad

ALTERNATIVE FILM/VIDEO 2017

Festival novog filma i videa / Festival of New Film and Video
Beograd / Belgrade, 13 - 17. decembar 2017.