

ALTERNATIVE
film • video
2022.



Akademski filmski centar
Dom kulture • Studentski grad

ALTERNATIVE film • video 2022.



**Akademski filmski centar
Dom kulture • Studentski grad**

Alternative film • video 2022.

FESTIVAL NOVOG FILMA I VIDEO /
FESTIVAL OF NEW FILM AND VIDEO
07–11.12.2021.

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**Takmičarski |
Competition program**



13-66

**IGOR MARŠIĆEVIĆ I
MILOŠ
DIMITRIJEVIĆ**
SERBIA, 2022.
Digital, 07' 40"

Remembering and forgetting the city in permanent transition.

13-66

**IGOR MARŠIĆEVIĆ I
MILOŠ
DIMITRIJEVIĆ**
SRBIJA, 2022.
Digital, 07' 40"

Sećanje i zaborav grada u permanentnoj tranziciji.



A Companion for Amateur Cinematographers: Vol. I

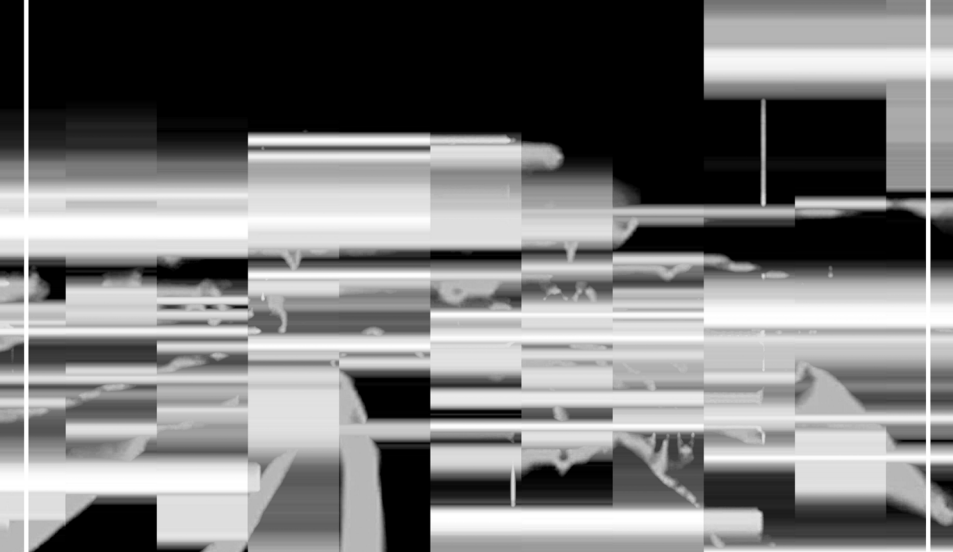
FEDERICO
DI CORATO
ITALIA, 2022
*HD Video (scan from
9.5mm film and digital
scan of books), 20'*

Set against the backdrop of Italy in the years of the fascist dictatorship, a man of means, yet unknown to history, scrutinizes the world through his small cine camera. But in his films, the ineffable signs of resistance still rise to the surface.

Priručnik za filmske amatere: prvi tom

FEDERIKO
DI KORATO
ITALIJA, 2022.
*HD Video (skeniran
9.5mm film i digitalni
skenovi knjiga), 20'*

Smešten u Italiji, u godinama fašističke diktature, dobrostojeći čovek, nepoznat istoriji, istražuje svet kroz svoju malu bioskopsku kameru. Ali u njegovim filmovima neizrecivi znaci otpora i dalje izbijaju na površinu.



Accidental Memory Fields

KRUNOSLAV
PTIČAR
CROATIA, 2022
Digital, 12' 05"

An abstract film that explores a process of dynamic organic forms made of distorted accidental hazardous found footage materials.

Slučajna polja sećanja

KRUNOSLAV
PTIČAR
HRVATSKA, 2022.
Digital, 12' 05"

Apstraktni film koji istražuje proces dinamičkih organskih oblika napravljenih od slučajno izobličjenih opasnih pronađenih materijala.



All the Things You Leave Behind

CHANASORN
CHAIKITIPORN
THAILAND, 2021
Digital, 18' 15"

Composed entirely of archival photographs, footage and declassified documents of US-Thai relations in Anti-Communism during the Vietnam War, *All the Things You Leave Behind* interrogates the effects of America's influence on Thai people and society.

Sve stvari koje ostavljate za sobom

ČANASORN
ČAIKITIPORN
TAJLAND, 2021.
Digital, 18' 15"

Sastavljen u potpunosti od arhivskih fotografija, snimaka i dokumenata sa kojih je skinuta oznaka poverljivosti o američko-tajlandskim odnosima u periodu antikomunizmu tokom Vijetnamskog rata, *Sve stvari koje ostavljate sa sobom* ispituje efekte američkog uticaja na Tajlandane i tajlandsko društvo.



Beauty & the Beasts

ÄGGIE PAK YEE LEE
HONG KONG/
ESTONIA, 2021
Digital, 3' 31"

That night, a lady met a group of lovely
beasts — gigantic slimy cheesy ones.

Lepotica i zveri

AGI PAK JI LI
HONG KONG/
ESTONIJA, 2021.
Digital, 3' 31"

Te noći, žena je upoznala grupu ljupkih
zveri — ogromnih, ljigavih i otrcanih.



Between the Blur

GREG MARSHALL
CANADA, 2022
Digital, 6'

A short video art piece that utilizes publicly listed coordinates of 3405 orphaned oil and gas wells within Alberta, Canada. The video is a poetic geographic journey questioning the system of the oil and gas industry, pondering this relation to land and cityscape to which it is irrevocably tied.

Između nejasnih obrisa

GREG MARŠAL
KANADA, 2022.
Digital, 6'

Kratki video-art koji koristi javno dostupne koordinate 3405 napuštenih naftnih i gasnih bušotina u Alberti, Kanada. Video je poetsko geografsko putovanje koje preispituje sistem industrije nafte i gasa, promišljajući o odnosu prema zemljištu i gradskom pejzažu za koji je neopozivo vezan.



Body Legato

SAM DRAKE
USA, 2022
16mm, 6' 28"

Imagining possibilities of disembodied being — a cow becomes meat becomes man becomes angel — while a surveillance balloon hovers overhead.

Telesni legato

SEM DREJK
SAD, 2022
16mm, 6' 28"

Zamišljajući mogućnosti bestelesnog bića — krava postaje meso postaje čovek postaje anđeo — dok balon za prismostru lebdi iznad glave.

TABARIF

BY AZIZ BOUJAHHA

Definitions | Hallucinations

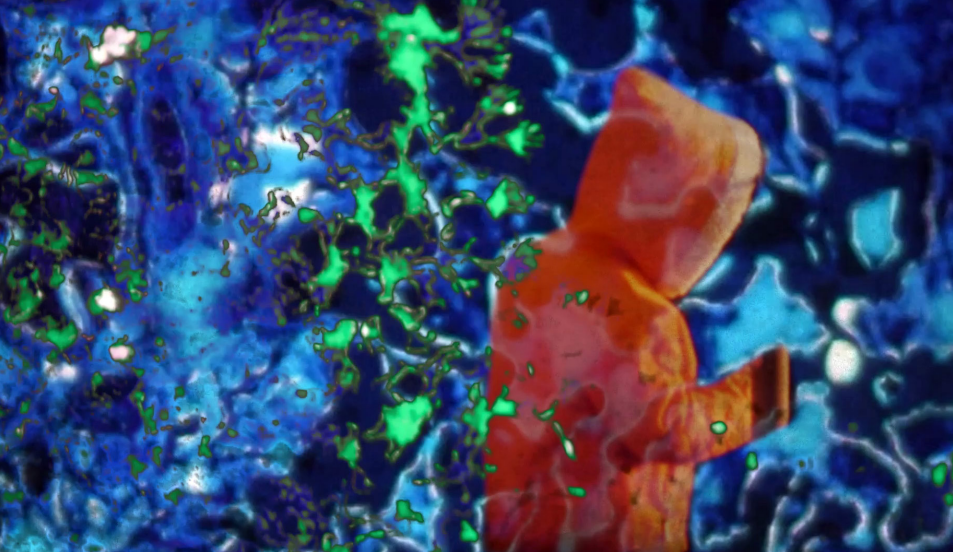
AZIZ BOUJAHHA
MOROCCO/UAE, 2022
Digital, 8' 41"

A young filmmaker is trying to make his first short film, where all stories and scenes are connected to the same theme: "dreams".

Definicije | Halucinacije

AZIZ BUDŽAHA
MAROKO/UAE, 2022.
Digital, 8' 41"

Mladi filmski stvaralac pokušava da snimi svoj prvi kratki film, u kom su sve priče i scene povezane istom temom: "snovima".



Dust

FILIP
MARKOVINOVIĆ
SERBIA, 2022
*Digitized super 8mm,
9' 19"*

By using fragments of film recordings from personal archives and placing them in a different context, the video represents a walk through oneiric spaces that have been eroded by the ravages of time.

Prašina

FILIP
MARKOVINOVIĆ
SRBIJA, 2022
*Digitalizovani super
8mm, 9' 19"*

Upotrebom fragmenata filmskih zapisa iz lične arhive i smeštanjem u drugi kontekst video predstavlja šetnju kroz oniričke prostore koje je rastočio zub vremena.



Exaggerations

CHARLES DE AUGUSTIN

USA/UK/NL, 2022
iPhone/digital/mp4,
19' 54"

A supernatural road trip in the Scottish village of Foyers, the American hamlet of Grovers Mill, and reading breaks in an Amsterdam film library. Two voices grow sleepy and impatient with the film but still work through it alongside the viewers, playing with their authority, ethics, and dogmatic forms of artistic/political expression.

Preuveličavanja

ČARLS DE OGASTIN

SAD/UK/HOLANDIJA
iphone/digital/mp4,
19' 54"

Natprirodno putovanje u škotsko selo Foyers, američko naselje Grovers Mil, i čitalačke pauze u filmskoj biblioteci u Amsterdamu. Dva glasa postaju pospana i nestrpljiva sa filmom, ali nastavljaju da se probijaju kroz njega zajedno sa gledaocima, igrajući se svojim autoritetom, etikom i dogmatskim oblicima umetničkog/političkog izražavanja.



Fat Tuesday

ALEKSANDRIJA
AJDUKOVIĆ
SERBIA, 2022
Lomokino, 8' 25"

Carnival festivities or masquerades in three Serbian villages: Starci in Vukovac, Fašanka in Grebenac and White Carnival in Lozovik. The structure of the film is a dynamic and pulsating alternation of the established order of rituals and the emerging chaos of individual actions. Questions of relationship to culture, tradition, and nature are raised.

Debeli utorak

ALEKSANDRIJA
AJDUKOVIĆ
SRBIJA, 2022.
Lomokino, 8' 25"

Pokladne svečanosti ili maškare u tri srpska sela: Starci u Vukovcu, Fašanke u Grebencu i Bele poklade u Lozoviku. Struktura filma je dinamično i pulsirajuće smenjivanje ustaljenog reda rituala i izranjajućeg haosa individualnih radnji. Postavljaju se pitanja odnosa prema kulturi, tradiciji, prirodi.



Hardly Working

TOTAL REFUSAL

AUSTRIA, 2022

Digital, 20' 30"

NPCs are non-player characters that populate the digital world as extras to create the appearance of normality. A laundress, a stable boy, a street sweeper and a carpenter are observed with ethnographic precision. They are Sisyphus machines, whose labour routines, activity patterns as well as bugs and malfunctions paint a vivid analogy for work under capitalism.

Teško (da) rade

TOTAL REFUSAL

AUSTRJA, 2022

Digital, 20' 30"

NPC su neigrivi likovi koji naseljavaju digitalni svet kao dodaci, da bi stvorili utisak normalnosti. Sa etnografskom preciznošću posmatrani su pralja, štalar, čistač i stolar. Oni su Sizifove mašine, čije radne rutine, obrasci aktivnosti, kao i greške i kvarovi, daju živopisnu analogiju rada u kapitalizmu.



Holes

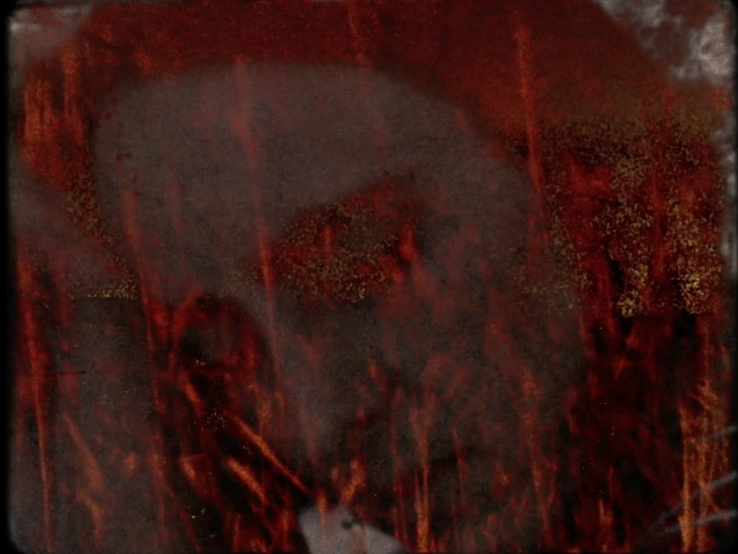
SAŠA PETROVIĆ
SERBIA, 2022
Digital, 7' 17"

In a split screen, three simultaneous moving images of different holes map existential fear from contemporary reality.

Rupe

SAŠA PETROVIĆ
SRBIJA, 2022.
Digital, 7' 17"

Na ekranu podeljenom na tri dela, simultani prizori različitih rupa mapiraju egzistencijalni strah od savremene pojavnosti.



I Was Where I Was

GABRIELE ROSSI

FRANCE, 2021

Single8 on perished

original Fujichrome film

+ HD cam, 2'

Someone is lost, but then, goes along through the night, to find the way out, again.

Bio sam gde sam bio

GABRIJELE ROSI

FRANCUSKA, 2021.

Single8 na izbledelom

originalnom Fujichrome

filmu + HD kamera, 2'

Neko je izgubljen, ali onda, ponovo ide kroz noć da pronade izlaz.



Minutiae

MILJANA NIKOVIĆ
SERBIA/GERMANY,
2022
Digital (mov), 6' 6"

Progression of 122 words through their sound and meaning, paired with 60 found footage clips from 1950s TV-commercials. Each of the inserts appears twice as a pattern of *déjà-vu* cognitive associations.

Sitni detalji

MILJANA NIKOVIĆ
SRBIJA/NEMAČKA,
2022.
Digital (mov), 6' 6"

Progresija od 122 reči kroz njihov zvuk i značenje, uparenih sa 60 pronađenih snimaka TV reklama iz 1950-ih. Svaki insert se pojavljuje dva puta kao *déjà-vu* obrazac kognitivnih asocijacija.



My Island

STEFANA SAVIĆ
SERBIA, 2022
Digital, 4' 21"

A female character (the author herself) walks through the water towards a nearby island. Although close, the island, as a metaphor for personal space and freedom, becomes more and more distant, and its course, interspersed with editing procedures, becomes longer and longer.

Moje ostrvo

STEFANA SAVIĆ
SRBIJA, 2022
Digital, 4' 21"

Ženski lik (sama autorka) hoda kroz vodu prema obližnjem ostrvu. Iako blizu, ostrvo kao metafora ličnog prostora i slobode, postaje sve udaljenije a njen hod ispresecan postupcima montaže, sve duži.



Pods

PRAŠANT MORE
INDIA, 2022
Digital (h264), 2' 43"

The performer tries to embody the critical situation of aquatic animals and plants living under the cause of Marine pollution and commercial Whaling. "The greatest threat to our planet is the belief that someone else will save it", said Robert Swan.

Jata

PRAŠANT MOR
INDIJA, 2022.
Digital (h264), 2' 43"

Izvođač pokušava da otelotvori kritičnu situaciju vodenih životinja i biljaka koje žive u uslovima zagađenja mora i komercijalnog lova na kitove. „Najveća pretnja našoj planeti je vera da će je neko drugi spasiti“, rekao je Robert Svon.



Salin

ANNE-MARIE
BOUCHARD
CANADA, 2021
Super 8mm + digital,
3' 04"

The director revisits a family film shot by her grandfather. The images shot in Super 8 in 1966 are masked and revealed by an organic film made from algae.

Salin

AN-MARI BUŠAR
KANADA, 2021.
Super 8mm + digital,
3' 04"

Rediteljka se vraća porodičnom filmu koji je snimio njen deda. Prizori snimljeni super-osmicom 1966. godine prekrivaju se i otkrivaju organskim filmom napravljenim od algi.



The Education of Lulu

SALISE HUGHES
USA, 2022
Digital, 8' 56"

Based on footage from G.W. Pabst's *Diary of a Lost Girl*, and historic photos of Magdalene Laundries, Catholic institutions for young women deemed difficult by their parents or society. The strict regimes in the institutions were often more severe than those found in prisons. Physical and mental abuse as well as rape were common complaints.

Obrazovanje Lulu

SALIZ HJUŽ
SAD, 2022.
Digital, 8' 56"

Film je zasnovan na kadrovima iz Dnevnika izgubljene devojke G.V. Pabsta i arhivskih fotografija Magdaleninih perionica rublja, katoličkih institucija za mlade žene koje su roditelji ili društvo označili kao problematične. Strogi režim u institucijama često je bio gori nego u zatvorima, i česti su bili slučajevi telesnog i duhovnog zlostavljanja, kao i silovanje.



The Film Factory

SILVESTAR KOLBAS
CROATIA, 2022
15' 12"

Black-and-white photographs of the closed Fotokemika factory were taken on photographic negatives that were once produced there. This film essay on photography shows the passage of time through the aging of the photographic material itself. The story tackles the negative aspects of transition against the backdrop of a collapsed industry and its workers.

Tvornica filmova

SILVESTAR KOLBAS
HRVATSKA, 2022.
15' 22"

Filmski esej o fotografiji, ispričan crno-bijelim fotografijama napuštene tvornice Fotokemika, snimljenima isključivo na materijalima koji su nekoć u toj tvornici proizvedeni. Starenje fotografskog materijala govori o protoku vremena. Priča je to o negativnim posljedicama tranzicije, propasti industrijalizacije i radničkog pokreta.



The House He Never Owned

The House He Never Owned

DEBJIT BAGCHI
INDIA, 2022
Digital, 1'

The video examines a life that a ghost has already lived as a human being and his realization that he owns nothing in this world.

Kuća koju nikad nije posedovao

DEBDŽIT BAKČI
INDIJA, 2022.
Digital, 1'

Video istražuje život koji je duh već živeo kao ljudsko biće i njegovu spoznaju da ne poseduje ništa na ovom svetu.



The Message

BRUNO PAVIĆ
CROATIA, 2022
Digital, 1' 03"

The presidents of all the countries of the world want to send us a message.

Poruka

BRUNO PAVIĆ
HRVATSKA, 2022.
Digital, 1' 03"

Predsednici svih zemalja sveta žele da nam pošalju poruku.



The Sea Worries Once. Overture

DANIŁA LIPATOV
GERMANY, 2022
Digital, 8' 06"

An elegiac introduction to the daily maritime rituals of the Crimean peninsula after the annexation featuring a nocturnal rehearsal for the Victory Day military parade.

More jednom brine. Uvertira

DANIŁA LIPATOV
NEMAČKA, 2022.
Digital, 8' 06"

Elegičan uvod u dnevne pomorske rituale Krimskog poluostrva nakon aneksije sa noćnom probom za vojnu paradu povodom Dana pobjede.



The World is Blue at Its Edges

IRIS BLAUENSTEINER
& CHRISTINE
MODERBACHER
AUSTRIA, 2021
Digital, 14' 30"

Addressing her unborn child, the narrator tries to find answers through claustrophobic pictures interwoven with intimate notes on a pregnancy in times of a pandemic. Based on a childhood memory, the film spans from the Cold War Iron Curtain, to the "refugee crisis" and the renewed closing of borders during COVID-19.

Svet je plav na rubovima

IRIS BLAUENŠTJNER
I KRISTINA
MODERBAHER
AUSTRIJA, 2021.
Digital, 14' 30"

Obraćajući se svom nerođenom detetu, naratorica pokušava da nađe odgovore putem klaustrofobičnih slika protkanih intimnim beleškama o trudnoći u vreme pandemije. Na osnovu sećanja iz detinjstva, film se proteže od hladnoratovske Gvozdene zavese, do „izbegličke krize“ i ponovnog zatvaranja granica tokom Kovida-19.



Uploaded Memories

IGOR TOHOLJ
SERBIA/CROATIA,
2022
Super8, digital, 24' 18"

Engine film. Automatic film. In the structure of the film, shots from the author's private archive, which contain fragments of his memory, alternate and vary, and the synergy between man and algorithm creates their order.

Idu dani

IGOR TOHOLJ
SRBIJA/HRVATSKA,
2022.
Super8, digital, 24' 18"

Mašinski film. Automatski film. U strukturi filma se smenjuju i variraju kadrovi iz privatne arhive, koji sadrže fragmente sećanja, a sinergija između čoveka i algoritma kreira njihov poredak.



Warhorse – Atlatl

GAŠPER MILKOVIČ
BILOSLAV
SLOVENIA, 2021
Digital, 4' 16"

A video feedback loop meandering through a labyrinth of crt monitors, 90s handycams, SD video mixers, signal generators and video synths but also purely digital raspberry pi based video tools and effects.

Vorhors – Atlatl

GAŠPER MILKOVIČ
BILOSLAV
SLOVENIJA, 2021.
Digital, 4' 16"

Video-loop koji vijuga kroz lavirint crt monitora, ručnih kamera iz 90-ih, SD video miksera, generatora signala i video sintisajzera, ali i čisto digitalnih video alata i efekata zasnovanih na raspberry pi.



When the World Comes to an End, I Will Have Loved You

GLORIA GAMMER
AUSTRIA, 2022
Digital, 15' 01"

Andy is trapped in a digital afterworld and doomed to eternal life in an avatar body.

Kada dođe kraj sveta, voleću te

GLORIA GAMMER
AUSTRALIJA, 2022.
Digital, 15' 01"

Endi je zarobljen u digitalnom zagrobnom svetu i osuđen je na večni život u telu avatara.



While We Were Here

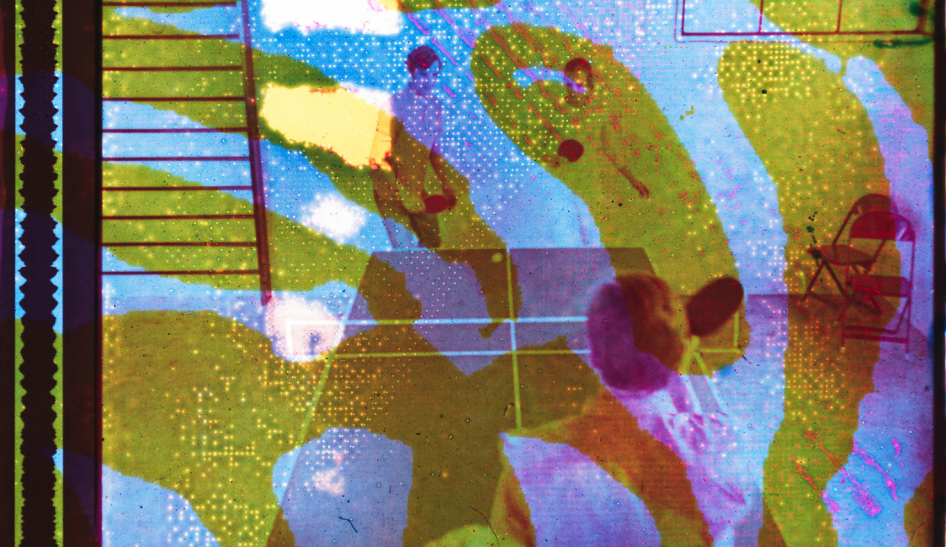
SUNČICA FRADELJIĆ
CROATIA, 2022
Digital, 15' 09"

Cinematic meditation on inevitable changes. Briefly depicted fragments from the characters' lives, through summer and winter, as each of them suffers a loss.

Dok smo bili tu

SUNČICA FRADELJIĆ
HRVATSKA, 2022.
Digital, 15' 09"

Sažeto prikazani fragmenti života likova, kroz leto i zimu, dok se svako od njih suočava s gubitkom. Meditativan sinematski prikaz neminovnih promena.



XX

VASJA LEBARIČ &
JULIJ ZORNIK
SLOVENIA, 2022
*Super 8mm, 16mm,
35mm, 10' 55"*

As observers we float in a flood of quick exchanging images, which we mostly cannot organize into our existing mental concepts. Flying Saucer on ice cream ignition in your head.

XX

VASJA LEBARIČ &
JULIJ ZORNIK
SLOVENIJA, 2022
*Super 8mm, 16mm,
35mm, 10' 55"*

Kao posmatrači plutamo u poplavi slika koje se brzo smenjuju, koje uglavnom ne možemo da organizujemo u naše postojeće mentalne koncepte. Leteći tanjir na paljenju sladoleda u tvojoj glavi.



The Jury | Žiri





Photo (© Guido Schiefer / IFFF)

Borjana Gaković is a film and media scholar, curator and author as well as a lecturer in film and cinema culture. Her work focuses on representations of history and medialities of historiography, European cinema of the 1960s, women and film, and war and trauma in film.

Borjana was media spokesperson for the German Association of Municipal and Cultural Cinemas (2017–2021), and editor of the cinema quarterly *Kinema Kommunal*. Since 2020 she has sat on the Programme and Selection Committee of DOK Leipzig, the International Leipzig Festival for Documentary and Animated Film.

Borjana has been involved in numerous film, theatre, exhibition and media theory projects, including as co-curator of the film programme *Materiality of Memories. (Post)Yugoslavian Experiences* (alongside Madeleine Bernstorff, SINEMA TRANSTOPIA Berlin, 24/02–18/03/2022), at the Internationales Frauen Film Fest Dortmund+Köln 2022 as curator of the festival's IFFF Revisited section and as curator of the tribute to *Feminale and femme totale* at the REMAKE — Frankfurt Women's Film Days 2021 festival.

Borjana Gaković istražuje film i medije, piše o filmskim medijima i kurira filmske programe, drži predavanja o filmu i filmskoj kulturi. U svom radu se bavi pre svega reprezentacijom istorije i medijalnošću historiografije, evropskom kinematografijom 1960-ih, odnosu žena i filma, kao i ratom i traumom na filmu.

Borjana je bila portparol za medije Nemačke asocijacije opštinskih i kulturnih bioskopa (2017-2021) i urednik filmskog tromesečnika Kinema Kommunal. Od 2020. godine je članica Programske i selekzione komisije DOK Lajpciga, Međunarodnog festivala dokumentarnog i animiranog filma u Lajpcigu.

Borjana je bila uključena u brojne filmske, pozorišne, izložbene i medijske teorijske projekte, uključujući i ko-kuriranje filmskog programa Materijalnost sećanja. (Post)jugoslavenska Iskustva (pored Madlen Bernstorf, SINEMA TRANSTOPIA Berlin, 24.02–18.03.2022), zatim na Internationales Frauen Film Fest Dortmund+Koln 2022. kao kustoskinja IFFF Revisited sekcije festivala, te kao kustos Feminale and femme totale na festivalu REMAKE — Dani ženskog filma u Frankfurtu 2021. godine.



Tomaso Aramini is a director, cinematographer and producer.

Tomaso holds a Ph.D. in filmmaking from Leeds Beckett University on film language and painters ideologies and practices. His practice centers around conceptual and political films, often hybridizing these two genres. His experimental films have been screened worldwide from San Francisco to Goa, receiving many accolades. In 2021 he released his first documentary feature *The Lost Shoes* which won the London International Documentary Film Festival and got selected at over 20 film festivals worldwide including *Europe Autour de l'Europe*, *Signs de Nuit*, *Filmmaking for Social Change*.

Tomaso has just founded Method, a production company focused on international co-productions.

Tomazo Aramini je reditelj, snimatelj i producent.

Tomazo je doktorirao film na Univerzitetu Leeds Beckett sa tezom o filmskom jeziku i slikarskim ideologijama i praksama. U svom radu bavi se pre svega konceptualnim i političkim filmovima, često spajajući ta dva žanra. Njegovi eksperimentalni filmovi prikazivani su širom sveta, od San Franciska do Goe, i dobili mnoga priznanja. Godine 2021. objavio je svoj prvi dokumentarni igrani film *Izgubljene cipele* koji je osvojio nagradu na Međunarodnom festivalu dokumentarnog filma u Londonu, i izabran u program preko 20 filmskih festivala širom sveta, uključujući *Europe Autour de l'Europe*, *Signs de Nuit*, *Filmmaking for Social Change*.

Tomazo je upravo osnovao Method, produkcijsku kuću fokusiranu na međunarodne filmske koprodukcije.



Vladislav Knežević (1967) graduated from De Vrije Academie (Audio-visual Dept.) in Den Haag. Professionally works as a free-lance director for TV and various productions since 1993. He is into experimental film, video and sound processing since 1988. He has also initiated and organized several film programmes and presentations (Reference to Difference, Videodrome TV edition, 25 FPS International Experimental Film Festival).

Vladislav Knežević (1967) diplomirao je na De Vrije Academie (Audio-visual Dept.) u Hagu. Od 1993. radi kao reditelj za različite televizijske programe. Eksperimentalnim filmom, videom i zvukom bavi se od 1988. Bio je inicijator i organizator programa Reference to Difference, televizijske emisije o eksperimentalnom filmu i videu Videodrom, te 25 FPS Internacionalnog festivala eksperimentalnog filma i videa u Zagrebu.



Ex • Yu panorama



Gravity of a Thought from the Boltzmann's Brain

UROŠ MAROLT
SLOVENIA, 2022
Digital, 5' 53"

Boltzmann's brain thought experiment is a basis for a film mirage, merging theoretical physics with abandoned hayracks, ideas of space-travel pioneer Herman Potočnik with a thousand-years old text of Monumenta Frisingensia, partisan monuments and post-war massacres memorial with spaces of alternative culture and stadium...

Gravitacija misli iz Bolcmanovog Mozga

UROŠ MAROLT
SLOVENIJA, 2022
Digital, 5' 53"

Bolcmanov misaoni eksperiment je osnova za filmsku fatamorganu, koja spaja teorijsku fiziku sa napuštenim kosmosima, ideje pionira svemirskih putovanja Hermana Potočnika sa hiljadugodišnjim tekstom Brižinskih spomenika, partizanskim spomenicima i memorijalom posleratnih masakra i prostorima alternativne kulture i stadionom...



Because of all of you who know
that in life and art,

Dedication

PETAR DOSITEJ
ARANĐELOVIĆ
SERBIA, 2022
Digital, 7' 14"

NO ONE-Dedication. A small country against the world alliance. This is also a tribute to all the victims of their aggression. The hero is taken from the American film production — one against all.

Posveta

*Petar Dositej
Aranđelović
Srbija, 2022.
Digital, 7' 14"*

NO ONE-Posveta. Mala Država protiv svetske alijanse. Ovo je posveta i svim žrtvama njihove agresije. Junak je uzet iz američke filmske produkcije — jedan protiv svih.



Exodia

BARTOL BABIĆ
VUKMIR
CROATIA, 2021
Digital, 2' 09"

Three alternatives face a sleepwalker.

Exodia

BARTOL BABIĆ
VUKMIR
HRVATSKA, 2021
Digital, 2' 09"

Sanjar se suočava s tri alternative.



No Easy Money

ZORAN SAVESKI
SERBIA, 2022
Digital, 14' 42"

Ukrainian girls practice western dance. A boy with special needs on holidays. A fisherman looking for fish and himself.

Nema lake love

ZORAN SAVESKI
SRBIJA, 2022
Digital, 14' 42"

Ukrajinske devojke vežbaju zapadni ples. Dečko sa posebnim potrebama na letovanju. Ribar traži ribu i sebe.



Protection Factor

LIDIJA MIĆOVIĆ
SERBIJA, 2022
8mm, VHS, digital, 4' 22"

The image can be read as archival, historical, but also (Yugo)nostalgic. The implementation of sound, which is assembled from generic samples, constructs a parallel narrative and foregrounds fossil fuel consumers. The landscape is transposed into an ecological (dystopian) one.

Zaštitni faktor

LIDIJA MIĆOVIĆ
SRBIJA, 2022
8mm, VHS, digital, 4' 22"

Slika se može čitati kao arhivska, istorijska, ali i (jugo)nostalgična. Implementacija zvuka koji je montiran od generičkih semplova, konstruiše paralelni narativ i u prvi plan postavlja potrošače fosilnih goriva. Pejzaž je transponovan u ekološki (distopijski).



Graft

LUKA MATIĆ
CROATIA, 2022
Digital, 9' 25"

A visual contemplation of the complex human relationship with nature, told in a composite flow of archival footage within a matrix of images of nature.

Kalem

LUKA MATIĆ
HRVATSKA, 2022
Digital, 9' 25"

Vizualna kontemplacija kompleksnog ljudskog odnosa s prirodom, prikazana u kompoziciji arhivskog materijala unutar matrice snimaka prirode.



How Would Stan Brakhage Watch Fritz Lang

IVAN FAKTOR
CROATIA, 2022.
Digital, 30'

Experimental short is a poeticized study on film tape about the imagery of analog film and the uniqueness of the view created by the eye of the camera.

Kako bi Stan Brakhage gledao Fritza Langa

IVAN FAKTOR
HRVATSKA, 2022.
Digital, 30'

Eksperimentalni kratki film je poetizovana studija na filmskoj traci o slikama analognog filma i jedinstvenosti pogleda koji stvara oko kamere.



**Side program |
Prateći program**



The Enfant Terrible of Italian '68: Romano Scavolini



In the political and artistic turmoil of the decade '68-'77, director Romano Scavolini established himself as the boldest filmmaker in the Italian experimental scene both in the content proposed to the audience both in the cinematic form pursued.

Considered a child prodigy as he shot his first feature film at the age of 18 while working as a longshoreman in Germany, the "enfant terrible" of the Italian cinema made his first truly professional full-length feature *Blind Fly* in 1966, a controversial analysis of aimless violence brought on by the central character's lack of motivation and purpose in life. The film made the rounds of major international festivals and promoted him to the ranks of "cult" filmmaker. The film spiked numerous controversies in Italy that caused its ban from public release. Two years later, he wrote and directed *The Dress Rehearsal* a complex structured "Joycean" odyssey on a group of young Marxist insurrectionists preparing a Revolution, characterized by a high degree of formal experimentation in the montage that breaks the commercial mechanisms of engagement between the spectator and the characters on screen that can be generalised as the identification spectator spectacle. *The Dress Rehearsal* is, then, a radical statement against bourgeois cinema and its techniques of annihilating, putting asleep the spectator's consciousness. The film, although being critically acclaimed, was again banned from public screening. During this period, Romano continued to make numerous shorts and docu-

Enfant terrible italijanske '68: Romano Skavolini



U političkim i umetničkim previranjima od '68 do '77, reditelj Romano Skavolini se etablirao kao najhrabriji filmski stvaralac na italijanskoj eksperimentalnoj sceni, kako u sadržaju koji je predložen publici, tako i u filmskoj formi.

Smatran je čudom od deteta jer je sa 18 godina snimio prvi dugometražni film, dok je radio kao lučki radnik u Nemačkoj: enfant terrible italijanske kinematografije napravio je svoj profesionalni celovečernji igrani film *Slepa muva* 1966. godine, kontroverznu analizu besciljnog nasilja izazvanog nedostatkom motivacije i svrhe u životu glavnog lika. Film je obišao velike međunarodne festivale i svrstao Skavolinija u red "kulturnih" filmskih stvaralaca. Film je izazvao brojne kontroverze u Italiji zbog čega je zabranjeno njegovo javno prikazivanje. Dve godine kasnije, napisao je i režirao *Generalnu probu*, složeno strukturisanu „džojsovsku“ odiseju o grupi mladih marksističkih pobunjenika koji pripremaju revoluciju. Film obiluje visokim stepenom formalnog eksperimentisanja u montaži, koja razbija komercijalne mehanizme angažovanja između gledalaca i likova na ekranu, mehanizme koji se mogu generalizovano nazvati identifikacionim posmatračkim spektaklom. *Generalna proba* je, dakle, izraz radikalnog stava protiv buržoaske kinematografije i njenih tehnika uništavanja i uspavljivanja svesti kod gledalaca. Film, iako je bio hvaljen od strane kritike, zabranjen je za javno prikazivanje. Tokom ovog perioda, Romano je nastavio da snima brojne kratke i dokumentarne filmove o antropologiji i

mentaries on anthropology and social struggles. In those films, he further developed his ideas of an alternative cinema in which the disruption of space/time linearity served as a device to wake the spectator's consciousness to a new political thinking and being in the world.

In 1976, he settled in the USA. In 1980, Romano wrote and directed *The Savage Hunt* on the crimes of the Greek fascist junta and, finally, in 1981 he wrote and directed one of the most powerful and fearful films of all time: *Nightmare*. Variety placed *Nightmare* as the third grossest domestic sale in its opening screening weekend counting a distribution of just 127 cinemas nationwide. Misleadingly labeled as a horror film, *Nightmare* is a powerful critique of psychopharmacology, deeply popular in USA, as an easy way out to suppress the psychological contradictions the capitalist mode of production originates on the subject, contradictions that re-surface in the film's protagonist as repressed libido, dysphoric sexual relations, impulse to kill to stop his recurrent terrifying nightmares. *Nightmare* perturbed the USA's audience for its symbolic implications: not just because Romano subverted Hitchcock's grammar, in which you never see blood on the screen, and here you see plenty of, but because that blood represents the wounds, the cracks of USA's middle class sub-consciousness: a society, founded on systematic repression may it be class, racial, or even psychological, all for the tranquility of the petty bourgeois man, that in the film gets engulfed by the "irrational, by the very flaming energies it wanted to control, to cast aside which take the shape of an uncontrollable killer. Not surprisingly, ambulances were put on stand-by outside the New York's cinemas.

Once moved back to Italy, in 2004 Romano started *The Apocalypse of the Monkeys*, a six hour long trilogy that synthesizes his political views, his philosophical beliefs as well as over 40 years of aesthetic experimentation. *The Apocalypse of the Monkeys* can be considered his Summa Theologica, or Romano's last thoughtful and brave provocation on traditional cinema itself. In *The Apoc-*

društvenim borbama. U tim filmovima je dalje razvijao svoje ideje o alternativnom filmu u kome je poremećena prostorno-vremenska linearnost služila kao sredstvo za buđenje svesti gledalaca za novo političko razmišljanje i bivstvovanje u svetu.

Godine 1976. nastanio se u Sjedinjenim Američkim Državama, a 1980. napisao i režirao *Divlji lov*, film o zločinima grčke fašističke hunte i, konačno, 1981. napisao i režirao jedan od najmoćnijih i najstrašnijih filmova svih vremena: *Noćna mora*. Časopis *Variety* je postavio film *Nightmare* kao treću po redu najveću domaću prodaju u prvom vikendu prikazivanja, računajući distribuciju u samo 127 bioskopa širom zemlje. Pogrešno označen kao horor film, *Noćna mora* je snažna kritika psihofarmakologije, veoma popularne u SAD, kao lak način da se potisnu psihološke kontradiktornosti kapitalističkog načina proizvodnje na tu temu, kontradikcije koje se ponovo pojavljuju u protagonistu filma kao potisnuti libido, diforčni seksualni odnosi i nagon za ubijanje, kojim želi da zaustavi svoje ponavljajuće i zastrašujuće noćne more.

Noćna mora je uznemirila američku publiku zbog svojih simboličkih implikacija: ne samo zato što je Romano preokrenuo Hičkovu gramatiku, u kojoj nikada ne vidite krv na ekranu, a ovdje je vidite mnogo, već zato što ta krv predstavlja rane i pukotine na podsvesti američke srednje klase, na društvu zasnovanom na sistematskoj represiji, bila ona klasna, rasna, pa čak i psihološka, a sve za spokoj malograđanina, koji je u filmu zahvaćen iracionalnim energijama koje je želeo da kontroliše, da odbaci u stranu, ali koji na kraju poprima oblik nekontrolisanog ubice. Nije iznenađujuće da su kola hitne pomoći stavljena u pripravnost ispred njujorških bioskopa.

Kada se vratio u Italiju, 2004. Romano je započeo *Apokalipsu majmuna*, šestočasovnu trilogiju koja sintetiše njegove političke stavove, njegova filozofska uverenja kao i preko 40 godina estetskog eksperimentisanja. *Apokalipsa majmuna* se može smatrati njegovom *Summa Theologica*, ili poslednjom Romanovom promi-

Apocalypse of the Monkeys, Romano de-structures the foundation of today's society and its representation via a new cinematographic grammar that brings to the maximum tension the stream of consciousness's technique in which multiple stories and characters flow on different planes of awareness, intentionality, and being. Romano's new dramaturgy in this film brings forward Brechtian ideas of epic theatre: in *The Apocalypse*, the mise-en-scene and the editing won't focus on what the characters feel, but on how the character becomes conscious, and on what they are conscious of. Romano's *Apocalypse* objective is to free the spectator from its role as a mass-spectator of mass-spectacles, from the representation of reality as a system of commodities, to conceive reality as a modifiable system of social relations in which consciousness and freedom can be sought and struggled for.

This retrospective focuses on Romano's boldest shorts made during the 60s and early 70s. These films reflect on the hottest political issues of the 70s, from anti-imperialism to the black liberation struggle up to nowadays ontological and political stances against the highest stage of society of spectacle, the one that turns every person in a spectator of commodities. Moreover, in these films we see Romano's radical ideas being put into practice: specifically different methods of subverting traditional storyline and breaking traditional mechanisms of editing. These films emancipate the spectator, de-alienate her from her passive role, to call for action, in a highly poetic fashion, which is Romano's signature. The signature of an incredible all-around author, a militant of subversive cinema, for too long forgotten and ostracized.

šljenom i hrabrom provokacijom tradicionalne kinematografije. U *Apokalipsi majmuna*, Romano dekonstruiše temelje današnjeg društva i njegovu reprezentaciju putem nove kinematografske gramatike koja dovodi do maksimalne napetosti tok tehnike svesti u kojoj više priča i likova teku na različitim nivoima svesti, intencionalnosti i bivstvovanja. Romanova nova dramaturgija u ovom filmu donosi brehtovske ideje epskog pozorišta: u *Apokalipsi*, mizanscen i montaža se neće fokusirati na ono što likovi osećaju, već na to kako lik postaje svestan i na ono čega je svestan. Cilj Romanove *Apokalipse* je da oslobodi gledaoca njegove uloge masovnog posmatrača masovnih spektakla, od reprezentacije stvarnosti kao sistema roba, da zamisli stvarnost kao sistem društvenih odnosa koji se može menjati i u kome se mogu tražiti svest i sloboda, za šta se i sam borio.

Ova retrospektiva se fokusira na Romanove najhrabrije kratke filmove snimljene tokom 1960-ih i ranih 1970-ih. Ovi filmovi se odnose na ključne političke teme 1970-ih, od antiimperijalizma preko crnačke oslobodilačke borbe, do današnjih ontoloških i političkih stavova protiv najvišeg stepena društvenog spektakla, onog koji svakog čoveka pretvara u posmatrača robe. Štaviše, u ovim filmovima vidimo kako se Romanove radikalne ideje sprovode u praksu: posebno različite metode podrivanja tradicionalne priče i razbijanje tradicionalnih mehanizama montaže. Ovi filmovi emancipuju gledaoca, odvajaju ga od njegove pasivne uloge i pozivaju na akciju, na veoma poetičan način, što je Romanov potpis. Potpis neverovatnog svestranog autora, militanta subverzivne kinematografije, predugo zaboravljenog i izopštenog.

Selected Films

Quiet Fever 1964 • 10'

An experimental reportage made of animated photos denouncing the crimes of Imperialism.

Solitude 1966 • 11'

A man walks through a contemporary metropolis that swarms of advertisement posters, call boxes, dingy walls.

Ecce Homo 1969 • 10'

A film inspired by *The Dialectic of Enlightenment* by Adorno and Horkheimer: hands as an instrument of capitalist exploitation, human alienation, and war.

L.S.D. 1967 • 10'

A hallucinatory voyage on the last days of a poet before committing suicide.

Beat Diary 1968 • 11'

A couple wanders in the suburbs of a metropolis questing for happiness.

So Close, So Far 1970 • 10'

A lyrical and dramatic overview of the Roman suburbs. From the Olympic district to Ostiense (gasometer) up to Fiumicino. Commented by city noise and music.

We Shall Overcome 1968 • 12'

Sharp and uncompromised agit-prop visual poem dedicated to the Black Liberation Struggle that pushes forward Santiago Alvarez's editing techniques.

Odabrani filmovi

Tiha groznica 1964 • 10'

Eksperimentalna reportaža napravljena od animiranih fotografija koja osuđuje zločine imperijalizma.

Samoća 1966 • 11'

Čovek šeta savremenom metropolom koja vrvi od reklamnih postera, telefonskih govornica i prljavih zidova.

Ecce homo 1969 • 10'

Film inspirisan Dijalektikom prosvetiteljstva Adorna i Horkhajmera: ruke kao instrument kapitalističke eksploatacije, otuđenja ljudi i rata.

L.S.D. 1967 • 10'

Halucinantno putovanje pesnika u poslednjim danima pred samoubistvo.

Beat dnevnik 1968 • 11'

Par luta predgrađem metropole u potrazi za srećom.

Tako blizu, a tako daleko 1970 • 10'

Lirski i dramski pregled rimskih predgrađa- od olimpijskog okruga do Ostiensa do Fjumičina. Komentar gradske buke i muzike.

Prevazići ćemo 1968 • 12'

Oštra i beskompromisna agitprop vizuelna pesma posvećena borbi za oslobođenje crnaca uz montažnu tehniku Santjaga Alvareza.

Films by Vladislav Knežević | Filmovi Vladislava Kneževića

A.D.A.M.

2014 • stereoscopic 3D / stereoskopski 3D, 12' 45"

A.D.A.M. is a film about the attempt to obtain control over a monitored piece of space junk which unexpectedly gained consciousness.

A.D.A.M. je film o pokušaju uspostavljanja kontrole i praćenju aktivnosti komada svemirskog otpada koji je neočekivano oplemenjen svešću.

Dokument parakozmik

2018 • 19'

Gravitational waves are passing through every existing dimension, even the almost undetectable ones. The scientific experiment, in its basic utilitarian nature, is aimed at the understanding of the multidimensional structure of things and has the potential for an uncanny experience.

Gravitacijski valovi prolaze kroz sve postojeće dimenzije pa tako i one čije je postojanje izuzetno teško utvrditi. Znanstveni eksperiment koji je u svojoj temeljnoj utilitarnosti usmjeren prema razumijevanju multidimenzionalnog ustroja stvari ima potencijal za onostrano iskustvo

Aqualia

2021 • DCP/film, VR, 20'

In an underwater robotics test pool, a machine infected by an unknown biological conglomerate conducts a fatal manoeuvre. The

new compounds create their own forms, self-sustainable, self-forming and adaptable. An Anthropocene, a human product, has opened a possibility for the extension of the body without organs to host other forms of life, inhumanly wondrous and unpredictable.

U testnom bazenu za podvodnu robotiku mašina inficirana nepoznatim biološkim konglomeratom izvodi fatalan manevar. Novi sklopovi stvaraju svoje oblike, samoodržive, samooblikujuće i adaptivne. Antropocen, ljudska tvorevina, otvorila je prostor da se na ekstenziju tela bez organa nasele drugi oblici života, neljudski, začudni i nepredvidivi.

Null Cone

2022 • DCP, 8'

Integrating itself within the micro level of high-speed space dust particles, the nanogenerator is coding models, conjectures and possibilities. The process encompasses firmly elaborated scientific theses, doubts and phantasms, imaginariums and fringe discourses at different scales. The interior architectonics of pataphysical machine is scaled up from the nano level and is rendering emergence with its movements. The spiral rotation with variable speed within the particle simulates, but also potentially actualizes formation.

Integrirajući se na mikrorazini brzih čestica prašine, nanogenerator kodira modele, hipoteze i mogućnosti. Proces obuhvaća strogo elaborirane znanstvene teze, sumnje, fantazme i rubne diskurse na različitim razinama. Unutarnja arhitektonika patafizičkog stroja raste s nano nivoa i svojim kretanjima stvara pojavljivanje. Spiralna rotacije promenljive brzine unutar čestice simulira, no ujedno možebitno aktualizira stvaranje.

Environmental (S)Explorations

Early Queer Feminist Experimental Films From Germany, Austria and Switzerland (1960s to 1990s)

Curated by Borjana Gaković

Subjektivität Helke Sander

West Germany – 1966 • 5'

S.O.S. Extraterrestria Mara Mattuschka

Austria – 1993 • 10'

Freunde | Friends Angelika Levi

Germany – 1994 • 3'

Fury is a Feeling Too Cynthia Beatt

West Germany – 1983 • 24'

Take Courage Maija-Lene Rettig

West Germany / Great Britain – 1986/87 • 9'

Compartment Eva Heldmann

Germany – 1990 • 5'

Between Claudia Schillinger

West Germany – 1989 • 8'

Stories Of The Dumpster Kid Ula Stöckl

Episode No. 7: A little bit of happiness

West Germany – 1969–71 • 2'

Japsen Muda Mathis, Pipilotti Rist

Switzerland – 1988 • 11'

The private is political — this maxim has characterized the feminist efforts since the 1970s, the so-called Second Women's Movement, and decisively shaped the associated feminist film practice of those years in West Germany, Austria and Switzerland as well. As early as the 1960s, with the founding of the first film schools in the FRG (above all, the Institute for Film Design in Ulm and the DFFB in Berlin), the first post-war generation of women be-

Okolišne (s)eksploracije

Rani kvir feministički eksperimentalni film iz Nemačke, Austrije i Švajcarske (od 1960-ih do 1990-ih)

Pripremila Borjana Gaković

Subjektitüde Helke Sander

Zapadna Nemačka – 1966 • 5'

S.O.S. Extraterrestria Mara Matuška

Austrija – 1993 • 10'

Freunde | Prijatelji Angelika Levi

Nemačka – 1994 • 3'

Bes je takođe emocija Sintija Bit

Zapadna Nemačka – 1983 • 24'

Ohrabri se Maija-Lene Retig

Zapadna Nemačka / Velika Britanija – 1986/87 • 9'

Kupe Eva Heldman

Nemačka – 1990 • 5'

Između Klaudija Šilinger

Zapadna Nemačka – 1989 • 8'

Stories Of The Dumpster Kid Ula Štekl

Epizoda br. 7: Mrvica sreće

Zapadna Nemačka – 1969–71 • 2'

Japsen Muda Matis, Pipiloti Rist

Švajcarska – 1988 • 11'

Privatnost je politična — ova maksima je označila feminističku borbu 1970-tih, tzv. Drugi ženski pokret, i time bitno uticala i na feminističku filmsku praksu u Zapadnoj Nemačkoj, Austriji i Švajcarskoj u to vreme. Etabliranjem filmskih škola 1960-tih godina (pre svih — Škole za dizajn u Ulmu i DFFB, berlinske akademije za film i televiziju), prva posleratna generacija žena počinje da studira film. Mogućnost pristupa 16-milimetarskoj filmskoj tehnolo-

gan to study film. The accessibility of 16mm film technology and later the video camera also made it easier for young women to experiment with film. Feminist film theory also developed in academia, first in the U.S. and the U.K., but soon in the rest of Europe. As early as the 1970s, a series of festival-like gatherings[1] were organized, called "film seminars" in keeping with the rhetoric of the time, at least in German-speaking countries, before the first women's film festivals were founded in the mid-1980s: Feminale in Cologne (founded in 1984) and Femme totale in Dortmund (founded in 1987). Experimental films were the predominant, most present form. This was partly due to the difficulty of gaining access to large budgets, since the producers and editors were mainly (patriarchal) men who saw in cinematography a form reserved for themselves. But female filmmakers were clearly also concerned with setting themselves apart from patriarchal narrative cinema and inventing new formats, for which experimental film was particularly suited as a form, and which at the time was definitely also understood as a way of feminist film theory, in addition to activist and aesthetic experimentation. Many films were about liberation on all levels: sexual, political, and aesthetic. Materiality played a major role.

The program assembled here focuses on a particular form of agency and liberation, and brings together works that are centrally devoted to explorations and negotiations of one's own body in the environment in aesthetically diverse ways. Whether in a meadow, or on the streets or rooftops of the big city; whether on the subway or in a public restroom; whether as a humorous political and aesthetic commentary on mainstream cinema or as a Super 8 experiment. The directors find visual expression for the desire for the body, for looking and for self-determined living.

giji, i kasnije video-kameri, olakšala je dodatno mladim ženama da eksperimentišu sa filmskim medijem. Feministička filmska teorija se istodobno razvijala, u početku u Sjedinjenim američkim državama i u Velikoj Britaniji, kasnije i u ostatku Evrope. Početkom 1970-tih već počinje serija ženskih okupljanja koja liče na festivale — u retorici nemačkog govornog područja tog vremena se radilo o “filmskim seminarima”, pre osnivanja prvih tako i nazvanih ženskih filmskih festivala 1980-tih: Feminale u Kelnu (1984.) i Femme totale u Dortmundu (1987.) Eksperimentalni film je dominirao kao žanr, te u ovom kontekstu bio najprisutniji. Delimično se radilo o problematici pristupa velikim budžetima, koje su kontrolisali (patrijarhalni) muškarci, a koji su kinematografiju smatrali umetničkom formom, koja je samo za njih i rezervisana. Istovremeno, ženske rediteljice su se jasno distancirale od patrijarhalnog narativnog bioskopa i istraživale nove forme, koje im je očigledno pružao žanr eksperimentalnog filma, a koji je tada definitivno posmatran i kao deo feminističke filmske teorije, pored aktivizma i estetskog eksperimentisanja. Većina tada nastalih filmova se vrtila oko teme oslobađanja na svim nivoima – u seksualnom, političkom i estetskom smislu. Materijalnost je bila jedna od ključnih tema.

Ovaj program ovde se fokusira na jednu specifičnu vrstu samo-oslobađanja i delovanja, te sakuplja radove koji su centralno posvećeni istraživanjima i propitivanjima uloge (vlastitog) tela u okruženju, na estetski različite načine. Da li na livadi ili na ulicama, da li na krovovima velikog grada, u podzemnoj železnici ili u javnom toaletu, da li kao estetski komentar popularnog svetskog bioskopskog programa ili kao 8-milimetarski eksperiment — rediteljice nalaze vizuelni izraz za požudu, koja se tiče oslobađanja tela i pogleda, te osveštenog samosvesnog življenja.

Subjektivität Helke Sander
West Germany – 1966 • 5' b/w

Helke Sander's speech at the 23rd SDS delegates' conference in Frankfurt am Main in 1968 is associated with the birth of the Second Women's Movement in the FRG. Together with Claudia von Alemann, she organized the 1st Women's Film Seminar in Berlin in 1973 and, all by herself, founded *Frauen und Film* (Women and Film) a year later, a feminist film studies journal that still exists today and is the only one of its kind in Europe, although at the time of its beginnings it was more of an integral part of feminist film practice — as agitprop — in the form of a small self-produced brochure. *Subjektivität* was her first film, made as a student exercise at the then freshly founded DFFB and based on the given topic in Jiří Weiss' seminar: "Boy meets Girl". Helke Sander found the topic boring. The result is a classic of feminist film history: a miniature about gender relations on the streets of Berlin at that time, a contemporary document that focuses on the flow of thoughts, including insecurities and annoyance, of a young woman confronted with the excess of self-confident attempts by young men to pick her up. In 16mm black and white, Sander experiments with interior monologues, 180-degree camera turns and, above all, montage. The film was shot in November 1966 at the Innsbrucker Platz bus stop in Berlin-Schöneberg.

S.O.S. Extraterrestria Mara Mattuschka
Austria – 1993 • 10' b/w

Mara Mattuschka, born and raised in Sofia, moved to Vienna in 1976. From 1983 she studied animation film in Maria Lassnig's class at the University of Applied Arts. The versatile artist, performer, director has had a significant impact on the feminist experimental film scene since the mid-1980s and has been a regular presence at film festivals throughout Europe. Mimi Minus, an art figure invented by her and recurring in her films as a protagonist (Mara Mattuschka herself), is featured in *S.O.S. Extraterrestria* as

Subjektitüde Helke Sander
Zapadna Nemačka – 1966 • 5'

Govor Helke Sander na 23. delegatskoj konferenciji SDS-a¹ u Frankfurtu na Majni 1968. i danas se vezuje za nastanak Drugog ženskog pokreta u Saveznoj republici Nemačkoj. Zajedno sa Klau-dijom fon Aleman organizovala je prvi Ženski filmski seminar u Berlinu 1973. godine i, sasvim sama, godinu dana kasnije osnova-la Frauen und Film (Žene i film), feministički časopis za filmske studije koji i danas postoji i jedini je svoje vrste u Evropi, iako je u vreme svojih početaka više bio sastavni deo feminističke filmske prakse — kao agitprop — u vidu male samizdat brošure. *Subjektitüde* je bio njen prvi film, snimljen kao studentska vežba na tada tek osnovanom DFFB-u i zasnovan na zadatoj temi na seminaru Jiržija Vajsa: „Dečko upoznajе devojkju“. Helke Sander smatrala je temu dosadnom. Rezultat je klasik istorije feminističkog filma: minijatura o rodnim odnosima na ulicama Berlina u to vreme, savremeni dokument koji se fokusira na tok misli, uključujući ne-sigurnost i uznemirenost mlade žene suočene sa samouverenim mladićima koji joj se nabacuju. U crno-belom filmu od 16 mm, Sander eksperimentiše sa unutrašnjim monolozima, okretima kamere od 180 stepeni i, pre svega, montažom. Film je snimljen u novembru 1966. godine na autobuskoj stanici Insbrucker Plac u berlinskom naselju Šeneberg.

S.O.S. Extraterrestria Mara Matuška
Austrija – 1993 • 10'

Mara Matuška, rođena i odrasla u Sofiji, 1976. se preselila u Beč. Od 1983. studirala je animirani film u klasi Marije Lasnig na Univerzitetu primenjenih umetnosti. Ova svestrana umetnica, izvođačica i rediteljka bitno je uticala na feminističku eksperimentalnu

1 Sozialistische Deutsche Studentenbund, Socijalistička studentska omladina, formirana je 1946. godine kao omladinski ogranak SPD-a, Socijaldemokratske partije Nemačke. (Prim. ur.)

an alien giantess, sometimes reminiscent of King Kong, sometimes of Godzilla. After making herself chic according to her own ideas of beauty, she goes on an exploratory tour of the city. In words of Stefan Grisseemann: "A Godzilla imitator on her way to herself: [...] making nonsense, producing destruction, copulating with the Eiffel Tower. [...] E.T. staggers through the night & the City, looking like Mimi Minus and catching little projected people in her hand, kind of like the big amorous monkey of the horror movie. And the war & disaster cinema watches, open-mouthed, until at the end a toy city that would like to be a real one laconically collapses."

Freunde | Friends Angelika Levi

Germany – 1994 • 3'

Angelika Levi has been making films since the early 1980s. They are just as different as the different life conditions, political situation or subject matter requires. And all her films have something in common — Levi's cheerful, ironic, differentiated, very precise gaze, and her unwavering will for freedom. She is constantly searching for this, and she finds it — everywhere, even when she looks into the abysses of human history. Because there is always a way to emancipatory response. In this specimen from the mid-1990s — *Freunde (Friends)* — marmalade is wonderfully playfully eaten or mixed with "Russian bread" — the alphabet cookies get their cinematic expressiveness. On the rooftops of Berlin, the true refuge of those years, letters become meaningful (moving) images. The film, meanwhile, is a cinematic celebration of life, friendship, bodies and freedom, and at the same time a tongue-in-cheek roller coaster through film genres — from splatter to coming of age (and gender) to the summer fairy tale. At the time, the silent 8mm film was publicly screened at parties and events as a kind of music video — with synchronized punk music by Josje Pater and Angelika Levi themselves coming from the cassette recorder. In the digital age, the prolific director — now a professor of film and video at the renowned Hochschule für Gestaltung (School of

filmsku scenu od sredine 1980-ih i bila redovna gošća na filmskim festivalima širom Evrope. Mimi Minus, umetnička figura koju je ona izmislila i koja se pojavljuje u njenim filmovima kao protagonista (a koju otelevljava sama Mara Matuška), u *S.O.S. Extraterrestria* se pojavljuje kao vanzemaljska gigantkinja, koja ponekad podseća na King Konga, ponekad na Godzilu. Nakon što se uredila prema sopstvenim idejama lepote, kreće u istraživački obilazak grada. Prema rečima Stefana Grisemana: „Imitatorka Godzile na putu ka samoj sebi: [...] pravi gluposti, proizvodi destrukciju, kopulira sa Ajfelovom kulom. [...] E.T. tetura kroz noć i grad, izgleda kao Mimi Minus i rukom hvata male projektovane ljude, kao veliki zaljubljeni majmun iz horor filma, dok svetski bioskop rata i katastrofe sve to posmatra otvorenih usta, a na kraju se grad igračaka, koji bi želeo da bude pravi, lakonski ne uruši.“

Freunde | Prijatelji Angelika Levi

Nemačka – 1994 • 3'

Angelika Levi snima filmove od ranih 1980-ih. Različiti su onoliko koliko to zahtevaju različiti životni uslovi, politička situacija ili tematika koju obrađuju. A svi njeni filmovi opet imaju nešto zajedničko — vedar, ironičan, diferenciran, vrlo precizan pogled Levijeve i njenu nepokolebljivu volju za slobodom, za kojom ne prestano traga — i koju nalazi, svuda, čak i kad zaviri u ponore ljudske istorije. Jer uvek i u svemu postoji i emancipatorsko rešenje. U ovom primerku iz sredine devedesetih — *Freunde (Prijatelji)* — marmelada se slasno i razigrano jede ili meša sa „ruskim hlebom“ — azbučni kolačići dobijaju svoju filmsku izražajnost. Na krovovima Berlina, istinskog utočišta tih godina, slova postaju značajne (pokretne) slike, a sam film bioskopska proslava života, prijateljstva, tela i slobode, koji je ujedno i ironičan prolet kroz filmske žanrove — od spletera preko filma o sazrevanju (i u rodnom smislu!) do letnje bajke. U vreme nastanka, ovaj nemi film od 8 mm već je javno prikazivan na zabavama i hepeninzima kao neka vrsta muzičkog videa — sa sinhronizovanom pank muzikom Josjea Patera i Angelike Levi, koja se tada puštala s kasetofo-

Design) in Offenbach am Main — merged the sound and image layers, added subtitles.

Fury is a Feeling Too Cynthia Beatt

West Germany – 1983 • 24' color

As the only film in this program, Cynthia Beatt's *Fury is a Feeling Too* was already screened back in Belgrade at the Alternative Festival. For this reason, it is also the pillar around which this program was built — in celebration of the festival's 40th anniversary. Only the perspective on this film might change. Why it was shown in Yugoslavia at that time, in the mid-1980s (caution, speculation!), was probably because of its precise, intellectual examination of cultural-historical significance of architecture, which should have been recognized as outstanding; and also because it denounced Germanism. With historical distance and in the context of queerfeminist filmmaking, this film gains another substance: as a rare example of transnational perspective in the cinema of the FRG; as a study of the body of a woman perceived as foreign in postwar Germany in the midst of an ignorant society resting on supposedly superior language, buildings, and cultural history. Apart from that, the film is a feat, considering that the other protagonist in the film, staged as a villain and (Nazi) prototype of this society, is one of the most important artists of today and a great critic, the professor at the University of the Arts in Berlin, Heinz Emigholz.

Take Courage Maija-Lene Rettig

West Germany / Great Britain – 1986/87 • 9' color

Intimate insights are granted here — not because we are allowed to watch the face of the protagonist, who is also the director, in close-ups as she lies down to sleep, but because this film, with all its components — shaky, close-up images, mantra-like, repetitive soundtrack that settles into the ear, the fluid montage — can rather subtly convey what the uncertainties mean when one suddenly finds oneself in

na. U digitalnom dobu, ova plodna rediteljka — sada profesorka filma i videa na renomiranoj Hochschule für Gestaltung (škola za dizajn) u Ofenbahu na Majni — dodala je titlove te spojila slojeve zvuka i slike.

Bes je takođe emocija Sintija Bit
Zapadna Nemačka – 1983 • 24'

Kao jedini film u ovom programu, *Bes je takođe osećaj* Sintije Bit je već prikazan u Beogradu na Alternative film festivalu. Iz tog razloga, to je i stub oko kojeg je izgrađen ovaj program — za proslavu 40-godišnjice festivala. Samo što se perspektiva na ovaj film promenila. Da se u Jugoslaviji prikazivao u to vreme, sredinom osamdesetih (oprez, spekulacija!), je verovatno zbog preciznog, intelektualnog preispitivanja kulturno-istorijskog značaja arhitekture, koje je i tada sigurno prepoznato kao izuzetno; a i zato što je denuncirao germanstvo. Posmatrano sa istorijske distance a u kontekstu kvirfeminističkog filmskog stvaralaštva, ovaj film dobija dodatnu suštinu: kao redak primer transnacionalne perspektive u kinematografiji Zapadne Nemačke; kao studija o telu žene koja se smatrastrankinjom u posleratnoj Nemačkoj, usred ignorantnog društva koje si uzima za pravo smatrati svoj jezik, arhitekturu i kulturno nasleđe superiornim. Osim toga, film je finta, s obzirom da je drugi protagonista filma, predstavljen kao negativac i (nacistički) prototip ovog društva, jedan od najznačajnijih umetnika današnjice i veliki kritičar, profesor na Univerzitetu umetnosti u Berlinu, Hajnc Emigholc.

Ohrabri se Maija-Lene Retig
Zapadna Nemačka / Velika Britanija – 1986/87 • 9'

Ovde se dobijaju intimni uvidi — ne zato što nam je dozvoljeno da gledamo lice glavne junakinje, koja je i rediteljka, u krupnom planu dok leži i spava, već zato što ovaj film, sa svim svojim komponentama — drhtavim krupnim kadrovima, ponavljanjem zvučnog zapisa poput mantre, koja se uvrti u uho, tečnom montažom

a new environment. On the subway ride from Blackheath to Charing Cross, an image appears daily, observable from the window of the passing train: "Take Courage" is written on a building wall in large letters. The advertising slogan becomes a metaphor, an encouragement, an anchor. If the camera means support for Maija-Lene Rettig and gives her comfort as a diary or best friend, this function is taken over for the viewer by her sensitively composed film.

Compartment Eva Heldmann

Germany – 1990 • 5'color

As a ten-year-old Eva Heldmann was already drawing comics, collecting magazine photos of desert landscapes and assembling them into fantastic collages. With her 16mm drama *Johnny oder das rohe Fleisch* (1984), she was already making feminist film history by reworking Surabaya Johnny by Bertolt Brecht and Kurt Weill in a feminist and cinematic way. Combining classical animation with documentary approach, she created a minimalist yet original film image as an unmasking of the male gaze regime.

Aesthetically functioning in a completely different way, *Compartment* was made a few years later: an attack on the senses. You look and don't see, you feel, only then to see. The objects get (once again) a different meaning. One listens to the text penetrating through the depths of the belly towards the brain; the images and the montage do the rest. Or was it the other way around? This 5-minute ride on the London Underground can certainly lead to unfathomable depths into one's own soul – and especially in terms of exploring one's own desires. This can happen when Karola Gramann speaks and Eva Heldmann films and directs. Dagmar Kamlah has edited.

Between Claudia Schillinger

West Germany – 1989 • 8' b/w & color

Pleasantly, daydreams in the form of aestheticized black-and-

— suptilno prenosi osećaj neizvesnosti kada se neko iznenada nađe u novom okruženju. Tokom vožnje podzemnom železnicom od Blekhita do Čaring Krosa, svakodnevno se pojavljuje slika, vidljiva sa prozora voza u kojem se rediteljka nalazi: „Ohrabri se“ stoji na zidu zgrade velikim slovima. Reklamni slogan postaje metafora, podsticaj, sidro. Ako kamera znači podršku za Maiiju-Lene Re-tig i pruža joj utehu kao dnevnik ili najbolji prijatelj, ovu funkciju za gledaoca preuzima njen suptilno komponovan film.

Kupe Eva Heldman
Nemačka – 1990 • 5'

Kao desetogodišnjakinja, Eva Heldman je već crtala stripove, skupljala fotografije pustinskih pejzaža iz časopisa i sklapala ih u fantastične kolaže. Sa svojom 16-milimetarskom dramom *Joh-nny oder das rohe Fleisch* (1984) već je pisala istoriju feminističkog filma prerađujući *Surabaya Johnny* Bertolta Brehta i Kurta Vajla na feministički i filmski način. Kombinujući klasičnu animaciju sa dokumentarističkim pristupom, stvorila je minimalističku, ali originalnu filmsku sliku kao demaskiranje režima muškog po-gleda. Estetski funkcionišući na potpuno drugačiji način, *Kupe* je nastao nekoliko godina kasnije: kao napad na čula. Gledaš i ne vidiš, osećaš, da bi tek onda video/la. Objekti dobijaju (još jednom) drugačije značenje. Pri tom slušamo tekst koji prodire iz dubine stomaka ka mozgu; slike i montaža upotpunjavaju utisak. Ili je bilo obrnuto? Ova petominutna vožnja londonskom podzemnom železnicom svakako može dovesti do nesagledivih dubina u sopstvenoj duši — a posebno u smislu istraživanja sopstvenih požu-da. To se može desiti kada Karola Graman priča, a Eva Heldman snima i režira. Dagmar Kamlah je montirala.

Između Klaudija Šilinger
Zapadna Nemačka – 1989 • 8'

Sanjarenje kao zadovoljština, vizualizovana u obliku estetizova-nih crno-belih slika delova tela, koja prevazilaze svaki oblik nor-

white images of fragmented bodies, which stand above any form of gender attribution, mix in a flawless, organic, flowing montage with the color images that show a woman entirely focused on herself and her own desire — on a meadow and in a public toilet. Between the mid-1980s and the mid-1990s, Claudia Schillinger created a queer cinema *avant la lettre*. In the announcement of her short film *Between* in the catalog of the women's film festival *Feminale* from Cologne (founded in 1984 as the first of its kind in the FRG), even in 1990 the right words are still being sought to describe this cinematic phenomenon for which there still seems to be no vocabulary. And yet it is aptly stated there: "Vagabond body parts, detached from their affiliation to responsible bodies / heads / persons." To this day, this film embodies true freedom and desire — after looking and after feeling.

Stories Of The Dumpster Kid

Episode No. 7: A little bit of happiness Ula Stöckl

West Germany – 1969–71 • 2' color

When Ula Stöckl returned to her home town of Ulm in 1963, aged 24, to become the first woman in former West Germany to study film directing, she had already completed an apprenticeship as a language secretary and spent time living in London and Paris. The then newly-founded Institute for Filmmaking at the Ulm School of Design (Hochschule für Gestaltung), greatly influenced by the Oberhausen Manifesto, the French *Nouvelle Vague* and the Critical Theory of the Frankfurt School, was the first film school in the then West Germany. Stöckl made her first short films there and completed the five-year course in 1968 with her first long feature film *The Cat Has Nine Lives*. It was a long wait before it made history as the first feminist film in West Germany. And yet it remained without distribution — like many independent films of the time. Together with Edgar Reitz, who headed the Ulm Institute with Alexander Kluge, she took revenge on the cinema system and produced 22 episodes for the pub cinema — *Stories of the Dumpster Kid*. There was a menu with humorous descrip-

mirane rodne pripadnosti, mešaju se u besprekornoj, organskoj, tečnoj montaži sa slikama u boji koje prikazuju ženu u potpunosti fokusiranu na sebe i na sopstvenu požudu — na livadi i u javnom toaletu. Sredinom 1980-ih i 1990-ih, Klaudija Šilinger je stvorila kvir bioskop *avant la lettre*. U najavi njenog kratkometražnog filma *Između* u katalogu festivala ženskog filma *Feminale* iz Kelna (osnovanog 1984. kao prvog te vrste u Zapadnoj Nemačkoj), čak i 1990. godine je teško naći prave reči da se opiše ovaj filmski fenomen za koji, bar se tako čini, još uvek ne postoji adekvatan vokabular. Pa ipak, tamo je prikladno opisano: „Vagabundni delovi tela, odvojeni od svoje pripadnosti odgovornim telima / glavama / licima“. Do danas ovaj film je oličenje istinske slobode i požude — za gledanjem i za osećanjem.

Stories Of The Dumpster Kid Ula Štekl

Epizoda br. 7: Mrvica sreće

Zapadna Nemačka – 1969–71 • 2'

Kada se Ula Štekl vratila u svoj rodni grad Ulm 1963., sa 24 godine, da bi postala prva žena u bivšoj Zapadnoj Nemačkoj koja je studirala filmsku režiju, već je bila završila obrazovanje za sekretaricu za strane jezike i provela vreme živeći u Londonu i Parizu. Tada novoosnovani Institut za filmsko stvaralaštvo na Ulmskoj školi dizajna (Hochschule für Gestaltung), pod velikim uticajem Oberhauzenskog manifesta, francuskog *Nouvelle Vague* i kritičke teorije Frankfurtske škole, bila je prva filmska škola u tadašnjoj Zapadnoj Nemačkoj. Štekl je tamo snimila svoje prve kratke filmove i završila petogodišnje obrazovanje 1968. svojim prvim dugometražnim igranim filmom *Mačka ima devet života*. Dugo se čekalo pre nego što je ovaj film ušao u istoriju kao prvi feministički film u Zapadnoj Nemačkoj. A ipak je ostao bez distribucije — kao i mnogi nezavisni filmovi tog doba. Zajedno sa Edgarom Rajcom, koji je sa Aleksandrom Klugeom vodio Institut u Ulmu, osvetila se bioskopskom sistemu i producirala 22 epizode za kafanski bioskop — *Priče o klinču/klinki iz kontejnera*. Na raspolaganju je bio jelovnik sa šaljivim opisom epizoda, pa je publika sama odlučivala

tions of the episodes available and the audience was to decide for themselves what they wanted to see. Episode number 7 *A little bit of happiness*, a restaging of the legendary scene from *The Cat Has Nine Lives* with the same actress Kristine Deloup, in which she eats the blossoms in a canola field to demonstrate female lust, becomes more radical and explicit in *Dumpster Kid*. The menu reads: "Dumpster Kid fools around with the fruits of the field." That's exactly what it does.

Japsen Muda Mathis, Pipilotti Rist
Switzerland – 1988 • 11' color

"The color red is important," the authors wrote in their production note for the film, which they shot in 1988 at their college, the SFG Basel (Schule für Gestaltung Basel): The term "japsen" means (not to be confused with the more common meaning in German as a racist insult to the inhabitants of Japan): to gasp for air, to breathe heavily, intermittently. In the context of the overall work of these now internationally renowned Swiss artists, this film might be considered a small, perhaps even insignificant experiment. And yet, with its colorfulness, its ear-catching soundtrack, its attention to detail, with shots of aimless bicycling through the city, apple cessation in the meadow, the close-ups of teeth and saliva, and the images of barking dogs, it expresses so much more: just take a breath. And then it may become even redder: as madness, as hysteria, as flight, as love, as laughter.

šta želi da vidi. Epizoda broj 7: *Mrvica sreće*, neka vrsta remake-a legendarne scene iz filma *Mačka ima devet života* sa istom glumicom Kristin Delup, u kojoj ona jede cveće u polju repice kako bi demonstrirala žensku požudu, ovde je radikalnija i eksplicitnija. Na jelovniku piše: „Dumpster Kid se zajebava sa plodovima polja.“ To je to.

Japsen Muda Matis, Pipiloti Rist
Švajcarska – 1988 • 11’

„Crvena boja je važna“, napisale su autorke već u produkcijskoj belešci za film, koji su snimile 1988. na svom fakultetu — SFG Bazel (Schule für Gestaltung Basel). Termin „japsen“ znači (da se ne bi pomešao sa drugim, češćim značenjem ove reči na nemačkom, što je rasistička uvreda za stanovnike Japana): dahtati, hvatati vazduh, disati teško s prekidima. U kontekstu celokupnog rada ovih danas međunarodno priznatih švajcarskih umetnica, ovaj film bi se mogao smatrati malim, možda čak i beznačajnim eksperimentom. Pa ipak, svojom živopisnošću, zvučnom podlogom koja mami sluh, pažnjom posvećenom detaljima, snimcima besciljnog bicikliranja kroz grad, ili žvakanja jabuke na livadi, krupnim planovima zuba i pljuvačke, te slikama pasa koji laju, on izražava mnogo više: samo udahni. A onda sve postaje još crvenije: kao ludilo, kao histerija, kao bekstvo, kao ljubav, kao smeh.

Filmovi Miljane Niković | Films by Miljana Niković



Miljana Niković (Belgrade / Berlin) mainly expresses herself in audiovisual forms of writing in various languages. After basic studies in architecture in France, master in Germany on the subject of the city and film, as well as several years of professional experience, she is currently working on a PhD in art research on perceptions of urban space through moving images. Her experimental essays in the form of video-poetry were shown at international festivals and exhibitions.

Miljana Niković (Beograd / Berlin) uglavnom se izražava audiovizuelnim formama pisanja na raznim jezicima. Nakon osnovnih studija arhitekture u Francuskoj, mastera u Nemačkoj na temu grada i filma, kao i nekoliko godina stručnog iskustva, trenutno radi na doktorsko-umetničkom istraživanju o percepcijama urbanog prostora kroz pokretnu sliku. Njeni eksperimentalni eseji u obliku video-poezije prikazivani su na međunarodnim festivalima i izložbama.

www.miljananikovic.com

Program:

l'amour bleu 2012 • 4' 13"
two simple letters 2020 • 2' 34"
la rive virale 2020 • 4'
seven seven 2020 • 14' 14"
nach pasargada 2021 • 1' 34"
a line is not a line 2021 • 5' 30"
comment 2022 • 1' 20"
cut 1 (wip, part) 2021–22 • 8' 30"

L'amour Bleu (Blue Love) | Plava ljubav

Music video / Muzički klip

2012 • 4' 13"

Video-project based on found-footage, inspired by mysterious thoughts that each woman keeps somewhere deep inside her mind. The main idea of this visual journey was to explore the feminine psychological labyrinth of souvenirs, concerns, emotions, mental escapes, pleasures, ideas: a diving introspection that hides like a fish in the sea.

Video-projekt zasnovan na pronađenim snimcima, inspirisan misterioznim mislima koje svaka žena čuva negde duboko u svom umu. Glavna ideja ovog vizuelnog putovanja bilo je istraživanje ženskog psihološkog lavirinta suvenira, briga, emocija, mentalnog bekstva, zadovoljstva, ideja: ronilačka introspekcija koja se krije kao riba u moru.

Two Simple Letters | Tri prosta slova

Video-poem / Video-poema • EN

2020 • 2' 34"

Internet multiplies screens that become our new fragmented windows to the outside world. Connected with anyone, anywhere, anytime. However, isolated: alone, lonely in a cell, in a self. This

vocal and visual poem is a deconstruction of short sentences that one uses to arrange a meeting with a stranger. Hesitant and polite, two simple letters imply permanent insecurity, modesty, timidity — avoiding to offend or frighten the interlocutor(s). To put a lighter tone on this self-ironic situation, there is a conscious use of playful pop-elements, both with sound and color palette.

Internet umnožava ekrane koji postaju naši novi fragmentirani prozori ka spoljašnjem svetu. Povezani sa bilo kim, bilo gde, bilo kada. Međutim, izolovani: sami, usamljeni u sobi, u sebi. Ova vokalna i vizuelna pesma je dekonstrukcija kratkih rečenica kojima se organizuje sastanak sa strancem. Oklevajuća i učtiva, tri prosta slova impliciraju trajnu nesigurnost, skromnost, plašljivost — izbegavanje da uvrede ili uplaše sagovornika(e). Da bi se ovoj samoironičnoj situaciji dao svetliji ton, postoji svesna upotreba razigranih pop-elemenata, kako zvuka tako i palete boja.

La Rive Virale (The Viral Shore) | Zarazna obala

Video-poem / Video-poema • FR

2020 • 4'

Offering a wide choice of words evoking natural phenomena or activities that we tend to exercise in physical reality, the maritime semantics is essentially integrated into the language of the computer network. In a total immersion of varied data that consumes our concentration and attention rate, it becomes increasingly difficult to sort and prioritize the accumulated online content. Some is visible, other blends into a bottomless ocean. Faced with an unlimited number of options, the "Fear Of Missing Content" is a real danger towards ephemeral opportunities. At the same time, it becomes difficult to protect and secure your personal data.

Nudeći širok izbor reči koje evociraju prirodne pojave ili aktivnosti koje težimo da praktikujemo u fizičkoj stvarnosti, pomorska semantika je suštinski integrisana u jezik računarske mreže. U pot-

punom poniranju različitih podataka koji troše našu koncentraciju i stopu pažnje, postaje sve teže sortirati i odrediti prioritet akumulanog onlajn sadržaja. Neki su vidljivi, drugi se stapaju u okean bez dna. Suočeni sa neograničenim brojem opcija, „Strah od nedostanja sadržaja“ predstavlja stvarnu opasnost za prolazne prilike. Istovremeno, postaje teško zaštititi i obezbediti svoje lične podatke.

Seven Seven | Sedam sedam

Experimental short / Eksperimentalni kratki film • EN

2020 • 14' 14"

Philosophical metaphor for Twenty Twenty — a year of global panic that began with a pandemic, generating a multitude of issues deeply rooted in a system that has long gone wrong, making them more visible: social inequalities, political injustices, economic myths, excessive fears, free violence, ecological disasters. But rather than showing recognizable images of everything that started collapsing, it is left to the viewers to establish their own connections with these patterns. Using mostly excerpts from Airport '77, a film shot to promote the US Navy, the video collage offers a trivialization of the most recent large-scale events.

Filozofska metafora za Dvadeset Dvadesetu — godinu globalne panike koja je počela pandemijom, generišući mnoštvo pitanja duboko ukorenjenih u sistemu koji je odavno pošao naopako, čineći ih vidljivijim: društvene nejednakosti, političke nepravde, ekonomski mitovi, preterani strahovi, slobodno nasilje, ekološke katastrofe. Ali umesto da se prikazuju prepoznatljive slike svega što je počelo da se urušava, gledaocima je prepušteno da uspostave sopstvene veze sa ovim obrascima. Koristeći uglavnom odlomke iz Aerodroma '77, filma snimljenog za promociju američke mornarice, video kolaž nudi trivijalizaciju najnovijih velikih događaja.

Nach Pasargada | Ka Pasargadu

Video-poem / Video-poema • EN

2020 • 14' 14"

Associations melting between archived images and objects of personal belongings or collective memories. Other people's lives are closer than ever, but Pasárgada may be even closer.

The poem, written by Odile Kennel as an echo to Manuel Bandeira's Vou-me embora pra Pasárgada (1930) and chosen as the Festival Poem for the ZEBRA Poetry Film Festival 2021, inviting filmmakers to give it an audiovisual form.

Asocijacije koje se tope između arhiviranih slika i predmeta ličnih stvari ili kolektivnih sećanja. Životi drugih ljudi su bliži nego ikad, ali Pasargad je možda još bliže.

Pesma, koju je napisala Odile Kennel kao eho na Vou-me embora pra Pasárgada (1930) Manuela Bandeira, je izabrana za festivalsku pesmu na ZEBRA Poetry Film Festivalu 2021, pozivajući filmske stvaraoce da joj daju audiovizuelnu formu.

A Line Is Not a Line | Linija nije linija

Video-poem / Video-poema • EN

2021 • 5' 30"

Looking at the current sociopolitical context on the global scale, we might wonder where exactly do we stand with extreme ideologies, values, rights, opinions, and other similar big words.

Starting from a cheesy love letter addressed to an individual, this visual essay plays with the word "line" mainly by using fragments of the first Non-Aligned Movement conference in Belgrade in 1961. Melting these images with complementary aesthetics found in short clips from that period, many cognitive disturbances occur, despite joyful tones. Is it even possible, not to be aligned?

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.

Posmatrajući trenutni društveno-politički kontekst na globalnom nivou, mogli bismo se zapitati gde se tačno nalazimo sa ekstremnim ideologijama, vrednostima, pravima, mišljenjima i drugim sličnim velikim rečima.

Počevši od njanjkavog ljubavnog pisma, upućenog jednom pojedincu, ovaj vizuelni esej se poigrava rečju „linija“ uglavnom koristeći fragmente prve konferencije Pokreta nesvrstanih u Beogradu 1961. Topljenjem ovih slika sa komplementarnom estetikom koja se nalazi u kratkim isečcima iz tog perioda, javljaju se mnogi kognitivni poremećaji, uprkos radosnim tonovima. Da li je uopšte moguće, ne biti svrstan?

Linija nije linija nije linija, već lažno-romantična video-pesma koja verovatno — kao i svaka druga linija — nije usklađena sa vašim očekivanjima.

Comment (How) | Kako

Video-poem / Video-poema • FR

2022 • 1' 20"

What is real and what is not?

Inspired by various topics related to Nature & Technology, this 1-min video-poem brings another approach to the simulation theory:

What if we are all parts of a cosmic video-game? Is there any way to prove the contrary? Is there even a rational method to differentiate real from fake, and who can claim if fake is, indeed, fake?

Šta je stvarno, a šta nije?

Inspirisana različitim temama vezanim za prirodu i tehnologiju, ova 1-minutna video-pesma donosi još jedan pristup teoriji simulacije: Šta ako smo svi delovi kosmičke video-igre? Postoji li način da se dokaže suprotno? Postoji li uopšte racionalan metod da se razlikuje stvarno od lažnog, i ko može da tvrdi da li je lažno, zaista, lažno?

Cut 1: Before The Truth – Before The War |

Rez 1: Pre istine – pre rata

Experimental research (ongoing) • various lengths /
Eksperimentalno istraživanje (u toku) • različite dužine

In the context of the doctoral-archival thesis, this first piece is imagined as the starting point of a multi-channel video work. It forms a dialogue between two particularly contrasting films: *Before the War* (d. Vuk Babić, 1966) and *Before the Truth* (d. Kokan Rakonjac, 1968). While the first film is a comedy set in the inter-bellum period, the other is a Black Wave drama picturing contemporary issues. Nonetheless, protagonists narrated by Rakonjac are haunted by their respective traumas from World War II. By taking a closer look at the represented places (space) and dynamics (society), we notice multiple visual correspondences as well as thematic or even verbal superpositions.

U kontekstu doktorsko-arhivske teze, ovaj prvi komad je zamišljen kao polazna tačka višekanalnog video rada. Formira dijalog između dva posebno suprotstavljena filma: *Pre rata* (Vuk Babić, 1966) i *Pre istine* (Kokan Rakonjac, 1968). Dok je prvi film komedija smeštena u međubelički period, drugi je drama Crnog talasa koja prikazuje savremena pitanja. Ipak, protagoniste koje Rakonjac pripoveda proganjaju njihove traume iz Drugog svetskog rata. Pažljivijim sagledavanjem predstavljenih mesta (prostora) i dinamike (društva), uočavamo višestruke vizuelne korespondencije kao i tematske ili čak verbalne superpozicije.

Exhibition | Izložba







Warehouse of Alternative 1982-2022

Alternative film/video festival spreads across the Student City Cultural Center as a network of objects, images, documents, films and undiscovered testimonies.

In every room there is a trace of Alternative — a faded poster, a VHS tape, a proof copy of the catalog from 1987, a photograph, blank paper on the wall (traces of telecine process), even just an empty envelope with the address of some famous author or cinema club that sent the films to the festival. Some of these traces are archival material; some are of great cultural significance and are part of the Alternative Film Archive's important collection. Some are parts of previous festivals: exhibition boards, posters, still photos from films. And some are simply objects without function, two or three out of hundreds or thousands of printed copies, pieces of old technology, boxes full of accreditations, ribbons, papers with vague notes or short reminders about the number of guests, telephones, list of films, arrival and departure dates of jury members... All these traces stand here and there, recalling the history of the festival: the people who once organized it, the films that were shown.

Exhibition The Warehouse of Alternative 1982–2022 intends to involve you, as visitors to a one possible warehouse, in discovering the festival's four-decade history by actively picking through its traces.

Ivan Velisavljević, Alternative Film Archive/Academic Cine Club
Media Archive

Skladište alternative 1982–2022.

Alternative film/video festival prostire se po Domu kulture "Studentski grad" kao mreža predmeta, slika, dokumenata, filmova i neotkrivenih svedočanstava.

U svakoj prostoriji nalazi se trag Alternativa — izbleđeli poster, VHS-traka, probni primerak kataloga iz 1987, fotografija, prazan papir na zidu (tragovi telekiniranja), čak i samo prazan koverat sa adresom nekog poznatog autora ili kino-kluba koji je poslao filmove na festival. Neki od tih tragova su arhivska građa; neki su od velikog kulturnog značaja i deo su važne kolekcije Arhiva alternativnog filma. Neki su delovi prethodnih festivala: izložbeni panoi, poster, fotografije iz filmova. A neki su naprosto predmeti bez funkcije, dva ili tri od stotine ili hiljade štampanih primeraka, delovi stare tehnike, kutije pune akreditacija, pantljika, papira sa nejasnim beleškama ili kratkim podsetnicima o broju gostiju, telefonima, spisku filmova, datumima dolaska i odlaska članova žirija... Svi ti tragovi stoje tu i tamo, prizivajući istoriju festivala: ljude koji su ga nekada organizovali, filmove koji su prikazivani.

Izložba Skladište Alternativa 1982–2022. ima nameru da vas, kao posetioce jednog mogućeg skladišta, uključi u otkrivanje istorije festivala duge četiri decenije putem aktivnog prebiranja po njenim tragovima.

Ivan Velisavljević, Arhiv alternativnog filma/Arhiv medija
Akadenskog kino kluba

Workshops | Radionice







Epidemic, pollution and nuclear threat

Welcome to the film workshop of the Alternative film/video festival, where we re-examine some of the postulates of avant-garde film, such as the use of found footage (archival visual material from a wide variety of sources) and ways of editing, i.e. appropriating it into new film units.

During the three-day workshop, we will deal with the motifs of the original material "Epidemic, pollution and nuclear threat", which was digitized from the 8mm film for this occasion, and try to open the space for participants to experiment and make their own short films, along with examples from the history of avant-garde film in which found footage is an essential element.

Lecturers:

Milica Lapčević, visual artist

Igor M. Toholj & Vladimir Šojat, film authors and editors

mentor **Extraordinary Bob** (Miroslav Sretenović)

Epidemija, zagađenje i nuklearna opasnost

Dobrodošli na filmsku radionicu festivala Alternative film/video gde preispitujemo neke od postulata avangardnog filma kao što je korišćenje found footage (arhivskog vizuelnog materijala iz najrazličitijih izvora) i načine montaže tj. apropijacije istog u nove filmske celine.

Unutar trodnevne radionice bavićemo se motivima originalnog materijala "Epidemija, zagađenje i nuklearna opasnost" koji je digitalizovan sa filmske trake za ovu priliku, otvarajući prostor polaznicima za eksperiment i realizaciju sopstvenih kratkih filmova, uz primere iz istorije avangardnog filma u kojima je found footage neizostavni element.

Predavači:

Milica Lapčević, vizuelna umetnica

Igor M. Toholj i Vladimir Šojat filmski autori i montažeri
mentor **Izvanredni Bob** (Miroslav Sretenović)



Between Reality Cinema and Narration

Many difficulties arise when one wants to create a story out of historical and societal events. When we produce a film, one goal is to make it as appealing as possible for larger groups of people. There are several ways of doing so: to trigger emotions, to adopt a funny tone, to immerse the audience in a great narrative, etc. This is particularly challenging in the case of documentaries dealing with history and society. As a cultural historian, I want to diffuse societal and historical phenomena by way of audio-visual tools in a way which is as accurate as possible. Societal and historical events contain many nuances which have to be integrated in a way or the other in films, but the content of a film must also be fluid and simple. The challenge is to generate attractiveness while keeping a realistic transmission of the events. A fine balance has to be found. In the case of historical documentaries, the type of available material adds a difficulty. Mostly, this genre would include videos of archaeological ruins, statues, ancient inscriptions, historical sites, museums and interviews of experts. With the exception of the interviews, this material is a past, "dead", material and the documentarist has to find a way to make it alive in order to present it to a larger audience.

During the workshop, we will present different types of au-

Između realističkog filma i naracije

Mnoge poteškoće nastaju kada neko želi da stvori priču od istorijskih i društvenih događaja. Kada proizvodimo film, jedan cilj je da ga učinimo što privlačnijim za veće grupe ljudi. Postoji nekoliko načina da se to uradi: da se izazovu emocije, da se usvoji smešan ton, da se publika uroni u sjajan narativ, itd. Ovo je posebno izazovno u slučaju dokumentarnih filmova koji se bave istorijom i društvom. Kao istoričar kulture, želim da proširim društvene i istorijske pojave putem audio-vizuelnih alata na što je moguće precizniji način. Društveni i istorijski događaji sadrže mnogo nijansi koje se moraju na jedan ili drugi način integrisati u filmove, ali sadržaj filma takođe mora biti fluidan i jednostavan. Izazov je stvoriti atraktivnost uz zadržavanje realističnog prenosa događaja. Mora se naći dobra ravnoteža. U slučaju istorijskih dokumentarnih filmova, vrsta dostupnog materijala dodaje poteškoću. Uglavnom bi ovaj žanr uključivao video snimke arheoloških ruševina, statua, antičkih natpisa, istorijskih lokaliteta, muzeja i intervjua stručnjaka. Sa izuzetkom intervjua, ovaj materijal je prošlost, „mrtav“ materijal, i dokumentaristi moraju da pronađe načine da ga ožive kako bi ga predstavili široj publici.

Tokom radionice predstavimo različite vrste audio-vizuelnog materijala snimljenog tokom istraživačkih putovanja, a koji se od-

audio-visual material taken during fieldtrips, related to history, societies and cultures. The main questions are: how to use audio-visual medias to record history and diffuse historical research? How to build a story out of history and ethnography? What could be the techniques and tools to create life out of documents on the past? And what are the roles of the interviews? And the voice over? Can we avoid animated reconstruction?

After the presentation of the audio-visual material, students will be asked to contribute with practical exercises on these questions.

The speakers

Noemie Verdon is a historian of South Asia, at the University of Lausanne, specialist of the history of Afghanistan and Pakistan. She made numerous fieldtrips in relation to her work and has made films about them. She currently travels in countries around the Mediterranean Sea and works on a video project to transmit her research on people and history on YouTube.

Vladimir Lončar is a filmmaker trained by an RTS (Swiss television) coach in Lausanne, Switzerland, and a qualified teacher of philosophy and history. He currently lives in Belgrade to write a book. He often works with Noemie Verdon on various projects around the world.

Ali Sinaci became a producer to share his passion for artistic expression with artists belonging to different universes. However, the common denominator seems to be the expression of difference as a human wealth, yet to be shared endlessly (www.ascinema.ch).

nosi na istoriju, društva i kulture. Glavna pitanja su: kako koristiti audio-vizuelne medije za snimanje istorije i širenje istorijskih istraživanja? Kako od istorije i etnografije izgraditi priču? Koje bi mogle biti tehnike i alati za stvaranje života iz dokumenata o prošlosti? A koje su uloge intervjuja? I glas preko? Možemo li izbeći animiranu rekonstrukciju? Nakon prezentacije audio-vizuelnog materijala, studenti će biti zamoljeni da daju svoj doprinos praktičnim vežbama o ovim pitanjima.

Voditelji radionice

Noemie Verdon je istoričarka sa Univerziteta u Lozani, specijalista za istoriju Avganistana i Pakistana. Na brojnim terenskim putovanjima snimila je filmove u vezi sa svojim naučnim radom. Trenutno putuje po zemljama oko Sredozemnog mora i radi na video projektu kako bi istraživanja o ljudima i istoriji prenela na YouTube.

Vladimir Lončar je filmski stvaralac kojeg je školovao trener Švajcarske televizije u Lozani, i nastavnik filozofije i istorije. Trenutno živi u Beogradu da bi napisao knjigu. Često radi sa Noemi Verdon na raznim projektima širom sveta.

Ali Sinaci je postao producent da bi podelio svoju strast za umetničkim izražavanjem sa umetnicima koji pripadaju različitim univerzumima. Međutim, čini se da je njihov zajednički imenitelj upravo ljudska različitost kao bogatstvo koje tek treba beskrajno deliti (vfv.ascinema.ch).

