



Alternative film/video 2016/17

Razgovori: UMETNIČKI POKRETI / SUBVERZIJA

Discussions: ART MOVEMENTS / SUBVERSION

Alternative film/video 2016/17

Razgovori

Božidar Zečević Želimir Žilnik
Marina Gržinić Peter Tscherkassky
Miloš Miša Radivojević Zoran Saveski
Hito Steyerl Lordan Zafranović
Slobodan Šijan Eve Heller Greg de Cuir, Jr
Dejan Sretenović Bojan Jovanović...

UMETNIČKI POKRETI / SUBVERZIJA

DISCUSSIONS
ART MOVEMENTS / SUBVERSION



ALTERNATIVE FILM / VIDEO 2016/17

UMETNIČKI POKRETI / SUBVERZIJA
ART MOVEMENTS / SUBVERSION
razgovori / discussions

Izdaje / Published by

Dom kulture Studentski grad / Students' City Cultural Center

Za izdavača / for Publisher

Direktor i glavni i odgovorni urednik v.d. /
Acting Director and Editor in Chief
Boris Postovnik

Urednik publikacije / Publication Editor

Miodrag Milošević

Dizajn i prelom / Layout and Design

Antun Gverović

Dizajn naslovne strane / Cover Design

Antun Gverović

Fotografije / Photo

Miloš Jelisićević, Dušica Stojanović,
Jovan Nedeljkov, Milovan Ilić

Prevod / Translation

Ivan Velisavljević

Štamparija / Printing House

Sajnos doo, Momčila Tapavice 2, Novi Sad

Tiraž / Circulation

200

Festival novog filma i videa / New Film and Video Festival

ALTERNATIVE FILM / VIDEO 2016/17

www.alternativefilmvideo.org

alternative@dksg.rs

Osnivač i organizator / Organized and Founded by

Dom kulture Studentski grad – Akademski filmski centar /
"Students' City" Cultural Center - Academic Film Center

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Pokrovitelj / Under the Auspices of

Ministarstvo prosvete, nauke i tehnološkog razvoja
Republike Srbije / Ministry of Education, Science and
Technological Development of the Republic of Serbia
Ministarstvo kulture i informisanja Republike Srbije /
Ministry of Culture and Information of the Republic
of Serbia
Grad Beograd, Sekretarijat za kulturu / Municipal
Secretariat for Culture, Belgrade

Festival pomogli / Assistance to the festival

Goethe Institut Beograd
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ALTERNATIVE FILM/VIDEO 2016 / 17

RAZGOVORI / DISCUSSION
UMETNIČKI POKRETI / SUBVERZIJA
ART MOVEMENTS / SUBVERSION

Akademski filmski centar
Dom kulture "Studentski grad"
Beograd 2018.

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Alternative Film / Video 2016

Okrugli sto,
**UMETNIČKI POKRETI I
ALTERNATIVNI FILM I VIDEO**

Neautorizovani razgovor na Okruglom stolu
održan 10. decembra 2016.

Round Table Discussion,

**ART MOVEMENTS AND
ALTERNATIVE FILM & VIDEO**

Unauthorized transcript of Round Table Discussion
held on December 10th 2016

Učesnici / Participants:

Božidar Zečević, Iv Heler (Eve Heller),
Peter Čerkaski (Peter Tscherkassky),
Marina Gržinić, Slobodan Šijan, Petra Belc,
Dejan Sretenović, Sebastijen Kodolanji (Sebestyén Kodolányi),
Miroslav Bata Petrović, Zoran Saveski, Miroljub Stojanović,
Brus Čečevski (Bruce Checefsky), Greg de Kjur (Greg deCuir, Jr) ...

Moderira / Moderated by
Miodrag Milošević



Učesnici / Participants: Božidar Zečević, Iv Heler (Eve Heller), Peter Čerkaski (Peter Tscherkassky), Marina Gržinić, Slobodan Šijan, Petra Belc, Dejan Sretenović, Sebastijen Kodolanji (Sebestyén Kodolányi), Miroslav Bata Petrović, Zoran Saveski, Miroljub Stojanović, Brus Čečevski (Bruce Checefsky), Greg de Kjur (Greg deCuir, Jr), Miodrag Milošević

Miodrag Milošević: We will now start a round-table discussion, but let me just make a short introduction to it. The tradition of this festival is to have two round-table discussions, one on a subject relevant to a wider issue of experimental cinema and another one on the program of the festival. You can see the books that are the results of conversations from previous years. After our talk I can give you some of these books, with, I hope, interesting topics – structural film, film after the film stock, alternative film in the age of the internet, and so on. This year I wanted to have a topic about art movements and experimental, alternative film. I must say that I am not an expert in the field, but I was always asking myself: how it all started? Who was the first to start it? Were the first avant-garde film surrealist films, were all these avant-garde movements theoretical in the beginning, did they come from literature? Of course, you can freely speak about this topic and it doesn't matter whether you want to say something about the connection of

Miodrag Milošević: Sada ćemo započeti ovu diskusiju za okruglim stolom, ali dozvolite mi samo da napravim kratak uvod. Tradicija ovog festivala je da se održe dva okrugla stola, jedan na temu koja se odnosi na širi spektar pitanja eksperimentalnog filma, a drugi o samom programu festivala. Možete videti knjige koje su rezultati okruglih stolova iz prethodnih godina. Posle razgovora, mogu vam dati neke od tih knjiga, a u njima se zapravo nalaze transkripti razgovora o temama koje će vam, nadam se, biti zanimljive - strukturalnom filmu, filmu nakon filmske trake, alternativnom filmu u doba interneta, i tako dalje. Ove godine sam želeo da postavim temu o umetničkim pokretima i eksperimentalnom, alternativnom filmu. Moram reći da ja nisam ekspert u toj oblasti, ali sam se uvek pitao: kako je sve počelo? Ko je prvi počeo? Da li su prvi avangardni filmovi bili nadrealistički filmovi, jesu li svi ti avangardni pokreti u početku bili samo teoretski, da li su se

najpre pojavili u književnosti? Naravno, možete slobodno govoriti o ovoj temi i nije bitno da li želite da kažete nešto o vezi umetničkih pokreta i eksperimentalnog filma i videa u jugoslovenskom, američkom, austrijskom kontekstu ... Želimo da čujemo različite priče.

A sada, s leva na desno... Sa nama je Petra Belc iz Zagreba, koja istražuje jugoslovenski eksperimentalni film i video. Iv Heler je naša članica žirija i autorka filmova, i zna mnogo o avangardnim pokretima, posebno, pretpostavljam, u Austriji i SAD. Greg, možeš li nam, molim te, predstaviti Brusa?

Greg de Cuir, Jr.: Brus Čečevski dolazi sa Klivlenskog instituta umetnosti, gde je direktor galerije Rajnberger. Brus takođe snima filmove, koji su u vezi sa istočnoevropskim avangardnim pokretima, naročito fenomena "papirnih filmova" (naslov knjige Branka Vučićevića – prim. prev) ili "kina drugim sredstvima" (naslov knjige Pavla Levija – prim. prev.).

Miodrag Milošević: Tu je i Marina Gržinić, članica žirija, a takođe i jedna od predvodnica pokreta novog videa u Sloveniji početkom 1980-ih i krajem 1970-ih, koji je u vezi i sa pokretom Neue Slovenische Kunst. Marina je takođe teoretičarka, pa će nam biti od velike pomoći. Tu je i Slobodan Šijan, koji je istraživao jugoslovenski eksperimentalni film, posebno stukturalni film. Dejan Sretenović je kustos u Muzeju savremene umetnosti u Beogradu i ekspert je za temu veza između vizuelnih umetnika i filmskih stvaralaca. Sebestijen Kodolanyi je teoretičar koji je bio uključen u Arhiv Bela Balaš Studija u Mađarskoj. Miroslav Bata Petrović je diplomirao istoriju umetnosti, on je važan filmski autor ovde u Srbiji i Jugoslaviji i

art movements and experimental film and video in Yugoslav, American, Austrian context... We want to hear different stories.

Now, from left to right... With us here is Petra Belc from Zagreb, Croatia, she is a researcher of Yugoslav experimental film and video. Eve Heller is our jury member and also a film author, but she knows a lot about avant-garde movements, especially, I suppose, in Austria and the USA. Greg, can you please introduce Bruce...

Greg De Cuir, Jr.: Bruce Checefsky is coming from Cleveland Institute of Arts where he is the director of the Reinberger Gallery. Bruce is also making films, particularly in connection with Eastern European avant-garde movements, especially on this phenomenon of "paper movies" [the title of the book by Branko Vučićević] or "cinema by other means" [the title of the book by Pavle Levi].

Miodrag Milošević: Marina Gržinić is also here, she is a member of the jury, and she was one of the leaders of the new video movement in Slovenia in the beginning of the 1980s, end of 1970s, which is in connection with Neue Slovenische Kunst movement. Marina is also a theoretician, so she will be of great help. Slobodan Šijan is here, he researched Yugoslav experimental film, especially stuktural film. Dejan Sretenovic is a curator at the Museum of Modern Art in Belgrade and he is an expert on connection between visual artists and filmmakers. Sebesteyen Kodolanyi is a theorist and he was involved with Bela Balasz Studio Archive, Hungary. Bata Petrovic has graduated history of art, he is an important film author here in Serbia and Yugoslavia and he wrote books and articles about experimental films. Zoran Saveski is a theorist and he wrote about alternative

films and movements. Miroljub Stojanovic is a publishing editor in Film Center Serbia and a great expert in the field. Aneta Stojnic is a theorist of art and media, focused on the new media art. Ratka Maric is a professor of political science interested in the sociology of art, pop culture, creative industries, and she was a mentor to Zoran Saveski on his book. Nina Kreuzinger is here, she is a filmmaker, she was here at the festival last year as well. Peter Tscherkassky, member of the jury, is also here.

Greg De Cuir, Jr.: This is Mariangela Ciccarello and Phillip Cartelli, they had a film in competition last night, they are visiting us as part of our Research Forum. Rohan Berry Crickmar is a film critic and he is also working as a doctoral candidate at the University of St. Andrews in Scotland.

Miodrag Milošević: For the beginning, I'd like to say that Božidar Zečević, one of the main Serbian film theorist, who was in the first jury of our festival, had said that he will come, but then he cancelled at the last minute because of health problems. Yet, today he said there is still a possibility to join us. Nevertheless, he sent us a text to be read here, about the alternative cinema at the beginning of the 20th century.

(Ivan Velisavljević reads Božidara Zečević's text.)

napisao je niz knjiga i eseja o eksperimentalnom filmu. Zoran Saveski je teoretičar i pisao je o alternativnim filmovima i pokretima. Miroljub Stojanović je urednik izdavačke deatnosti Filmskog centra Srbije i veliki stručnjak u ovoj oblasti. Aneta Stojnić je teoretičarka umetnosti i medija, posebno zainteresovana za umetnost novih medija. Ratka Marić je profesorka političkih nauka, zainteresovana za sociologiju umetnosti, pop kulture, kreativnih industrija, a bila je i mentorka Zorana Saveskog u radu na njegovoj knjizi. Tu je i Nina Krojcinger, filmska autorka, prošle godine je takođe bila na našem festivalu. Tu je i Peter Čerkaski, član žirija.

Greg de Cuir, Jr.: Ovo su Mariandela Čikarelo i Filip Karteli, sinoć su imali film u okviru takmičarskog programa, a posetili su nas kao deo našeg istraživačkog foruma. Rohan Beri Krikmar je filmski kritičar i radi kao doktorand na Univerzitetu Sent Endrjus u Škotskoj.

Miodrag Milošević: Za početak bih želeo da kažem da je Božidar Zečević, jedan od glavnih srpskih filmskih teoretičara, koji je bio i u prvom žiriju našeg festivala, rekao da će doći, ali onda je otkazao u poslednji čas zbog zdravstvenih problema. Danas je rekao da još uvek postoji mogućnost da nam se pridruži. Ipak, on nam je poslao tekst koji ćemo pročitati, o alternativnom filmu početkom 20. veka.

(Ivan Velisavljević čita tekst Božidara Zečevića.)

Božidar Zečević

SRPSKA AVANGARDA I ALTERNATIVNI FILM (I)

Činjenica je da koreni onoga što danas nazivamo srpskim alternativnim filmom sežu u baštinu srpske avangarde, koja se prvi put suočavala sa neobičnim vidovima kinematografa još u ranim dvadesetim godinama prošlog veka, naročito u periodu 1920-1932. u doba procvata ekspresionizma i nadrealizma. Do ovog sretanja dolazilo je još u predratnom i ratnom Parizu, gde su srpski studenti Stanislav Vinaver, Rastko Petrović, Boško Tokin i Slavko Vorkapić gledali prve filmove pariskih vizualista i čitali prve oduševljene članke Delika i Kanuda. Isti se koreni mogu pratiti i posle samoponištavanja beogradskog nadrealističkog kruga polovinom tridesetih godina, sve do posleratnog perioda u kome su, ako ne nadrealizam, a ono njegovi bivši nosioci Aleksandar Vučo i Marko Ristić i neki iz njihovog okruženja (Oskar Davičo) ponovo vodili glavnu reč u srpskoj kulturi. U ovo vreme, dakle polovinom pedesetih godina, paralelno

SERBIAN AVANT-GARDE AND ALTERNATIVE CINEMA

by Božidar Zečević

It is an established fact that the roots of what is today called Serbian alternative cinema actually lie in the tradition of Serbian avant-garde which encountered for the first time the unusual forms of cinematograph in the early 1920s, and especially in the period 1920-1932, during the heyday of expressionism and surrealism. These encounters also took place in Paris before and after the war, where Serbian students Stanislav Vinaver, Rastko Petrović, Boško Tokin and Slavko Vorkapić watched the first films of the Parisian visualists and read the first enthusiastic articles by Deluc and Canudo. The same roots can be followed and after the self-deactivation of the Belgrade surrealist circle in the mid-1930s all the way to the times after the Second World War when, if not surrealism then at least its former proponents, like Aleksandar Vučo and Marko Ristić, with some members of their circle like Oskar Davičo, took the leading role in Serbian culture again. It was at this time, that is in the mid-1950s,

Brus Čečevski (Bruce Checefsky), Peter Čerkaski (Peter Tscherkassky), Marina Gržinić



parallel with new phenomena in fine arts (abstraction and enformel, and the „Mediala“ group on the other hand), that independent films appeared which would give rise to „the unconventional film“ (as phrased by Dušan Stojanović), which became the core of the future alternative cinema which still exists today. In this manner, through almost eighty years, one can follow the genesis of one of the most intriguing phenomena in Serbian culture and probably one of the most important achievements of our cinema in general. This continuity can be recognized in the richness of meanings and forms which tradition and avant-garde were taking as contradictory tendencies within the coordinates of the Serbian cultural pattern.

Rebellion against the commercial cinema and search for the spiritual sources of the moving images, therefore, do not begin yesterday nor the day before yesterday, but in the 1920s, with the heroic epoch of *The Defense of Cinema* and its right for its own aesthetics. If „the alternative cinema is the kind of cinematic expression which is always opposed to the dominant cultural codes, i.e. it belongs to the sort of consciousness which opposes that culture and denies it“ choosing at the same time „only those elements of form and content which cannot be found in the traditional set of devices“, as is claimed in one definition of alternative cinema (which, in a pleasant surprise, has been effective here for about thirty years),¹ then the whole idea can be found in its entirety, unreservedly, in the rebellion of Stanislav Vinaver, Boško Tokin, Moni de Bulija, Slavko Vorkapić and the „Zenit“ group around 1920.

¹ The definition by B. Zečević taken entirely from the first *Alternatives*.

sa novim pojavama u likovnoj umetnosti (apstrakcija i enformel, kao i grupa „Mediala“ na drugoj strani) dolazi do pojave nezavisnih filmova iz kojih će se razviti tzv. „nekonvencionalni film“ (izraz Dušana Stojanovića), jezgro buduće filmske alternative, koja je na delu i danas. Tako se u rasponu od gotovo osamdeset godina može pratiti geneza jedne od najzanimljivijih pojava u srpskoj kulturi i verovatno jedne od najznačajnijih tekovina našeg filma uopšte. Taj se kontinuitet može prepoznati u bogatstvu značenja i pojavnih oblika tradicije i avangarde kao protivrečnih tendencija u koordinatama jednog, srpskog kulturnog obrasca.

Pobuna protiv tržišnog filma i traganje za duhovnim iskonima pokretne slike ne počinje, dakle, ni juče ni prekuče, nego u dvadesetim godinama prošlog veka, sa herojskom epohom *Odbrane filma* i njegovog prava na sopstvenu estetiku. Ako je „alternativni film vrsta izražavanja filmom koja se neprestano postavlja u opoziciju prema vladajućim kodovima kulture, tj. pripada onoj vrsti svesti koja se toj kulturi opire i ne prihvata je“ birajući pri tom „samo one elemente forme i sadržaja koji se već ne nalaze u tradicionalnim arsenalu sredstava“ kako glasi jedno od određenja *alternativnog filma*, (što je, za divno čudo, ovde na snazi¹ već nekih tridesetak godina), onda se cela ta ideja već nalazi i to *bez ostatka* u pobuni Stanislava Vinavera, Boška Tokina, Moni de Bulija, Slavka Vorkapića i grupe „Zenit“ oko godine 1920.

Iz same te 1920. godine potiče programski tekst tektonske magnitude *Poetika kinematografa* za koji tvrdim da važi za svih osamdeset godina

¹ Definicija BZ u celini preuzeta iz prvih *Alternativa*.

opisanog kontinuiteta i stoji i dan danas kao *kamen temeljac* svih oblika nekonvencionalnog i alternativnog filma. Ovu uzbudljivu činjenicu koja je sve do pre neku godinu čamila *pod nekom vrstom senke*, kao da je znao ili predosetio Živojin Pavlović u jednom svom starom dnevniku: "Jedini smisao cele avanture od Altamire do Tomasa Mana jeste u pobuni i prokletstvu što je prati poput senke: ukoliko je pobuna violentnija, utoliko je senka gušća"²

Ironično-parodijski sadržaj ovog napada iz zasede na *celovitost umetničkog dela*, tačnije na samu suštinu Aristotelove *Poetike* i svih poetika iz nje izvedenih do dana današnjeg, potiče iz pera pionira srpske književne avangarde Stanislava Vinavera (1891-1955), pisca prvog našeg ekspresionističkog manifesta i patrijarha srpskog "modernizma" i posvećena je u celini - filmu. Tada vodeći avangardistički časopis *Misao*, koji je sa prekidima izazio u Beogradu od 1920 do 1926. godine, stupa na ovaj način u oblast teorije filma, koja je, otkada postoji, u najužoj vezi sa avangardom.

Fascinantna zamisao ove Vinaverove beleške saopštava nam odmah jednu očiglednu mistifikaciju: nedavno je "jedan duhoviti engleski kritičar pronašao rukopis Aristotelove *Poetike* "u kome se govori o kinematografu, koji je, kako izgleda, postojao kod Grka pod nazivom pokretne slike" (!) I zatim donosi "sažeti prevod" četiri fragmenta iz ovog sažetog rukopisa. Već na ovom mestu uočavamo jedan tipičan vinaverovski semantički kalambur koji naglavce

2 Živojin Pavlović, Dnevnik, januar 1959, *Izgnanstvo II*, Prometej, Novi Sad, 1999, 46

This very same year, 1920, gave birth to the programmatic text of tectonic magnitude, *Poetics of the Cinematograph*, for which I claim relevance throughout these eighty years of continuity and it still stands today as the *cornerstone* for all forms of unconventional and alternative cinema. This exciting fact seemed to have been covered by *some sort of shadow* until a few years ago, but Živojin Pavlović knew or felt it in one of his old diary entries: „The only meaning of the whole adventure from Altamira to Thomas Mann is in rebellion and the curse which follows it like a shadow: the more violent the rebellion, the thicker the shadow.“²

Ironical and parodic content of this ambush attack upon the integrity of a work of art, or more precisely upon the very essence of Aristotle's *Poetics* and all the poetics derived from it until the present day, comes from the pen of the Serbian literary avant-garde's pioneer, Stanislav Vinaver (1891-1955), the author of our first expressionist manifesto and patriarch of Serbian „modernism“, and it is entirely devoted to – cinema. The leading avant-garde magazine of the time, *Misao (The Thought)*, which was intermittently published in Belgrade between 1920 and 1926, in this manner reaches towards the field of film theory which has been closely linked, from its earliest beginnings, to the avant-garde.

The fascinating conceit of this text by Vinaver immediately presents an obvious mystification: according to it, recently a funny English critic has discovered a manuscript of Aristotle's *Poetics* „which talks about the cinematograph which, apparently, existed

2 Živojin Pavlović, Dnevnik, January 1959, *Izgnanstvo II*, Prometej, Novi Sad, 1999, p. 46

among the ancient Greeks under the name of moving pictures“ (!). Then it brings „a concise translation“ of the four fragments from this brief manuscript. At the very beginning we can notice a typical Vinaver's semantic gameplay which overturns the entire temple of Aristotle worship. *Premisa maior* of Vinaver's *Poetics of the Cinematograph* is contained in the idea that in film there is no unity of time, but only unity of meaning (soon we will see that no unity, and certainly no meaning, is there at all!) because film allegedly can be watched from its middle until the end and then from its start „because no ending in cinema is definitive. Only the general meaning is unchangeable. In this manner the cinema creates an impression of eternal change and confusion of details which does not exist in life, and cannot be conveyed in drama. Therefore, the cinema is, just like tragedy, an imitation of life, the exact imitation of the metaphysical meaning in life.“

What a colossal, eminently revolutionary notion! What a motto for an avant-garde cinema which owes nothing to no one, but only signifies irrevocable change of the world! In one cinematic sweep Vinaver denies the principle of Aristotelian understanding of human experience – *causality: the relationship between cause and its consequence* – which fetters the human essence: therefore, it is not certain that the same relation between cause and consequence will be repeated under the previous conditions. Cinema, therefore, denies the continuity of logical thought and destroys logic, in the same manner that very soon surrealism would do as well, quite openly, since it is nothing else but *the cinema itself*.³ *Non-cau-*

3 French-Greek historian Ado Kiru believes

izvrće celo aristotelско svetilište. *Premisa maior* Vinaverove *poetike kinematografa* sastoji se, naime, u ideji da u filmu ne postoji jedinstvo vremena, već samo jedinstvo smisla (odmah ćemo videti da se ni o kakvom jedinstvu, a pogotovu smisla, uopšte ne radi!), zato što se on, film, navodno može gledati od polovine do kraja i zatim opet od početka "jer nijedan kraj nije u filmu definitivan. Samo je opšti smisao nepromenjiv. Na taj način kinematograf kod nas stvara impresiju večite promene i konfuzije detalja koja u životu postoji, a ne da se ispoljiti u drami. Prema tome i kinematograf je, kao i tragedija, *imitacija života*, upravo imitacija metafizičkog smisla u životu"³.

Kakva kolosalna, eminentno prevratnička zamisao! Kakva parola za avangardistički film, koji nikome ništa ne duguje nego je znak neopozive promene sveta! U jednom filmskom filazu Vinaver ukida princip aristoteliskog poimanja ljudskog iskustva - *causalnost: odnos uzroka i posledice* - koja teškim bukagijama sapinje čovekovu bit: nije, dakle, sigurno da će se ista veza uzroka i posledice ponoviti pod ranijim uslovima. Kinematograf, dakle, spori kontinuitet logičke misli, ništi logiku, kao što će to uskoro sasvim otvoreno učiniti nadrealizam, inače ništa drugo do *film sam*⁴. *Nekausalnost, alogičnost i nepriznavanje celine*, sve same avangardističke ideje vode Vinavera dalje, u ignorisanje *svakog narativa* u umetnosti, u odustajanje od *naracije i narativnog*. Pravi kinematograf treba da je nenarativan. Dziga Vertov će uskoro preduzeti radikalni

3 Stanislav Vinaver, *Poetika kinematografa*, *Misao*, 2,7, Beograd, 1920, 966-967.

4 Francusko-grčki istoričar Ado Kiru smatra da je sama priroda filma nadrealistička, u Kirou Ado, *Le surréalisme au cinéma* Arcanes, Paris, 1953.

otklon od naracije, uopšte od klasične umetnosti, od psihološkog i literarnog u filmu, od svake priče i pozorišta, od igranog filma uopšte! Brecht će tada iz pozorišta izbaciti i samog Aristotela i na nearistotelskoj ili protivaristotelskoj estetici, zasnovati celu svoju prevratničku dramaturgiju⁵. Začuđujući kontinuitet meteža i promene, koji u filmu prepoznaje Vinaver, vodi, dalje, prema dvama glavnim paradigmatama svake avangarde: *radikalnosti* i *subverzivnosti*.

Radikalnost se ogleda u ignorisanju klasične koncepcije književnosti i umetnosti, dakle u neprihvatanju i nepriznavanju aristotelskog *podražavanja*. Tako u samom osvitu filma nalazimo poimanje filma kao *nepodražavajuće, nearistotelske* umetnosti, ali ne u okvirima *bespredmetnosti* (Maljevič) niti *apstrakcije* (Richter, Leže, Egeling), nego u duhu metafizike, koja se ostvaruje u izvesnom analogonu zbilje na ekranu. Film ne liči na stvarnost; on je stvarnost po sebi. *Subverzivnost* podriva vladajuću koncepciju *institucije umetnosti*⁶ (Birger), a to je u kinematografu ne samo *narativni film fikcije* niti *holivudska paradigma* nego gotovo svaki tržišno dostupan celovečernji igrani film (Vorkapić: "99% današnjeg filma uopšte"). Cela istorija filma je beskonačna sukcesija igranih fotodrama i 99% gledalaca misli da osim bioskopskog ne postoji nikakav drugi film. Samo izuzetno retki alternativni i eksperimentalni filmovi stvaraju se kao protivteža ovom modelu (napr. Tikverov *Trči, Lola, trči!* - *Run Lola Run!* Tom Tykwer, 1998).

5 Brecht, Bertolt, *Dijalektika u teatru*, Nolit, Beograd, 1966, 59-77.

6 Birger, Peter, *Teorija avangarde*, Narodna knjiga, Beograd, 1998, 22-23 *passim*.

salinity, illogicality and not recognizing the wholeness are all avant-garde ideas which lead from Vinaver onwards into ignoring any *narrative* in art, into avoiding any *narration and narrative*. True cinema should be non-narrative. Dziga Vertov would soon afterwards undertake a radical distance from narration, and from classical art in general, from anything psychological and literary in cinema, from any story and theater, from fiction film *en generale!* Brecht would then throw away Aristotle from the theater as well, and base his entire revolutionary dramaturgy on a non-Aristotelian and anti-Aristotelian aesthetics.⁴ The mystifying continuity between chaos and change which Vinaver recognizes in cinema leads, further, to the two leading paradigms of any avant-garde movement: to being *radical* and *subversive*.

Radical approach is seen in ignoring the classical conception of literature and art, namely in non-acceptance and non-application of Aristotelian *mimesis*. Therefore, at the very dawn of cinema we can find the notion of film as a non-mimetic, non-Aristotelian art, but not in the sense of *lacking the object* (Malevich) nor *abstraction* (Richter, Leger, Egeling) but in the spirit of metaphysics which is realized in a certain analogue of reality on the screen. Film does not mirror reality: it is reality itself.

Subversiveness undermines the dominant concept of *the institution of art* (Birger),⁵ which in cinematograph

that the very essence of cinema is surrealistic. See: Kirou Ado, *Le surréalisme au cinéma* Arcanes, Paris, 1953.

4 Brecht, Bertolt, *Dijalektika u teatru*, Nolit, Beograd, 1966, pp. 59-77.

5 Birger, Peter, *Teorija avangarde*, Narodna knjiga, Beograd, 1998, pp. 22-23 *passim*.

means not only the narrative fictional cinema, nor the Hollywood paradigm, but almost any commercially available feature film (Vorkapich: "99% of today's cinema *en generale*"). The entire history of cinema is one interminable succession of feature length photo-dramas and 99% of the audience believes that other than those theatrical there are no other kinds of films. Only very rarely are alternative and experimental films made to counterbalance this model (e.g. *Run Lola Run!* by Tom Tykwer, 1998).

They are all greeted today by Vinaver's *Poetics of the Cinematograph*.

In this manner Vinaver's idea, under the guise of parody and inversion, in its essence reveals an entire philosophical and poetical significance and can be considered the first important contribution to the unconventional or, if you want, *alternative theory of cinema*. With this fragmentary but vicious attack on the model of photo-drama *in toto*, Vinaver introduces us into an eminently alternative world of film, but also into an alternative to the very theory of cinema, today completely devoted to narration and narrative cinema and therefore *desperately unable* to define anything outside of these models.

There are two other angles relevant for understanding this (anti)poetics. The first one is the *absolutization of the project*, the commonplace of any defense of cinema: „more movement equals a more cinematic film. And therein lies the metaphysics of cinema.”⁶ This reflects a pure, genuine Bergsonian vitalism and cosmic dynamism, the key notion of expressionism, inherited or directly imported from Vinaver's Parisian teacher, Henry Bergson. Besides, the entire cinematic

6 Vinaver, *ibid*.

Njih i danas pozdravlja Vinaverova *Poetika kinematografa*.

Tako Vinaverova ideja, pod krinkama parodije i inverzije, u svojoj podlozi otkriva jednu čitavu filozofsku i poetičku gromadu i može se smatrati prvim značajnim prilogom nekonvencionalnoj ili ako hoćete *alternativnoj teoriji filma*. Tim fragmentarnim ali ubojitim napadom na model fotodrame *in toto*, Vinaver nas uvodi u jedan eminentno alternativni svet filma, ali i alternative samoj teoriji filma, danas u potpunosti okrenutoj naraciji i narativnom filmu i otud *očajnički nesposobnoj* da se opredeli izvan ovih obrazaca.

Postoje još dva momenta od značaja za razumevanje ove (anti) poetike. Prvi je *apsolutizacija pokreta*, što je opšte mesto svih Odbrana filma: "što više pokretnosti to je film više film. I to je metafizika filma"⁷. U ovome se ogleda čisti, nepatvoreni bergsonovski vitalizam i *kosmički dinamizam*, stožerna misao ekspresionizma, nasleđena ili direktno uvezena od Vinaverovog pariskog učitelja Anrija Bergsona. Uostalom, cela filmska avangarda i sav ekspresionizam prožeti su idejom pokreta. Kod Tokina i Vorkapića ideja o sveopštem pokretu dominira kao sveobuhvatni princip (vidi "Vorkapićev pankinosis"⁸). Pokret je, dakle, alfa i omega pokretnih slika, ali je iznenađujuća Vinaverova opaska da se u tom pokretu sadrži i - *metafizika filma*.

Drugi važan momenat nalaže da za filmove treba uzimati stvari koje su "što je moguće

7 Vinaver, *na istom mestu*

8 Božidar Zečević, *Vorkapić i rana američka teorija filma*, Institut za film, Beograd, 1980, 293-294.

nemogućnije" (pravi vinaverovski kalambur-apsurd), što je samo prividan paradoks, koji samo otkriva jednu od postojanih osobina kinematografa. U najboljem, film zbilja operiše što je moguće nemogućnijim stvarima i to je pravi osnov njegove metafizike ili "draž pobede kinematografa, koja na opipljiv način dokazuje višu stvarnost smisla, preko niže stvarnosti očevidnih i jasnih dejstava"⁹. Metafizika filma i prelazi granice mogućeg i stremi izvesnoj nadčulnosti, dakle svetu izvan realnog opažaja, sasvim u duhu novovekovnog (nearistotelskog) shvatanja metafizike, koja teži transcendentalnom, tj. doživljaju izvan i iznad fizičkih koordinata, uopšte izvan materijalnih osnova opipljivog sveta. Stvarnost višeg smisla je ono što Vinaver naziva *nadstvarnost*, koja se sastoji od *nadreči*, *nadglagola*, *nadpojmovna*, *nadgramatike*, konačno *nadritma* (*euritmika*), kao stožerne Vinaverove paradigme, koja proizilazi iz Bergsonovog učenja o ritmu¹⁰. Euritmika je i kruna Vinaverove poetike¹¹. A učenje o *nadstvarnosti* i *nemogućem* vodi pravo u zagrljaj nadrealizmu (koji se u Srba 1930 i predstavlja sveskom pod nazivom *Nemoguće*), čiji je Vinaver ne samo prethodnik, nego i neposredni izvor; hteli to Ristićevi sirealisti ili ne.

Za mladog Makavejeva kažu da je hodao po Beogradu sa sveskom *Nemogućeg* pod miškom skandirajući nadrealističke kalambure. Ne znam da li je time uspostavljena neka *podzemna veza* između stare i nove avangarde, ali nema nikakve sumnje da su mladi Makavejev i njegov

avant-garde and expressionism are interlaced with the idea of movement. In Tokin and Vorkapich the idea of universal movement dominates as an all-encompassing principle (see „Vorkapich's Pankinesis“).⁷ Movement is, therefore, alpha and omega of the moving pictures, but what is surprising is Vinaver's claim that the movement also contains – *the metaphysics of cinema*.

The other important angle requires that for films one should choose things which are „as much impossible as it is possible“ (a typical Vinaver's absurdist wordplay), which only seems to be a paradox, but actually reveals one of the consistent features of cinematograph. At its best, cinema really deals with things as much impossible as it is possible to get and that is the true foundation of its metaphysics or „the pleasure of cinematograph's victory which tangibly proves the higher reality of meaning through the lower reality of obvious and clear actions.“⁸

Metaphysics of cinema surpasses the limits of possible and aims towards a certain super-sense, therefore towards a world beyond the real perception, quite in spirit with the new century's (non-Aristotelian) understanding of metaphysics, which aims towards the transcendental, i.e. an experience outside and above the physical coordinates, above the material foundations of the tangible world. Reality of the higher meaning is what Vinaver called *super-reality*, made up of *super-words*, *super-verbs* and *super-notions*, *super-grammar*, and finally *super-rhythm* (*eurhythmics*) as Vinaver's basic paradigm derived from Bergson's teachings

on rhythm.⁹ Eurhythmics is also the crowning achievement of Vinaver's poetics.¹⁰ And the teaching on *super-reality and the impossible* leads straight into the embrace of surrealism (which was introduced in Serbia in 1930 by the chapbook titled *The Impossible*), and Vinaver is not only the predecessor of surrealism, but also its direct source, whether the surrealists around Ristić want to admit that or not.

They say that young Makavejev used to walk around Belgrade with the chapbook of *The Impossible* in his hands, yelling the surrealist wordplays. I do not know whether in this manner he established an *underground connection* between the old and new avant-garde, but there is no doubt that young Makavejev and his friend, the eccentric poet Raša Popov, were two highly *Vinaverian figures* of Belgrade at that time, benevolently obsessed by the desire to parody everything in sight, always ready to be thoroughly ironic towards cinema and words, but especially towards reality itself. Such *Vinaverian atmosphere* was felt in Belgrade's "Kino-club" as the good spirit of the first generation of Serbian avant-gardists, although old Vinaver, sidetracked to Smederevski Đeram, cured himself by cinema all the way to his death, spending time in the suburban cinema theater „Avala“, savoring the metaphysical imitations of life *par excellence*.

With this our story is not finished.

With the year 1920, as the matter of fact, it only begins.

prijatelj, razbarušeni pesnik Raša Popov, bile dve izrazito *vinaverovske figure* tadašnjeg Beograda, dobroćudno opsednute parodiranjem svega i svačega, gotove na upornu ironizaciju i filma i reči, a najviše stvarnosti same. Taj *vinaverovski štimung* osećao se u beogradskom Kino-klubu kao dobar duh prvog naraštaja srpskih avangardista, iako se stari Vinaver, skrajnut na Smederevski Đeram, do smrti lećio filmom u periferijskom kinu "Avala", naslađujući se metafizičkim imitacijama života *par excellence*.

Time se naša priča ne završava.

Sa godinom 1920. ona, zapravo, tek počinje.

Božidar Zečević: Hvala vam što ste ovde i izvinite što kasnim – naime, mislio sam da se okrugli sto održava sutra. Elem, u tekstu koji ste upravo čuli, pronašao sam prve znakove alternativne svesti u srpskoj kulturi. Još nismo imali kinematografiju, imali smo neke filmove, ali nijedan od njih nije bio alternativan ili nekonvencionalan; još uvek smo bili na početku. U knjizi koju sam napisao (*Srpska avangarda i film 1920–1932*), a koju možete videti ispred mene, posvetio sam vreme i prostor interesantnom fenomenu srpske avangarde u književnosti, filozofiji i filmu. Svi avangardisti interesovali su se za film i u trećem poglavlju knjige postoji mali izbor njihovih tekstova iz 1920-ih godina gde sve to možete pročitati. To je početak srpske kinematografije uopšte, a ne samo alternativnog filma, ali zapravo je to prvo poglavlje srpske kinematografije bilo alternativno. To je novo otkriće, jer je ta činjenica bila potpuno nepoznata glavnom toku naše filozofije, književnosti i filmologije. Ako ste zainteresovani, možete dobiti knjigu, ona je besplatna, platila ju

9 Vinaver, *na istom mestu*.

10 Vinaver Stanislav, *Nadgramatika*, Prosveta, Beograd, 1963.

11 Boško Tokin, *Euritmika*, *Kritika*, Zagreb, 11-12, 414-414.

7 Božidar Zečević, *Vorkapić i rana američka teorija filma*, Institut za film, Beograd, 1980, pp. 293-294.

8 Vinaver, *ibid*.

9 Vinaver Stanislav, *Nadgramatika*, Prosveta, Beograd, 1963.

10 Boško Tokin, *Euritmika*, *Kritika*, Zagreb, 11-12, pp. 414-414.

je država, a možete je dobiti od našeg Udruženja filmskih umetnika. Mislim da je vredna čitanja, jer je zaista u pitanju otkriće - bio sam šokiran i zapanjen ogromnom, tektonskom težinom prvog avangardnog talasa. Prva stvar bila je *Poetika kinematografa*, beleška koju je napisao Stanislav Vinaver. Mislim da cela priča počinje 1920. godine, jer, kada je čitamo danas, glavne tačke alternativne teorije filma ili teorije alternativnog filma, već su u ovom vrlo kratkom i vrlo važnom Vinaverovom članku. Ako govorimo o počecima, oni nisu u 1950-im ili 1960-im godinama, gde ih obično lociramo kada govorimo o alternativnom filmu, već treba da premestimo tu granicu skoro pola veka ranije. Prvo se pojavila svest o alternativama u filmu, a tek potom je došao alternativni film, nakon gotovo pedeset godina. Mi tek treba da utvrdimo tu vezu – ja je nazivam *podzemnom vezom* – jer nismo imali dovoljno dokaza da ona postoji, ta veza, između filozofa i pisaca iz 1920-ih godina i onoga što nazivamo našim prvim nekonvencionalnim filmom 1950-ih godina. Ali ona postoji postoji i sa stanovišta književne i filmske istorije – veoma je važna. Tako da ja za početak današnjeg razgovora na temu alternativni film i umetnički pokreti imam da kažem sledeće: alternativni film započeo je dvadesetih godina 20. veka u Beogradu.

Miodrag Milošević: Mi upotrebljavamo izraz *alternativni* ali mislimo i na eksperimentalni, avangardni itd. Da li bi neki od vas možda govorili o ovim ranim pokretima u umetnosti i u filmu u drugim delovima sveta?

Iv Heler: U SAD-u je rani period i prelomni trenutak za *podzemni/underground* ili alternativni film, recimo, Maja Deren i *Mashes of the*

Božidar Zečević: Thank you for being here and my apologies for being late – I thought the discussion is tomorrow. So in the text you have just heard, I traced the first sign of alternative consciousness within the Serbian culture. We didn't have cinema yet, we had some films, but none of them were alternative or unconventional, it was just the beginning. But in the book that I have in front of me I devoted the space and time to the very interesting phenomenon of Serbian avant-garde in literature, philosophy and cinema. All avant-garde artists were involved in cinema and in the third chapter of the book there is a small selection of their texts from the 1920s where you can read it. It is the beginning of the Serbian cinema at all, not only alternative film, but in fact the first chapter of the Serbian cinema was alternative in a way. That's a new fact, because it was completely hidden from the mainstream of our philosophy and literature and filmology as well. If you are interested you may have the book, it is free, paid by the state, and you can get it from our Association of Film Artists. It will be worthwhile reading it because it is a discovery – I was shocked and amazed with a tremendous, tectonic weight of that first avant-garde wave. The first thing was *Poetics of Cinema* written by Stanislav Vinaver. I think the whole story starts in 1920, because if we read it today the main points of the alternative film theory or the theory of alternative film are already in this very short and very important article by Vinaver. If we speak about the beginnings they are not in 1950s or 1960s, as we usually say about the beginning of the alternative cinema – we should move that boundary almost half a century before that. It was first the consciousness about alternatives in film and then the alternative film came, after 50 years – so we need to establish that connection, I call it *underground*

connection, because we didn't have enough evidence that there was a connection between those philosophers and men of letters in the 1920s and what we call our first unconventional film in the 1950s. But it exists and from the point of view of literary and film historian it is very important. So for today's topic – alternative film and art movements – I say that the movement of alternative film started in the 1920s in Belgrade.

Miodrag Miodrag Milošević: We use

Afternoon, kao i filmovi koji pokušavaju nešto drugo osim da reproduciraju stvarnost. Ali na neki način u SAD-u postoji i shvatanje da je već od pojave filma, sa braćom Limijer i Melijesom, postojala neka vrsta svesti da bi film kao aparatura, kao mogućnost, mogao da podstakne drugačije načine razmišljanja i gledanja. Ti načini su bili zasnovani na vodvilju, magiji i cirkusu, ali su potom imali veliki uticaj na različite ljude koji su bili zainteresovani za poetiku i svest, a ne prosto za pripovedanje u kauzalnom obliku, a to



Miodrag Milošević, Petra Belc, Iv Heler (Eve Heller)

alternative but we mean experimental, avant-garde etc. Maybe some of you can also speak about these early art movements and films in other parts of the world.

Eve Heller: In the US there was an

je, čini mi se, i ono o čemu vi [Božidare] govorite. U tom smislu, ideje su na neki način postojale na prelazu vekova, već i u formama masovne zabave, ali onda su pesnici, filozofi i modernisti razmatrali pitanje materijalnosti medija, šta se s njim može učiniti što je jedinstveno, mogu

li se otvoriti drugačiji, novi načini percepcije? A potom je to nastavljeno u SAD-u sa velikim talasom avangardnog filma koji se dogodio u 1960-im godinama, koji se opirao političkim ograničenjima i pokušavao da podstiče različite oblike svesti koji su se zasnivali na posebnim-kvalitetima koje film može da dosegne. To je jedan način na koji možemo razmišljati o tome.

Božidar Zečević: Ako mogu samo nešto da dodam. Zanimljivo je da je Slavko Vorkapić otišao u Sjedinjene Države, i proveo život u Holivudu, radeći u filmskoj industriji kao majstor za specijalne efekte. Ali on je bio i jedan od prvih predstavnika evropske avangarde u SAD, posebno u Kaliforniji, a to uopšte nije bilo poznato u Parizu, Berlinu ili Moskvi. Godine 1928. napravio je prvi američki, ako ne avangardni, onda prvi američki nekonvencionalni ili nezavisni film, pod nazivom *Život i smrt holivudskog statista broj 9413*. Ne, prvi je bio *Ostrvo od 24 dolara* (1927), film Roberta Flaertija o Menhetnu; to je bio eksperimentalni dokumentarac. No, bilo kako bilo – Vorkapić je bio jedan od prvih. Kada je Maja Deren napravila svoje prve filmove, što je zapravo početak ozbiljne avangarde, ona i Vorkapić već su bili povezani, a Vorkapić je napravio sjajne filmove *Fingalova pećina* (1940) i *Šuma šumori* (1941), pa su Maja Deren i Aleksandar Hemid te filmove prikazivali širom Sjedinjenih Država zajedno sa svojim filmovima. Dakle, postoji veza između druge avangarde iz četrdesetih godina prošlog veka i ovog kruga srpskih alternativnih filmskih mislilaca nekih dvadeset godina ranije.

Iv Heler: Jesu li znali za Sidnija Petersona?

Božidar Zečević: I za Sidnija Petersona, dakako.

early time that's considered the ground-breaking moment for underground film or alternative film which is, say, Maya Deren *Mashes of the Afternoon*, and these films that try to do something other than notion of reproducing reality. But in some ways in the US there is this understanding that from the birth of cinema, with Lumiere and Melies, there was already a sort of awareness that cinema as an apparatus and possibility can open up other ways of thinking and seeing. That was based on vaudeville, magic and circus, but then had a big influence on different people who were interested in poetic and consciousness, not simply narrating in a causal way, which I think you [Božidar] are writing about also. In that sense the ideas were rife at the turn of the century in some ways, already in a form of mass entertainment, but then poets and philosophers and modernists took on the issue of the materiality of the medium, what it can do that's unique, and can it open up different ways of perception. But that also got taken up any way in the US with a big ground swell of avant-garde filmmaking that happened in the 1960s and resisting political restraints and trying to open up different forms of consciousness that took on the very specific qualities that film can open up. That's one way of thinking about it.

Božidar Zečević: If I may add just a thing. Interesting thing is that Slavko Vorkapić, went to the United States, and he spent his life in Hollywood as a specialist for special effects in industry. But he was also the first bird of European avant-garde in the US, especially in California, and that was not known at all in Paris, Berlin or Moscow. In 1928 he made the first American, if not avant-garde, than the first American unconventional or independent film called *The Life and Death of 9413: a Hollywood Extra*. No, the first one was

Twenty Four Dollar Island (1927), Flaherty's film about Manhattan; it was an experimental documentary. Whatever – Vorkapich made one of the first ones. When Maya Deren made her first films, which is actually the beginning of a serious avant-garde, Deren and Vorkapich were already connected, and Vorkapich made his fabulous films *Fingal's Cave* (1940) and *Forrest Murmurs* (1941), Maya Deren and Alexander Hammid took those films and showed them all around the United States with their films. So there is a connection between the second avant-garde from the 1940s and this circle of Serbian alternative film thinkers some twenty years before.

Eve Heller: Do you think they were also aware of Sidney Peterson?

Božidar Zečević: Sidney Peterson as well. When I was in the United States I was lucky to visit Museum of Modern Art in New York that had just published the first anthology of American avant-garde on 16mm, and I brought two reels to Belgrade which are now at the Yugoslav Film Archive.

Dejan Sretenović: Can you remind us about Vane Bor's lost film... The copy might be in the USA...

Božidar Zečević: Yes, that's right. Vane Bor was one of Belgrade's surrealists. An American piano player Esther Johnson came to Belgrade, she was also a filmmaker, producing films on European capitals, so they produced a surrealist film on Belgrade in 1939, and shot it exactly where *Jatagan mala*, a film by Dušan Makavejev, will later on be shot. And the premiere was in Belgrade in the building where later on Studentski kulturni centar will be, it was the officers' club at the time. She took the film to the US with her, and that is the last track we have about it – it is not

Kada sam bio u Sjedinjenim Državama imao sam sreće da posetim Muzej savremene umetnosti u Njujorku koji je upravo tada objavio prvu antologiju američke avangarde na 16mm, a ja sam doneo dve rolne te antologije u Beograd, i one se sada nalaze u Jugoslovenskoj kinoteci.

Dejan Sretenović: Možete li nas podsetiti na izgubljeni film *Vaneta Bora*... Kopija bi mogla biti u SAD...

Božidar Zečević: Da, tako je. Vane Bor bio je jedan od beogradskih nadrealista. Ester Džonson, američka pijanistkinja, došla je u Beograd, a takođe je bila i filmska autorka, producirala je filmove o evropskim prestonicama, pa su ona i Vane Bor 1939. godine proizveli nadrealistički film o Beogradu i snimali ga tačno na mestu gde će kasnije Dušan Makavejev snimiti svoj film *Jatagan mala*, a premijera je bila u Beogradu u zgradi u kojoj će kasnije biti Studentski kulturni centar (SKC), tada je bio Oficirski klub. Ona je odnela film u SAD, i tu mu se gubi svaki trag - još uvek nije pronađen. Ne volimo da kažemo da je izgubljen, jer niko nije ni pokušavao da ga nađe.

Iv Heler: Film je na 16mm?

Božidar Zečević: Na 35mm.

Dejan Sretenović: Nije volela način na koji je Bor snimio ovaj film, jer je htela pravi dokumentarni film o Beogradu, a Bor je bio fokusiran na bizarne stvari, želeo je da postigne nadrealističku viziju, ali možemo samo pretpostaviti kakav vizuelni pristup je primenio, i to sudeći po njegovim kolažima i tekstovima.

Božidar Zečević: Kompozitor Josip Slavenski, koji je bio na premijeri, opisao je šta je video u

filmu, ali ne postoji zvanični sinopsis ili reklama na koju možete da se oslonite. Slavenski je bio direktor Filmske kulturne zadruge u Zemunu i upoznao je Esther Johnson sa Vanetom Borom.

Marina Gržinić: Ja bih želela da predstavim ideje jednog pokreta koji je možda *treši* (lošeg kvaliteta), proleterski, i nije tako sofisticiran. Taj pokret je nastao u Ljubljani, i želim bih da govorim o tome šta se tamo događalo tokom 1980-ih i krajem 1970-ih godina. Studentski kulturni centar (ŠKUC) otvoren je 1978. godine, a to je bio prostor za studentsku kulturu u Ljubljani, različitu od onoga što se odvijalo u Beogradu i Zagrebu. Sećam se da je bila prostorija možda 50 kvadratnih metara, gde smo se susretali da gledamo filmove i razgovaramo o tome šta treba da se radi. Bojan Žorga i drugi, koji su nestali iz istorije, doneli su nam filmove Rose fon Pranhajma, Fassbindera, Godara, Vorhola, i tako dalje. To je bilo veoma važno za naše mišljenje o tome šta da radimo u tom trenutku. Dve godine kasnije, imali smo sreće da smo dobili jedan od prvih VHS plejera i kameru. Hoću samo da naglasim da se u tom trenutku, pod uticajem punk pokreta i masovne kulture, dogodilo nešto drugačije - to nije bila ova ontologija filma, već epistemološki, politički rez. Mislím da je veoma važno primetiti te razlike u jugoslovenskom kulturnom prostoru. U Ljubljani je postavljeno pitanje: kako osmisliti pristup u društvenom i političkom polju, ne vraćajući se na Maju Deren, već idući ka otvaranju prostora za različite društvene i medijske mogućnosti? Mi smo to nazvali alternativnom video produkcijom supkulturnog pokreta, a mi smo stvarno napravili prekid s nekim video formalističkim stavovima. Šta je moguće učiniti na videu? Ideja je bila da se povežemo i počnemo ponovo, promislímo i

yet found. We don't like to say it's lost – because nobody was trying to find it.

Eve Heller: Is it 16mm?

Božidar Zečević: It's 35mm.

Dejan Sretenović: She disliked the way Bor made this film, because she wanted a straight documentary on Belgrade. He was focused on bizarre things, went for surrealist vision, but we can only assume what kind of visual approach he wanted, judging by his collage works and writings.

Božidar Zečević: A composer Josip Slavenski, who was there on the premiere screening, told what he saw in the film, but there is no official synopsis or a commercial that you could rely on. Slavenski was the head of film co-operative in Zemun (Filmska kulturna zadruga) and he introduced Esther Johnson and Vane Bor.

Marina Gržinić: I want to bring ideas of another movement that is maybe trashy, proletarian, not so sophisticated. It is coming from Ljubljana, and I'd like to discuss what happened in the 1980s and the end of the 1970s. In 1978 the Student Cultural Center was opened, and it was the space for student culture in Ljubljana, different from what was going on in Belgrade in Zagreb. I remember that there was a room of maybe 50 square meters, where we met to watch films and discuss what is there to be done. Bojan Žorga, and some others, who disappeared from history, brought us films by Rosa von Praunheim, Fassbinder, Godard, Warhol, and so on. This was very important for our thinking of what to do in that moment. Two years after, we were lucky to get one of the first VHS player and a camera. I want just to point out that in that moment, under the influence of punk movement

and mass-culture, something different happened – it wasn't this ontology of film, it was more of an epistemological, political cut. I think it is quite important to notice those differences in Yugoslav cultural space. In Ljubljana, the question was posed: how to make certain approach in the social and political field, not going back to Maya Deren, but going for the possibilities to open space for different social and media opportunities. We called it alternative video production of subcultural movement, and we really made the cut with some video formalist attitudes. What is possible to be done in video? The idea was to connect and to start to rethink and call for emancipation. Many works that started then were actually connected with the reading of *Cahiers du Cinema*, we were very much into theory and also in Deleuze, couple of years after he published his books on cinema, but we were more into possibilities to talk about public space, socialism, sexuality... Things that were pretty far from the experimental tradition. We were not concerned with exploring movement, space, or self-reflection of experimental film; we were looking for any other outside space to bring into making videos. We were very much interested in gender, so feminism was very important – because it was actually a men's world, a heterosexual, patriarchal elements inside. A lot of people were coming from gay and lesbian movement, learning how to make videos. We also read Louis Althusser and wanted to make anti-bourgeois films, and we relied on Makavejev, Žilnik... Then there was Laibach, Borghesia, all these groups and bands, and some of them still exist. Then there was a question of capitalism, analysis of capitalism... A lot of influences and questions we wanted to bring together into making videos, to learn how to come together through form and content and re-read our histories, make a

pozovemo na emancipaciju. Mnogi radovi koji su započeli tada bili su u stvari povezani sa čitanjem *Cahiers du Cinema*, mi smo se mnogo bavili teorijom, bavili smo se Delezom, samo par godina nakon što je objavio svoje knjige o filmu, ali smo se više bavili pitanjem kako govoriti o javnom prostoru, socijalizmu, seksualnosti... To je bilo prilično daleko od eksperimentalne tradicije. Nismo se bavili istraživanjem kretanja, prostora ili eksperimentatorskom samorefleksijom – težili smo da spoljni svet dovedemo u video. Bili smo zainteresovani za pitanja roda, feminizam je bio jako važan – jer smo se zatekli u svetu muškaraca, sa dosta heteroseksualnih i patrijarhalnih elemenata. Mnogo ljudi dolazilo je iz gej i lezbejskog pokreta, i tu su učili kako da prave video-radove. Takođe smo čitali Luja Altisea i želeli da pravimo antiburžoaskie filmove, oslanjali smo se na Makavejeva, Žilnika... Zatim su tu bili Laibach, Borghesia, svi ti bendovi i grupe, od kojih neke još uvek postoje. Postavljalo se pitanje kapitalizma, analize kapitalizma... Želeli smo da dovedemo u vezu razne uticaje i primenimo ih u stvaranju videa, da učimo kako da se povežemo kroz formu i sadržaj i da ponovo pročitamo naše istorije, naše priče, da napravimo refleksiju konteksta socijalizma putem štokave, prljave estetike. Eto – želela sam da sve te stvari stavim na sto i otvorim debatu dok smo još sveži, jer su ta pitanja i ti problemi i danas prisutni.

Brus Čečevski: Koje političke i društvene okolnosti su uticale na pojavu avangardnog i alterantivnog filma u Jugoslaviji? Pitam zbog toga što je u Americi takav film cveta tokom 1960-ih, zajedno sa političkim pokretima, ali zapravo počinje sredinom 1930-ih, sa Džozefom Kornelom, Rouzom Habardom, i drugima, koji su bili

odraz francuskih nadrealista. Kako je bilo na drugim mestima?

Slobodan Šijan: Produkcija je pretežno finansirana putem kino-klubova koji su bili deo organizacije Narodna tehnika, tako da je zapravo reč o državnom finansiranju. Zvaničnih filmskih škola nije bilo tokom 1950-ih, i tek se se 1970-ih, sa pojavom duple osmice (8mm filmska traka), pojavili neki pravi alternativni filmovi, koji nisu bili povezani sa kino-klubovima. U svim drugim slučajevima, morao si da biti član kino-kluba da bi dobio kameru, filmsku traku, a ponegde čak i da bi ti projekat bio odobren. Takođe je postojala mreža filmskih festivala... To su bili osnovni uslovi proizvodnje.

Petra Belc: Uslovi koji su doveli do pojave alternativnog filma potpuno su drugačiji u Americi i u Jugoslaviji. U Americi je postojalo privatno finansiranje, filantropi poput Džeroma Hila sponzorovali su neke delove Anthology Film Archives, Džonas Mekas je jurio sredstva... A u Jugoslaviji sve je plaćala država. I to utiče na izgled filmova, na to kako su distribuirani.

Slobodan Šijan: Možda je to sve povezano i sa činjenicom da su neki prominenti predratni avangardni umetnici postali deo političkog aparata socijalističke Jugoslavije, i imali su razumevanje nekonvencionalnih umetničkih procedura i praksi. Nadrealisti poput Koče Popovića, koji je bio ministar spoljnih poslova, Marka Ristića, koji je bio važna figura...

Dejan Sretenović: Reč je bila i o kulturnoj politici socijalističke Jugoslavije. Kino-klubovi i foto-klubovi bili su deo politike koja je imala zadatak da omogući velikom broju ljudi

reflection of the context of socialism through this trashy, filthy aesthetics. I wanted to bring all these things on the table and open the debate while we are still fresh, since those questions and problems are present today.

Bruce Checefsky: What are the political and social conditions that made avant-garde and alternative cinema possible in former Yugoslavia? Because in the States it really blossoms in the 1960s with the political movement, but it really starts in the mid-1930s with Joseph Cornell, Rose Hubbard, and others, which was the take-off of the French surrealists. But what about other places and countries here?

Slobodan Šijan: Most of the production was financed through cine-clubs which were part of the organization Narodna tehnika/People's Technics, so it was actually state-sponsored. There were no major film schools in the 1950s. Only in the 1970s with the advance of the double 8 format some really alternative films appeared, not connected to cine-clubs. Otherwise, you had to be a part of a cine-club to obtain a camera, to get some film stock, even get some projects approved. And there was the network of film festivals... So those were the basic conditions where it appeared.

Petra Belc: The conditions that led to the appearance of alternative cinema in the States and in Yugoslavia were completely different. In the States it was privately sponsored, philanthropists like Jerome Hill sponsored parts of Anthology Film Archives, Jonas Mekas was fund-raising... While in Yugoslavia everything was state-sponsored. And that affects how these film look like, how they were distributed.

Slobodan Šijan: Maybe that was also related to the fact that some of the

prominent pre-war avant-garde artists became part of the political apparatus of the socialist Yugoslavia, so they had an understanding of more unconventional procedures and practices in art. Surrealists such as Koča Popović, who was a minister of foreign affairs, Marko Ristić, an important figure...

Dejan Sretenović: It was also a cultural policy of socialist Yugoslavia. Cine-clubs and photo-clubs were a part of the policy of enabling large quantity of population to have an approach to media and creative work. Various workshops were organized (painting, folk-dancing etc.), cultural centers were opened in all parts of Yugoslavia... We really have to put the beginning of alternative cinema, especially with cine-clubs, in the context of cultural policy. It was concentrated not only on professional art and art institutions (museums, libraries, concert halls), but also on developing amateur creative work.

Nepoznati: When we are making this kind or parallel, it seems there is a huge difference between alternative and independent film. Can we talk about independent film in socialist Yugoslavia before the appearance of video?

Slobodan Šijan: You have some authors like Ljubomir Šimunić, but most of them started in the mid to late 1970s. But, like Dejan said... There was a policy regarding the new media, photography and film, because there was not many academic institutions teaching that, so clubs were the only place where you could study it. I studied at the art academy then, and I remember how we couldn't touch any new media at that time. When I finished that academy I enrolled in film directing at the film academy, a department which was only a couple of years old, in order to get access to film. Before that I went

dostupnost medija i mogućnost kreativnog rada. Različite radionice bile su organizovane (slikanja, folklor itd), domovi kultura otvarani su u svim delovima Jugoslavije... Zaista moramo da početak alternativnog filma, naročito u kino-klubovima, smestimo u kontekst kulturne politike. Ona je bila koncentrisana ne samo na profesionalne umetnike i ustanove (muzeje, biblioteke, koncertne sale), već i na razvoj amaterske kreativnosti.

Nepoznati: Kada pravimo ovakve paralele, čini mi se da postoji krupna razlika između alternativnog i nezavisnog filma. Možete li reći nešto o nezavisnom filmu u socijalističkoj Jugoslaviji pre pojave videa?

Slobodan Šijan: Postoje autori poput Ljubomira Šimunića, ali većina njih počela je sredinom i krajem 1970-ih. Ali, kao što je Dejan rekao... Postojala je kulturna politika koja se ticala novih medija, fotografije i filma, jer nije bilo mnogo institucija koje su ih izučavale, tako da su klubovi praktično bili jedina mesta gde su se mogli proučavati. Ja sam studirao na akademiji u to vreme i sećam se da nismo mogli ni da pridemo novim medijima. Kada sam završio akademiju upisao sam se na filmsku režiju na filmskoj akademiji, odseku koji je postojao tek nekoliko godina, kako bih dobio pristup filmu. Pre toga sam odlazio u kino-klubove, jer nije bilo drugog mesta gde si mogao naučiti da praviš film – jedino tamo.

Marina Gržinić: Postojale su ogromne razlike između krajeva Jugoslavije. Najjača produkcija dolazila je iz Beograda i Zagreba, i svakako je inspirisala moju generaciju, ali u Ljubljani su kino-klubovima dominirali ljudi iz starije

generacije, a mi smo bili mladi pankeri koji su hteli nešto da promene. Video-opremu nismo dobili od države već je ona došla preko pojedinaца koji su bili u potrazi za novim izrazom – jer ako je neko u to vreme hteo da istražuje, recimo, seksualnost, morao je da bude nezavisan, da stvara bez posrednika. U Sloveniji je bila paradoksalna situacija – s kraja 1980-ih i početkom 1990-ih nismo ni imali eksperimentali film, niti smo bili vidljivi, tako da je video-produkcija preuzela štafetu po evropskim festivalima. Tu je i problem sa slovenačkim arhivima, jer oni danas imaju rupu u periodu 1980-ih i 1990-ih – video-produkcija ne postoji u katalogima i istorijama.

Iv Heller: Zašto? Zato što su video-trake propale? Gde su ti video-radovi? Postoje li?

Marina Gržinić: Da, postoje i te kako, i ti radovi su jedina mesta gde je postojao eksperiment u to doba, ali oni nisu deo istorije. Filmska teorija je vrlo lošeg kvaliteta u Sloveniji.

Iv Heller: Dakle, istorija videa tek treba da se napiše?

Marina Gržinić: Da, ali nisam sigurna da će se to i dogoditi. Ona se stvara na marginama. Bilo bi sjajno da postoji knjiga o tim filmovima...

Iv Heller: Slična stvar se dogodila i u Americi, Džonas Mekas i svi ti ljudi zapravo su govorili o marginalnim radovima. S jedne strane, postojala je proizvodnja kamera, 16mm, zgodna za film nalik na *cinema verite*, jeftina tehnologija kojom si mogao odmah da snimaš, obradiš i prikažeš filmove. Potom je došao video – i tu možemo napraviti paralelu – koji je stvorio taj *anderground*, veliki talas alternativnog načina

to cine-clubs, since there was no other place. It was the only way to learn how to do it.

Marina Gržinić: There were big differences between parts of Yugoslavia. The strongest production was coming from Belgrade and Zagreb, and that certainly inspired my generation, but in Ljubljana at that time cine-clubs were mostly dominated by this older generation, while we were young punks who wanted to change something. And we didn't get the video equipment from the state, it came through individuals searching for new expression. Because if you wanted to deal with sexuality in those times, you had to be independent, you had to create without intermediaries. In Slovenia there was a paradoxical situation – we didn't have at the end of the 1980s and 1990s any experimental film or any kind of visibility, so the video production in all festivals in Europe took over. This is a problem of Slovenian archives, because today they have a blind spot of the 1980s and the 1990s – video-production doesn't exist in catalogues and histories.

Eve Heller: Is it because the videos deteriorated? Where are those videos? Do they exist?

Marina Gržinić: Yes, they exist, and those videos were the only place where experiments existed, but they are not part of history. The film theory is of very low quality in the Slovenian context.

Eve Heller: So this history of video still needs to happen?

Marina Gržinić: Yes, but I don't know will it happen. It's done on the margins. It would be fantastic to have a book that talks about these films...

Eve Heller: That is something that happened in the US as well, Jonas Mekas and all these people were actually talking about the marginal works. On the one hand there was the production of cameras, 16mm, cinema verite-like, a technology that was cheap, you could immediately shoot, process and show films to each other. Then came video, and we can draw a parallel there, that created this underground, upswell of alternative ways of thinking and seeing political realities, gender situations, or inner visions, alternative ways of looking... But it is still marginal, relatively marginal in the US in many ways. And it definitely wouldn't have gotten very far in terms of larger awareness – it came through people who wrote about it and created a kind of following. In Austria is very similar – there is a concentration of individuals who themselves might be perceived as doing a work that isn't being heard, but it is crucial and then it is on record. Like this festival is doing this conference, and then creates a record that can push more and more of this dialogue into a larger community of understanding.

Marina Gržinić: We produced and we wrote. The problem is the central mechanism of those who take the hand of the mainstream archive and they actually don't do this work – they get the money, they are a national institution, so there's no excuse.

Petra Belc: But there is an improvement. Ivan Nedoh from the Slovenian Cinematheque was here on Thursday, and I think they are investing themselves and trying to collect works and create an archive – yet, it is a structural problem in a way... How to archive, how to collect, who is responsible...

Eve Heller: Well, even the Anthology Film Archives, where Maya Deren's and

percepcije i promišljanja političkih realnosti, problema roda, unutrašnjih vizija, alternativnog načina posmatranja... Ali to je umnogome još uvek marginalno, relativno marginalno u Americi. I definitivno ne bi mnogo daleko odmaklo u smislu veće vidljivosti da nije bilo ljudi koji su pisali o tome i stvorili neku vrstu pokreta. Veoma je slično i u Austriji – postoji nekoliko pojedinaca koji o sebi misle da stvaraju radove o kojima se ne zna dovoljno, ali oni su veoma bitni i o njima postoje zapisi. Kao što ovaj festival ima ovu konferenciju, a potom napravi zapis o njoj kako bi pogurao ovaj dijalog u širu javnost i doveo do većeg razumevanja.

Marina Gržinić: Mi smo proizvodili i mi smo pisali. Problem je taj centralni mehanizam i oni koji su preuzeli glavne arhive i sada ne rade svoj posao – a dobijaju novac, jer su nacionalna institucija, tako da tu nema izgovora.

Petra Belc: Ali postoje neka poboljšanja u tom smeru. Ivan Nedoh iz Slovenačke kinoteke bio je ovde u četvrtak, i ja mislim da oni daju sve od sebe da prikupe radove i stvore arhive – ipak, reč je o strukturalnom problemu, u izvesnom smislu... Kako arhivirati, kako prikupiti, ko je odgovoran...

Iv Heller: Znae šta, čak je i *Anthology Film Archives*, u kom su skupljeni radovi Maje Deren, tek mnogo, mnogo kasnije postao uključen u Momu (Museum of Modern Arts – Muzej moderne umetnosti u Njujorku). Stvar je bitna za autentični dijalog na sceni, stvara se odozdo, i mora se nastaviti, čak i ako smo prinuđeni da stvaramo sopstvene arhive, u nečijoj kući, gde skupljamo te radove i pišemo o njima.

Slobodan Šijan: Možda je element tenzije između filma i videa, filmske i video produkcije, stvorio jedan deo problema. Za mnoge filmadžije koje su cenile sofisticirane nivoe filmske umetnosti, video je bio grub i vrlo rudimentaran medij pa nisu želeli da imaju ništa s tim – onda su ga preuzeli vizuelni umetnici i odneli u galerije. Ovaj festival uradio je veliku stvar u to vreme odlukom da bude festival alternativnog filma i videa, čime je prepoznato da postoji zajednički sadržalac koji treba razmotriti. U tom prostoru napisani su razni tekstovi koji prepoznaju tu vezu.

Miodrag Milošević: Koliko vidimo iz ovog razgovora, tehnologija i umetnički pokreti su činjenice koje su pokretale film. U Beogradu nije postojala filmska tehnika tokom 1920-ih i 1930-ih, tako da nisu napravljeni nikakvi filmovi, samo su postojale ideje o određenim filmovima. Kada je stigla adekvatna tehnologija, krajem 1930-tih i 1940-ih, autori kao Maja Deren, počeli su da snimaju filmove lakim 16mm kamerama vođeni idejama umetničkih i socijalnih pokreta tog vremena. U Zagrebu je pokret

others work was collected, much, much later became something that was lifted up into the Museum of Modern Art. It is important for grassroots dialogue, and it should be done, even if you have to create one's own archive, even if it is in somebody's house, where we collect these things and write about them.

Slobodan Šijan: An element that may be created some of the problems is the kind of tension that existed between film and video, filmmaking and video production. For a lot of filmmakers who were cheering sophisticated levels of cinematic art, for them video was kind of crude and very basic and they didn't want to have anything with it, and visual artist took it over and brought it to galleries. Your festival did a great thing at the time, decided to make this festival of Alternative Film AND VIDEO, recognizing that there is some common ground that should be considered. In that space some text were written recognizing that connection.

Miodrag Milošević: From this conversation I can see that technologies and art movements are the facts that moved alternative film. In Belgrade there was

no technology in the 1920s and 1930s, so no films were made, only ideas that certain films can be made. When adequate technology arrived, at the end of the 1930s and 1940s, filmmakers such as Maya Deren started making films with light 16mm cameras, inspired by the ideas of art and social movements of their time. The Zagreb based antifilm GEFF movement was inspired by the festival of minimal music... When video came, a light technology that you could work with, it first appeared in Slovenia, which was the richest part of Yugoslavia, and the video movement became connected to the punk movement, a leading social movement at the time.

Petra Belc: GEFF is very connected with the subject of this round-table. When GEFF started, in 1963, it was very much influenced by what was going on in contemporary art scene at the moment, with the Gallery of Contemporary Art, with the festival New Tendencies that lasted for 10 years and introduced new technologies, op-art, etc. Mihovil Pansini, the founder of the festival, was very much influenced by the ideas he picked up everywhere. He was into Malevich and Picasso. Radoslav Putar, a Croatian curator of contemporary art, worked with Pansini on the first GEFF festival. I believe you know these famous discussions with Makavejev who couldn't possibly understand why are they showing a blank film? How could that be? But then at the same time there is a connection to what you said – how the movement of alternative film started in the 1920s – maybe if we turn this around and look at it from another perspective and look at this narrative feature film as anomaly and look at this first avant-garde as something which was normal and somewhere along the line it became alternative. But also as David Bordwell in his study on film style describes, the narrative film basically

anti filma GEFF, nastao pod uticajem festivala minimalne muzike ... Kada je stigao video, jednostavna tehnologija kojom se moglo snimati, najpre se pojavila u Sloveniji, najbogatijem delu Jugoslavije, i video-scena postala je povezana sa pank pokretom, vodećim društvenim i umetničkim pokretom u to vreme baziranom na muzici.

Petra Belc: GEFF je veoma povezan sa temom ovog okruglog stola. Kada je GEFF počeo, 1963. godine, na njega je veoma uticala savremena umetnička scena u tom trenutku, sa galerijom savremene umetnosti, festivalom *Nove tendencije*, koji je trajao deset godina i predstavio nove tehnologije, op-art, i tako dalje. Na Mihovila Pansinija, osnivača festivala, uticale su razne ideje s raznih strana. Njega su zanimali Maljevič i Pikaso. Radoslav Putar, hrvatski kustos savremene umetnosti, radio je sa Pansinijem na prvom GEFF-u. Verujem da su vam poznate čuvene diskusije sa Makavejevom, koji uopšte nije mogao da shvati zašto prikazuju beli blank na filmu? A u isto vreme postoji i veza s onim o čemu ste vi govorili – početkom alternativnog pokreta tokom 1920-ih. Tako da bismo mogli preokrenuti stvar i posmatrati sve iz drugačije perspektive: narativni dugometražni film je anomalija, a prva avangarda je nešto što je bilo normalno, i negde kasnije postalo alternativa. Kao što pokazuje Dejvid Bordvel u studiji o filmskom stilu, narativni film se razvio u osnovi zbog toga što su producenti želeli da ga gurnu u tom smeru, jer su želeli da imaju šablon koji se ponavlja i donosi novac, pa su izbacili napolje nenarativni film.

Slobodan Šijan: U početku smo imali jednu tendenciju koja je dominirala u Beogradu, i ostala

Slobodan Šijan, Rohan Krikmar (Rohan Crickmar), Dejan Sretenović



dominantna skoro do 1980-ih, više vezana za nadrealistički film, ili možda ekspresionistički, dok su u Zagrebu veći uticaj imale nove umetničke prakse, grupe poput EXAT 51, Gorgona, stvari su se pomerale prema radikalnom odbacivanju bilo čega narativnog, ili poetskog, takozvanog udaljavanja od koncepta autorstva prema minimalnom filmu, sličnom onome što je kasnije nazvano strukturalnim filmom. Dejan, kako bi ti grupisao sve ove tendencije, s kojim umetničkim pokretima bi ih ti povezao?

Dejan Sretenović: Duga je to i komplikovana priča o istoriji umetnosti, istoriji filma i teoriji, o odnosu umetnosti i filma. Priča počinje 1920-ih i 1930-ih, kada možemo da pronađemo prve primere filmova vizuelnih umetnika – Mena Reja, Dišana... Oni su se povremeno okretali filmu da bi istražili neke ideje povezane sa njihovim umetničkim radom. Ta međuzavisnost između istraživanja u eksperimentalnoj umetnosti i filmu je veoma duga i komplikovana da bih je ispričao u nekoliko rečenica. Ali stvar je evidentna: kao što je Petra rekla, u Zagrebu smo imali prve grupe posvećene apstraktnoj umetnosti, poput EXAT 51, koje su napravile radikalni prekid sa dogmom socijalističkog realizma, ili socijalističkog esteticizma, koja je bila dominantna poetika u tom periodu. Grupa Gorgona je povezana i sa konceptom antifilma. Ti si govorio o tenziji između filma i videa, koja se nije osećala u kontekstu novih umetničkih praksi koje su se pojavile kasnih 1960-ih, najpre u Sloveniji, sa grupom OHO, a kasnije u Zagrebu, Beogradu, Novom Sadu i drugim centrima. Zanimljivo je da se kategorija filmova umetnika, filmova koje su radili vizuelni umetnici a ne filmadžije, izdvojila kao nova kategorija umetničkog izraza. Ista stvar desila se i u inostranstvu – nedavno sam

developed in such a way because the producers pushed it towards that direction, because they wanted to have repeatable money-bringing pattern, and forced out non-narrative film.

Slobodan Šijan: In the beginning we had this tendency which was dominant in Belgrade, and stayed dominant almost until the 1980s, more connected to surrealist cinema, or maybe expressionist cinema, while in Zagreb influenced by the work of new art tendencies, groups like EXAT 51, Gorgona, things moved towards more radical departure from anything narrative, anything so-called poetic, from the concept of auteur towards the minimal cinema, more similar to what later was called *structural cinema*. Dejan, how would you group all those tendencies, to which art movements would you connect them?

Dejan Sretenović: It is a very old and very complicated story of art history, film history and theory, about the relationship of art and film. The story begins in the 1920s and 1930s, when we can find the first examples of visual artist films – Man Ray, Duchamp... They turned to film occasionally to explore some ideas connected to their artistic work. This inter-relationship between investigations in experimental art and film is very big and complicated story to tell it in a few sentences. But that's evident – as Petra said, in Zagreb we had the first group of abstract art, EXAT 51, which made a radical break with socialist realist dogma, or socialist aestheticism, which was a dominant poetics of the period. And the group Gorgona is connected to the concept of anti-film. You spoke about the tension between film and video, which was not felt in the context of new artistic practices that appeared in the late 1960s, first in Slovenia, with the group OHO, and later in Zagreb, Belgrade, Novi Sad, and other

centers. What was interesting is that the category of artist films, films made by visual artists and not filmmakers, distinguished itself as a new category of artistic expression. The same thing happened abroad – I've recently read an article on that topic, on the famous *documenta5* exhibition in Kassel in 1972, curated by Harald Szeemann. It was the first big mainstream art manifestation which included films. But experimental films were shown in the cinema, not in the exhibition space – there you had films made by artists, mostly documentaries by Richard Serra, Robert Smithson, et cetera, and video-works. Video was already there. So they were shown in a gallery space, in the main venue. This separation was indicative as a separation that said how art world and artistic use of cinema is different from what experimental filmmakers are doing. On the other side, it's true that most of the artists, and now I'm going back to Yugoslavia, were not experimenting with language and media properties of film, but mostly using it as medium to record certain live-actions, situations, performances etc. The same goes for video. This was a kind of situation which was for the first time resolved here, in this institution, in Academic Film Center In Belgrade, in 1985, when for the first time experimental film and video were shown together at this festival. But it didn't change much, although this institution was, and still is, of quite importance. Yet, only recent historical explanations erased that separation. For example, Ana Janevski's show *This is all Film!*, referring to Tom Gotovac, which happened in Ljubljana few years ago, was the first project to show experimental films, even black wave films, and video-art in Yugoslavia as a kind of unique corpus of moving-images history.

Petra Belc: It was first shown in Warsaw

pročitao članak na tu temu, o čuvenoj izložbi *Documenta 5*, održanoj 1972. u Kaselu, kustosa Haralda Zemana. Bila je to prva velika mejnstrim umetnička manifestacija koja je uključivala i filmove. Ali eksperimentalni filmovi su prikazani u bioskopima, ne u prostoru izložbe – tamo su bili filmovi koje su napravili umetnici, uglavnom dokumentarci, koje su režirali Ričard Sera, Robert Smitson, i tako dalje, kao i video-radovi. Video je već bio tamo, i bio je deo galerije, glavnog izložbenog prostora. To razdvajanje je indikativno, jer je njim rečeno da je ono što vizuelni umetnici rade s filmom drugačija od onoga što rade filmadžije u eksperimentalnom filmu. S druge strane, tačno je da mnogi umetnici, i sada se vraćam u jugoslovenski kontekst, nisu eksperimentisali jezikom i medijskim odlikama filma, već su ga uglavnom koristili da zabeleže određene akcije, situacije, performanse... Isto važi i za video. I ta situacija je prvi put razrešena ovde, u ovoj ustanovi, u Akademskom filmskom centru u Beogradu, 1985. godine, kada su film i video po prvi put prikazani zajedno. Ali to nije mnogo toga promenilo, iako je ova institucija bila, i još uvek je, od izuzetne važnosti. Ipak, skorašnji istorijski radovi izbrisali su to razdvajanje. Na primer, izložba Ane Janevski, Sve je to film!, što je referenca na Toma Gotovca, koja je organizovana u Ljubljani pre par godina, prvi je projekat na kom su prikazani jugoslovenski eksperimentalni filmovi, čak i crnotaladni filmovi, i video-art, kao deo jedinstvenog korpusa istorije pokretnih slika.

Petra Belc: To je najpre bilo prikazano u Varšavi 2008., kada je predstavila i radove Mangelosa, Gorgone, tako da je sve to kontekstualizovala. Ali je u isto vreme izostavila mnoge sjajne radove koji se još uvek kriju pod etiketom amaterskog filma.

Marina Gržinić: Želim samo da bude jasno da mnogi koji su se bavili videom 1980-ih nisu imali veze sa vizuelnim umetnostima. Mi smo prezirali vizuelne umetnosti! Naročito visoki modernizam! Vraćali smo se Kenetu Engeru i drugima, i to je bio supkulturni pokret, a ne vizuelna umetnost. Potpuno smo razumeli Makavejeva kada je govorio: ali zašto da prikazujemo prazan kadar, filmski blank? Bila je to prodaja formalizma koja se ispostavila krajnje neproduktivnom. Kada smo mi počeli 1980-ih, a naročito s početka 1990-ih, vratili smo se sadržaju, vratili smo se političkim temama. Bilo je to novo vreme i za festivale na Zapadu, jer ni oni više nisu znali šta da rade sa prizorima mrlja i televizijskog šuma. To je bilo dosadno, svima je dozlogrdilo.

Slobodan Šijan: Ali meni se sviđa televizijski šum!

Dejan Sretenović: Mislim da to važi za celu Jugoslaviju, da su 1980-e bile period kada se video-umetnik pojavio kao jedinstvena pojava u svetu umetnosti. Tokom 1970-ih imali smo Sanju Iveković i Dalibora Martinisa koji ne samo da su stvarali video-radove, već je to bio većinski deo njihovog rada. Ali se u 1980-ima situacija promenila i svuda u Jugoslaviji pojavili su se umetnici posvećeni isključivo videu, a u Ljubljani je postojao i vrlo bitan festival, Video CD.

Slobodan Šijan: Tokom 1970-ih nismo imali opremu za video. Prve video-radove napravili smo tek kada je Ursula Krincinger došla iz Innsbruka i napravila koloniju *Brdo* u Istri 1976. u kojoj su se sreli austrijski i jugoslovenski umetnici i pravili filmove.

Mirosljub Stojanović: Zanima me gde se nalazi

in 2008, and she introduced works by Mangelos, Gorgona, so she contextualized all of that. But also at the same time she left out many great works that were still hiding under the label of amateur cinema.

Marina Gržinić: I just want to be very clear that many of those who were working with video in the 1980s were not coming from visual arts. We despised visual arts! Especially high modernism! We were going back to Kenneth Anger and others, it was a subcultural movement, and not visual arts. We understood Makavejev when he said: why to show an empty shot, a blank film? It was the selling of formalism that came out absolutely unproductive. When we started in the 1980s, and especially at the beginning of the 1990s, we were going back to content, back to political topics. It was the new kind of time for festivals in the West as well, because they didn't know what to do with images that were showing blurrings and television noise. It was all about this. It was boring, everybody was completely fed-up.

Slobodan Šijan: But I like television noise!

Dejan Sretenović: i think that's true for the whole of Yugoslavia, that the 1980s were a period when videomaker appeared as a unique figure in the art world. In the 1970s you had Sanja Iveković and Dalibor Martinis who were not only videomakers but predominantly working with video. But in the 1980s the situation has changed and many artists devoted exclusively to video appeared everywhere in Yugoslavia, and there was the very important festival in Ljubljana, Video CD.

Slobodan Šijan: In the 1970s video equipment was not accessible. We

made first videos when Ursula Krincinger from Innsbruck came and created a colony BRDO in Istria in 1976, where Austrian and Yugoslav artists made their films.

Mirosljub Stojanović: I am curious to know what is the final demarcation line between federal state aesthetics, between Slovenian, Serbian and Croatian art, for example?

Marina Gržinić: This is a big question and I will try to answer it just very shortly. I think that this whole subcultural movement in the Slovenian context it is a very strong formalism connected with the nation-state, it is a cleansing of all the histories of people who are not „Slovenian“. This is why many of the video production that were done by people coming not even from other republics but from the maring they were not living in Ljubljana but coming from Nova Gorica, all the punk leaders were coming from small-towns like Trbovlje, so in this way we didn't have body-art, and what's going on with OHO? It was actually despised in Slovenia and find the new life in Belgrade. OHO is recognized in Belgrade before it was recognized in the conceptual movement in Slovenia. When we made videos in the beginning of the 1980s in Ljubljana at that festival you mentioned, in 1983, they said: this is not video-art, this is horror! And we were invited by Biljana Tomić and Dunja Blažević to SKC Belgrade, and it was huge debate here because people freaked out when they saw feminist Kenneth Anger, they didn't know what to do, but people in SKC Belgrade started to think what is this? Can we discuss it? I will never forget Dunja Blažević's word: Hey, people! Stop! Maybe this is something that we can not read because we are still in experimental formalism! And she was prophetic. In Ljubljana, the 1980s are

definitivna demarkaciona linija između estetika u republikama federalne Jugoslavije, između Slovenije, Srbije i Hrvatske, na primer?

Marina Gržinić: To je veliko pitanje i ja ću pokušati da na njega odgovorim što kraće. Mislim da je, u slovenačkom kontekstu, taj jaki formalizam bio povezan sa nacionalnom državom, sa čišćenjem svih istorija svih ljudi koji nisu bili „Slovinci“. Zato su mnoge video-radove napravili ljudi koji su dolazili iz drugih republika, ili sa margine, nisu živeli u Ljubljani već u Novoj Gorici, svi pank lideri živeli su u malim gradovima poput Trbovlja. A šta se dogodilo sa grupom OHO? Ona je bila prezrena u Sloveniji i našla je novi život u Beogradu. OHO je prepoznata u Beogradu pre nego što je u Sloveniji prepoznata kao deo konceptualne umetnosti. Kada se video pojavio 1980-ih u Ljubljani, na festivalu koji si pomenuo, 1983. godine, čulo se: Pa ovo nije video-art! Ovo je užas! Počela je velika debata, jer ljudi su odlepili kada su videli neku vrstu feminističkog Keneta Engera, nisu znali šta s tim da rade. A onda su nas Biljana Tomić i Dunja Blažević pozvale u beogradski Studentski kulturni centar i tamo su ljudi počeli da razmišljaju o tome šta je to? Možemo li diskutovati o tome? Nikada neću zaboraviti kada je Dunja Blažević rekla: Hej, ljudi, stanite! Možda je ovo nešto što još ne umemo da pročitamo jer smo i dalje u formalizmu eksperimentalnog filma! I to su bile proročke reči. U Ljubljani, 1980-e su bile odvratne. Na primer, Miha Vipotnik dolazio je iz poznate porodice, otac mu je bio političar, i Miha je pravio sve te velike, tako da kažem, operske stvari, a ne radove koji govore o policijskoj represiji nad pankerima, koji govore o autovanju (imali smo veoma jaku gej zajednicu). A moglo se čak i zatvora zaglaviti

ako bi se s tim otišlo predaleko. A kritičari u Sloveniji to nisu razumeli. Ali u Beogradu je bio Ješa Denegri koji je o tome umeo da govori. To je takođe bila lepota Jugoslavije.

Dejan Sretenović: U Beogradu je zaista dominantna bila filmska i video produkcija zasnovana na formalizmu. Film je prvo došao, jer su super 8 kamere bile dostupne, bila je to jeftina amaterska tehnologija, a video je došao kasnije, kao što je Šijan rekao, kada su strani video-umetnici pozvani da dođu i pokažu svoje radove, i pozajme svoju opremu lokalnim umetnicima. Postojale su radionice i festivali u inostranstvu, gde su umetnici mogli da realizuju svoje radove. Čuvena je bila kolonija Brdo, gde je Šijan snimio važne video-radove. U to vreme je inženjer Aleksandar Saša Prekrasnov imao video-opremu i učinio je dostupnom u SKC-u krajem 1970-ih. Nije da su umetnici birali neki medij – film ili video – zato što im se više dopadao, već zato što jeste ili nije bio dostupan. Druga stvar je da, sa izuzetkom Zorana Popovića i Slobodana Šijana, koji su najpre bili autori eksperimentalnih filmova pa tek onda konceptualni umetnici, ostali umetnici nisu bili zainteresovani za eksperimentalni film. Oni nisu bili autori video-radova i filmove, već su bili filmovani ili snimljeni na video-trake od strane drugih, a oni su bili fokusirani na performans ili akciju, na izražavanje ideja u novim medijima, koji su bili i te kako pogodni za izražavanje takvih stavova, antiinstitucionalnih, antidogmatskih, protiv visokog modernizma, slikarstva, vajarstva... Video je bio vrsta oružja protiv sistema umetnosti, vrsta subverzivnog medija koji je doneo televizijske monitore u galerije, što mora da je bilo šokantno nekim ljudima. Tako da je kompletno promenjena čitava izložbena politika, ceo stav jedne generacije, i

disgust. For example, Miha Vipotnik is coming from a father general and he is making all these big so to say opera stuff, singing, and not the works that talk about police oppression on punk rockers, that talk about coming-out (we had a very strong gay community). And you could even go to jail if you pushed this too far. And the critics in Slovenia didn't understand it, but in Belgrade there was Ješa Denegri who could talk about it. This was also the beauty of Yugoslavia.

Dejan Sretenović: In Belgrade it was predominantly formalist-based film and video production. Film was first used because Super 8 cameras were available, it was cheap amateur technology, and then video came, as Šijan said, mostly artists were recording video when foreign videomakers were invited to come and show their works and lend their equipment to local artists, or there were workshops and festivals abroad where artists would realize their works there. Famous was BRDO where Šijan made his important video works. There was an engineer, Saša PREKASNOV???, who had video equipment available at the SKC at the end of the 1970s. It was not that they had chosen certain media – film or video – because they preferred it, it was just available. The other thing is that, except for Zoran Popović and Slobodan Šijan, who were first experimental filmmakers and then conceptual artists, the rest of them were not interested in experimental film. They were not auteurs of their video works and films, they were filmed and videotaped by other persons, they were concerned with actions and performances, with expressing ideas in a new media, which was quite available for expressing that kind of attitude which was anti-institutional, anti-dogmatic and against high modernism, painting, sculpture... It was kind of a weapon against the art system,

kind of a subversive medium bringing TV-monitors into galleries, which must have been a shock for certain people. So it completely changed the whole exhibition policy, the whole attitude of the generation, and video played quite important role. In Belgrade the basic genre was video-performance.

Miroljub Stojanović: What about the question of influence between republics?

Dejan Sretenović: They were usually working together. In BRDO there were artists from Zagreb and Belgrade realizing their works together. Very important manifestation was Festival of Expanded Media, launched by Biljana Tomić in 1972 at the SKC Belgrade, obviously inspired by Gene Youngbloods *Expanded Cinema*, a quite influential theory at the time. This intermedia situation of the 1960s within neo-avant-garde, fluxus etc, reflected itself later on and created a new type of artists.

Slobodan Šijan: Zeka (Božidar Zečević) brought important programs to Student Cultural Center, from Sarajevo, Zagreb...

Božidar Zečević: The things about that time is that we often make big cheese holes... It started long before. We heard from our friend from Ljubljana that the video developed in mid-1970s and end of the 1970s, which is only partly true. Video was important in the early 1970s when Nuša and Serčo Dragan, the first video artists, started working in Ljubljana. They were connected with Vlado Petek from Zagreb who had his ICS. That was an attempt to organize video on Yugoslav federal level without state institutions. He spoke to me and Nuša and Serčo in Ljubljana and they had some video equipment – I remember the camera as big as the film camera...

Marina Gržinić: Yes, but we, the genera-

video je tu igrao prelomnu ulogu. U Beogradu je osnovni žanr bio video-performans.

Miroljub Stojanović: A šta je s pitanjem međurepubličkog uticaja?

Dejan Sretenović: Oni su uglavnom radili zajedno. Umetnici u Brdu bili su iz Zagreba i Beograda i radili su zajedno. Vrlo važna manifestacija bio je Festival proširenih medija, koji je pokrenula Biljana Tomić 1972. godine u beogradskom SKC-u, očito inspirisana knjigom Džina Jangblada *Expanded Cinema*, vrlo uticajnom teorijom u to vreme. Ta situacija sa inter-medijalnošću 1960-ih, u okvirima neoavangarde, Fluksusa, itd, odrazila se kasnije na stvaranje nove vrste umetnika.

Slobodan Šijan: Zeka (Božidar Zečević) donosio je važne programe u SKC, iz Sarajeva, Zagreba...

Božidar Zečević: Kada govorimo o tom vremenu obično pravimo velike rupe u siru... Stvar je počela mnogo ranije. Čuli smo od naše prijateljice iz Ljubljane da se video razvio sredinom i krajem 1970-ih, što je samo delimično tačno. Video je bio važan ranih 1970-ih, kada su Nuša i Srečo Dragan, prvi umetnici videa, počeli da rade u Ljubljani. Oni su bili povezani sa Vladom Petekom iz Zagreba, koji je imao svoj ICS. Bio je to pokušaj da se organizuje video-scena na jugoslovenskom nivou bez državnih ustanova. On je razgovarao sa mnim i sa Nušom i Srečom iz Ljubljane, koji su imali nešto video-opreme: sećam se kamere velike kao filmska kamera...

Marina Gržinić: Da, ali mi smo, generacija VHS-a, hteli da pravimo nešto različito sa videom, nismo bili zainteresovani za takvu vrstu produkcije.

Božidar Zečević: Zašto?

Marina Gržinić: Zato što se nije bavila vremenom u kom smo živeli.

Božidar Zečević: Ja samo kažem da su počeci videa bili mnogo ranije.

Marina Gržinić: Pa dobro, razne stvari su počele mnogo ranije...

Božidar Zečević: Ideja konceptualne umetnosti jeste bila povezana sa SKC-om u Beogradu, kao i ideja proširenih medija, ali ni Dunja Blažević ni Biljana Tomić nisu bile uključene u film. Ja sam bio tamo i ja sam odgovoran za tu sintagmu, prošireni mediji, ja sam to smislio, što nije baš popularno reći danas jer bi trebalo da budem skromniji nego što jesam, ali šta da radim, nisam. Uglavnom, kada govorimo o tom vremenu moramo biti precizni. To je zato što još uvek nemamo istoriju nekonvencionalnog pokreta u medijima i filmu. A mislimo da sve počinje od nas, što nije tačno – počinje mnogo ranije.

Miodrag Milošević: Šta je sa performansima i

tion of VHS, we wanted to make a difference, to do something different with video, and we were not interested in that production.

Božidar Zečević: Why?

Marina Gržinić: Because it wasn't talking about the time we were living in.

Božidar Zečević: I am just saying the video started long before.

Marina Gržinić: Well, everything started long before...

Božidar Zečević: The idea of conceptual art was connected with the Student Cultural Center in Belgrade, as well as the idea of expanded media, but neither Dunja Blažević or Biljana Tomić were not involved in film. I was there and I was responsible for that syntagm, expanded media, I conceived that, which is not very popular to say today because I have to be more humble than I am, but still I am not. Anyway, speaking about that time we have to be precise. That's because we still don't have the history of the unconventional movements in media and film. And we think that everything starts with us, which is not

true – it starts from long before.

Miodrag Miodrag Milošević: What about performances in connection with films?

Peter Tscherkassky: In Austria we had all forms of expanded cinema, which was much more radical than what Gene Youngblood was describing in his book. You have also to consider the kind of counter movement, which was based on high art, with Kubelka and the radicals, sort of a pre-punk movement – that the first generation made.

Eve Heller: Yes, in Austria there were different generations who were involved in cinematic production. It is interesting culture because it never had a big film industry and it grew out of people who became interested in the medium in the very pure way – they weren't necessarily reacting against mainstream cinema, they were speaking their minds and figuring out new ways of thinking with this new medium of cinema. There were people like Kubelka who started the so called first generation, based on high art, trying to create the poetics of cinema and use the medium to create new ways of thinking. But the second generation was more based on performance... But it was a constant dialogue. Kurt Kren was in dialogue with the actionists, and the actionists were doing radical performance. Part of that was recorded on film but with Kurt Kren's unique ways of structuring, creating beautiful works that had the political power.

Peter Tscherkassky: Kurt Kren was the bridge between generations.

Eve Heller: Yes. Then came the third generation that was super8 and punk-based and involved in actions that also got filmed, like taking over buildings and things like that.

njihovom vezom sa filmom?

Peter Čerkaski: U Austriji smo imali razne vrste proširenog filma, koje su bile daleko radikalnije od onoga što Džin Jangblad opisuje u svojoj knjizi. Treba takođe uzeti u obzir i neku vrstu kontrakulturnog pokreta koji je vodila prve generacija, proto-pank pokreta, koji je bio baziran na visokoj umetnosti, a vodili su ga Kubelka i radikali.

Iv Heler: Da, u Austriji su postojale različite generacije koje su bile uključene u filmsku produkciju. Reč je o zanimljivoj kulturu zato što nikada nije imala veliku filmsku industriju i stvarali su je ljudi koji su bili u vrlo nevinom, čistom smislu bili zainteresovani za medij – nisu nužno reagovali protiv mejnstrim filma, već su naprosto govorili šta su mislili i tražili nove puteve mišljenja u novom mediju filma. Ljudi poput Kubelke predvodili su takozvanu prvu generaciju, koja se bazirala na visokoj umetnosti, pokušavajući da stvore filmsku poetiku i iskoriste medij da bi stvorili nove načine mišljenja. A druga generacija se više bavila performansom... Ali je to bio stalni dijalog. Kurt Kren je bio u dijalogu sa akcionistima, koji su organizovali radikalne performanse. Deo toga je zabeležen na filmu, ali sa jedinstvenim načinom strukturiranja filma koji je sprovodio Kurt Kren, stvarajući divne radove sa političkim nabojem.

Peter Čerkaski: Kurt Kren je bio most između generacija.

Iv Heler: Da. A onda je došla treća generacija koja je radila na super 8 filmu, bila uključena u pank i neke akcije koje su takođe snimali, poput zauzimanja napuštenih zgrada i takvih stvari.

Greg de Kjur (Greg deCuir, Jr), Miroslav Bata Petrović



Peter Čerkaski: Ja, boga mi, nisam skvotirao kuće!

Iv Heler: U svakom slučaju, oni su se uključili u politički aktivizam i trudili se da naprave pukotine u tom sistemu visoke umetnosti, o čemu si i ti, Marina, govorila. Ista stvar se dešavala i u Americi, naročito u performansu – recimo, Keroli Šnimen, zatim mnoge žene koje su se bavile telom i radile veoma radikalne stvari. Ti performansi su bili efemerni, u smislu da su se trudili da podignu svest onih ljudi koji su bili u tom prostoru performansa, nije se išlo na institucionalnu verziju svega toga, već se išlo ka stvaranju pokreta i trenutka aktivne komunikacije. U tom smislu, performansi su imali egzistencijalnu moć, kao i društveno-političku.

Sebestijen Kodolanji: Sve vreme imam utisak neke anomalije, jer eksperimentalni i alternativni film, kao i konceptualna umetnost, ne mogu biti pokreti. Reč je o identitetu, grupnom identitetu. Pokret mora da se bavi pitanjima društva, nacije... Konceptualna umetnost je elitistička, i njen grupni identitet ne znači da je pokret. I kad kažem „elitistička“ ne mislim ništa kritički o tom pojmu. Vrlo dobro razumem Marinu, jer oni su se ponašali kao pokret – imali su pank stav, a pank se bavi društvom. Konceptualna umetnost, video-art, nikada se nisu bavili društvom, već egzistencijalnim idejama. Pank želi da utiče na naciju, da promeni živote.

Zoran Saveski: Spominjana je Maja Deren, a više je trebalo, po meni, da se na početku spomene Žermen Dilak. Ja Maju Deren posmatram kao trenutak prelaska sa avangarde na alternativu. I opet dolazimo do onog starog pitanja, koje smo još 1982. postavljali: film kao umetnost,

Peter Tscherkassky: I wasn't squatting houses! (Laughter.)

Eve Heller: Anyway, they become involved in political activism and cracking open the notion of high art, that you, Marina, were talking about. It was also happening in the US with people doing performances, like Carolee Schneemann, with women having their own bodies for themselves and doing things that were very radical. It was performances but it was ephemeral, trying to raise the consciousness of the people that were in the room, not going for the institutional version of it, but creating movement in a moment and having an active communication. In that sense, performance had an existential power, and socio-political power.

Sebestyén Kodolányi: I have an impression that there is an anomaly because experimental film and alternative film or conceptual art cannot be a movement. It is an identity, a group identity. Movement needs to deal with questions about society, nation... Conceptual art is elitist, and group identity does not mean it is a movement. And when I say 'elitist' I am not critiquing it. I understand Marina very well, because they behaved as a movement – they had a punk behavior, and punk deals with society. The conceptual art, video art, have never dealt with society, they dealt with their existential ideas. Punk wants to impress the nation, to change its life.

Zoran Saveski: We have mentioned Maya Deren, but we should have, in my opinion, especially at the beginning, talked more about Germaine Dulac. For me, Maya Deren is the moment of transit, from avant-garde to alternative cinema. We came to the same question of film as art or film as medium (while video is a medium in service), and we had asked that question in 1982. If we



Sebestijen Kodolanji (Sebestyén Kodolányi), Miroslav Bata Petrović, Zoran Saveski, Ivan Velisavljević

go in that direction, than it all starts with the Russian avant-garde before the World War I, and that avant-garde was anarchist. What we're discussing here is the constructivist avant-garde that had connected life and art. In that sense, I don't agree with this thesis about punk. Punk in Yugoslavia never existed as a real deal. It was all connected to institutions, and it was all a mere imitation. What was so new that punk had brought, as a movement and in terms of aesthetics? Besides, punk and other subcultures in Yugoslavia started from internationalism, but ended in nationalism. Yes, it was the struggle not to put art between the walls of institutions, and I agree the institutions are first and foremost in one's head. But on the other side, if we take Slovenia as an example – Borghesia, Laibach – they were related to art institutions, more or less. How did they manage to get equipment, to make videos, to organize concerts? In what way?

Marina Gržinić: What Sebestyén said is the key to understand the difference I was talking about. And I agree that many of the ideas were not followed by practice, I am not a romantic, but I think that punk in Slovenia wasn't just

film kao medij, a video se više vidi kao medijum u službi. Ako krenemo u tom smislu, sve počinje sa predratnom ruskom avangardom koja je bila anarhistička. Ovo što mi raspravljamo je konstruktivistička avangarda, koja povezuje život i umetnost. U tom nekom smislu ne bih se složio sa tezom o panku. Pank u Jugoslaviju nije ni postojao, u pravom smislu. Sve je to bilo institucionalizovano, i sve je to bila kopija. Kojim primerom je pank doprineo nečemu, u smislu pokreta, ili u smislu estetike? Sem toga, pank i potkulture u Jugoslaviji su, nažalost, sa internacionalizma pali na nacionalizam. I da, borba je bila protiv institucionalizacije umetnosti, i ja se slažem da je institucija pre svega u glavi. Ali s druge strane, ako uzmemo primer Slovenije – Borghesia, Laibach – oni su bili manje ili više vezani za institucije. Kako su uspevali da sve to postignu, da dobiju tehniku, video-snimke, da organizuju koncerte? Na koji način?

Marina Gržinić: Pa ovo što je Sebestijen rekao je ključno za ono o čemu sam govorila. Slažem se da mnoge ideje nije ispratila kasnija praksa, i ja nisam romantik u tom smislu, ali mislim

da pank u Sloveniji nije bio samo imitacija i kopija. Događao se u isto vreme kada i u Evropi – imali smo Radio Študent i bili smo vrlo obavješteni, znali smo sve šta se događa unakolo. Bio je to rezultat 1968. Radio Študent je potpuno promenio viziju prostora u kom smo radili. U vrlo formalističkom kontekstu visokog modernizma, Radio Študent stvorio je potpuno novu generaciju. I to o odnosu Borghesie i Laibacha sa institucijama nije tačno. Borghesia je počela u podrumu Studentskog centra, gde su bile organizovane pank i rege večeri (rege je bio veoma bitan, jer je bio veza sa Trećim svetom, a kod nas su studirali mnogi iz Afrike, zbog Pokreta nesvrstanih). Tamo se prodavalo piće, jeftinije nego u kafanama, i tako su se skupljala skromna sredstva da se radi nešto. To je bio način preživljavanja, ne bi li se stvari radile nezavisno. Bila sam tamo, videla sam to sve, tako znam šta se desilo. Pevač Laibacha izvršio je samoubistvo zbog velike represije protiv Laibacha. A šta su svi ti ljudi sa pank scene postali danas – prodali se nacionalnoj državi, i tako dalje – zaista me nije briga. To je za neku drugu diskusiju. Ali istorijski, oni su bili važni. Mi smo bili unutrašnji emigranti, bez uticaja, bez novca, bez privilegija, bili smo radnička klasa. I nismo došli iz umetnosti već iz novinarstva, političkih nauka, sociologije... To je bila naša teritorija.

imitation or a copy. It was going on at the same time as in Europe – we had Radio Student and we were updated, we knew what was going on everywhere around. It was the outcome of 1968. Radio Student completely changed the vision of the space in which we were actually working. In a very formal, high modernist context, Radio Student made completely new generation. And this is not true about Borghesia and Laibach relations to institutions. Borghesia started in the basement of the Student Center, organizing punk and reggae nights (reggae was very important, it was the connection with the Third World, because we had many students from Africa, because of the Non-Aligned Movement). They were selling drinks there, cheaper than in bars, and that's how they got some small amounts of money to do things. That was a way of survival, to make things independently. I was there, I saw it, that's how I know that. And Laibach's singer committed suicide because of the huge repression against Laibach. What all these people from the punk scene became today – I really don't care. That's for another discussion. But historically, they were important. We were internal migrants, without power, without money, and we had no privileges, we were working class. And we didn't come from art – we came from journalism, political science, sociology... That was our territory.

Okrugli sto / Diskusija žirija
ALTERNATIVNI FILM 2016.

*Neautorizovani razgovor na Okruglom stolu
održan 11. decembra 2016.*

Round Table Discussion / Yury Discussion

ALTERNATIVE FILM 2016

*Unauthorized transcript of Round Table Discussion
held on December 11th 2016*

Učesnici / Participants:

*Marina Gržinić, Iv Heler (Eve Heller),
Zoran Saveski, Greg de Kjur (Greg deCuir, Jr),
Petra Belc, Kaja Erdinč (Kaya Erdinc), ...*

Moderira / Moderated by
Miodrag Milošević



Učesnici / Participants: Marina Gržinić, Iv Heller (Eve Heller), Zoran Saveski, Greg de Kjur (Greg deCuir, Jr), Petra Belc, Kaja Erdinč (Kaya Erdinc), Miodrag Milošević ...

Iv Heller: Svi verovatno već znate da je Peter [Čerkaski] bolestan i da ne može biti danas s nama. Izvinjavam se svima u njegovo ime – šalje vam pozdrave.

Marina Gržinić: Ali svakako je bio uključen u žiriranje, tako da će duhovno biti prisutan.

Miodrag Milošević: Danas je zadnji dan festivala i govorimo o filmovima prikazanim na festivalu i o alternativnim filmskim tendencijama. Obično počnemo od selekcionarne komisije, a nakon toga žiri kaže koje filmove su izabrali za Listu značajnih ostvarenja festivala, a zatim počnemo razgovor o svemu tome. Počecemo sa starijim članom selekcionarne komisije, Zoranom Saveskim.

Zoran Saveski: Slično je kao i prethodnih godina što se tiče broja filmova i raznovrsnosti, ali želim da kažem nešto o alternativnom filmu i videu u regionu. Ono što može da se kaže za filmove u regionu jeste da postoje različiti pravci, uticaji, izrazi – od formalističkog, preko proširenih

Eve Heller: Everybody probably already knows that Peter [Tscherkassky] is sick and cannot be here today. I'm sorry for him but also sorry for everybody – he sends his best.

Marina Gržinić: But he was involved in selection anyway, so his spirit will be here.

Miodrag Milošević: Today is the last day of the festival and we are talking about films shown on the festival and about alternative film tendencies. Usually we start with the selection committee and after that the jury says which films they chose for the List of the Significant Works of the festival and then we start a conversation about all that. We start with the older one in the selection committee – Zoran Saveski.

Zoran Saveski: In terms of the number of submissions and variety of films it is the same as in previous years, but I'd like to say something about the alternative film and video in the region. What we can say about films from the region is that we had different styles, influences, expressions – formalist,

expanded cinema, actual social and political themes such as refugees or ecology, for example. But in terms of expression, we don't see much progress – there is even a return to expression typical for the 1970s. Yet, we could see couple of films in the competition that are really world-class.

Eve Heller: Did you have criterion how you selected what you selected?

Zoran Saveski: Criterion was special – the films had to have something alternative in them.

Eve Heller: In form or in content?

Zoran Saveski: To us, alternative is a wider term than avant-garde. So we are trying not to be sectarian – a film can be alternative in terms of formal expression, or in terms of its subject.

Miodrag Milošević: I would say that Zoran and Greg are the only members of the selection committee because other members of the festival's team don't have time to watch films. But they are the best – Zoran started making experimental films at the end of the 1970s and he was continuously here at the festival and in the club, so he knows the festival's profile, and Greg de Cuir is here for 10 years, and he has a wider perspective of the experimental scene in the world. Therefore Zoran and Greg are compatible, but one of them likes one kind of films, the other likes other films, so at the end they come up with something.

Greg De Cuir: Like any other selection team we discuss and argue. We also talk with Miša and get his thoughts, and we try to put it all together. Of course, we both have our favorites, and it's always interesting to see what jury likes, and then we go: oh, you were right

medija, do tema koje su vezane za aktuelna društvena i politička zbivanja kao što su izbeglice i, recimo, ekologija. Što se tiče samog izraza, ne možemo da vidimo neki poseban napredak, čak vidimo i neko vraćanje na izraz koji je bio karakterističan 1970-ih godina. S tim što možemo da vidimo par filmova koji su ušli u zvaničnu selekciju, a koji su stvarno na svetskom nivou.

Iv Heller: Jeste li imali kriterij po kom ste birali to što ste odabrali?

Zoran Saveski: Kriterijum je poseban, a to je – alternativnost.

Iv Heller: U formi ili u sadržaju?

Zoran Saveski: Alternativa je širi pojam od avantgarde. Nismo sektaški okrenuti prema filmovima – alternativno može da bude u smislu formalnog izraza ili u smislu teme.

Miodrag Milošević: Ja bih samo rekao da su Zoran i Greg jedini članovi selekcionarne komisije, jer drugi članovi festivalskog tima nemaju vremena da gledaju filmove. Ali su najbolji – Zoran je krajem 1970-ih godina počeo da pravi eksperimentalne filmove i bio je kontinuirano ovde na festivalu i u klubu, tako da zna profil festivala, a Greg De Kjur je ovde 10 godina, on ima širu perspektivu eksperimentalne scene u svetu. Zato su Zoran i Greg kompatibilni, ali jedan od njih voli jednu vrstu filmova, a drugi voli druge filmove, pa na kraju dođu do nečega zajedničkog.

Greg de Cuir, Jr: Kao i bilo koja druga selekcionarna komisija, i mi diskutujemo i raspravljamo se. Takođe razgovaramo s Mišom da čujemo šta on misli, a potom pokušavamo da sve to sklopimo u celinu. Naravno, obojica imamo svoje favorite,

i uvek je zanimljivo videti šta se žiriju dopalo, da bismo onda rekli: oh, u pravu ste u vezi s tim filmom! A ja sam bio u pravu u vezi s onim drugim filmom! No, često se događa da filmovi oko kojih nam se mišljenja najviše razilaze na kraju budu oni koje žiri odabere, to su filmove koji izazivaju najžešću raspravu i najdužu diskusiju. Ipak, najzanimljivija stvar za mene je proces gledanja svih ovih filmova – oni nam pružaju reprezentativni pogled na ono što se događa u svetu alternativnog filma i videa. Idem i na festivale širom sveta i dopunjavam ono što vidim tamo s onim što dobijamo. Tako da je za mene to odličan provod – u mogućnosti sam da sedim i gledam sve te filmove, da se informišem o trendovima i tendencijama u svetu alternativnog filma i videa. Od toga je jedino bolje sedeti u bioskopu, gledati filmove s publikom, čuti reakcije drugih, ili osetiti reakcije drugih, i na neki način ponovo doživeti sve te filmove. Dakle, to je uzbuđenje koje mi ovaj festival donosi.

Marina Gržinić: I, šta vam je glavna stvar prilikom selekcije? Mislim, kada birate filmove, kojim putevima se krećete? Budući da postoje i generacijske razlike između vas dvojice...

Greg de Cuir, Jr: Pa, u odnosu na naše metode, na to kako biramo filmove, kako ja radim, kako Zoran i Miša rade... Jedna od stvari koja je Miši bitna ti to znaš jer imaš dugu istoriju odnosa sa festivalom, ali neki od prisutnih možda to ne znaju... Ja mogu da odem u Oberhausen ili na Viennele i da kažem: hej, ovo je zanimljivo! Ali znam da Miša nikad nije hteo da naprosto uzme najbolje sa drugih festivala, da prikaže filmove koji su nagrađeni negde drugde... On želi da se fokusiramo na prijave, odnosno na ljude koji su zainteresovani da aktivno učestvuju na

about that film! And I was right about that film! But also, often, the films we disagree upon the most are the ones the jury ends up selecting, the ones that provoke the most debate and discussion. Yet the most interesting thing for me is the process of looking at all these films – they give us a representative view of what's going on in the world of alternative film and video. I'm also going to festivals around the world and complementing what I see there with what we get. So for me it's the best of times, to be able to sit down and see all these films, really educate myself on what the trends and developments are in the world of alternative film and video. The only thing better than that is sitting in the theater and watching it with the audience and sort of experiencing it again and seeing their reactions or feeling their reactions. So, yes, it's the excitement of the festival for me.

Marina Gržinić: So what is your main point of selection? I mean, when you do the selection, which path do you follow? Because there are generational **differences between you two as well...**

Greg De Cuir: Well, in relation to our method and how we select, how I work, how Zoran and Miša works... One of the things that is important to Miša, and you know this because you have a long history of relationship with the festival,

Zoran Saveski



but some of you might not know that... Whether I go to Oberhausen and Viennele, and say: well, this is interesting!, I know that Miša never wanted to cherry-pick from other festivals, to take films that were awarded elsewhere... He wants to focus on the submissions, meaning people that are interested in actively being involved with the festival, that know about the festival, that support it, but also so we can really be alternative, so we can find stuff other festivals aren't selecting... maybe that they either passing by or that they even don't know about – certainly films from the region. More often than not, I put myself at the mercy of the submissions, they guide the way we shape our program. I always have an eye on sort of a wide variety – we wanna take videos, we wanna take films, we wanna take political works, some humorous works, we try to spread things out or at least I try to keep an eye on that. But the idea is to be more often than not at the mercy of the submissions and what comes in. So the festival has that sort of pulse and that life. That doesn't mean that sometimes we don't find films at other festivals that we love. For example, Stefan's film [*Towards the Hague*], he is one of the artists here, he had the first film in competition on the first day, and Miša found this film at the festival that he was the jury member of. Sometimes we would step in and intervene and say: OK, we really like this, it's not playing at so many festival, we want to bring this here. But otherwise we are hoping to be at the service of the submissions and bring in forward some real alternative voices.

Zoran Saveski: We don't invite films. That is an important principle to our festival. But honestly, we were not satisfied the last year neither with films we got. Luckily, we knew that we didn't make them... Yet, in the end we managed

festivalu, koji znaju za festival, koji ga podržavaju, ali to je i zato da bismo na taj način mogli stvarno da budemo alternativni, da možemo pronaći radove koje drugi festivali ne mogu... Radove koji im promiču, ili za koje možda i ne znaju. Sasvim sigurno filmove iz regiona. Ja se najčešće prepustim na milost i nemilost prijavljenih filmova i oni zapravo oblikuju naš program. Ja se uvek delom trudim da prikažemo široku paletu radova – želim da imamo video-radove, filmove, političke radove, neke humorističke radove, da stvari budu raznovrsne... Barem se ja trudim da budu takve. Ali ipak, ideja je da se uglavnom prepuštamo na milost i nemilost onih koji su nam se prijavili. Dakle, festival ima takav puls i takav život. To ne znači da ponekad ne nalazimo filmove na drugim festivalima koje volimo. Na primjer, Stefanov film [*Towards the Hague*], on je jedan od umetnika koji su tu na festivalu, imao je prvi film u konkurenciji prvog dana, a Miša je taj film video na festivalu na kom je bio član žirija. Ponekad bi neko od nas uskočio i rekao: Okej, ovo mi se stvarno sviđa, nije prikazano na mnogo festivala, želimo da prikažemo taj rad ovde. Ali uglavnom smo na usluzi prijavljenim filmovima i trudimo se da u prvi plan dovedemo zaista alternativne glasove. Ne pozivamo filmove

Zoran Saveski: Mi ne pozivamo filmove. To je važan deo ideje Alternative festivala. Iskreno rečeno, nismo bili zadovoljni ni prethodne godine filmovima koje smo dobili. Sreća je što mi znamo da ih mi nismo napravili... Ali na kraju ipak uspemo da skupimo dovoljno dobrih filmova. Žiri je izabrao šest filmova za Listu značajnih ostvarenja, a ja bih stavio tri.

Npoznati: Kako se oglašavate, kako promovirate

festival da bi vam stizali filmovi, koje puteve koristite?

Miodrag Milošević: Mi smo mali festival i nismo baš mnogo mogućnosti ... Postoji jedna nemačka institucija koja ima listu festivala i mi smo na toj listi, zajedno sa drugim festivalom koji organizujemo, Balkanimom.

Nepoznati: Da li je festival na Facebooku?

Miodrag Milošević: Ne.

Greg de Cuir, Jr: Nismo na Facebooku, nismo na Twitteru.

Miodrag Milošević: Dok sam ovde radio ja sam vodio brigu o celom Domu kulture, ali sada sam u penziji pa se nadam da ću imati vremena da taj posao preuzmem na sebe...

Nepoznati: Zaista bi vredelo da više ljudi sazna nešto o ovom festivalu. Ova vrsta događaja je jako važna, u odnosu na ogromne festivale koji su postali neka vrsta supermarketa za filmove. Znao sam festival po čuvenju, video sam i kataloge, ali ovo je prvi put da sam došao, i stvarno sam srećan što sam tu. Svakako ću da preporučim ljudima da dođu... To nije pitanje za ili protiv Facebooka, naprosto je reč o zgodnom alatu za promociju festivala.

Miodrag Milošević: Imamo web stranicu, ali danas to nije dovoljno.

Greg de Cuir, Jr: Postoje dobre i loše strane toga što smo nekomercijalni festival. Dobra strana je očito to što možemo biti kreativni, alternativni, radikalni... Loša strana je očito budžet jer ne možemo da dopremo do mnogo ljudi i da

to select quite a number of good films. Jury picked six for the List of significant achievements, I would pick three.

Unknown: How do you reach out to promote the festival and get submissions, what channels do you use?

Miodrag Milošević: We are small festival and we don't have a large number of possibilities... There is a German institution which has a list of festivals and they put this festival and our other festival, Balkanima, on their list.

Unknown: Is this festival on Facebook?

Miodrag Milošević: No.

Greg De Cuir: We're not on Facebook, we're not on Twitter.

Miodrag Milošević: I was working here and taking care of the whole cultural center, but now I'm retired so I hope I will have time to do the work now...

Unknown: It would be really worth for more people to know about this festival. This type of event is really important, compared to huge festivals that have become kind of a supermarket of films. I knew the festival by name, I knew the catalogues, but it's the first time I came, and I'm really happy to be here. I'll keep advocating that people come here... It's not the question for or against Facebook, but it could be a good tool for promoting the festival.

Miodrag Milošević: We have a website, but it's not enough these days.

Greg De Cuir: There are good and bad sides of being a non-commercial festival. Good side is obviously that we can be more creative, alternative, radical... Bad side is obviously the budget, and



Iv Heler (Eve Heller), Marina Gržinić, Saša Kesić

we can't reach out and make the festival as big and maybe as amazing as we're imagining it in our minds. But somewhere in that middle ground we're hopefully finding a balance between doing something unique and esoteric versus something that would be more expensive. Also, one of the things I love about the festival is seeing the faces I recognize. There is sort of a festival family – it changes, of course, sometimes people leave, or they come back, new people come... So you are the heart of the festival.

Eve Heller: There are also micro cinemas all around the world. We were in Ulan Bator and there is a handful of wacky guys who organize underground little screenings in a culture that really had very little exposure. They were so turned on and asked us: where else do you go? So I thought it would be very interesting to make a list of micro cinemas and festivals that survive on a shoe string and are very interesting and get very peculiar submissions because they are not in the big world of major film

napravimo festival koji je onako veliki i sjajan kakvim ga možda zamišljamo. Ali mi tražimo svoje mesto negde u sredini, pokušavamo da uspostavimo neku ravnotežu između nečega što je unikatno i ezoterično i nečega što je skupo. Još jedna od stvari koje volim u vezi s ovim festivalom jeste što viđam poznata lica. Postoji neka vrsta familije ovog festivala – ona se menja, naravno, ponekad ljudi odu pa se ponovo vrata, dolaze novi ljudi ... Hoću reći, vi koji ste ovde ste zapravo duša ovog festivala.

Iv Heler: Postoje i mikrobioskopi širom sveta. Bili smo u Ulan Batoru, tamo živi grupa otkačenih tipova koji organizuju male, underground projekcije, sve to unutar jedne kulture koja stvarno nije tako vidljiva. Bili su jako naloženi, pitali su nas: na koja još mesta idete? Pomislila sam kako bi bilo vrlo zanimljivo da se napravi popis mikrobioskopa i festivala koji se organizuju uz pomoć štapa i kanapa, a koji su vrlo zanimljivi i dobivaju vrlo specifične filmove, jer su izvan

galmuroznog sveta vodećih filmskih festivala. Sad kad sam posetila vaš festival, definitivno ću o njemu reći samo lepe reči. Mada ni ja nemam Facebook, a ne razumem baš ni kako radi.

Miodrag Milošević: Dakle, šta je odlučio žiri?

Marina Gržinić: Najpre želim da kažem nekoliko stvari. Sve troje smo radili zajedno, mada Peter trenutno nije prisutan, ali juče smo razgovarali nakon što smo videli sve odabrane filmove.



Petra Belc, Simona Moniza (Simona Monizza), Nina Krojcinger (Nina Kreuzinger), Kaja Erdinč (Kaya Erdinc)

Odlučili smo da se nađemo poslednjeg dana festivala, da prođemo kroz radove i da ih vrednujemo putem jedne iscrpne diskusije, bez strogo definisanih pravila, jedino znajući da se na listu može staviti najviše 10 radova. Stoga smo došli s abecednom listom, ali putem opisa i obrazloženja shvatićete i koji su nam bili kriterijumi. Ja zaista pratim i podržavam ovaj festival još od 1980-ih i mislim da je ovde jedno od najvažnijih, ako ne i najvažnije mesto u bivšoj

festival. I'm gonna definitely spread the word now that I've been here. Although I don't have Facebook either and I don't quite understand how it works.

Miodrag Milošević: So, what has the jury decided?

Marina Gržinić: I want to say couple of things first. All three of us worked together, though Peter is not present here at the moment, and we had a conversation yesterday after we saw all works

from the selection. We decided to come together on the last day and go through the works and to have an in-depth debate without the strict agenda only knowing that maximum of 10 works we can put on the list. So we came with an alphabetical list, but through descriptions and explanations, you can see what were the criteria. I am a big follower and supporter of this festival since the 1980s and I think it is one of the most important, if not the most important place in former Yugoslavia, and

in my opinion, also in the Eastern Europe, for this kind of film. It has a huge tradition, and not only tradition, but the consistency of talks and debates about film and video. Especially with the introduction of video into the tradition of experimental film – other festival were much more conservatives, for example, Oberhausen was very strict, it opened itself to video in the 1990s. So for me, saying this, the idea was: now what? We can be super-strict or we can actually open the possibility for someone to come here in Academic Film Center on a residence program and make some new works. The conditions of production were, for me, also very important: who can do what?

Eve Heller: It is true that yesterday when we met this empowering of people to come and do a residency here became really an important part of our thinking together as three people. That put a new filter on the discussion on the works: in prior festivals my concern was that something be opening up new ways of thinking, or exposure of ideas or political realities, identities, content-wise, but also pushing the envelope of formal experimentation, widening the dialogue through formal discoveries that are made. Peter and I don't always agree on what works that way, but this second issue opened up in discussion with Marina, which I thought was very important: this choice we were making have consequences for people's everyday life and practices, so the idea of residency became a criteria. Not the only one, of course.

Marina Gržinić: The criterion for me was the intersection of form and content, bringing on both levels some analysis or research, and making us think about certain topic in a different way. Not that we have discovered some topic, but that we saw a different approach



Greg de Kjur (Greg deCuir, Jr)

Jugoslaviji, a po mom mišljenju i u istočnoj Europi, za ovakvu vrstu filma. U pitanju je velika tradicija, ne samo tradicija, nego konzistentnost razgovora i rasprava o filmu i videu. Posebno je važno uvođenje videa u polje eksperimentalnog filma – drugi festivali bili su u to vreme mnogo konzervativniji, na primer, Oberhausen je bio vrlo strog, otvorio se za video tek 1990-ih godina. Dobro, pošto sam to sve znala, pitala sam se: šta sad? Možemo biti jako strogi kao žiri ili možemo zapravo otvoriti mogućnost da neko dođe ovde u Akademski filmski centar u rezidencijalni boravak, da napravi neka nova dela. Uslovi proizvodnje bili su, za mene, takođe vrlo važni: šta ko može da uradi?

Iv Heller: Istina je da je juče, kad smo se sastali, ideja ohrabivanja ljudi da dođu u rezidencijalni boravak postala zbilja važan deo našeg zajedničkog razmišljanja. To je stavilo novi filter na raspravu o radovima: na drugim festivalima pitala sam se da li neki od filmova donose nove sadržaje, nove načine razmišljanja, da li nas izlažu novim idejama ili političkim stvarnostima i identitetima, ali takođe i da li pomiču granice formalnog eksperimentisanja,

da li otvaraju prostor za širi dijalog putem formalnih otkrića. Peter i ja se ne slažemo uvek oko toga, ali se u razgovoru sa Marinom nametnulo drugo pitanje, za koje smatram da je vrlo bitno: odluke koje donesemo imaće posledice po nečiji svakodnevni život, tako da je ideja rezidencije postala kriterijum. Naravno, ne i jedini.

Marina Gržinić: Kriterijum je za mene bilo ukrštanje forme i sadržaja, dovođenje u prvi plan, na oba nivoa, neku analizu ili istraživanje, koje nas tera da razmislimo o određenoj temi na drugačiji način. Ne u smislu da smo otkrili neku temu, ali da smo videli drukčiji pristup toj temi – sa društvenog, političkog, istorijskog, pa čak i isključivo individualnog stajališta... A individualno iskustvo uvek možemo povezati s mnogo širim kontekstom, koji takođe može biti lokalni - evropski, azijski, istočnoevropski... Mada iskreno mislim da su ove četiri projekcije takmičarskog programa često radile jedne protiv drugih, a ponekad i protiv filmova – naročito kad jedan rad liči na drugi. Jer u nekom drugom kontekstu i drugačijoj programaciji, možda bismo imali i drugačiji fokus i više cenili neke filmove – možda bi izgledali samosvojniji, a ne repetitivni. Ovo bi trebalo da razmotriti u budućnosti: kako ste sastavili program, kako ste strukturirali projekciju?

Iv Heller: Što se tiče strukturiranja programa, tu zaista imamo prostora za jednu konstruktivnu kritiku. Jedan problem je sasvim sigurno ovaj koji je Marina iznela – ako imate slične filmove jedne do drugih, onda publika ima manje mogućnosti da vidi unikatnost tih filmova. Mogu da navedem i primere pa da razgovaramo kasnije o tome. Ako imate tri veoma apstraktna dela jedno uz drugo, ona počinju da se stapaju u jedno

to that topic – from social, political, historical, even exclusively individual point of view... Small individual experience we can connect to a much wider context, that can also be local – European, Asian, Eastern European... But personally I thought that these four screenings of the competition program worked against each other, and sometimes also against films – when one work resembles the other. Because in another context and with a different programing we could have a different focus and maybe value it more – they could look more autonomous and not so repetitive. This should be considered for the future: how you put together the program, how you construct each screening?

Eve Heller: As far as structuring the programs go, we could do some constructive criticism. One is certainly this issue that Marina brings up – if you have films that are very similar next to each other, than one has less of ability to experience how unique they are. There are examples that we can discuss later. If you have three super-abstract works next to each other, they start meddling into the same piece. Or topical – mental problems, psycho-emotional problems – one after another, that's tricky because we have an impression that we're seeing it so much. Another thing that I would suggest is to have a bit of a pause between works that's consistent – it's always 30 seconds of black, or whatever, your logo... It was difficult without it, because we didn't have a quiet place between works. And then the other thing which completely flipped Peter out and also drained me is the issue that people have cellphones, and they are texting, there's glowing going on that distracts you... Because some of the works are incredibly subtle and they are not driven by content in a kind of documentary sense, in a classic

documentary sense – this is about a political situation with a voice-over that leads you... In order to get these subtle works you need to be quiet and concentrated, and then somebody turns your attention and you missed few important moments. In Austrian Film Museum instead of a little logo we have a person that gets up and says: please, everybody, forget about using your cell-phones for the next two hours. If you need to use it it's better to leave the auditorium and come back – that's less distracting to others than your phone glowing or ringing.

Marina Gržinić: Ok. In the process we came up with 6 works, 5 of them unanimously.

The first work is *Soft Power* by Elena Artemenko, from Russian Federation, one of the rare works from Russia that we got, by a female artist of a younger generation. What's interesting about it is the relation with the whole idea of performativity – there is a certain set of procedures that's put as a kind of text onto which the work is performed. The idea was connected not only with formalism but with the specific political content – the question of commands, specifically the question of who has the finger on the trigger of tools and gadgets and weapons. In that sense, the whole idea of drone looking from above, looking the people working and performing was interesting. It is a dry work, not big in terms of visuality and effects, but it has other elements inside that we found interesting. The structure of the work resembles certain mathematical notions of time, a set of orders given and received, but it is also connected to the question of social space that is constructed.

Eve Heller: For those who might not remember the film or who didn't see the

delo. Ili ako su teme slične - mentalni problemi, psiho-emocionalni problemi - jedan za drugim, to je nezgodno, jer imamo utisak zasićenja. Još jedna stvar koju bih vam predložila – da napravite kratku, konzistentnu pauzu između filmova. Recimo, da uvek bude 30 sekundi crnog kadra, ili bilo šta, vaš logotip... Bez toga je zaista naporno, jer nemamo praznog i mirnog prostora između radova. A onda je tu i jedna druga stvar, koja je Petera potpuno izludela, a i mene je iscrpljivala – mobilni telefoni sjaje, ljudi šalju poruke, a to odvlači pažnju... Jer neki od filmova su izuzetno suptilni, nisu bazirani na sadržaju, u nekom dokumentarnom smislu, u klasičnom dokumentarnom smislu – da imamo neki *voice-over* koji nas vodi kroz film pa nam kaže: evo, tu je reč o jednoj političkoj situaciji... Da biste razumeli te suptilne ideje, treba da budete tihi i koncentrisani, a onda vam nešto odvuče pažnju i propustite nekoliko važnih trenutaka. U Austrijskom filmskom muzeju, umesto znaka na platnu, postoji osoba koja izađe pred publiku i kaže: molim vas, zaboravite na svoje mobilne telefone sledeća dva sata. Ako baš morate da telefonirate, bolje je da izađete iz dvorane pa da se vratite – to manje odvlači pažnju drugima od malo-malo sija ili zvoni.

Marina Gržinić: Dobro. Žirirali smo i izdvojili 6 radova, od toga 5 jednoglasno.

Prvi rad je *Soft Power* Elene Artemenko, umetnice mlađe generacije iz Ruske Federacije. U pitanju je jedan od retkih radova iz Rusije koji smo videli. Ono što je zanimljivo jeste odnos s celokupnom idejom performativnosti – postoji određen niz postupaka koji je kao nekakvo uputstvo za rad. Ideja je povezana ne samo s formalizmom, već i sa određenim političkim sadržajem

– sa pitanjem komandovanje, pitanjem ko drži prst na obaraču, pitanjem tehnoloških naprava i oružja. U tom smislu je zanimljiva celokupna ideja drona koji gleda odozgo na rad i na izvedbu. To je dosta suv film, ne ističe se po vizualnosti i efektima, ali ima druge elemente koji su nam se činili zanimljivim. Struktura rada podseća na određene matematičke pojmove vremena, postoji niz naredbi koje se izdaju i primaju, a takođe je povezan i sa pitanjem konstruisanja društvenog prostora.

Iv Heler: Za one koji se možda ne sećaju filma ili koji ga nisu gledali: u pitanju je video, snimljen na krovu zgrade, u urbanom prostoru, a tu su i razni pojedinci koji se jasno kreću kao plesači ali u nekoj vrsti vojnog modela, čini se kao da marširaju. Trupa nema vođu; svaka osoba preuzima kontrolu u različitom trenutku, pa se na neki način propituje ko je tu zapravo autoritet? Dodaju se nečijom istrgnutom rukom koja drži oružje – tako da se pojavljuje pitanje o kontroli oružja, ko drži ruku koja povlači okidač? Oružje svakako ima moć, ali ovde je potpuno apstraktno i simbolično, jer je reč o lažnoj ruci i plastičnom oružju. Zato se pojavljuje i pitanje o apstraktnosti nasilja, koje je ovde prikazano vrlo telesno. Učinilo nam se to moćnim jer je propitalo vojnu moć, *meku moć*, militarističku kulturu. Svako od nas troje je na sličan način razumeo ovaj zanimljiv rad.

Marina Gržinić: U njemu takođe postoji i snažan feministički momenat – na kraju donose poster sa muškim telom u prvom planu. Postoje i neki elementi koji su važni za određeno mesto gde je film proizveden – jer se umetničko delo ne pravi tek tako, bilo gde, već se uvek proizvodi na određenom mjestu, u određenom produkcijom

film: it is a video, its shot on a rooftop in the city, in an urban space, and there are different individuals who are clearly moving as dancers but in a kind of military mode, it seems like they're marching. And there is no head of the troupe; each person takes control at different moment, so in a way the film is questioning who has the authority? They pass around disembodied hand with a gun – so there is this idea of who is in the control of the weapon, who holds the hand who pulls the trigger? The weapon has a force, but here is a totally abstract symbolism because it is a fake hand and it's a fake weapon. But it is also about questions about the abstraction of violence, represented here in a very physical sense. That seemed powerful and was questioning military power, *soft power*, military culture. We had a similar understanding of the piece and thought it was interesting.

Marina Gržinić: There is also a strong feminist moment inside it – and in the end the poster brings the male body in front. There are also some elements that are important for specific place, where the work is produced – because the work is not done just anywhere, but on a certain locality, in a certain context of production, history... There is a powerful element of history and Russian film production, which is one of the most powerful, at least for us who follow it.

Eve Heller: The second work is *In, Over and Out* by Sebastian Brameshuber. This was a film that is formally very rigorously constructed, it is a film that shows an entrance way to art institute, people coming and going. At some points it has tedium to it and an incredible rigor. It's shot by several different cameras of all kinds of format, including film and video formats. It is historically and technologically

intricate view of this one coming and going that's taking place. As in often Austrian tradition there is very elaborate, mathematical setup of the piece, as far as duration goes, in some ways mercilessly consistent. But it is a part of a strong tradition and it reveals different questions about technology. One thing I wasn't clear about is that it takes place in an art institute, but at some point it was a factory, so there is also a subtext about labor and production, but I can't speak about it since I don't know enough about it.

Marina Gržinić: I have to go back to the overall selection. There was a lot of these technological gadgets included in many films of the selection, and most of them were very superficial, a kind of play. And what's interesting to me is when I see a kind of research done before the making of the film. We have to think about technology at the present moment, about its connection with experimental and alternative film and video. Therefore, this work is responding to a present movement called media archeology, but is also related to Elena's work: it is not just ball thrown out there, not just plain formalism, there is an in-depth research done. And yet, both works are very formalist, but they make us think about the history of the media, about what technology meant for experimental film in the past.

The third work is *More Dangerous than a Thousand Rioters* by Kelly Gallagher from the USA. This work was made from the point of view of alternative histories. In my view that is extremely important, because it shows us the power that can get a lot of stuff under the carpet because it controls the media. And this work is much needed criticism of sexism, racism, transphobia, huge discrimination, but also labor rights and labor conditions. But, it is not just a

i istorijskom kontekstu... Postoji snažan element ruske istorije i filmske produkcije, koja je jedna od najmoćnijih na svetu, barem za nas koji je pratimo.

Iv Heler: Drugi film koji smo odabrali je *In, Over and Out* Sebastijana Brameshubera. To je film koji je formalno vrlo rigorozno konstruisan, to je film koji pokazuje ulazni u nekakav umetnički institut, ljude koji ulaze i izlaze. U nekim trenucima spaja neverovatnu strogost sa monotonijom. Sniman je različitim kamerama i svim vrstama formata, uključujući film i video formate. To je istorijski i tehnološki kompleksan pogled naprosto na ulazak i izlazak ljudi. To je česta vrsta filma u austrijskoj tradiciji, gde postoji vrlo razrađena, matematička postavka dela, u smislu trajanja, koja se potom nemilosrdno dosledno sprovodi. Ali to je deo snažne tradicije i otkriva nam različita pitanja o tehnologiji. Jedino mi nije bilo sasvim jasno gde se odigrava radnja, u kom institutu za umetnost, koji je nekadabio fabrika... Ali u svakom slučaju postoji i podteks koji se odnosi na rad i proizvodnju, ali ne mogu da govorim o tome jer ne znam dovoljno o tome.

Marina Gržinić: Samo da se vratim na celokupnu selekciju takmičarskog programa. Bilo je mnogo tih tehnoloških naprava u raznim filmovima, ali u većini su korišćeni vrlo površno, kao da se njima naprosto igra. A ono što mene zanima jeste da vidim da je nekakvo istraživanje sprovedeno pre izrade filma. Mislim da moramo razmišljati o tehnologiji u ovom trenutku, o njenoj vezi sa eksperimentalnim i alternativnim filmom i videom. Ovaj film odgovara na aktuelan pokret tzv. medijske arheologije, ali je takođe u vezi i sa Eleninim filmom: nije reč samo o nekoj udici koju je neko tek tako zabacio, nije to samo

puki formalizam, već se vidi da tu postoji vrlo ozbiljno istraživanje. A opet su oba rada veoma formalistička, samo što nas navode da razmišljamo o istoriji medija, o tome šta je tehnologija u prošlosti značila za eksperimentalni film.

Treći film je *More Dangerous than a Thousand Rioters* Kelija Galagera iz SAD-a. Ovaj rad je napravljen iz tačke gledišta tzv. alternativne istorije. Po mom mišljenju to je izuzetno važno, jer nam pokazuje jednu moć koja mnoge stvari može da gurne pod tepih zato što kontroliše medije. Ovaj rad je preko potrebna kritika seksizma, rasizma, transfobije, ogromne diskriminacije, ali i radnih prava i uslova rada. No, to nije samo neka vrsta naučnog, istorijskog pregleda; to je ritmički vrlo dobar animirani film koji govori o Lusi Parsons, aktivistkinji iz 19. veka, koja se borila za prava radnika. Bila je crnkinja, u braku sa dosta poznatim anarhistom [Albertom] Parsonsom. Imajući na umu brojne diskriminacije u današnjem svijetu, naročito u SAD-u, ovaj film govori o važnom političkom liku, a pomoću animacije koja je... Ja sam rekla samo „blistava“, ali ti si imala bolju reč...

Iv Heler: Nakinđureno – nešto blještavo, sjajno [eng. *bling* – blještavo, ali smišljeno tako da ostavi površan utisak – da “zaseni prostotu”]. Ovaj rad je imao izvestan *nakinđureni* kvalitet.

kind of scientific historical overview; it is very well paced animated film that talks about Lucy Parsons, an activist from the 19th century who was fighting for workers' rights. She was a person of color, married to a more known anarchist [Albert] Parsons. With all discrimination in the world today, and in the US society, this film talks about an important political figure, and by using animation that is... I said 'glitzy,' but you had a better word...

Eve Heller: 'Bling' – something shiny [but just to impress]. It kind of had a bling quality?

Marina Gržinić: That came out very



Iv Heler (Eve Heller), Marina Gržinić

well because it shows us the power of a certain culture, because if we didn't have the black culture practically we would not have anything. Anyway, we don't know much about the author of this film, but today morning, after we had done our job, I did a research online – internet is wonderful for this reason – and I found quite an interesting interview with her.

Eve Heller: It is a very strong work. The story itself, the documentary story, the

fact of this woman's life and how committed she was. And then, amazingly, I've never heard of her – not that I am the most informed person, but she is definitely not somebody who was set in the forefront of the mainstream understanding of race issues and labor movement. In the US, the labor struggle and race matters are often not put together. Yet, race tensions and class tensions are completely intertwined, and this work actually reveals that. And also it's about a woman, and she is very powerful figure who comes through, but in a very joyous way. There is something very joyous about her persona, and then the title – she is more dangerous than a thousand rioters, by being the voice that comes through and speaks up for whatever the cause.

The next film is *Raw material* by Jean-François Reverdy from France. This film to me was one of the most brilliant films – it is the one shot by a pinhole camera, actually, not by a pinhole camera but by a video-camera – but the lens of the video-camera was taken off and the pinhole was used. It was shooting locations and people in Mauritania. This technology, which came out of the camera-obscure, is the beginning of technological possibility to shoot the world with the camera. So he is going back to the beginning of being able to record images at all. And the images are blurry and obscured, they are beautiful and strange, and one doesn't quite know what one is seeing. But slowly the world becomes clearer, we see more individuals, we see processes of labor, and the tedium of everyday life and also trial of everyday life: waiting for trains, empty space... It is not organized in a usual way documentary gives us the authority as viewers to appropriate the reality. Instead, we are subject to a kind of disorganized sense of time and space and put into a position to be

Marina Gržinić: To je dobro ispalo, zato što nam pokazuje moć jedne kulture, jer da nismo imali crnačku kulturu praktično ne bismo ništa imali. U svakom slučaju, ne znamo mnogo o autorki ovog filma, ali jutros sam, nakon žiriranja, malo pretraživala – internet je zato sjajna stvar – i pročitala jedan vrlo zanimljiv intervju sa Keli Galager, autorkom filma.

Iv Heler: U pitanju je izvrstan film. Sama priča, dokumentarna priča, činjenice o životute žene, o tome koliko je bila posvećena. I površ svega, neverovatno, ali nikad nisam čula za nju – ne da sam ja sad najinformisanija osoba na svetu, ali ona definitivno nije neko ko zauzima istaknuto mesto u mejnstrim razumevanjima problema rase ili radničkog pokreta. U SAD-u se radnička borba i rasno pitanje povezuju baš često. Ipak, rasni i klasni sukobi su veoma povezani, i ovaj film to zapravo otkriva. Sem toga, reč je o ženi, vrlo snažnoj ličnosti koja dolazi u prvi plan, ali na veoma veseo način. Postoji nešto vrlo veselo u njenoj ličnosti, a tu je i naslov koji je objašnjava – ona je opasnija od hiljadu demonstranata, jer je glas koji se probija i progovara u ime nekog svog cilja.

Sledeći film je *Raw Material* Žan-Fransoa Reverdija iz Francuske. Ovaj film za mene je bio jedan od najzanimljivijih – to je onaj koji je snimljen pinhol-kamerom, zapravo, ne pravom pinhol-kamerom, već video-kamerom, ali je objektiv video kamere skinut i napravljena je rupica (pinhol). Prikazuje lokacije i ljude u Mauritaniji. Ta tehnologija, proizašla iz kamere-opskure, u stvari je početak mogućnosti snimanja sveta kamerom. Autor se vraća na sam početak mogućnosti snimanja prizora iz stvarnosti. A prizori su mutni i zamagljeni, ali su lepi i čudni

istovremeno, mada se ne razaznaje tačno šta se vidi. Polako sve postaje jasnije, vidimo više ljudi, vidimo proces rada, teskobu svakodnevnog života, svakodnevne radnje, čekanje vagona, prazne prostore... Film nije napravljen na uobičajen način, kao dokumentarac koji nam daje mogućnost da kao gledaoci prihvatimo realnost. Umesto toga, stavljani smo u poziciju nekog ko je usred vremensko-prostornog haosa, i mora da smireno, skromno, posmatra i razmišlja o stvarnosti. Učinilo mi se da je to dosta alternativna ideja. Istovremeno je film i potresan, jer ljudi probodu komad papira i tako otkrivaju svet. Oni potom otvore objektiv, a onda vidite neku mladu ženu ili radnika ili koga god da gleda u tu kameru i kao da se pita: "Jel ovo stvarno radi?" Potom dobija sve više i više kontrole nad tim što radi... Nikada nisam videla nešto slično. Mislim da je film zaista sjajan. Nema nameru ni da vas prodrma niti da vas zabavi – naprosto, vi mu pripisujete značenje, prikupljate informacije da biste stvorili nekakvo značenje i osećanje neke realnosti, razumevanja sveta.

Marina Gržinić: Mislim da je važno istaći da je ovo film koji je imao veliku podršku. A ponekad je lakše u takvim okolnostima biti alternativan i eksperimentalan. Često nije reč o tome da li je neki umetnik genije, već je reč o mogućnostima, novcu, uslovima za rad, velikim televizijama ili velikim produkcijskim kućama... Ne smemo biti naivni. Možda neki od nas imaju slične ideje, ali nismo u mogućnosti da ih realizujemo na nivou ovog filma – zato što je za ovakav film potrebno dosta novca za putovanja, na primer. To je takođe bio kriterijum koji smo razmatrali prilikom sastavljanja ove liste – produkcijske uslove.

Ovaj [Reverdyjev] film ima vrlo važnu temu

humble and watch and think and consider reality. And I thought that was a strong alternative notion. At the same time, it is very moving, because the people pierce the piece of paper and reveal the world. They are the ones who then open up the lens and you see the needle comes out, and then you see some young woman, or a laborer, or whoever, looking into the camera, and you can tell they're asking "is this really working?" It is putting them more in charge of what is going on... I've never seen anything like it. I think it is really a brilliant film. It is not meant to distract you or entertain you – you are the one that's bringing the meaning, you're collaborating with the information you're being given to create meaning and create the sense of reality, you are part of making the sense of this world and trying to understand what it is.

Marina Gržinić: I think it is important to know this is a kind of work that had huge support. And sometime it is easier for a work like that to be alternative and experimental. Often it is not about an artist being a genius, it is about possibilities, money, conditions, big televisions, or big production houses... We cannot be naïve. Maybe some of us have similar ideas, but we are not able to do it on the same level as this work – because you need money to travel, for example. This was also the way to organize this list, to take into account the notion about production possibilities.

This work [by Reverdy] has a very important topic – rich countries from the West destroy everything and then they force other countries, who are not the First World countries, like China, to destroy what's left, and then they have film production recording that and showing it to the world. I just wanted to emphasize the paradoxical relationship between destruction and artwork

production. Those work make us think about that, but the whole process has ended – unbelievable destruction of lives and nature. And then there is the last point in the film, where we see Brakhage-style double disaster, the cargo is going and we are left with the desert, the desert of ecology and people's relationships.

The fifth work is *Schizophrenia* by Yuri Muraoka from Japan, and it should actually be on the fourth place, if we follow the alphabet, since Muraoka is before Reverdy, but we made a mistake... Anyway, *Schizophrenia* is a 16mm film and it is actually a personal story. It is coming from the context of intimate research of treatment of schizophrenia – it is conceptualized by obsession of the portrayed person, but also the author of the work, with numbers. This is also connected with calculating the quantity of medicaments used... So that's content. But two moments are interesting – the way of engagement with the performativity and the historical context of alternative art practice in Japan, especially fluxus. It is a specificity of Japan, how women artists were hospitalized there – for example, Yoko Ono or Yayoi Kusama. Kusama is one of the biggest stars recently, after being in hospital for decades. She came to the US and had this huge exhibition. And this is the history of almost every important artist in Japan, whenever they had an intervention in the public space, they had been hospitalized, then escaped, and continued to work... And this work asks many questions in that matter. How do we represent schizophrenia? How to duplicate, multiply, but in fluxus way, the whole visual settings of film?

Eve Heller: I would just like to add that there is also this kind of outsider art coded to the piece, that is very powerful. It had the sense of somebody

- bogate zemlje Zapada uništavaju sve, potom prisiljavaju druge zemlje, koje nisu zemlje Prvog sveta, poput Kine, da unište ono što je preostalo, a onda šalju filmske ekipe da to sve snime i prikazuju po svetu. Ovime samo želim da naglasim paradoksalan odnos između destrukcije i umetničke proizvodnje. Ovakvi radovi nas teraju da razmišljamo o tome, ali tek nakon što se ceo proces završi – proces neverovatnog uništavanja života i prirode. Obratite pažnju na poslednji trenutak u filmu, gde vidimo jednu dvostruku katastrofu u maniru Brekidža: voz odlazi na drugo mesto a mi ostajemo sa pustinjom, pustinjom ekologije i ljudskih odnosa.

Peti je rad *Shizofrenija* Juri Muraoka iz Japana, a to bi zapravo trebalo da bude na četvrtom mestu, ako pratimo abecedu, jer je Muraoka pre Reverdi, ali eto, pogrešili smo... U svakom slučaju, *Shizofrenija* je 16mm film i to je zapravo vrlo lična priča. Ona dolazi iz konteksta intimnog istraživanja lečenja shizofrenije – rad je koncipiran putem opsesije glavne junakinje, i autorke rada, brojevima. To je takođe povezano sa izračunavanjem količine lekova koje treba da popije... Eto, to je sadržaj. No, zanimljiva su dva trenutka – način na koji tretira performativnost i način na koji se odnosi prema kontekstu alternativne umetničke prakse u Japanu, posebno fluxusa. To je specifično za Japan, kako su umetnice tamo bili hospitalizovane – na primer, Yoko Ono ili Yayoi Kusama. Sada je Kusama jedna od najvećih zvezda, ali je decenije provela u bolnici. Došla je u SAD i imala je tu veliku izložbu. I takva je istorija gotovo svakog važnog umetnika u Japanu, kad god su imali intervenciju u javnom prostoru, oni su bili u ludnici, pa bi nekako pobegli, nastavili da rade... I ovaj rad postavlja mnoga pitanja na tu temu.

Kako predstavljamo shizofreniju? Kako duplicirati, multiplicirati, ali u stilu fluxusa, sve vizuelne elemente film?

Iv Heler: Samo da dodam da tu postoji i element naivne umetnosti, art bruta, što je dosta moćno. Imala sam osećaj kao da gledam nekog kako izmišlja vlastiti način govora, za nešto što je vrlo teško artikulirati, naime, duševnu bolest. A film ima tu jednu trapavu, domaću, low-fi crtu koja ga čini veoma dirljivim i veoma krhkim.

I na kraju *Nepoznate energije, neidentificirani osjećaji* Dalibora Barić, iz Hrvatske. To je kolažni film, u kom vidimo figure kojima se ukrštaju putevi – doduše, nije sasvim sigurno jesu li to baš zasebne figure, osobe – ili su nekifickionalni entiteti u naučno-istraživačkom centru. Njihovi glasovi i kolaži kreiraju neverovatno zamršen virtualni svet – postoji tu ljubavna priča koja je neka vrsta fantazije, proizvodi utisak nekakve solipsističke izmišljotine koja ne vodi nikuda. Barem sam ja imala takav utisak. Čini se da kolaž nije pod utecajem prethodnih umetničkih pokreta koji su ga koristili, Maksa Ernsta, recimo, ili nekih drugih umetnika visokog modernizma, a takođe ima i dosta zaigrane low-fi video efekte. Sve to traje 40 minuta, uz voice-over dijalog između likova za koje se ne zna da li stvarno postoje i razgovaraju jedni s drugima, ili su prizvodi nekakve solipsističke imaginacije, koja kombinuje Psychotronic filmove i naučnu fantastiku. Meni se činilo da taj film govori o trenutnim dilemama našeg sveta koji je neodvojivo vezan za virtualnu komunikaciju, za prezentaciju identiteta, željenog, ali izmišljenog, velikenemoći da se bude u kontaktu, da se bude zajedno u vremenu i prostoru, da se razmišlja o političkim realnostima, ekonomskim

who is inventing its own way of speaking, that's very hard to articulate, this mental anguish. It has a clumsy, home-grown, low-fi quality that feels very touching and fragile.

And now *Unknown Energies, Unidentifiable Feelings* by Dalibor Barić, from Croatia. It is a collage film, we see figures who are crossing paths – I mean, one doesn't even know if they are separate figures – as kind of fictional identities in a scientific research center. Their voice-overs and collages narrate an incredibly intricate virtual world – there is a love story that is kind of a fantasy, and feels in essence like somebody's own solipsistic imagination that goes nowhere. At least that's how I felt. Collage seems not influenced by previous art movements, Max Ernst or moments of high modernism, but then it has funky video effects that are low-fi. It goes on for 40 minutes, it has the text of voice-over dialogue going on between figures who one doesn't know if they really exist and talk to each other or whether it is some solipsistic fantasy world, informed by psychotronic films and sci-fi literature. To me it spoke about current dilemma of our world that is inextricably bound to virtual communication, to presentation of identities, desired but fictional, increasing inability to touch and be together in time and space, and think about political realities, economic problems, class issues, all things that became commodified through this kind of weird network communication. In theory it should keep us more in touch, but it can create an illusion of being in touch, while we are caught in our little worlds of liking or not liking. Peter and I both find that's something we understood as a strong piece through that kind of narrative.

Marina Gržinić: We were having a small friction at this point. I found this work

rather mannerist, but since this festival is important for regional scene, in the long run it is valuable to support younger artists and new perspectives from the region. We worked together as a jury very well, and we listed works where we didn't share the same ground, but we respected each other decisions. With this work [by Dalibor Barić] I thought it is also important to come out with our differences, why not? So we stated our differences in the jury's statement.

Greg De Cuir: Just to jump in to give a little context regarding the various artists that were selected, before we open it up to questions. First of all we had Elena Artemenko who we know very little about, so she is obviously subject to further research. The second artist that you picked is Sebastian Brameshuber, who was here and he left just yesterday. He made an interesting comment: "You know, I don't make works like this and I don't go to festivals like this". Because he makes feature documentaries! He had a documentary at Beldocs couple of years ago. So this was an excursion to him, but obviously an outstanding excursion. Unfortunately he couldn't be here today, but he would have been very pleased – he is very nice, very kind, really interesting guy. The next on your list is my personal favorite, I must say. Kelly Gallagher is somebody very, very special. She is, in my humble opinion, one of the most important, significant and committed artist working in America today. I don't know everyone, this is just from the people I know, and I've researched and sort of circulated around. Kelly, as you can see from her film, has a very committed stance in her work, she is very much in favor of open access, so she makes all her works available online, she is also involved in open access publishing, and she publishes an outstanding new journal called NOW, a journal of radical practices.

problemima, pitanjima klase, stvarima koje su danas postale komodifikovane putem ove čudne mrežne komunikacije. Teoretski, tako smo češće u kontaktu, ali može se dogoditi da je to samo iluzija kontakta, a zapravo smo zarobljeni u vlastitim, malim svetovima gde nešto lajkujemo ili dislajkujemo. I Peter i ja smo to razumeli kao snažan element u ovom filmu.

Marina Gržinić: E, tu smo imali mala neslaganja. Meni se činilo da je ovaj rad previše maniristički, ali ovaj festival je važan za regionalnu scenu, pa je na duže staze svakako važno podržati mlade umetnike i nove perspektive u regionu. Vrlo dobro smo saradivali, kao članovi žirija, na listu smo stavili i filmove povodom kojih nismo imali zajedničke stavove, ali smo razumeli i poštovali tuđe odluke. Zato sam povodom ovog filma [Dalibora Barića] smatrala da treba istaći i naše razlike u stavovima, zašto da ne? Stoga smo naše neslaganje stavili i u obrazloženje žirija.

Greg de Cuir, Jr: Samo da uskočim na kratko kako bismo dali malo konteksta o umetnicima čiji su radovi na listi, pre nego što pređemo na pitanja za žiri. Najpre je tu Elena Artemenko, o kojoj znamo vrlo malo, pa će nam njen rad biti zadatak za dalje istraživanje. Drugi umetnik kojeg ste odabrali je Sebastian Brameshuber, koji je bio ovde, a juče je otišao. On je prokomentarisao: "Znaš, ja u stvari ne pravim ovakve filmove i ne idem na ovakve festivale". On u stvari radi dugometražne dokumentarce! Imao je dokumentarni film na Beldocsu pre par godina. Prema tome, ovo je za njega bio izlet, ali očigledno izvanredan izlet. Nažalost, nije mogao biti ovde danas, ali bio bi vrlo zadovoljan - vrlo je fin, vrlo ljubazan, stvarno zanimljiv tip. Sledeći film na vašem popisu je moj lični favorit. Keli Galager

je zaista, zaista posebna umetnica. Ona je, po mom skromnom mišljenju, jedna od najvažnijih, najznačajnijih i najposvećenijih umetnikau Americi danas. Ne znam sve umetnike, naravno, to je moja ocena na osnovu ljudi koje poznajem, čijim sam se radom bavio ili u čije radove imam uvid. Keli je, kao što možete videti iz ovog filma, vrlo posvećana svom radu, ima čvrste stavove o mnogim pitanjima, ona se zalaže za slobodan pristup informacijama, pa su svi njeni radovi dostupni na internetu. Takođe je aktivna na polju izdavaštva sa slobodnim pristupom tekstovima, a uređuje i izvanredan novi časopis pod nazivom *Now*, koji se bavi radikalnim praksama, objavljuje audio-vizualne i pisane eseje. Njeni radovi su često mixed media, ali takođe radi i animacije, ali i esejističke i političke filmove. Ovo je drugi put da učestvuje na festivalu, imali smo njezin film u takmičarskom programu prošle godine. Dopisivali smo se mejlom pre nekoliko nedelja, pisala mi je da bi želela da poseti Evropu, da dođe u Beograd – jedva čekam da joj javim kako može doći u rezidencijalni boravak ovde! Jako sam srećan što ste je odabrali za listu.

O Žan-Fransoa Reverdiju takođe znamo vrlo malo, čak ne znamo je li ovaj film bio prikazivan po nekim festivalima. Jasno je da je u pitanju vrlo inteligentan, moćan i zaokružen rad, svakako se o Revediju moramo raspitati, kao i o Juri Muraoka. Ali ne i o Daliboru Bariću, kog vrlo dobro poznajemo! Na festivalu smo već nekoliko puta prikazivali njegove filmove, osvajao je i nagrade, i verovatno je u pitanju jedan od najvažnijih, jedan od najboljih, najznačajnijih mladih umetnika u Hrvatskoj. To je film koji se Miši, mislim, jako dopada. I ovaj film je povezan sa našim festivalom, jer je u pitanju omaž kinoklubaškoj kulturi u Hrvatskoj, konkretno, reč

They publish audio-visual and written essays. She is working in this mixed media styles in animation, but also essayistic political films. This is her second year at the festival; we had a film of her in competition last year. I was just exchanging emails with her a week or so ago, and he really wants to travel to Europe and travel to Belgrade – so I can wait to tell her that she can have a residency her! I'm so happy that you chose her. We also know very little about Jean-François Reverdy, and we don't even know if this film has played at so many festival. Clearly this is a very intelligent, powerful and an accomplished work, definitely a subject for further research, as is Yuri Muraoka. Unlike Dalibor Barić, who is very well known to us. He's been shown at the festival numerous times, he's won awards here before, he is arguably one of the most important, one of the best, the most significant young artist in Croatia. This is the film that Miša, I think, had a special love for. And this film is connected to our festival in a sense that it is an homage to cine-club culture in Croatia, specifically and homage to this great festival GEF, founded in the early 1960s. There was a series of films that were committed in a response to the 50th anniversary of GEF, one of the pioneering manifestations of experimental film anywhere. Not just in this region but *anywhere*! This is an important work and an important tradition and an important artist. So it is great to see him on the list. And it is an outstanding list, I must say.

Actually, we did forget one thing. All works are equal, everyone on the list received a residency, there is no first, second, third place, but there is a special recognition that we offer. Maybe Misa can talk about that.

Miodrag Milošević: One of the most

important cine-club filmmakers Ivan Kaljević from Belgrade was a star at his time, but unfortunately he died young. We have an obligation towards his work and his family, who gave all his films to our archive. So we have a special prize named Ivan Kaljević – he was a man who made experimental films but full of humour, full of...

Zoran Saveski: Irony...

Miodrag Milošević: Yes, irony and dark humour. So we decided to say to the jury – please, find a film which has that kind of quality – humor, or dark humor inside.

Marina Gržinić: We found one – Kelly Gallagher's film.

Eve Heller: What is the prize?

Greg De Cuir: No, it is just a special recognition, an honour. Everybody gets a residency, but this one just gets a special attachment to the award.

Miodrag Milošević: Any questions for the jury?

Petra Belc: Yes, about this film *In, Over and Out*. As much as I disliked the framing and thought it is nothing special, it had a lot of sense when I saw at the end of the film that Le Fresnoy school used to be a factory – they are going in and out, and it reminded me of Lumiere films about workers leaving the factory, so the framing suddenly had sense. And the Kelly Gallagher film reminded me of Jodie Meck's films. She also makes that kind of glitzy animation, but void of any kind of meaning or content. So I was wondering if that kind of bling animation works only on a formal level?

Eve Heller: I mean, bling animation doesn't exist. I just thought about the

je o omažu velikom festivalu GEF, osnovanom ranih 1960-ih. Barićev film je napravljen povodom 50. godišnjice GEF, jedne od pionirskih manifestacija eksperimentalnog filma uopšte, ne samo u ovom regionu, već uopšte u svetu! Ovo je važan rad važnog umetnika, koji se nastavlja na važnu tradiciju. Zato je sjajno videti ga na Listi. A u pitanju je izvanredna lista, to moram da vam kažem.

Eh, da, zaboravili smo jednu stvar. Svi su radovi jednaki, svako ko je na Listi je dobio mogućnost da dođe u rezidenciju, nema prvog, drugog, trećeg mesta, ali postoji posebno priznanje koje dodeljujemo. Možda Misa može nešto da kaže o tome.

Miodrag Milošević: Jedan od najvažnijih autora kinoklubaških filmova, Ivan Kaljević iz Beograda, bio je zvezda u svoje vrijeme, ali je, nažalost, umro mlad. Imamo jednu vrstu obaveze prema njegovom delu i njegovoj porodici, koji nam je dala njegove filmove za naš arhiv. Dakle, imamo posebnu nagradu koja nosi ime Ivan Kaljević – on je bio čovek koji je pravio eksperimentalne filmove, ali pune humora, pune...

Zoran Saveski: Ironije...

Miodrag Milošević : Da, ironija i crnog humor. Zato smo odlučili da kažemo žiriju - molim vas, pronađite film koji ima tu vrstu kvaliteta – humor ili crni humor.

Marina Gržinić: Pronašli smo ga – to je film Keli Galager.

Iv Heler: Šta je nagrada?

Greg de Cuir, Jr: Ne, to je samo posebni prizna-

nje, počasno. Svako dobija rezidenciju, ovo je samo dodatak tome.

Miodrag Milošević: U redu. Imate li pitanja za žiri?

Petra Belc: Da, o ovom filmu *In, Over and Out*. Ma koliko mi se nije sviđjelo kadriranje i ma koliko mislila da nije ništa posebno, imala je puno smisla kad sam vidjela na kraju filma da je Le Fresnoy škola nekada bila tvornica – u filmu su ljudi ulazili i izlazili, i to me podsjetilo na filmov braće Limijer o radnicima koji napuštaju tvornicu, pa je kadriranje odjednom imalo smisla. A film Keli Galager podsjetio me na filmove Džodi Mek. Ona također radi tu blještavu, šarenu animaciju, ali bez ikakvog značenja ili sadržaja. Zato sam se pitala da li ta vrsta, kako ste je nazvali, *nakinđurene* animacije, funkcionira samo na formalnoj razini?

Iv Heler: Ma, mislim, *nakinđurena* animacija ne postoji. Ja sam mislila na tu formu šarene, živopisne, vesele animacije. Nisam taj termin upotrebila u nekom strogom smislu.

Greg de Cuir, Jr: Mislim da je Jodie Meck svako bolji primer *nakinđurenog* nego Keli Galager.

Iv Heler: Zapravo se radova Džodi Mek ne sećam baš dobro, ali se sećam vrlo dekorativnih, lepih šablona, itd.

Kaya Erdinc: Mislim da je suviše jednostavno nazvati radove Džodi Mek razigranim, veselim... Na primer, ona sad putuje po Africi i Aziji, tamo pokušava da pronađe razne šablone za svoje animacije u tapiseriji. Dakle, nije taj *bling* adekvatan termin, dok je rad Keli Galager sasvim drugačiji.

idea of a colorful, vibrant, joyous animation. It is not in a strict sense.

Greg De Cuir: I think Jodie Meck would be a better example of bling than Kelly Gallagher.

Eve Heller: I don't know her work very well, but I remember it as highly decorative, beautiful patterns etc.

Kaya Erdinc: I think it is very tempting and easy to reduce Jodie Meck's work to something playful, joyous...For example, she is travelling Africa and Asia now, trying to find patterns in tapestry. So maybe it is not the right term, and Kelly Gallagher's work is different.

Petra Belc: You mentioned that Kusama was hospitalized and that she managed to escape to the USA. I've read recently that she is hospitalized again, and that she is able to stay 'normal', whatever normal means today, or focused, only if she is producing her drawings. So she accepted the mental institution fully.

Marina Gržinić: Yes. But my point were not these facts about Kusama. It is just the way social space in Japan functions. And this is really becoming a pattern, a really painful pattern, in all these cases. Many people in Yugoslavia who didn't want to go to military acted insane and they were hospitalized, and never really recuperated.

Zoran Saveski: Do you think *Schizophrenia* has an alternative visual expression?

Marina Gržinić: Definitely. But what it means alternative? In this case I think it is the decisions to visualize the state of mind and the state of society – it is going back historically to other solutions and devices that were alternative to mainstream film in Japan, or in

Asian context, especially fluxus. And it brought all these questions about kinetic perception, duplication of perception, etc. In cinematic terms it looked as a non-professional film, which is what I liked. Like the beginning of a futurist or a Dadaist performance.

Zoran Saveski: Do you think that was done on purpose?

Marina Gržinić: Absolutely!

Eve Heller: I would say that there is something almost antifilm. First of all, there were symbols that set the obsession with numbers, or masochistic gauging out of the eyes, so it was almost like an art brut or something. It has something subversively anti-beauty. It is not cinematically stunning but it is articulate.

Greg De Cuir: Well, I disagree. I'd say I saw a completely different film from anyone. For me it is very precise, the images are very strong, the compositions were very rigorous, the montage was very rigorous. It is very accomplished film formally. I think it is very cinematic, probably one of the most visually interesting films in the selection.

Eve Heller: I just mean that it is not elaborately beautiful or full of light. It is not something that breaks through into a new cinematic terrain in a classical notion of what cinematic mean. It is like outsider art, it is articulate and very well organized, but in a very personal way that is not informed by schools.

Marina Gržinić: Well, she actually talks about concrete elements – obsession, for example, or even division. She has three persons to deal with in schizophrenia. She could have done it in a classical way, in terms of content, for example, in a diary-style. Today I feel good, on the second day I feel bad, and

Petra Belc: Spomenuli ste da je Kusama bila hospitalizirana i da je uspjela pobjeći u SAD. Pročitala sam nedavno da je u bolnici ponovo, i da je ona u mogućnosti da ostane „normalna“, šta god da normalno znači danas, fokusirana, samo ako crta. Prihvatila je, dakle mentalnu instituciju u potpunosti.

Marina Gržinić: Da. Ali moja poentai nisu bile činjenice o Jojio Kusama, već upravo način funkcionisanja društvenog prostora u Japanu. Reč je stvarno o obrascu, vrlo bolnom obrascu, za slične slučajeve u Japanu. Ali i mnogi ljudi u Jugoslaviji, koji nisu hteli da idu u vojsku, pravili su se ludi, bili hospitalizovani, a nakon toga se nikad nisu oporavili.

Zoran Saveski: Mislite li da film *Shizofrenija* ima alternativni vizualni izraz?

Marina Gržinić: Definitivno. Ali šta znači alternativni? U ovom slučaju mislim da su to odluke o vizualizaciji stanja uma i stanja društva – a istorijski se vraća na neka rešenja i postupke koji su tipični za alternativni film u Japanu, ili čak u azijskom kontekstu, posebno fluxusu. Što je donelo i sva ta pitanja o kinetičkoj percepciji, dupliciranju percepcije itd. Gledano strogo filmski, on deluje kao neprofesionalni film, što mi se sviđa. Čak kao početak futurističkog ili dadaističkog performansa.

Zoran Saveski: Mislite da je to namerno?

Marina Gržinić: Apsolutno!

Iv Heler: Rekla bih da tu postoji nešto gotovo antifilmski. Pre svega, tu su simboli koji određuju opsednutost brojevima, potom mazohističko vađenja očiju, pa to je sve gotovo kao art brut

ili tako nešto. Ima nešto što je usmereno protiv lepote. Nije kinestetički zapanjujuć rad, ali je vrlo artikulisan.

Greg de Cuir, Jr: Ja se ne slažem. Čini mi se kao da sam ja gledao sasvim drugačiji film nego svi vi. Za mene je vrlo precizan, prizori su vrlo snažni, kompozicije rigorozne, montaža je rigorozna. To je u formalnom smislu vrlo zaokružen, celovit film. Mislím da je veoma kinestetičan, verovatno jedan od vizuelno najzanimljivijih filmova u selekciji.

Iv Heler: Samo mislim da nije naglašeno lep, ili pun svetlosti, u tom smislu. On ne prodire u novo kinestetičko polje u onom klasičnom značenju pojma "kinestetičko". Ovo je više nalik na naivnu umetnost, ali je artikulisano i vrlo dobro organizovano, ali na vrlo ličan način, koji je potpuno izvan svih škola.

Marina Gržinić: Ali ona zapravo govori o konkretnim elementima – opsesiji, na primer, ili čak podeljenosti. Ona ima shizofreniju i mora da se nosi sa tri osobe unutar jedne. Mogla je to učiniti na klasičan način, u smislu sadržaja, na primer, dnevničkim stilom. Danas se osećam dobro, drugi dan se osećam loše i na kraju je katastrofa. Ali ovde imamo performativno telo u određenom okruženju, koje unutrašnju strukturu prilagođava bolesti. I ne znamo je li to učinjeno namerno ili ne, možemo da nagađamo, ali mene to u stvari i ne zanima – volim da procenjujem film samo na osnovu onoga što se u njemu vidi.

in the end it is a catastrophe. But we have a self-performing body in the setting that is adapting an internal structure of illness to the work. And we don't know whether it is done on purpose or not, we can speculate, but I don't really care, I like to judge the work solely from what I see in the work.

Alternative Film/Video 2016

LISTA ZNAČAJNIH OSTVARENJA FESTIVALA

Žiri u sastavu Marina Gržinić, autorka iz Slovenije, Iv Heler (Eve Heller), autorka iz Austrije, i Peter Čerkaski (Peter Tscherkassky), autor iz Austrije, doneo je odluku o filmovima koji su se našli na Listi značajnih ostvarenja Festivala:

SOFT POWER, Elena Artemenko, Rusija
(**MEKO ORUŽJE**, Elena Artemenko)

Video je mehanički niz numera koje opisuju hijerarhije unutar različitih struktura. Postavlja pitanje ruku koje povlače obarač i snage koja izvršava naređenja. Zanimljivo je snimljen odozgo, istražuje uglove i trajektorije moći.

Procedure predstavlja kao uređene i haotične. Vizuelno je pažljivo osmišljen i koreografisan.

IN, OVER & OUT, Sebastian Brameshuber, Austrija, Francuska
(**UĆI, IZAĆI I GOTOVO**, Sebastijan Bramešuber)

Filmski eksperiment u tradiciji strukturalnog filma, koristi dvanaest kamera iz različitih tehnoloških era. Reč je o sažetom putovanju kroz istoriju pokretnih slika.

MORE DANGEROUS THAN A THOUSAND RIOTERS, Kelly Gallagher, Sjedinjene Američke Države
(**OPASNIJA OD HILJADU DEMONSTRANATA**, Keli Galager)

Kratki animirani dokumentarac u slavu Lusi Parsons, čija se radikalna pozicija u borbi protiv

Alternative Film/Video 2016

LIST OF THE SIGNIFICANT WORKS OF THE FESTIVAL

The Jury of the Festival, consisting of Marina Grzinic, Eve Heller and Peter Tscherkassky, presents the following list.

The jury in full agreement selected the following video -films as for the important works of the festival (in alphabetic order):

SOFT POWER, Elena Artemenko, Russian Federation

The video is a mechanistic set of scorings that observe hierarchies inside different structures. It raises questions of hands that press on the trigger and forces that follow commands. The work is interestingly shoot from above and research angels and trajectories of powers.

It presents a set of procedures as ordered and chaotic. Visually is well elaborated and choreographed.

IN, OVER & OUT, Sebastian Brameshuber, Austria, France

Is a film experiment in the tradition of structural cinema, engaging twelve cameras from different technical periods. It is a condensed form of a journey in time through the history of the moving image.

MORE DANGEROUS THAN A THOUSAND RIOTERS, Kelly Gallagher, USA

More Dangerous Than a Thousand Rioters is a short animated-documentary, as a celebration and appreciation of

rasizma, seksizma, kapitalizma, transfobije i homofobije često previđa. Lusi Parsons bila je indijanskog i afroameričkog porekla, udata za anarhistu belca, ali se ne nalazi u mnogim istorijama radničkog pokreta. Rođena ranih 1850-ih, Lusi Parsons preselila se u Čikago gde je videla Veliki štrajk železničara 1877. godine. Nakon nekoliko godina, ona će postati najsnažniji glas radničkog pokreta, pomogavši da se osnuje legendarni međunarodni radnički sindikat **Industrijski radnici sveta**. Provela je čitav život boreći se za obespravljene. Film koristi dopadljivu animaciju i moćne apstrakcije koje su stavljene nasuprot istorijskim prizorima.

Ovom filmu se dodeljuje i nagrada **"Ivan Kaljević"** u znak sećanja na prerano preminulog autora avangardnih i alternativnih filmova Ivana Kaljevića koji je imao jedinstven stil nekonvencionalnog humora u svojim radovima.

RAW MATERIAL, Jean-François Reverdy, Francuska
(**SIROVI MATERIJAL**, Žan-Fransoa Reverdi)

Težak prikaz rute kroz Mauritaniju, od vađenja gvožđa iz rudarskih okana Zerata do transporta rude do okeana najdužim vozom na svetu. Ovaj film koristi najbolje mogućnosti starinske pinhol kamere, nudeći neobičnu percepciju pustinje, njenih oblika, boja, prirodnih elemenata, svetla, mašina i ljudi. Postoji vrlo važan sukob između teme i pinhol kamere, zamućenje snimka je podjednako bolno kao i put destrukcije i eksploatacije prirodnog okruženja. Na kraju putovanja dragoceni minerali su otpremljeni bogatim zemljama, ostavljajući pustinju za sobom.

Lucy Parsons, a historical radical position overlooked while struggling against racism, sexism, capitalism, transphobia, and homophobia. Lucy Parsons as a woman of color who was married to a famous white male anarchist is often overlooked in many labor histories. Born in the early 1850s, Parsons moved to Chicago where she witnessed the Great Railroad Strike of 1877. Parsons would go on to become one of the most powerful voices in the labor movement, helping to found the legendary Industrial Workers of the World. She spent her entire life fighting for the rights of the disenfranchised. The work uses a very glitzy animation and abstractions that are powerful in counterpart with historical references.

RAW MATERIAL, Jean-François Reverdy, France

The hard account of the route through the territory of Mauritania, from the exploitation of the iron quarries of Zouérate to the transport of the ore to the Ocean, on board the longest train in the world. This film uses at its best the ancient device of the pinhole, proposing an unusual perception of the desert, its forms, colors, natural elements, light, machines and men. It is a very important collision between the topic and the pinhole device, the blurring is as painful as it is the journey of environmental destruction and exploitation. Coming at its final travel the precious minerals are shipped to the rich countries, leaving a desert behind.

SCHIZOPHRENIA, Yuri Muraoka, Japan

The work that is an intimate research of almost 7 years of treatment for schizophrenia specifically obsession of "odd-numbers" torments in daily life is powerful in the usage of images and

visual solutions that are resembling the history of Japanese contemporary art specifically fluxus movement. The destiny is as well a destiny of numerous artists in Japan as Yoko Ono and Yayoi Kusama, as well hospitalized. Collapsing of reality and the topic is effectively visually worked through with a strong self-performativity.

The jury separately, 2 members of 3, decided as well to put on the list of important works

UNKNOWN ENERGIES, UNIDENTIFIABLE FEELINGS film by Dalibor Baric, Croatia

Film *Unknown energies, unidentifiable feelings* by Dalibor Baric weaves an intricate narrative web spun out of science fiction and psychotronic film tradition, in the form of elaborate layers of collage and voice-over dialogue. It is a work that ambitiously speaks to our current world intricately infested by virtual communication, fictional presentations of personal identities and manipulative representations of socio-political realities, a world ever under the threat of disempowering social tendencies.

As to the Special award, Peter Tscherkassky and Eve Heller award a special mention to: **TOURING HOLLAND BY BICYCLE** (1981) by Paul de Nooijer and Jerry Musser.

SCHIZOPHRENIA, Yuri Muraoka, Japan
(**ŠIZOFRENIJA**, Juri Muraoka)

Rad, koji je intimno istraživanje od skoro sedam godina tretmana šizofrenije, posebno opsesije neparnim brojevima u svakodnevnom životu, vrlo je moćan u upotrebi slika i vizuelnih rešenja koja podsećaju na istoriju japanske primenjene umetnosti, posebno na fluksus pokret. Takva je sudbina brojnih umetnika iz Japana, kao što su Joko Ono i Yayoi Kusama, koji su takođe bili hospitalizovani. Raspadanje realnosti i sama tema efektno su vizuelno obrađeni sa jakom samoperformativnošću.

Žiri je odlučio, sa 2 glasa od 3, da uvrsti u Listu i film

NEPOZNATE ENERGIJE, NEIDENTIFICIRANI OSJEĆAJI autora Dalibora Barića iz Hrvatske.

Film je napravljen od kompleksne, narativne mreže koja je napravljena od naučno-fantastične i psihotronicne tradicije. Ima slojeve od kolažnih materijala sa dijalogom iz *off-a*. Ovo je rad koji govori o savremenom svetu. Taj svet čine virtuelne komunikacije, fiktivne reprezentacije ličnog identiteta i manipulativna društveno-politička stvarnost.

Specijalno priznanje Peter Čerkaski i Iv Heler dodeljuju filmu **TOURING HOLLAND BY BICYCLE** Paula de Nooijera and Jerryja Mussera (**KROZ HOLLANDIJU, NA BICIKLU**, autora Pola de Nojera i Džerija Mjuzera).

Alternative Film / Video 2017

Okrugli sto,
**ALTERNATIVNI FILM KAO
SUBVERZIVNA UMETNOST**

Neautorizovani razgovor na Okruglom stolu
održan 16. decembra 2017.

Round Table Discussion,
**ALTERNATIVE FILM AS
SUBVERSIVE ART**

Unauthorized transcript of Round Table Discussion
held on December 16th 2017

Učesnici / Participants:

Lordan Zafranović, Hito Štejerl (Hito Steyerl),
Miloš Miša Radivojević, Slobodan Šijan, Želimir Žilnik,
Božidar Zečević, Bojan Jovanović, Miroslav Bata Petrović,
Tomaso Aramini, Zoran Saveski, Greg de Kjur (Greg deCuir, Jr),

Moderira / Moderated by
Miodrag Milošević



Učesnici / Participants: Lordan Zafranović, Hito Štejerl (Hito Steyerl), Miloš Miša Radivojević, Slobodan Šijan, Želimir Žilnik, Božidar Zečević, Bojan Jovanović, Miroslav Bata Petrović, Tomaso Aramini, Zoran Saveski, Greg de Kjur (Greg deCuir, Jr), Miodrag Milošević

Miodrag Milošević: Good afternoon and welcome. The theme of this year's Festival and today's meeting is *Alternative Film as Subversive Art*. The idea was to start with Slobodan Šijan who curated a retrospective of the Yugoslav amateur / alternative and Yugoslav short subversive film, which, along with a retrospective of films by Bojan Jovanović, Miloje Radaković and Miroslav Bata Petrović and with masterpieces of subversion, films directed by Želimir Žilnik, Dušan Makavejev and Lazar Stojanović, make organizing theme of this festival. Unfortunately, Šijan is late so it would be best to start with our theorist Božidar Zečević and ask him to give an introductory speech on the theme of subversion in cinema.

Božidar Zečević: In the book that came out two years ago (*Serbian Avant-garde and Film, 1920-1932*) I was dealing with the question of the definition of alternative and avant-garde, and here, along with all of you who were there at the time (*Alternative film / video*

Miodrag Milošević: Dobar dan i dobrodošli. Tema ovogodišnjeg festivala i današnjeg razgovora je Alternativni film kao subverzivna umetnost. Ideja je bila da razgovor započne Slobodan Šijan koji je za Alternative pripremio retrospektive jugoslovenskog amaterskog/alternativnog i jugoslovenskog kratkog profesionalnog, subverzivnog filma, koja uz retrospektive filmova Bojana Jovanovića, Miloja Radakovića i Miroslava Bate Petrovića kao i uz remek-dela subverzije, filmove Želimira Žilnika, Dušana Makavejeva i Lazara Stojanovića, čini okosnicu teme ovog festivala. Nažalost, Šijan kasni pa bi najbolje bilo da nas u temu subverzije u filmu uvede teoretičar Božidar Zečević.

Božidar Zečević: U knjizi koja je izašla pre dve godine (*Srpska avangarda i film 1920-1932*) bavio sam se pitanjem određenja pojma alternativnog i avangardnog, i tu sam, zajedno sa svima vama koji su tu bili u tom trenutku

(*Alternative film/video 2016, okrugli sto Umetnički pokreti i alternativni film*), pronašao da su dve glavne osobine, dva glavna obeležja alternativnog filma i avangardnog filma koji mu prethodi, koji je u stvari jedna istorijska formacija alternativnog, radikalna težnja sa jedne strane i subverzija sa druge strane. To je kao jedna dvoguba, glavna osobina alternativnog filma. Radikalna težnja u onom smislu u kome ga određuje Anet Majklson; to znači težnja ka promeni, težnja ka preuređenju sveta; i ista ta Anet Majklson u svom kapitalnom delu *Film and the Radical Aspiration* iz 1966. određuje jednu od glavnih osobina filma kao neku vrstu protivljenja stvarnosti. Film se protivi stvarnosti, kaže Anet Majklson, i time ne kaže ništa novo. Što je u stvari jedna od glavnih osobina filma uopšte. Prvi, već prvi teoretičari filma shvatili su da se film kao medijum subverzivno odnosi prema stvarnosti. Prvi od njih, Žan Epsten¹, kaže: „Film je đavo i on stalno kvori poredak koji bog uređuje, namešta; film je jedna đavolska pojava, stalno ima subverzivne namere i on stalno želi da uništi ono što ljudski bog i ljudska duša shvataju kao harmoniju, red ili poredak stvari“.

Ja moram da odmah odstupim od ovog što sam rekao; ja sam čovek religiozan i ne upotrebljavam ni imena đavola ni imena boga uzalud. Dakle, ovo se ovde o čemu mi govorimo ne tiče ni boga ni đavola, ali ova đavolska osobina filma nikako mi ne da mira. To je ono što od početka rukovodi ili vodi svakom filmskom alternativom.

¹ Francuski filmski autor i teoretičar Jean Epstein uobičajeno je transkribovan kod nas kao Žan Epsten, iako je francuski izgovor Žan Epštajn – prim. prev.

2016, round-table *Art Movements and Alternative Cinema*), I have concluded that there are two main traits, two main features of alternative cinema, and avant-garde cinema that precedes it (and is in fact a historical form of alternative cinema) – radical aspiration on the one hand and subversion on the other. So it has two sides, this main feature of alternative cinema. A radical tendency in the sense defined by Annette Michelson; it means a tendency to change, a tendency to rearrange the world; and the same Annette Michelson in her seminal work, *Film and the Radical Aspiration* from 1966, determines one of the main features of cinema as certain kind of opposition to the reality as such. The film opposes reality, says Annette Michelson, and thus does not say anything new. Because this is in fact one of the main features of film in general. The first film theorists have already realized that film as a medium subversively refers to reality. The first of them, Jean Epstein, says: "The film is a devil and it constantly breaks down the order that God arranges; the film is a devilish phenomenon, it always has subversive intentions and it constantly wants to destroy what the human god and the human soul perceive as harmony, order, or the order of things."

I must immediately withdraw from what I said; I am a religious man and I do not use the name of the devil or the name of the god in vain. So, we're talking about is not about God or Devil, yet this devilish feature of film does not give me peace. This is what guides or directs every film alternative from the beginning.

Another theorist in a series, and we can talk about this for a very long time, so I will shorten it to as much as I can. Ado Kyrrou, a Greek theorist of French origin, wrote a lot about surrealism and

cinema, and he does not see the difference between surrealism and film in general. He says that film is Surrealism and Surrealism as a movement is film, and there is no surrealist film, but every film is surreal if it's a real film. This is an interesting thesis he defends by using examples of the French avant-garde of the 1920s, a thesis that can still be read and applied to many alternative films.

And so to this day, we are constantly studying the relationship between film and reality and constantly discovering one of the main features of film. So, in my opinion, this is not the main feature of alternative film, it is inside the alternative cinema, it is one of the main features of film in general. Film in general is a subversive medium that constantly violates codes.

At the end of this chain is our professor Dušan Stojanović, who was writing from the point of view of semiology, and he says that the main trouble with film is that it constantly surpasses codes. Just after it establishes them, something that can be called 'the code,' if the linguistic principle is applied to film - and this is a big question and, after all, it turns out that language has only indirect links with film, that film is not language, can't be a language, that there is no film language, and this is actually what our main semiologist, Dušan Stojanović, says in the end. He says that film is a language-like symbol, a logomorphic symbol, which resembles language, but because it surpasses its codes, it surpasses the completed sequences and continually runs away from them; its main characteristic is surpassing the language and becoming something else. It becomes art.

Professor Stojanović uses the term surpassing for this overcoming of language; it's also a very interesting

Još jedan teoretičar u nizu ovih, o tome se može govoriti jako dugo, ja ću ga skratiti na najmanju moguću meru. Ado Kiru (Ado Kyrrou), grčki teoretičar francuske provenijencije, pisao je dosta o nadrealizmu i o filmu, i on ne vidi razliku između nadrealizma i filma uopšte. On kaže da film jeste nadrealizam i nadrealizam kao pokret jeste film, i ne postoji nadrealistički film nego je svaki film nadrealistički ako je pravi film. To je jedna interesantna teza koju on brani na materijalu francuske avangarde iz dvadesetih godina, teza koja se može i danas pročitati i primenjivati na mnoge alternativne filmove.

I tako do današnjeg dana mi smo stalno u proučavanju odnosa filma i realnosti i stalno u otkrivanju jedne od glavnih osobina filma. Dakle, to, po meni, nije glavna osobina alternativnog filma, ona jeste u alternativnom filmu; to je jedna od glavnih osobina filma uopšte. Film uopšte jeste jedan subverzivan medijum koji neprestano narušava kodove.

Na kraju tog lanca nalazi se naš profesor Dušan Stojanović, koji je ovo primetio sa semiološke tačke gledišta, i on kaže da je glavna nevolja sa filmom u tome što on stalno prevazilazi kodove. Tek što ih uspostavi, tek što se uspostavi nešto što se može nazvati kodom, ako se primenjuje jezički princip na film – i to je uopšte veliko pitanje i, na kraju krajeva, ispostavilo se da film sa jezikom ima samo posredne veze, da film nije jezik, ne može biti jezik, da ne postoji filmski jezik, i da to govori upravo naš glavni semiolog, Dušan Stojanović; nego on kaže da je film jezikoliki simbol, logomorfni simbol, koji liči na jezik, ali zbog toga što prevazilazi kodove, što prevazilazi završene celine u filmu i stalno se iz njih izvlači, njegova glavna osobina jeste

da prevazilazi jezik i da postaje nešto drugo u trenutku u kome postaje umetnost.

Prevazilaženje jezika u tumačenju profesora Stojanovića je *surpassing*; to je isto jedna vrlo interesantna engleska reč, ona ima svoju duboku morfologiju, i moglo bi se u nekom drugom slučaju o tome govoriti.

Film koji prevazilazi kodove, koji ruši kodove, šta ćete više nego glavna definicija subverzije u filmu, u smislu nekoliko uvodnih napomena za jednu ovakvu diskusiju. Meni je ovde napisano šta je subverzija, pa sam onda pronašao reči – nisam sve, ima ih još – ali, čujte ih: odupiranje, neslaganje, odstupanje, remećenje, suprotstavljanje, narušavanje, prekoračenje, odbacivanje, kršenje, negiranje, poništenje, kidanje, rasturanje, razbijanje, razaranje, revolt, prevrat, revolucija. Sve to ulazi u semantiku subverzije i sve to u isto vreme proširuje njeno značenje. U svim ovim značenjima koja su ovde pomenuta možemo danas govoriti o subverziji u alternativnom i u filmu uopšte, i ja vas molim da pristupite temi.

Upravo dolazim iz Petrograda, gde se u Zimskom dvorcu, gde se dogodio onaj veliki metež 1917. godine; ceo Ermitaž je jedna izložba subverzije. Stoji ruski car i stoji njegova porodica i stoji simbol carizma i stoji kulturni Ermitaž jednog doba; sa druge strane stoje Lenjin i Trocki i nekoliko pijanih mornara, koji su provalili u Zimski dvorac da bi odande izvukli burad sa rakijom i vinom i nastavili da piju na ulicama. Oktobarske revolucije, kao što znate, nije ni bilo, a ono što je Ejzenštajm u svom filmu *Oktobar* napravio, to je stvorilo sliku o revoluciji; to je uloga filma u subverziji stvarnosti revolucionarnog filma. Taj se juriš na Zimski dvorac, utvrdili

English word, it has its own deep morphology, and we could talk about that in some other occasion.

Film that surpasses codes, that destroys codes – isn't that actually the main definition of subversion in film? So those are my introductory remarks for this discussion. I have also written down some words related to the word subversion – there's more, I chose just few - but listen to them: resisting, disagreeing, deviating, breaking, opposing, disturbing, exceeding, rejecting, breaking, negating, annihilating, devastating, revolt, protest, revolution. All this enters the semantics of subversion, and at the same time it expands its meaning. In all of these meanings that are mentioned here, we can talk about subversion in alternative cinema and film in general, and I ask you kindly to deal with the subject.

I'm just coming from St. Petersburg, from the Winter Palace, where the great turmoil happened in 1917. Entire Hermitage is one subversion exhibition. There is a Russian Emperor and his family on one side, as symbols of tsarism, symbols of the cultural Hermitage of a certain time. On the other side there is Lenin and there is Trotsky, and a few drunken sailors who broke into the Winter Palace in order to get out a barrel of brandy and wine and continue to drink on the streets. The October Revolution, as you know, did not exist, and what Eisenstein made in his *October* is an image of the revolution; it is the role of film in the subversion of the reality of the revolutionary film. The attack on the Winter Palace actually never happened; it was only last year that Russian historians found that. It did not happen. It is invented by Sergei Mikhailovich Eisenstein and his friend Antonov-Ovseyenko, who led the storming of the Winter Palace, and did not lead it

well and failed to conquer the Winter Palace. Mikhailovich made the October Revolution. The film has created a revolution, whether you want it or not. What we know about it today is the story of a kind of subversion that failed. It was an uprising, they arrested the ministers of the provisional government and took them across the road to the Petropavlovsk fortress. And one huge exhibition today, that the entire Hermitage is subordinated to, and the entire Russian state structure stands behind it, says that it didn't happen like that and that it was completely different. But this exhibition itself, the fact that in the main hall of the Russian Empire stands on one side Nikolai Romanov, and on the other side Lenin and Trotsky, is already a huge subversion for anyone who enters this sacred museum of human culture and experience.

Miodrag Milošević: Thank you Božidar Zečević. Perhaps someone else has a theoretical view of alternative and subversive cinema. Perhaps Bata Petrović or Zoran Saveski, who were most concerned with theories and art history.

Miroslav Bata Petrović: After Zeka's [Božidar Zečević's] discussion, I can only say one thing - if the police knew about this concentration of subversive people and subversive ideas here, it would immediately come to intervene. I do not know what to add to Zeka's talk, except that, when it comes to subversion, then we must pose a question in relation to what the subversion is aimed at? So, in my opinion, it can be a subversion of ideology – political subversion, or it can be sociological, it can be in relation to some ethical norms of bourgeois society, or it can be exclusively in relation to the film form. So, we can distinguish between different types of subversion. And maybe I should just add something that is rarely spoken – in

su tek prošle godine ruski istoričari, nikad nije dogodio. On nije postojao. Juriš na Zimski dvorac izmislio je Sergej Mihajlovič Ejzenštajm sa svojim prijateljem Antonovim Ovsejenkom, koji je vodio taj juriš, pa ga nije dobro vodio i nije uspeo da osvoji Zimski dvorac. Mihajlovič je napravio Oktobarsku revoluciju. Film je stvorio revoluciju, hteli vi to ili ne. Ono što danas znamo o njoj, to je priča o jednoj vrsti subverzije koja nije uspela. To je bio prevrat, pohapsili su ministre privremene vlade i odveli ih preko puta u Petropavlovsku tvrđavu. I jedna ogromna izložba kojoj danas služi ceo Ermitaž i cela ruska državna struktura je stala iza toga, govori o tome da to nije bilo tako i da je bilo potpuno drugačije. Ali već sama ta izložba, to da u glavnoj prestonoj dvorani Ruskog Carstva stoji s jedne strane Nikolaj Romanov, a sa druge strane Lenjin i Trocki, već jeste jedna ogromna subverzija za svakog ko uđe u taj sakrosantni muzej ljudske kulture i iskustva.

Miodrag Milošević: Hvala Božidaru Zečeviću. Možda još neko ima neki teoretski pogled na

Bojan Jovanović, Božidar Zečević, Sava Trifković (iza), Hito Štejerl (Hito Steyerl)



alternativni i subverzivni film. Možda bi mogao Bata Petrović ili Zoran Saveski, koji su se najviše bavili teorijama i istorijom umetnosti.

Miroslav Bata Petrović: Posle ove Zekine diskusije mogu jedino da kažem – da policija zna kolika je ovde koncentracija subverzivnih ljudi i subverzivnih ideja, momentalno bi došla da intervenirše. Ne znam šta da dodam na ovu Zekinu priču osim da, kada se govori o subverziji, onda obično mora da se postavi pitanje u odnosu na šta je subverzija usmerena. Dakle, po meni, to može da bude subverzija ideološko-politička, može da bude sociološka, može da bude u odnosu na neke građanske etičke norme, može da bude i samo u odnosu na filmsku formu. Dakle, tu možemo da razlikujemo različite vrste subverzije. I možda samo da kažem još nešto što se retko priča, a to je da u našem posleratnom filmu obično se ta subverzivnost vezuje



Miroslav Bata Petrović

za ovaj kinoklubaški film, za kinoklubaške autore, ali ja moram da kažem da vrlo često previđamo kad govorimo o alternativnom filmu kao subverzivnom filmu da je i u profesionalnoj kinematografiji bilo izuzetnih primera te vrste subverzije. Ovde imamo tri predstavnika, tri glavna predstavnika, Želimira Žilnika, Lordana

Yugoslav cinema after WWII, subversion is usually associated with films made in cine-clubs, by cine-club filmmakers, but I must say that we often overlook when we talk about alternative cinema as subversive that in professional cinema there were exceptional examples of this kind of subversion. Here we have three representatives, three main representatives of that – Želimir Žilnik, Lordan Zafranović and Miša Radivojević. Their contribution to these subversive ideas might have had a greater impact than what we did in kino clubs. That's what I have to say for now on, and I'll get involved later. In a subversive way, you got me out of ambush.

Zoran Saveski: What Zeka said – the very essence of film is subversiveness, that is, the film thought had existed way before film was invented. The appearance of film points to the need for the materialization of these subversive conceptions of the world in terms of linearity. The first film, *The Arrival of a Train*, and other films, in a way were something that did not previously exist, and the need for subversiveness is shown by the fact that artists, painters, not satisfied with their media, began to improvise and to examine the media of film, took an avant-garde approach. Although the entire concept of alternative cinema is wider than the avant-garde, of course, historically, but in this context of the avant-garde, with *The Salon des Refusés*, with non-coherent art, film was a continuation of these processes, while at the same time enabling these subversive tendencies to be realized at the level of the experiment, of the test, and, ultimately, artworks that have their own value. Subversive and artistic value, and formal value in that sense. That's what I wanted to say for now, and maybe, if necessary, I could talk about devices and forms used in alternative film in terms of subversion.

Miodrag Milošević: Since today there are a number of festivals that are just called subversive, or deal only with subversive films, and under that term, they mostly refer to films that make political subversion, it seemed to me that in addition to political subversion in alternative, amateur film, there is a subversion of all other codes, i.e., all other methods used in film. On the other hand, watching contemporary movies, I think that the film codes of a feature film, a television movie, and so on, are so firmly established that no subversion can break them anymore, which seems to me is a little dangerous for cinema in general. I would like to ask someone to continue the discussion from this point on; we are still at the theoretical level.

Bojan Jovanović: I would refer to this with some critical remarks in relation firstly to the claim that the film is from the beginning and is generally a devilish art and that it is subversive by itself. It is far from that. Initially, it is, but it quickly became clear that it can be a very important factor in ideological propaganda. Zeka confirmed that in his discussion. So, it quickly became evident that film is constituent not only of ideology, but also of an official code, whereby its elementary subversion is lost.

If we look back, we see that this is in fact a universal feature of human creativity. I will only remind you that in fact this is what we need to talk about today, something that is related to what was mentioned as Surrealism, but I would bring forward the term 'oneiric,' and film, in particular, is related to that term. So, what is subversive in this context? It's very close to what we feel when we dream. In dreams, we have the most subversive personalities. At that time, we experience freedom we cannot experience in reality, where we are

Zafranovića i Mišu Radivojevića. Njihov doprinos tim subverzivnim idejama je i te kako možda imao većeg odjeka nego ono što smo mi u kino klubovima radili. Eto, to je za početak, pa ću posle da se uključim. Na subverzivan način ste me uhvatili iz zasede.

Zoran Saveski: Ono što je Zeka rekao, sama suština filma jeste subverzivnost, odnosno filmsko mišljenje postojalo je pre nastanka filma. Pojava filma ukazuje na potrebu i na materijalizaciju tih subverzivnih shvatanja sveta, u smislu linearnosti. Prvi film, *Ulazak voza*, i tako, sve je to na neki način nešto što do tada nije postojalo, a potreba za subverzivnošću se pokazala i time da umetnici, slikari, nisu dovoljno bili zadovoljni svojim medijem, i počeli su da improvizuju i da ispituju, avangardno da se odnose putem filmskog medija. Iako ceo taj koncept alternativnog, koji je širi od avangardnog, naravno, može da se kaže, da na neki način istorijski počinje, ali u ovom kontekstu avangarde, sa salonom odbijenih, sa nekoherentnom umetnošću, i sve se to nadovezalo, film se nadovezao na te težnje, a istovremeno omogućio te težnje za subverzijom kroz filmski medijum, da se realizuju na nivou eksperimenta, probe, a i, na kraju krajeva, stvorenih dela koja imaju svoju vrednost. I subverzivnu, i umetničku, i formalnu u tom nekom smislu. Za sada toliko, a možda bih mogao, ako je potrebno, koje postupke i sredstva koristi alternativni film u smislu subverzivnosti, ali za sada toliko.

Miodrag Milošević: Pošto danas postoji niz festivala koji se baš zovu ili se bave samo subverzivnim filmom, a oni pod tim izrazom uglavnom misle na film koji čini političku subverziju, meni se čini da pored političke subverzije

u alternativnom, amaterskom filmu, postoji i subverzija svih ostalih kodova, to jest, svih ostalih postupaka koji se koriste u filmu. Sa druge strane, gledajući savremene filmove, mislim da su filmski kodovi igranog filma, televizijskog filma i tako dalje, tako čvrsto uspostavljeni da nikakva subverzija više to ne može da razbije, i da je to čak, čini mi se, malo i opasno za sam film. Ja bih zamolio da se neko javi u vezi sa ovom diskusijom, koja je još uvek na nivou teorije.

Bojan Jovanović: Nadovezao bih se na ovo nekim kritičkim primedbama u odnosu najpre na tvrđenje da je film od početka i generalno jedna đavolska umetnost i da je subverzivan po sebi. Daleko bilo. U početku on jeste to, ali se veoma brzo videlo da on može da bude veoma bitan činilac aktuelnih ideologija. To je Zeka u ovom zadnjem delu svog izlaganja i potvrdio. Dakle, veoma brzo se videlo da je film i konstituent ne samo ideologije nego i jednog zvaničnog koda, pri čemu se gubi ono što je u njemu elementarno bilo subverzivno.

Ukoliko bacimo jedan pogled unazad, mi vidimo da je to u stvari jedna univerzalna odlika ljudskog stvaralaštva. Podsetiću samo na to da je u stvari ovo o čemu mi treba danas da govorimo, nešto što je povezano sa onim što je pomenuto kao nadrealizam, ali ja bih to doveo u vezu sa oniričkim aspektom stvaralaštva, a filma pogotovo. Dakle, šta je to što je u ovom našem kontekstu subverzivno? To je veoma blisko onome što imamo iskustvom sa snom. U snu smo mi najsubverzivniji. Mi tada doživljavamo u stvari onu slobodu koju ne možemo da doživimo u stvarnosti gde smo prinuđeni da racionalno razmišljamo, pragmatički se odnosimo

forced to think rationally, to treat the world with pragmatism, and in fact we deprive ourselves of an essential aspect of existence that implies a different attitude towards the world, which is, actually, a sense of vagueness and rational uncertainty. So, this is what exists from the very beginnings and I would just point out how old the idea is. It dates from the time when Plato in *Republic* showed that it is the dreams that question all existing social norms, rules, because in dreams, individuals behave the way they do not behave in reality. Why is it important? Because Plato draws the conclusion from that, that they real poets are those who deal with creation. So, creativity is, by definition, a poetic creation that creates for the first time something that has not existed until then. It's *poesis*. So, the poets who are the founders of this urge, are not desirable in Plato's ideal republic, which should be a rational creation. And so Plato did not see the place for poets in his ideal state. This does not mean that, as it is usually claimed, there was no place for poets and creators; there was, but only for those poets and those creators who supported such a system and such a concept of the state.

Thus, authentic creativity implies a certain dynamics and critical questioning precisely of what is coded. In this sense, a definition, such as the one given by Epstein that Zeka has quoted earlier, that film is the work of the devil, is not exactly true if we look at it from the standpoint of the essence of creativity. So when one says that the devil is the one who puts into question and destroys things, then one assumes a theology which presupposes a divine world given as such, a world that's constant, static, unchangeable, and that another principle has to show up that should question the divine world. This is completely contrary to

the true essence of religion and especially the religion that is closest to us here, Christianity, which presupposes that the divine creation is dynamic. And it was precisely this eighth creative day that was left to man to upgrade God's creation. In that sense, the man can now show himself in the right way. The church that dogmatized faith and had to put everything on a static basis experienced the creative principle as the devil's appeal, which questions everything. But essential, true creativity is divine and it opposes even itself precisely because it searches for the best solution possible. In that sense, the devilish way is actually on the side of the static world which does not allow any change. And we have, therefore, all these revolutions that have been carried out, all of these utopian projects, starting from the aforementioned Plato, that do not allow changes, that do not allow creation. And they should have this opposite sign, therefore, they are demonic, while divine is bound to constantly reexamine, because it is on the side of life.

So, for me, creativity, especially in an alternative sense, has to do with the oneiric and the dream experience, in a sense that the dream is a series of disorganized, irrational images. That's it. And alternative film, i. e., the creative film, tries to gather all of these images in a structure that is rationally unorganized. If we organize them rationally, according to the patterns of the dramatic structure, we have falsified dreams. And because of this, not all films can actually be equated with dreams, but only those films, alternative films, that oppose the official film codes linked primarily to rationally organized images according to pre-existing dramatic patterns, with specific goals and effects in mind.



Bojan Jovanović

prema svetu, i zapravo uskraćujemo sebi jedan bitan životni aspekt postojanja koji podrazumeva jedan drugačiji odnos prema svetu, a to je, dakle, jedna neodređenost i racionalno neutvrđenost. Dakle, to je ono što postoji od samih početaka i samo bih ukazao na to koliko je u stvari stara ta ideja. Ona datira iz vremena kada je Platon u *Državi* pokazao da upravo snovi su ti koji dovode u pitanje sve postojeće društvene norme, pravila, jer upravo se u snovima pojedinci ponašaju onako kako se ne bi ponašali u stvarnosti. Zbog čega je to važno? Pa zato što Platon iz toga izvodi onaj zaključak da su u stvari pravi pesnici oni koji se bave stvaralaštvom. Dakle, stvaralaštvo je po definiciji ona pesnička tvorevina koja stvara po prvi put nešto što do tada nije postojalo. To je *poesis*. Dakle, pesnici koji su rodonačelnici toga, oni u jednoj projektovanoj državi, koja treba da bude racionalna tvorevina, nisu poželjni. I zato Platon nije video mesta pesnicima u toj svojoj državi. To ne znači da, kao što se obično tvrdi, da nije bilo mesta za pesnike i stvaraoc; bilo je mesta, ali samo za one pesnike i one stvaraoc koji su podržavali takav sistem i takav koncept države.

Dakle, autentično stvaralaštvo podrazumeva jednu dinamiku i dovođenje u pitanje upravo onog što je kodiranje. U tom smislu određenje, kao što je Zeka pomenuo o Epštajnu, da je film đavolska neka rabota, nije tačno sa stanovišta suštinskog određenja stvaralaštva. Dakle, kada se kaže nešto da je đavo taj koji dovodi u pitanje i ruši, onda se pretpostavlja jedna teologija koja pretpostavlja jedan božanski svet koji je dat kao takav, i da je on konstantan, da je on statičan, nepromenljiv, a da se sada javlja jedan drugi princip koji treba da ga dovodi u pitanje. To je u potpunosti suprotno pravoj suštini onoga što je i religijsko i, na neki način, nama ovde najbliže, to je hrišćansko određenje, koje pretpostavlja da je božanska tvorevina u jednoj stalnoj dinamici. I upravo taj osmi dan stvaranja je ostavljen čoveku da nadogradi božju tvorevinu. U onom smislu da sada iskaže sebe na pravi način. Crkva koja je nastavila to da dogmatizuje i da sve postavi statično doživljavala je stvaralački princip kao oličenje onog đavolskog koje to dovodi u pitanje. Sa suštinskog, dakle, stanovišta, pravo stvaralaštvo je božansko i ono sebe osporava upravo na onaj način da dođe do najboljeg rešenja. U tom smislu je ono što je đavolsko upravo na strani tog statičnog koje ne dozvoljava bilo kakvu promenu. I mi imamo, dakle, sve te revolucije koje su izvršene, svi ti projekti utopijski, počevši od pomenutog Platonovog na ovamo, one ne dozvoljavaju promene, ne dozvoljavaju stvaralaštvo. I one upravo bi trebalo da imaju taj suprotni predznak, dakle, one su demonske, dok je božansko vezano za stalno preispitivanje, jer je ono na strani života.

Dakle, za mene, stvaralaštvo, pogotovo u alternativnom smislu, ima veze sa oniričkim i sa doživljajem sna, u tom smislu što je san niz

In real life, we do not dream only when we sleep, and there is no such structure as our ego and our consciousness are asleep; we also dream with eyes wide open. Evidence for this is hallucinations and visions or daydreams. And the same process is used in a film when through imagination, free imagination, we bring certain elements into such a position that they can simulate the traits of dreams, whether we are experiencing them as we sleep or with our eyes open. So, this is another state of consciousness. And it is precisely through alternative culture that we can actualize these possibilities and artificially enter a different state of consciousness using stimuli. It leads us towards the ability to creatively challenge the official code and point to the degree of freedom that has been denied by the rationally programmed mode.

I would only point out to films shown at this festival that can illustrate this, show how it works, how the official ideology creates an official dream, and we have this in the film *Parade* by Dušan Makavejev – it is based on a programmed ideological dream, but it shows how some things are not in place. What was controversial about that film is actually not seen now, given that we have seen a censored version of the film, if my memory serves me well, I think we saw the censored version of the *Parade*, because the way I remember it and how I saw it, it is a different film, with significantly more elements that challenge the truths of the ruling ideology and parades such as the one shown in the film. In this version of film that we saw there is actually nothing that could be called controversial, anything that could be subversive, but on the other hand we have **KOLT 15 GAP**, a 1971 film which shows all the power of subversion, since it show us a marginal person, which, according to some clinical determinations, would belong, for

example, to those marginal types, who are clinically insufficiently defined, but who in reality live their dreams, dreams that have all the elements of the official ideology. And, of course, although it is an authentic expression, it comes into conflict with reality and an ideology that preserves its image of the world. That is why his rebellion is expressed in the last sequences of the film in such a way that he takes the machine-gun and tries to shoot from the roof of a building. So, the difference between collective dream, which is a myth, an ideological myth, and the an individual myth, which is an authentic dream, is reflected in the fact that there is no room for personal dreams in the official ideology. There is no place for authentic creativity, for freedom, precisely for what is rational, unorganized, and what in fact constitutes the true essence of alternative creativity.

Tomaso Aramini: Yeah, I'm gonna be very quick. So, the first thing centers around the process of signification in film-semiotics. I can agree with Professor Dusan Stojanovic. As subversive filmmakers, we should recognize that the language is basically constantly changing due to a process of semiotic class-warfare. In the sense that avant-garde filmmakers are constantly trying to subvert mainstream codes, but then, the new codes or techniques they come up with get seized by the owners of means of signification and therefore get sublated again into mainstream language. Adorno and Horkheimer in *Dialectic of Enlightenment* perfectly explained that in a statement which I summarize as in the avant-garde culture, because of this process, by producing new effects serves merely as another rule to increase the power of the conventions.

racionalno neorganizovanih slika. To je, dakle, san. I alternativni film, dakle, stvaralački film, nastoji da preko svih tih slika koje su nam, na neki način, pri ruci, da se one iskažu i strukturiraju na jedan racionalno neorganizovan način. Onda kada se racionalno organizuju, prema obrascu neke dramaturške strukture, mi imamo falsifikovane snove. I zbog toga ne mogu svi filmovi da se, u stvari, izjednačavaju sa snovima, već suštinsko obeležje sna ima samo onaj film, alternativni, po meni, koji osporava zvaničan filmski kod koji je na postojećim dramaturškim obrascima vezan prvenstveno na racionalno organizovanim slikama, sa određenim ciljem i određenim efektom.

Realno, mi ne sanjamo samo dok spavamo, i ne postoji tako jedna struktura dok su naš ego i naša svest uspavani; mi sanjamo i otvorenih očiju. Dokaz za to su halucinacije i vizije ili pak sanjarenja. I upravo takav jedan proces se koristi u filmu kada preko stvaralačke imaginacije, slobodne imaginacije, dovodimo određene elemente u takvu poziciju da oni mogu da simuliraju to što je karakteristično za snove, bilo da ih doživljavamo dok spavamo ili otvorenih očiju. Dakle, to je drugo stanje svesti. I upravo preko alternativne kulture koja aktualizuje mogućnosti i da se veštačkim putem dođe do tog drugog stanja svesti korišćenjem stimulativnih sredstava, ukazuje se na mogućnost da se ospori zvaničan kod i da se zapravo preko stvaralaštva ukaže na onaj stepen slobode koji je uskraćen stvaranjem na ovaj racionalno programiran način. I, da ne bih previše dužio, ja bih samo, s obzirom da su prikazani filmovi ilustracija ova, pokazao kako to funkcioniše, kako zvanična ideologija stvara jedan zvanični san, a mi imamo to u filmu *Parada* Dušana Makavejeva, kako

u tom isprogramiranom ideološkom snu, ipak neke stvari nisu na svom mestu. Ono što je bilo sporno u tom filmu zapravo mi sada ne vidimo, ali s obzirom da smo mi videli jednu verziju tog filma, koliko me sećanje služi, mislim da smo videli cenzurisanu verziju *Parade*, jer onako kako je ja pamtim i kako sam je video, to je jedan drugačiji film, sa znatno više onih elemenata koji osporavaju činioce vladajuće ideologije i parade koji su manifestovani upravo u filmu. Film koji je prikazan, zapravo, u njemu ne vidimo ništa što bi bilo sporno, ništa što bi bilo subverzivno, ali sa druge strane imamo film *KOLT 15 GAP*, koji pokazuje, dakle, svu snagu jedne subverzivnosti na onaj način kada se jedan marginalac, koji bi i po nekim kliničkim određenjima pripadao, na primer, onim marginalnim tipovima, koji su klinički nedovoljno definisani, ali koji u stvarnosti živi svoj san, koristeći da ostvari taj svoj san preko elemenata zvanične ideologije. I, naravno, iako je reč o jednom autentičnom izrazu, on dolazi u sukob sa stvarnošću i sa ideologijom koja čuva svoju sliku sveta. Zbog toga je i njegov bunt izražen u poslednjim sekvencama filma na onaj način da on uzima onu mašinku i pokušava da puca sa krova jedne zgrade. Dakle, razlika između kolektivnog sna, koji je jedan mit, ideološki mit, i razlika između individualnog mita, koji je autentičan san, ogleda se upravo u tome što u zvaničnoj ideologiji nema mesta za lične snove. Nema mesta za autentično stvaralaštvo, za slobodu, upravo za ono što je racionalno, neorganizovano i što zapravo predstavlja pravu suštinu alternativnog stvaralaštva.

Tomaso Aramini: Da, biću vrlo kratak. Prva stvar tiče se procesa označavanja u filmskoj semiotici. Mogu da se složim sa profesorom Dušanom

The seizing and sublation of new processes of signification serve capitalist valorization of the film language and the owners of means of signification use two techniques to effectively neutralize avant-garde filmmakers: revisionism and reaction. Vittorio Boarini who wrote the foreword of "Ey My God - The New American Cinema" by Alfredo Leonardi, who is an experimental filmmaker, who traveled to the United States in 1968 and wrote a book about all the avant-garde movements that were in the United States of that time, I think explains very well this process of semiotic class struggle, which, of course, the capitalist valorization of the film language is winning, by saying that revisionism functions to negate the avant-garde movements by mocking them, reducing them to insignificant phenomena, whereas reaction and restoration absorb avant-garde movements to renew the language within conventionalized schemes. I'm quoting. "Reaction to American Underground was to give birth to the Expanded Cinema genre, and renewing Hollywood Cinema which American Experimental Filmmakers deconstructed ruthlessly".

My humble opinion, of course, which may be informed by the fact that I'm a communist filmmaker, is that if we want to win this semiotic struggle, we, as avant-garde filmmakers should be part of the radical project of emancipation that is what Alain Badiou calls the communist idea. We need to reject, I think, anarchist practices in which we as filmmakers believe we can find our own private subversion of the dominant ideology of the film language because then, as I've just said, the techniques and codes we create can be quite easily seized, negated and absorbed by the dominant ideology. Here's some ideas on how to do that... First thing we should do is to claim back reality,

which is capitalist reality; we live in a class organized society which is dominated by the process of valorization, exploitation and all these things that we know and experience. Informed by this objective social truth, I think we should start a process of struggle that characterizes both the language we use in our films and the content. The content needs to promote and be orientated for the class struggles that are starting in this new phase of capitalism and the aesthetics need to match these struggles. And I think that could be the only way we can actually fight effectively the capitalist ideology and capitalist valorization. I proposed yesterday a short plan of action which is summarized in four points: the first is the revolution of the sight: our sense of sight should be immediately theoretical and oriented to struggle. We should not conceive sight in the guise of having, seizing shots for utilitarian purposes of social valorization but to be informed by social relation whose interaction with our sight reveals revolutionary potentials, so, we should look at reality – again, it's a capitalist reality – trying to identify the contradictions, struggles, that are in conflict with capitalist reality. And then, as the shock arises, we must film. The revolution of the sight leads to the revolution of the camera. Our camera must be our weapon. The main struggle as to regard film camera we need to undergo is to reassign film camera to our end by repurposing its end. At all levels with all cameras. First, and most importantly its consumer end, what the market has assigned it for. For example, instead of using a GOPRO to film sport activities, holidays and so on, use it to survey reality discretely and find "the shock" of a struggle. We may prefer cameras that are cheaper over expensive cameras because these are the cameras that the people are using: that will also initiate a process of struggle

Stojanovićem. Kao suverzivni filmski autori, trebalo bi da prepoznamo da se jezik u osnovi konstantno menja usled procesa semiotičkog klasnog rata, u smislu da se avangardni filmski stvaraoci stalno trude da podriju mejnstrim kodove, ali da, potom, novi kodovi i tehnike koje oni stvore vlasnici sredstava za označavanje preuzimaju i združuju s mejnstrim jezikom. Adorno i Horkhajmer u *Dijalektici prosvetiteljstva* to savršeno objašnjavaju u jednoj rečenici koju ću ja parafrazirati – da avangardna kultura, zbog pomenutih procesa, proizvedeći nove efekte naprosto služi kao još jedan način da se poveća moć konvencija.

Preuzimanje i združivanje, preotimanje², novih procesa označavanja služi kapitalističkoj valorizaciji filmskog jezika i vlasnici sredstava za označavanje koriste dve tehnike da efektno neutralizuju avangardne filmske stvaraoc: revizionizam i reakciju. Vittorio Boarini, u predgovoru knjige "Ey My God – The New American Cinema" Alfreda Leonardija, eksperimentalnog filmaša koji je putovao u SAD 1968. i napisao knjigu o svim avangardnim pokretima koje je u to vreme tamo upoznao, vrlo dobro objašnjava ovaj proces semiotičke klasne borbe, u kojoj, naravno, kapitalistička valorizacija filmskog jezika pobeđuje – Boarini kaže da revizionizam funkcioniše tako što negira avangardne pokrete ismevajući ih i svodeći ih na beznačajne femoneme, dok reakcija i restauracija apsorbuju avangardne pokrete kako bi inovirali svoje dotad konvencionalne sheme. Citiram: "Reakcija na američki anderground bilo je rođenje žanra *proširenog filma* i obnova holivudskog filma

2 Verovatno se misli na Hegelov pojam *aufhebung*, koji otprilike znači smenu starog novim, smenu koja ukida staro, ali čuva i neke od njegovih elemenata u sebi – prim. prev.

koji su američki eksperimentalisti brutalno dekonstruisali.”

Po mom skromnom mišljenju, a verovatno pod uticajem toga što se smatram komunističkim filmskim stvaraocem, ukoliko želimo da pobedimo u ovoj semiotičkoj borbi, mi, kao avangardni filmaši, moramo biti deo radikalnog projekta emancipacije, onoga što Alan Badiju zove *ideja komunizma*. Moramo odbaciti, mislim, anarhističke prakse u kojima mi kao filmaši verujemo da možemo pronaći našu sopstvenu, privatnu subverziju dominantne ideologije filmskog jezika, jer u tom slučaju, kao što sam upravo rekao, tehnike i kodovi koje stvaramo mogu biti lako preuzeti, negirani i apsorbovani od dominantne ideologije. Evo nekih mojih odgovora na pitanje šta da se radi... Najpre, moramo povratiti stvarnost, koja je kapitalistička; živimo u klasno organizovanom društvu kojim dominiraju procesi valorizacije, eksploatacije i svega drugog što nam je poznato i što smo iskusili. Sa ovom objektivnom istinom na umu, smatram da moramo otpočeti proces borbe u kojoj se bavimo i jezikom koji koristimo u filmovima i njihovim sadržajem. Sadržaj treba da ističe i da objašnjava klasnu borbu koja traje u ovoj novoj fazi kapitalizma, a estetika treba da prati tu borbu. Smatram da je to jedini način na koji se zapravo možemo efikasno suprotstaviti kapitalističkoj ideologiji i kapitalističkoj valorizaciji. Juče sam predložio kratak plan delovanja koji se može sažeti u četiri tačke: prva je revolucija pogleda, jer naš pogled mora biti direktno teoretski i orijentisan borbeno. Ne treba da pogled zaklanjamo posedovanjem ili stvaranjem kadrova za utilitarne svrhe društvene valorizacije, već da otkrijemo društvene

in aesthetic valorization. Revolution of sight and camera leads to the revolution of the montage. We will have very different types of shots, which I call "event shots", these types of event shots will have revealed the truth of a particular struggle in time or a rupture of the fabric of capitalist reality in time, which then need to be structured in a fashion that will make it more difficult for the owners of means of signification of film language to seize them. I think the best art that we can be inspired for this new process of meaning construction is poetry because poetry let the reader interpret the meaning by its own means; it let the reader participates in the construction of meaning, co-operating effectively with the author in a collective effort that in our case will train to more collective struggles. In this sense, if you want to rebuild a communist filmmaking practice, you should also claim no authorship as such-that is the one of the author that masters reality and makes the audience discover a new take on it-but we should let the viewer construct the reality together with us as we experiment in montage, which then will ultimately leads to destruction of the bourgeois film artist by the rejection of copyright as we know it. That's the fourth point, and I shall conclude.

Miodrag Milošević: Does anyone want to say something about this? If not, we can give the work to the most important filmmakers who are here with us, who started mainly from amateur cinema and who then did films that were different from what was being shown in the cinemas of the time. And later they made classical, significant subversive films. First of all, I would ask Lordan Zafranović to speak to us. Lordan has visited this festival for the first time, and I am personally very happy, happy that you are here.

Želimir Žilnik: Lordan, whom we always regarded as the Pope of Amateur Film.

Lordan Zafranović: How would I explain ... I'm glad that I heard these theoretical, these ... I am a man of practice, but I understood everything you said. However, I completely disagree, at least when I look from the point of view of my aesthetic beginnings at the cine-club. We went the other way: we were trying to follow the harmony, the harmony from the inside. That means the other way around than anything we've heard here. This harmony took various forms. For example, Martinac, who came from Belgrade, who transferred a lot of knowledge down to us in Split, he dealt with mathematics, numbers, and his frames were perfectly mathematically arranged in a perfectly edited sequence. He even counted frames. I did the reverse; well, ok, I also did something similar, but I dealt with geometry primarily.

These films that you watched yesterday, or the day before, whenever it was, each of these films has a layout, has a geometric shape, a perfect geometric shape as its structural foundation. Whether it's a pile, a cone, whether it's a ball, or it is a direction, or a combination of these two or three things, but it's important to understand that its structure is based on one of these forms. The screenplay comes later, like when a house is being built, a plan is made, a budget is made, in order to build it, so that this house will stand for 100 years, then the so-called screenplay comes to this organized basis, and it makes what you see from the outside - balconies, colors, and so forth. So the script itself is not that important. It does not matter what's happening, but the harmony is important, that makes the entire film, from A to Z, at a certain pace. But in perfect, as I would say, in perfect forms of harmony there is no frame made by chance. No frame length

odnose čija interakcija s našim pogledom otkriva revolucionarne potencijale; dakle, treba da pogledamo u stvarnost – opet kažem, kapitalističku stvarnost – pokušavajući da identifikujemo protivrečnosti i borbe, konflikte sa tom stvarnošću. A onda, kako šok raste, moramo snimati. Revolucija pogleda vodi revoluciji kamere. Naša kamera mora biti naše oružje. Glavna borba oko filmske kamere, koju moramo otpočeti, jeste borba da se kamera stavi u službu naših ciljeva tako što se ciljevi kamere ponovo definišu. Svih kamera na svim nivoima. Najpre njen konzumeristički cilj, onaj koji joj je tržište pripisalo. Na primer, umesto da koristimo GOPRO kako bismo snimali sportske aktivnosti, izlete, i tako dalje, koristimo ga da realnost diskretno ispitujemo i u njoj pronađemo "šok" borbe. A možda nam se više dopadaju jeftinije kamere, budući da postoje i kamere koje ljudi masovno koriste – i to će pokrenuti proces borbe u estetskoj valorizaciji. Revolucija pogleda i kamere vodi do revolucije montaže. Imaćemo vrlo različite tipove kadrova, koje ja zovem "kadrovi događaji", a to su tipovi kadrova koji otkrivaju istinu određene borbe u vremenu, ili pukotinu na kapitalističkoj fabrikaciji realnosti, koje potom treba strukturisati tako da ih vlasnici sredstava za označavanje filmskog jezika teško mogu preoteti. Mislim da je najbolja umenost od koje možemo crpeti inspiraciju u stvari poezija, jer poezija dopušta čitaocima da sami stvaraju značenja; ona dopušta čitaocima da učestvuju u konstrukciji značenja, da sarađuju sa autorom u kolektivnom naporu koji bi, u našem slučaju, trebalo da vodi do više kolektivnih borbi. U tom smislu, ako hoćemo da obnovimo komunističku filmsku praksu, trebalo bi da se odrekemo autorstva kao takvog – to jest, ideje o jednom autoru koji gospodari stvarnošću i vodi publiku do

novog pogleda na stvarnost – već da dopustimo gledaocima da konstruišu stvarnost zajedno s nama, putem eksperimenata u montaži, što će potom u konačnici vodi do uništenje buržoaskog filmskog umetnika, negacije autorskih prava kakve danas znamo. To je moja četvrta poenta, i time završavam.

Miodrag Milošević: Da li neko želi da kaže nešto povodom ovoga? Ako ne, možemo da krenemo sa našim najznačajnijim autorima koji su ovde sa nama, koji su krenuli uglavnom iz amaterskog filma i koji su tada radili filmove koji su drugačiji od onoga što se gledalo u bioskopu. I kasnije su napravili klasične, značajne subverzivne filmove. Pre svega bih dao reč Lordanu Zafranoviću, koji je tu sa nama, prvi put na ovom festivalu i ja sam lično veoma srećan, zadovoljan što ste tu.

Želimir Žilnik: ... koga smo uvek smatrali papom amaterskog filma.

Lordan Zafranović: Kako bih ja objasnio... Drago mi je da sam čuo ove teoretske, ove... Ja sam čovjek prakse, ali sam razumio sve što

Lordan Zafranović



that is chosen without reason. There is a reason why the beginnings and ends of well-done films always come in certain forms. I think you all know, yesterday you watched my film *Afternoon: The Gun*. *Afternoon: The Gun* and later *Occupation in 26 Pictures* are done in the form of an inverted pile. It starts wide, and then it's ... It's wide music in the *Occupation*, it's a beautiful city, beautiful people, great music, and then it begins to narrow down, something else comes in bit by bit, something evil, and everything is narrowing down, narrowing down, narrowing to a point where more film elements cannot develop and have to explode. In *Afternoon: the Gun* a gun explodes, while in the *Occupation* there is a real massacre on the bus scene and in the final sequence. If you threw the screenplay out, you could also make a dramatic movie, with a different content completely. And it would also be effective, because of this inner harmony, the viewer feels that, things change in a perfect order and that pushes the viewer toward the end, no matter what the script is about. That's what we did in Cine-club Split, and that's what we did very seriously, on the one hand, mathematics and on the other hand geometry. That's it, so now somebody else can comment further on.

Miodrag Milošević: Of course, within the film you made a perfect harmony, but certain films, such as *People (Passing by)*...

Lordan Zafranović: That's direction. It goes straight along the axis, in a straight line, it goes like this, straight. This is the simplest form.

Miodrag Milošević: But for example *Sunday*, or *Occupation in 26 Pictures* – there is a content subversion at the moment in relation to social thinking, to the state of things...

Lordan Zafranović: In screenplay, yes, it is subversive, but formally it is a harmony. Of course, the screenplay is necessary, because feature films are funded with a lot of money and they need huge resources. I am one of the three of us who moved from amateur to professional cinema, we went to an academy where they taught us how to make a movie for cinemas, for movie-theaters. Movie-theater is the law. You have the movie-theater doors, there it is, everyone knows that, and there is a box office; buy a ticket, go to your chair, and what you see on that silver screen must give you some satisfaction, that when you get out of the cinema, you say, "I got more for what I paid." I mean, this is the basis of my profession. But it was completely different in the cine-club. If there was a film laboratory for investigating the film form, I would surely have ended there. But professionally, it simply does not exist, neither it existed in the former Yugoslavia, nor after, nowhere, where people like me could gather around and solely deal with the form, investigate the form. Search for the new form of films. And second of all, all of us humans, how many is there, 7-8 billion people, we are all originals. No copies. It means that each one of us, who deals with a certain art, can create his own form. An individual form that is unrepeatable. So when I look at his film, I know right away that he made it. When you look at his films, you know that he made them. When you look at my movies, you know that I made them. The form is intangible, because it is individual and it is personal. Now, this personality is to nurture and develop in every film - this is a basic research. But by digging, not so much by content but by form, how you will present it, while staying recognizable. These are important things.

Miodrag Milošević: Miša, you also made

ste govorili. Međutim, potpuno obrnuto mislim. Bar ja, sa nekog svog estetskog početka u kino klubu. Mi smo pokušavali obrnuto, mi smo pokušavali pratit harmoniju, harmoniju iznutra. To znači obrnuto nego sve što smo čuli ovdje. Ta harmonija je bila... Razni oblici; recimo, Martinac, koji je došao iz Beograda, koji je prenio veliko znanje dole nama u Splitu, on se bavio matematikom, brojevima, i njegovi kadrovi su savršeno matematički poredani u jedan montažni slijed, u kvadrat. Znači, on je brojio kvadrata. Ja sam radio obrnuto; dobro, radio sam i nešto slično, ali sam radio geometriju.

Ovi filmovi koje ste gledali, jučer, prekjučer, kad je to bilo, svaki od tih filmova ima nacrt, ima jedan geometrijski oblik, savršeni geometrijski oblik. Da li je to kup, stožac, da li je to kugla, da li je to pravac, da li je to neka kombinacija te dvije-tri stvari, ali je iznutra, u toj formi je bitno. Scenario dođe kasnije, kao kad se gradi kuća, napravi se nacrt, napravi se proračun, da bi ti temelji, da bi ta kuća stajala tih sto godina iznad, a onda na tu organiziranu osnovu dolazi takozvani scenarij, ovo što vidite – balkoni, boja kuće i tako dalje, ovo izvana. Tako da sam scenarij nije toliko bitan. Nije bitno ni to što se dešava nego je bitna ta harmonija koja ide od jedne točke u trajanju, koliko traje film, iz jedne točke, od A do Z, ide nekim tempom. Ali u savršenoj, kako bih rekao, u savršenim oblicima harmonije nema slučajnog kadra. Nema slučajnog trajanja kadra. Nije svejedno početak filma u formi i kraj filma. Mislim da vi svi znate, jučer ste gledali ovaj film *Poslijepodne: puška*. *Poslijepodne: puška* i kasnije *Okupacija u 26 slika* su obrnuti kup. Počinje široko, i onda se... To je široka muzika u *Okupaciji*, to je prekrasni grad, prekrasni ljudi, krasna muzika, i onda se počne

sužavat, malo pomalo ulazi nešto drugo, to se zove zlo, i sve se sužava, sužava, sužava, sužava do točke gdje se više filmski elementi ne mogu razvijati, i eksplodira. Ovdje u *Poslijepodne: puška* eksplodira u pravoj puški, gdje on napravi masakr, a u *Okupaciji* je masakr u autobusu i finale. Kad biste vi očistili to od scenarija, mogli biste napraviti također dramatičan film, potpuno, potpuno druge sadržine. I isto bi bio vrlo, kako bih rekao, zbog te svoje unutarnje harmonije, gledaoc to osjeća, da se stvari mijenjaju po jednom savršenom redu i on gura gledaoca prema kraju, bez obzira kakav je scenario. To smo mi radili u kino klubu i time smo se vrlo ozbiljno bavili, s jedne strane matematikom a s druge strane geometrijom. To je otprilike to, pa ako se još neko bude javio.

Miodrag Milošević: Naravno, unutar filma ste vi napravili savršenu harmoniju, ali određeni filmovi kao, recimo, *Ljudi u prolazu*...

Lordan Zafranović: On je pravac. *Ljudi u prolazu*, vidjeli ste, on ide direktno po osi u pravcu. On je čisti pravac, on ide ovako, ravno. To je najjednostavnija forma.

Miodrag Milošević: A recimo *Nedjelja*, pa, postoji, *Okupacija u 26 slika*, znači – postoji sadržinska subverzija u tom trenutku u odnosu na društveno mišljenje, stanje...

Lordan Zafranović: Scenaristički, da, subverzivno, ali formalno je harmonija. Nema, naravno, scenario je nužno zlo, i zbog toga što su to ignirani filmovi koji se finansiraju velikim sredstvima. Ja sam jedan od te trojice koji smo prešli iz amaterskog filma u profesionalni film, prošli smo akademiju na kojoj su nas učili na koji

subversive films. We'll see one tomorrow.

Miloš Miša Radivojević: I feel like a helpless person among skilled swordsmen. I cannot get rid of my own, completely personal and private relationship with film, and even with subversion. I'll try to explain that. I think it's interesting in relation to something called "what's left". What's left that really matters here? I do not belong... I was not an amateur. I did not have that luck. And I did not even have the accident to be in the generation that took over the Yugoslav cinema without knowing anything about cinema and started building Yugoslav cinema. I speak without any bad intentions. I was a member of the intergeneration that was very young at the time. We felt the weight of this repression and the system. Anyone who was a little bit enlightened, a little more curious, felt the terrible rigidity of a society that was not responding to anything. I am talking about the 1960s, when we came to study, and I was a man that began to seriously deal with film. I studied philosophy, and then I enrolled at the film academy, then I was an assistant director, an apprentice, in order to learn my craft, and then, when I graduated, when I thought I was done, in this process I discovered subversive cinema. I found it right here, in the domestic field. So, only then, in the mid-1960s, did we start, we who did not belong to anything. We were the guys that came from province to the big city and we were not lucky to have Kino club Belgrade, for example. So I completed my education, I learned my craft, I believed that I could make a very good movie, and then, actually, I was faced with alternative cinema, with this subversive side of it. First of all, the Kino Club Belgrade, and later on everything that was happening in Split, Ljubljana, Sarajevo, everything that came from the province,

even Sombor, Leskovac, the best came from amateur cine-clubs. That's how this process had started. At that moment, I realized that my way was futile, that I went astray, and that I had to return to the best examples of this subversion, that I had to start thinking of Makavejev, Petkovic, Martinac... Lordan had already undergone through the process, although I am older than him. He entered the cine-club Split immediately, as a junior, and I dealt with film institutions. I was on my way to get into something that was official cinema. So, I returned, I returned to this source of subversive cinema. As far as I could, I filled my bags with courage. I felt that what was really the Yugoslav amateur film of that moment, its subversive core, was the right path for me. I was armed with those beliefs, I got this incentive, it's also very weird, courage can also be learned like everything else. I tried to learn courage, I had the belief, I still have the illusions that the doses I received then still work... And I immediately did my first film. So I took this vaccine, I received this vaccine in the most unfavorable circumstances, and I hope that I managed to establish my relationship to the world, according to my own dreams, to my personality, of course, within my own limits. I was almost around, around the black wave, around everything, but I wasn't important. I had the privilege of not being in the focus the way others were, the people who really died and who were threatened both physically and in various other ways, by taking away their passports, you know everything, you all know it very well. So I crawled in and tried to live a non-conformist life, doing very cheap films without any funding, very rarely, with low calculations, therefore, with that great feeling of freedom, that I can be scandalous, that I can be rude, that I can step into something that amateur cinema has already

način se pravi film za kina. Kino je zakon. Imate vrata kina, tamo je, svi znate, tamo je blagajna; kupite kartu, odete na svoju stolicu, i ovaj gore na tom srebrnom platnu mora da vam da neku satisfakciju, da kad izađete iz kina, da kažete: „dobio sam više nego što sam platio“. Mislim, to je osnova moje profesije. Ali u kino klubu je to bilo potpuno nešto drugo. Da je postojao neki laboratorij filmski u kojem bi se istraživala forma, sigurno bih tamo bio završio. Ali profesionalno, to jednostavno ne postoji, nije postojalo ni u bivšoj Jugoslaviji, ni posle, nigdje, gdje bi se našli ovako ljudi koji bi se bavili formom, istraživali formu. To su ti filmovi. To su filmovi novih forma. A drugo, svi smo mi od tih 7-8 milijardi ljudi, svi smo originalni. Nema kopije. Znači da svako od nas može, koji se bavi određenom umjetnošću, da stvori svoju formu. Individualnu formu koja je neponovljiva. Je l', tako kad pogledaš njegov film, ja da znam odmah da je on to radio. Kad pogledam njegove filmove, ja znam da je on to radio. Kad pogledate moje filmove, znate da sam ja to radio. Neponovljiva je forma, jer je ona individualna i ona je osobna. E sad, tu osobnost njegovati i razvijati u svakom filmu – to je osnovno istraživanje. Ali po sebi kopati, ne toliko po sadržaju nego po formi, na koji način ćeš to prezentirati, a da ostaješ prepoznatljiv. To su bitne stvari.

Miodrag Milošević: Mišo, i ti si pravio subverzivne filmove. Videćemo jedan sutra.

Miloš Miša Radivojević: Osećam se kao bespomoćna osoba među veštima mačevaocima. Ne mogu da se otrgnem od vlastitog, sasvim ličnog i privatnog odnosa prema filmu pa i prema subverzivnosti. Pokušaću to da objasnim. Mislim da je zanimljivo u odnosu na nešto što se zove

„ono što je ostalo“. Je l' da, šta je to bitno uticalo ovde u ovoj stvari. Ja ne spadam, ja nisam bio amater. Nisam imao tu sreću. A nisam imao ni tu nesreću da budem u onoj generaciji koja je preuzela kinematografiju ne znajući išta o filmu i gradeći kinematografiju. Govorim bez ikakve zle namere, znači, jedna međugeneracija koja je bila vrlo mlada. Osećali smo svu težinu te represije jednog sistema. Ko god je bio malo prosvetljen, malo radoznaliji, osećao je tu strašnu rigidnost društva koje neće da primi nešto. To su šezdesete godine, recimo, kada smo došli da studiramo, kada čovek počinje ozbiljno da se bavi filmom. Ja sam studirao čistu filozofiju, pa sam upisao Akademiju, onda sam asistirao na filmu da naučim zanat, a onda, kad sam diplomirao, kad sam mislio da sam se dovršio, u tom procesu ja sam otkrio subverzivni film. Otkrio sam na domaćem terenu. Dakle, tek tada smo, sredinom šezdesetih, počeli mi, koji nismo pripadali tome. Mi smo bili onaj deo koji je došao iz provincije u veliki grad i mi nismo imali sreću da Kino klub Beograd i tako, da dođemo do tih. Znači, ja sam se dovršio sa svojim školovanjem, svoj zanat, verovao sam da mogu da napravim vrlo dobar film, a onda, zapravo, suočen sa alternativom, sa tim subverzivnim delom – pre svega Kino klub Beograd u prvom trenutku, a kasnije, odmah sam, u celoj jugoslovenskoj situaciji, sve što se događalo u Splitu, Ljubljani, Sarajevu, sve što je dolazilo iz provincije, čak Sombor, Leskovac, dakle, to što je bilo najbolje u amaterskom filmu. Dakle, počeo je taj proces. Tog trenutka sam shvatio da je moj put uzaludan, da sam ja zalutao u filmu, i da ja moram da se vratim najboljim primercima te subverzije, da ja moram tek tog trenutka da počnem da mislim na Makavejeva, na Petkovića, na Martinca,

experienced. To experience that somebody tells you that you're crazy and you are out of your... So, I went through that, and I really think I owe it to amateur subversion. Today, when I watch these films, what Šijan presented, Bata Petrović's films, Bojan's films, Lordan's... I'm again convinced that I drunk the right milk and that I robbed a great, rich bank - subversive Yugoslav amateur film.

The capital point is ... It's not a matter of being conscious, of being mature and understand where your path is, to return, to take what you forgot. It wasn't that easy to adopt the subversive side of Yugoslav amateur and alternative film, it was not so easy. In order for a man to carry out this process of stealing one part of that identity and that courage, he had to return to his personal life, to make a completely different insight into his own biography and his own existence. So that meant to clash with myself, and my conscience in that sense is clean. I later probably strayed many times, I'm still wandering, in the meantime, I went almost completely deaf, and I do not follow anything for thirty years, I do not watch movies, I do not go to concerts, although I look at something here and there, of course. So I stayed in this museum and took over the responsibility of my life, I said - yes, I can no longer be an eclectic, and I cannot watch what others are doing and I will not copy what others are doing. I'm going my own way and I'm going down my way, fine, and I feel great in that position and it leads somewhere. It's not a broad, shining path, a European road, it's a dead end, one way through a dense forest, but I'm not, I'm not burdening anyone, neither the funds nor the ministry, I feel completely independent. So, if I were lucky enough to live through another decade, I would become a perfect amateur. Perfectly subversive...

Miodrag Milošević: What was inside Želimir Žilnik that make him start so tough and made his films a subversion of the political system?

Lordan Zafranović: I can try to give a little introduction. In Split we had a festival sometimes before 1964-5. And there came a savage, a young lawyer from Novi Sad, and around a table like this one there was a similar discussion about cinema pur, people talking how not to betray film, in which way to produce a film if you want to deal only with authenticity of the image and the reality transmitted to the viewer. So this man jumped in muddy boots on the table and gave a Leninist speech. That was Žilnik, that's how we met him, and he brought a phenomenal film called the *Serbian Frescoes*. Well, Žilnik, start with *Serbian Frescoes*, that's it. It was an overture. I think it's 1964 or 1965.

Unknown: Did you say a lyricist speech or Leninist speech?

Lordan Zafranović: Leninist speech.

Želimir Žilnik: I started with Lenin's sentence: "Film is the most important art".

Lordan Zafranović: That's it, that's it!

Želimir Žilnik: So, firstly, the colleagues who spoke in the first part of our meeting, theoretically, were really very, very interesting. I listened with pleasure. And all that you said, it's actually a very good description of these controversies, on the one hand, and, on the other hand, the very meaning of alternative cinema. So I have nothing to add except to tell you that what we are focused on, in these conversations of the last few sessions I've been following for the last ten years, is alternative film in ex-Yugoslavia, specifically

na... Lordan je taj proces, iako sam ja stariji, doživeo pre mene. On je odmah kao junior ušao u kino klub, a ja sam se bavio institucijom filma. Ja sam bio na putu da, ovaj, uđem u nešto što je bila zvanična kinematografija. Dakle, ja sam se vratio, vratio sam se na taj izvor subverzivnog filma; koliko sam mogao, napunio sam bisage – čime – hrabrošću. Osetio sam da, to što je zaista bio jugoslovenski amaterski film tog trenutka i to subverzivno jezgro, da je to pravi put. Naoružao sam se sa tim uverenjima, dobio sam taj podsticaj, to je isto jako čudno, hrabrost se može takođe učiti kao i sve ostalo. Ja sam pokušao da naučim hrabrost, imao sam uverenje, još uvek imam iluzije da te doze koje sam onda primio, da sam ih ... jer ja sam odmah posle toga radio svoj prvi film. Znači, ja sam uzeo tu vakcinu, ja sam primio tu vakcinu u najnepovoljnijim okolnostima, i nadam se da sam uspeo da uspostavim svoj odnos prema svetu, prema vlastitim snovima, prema ličnom, naravno, u granicama. Ja nisam bio, bio sam tu negde oko uvek, ili oko crnog filma, ili oko; nisam bio bitan. Imao sam privilegiju da ne budem u fokusu kao što su bili, je l' da, ljudi koji su zaista stradali i koji su bili ugroženi i fizički i na razne druge načine, oduzimanjem pasoša, znate sve šta su, svi znate to vrlo dobro. Dakle, ja sam se provukao i pokušao sam nekomforno da vodim svoj život, radeći veoma jeftine filmove, van fondova, vrlo retko, sa niskim kalkulacijama, dakle, i sa tim velikim osećanjem slobode, da mogu da budem skandalozan, da mogu da budem bezobrazan, da mogu da zakoračim u nešto što je u to vreme bilo, je l' da, ono što je amaterski film već doživeo. Dakle, da kažu da si pornograf i da si lud i da si van ... Dakle, ja sam prošao taj put, i zaista mislim da to dugujem amaterskoj subverziji. Danas kad gledam ove filmove, ovo što

je Šijan prezentirao, filmovi Bate Petrovića, Bojanovi filmovi, Lordan ... Ponovo sam u uverenju da sam sisao pravo mleko i da sam opljačkao odličnu, bogatu banku, je l' da, oslonivši se na subverziju amaterskog filma, jugoslovenskog amaterskog filma.

Kapitalna tačka je ... Nije stvar u tome da se čovek osvesti, da sazri i da shvati gde je njegov put i da se vrati, da uzme to što je tamo zaboravio. Nije to značilo usvojiti subverzivnost jugoslovenskog amaterskog i alternativnog filma, nije to bilo tako lako. Da bi čovek izveo taj proces krađe jednog dela tog identiteta i te hrabrosti, morao je da se vrati u svoj lični život, da napravi potpuno drugi uvid u vlastitu biografiju i vlastitu egzistenciju. Znači, to je podrazumevalo obračun sa sobom i meni je savest mirna. Ja sam kasnije verovatno zalutao više puta, još uvek lutam, u međuvremenu sam ogluveo, i ja trideset godina ne pratim, ne gledam ni filmove, ne idem na koncerte, pogledam ponešto, naravno. Dakle, ja sam ostao u tom muzeju i preuzeo sam odgovornost nad svojim životom, rekao sam – ja, ja više ne mogu biti, bar ne mogu biti eklektik i ne mogu gledati šta drugi rade i neću kopirati ono što drugi rade. Idem svojim putem i propadam svojim putem, fino, i osećam se odlično u toj poziciji i to vodi negde. To nije široki, blistavi put, evropski put, to je jedan ćorsokak, jedan put kroz gustu šumu, ali ja sam svoj, ne opterećujem nikog, ni fondove, ni ministarstva, osećam se maksimalno nezavisnim. Dakle, ja, ako bih imao sreću da poživim još možda jednu deceniju, postao bih savršen amater. Savršeno subverzivni ...

Miodrag Milošević: Šta je Želimira Žilnika nateralo da tako snažno krene i da mu svi filmovi

first two, two and a half decades, when [alternative] film was of great importance, primarily because it was different from mainstream film, and the second great significance of alternative film is the fact that the younger generation of post-war authors, who later became the greatest Yugoslav authors, and we are speaking here of Živojin Pavlović, Dušan Makavejev and others, got their first chance to articulate their moving images in cine-clubs. I mean, therefore, that these symposiums in the coming years should be expanded with the topic of subversion in state socialism and post-socialism. Because the post-socialism of the former Yugoslav states is now exactly 25 years old, the same as that productive age of Yugoslav cinema we are referring to. Somewhere from 1947 until 1971 -2. So for 25 years. Now we have another 25 years. So, in these other 25 years, we have a kind of tension between, above all, a subversive, auteur cinema and mainstream cinema, under a high pressure of conformism, perhaps even more than in the first 25 years. What is the fact I have to support that what I say is not a lie? Just a simple data: today, after 25 years of democratic states - Serbia, Croatia, Slovenia and so on - we have poorer film results than in the first 25 years. See any list of the best films in the history of Croatia, Serbia, Slovenia, Macedonia, etc., you will see that the authoritarian single-party system, despite its authoritarianism, had a cultural policy worth fighting for, or at least worth fight inside of it in order to make some really important films, is that right? So, expand this symposium, because the examples of suppressing subversiveness today, at least from what I know, and since I continue to make films, I have personal experiences, are to a great extent crude and even crueller than in the first 25 years after the war.

Of course, when we talk about how you defined the notion of subversiveness, the closest to the concretization of this notion were colleagues who talked about their own practice, when they spoke, in fact, that every author's approach is in fact nothing more than an attempt to articulate your image and your voice, to be different than what you've seen so far. So, some kind of subversiveness, as an attitude, is incorporated into every initiative, and even within a film project that is limited to a single motivation - "let's get as much money as possible". When we work with this kind of motivation, "let's get as much money as possible," then we simply go the safe way, and we say: "Let's take methodologies that are safe, forms and stories and actors who have already proven their appeal to the audience, and let's proceed, simply, either in that genre or roughly in that scenario. But when you are doing an auteur film, in the sense that you have the need to say something, as I said, by using your own voice, then you, in fact, immediately uncover the curtain of the

praktično budu subverzija političkog sistema?

Lordan Zafranović: Mogu ja probati da dam jedan mali uvod. U Splitu smo imali festival negde do '64-5. I došao je jedan divljak, mladi pravnik iz Novog Sada, i na ovako jednom stolu gdje je bila slična diskusija o čistom filmu, na koji način ne izdat film nego se baviti isključivo samo autentičnosti slike i te realnosti koja se prenosi na gledaoca, skočio je u čizmama od blata na stol i održao jedan lenjinski govor. Žilnik, tako smo ga upoznali, a donio je fenomenalan film koji se zove *Srpske freske*. Pa počni od *Srpskih fresaka*, eto. To je bila uvertira. Mislim da je '64. ili 65.

Nepoznat: Jesi rekao lirski govor ili lenjinski govor?

Lordan Zafranović: Lenjinski govor.

Želimir Žilnik: Ja sam počeo sa Lenjinovom

Želimir Žilnik, Mihailo Ilić (iza)



rečenicom: „Film je najvažnija umetnost“.

Lordan Zafranović: Baš to, baš to.

Želimir Žilnik: Dakle, prvo da kažem, kolege koje su govorili u prvom delu našeg sastanka, teoretski, zaista su govorili vrlo, vrlo interesantno. Slušao sam ih sa zadovoljstvom. I sve to što ste rekli, to je faktički jedan vrlo dobar opis tih kontroverzi, s jedne strane, a s druge strane i samog smisla alternativnog kino filma. Tako da ja nemam šta da dodam sem što, evo, da vam kažem da ono na šta smo koncentrisani u ovim razgovorima poslednjih nekoliko sesija koje sam ja pratio poslednjih deset godina, to je otprilike alternativni film u eks Jugoslaviji sa fokusom na prve dve, dve i po decenije, kada je on imao veliki značaj, pre svega zato što je bio drugačiji nego mejnstrim film, a drugi veliki značaj alternativnog filma je bio u činjenici da se mlađa generacija autora posleratnih, koji su posle postali i najveći jugoslovenski autori, kao što su Živojin Pavlović, kao što su Dušan Makavejev i drugi, da su oni faktički u alternativnim filmovima, u kino klubovima dobili svoju prvu mogućnost da artikulišu svoje pokretne slike. Mislim, dakle, da bi ove vaše simpozijume sledećih godina trebalo proširiti temom subverzija u državnom socijalizmu i post-socijalizmu. Jer sada post-socijalizam eks jugoslovenskih država taman traje 25 godina koliko je bio i taj produktivan, produktivno rađanje onog jugoslovenskog filma na koji se pozivamo. Negde od '47. do '71-2. To bilo bi 25 godina. Sad imamo drugih 25 godina. Dakle, i ovih drugih 25 godina imamo jednu vrstu tenzije između, pre svega, subverzivnog, autorskog filma i mejnstrim filma, isto toliko izražene, u smislu velikog pritiska ka konformizmu, čak možda i više

window and step into the subversive.

In large national cinemas, which are also large markets, let's take now, for example, France, Italy, some of the greatest authors have managed to make subversive films from their first beginnings to death. Say, Bunuel or Pier Paolo Pasolini. These films, therefore, regardless of their supreme subversiveness, that we can see, for example, in the last Pasolini's film, and the last Bunuel's film, managed to do well on the market. In small film worlds such as the Yugoslav market, and now especially Serbian, Croatian and other, even smaller markets, it is much more difficult. In that sense, I claim, because I have enough experience, and contemporary film clubs often call me, from Macedonia to Slovenia, to show something and to talk a little bit about my style and the way I work, I claim that contemporary film clubs on former Yugoslav territory again have an important role, the important role of free spaces in which younger generation can express itself, a space that is also in the state of opposition, opposed to contemporary mainstream production in our so called democratic countries. In that sense, I say, the culture of cine-clubs did not die, and it lives through its renaissance for the last 15 years. Bear that in mind.

The logical question posed by Miša, who, in addition to being a programmer here for many years, is also very close to me, because he was also the cameraman and director of photography that works with me for a long time now. He shot more than 15 or 20 films with me. How I maintained continuity, or, how we maintained that continuity to move on the edge of subversion?

Our first discussions always related to the situation we know, and which was present in Yugoslavia, and in these new

states as well, that cinema was permanently and without reserves dependent on the state subsidies, because it could not survive on the market, which means that the authors had to submit their projects to some bureaucratic institution, more or less independent, or directly connected to politicians, and from the very first moment the two of us understood that stories about independence and freedom were under a huge question mark. And the other element, also connected with it, is actually one thing that is constantly inherent in the methodology of the work of feature films, which is, in fact, the issue of power and decision-making. On the other hand, there is the need to control the film crew that producers have, but also directors. I realized very early on, while I was an assistant director on feature films, that one of the key elements of film productions, especially in such small countries, is the creation of relatively small, but in any case totalitarian work environment, where in fact there is not enough openness for vibrations and creative contributions of crew members and actors who work with us. So we first decided to keep our methodology open to these influences. Once defined, when we define - usually Miša and I first define it - the topic that we will deal with, then we say: it is interesting to us, yes, that is an interesting thing, we do not know it enough, and in particular we do not know in fact how this segment of society breathes and lives. Let's work so that our process of recording is at the same time building our story and helping us learn about these characters and these segments of the society we are recording. And that helped us, because on one hand we had a certain kind of openness and curiosity, and on the other we were aware that we absolutely get into the risk. What does it mean "risk"? That means we will not make a mainstream film, that means

nego onih prvih 25 godina. Šta je podatak da to što kažem nije laž? Podatak je jednostavno da danas, posle 25 godina demokratskih država – Srbije, Hrvatske, Slovenije i tako dalje, mi imamo slabije filmske rezultate nego u onih prvih 25 godina. Pogledajte bilo koju listu najboljih filmova u istoriji Hrvatske, Srbije, Slovenije, Makedonije i tako dalje, vi ćete videti, bez obzira, razume se, na faktički autoritarni jednopartijski sistem, da je on imao jednu kulturnu politiku za koju smo nekako mogli da se borimo da bi se napravili, ili da se izborimo da bi se napravili neki veliki naslovi, u ono vreme, je l' tako. Dakle, proširite taj simpozijum, jer primeri subverzivnosti danas, koliko ja pratim, a pošto i dalje radim filmove, imam, i svoja lična iskustva, su u dobroj meri surovi i suroviji nego u prvih 25 godina.

Svakako, kad govorimo o tome kako ste vi definisali pojam subverzivnosti, najbliže konkretizaciji tog pojma su bile kolege koje su govorile o sopstvenoj praksi, kad su govorili, u stvari, da svaki autorski pristup zapravo nije ništa drugo nego jedan pokušaj da artikulišeš svoju sliku i svoj glas, da bude drukčija nego ona već do sada viđena. Tako da, neka vrsta subverzivnosti kao, da kažemo, opredeljenja, ona je inkorporirana u svaku inicijativu, a može se reći čak i inspiraciju filmskog projekta, ukoliko se on ne radi samo sa jednom jedinom motivacijom - „hajde da pokupimo što više novca“. Kad radimo sa tom motivacijom, tako, „hajde da pokupimo što više novca“, i onda idemo prosto jednim drugim putem, i kažemo: „Hajde da uzmemo već metodologije koje su, i forme, i priče, i glumačke ekipe koje su već probile put do publike, pa da nastavimo, jednostavno, ili u tom žanru ili otprilike u tom scenarističkom okviru. Ali kad

radite autorski film, u smislu da imate potrebu da nešto, kao što sam rekao, kažete sopstvenim glasom, onda vi faktički odmah otkrivete zavesu prozora u subverzivnom.

U velikim kinematografijama, koje su ujedno i velika tržišta, uzmimo sad na primer Francusku, Italiju, neki od najvećih autora su uspevali da prave subverzivne filmove od svojih prvih početaka pa do smrti. Recimo, mislite na Bunjuela ili na Pjera Paola Pazolinija. Ti filmovi su, dakle, bez obzira na njihovu, može se reći, vrhunsku subverzivnost, kakav je poslednji Pazolinijev film, a i poslednji Bunjuelov film, oni su uspevali da se održe na tržištu. U malim filmskim svetovima kakvo je jugoslovensko tržište bilo, a sad pogotovo srpsko, hrvatsko i drugo, još i manje – to je mnogo teže i, u tom smislu, ja tvrdim, jer imam neke prakse, zovu me po današnjim kino klubovima, od Makedonije do Slovenije, da pokažem nešto i da malo govorim o svojoj tehnologiji, u tom smislu, današnji kino klubovi u eks jugoslovenskom prostoru ponovo imaju onu, moglo bi se reći, važnu ulogu jednog slobodnog prostora u kome mlada generacija može da se izrazi, prostora koji je takođe ujedno i u jednoj poziciji oponenta današnjoj mejnstrim produkciji u ovim našim demokratskim državama. U tom smislu, kažem, kultura kino klubova ne samo da nije umrla nego je ona vaskrsla u, ja bih rekao, poslednjih 15 godina, i to imajte na umu.

Logično pitanje koje je postavio Miša, koji, pored toga što je dugo godina bio programer ovog festivala, je meni jako blizak, jer je bio i kamerman i direktor fotografije koji je sa mnom najduže radio. Snimio je jedno više od 15 ili 25 filmova sa mnom. Kako da sam održao kontinuitet ili,

it will sometimes be harsh and tough, that means we will work without the big brands. And what are the big brands? Actors are big brands. And we work with 'somebody'? Who is he or she? Now I'll tell you. Imagine, for example, that Lordan Zafranović is preparing a dinner for us here and he says: "People, I brought Johnny Walker whiskey and I brought, say, French cognac, I brought Coca-Cola," and so on. That is one thing, and the other thing is that he says: "I make dinner for you, and I bring you Dalmatian prosciutto, I bring you wine from my neighbor who made it" and so on and so on. We all would, in fact, prefer to go to that other dinner. That's why we prefer to shoot films where we get to know people with whom we can be very good friends for decades, because we choose to record those who are interesting to us and who we consider, as I say, people worthy of friendship. So, these people with spine, these people who are not dependent, but who are banging their heads against the walls to survive. Thus, when we start to film we don't have usual concerns of film crews - we barely got to the money, we barely got the funding – but we start in a joyful manner, because we know we got no money. This morning we agreed to start shooting the film on the 27th, but I could not even tell Miša how big the budget is going to be, nor where we will screen the film, but I explained to him only what I stumbled upon, and he said: "I will come to Novi Sad, and then we will go to Subotica to shoot."

So, this is our approach. I will not absolutely say that this is an approach that anyone should copy, that's the first thing, no, no, no, because it's completely unique every time. On the other hand, I feel that it should be, that it is an approach that is successful, and I feel it works for me only... If you can, get away from it, because it is a radically different

approach. Yet, to our huge surprise, we have already made so many films that for the last ten years really these films are so incredibly visible, and invited to various places in the world. I think it is because they have certain freshness, but it does not matter. I mean, the fact that they are going around the world is not that important actually, it's the same as if you showed some films here and some, I do not know, up on Voždovac. I have just come from Mar del Plata. Mar del Plata is like Savamala. I mean, nothing, there's no greater philosophy about Mar del Plata than about Belgrade train station.

Miroslav Bata Petrović: Firstly, I wanted to comment on what Miša said, and now on what Žilnik said as well. The two of them have said some very important things in a similar way. But before that, since Lordan mentioned the *Serbian Frescoes*, I have to clear something out, because of these younger colleagues and guests from abroad. Žilnik didn't make a film about painted frescoes in Mileseva and Sopocani monasteries; he made a film about graffiti. But that's not what it was then called. That's how we call that today. These were, in fact, the inscriptions he found in various places, toilets, corridors, vulgar rhymes and so on. These were the Serbian frescoes, which Lordan has mentioned.

Anyway... I wanted to get back to Miša first, but I'm actually commenting on Žilnik as well... The two of them in a baroque, beautiful way said something that I feel is the essence of art, and I felt that as a young student of art history, and I did not revise it even after fifty years. There are globally only two types of art - pure and applied. The pure art is an empire of unlimited liberty, and the applied art is an empire of compromise. This empire of liberty is always subversive. Every man, every artist,

takoreći, da smo zajedno održali taj kontinuitet da se krećemo tu na ivici subverzivnosti.

Prvi naši razgovori su se uvek odnosili na situaciju koju poznajemo i koja je u Jugoslaviji nekad, a i u ovim novim državama faktički kinematografiju stalno i bez rezerve stavljala u jednu zavisnost od državne pomoći, jer nije mogla da se izdržava na tržištu, što znači da su autori morali da budu u koordinaciji, da apliciraju ili sa nekim činovničkim ustanovama, s manje ili više nezavisnim, ili direktno sa političarima, i to je od prvog momenta, razume se, svaku vrstu priče o nekoj nezavisnosti i kompletnoj slobodi u odlučivanju kod nas dvojice dovelo do postavljanja velikog znaka pitanja, da li će to zaista biti tako. A drugi elemenat, s tim takođe povezan, je zapravo jedna stvar koja je stalno inherentna u metodologiji rada igranih filmova, a to je, u stvari, to pitanje vlasti i odlučivanja i, s druge strane, beskompromisnog, da kažemo, kontrolisanja filmske ekipe od strane ne samo producenta nego i reditelja. Ja sam vrlo rano, dok sam bio asistent na igranim filmovima, shvatio da jedan od elemenata filmske proizvodnje, pogotovo u ovako malim državama, to je stvaranje tih relativno malih, ali u svakom slučaju diktatorskih radnih organizacija, gde faktički nema dovoljno otvorenosti za prodor vibracija, kreativnih doprinosa sredine u kojoj se radi, učesnika i glumaca koji rade sa nama. Tako da smo prvo rešili da našu metodologiju držimo otvorenom za te uticaje. Kad se odredimo, kada definišemo – obično Miša i ja prvi to definišemo – temu kojom ćemo se baviti, onda mi kažemo: to nam je interesantno, da, to nam je interesantna stvar, nju dovoljno ne znamo, a naročito ne znamo faktički kako taj segment društva diše i živi; hajde da radimo tako da naš

proces snimanja bude pakovanje naše priče, ali ujedno i proces učenja o tim karakterima i o tim segmentima društva koje snimamo. I to nam je pomoglo, ta, s jedne strane, vrsta otvorenosti i radoznalosti, uz svest da apsolutno ulazimo u rizike; šta to znači „rizike“, da znači, nećemo napraviti mejnstrim film, da će to biti nekad grabavo, da će to biti bez brendova velikih. A šta su veliki brendovi? Glumci su veliki brendovi. A šta je ovaj naš neko? Sad ću da vam kažem; to je kao sad, recimo, Lordan Zafranović ovde pravi jednu večeru za nas i on kaže: „Ljudi, ja sam doneo Džoni Voker viski i ja sam doneo, recimo, francuski konjak, ja sam doneo Koka-kole“ i tako dalje. To je jedna stvar, a druga stvar je da on kaže: „Ja pravim za vas večeru, a ja vam donosim dalmatinske pršute, ja vam donosim vino od mog komšije koje je napravio“ i tako dalje i tako dalje. Mi bi svi, u stvari, radije otišli na tu večeru gde nismo probali stvari, tako da mi rađe ulazimo u ove naše filmove da upoznamo ljude sa kojima onda ostajemo decenijama čak jako dobri prijatelji, zato što biramo da snimamo one koji nas zanimaju i koje mi smatramo, kako da kažem, ljudima dostojnim prijateljstva, eto. Znači, tim ljudima sa kičmom, tim ljudima koji nisu zavisni nego se nezavisno probijaju glavom kroz zidove da bi, opstali u životu. Tako da mi odlazimo na snimanja u stvari ne sa onom uobičajenom zabrinutošću filmskih ekipa – jedva smo došli do para, jedva smo se izborili za fond – a mi odlazimo na snimanje radosni, bez ikakvih novaca. Jutros smo se dogovorili da ćemo početi 27. da snimamo neku stvar, ali, nisam ja njemu mogao ni da kažem ni koliki je budžet, ni gde ćemo to pustiti, nego sam mu objasnio samo šta sam našao i on kaže: „Doći ću u Novi Sad, pa ćemo posle ići u Suboticu“.

when faced with freedom, is inclined to subversively behave, to act without restrictions, to allow himself everything, and the moment he begins to think that viewers should like him, that he should satisfy the critic, that he should be successful on the market, and not to be in conflict with the authorities, and so on, he passes from the realm of freedom into the empire of compromise. Don't let me be misunderstood, I also respect the applied kind of creativity, but I think there is very little subversion there, in other words, in that sphere of creativity subversion is very hard to achieve. And that's what Miša had said in one way, and Žilnik in another. Thanks. That was another theme for the discussion.

Miodrag Milošević: Das ist Hito Steyerl. She is a member of the jury and a very famous artist, and I have a question about your work. *How to become invisible*, is it connected with subversion or not, and what is your opinion about subversion?

Hito Steyerl: It's been very difficult for me to engage now in this discussion because it's going on all over the place and I don't know exactly where to intervene or not to intervene. So just some comments, very random ones, to the discussion. So, people have said a lot about subversion form, content and modes of production but for me the most interesting thing in coming here yesterday, after not having been here for a long time, was actually to sit in a cinema again.

You talked about cine clubs as if they were, you know, a completely normal fact of life but for me they are absolutely not. I mean, it is kind of institution that hardly exists anymore. And I think, so, I'm departing from that fact. So, for me, this topic of – let's call it alternative progressive film, because I don't

really know what to do with the term „subversion“, exists between two different dynamics. One is the technological dynamic, and the other is the political one. And in the last 30 or 40 years, we have been living through the most momentous changes in technology since the invention of the printing machine. So, technology has been changing at an incredible speed.

In contrast, political dynamic is static or regressive. I mean, there are, of course, uprisings and protests everywhere, but they are basically not very connected, and maybe political dynamic is going backwards. Basically, the alternative progressive film is happening between those dynamics, which go in the opposite directions.

But possibilities open up always in these moments of change, for example, from one technology to another, from 35 mm to 16, to 8 mm to VHS, to 8 mm video and so on. And, at the same time, also new spaces for viewing of the films, for discussing, open up during all these changes. So, for example, it goes away from the cine club or the cinema, or from commercial cinema to the Internet or to alternative art spaces or to film schools or to god knows where. So until now we were in a situation where, basically, technology became cheaper and easier to handle for more and more people. But now this has led to dead end because now we are faced with the emergence of artificial intelligence, virtual reality and all these kinds of new video forms which do not have this kind of amateur component anymore. It's very difficult for people to experiment with it. Also, the diffusion of alternative media of the Internet also is slowly meeting dead-end because of the, you know, platform capitalism, and the monopoly ownership of these Internet platforms.

Dakle, to je jedan pristup. Ja neću apsolutno da kažem da je to pristup koji bilo ko treba da kopira, to je prva stvar, ne, ne, ne, svaki put je potpuno poseban; s druge strane, ja osećam da treba da, da je to pristup koji je uspešan, i to mene... Ako možete, ovaj, bežite od toga, ali eto, to je različit jedan pristup. Ono što je naše ogromno iznenađenje, sad smo napravili već toliko filmova da poslednjih deset godina zaista ti filmovi tako su neverovatno pozivani po svetu, ja mislim zbog te neke možda ipak održane svežine u njima, ali i to isto nije važno. Mislim, to što idu po svetu, to vam je isto kao da ste prikazali neke filmove, ne znam ni ja, gore na Voždovcu, a neke ovde. Ja sam sad došao iz Mar del Plate. Mar del Plata je kao Savamala. Mislim, ništa, nema veće filozofije o Mar del Plati nego tu dole kod nas, oko železničke stanice.

Miroslav Bata Petrović: Prvo, hteo sam da se nadovežem na jednu Mišinu diskusiju, a sad se nadovezujem i na Žilnikovu. Njih dvojica su neke vrlo važne stvari na sličan način rekli. Ali pre toga, pošto je Lordan pomenuo *Srpske freske*, moram da kažem zbog ovih naših mlađih kolega i zbog gostiju iz inostranstva, da ne pomisle da je on stvarno slikao freske u Mileševi i Sopotanima, da su to bile slike grafita. To se tada nije tako zvalo. To danas tako zovemo. To su bili u stvari natpisi koje je on pronalazio po raznim veceima, nekim hodnicima, u smislu, ja ne znam kako će Ivan to da prevede, „moj te mota oko plota, moj te ganja oko panja“ i tako dalje. To su bile srpske freske o kojima priča Lordan. E sad...

A ono što sam hteo da se prvo nadovežem na Mišu, pa se sad zapravo nadovezujem i na Žilnika, je u stvari... Njih dvojica su na jedan barkono

lep način rekli nešto što je po meni suština i što sam ja, pravo da vam kažem, još kao mladi student istorije umetnosti na neki način shvatio i to nisam revidirao ni posle pedeset godina, a to je zapravo da globalno postoje samo dve vrste umetnosti – čista i primenjena. Čista je neograničeno carstvo slobode, a primenjena je carstvo kompromisa, i ovo carstvo slobode je uvek subverzivno. Svaki čovek, svaki umetnik kad oseti slobodu, sklon je da se subverzivno ponaša, razuzdano, da sebi svašta dozvoljava, a onog trenutka kad počne da razmišlja o tome da treba da se dopadne gledaocu, da treba da se dopadne kritičaru, da treba da se dopadne tržištu, da se ne zameri vlastima i tako dalje, on prelazi iz carstva slobode u carstvo kompromisa i, da me pogrešno ne razumete, ja poštujem i tu vrstu stvaralaštva, ali mislim da tu ima veoma malo subverzije, odnosno da je u toj sferi subverzija veoma teško ostvariva. I to je ono što je Miša na jedan, onako, lep način ispričao, a Žilnik dovršio. E, hvala. Još jedna koska za diskusiju.

Miodrag Milošević: Ovo je Hito Štejerl. Ona je članica žirija i vrlo poznata umetnica. Imam jedno pitanje za nju, o njenom radu. Kako postati nevidljiv, da li je to rad povezan sa subverzijom ili ne, i kakvo je tvoje mišljenje o subverziji?

Hito Steyerl: Veoma mi je teško da se uključim u diskusiju zbog toga što je dosta rasuta i ne znam tačno kada da se uključim, da intervenišem ili da ne intervenišem. Zato ću dati neke komentare, vrlo nasumično, povodom ovog razgovora. Naime, govorilo se dosta o subverziji forme, sadržaja i načina proizvodnje, ali za mene je najzanimljivija stvar bila, kada sam juče ovde došla, nakon mnogo vremena, to što sam opet sedela u bioskopu.

This is why, paradoxically, I think, you know, you use place for seeing the works which will continue to be made nevertheless, well, the cine club again lists analogue spaces which somehow have survived, or, well, you have to be creative because all these newly emerged spaces are slowly disappearing. This is the connection to the invisibility.

Yes, so, basically, it's not only... We have talked a lot about production, about form, about content, but it's also about where are these works circulated, how are they seen, what are the publics for it, are these politically formatted publics, technologically formatted; so, where is the future of that? These spaces will continue to be created, one way or another in the most different and unexpected circumstances, related to, basically, mainstreaming filming production more in a political line, if I understood it correctly.

I was reminded of a very interesting set of conversations I had in one of the spaces, which is probably one of the only real existing revolutionary film

Hito Štejerl (Hito Steyerl)



institutions right now. It's a film school in the north of Syria, in the Kurdish territories, where they founded a revolutionary film school one and a half year ago. So, it is situated in one old cultural center which was recently captured, and I stumbled into a situation which really reminded me of this old Italian film, *Don Camillo* and *Peppone*. But it was about, you know, how to make a subversive revolutionary film for the future and there were two people involved. One was a female, 18 years in the mountains, and was very keen on, you know, upholding the revolutionary principles and following the ideology to the letter. She was a teacher of philosophy and the other one was the teacher of film, who was a Turkish communist film writer, and he was a neorealist and he always said: "You have to look at the people, you have to look at the situations and, you know, things will come from the reality." And they had a constant fight going on. So, they were fighting all the time and I went away, and after a year, I returned and I asked the scriptwriter: "So, what happened with this situation?" And he said: You know, it didn't go so well because at the end, this teacher told their students they couldn't fall in love and that was the end of this job.

So this is the present of subversive filmmaking today.

Miodrag Milošević: And now Šijan.

Slobodan Šijan: After all these really brilliant presentations, I will talk a little about the topic that I was interested in as someone who worked in the field of experimental film, and later made some popular movies. So, there is this question that arises when subversion is in focus - to whom and towards whom the subversion is directed and to whom the message is addressed? So if we start from an extreme Pansini's point that the

Vi takođe govorite o kino-klubovima kao da su oni uobičajena pojava, ali za mene apsolutno nisu. Mislim, ovakve vrste ustanova jedva da postoje. Tako da je, mislim, počinjem od te činjenice. Dakle, za mene ova tema – hajde da je nazovem alternativni progresivni film, jer ne znam šta da radim sa terminom "subverzija", stoji između dve različite dinamike. Jedna je tehnološka dinamika, a druga je politička. I u poslednjih trideset, četrdeset godina, živimo kroz najveće tehnološke promene još od vremena pronalaska štamparske mašine. Tehnologija se menja strahovitom brzinom.

S druge strane, politička dinamika je statična ili regresivna. Mislim, naravno, postoje protesti i ustanci na raznim mestima, ali oni su, u osnovi, nepovezani, tako da možda politička dinamika ide unatrag. Tako da je alternativni progresivni film između te dve dinamike, koje idu u suprotnim smerovima.

Ali zato se mogućnosti otvaraju u tim trenucima promene, na primer, iz jedne tehnologije u drugu, iz 35mm u 16, iz 8mm u VHS, iz 8mm u video, i tako dalje. U isto vreme, otvaraju se nova mesta za gledanje filmova, za diskusije, tokom ovih promena. Na primer, to ide od kino-kluba do bioskopa, od komercijalnog filma do interneta, od alternativnih umetničkih prostora do filmskih škola, i bog zna gde dalje. Dosad smo bili u situaciji u kojoj je, u osnovi, tehnologija postajala sve jeftinija i jednostavnija za rukovanje, dostupnija ljudima, dostupnija amateirima. Ali sada smo u ćorsokaku jer se suočavamo sa pojavom veštačke inteligencije, virtualne realnosti i svih tih novih video-formi koje više nemaju amatersku komponentu u sebi. Veoma je teško da ljudi eksperimentišu tim formama. Takođe, difuzija

alternativnih medija na internetu lagano dospeva u čorsokak zbog, znate, platformskog kapitalizma i monopola nad internet platformama. Zato se, mislim, paradoksalno, koriste i mesta na kojima se mogu videti radovi koji uprkos svemu nastaju, kino-klubovi i analogni prostori koji su nekako preživeli, i zato treba biti kreativan, jer sva ta nova mesta koja su se pojavila lagano nestaju. I to je ta povezanost sa nevidljivošću.

Tako da, u suštini, nije samo reč o... Mnogo smo govorili o produkciji, o formi, o sadržaju, ali takođe je reč i o tome po kojim mestima ti radovi cirkulišu, kako se gledaju, kakva im je publika, da li je ta publika politički formatirana, tehnološki formatirana. Šta je budućnost svega toga? Ovakvi prostori nastaviće da se stvaraju, na jedan ili na drugi način, u najrazličitijim i najmanje očekivanim okolnostima, povezani, u osnovi, sa mejnstrim filmskom produkcijom više po političkoj liniji, ako sam dobro razumela.

Neko me je podsetio na niz vrlo zanimljivih razgovora koje sam vodila u jednom od tih prostora, koji je verovatno jedina stvarna revolucionarna filmska institucija u ovom trenutku. Reč je o filmskoj školi na severu Sirije, na kurdskoj teritoriji, gde je osnovana revolucionarna filmska škola pre godinu i po dana. Smeštena je u stari kulturni centar koji je nedavno zauzet, i tamo sam naletela na situaciju koja me podsetila na stari italijanski film *Don Camillo e l'on Peppone*. I razgovarala sam sa dvoje ljudi, znate, o tome kako da se danas pravi subverzivni revolucionarni film za budućnost. Jedna je bila žena, koja je osamnaest godina provela u planinama, i bila je veoma zagrižena za revolucionarne principe, smatrala je da ideologiju treba sprovoditi od reči do reči. Predavala je filozofiju. Drugi je bio

film should get rid of the audience, that it is necessary to free the film from the audience, that is, with a film like *K3* that really radically established it, we also need to think about which film was the biggest subversion for socialism in the 1950s Yugoslavia? We will come to the conclusion that it was a kitsch movie, *Bathing Beauty*, which broke this concept of controlled and planned progress of socialism precisely by using the subversion of the supply and demand of consumer society, and made hundreds of thousands of people to go and watch it. So, I am interested in this phenomenon a lot, I was thinking about it, especially in conversations with my close friend Tom Gotovac, a radical film experimenter, because somehow it was possible to find aesthetic qualities in popular films and in experimental films equally. But the way something is subversive really depends on what our attitude is to what the film subverts. I would quote Branko Vučićević, the screenwriter of the first feature film by Želimir Žilnik, *Early Works*, published in the *Rock* magazine together with the shooting script of the film. I will paraphrase it actually. He reflected on his own situation, his and Željko's [Žilnik's]. They have created a subversive film, a different one, which was banned by the court, so they fought to lift the ban on the film, and then, a little ironically, as he was, Branko said: "We look to me like those worms in Swiss cheese who think they are drilling holes in the cheese, while in fact, they only give it a spicy taste." So, where are the limits of subversion? Apparently, they are placed by the system in which you work.

Lordan Zafranović: That's right.

Slobodan Šijan: It's hard to be subversive in a society that is so emotional and rigorous, for example, a novel by Salman Rushdie, so they send you

fatwas, you know, and crush you right away. So, to a great extent these nuances, these situations are very important. I mean, the political struggle by film means had existed all over the world, but at what point did it turn into a political defense of the system? We have experienced that here. So, a very avant-garde pre-WWII generation, that we have to thank probably for a more liberal and tolerant culture we had in Yugoslavia after the war, however, created an authoritarian system in which it defended the heritage of its own struggle. These are some questions that are interesting to me - how do you send a political message, if you want to send a political message, to lead a political fight, and then very few people get that message. So maybe it radicalizes a few people, and they do a little more after that, but ... Maybe the influence is bigger when it is made through some popular content? You know, like, let's say, the *soft power* we talk about when we talk about American cinema, which influenced the whole planet with some of its messages, completely subverted different cultures. This is a negative subversion. And what kind of message it sends in its own society, with movies about those *whistleblowers*, allegedly independent and liberal movies? Do these films encourage the viewers to whistle or do they scare the viewers by showing them what whistleblowers had to go through without results. That was always a dilemma, you know - what is the real subversion? If you get adopted, what mister Aramini said, if you get adopted by the advertising industry, if the mainstream adopts you, if the commercials take over the language of the avant-garde film, you know, for sending the banal message... That's why the authors have to deal simply with the context and work in the direction they currently believe in; It seems to me that's the only way.

nastavnik filma, turski komunista i pisac, neorelista, koji je uvek govorio: "Morate posmatrati ljude, posmatrati situacije i, znate, sve će doći iz stvarnosti." Stalno su se raspravljali. Posle godinu dana sam se vratila i pitala sam scenaristu: "Dobro, šta se desilo, kakva je situacija?" A on mi je rekao: nije se baš dobro završilo, profesor je rekao studentima da ne smeju da se zaljubljuju, i tu je bio kraj.

Eto, to je sadašnjost subverzivnog filmskog stvaralaštva danas.

Miodrag Milošević: A sada Šijan.

Slobodan Šijan: Posle svih ovih zaista briljantnih izlaganja, ja ću nešto malo da govorim o temi koja je mene zanimala kao nekog ko je radio i u polju eksperimentalnog filma, a kasnije pravio i neke popularne filmove. Znači, postoji to pitanje i kada je subverzija u pitanju, znači - do koga i ka kome je usmerena ta subverzija i kome je ta poruka upućena. Znači, ako počnemo od jednog ekstremnog stava Pansinijevog da film treba da se otarasi publike, da se treba osloboditi publike, znači, sa jednim filmom kao što je *K3* koji je to zaista radikalno uspostavio, do toga da razmišljamo koji film je bio tamo negde pedesetih najveća subverzija u socijalizmu Jugoslavije, doći ćemo do toga da je to bio jedan kič film, *Bal na vodi* (*Bathing Beauty*), koji je razbio taj koncept kontrolisanja socijalizma usmerenog ka progresu upravo subverzijom ponude potrošačkog društva i koji su stotine hiljada ljudi išli da gledaju. Znači, taj fenomen mene zanima dosta, razmišljao sam o njemu, naročito u razgovorima sa mojim bliskim prijateljem Tomom Gotovcem, radikalnim filmskim eksperimentatorom, jer je nekako bilo moguće estetske kvalitete iznalaziti

i u popularnim filmovima i u eksperimentalnim filmovima. Ali način na koji je nešto subverzija zaista zavisi od toga kako se mi određujemo ka onome, šta taj film podriva. Citirao bih jednu rečenicu Branka Vučićevića, scenariste prvog celovečernjeg filma Želimira Žilnika, *Rani radovi*, koja je objavljena u časopisu Rok, gde je objavljen i scenario, to jest knjiga snimanja za taj film. U stvari, parafraziraću je. A on je reflektovao na sopstvenu situaciju, njegovu i Željkovu. Stvaranje jednog subverzivnog ili novog filma, drukčijeg, koji je bio i zakonom zabranjen, pa su vodili borbu da se ta zabrana skinе, i onda je, malo ironično, kakav je on bio, rekao kao: „Podsećamo me na one crve u švajcarskom siru koji misle da buše rupe, a u stvari tom siru samo daju jedan pikantan ukus. Znači, gde su granice subverzije? Znači, one su tamo gde ih postavi taj sistem u kome funkcionišeš.

Lordan Zafranović: Tako je.

Slobodan Šijan: Teško je biti subverzivan u jednom društvu koje je toliko emotivno i rigorozno, recimo, na jedan roman Salmana Ruždija, pa ti uputi fatvu, znaš, i smrvi te odmah. Znači, u velikoj meri su te nijanse, te situacije jako bitne. Mislim, politička borba filmom je postojala u čitavom svetu, ali u kom trenutku ona prerasta u političku odbranu sistema koji je pobedio u toj političkoj borbi, to smo mi iskusili ovde. Znači, jedna vrlo avangardna generacija, predratna, zahvaljujući kojoj smo možda imali nešto tolerantniju tu kulturnu situaciju, posle rata je ipak stvarala jedan autoritarni sistem u kom je branila tekovine svoje borbe. To su neka pitanja koja su, po meni, zanimljiva – kako ti šalješ, ako želiš da pošalješ neku političku poruku, da vodiš neku političku borbu, ako je vidi jako malo ljudi,

If you like blues music, for instance, and then you don't know English, and you hear some commercial that uses blues music, but the words say *hey, hi, this and this*, you think it's some interesting piece of music. But content and form are intermingled; they cannot be separated. That was a very good example for me because I was laughing at us, let's say, in the early '60s listening to, you know, American music without really knowing English and it's very often, you know, the message was something else than that we talked. So, once you learn the language, suddenly you realize that there was something that maybe was different than you were thinking. So, the content... This is just an example how you cannot separate the ideas and content from the form which expresses them because they go together.

Želimir Žilnik: As I said before, the topics of discussion are really motivating. You know... However, a good number of people sitting here are interesting researchers and film scholars, but I would just like to draw attention to the fact that movies, especially feature films, are not some things that we can talk about as pieces that have disappeared into the fog and now we cannot accurately assess their, if not artistic, then at least social aspect. It is just the opposite - we can assess it very well. And in that sense, I prefer to choose one kind of avoidance of facts.

Here we have Lord Zafranović, who made alternative films and after that he also made feature films, successful, interesting films. One of his films, called the *Occupation in 26 Pictures*, is a great film, an extraordinary film, but he was challenged - that's interesting - from some of our colleagues who claimed that with this film, Lordan Zafranović betrayed his authentic language of amateur cinema and spoke too

harshly about the layers of primitivism, authoritarianism and fascism in our Balkan nations. And they disqualified him, our dear colleagues have disqualified him. And the film became notorious. However, we cannot say now ... Look, the film was shot in 1975, I think. But today, in 2017, we cannot claim that criticism of Lordan Zafranović were not wrong, inaccurate, insufficient, and without a long-term vision of the situation. Because Lordan's film, which was shot in 1975, looks as if it was responding to the fascism and wars in the Balkans from couple of years ago, still threatening us today.

Šijan quoted Branko with this worm and Swiss cheese. A beautiful metaphor. However, all these worms that made holes in the Swiss cheese, Žika Pavlović, Makavejev, and so on, experienced their cheese to be withdrawn from distribution. For thirteen years, for thirteen years, in this country, we have not been able to see either Early Works or Mysteries of the Organism or the best of Žika Pavlović's films. So, I want to tell you, I don't agree with relativizing the factual effect these works of art had at the time they were created. I mean, we have historical documents. I did not provoke the public prosecutor to ban my film, but the public prosecutor banned it. I was a member of the Party, I did not provoke the Party symposiums to expel me from the Party, you know. I did not provoke our government to make me immigrate, but I realized I cannot make enough money to survive, so I immigrated to Germany, and Makavejev immigrated to France. I didn't feel it was anything terrible, because we all said, headed by Živojin Pavlović, that it is ok, since that is the fate of those who raise their voice against the authoritarian system. Žika said: "We deserved to be humiliated, but we didn't deserve to see how our humiliation is presented

možda ona radikalizuje malo ljudi pa oni učine posle mnogo više, ali... Ili utičeš kroz neki popularni sadržaj. Znaš kako, recimo se opet taj soft power o kome govorimo kada je američki film u pitanju, koji osvaja celu planetu nekim svojim porukama, vrši subverzijom unutar tih drukčijih kultura. To je jedna negativna subverzija. A u sopstvenom društvu kakvu poruku on šalje, kada snima navodno kao slobodarske filmove o onim *whistleblowers*, je li, zviždačima, da li ti filmovi služe da ohrabre gledaoce da zviznu ili služe da ih pomalo i uplaše kad vide kroz šta ti zviždači moraju da prođu bez nekog velikog rezultata. To mi je uvek dilema bila, znaš – šta je ta prava subverzija? Ako te, ovo što je gospodin rekao, ako te usvoji komercijala, ako te usvoji mejnstrim, ako reklame preuzmu jezik avangardnog filma, znaš, za slanje poruke, znači, tu autori moraju da se snalaze jednostavno prema kontekstu i da rade u pravcu u kom trenutno veruju; čini mi se da je to jedini način.

Samo jedan primer koji je interesantan za mene. Ako voliš bluz muziku, na primer, a ne znaš engleski, i onda čuješ neku reklamu koja koristi bluz, i čuješ te reči koje idu uz muziku, *hej, haj, to i to*, misliš da je to jedan strašno zanimljiv tip muzike. Ali sadržaj i forma su prepleteni, ne mogu se rastaviti. To je dobar primer za mene, jer sam se smejao nama iz, recimo, ranih 1960-ih, koji smo slušali američku muziku a da nismo znali engleski, i veoma često se dešavalo da je poruka sasvim drugačija od one o kojoj smo mi razgovarali. I kad naučiš jezik, iznenada shvatiš da tu ima nečeg sasvim drugačijeg od onoga što si mislio. To je sadržaj... Ovo je samo primer kako se ne mogu razdvojiti ideje i sadržaj od forme u kojoj su izraženi, jer oni idu zajedno.

Želimir Žilnik: Sve ove, kao što sam rekao i ranije, teme diskusije su zaista podsticajne. Znači... Međutim, dobar broj vas koji ovde sedite ste zanimljivi istraživači i analitičari filmova, ali bih samo hteo da skrenem pažnju da filmovi, pogotovo dugometražni filmovi, nisu to neke stvari koje mogu da se objašnjavaju kao komadi koji su nestali u magli i sad mi ne možemo precizno da ocenimo njihov, u krajnjoj liniji, ako ne umetnički, onda bar društveni aspekt. Obrnuto, možemo vrlo tačno. I, u tom smislu, ja pre biram jednu vrstu izbegavanja fakticiteta.

Ovde imamo Lordana Zafranovića, koji je pravio alternativne filmove i posle je pravio i dugometražne, uspešne, interesantne filmove. Jedan njegov film, koji se zove *Okupacija u 26 slika*, odličan film, izvanredan film, ali je bio osporavan – to je interesantno – od nekih naših kolega koji su tvrdili da tim filmom Lordan Zafranović izneverava svoj autentični jezik amaterskog filma i da govori suviše upozoravajuće oštro, o naslagama s jedne strane primitivizma, autoritarizma i fašistoidnosti u nama, balkanskim nacijama. I njega su diskvalifikovali, te naše drage kolege. I film je postao omražen. Međutim, ne možemo mi sad da kažemo... Pazite, film je sniman '75. godine, čini mi se. Ne možemo mi danas, 2017, da kažemo da osporavanja Lordana Zafranovića su bila kriva, netačna, nedovoljno, kako da vam kažem, sa dugoročnom vizijom situacije. Jer Lordanov film snimljen '75. godine kao da odgovara na fašizam i ratove koji su prohujali Balkanom pre 5, 6, 7 godina i huje još uvek.

Šijan je lepo rekao, citirao je Branka, dakle, ovog crva i švajcarskog sira. Tako lepa metafora. Međutim, svi ti crvi koji su pravili rupe u

as our own manipulative strategy." Because that's not true. Simple as that.

Slobodan Šijan: For me, it's interesting, when we talk about Lordan's film, that movie had a wide audience, right? They watched the movie a lot; it had a large audience, right?

Lordan Zafranović: Yes.

Slobodan Šijan: So the question that I was interested in, when talking about subversion, is whether this message had a wider reach, you understand, in comparison to what you did it in the form of your amateur films, intended for a very narrow audience.

That's the dilemma I had, so I did not try to relativize anything Željko has said. I certainly admire his generation and their efforts, but here we are discussing some wider issues of subversion - how a message is sent to achieve a certain result. You know, that's interesting to me, and that's exactly what your film had as a result – larger audience triggered angrier reactions, and your message reached a wider auditorium. Which did not help much, as we can see. But, you know, I think it's good that the film confronted some of the attitudes that exist today.

Lordan Zafranovic: Let me answer to your question briefly. The moment when I personally decided to put the film into function is when I visited Jasenovac, the death camp, I was shooting some documentary footage there by chance, so I entered this camp, and of course, that was extremely shocking to me. When we came back with that van to Zagreb, then we were singing arias from opera with all our power to expel the death camp images from ourselves. And then for 3-4 days I was really in shock, because they did it, that's what

my neighbors did, then I realized that it was evil all around me. And then I made the decision to put the movie in motion. Until then, I dealt with experimental films, okay, I came to some results, but let's see how it works when you show it the way it is. When I came to this stage I was quite mature, so I made a film called *The Testament*, about the Ustasas. I hit the people from my environment right in the head, I put my finger right in their eyes, and that is terribly painful, of course, so you have to expect that it will be returned to you in the same way. However, this desire to do this, the desire to make something that will remain as a warning for generations to come, happened in the beginning of the war in the 1990s, and I, of course, picked up the negative, run across the border in the last minute possible, went to Ljubljana, and then from Ljubljana via Klagenfurt to Vienna, then Paris, and back to Prague, and I complete the film there. So instead of taking my son with me, and my son was old enough to be drafted, I took film prints. And I did not even think that my job, that was actually to gently connect 3-4 frames, 10, to search through archives ... That it would be dangerous for me. It's OK if it is dangerous to me - but it is also dangerous to my closest relatives, my son, my father, my mother... They were all isolated, rejected... And that's what I wanted to say to you – our job is sometimes subversive, but sometimes, in circumstances when these conditions are created, is also very dangerous. Dangerous. The same thing happened to him [Žilnik], the same situation also with Žika Pavlović - the same situation. His family has suffered, because he is not alone. And we are, we are human beings, we have families, we have a father, a mother, we are not alone, just us and our films. Then it's a terrible thing, terrible ... I would love to return now again, of course, to

švajcarskom siru, Žika Pavlović, Makavejev i tako dalje, su doživeli da taj sir bude povučen iz distribucije. Trinaest godina, znači, trinaest godina mi u ovoj zemlji nismo mogli da vidimo ni *Rane radove* ni *Misterije organizma* ni najbolje Žikine filmove. Tako da, hoću da vam kažem, ja nisam za to da se relativizuje neka vrsta, kako da kažem, faktičkog dejstva umetničkog proizvoda u vremenu kada je nastalo, ukoliko na tu temu razgovaramo. Mi prosto, mislim, imamo istorijske dokumente. Znači, hoću da kažem, nisam ja provocirao javnog tužioca da zabrani moj film nego je javni tužilac to zabranio. Nisam ja provocirao, ja sam bio član Partije, nisam provocirao simpozijume Partije da me isteruju iz Partije, razumete. Nisam ja provocirao našu vlast da me natera da emigriram nego sam ja video da nema više mogućnosti da zaradim za hleb, pa sam emigrirao u Nemačku, kao što je Makavejev emigrirao u Francusku. Nije to ništa strašno bilo, mi smo svi, na čelu sa Živojinom Pavlovićem, uvek govorili – i treba tako da prođemo, i to je sudbina onih ljudi koji dižu glas protiv autoritarnog sistema. Žika je rekao: „Zaslужili smo da nas gaze, ali nismo zaslužili da se to gaženje sada predstavlja kao neka vrsta, kako da kažem, naše manipulacije“. Prosto i jednostavno, to nije istina.

Lordan Zafranović: Da.

Slobodan Šijan: Znači, ono pitanje koje je mene zanimalo, kada govorimo o subverziji, da li je ta poruka imala širi domašaj, razumeš, nego da si uradio u formi jednog amaterskog filma, razumeš, namenjenog nekoj vrlo uskoj publici.

To je ta dilema koju sam ja imao, znači, nisam ja pokušavao da relativizujem nešto što Željko kaže. Svakako se divim toj generaciji i tim

naporima, ali, znači, ovde razgovaramo o nekim širim pitanjima subverzije – na koji način se jedna poruka upućuje tako da ostvaruje neki rezultat. Znaš, to mi je zanimljivo, i baš taj tvoj film je jedan od primera, znači, kako je i ta veća gledanost izazvala i žešće reakcije možda, a i dospela do nekog šireg auditorijuma, što nije mnogo pomoglo, kao što vidimo. Ali, znaš, ono, mislim, dobro je da je film konfrontirao neke stavove koji danas postoje.

Lordan Zafranović: Kratko bih odgovorio na to. Momenat kad sam ja osobno stavio film u funkciju bio je posjet Jasenovcu, logoru smrti, pa sam slučajno snimao tamo nešto dokumentarno, pa sam ušao u taj logor, i naravno, to je izuzetno bio šok, takav da, kad smo se vraćali tim kombijem u Zagreb, onda smo pjevali arije operne svom snagom da bi istjerali to iz sebe. I onda sam 3-4 dana zaista bio u šoku, jer to su napravili, to zlo su napravili moji susjedi, onda sam shvatio da je to zlo oko mene. I onda sam doneo odluku da film stavim u funkciju. Do tad sam se bavio eksperimentalnim filmom, okej, došao sam do nekih rezultata, ali daj da vidimo kako to funkcionira kad se to prikazuje, onako, ono. Došao sam u tu jednu fazu bio dosta zrelo, međutim, onda sam nastavio i došlo je do filma, o tome sam ti ja nešto kazao, došlo je do filma *Testament*, o ustašama, u kojem sam, naravno, ja htio da dadem jedan, i ono šta smo maloprije govorili, kad sredinu u kojoj si živiš udreš šakom u oko koje je strašno bolno, onda, naravno, moraš očekivat da će ti se to vratit, na isti način, od te okoline. Međutim, ta želja da se to napravi, želja da to ostane kao jedno upozorenje za neku generaciju koja će doći, desila se za vreme početka rata i ja sam, naravno, pokupio negativ, zbrisao preko granice u zadnji čas, u Ljubljanu,

those amateur clubs, to laboratories that investigate forms and so on, why not, but I'm blocked, because I have to eat something. Now it's my profession.

Unknown: Would you really go back? Honesty

Lordan Zafranović: (Laughs) Yes, but it's difficult. If you want to show the truth that hurts the environment for which it is intended, then you must be ready to get, you and your nearest environment, to get the same kind of painful hit right in the eye. If you survive, you survive. It's alternative cinema. It's an alternative. What does that mean? My film is a classic documentary, but it is an alternative film. And it's a painful alternative.

Miroslav Bata Petrović: I would just add one sentence. Tarkovski said: "The film is not only a professional work but also a moral one".

Lordan Zafranović: Super, great. The alternative is a wonderful situation, especially subversive, which is dangerous. It's dangerous, man. Even life-threatening. Fuck it. If I had stayed for three days, if I had stayed three days longer in Croatia, I would have been killed, man. It's a fact.

Slobodan Šijan: Yes, but the context...

Lordan Zafranović: There was a list. There was a list, man.

Slobodan Šijan: But the context of receiving this film in Croatia...

Lordan Zafranović: Now, is it Subversive... Is my film *Testament* subversive?

Slobodan Šijan: Absolutely. But when you show that film here in Serbia, everyone is delighted. And yet, these motives are, you know, a little blown up here honestly.

Lordan Zafranović: Of course they are blown up.

Slobodan Šijan: Because you defend our cause.

Lordan Zafranović: Of course.

Milos Miša Radivojević: Only one addition. I had the same situation with my third film, that is also called the *Testament*, and it is a feature film. That was the end of me. After that film I tried to make films for movie-theaters. I was lucky I was not married and had no children. I did not make that mistake. But everyone avoided me; they crossed the other side of the street when they saw me, after I made the *Testament*. So, I lost some friends, and no producer wanted to talk to me. So, this rejection, when the environment excommunicates you, is terrible...

Bozidar Zečević: But nobody killed you.

Lordan Zafranović: He was not on the list.

Milos Misa Radivojević: But you see, Ze-ka... You can be dead even if you are alive.

Lordan Zafranović: Yes, the context is important.

Tomaso Aramini: It would be interesting if we highlighted the idea of the mainstream cinema and alternative cinema? And I agree with what one of you said that it really depends on the circumstances. For instance, in Italy, in the '60s, in the '70s, in the '50s, it was possible to make political mainstream cinema. It was the Communist Party in Italy who established hegemony in cultural production. Most famous case is the *Leopard* by Luchino Visconti, who's been used by Communist Party of Italy. It was a film that was assigned by the power secretary at the time, Palmiro

i onda iz Ljubljane preko Klagenfurta u Beč, pa Pariz, pa povratak u Prag, i tamo sam ga završio. Međutim, umjesto da sam stavio, ovaj, umjesto da sam stavio sina, koji je bio pred vojsku, onako, u taj auto, ja sam stavio negativ filma. I nisam ni pomislio da je moj posao tog nježnog spajanja 3-4 kadra, 10, arhive, svega... Da će biti opasno doć za mene – okej je – ali da će bit opasno za najbližu moju rodbinu, sina, oca, majku... Oni su bili svi izolirani, odbačeni, zatvoreni, tako da je to jedna, jedna, kako bih rekao, to sam tebi hteo odgovoriti, naš posao je koji put subverzivan, ali je koji put u okolnostima kad se stvore ti uvjeti jako opasan. Opasan. Isto je bilo i kod njega, ista situacija, kod Žike Pavlovića – ista situacija. Tu je stradala njegova familija, nije sam. I mi smo, mi smo ljudska bića, mi imamo familiju, oca, majku, nismo sami ja i film. Onda je to situacija, strašno, strašno... Ja bih se volio sad vratit ponovo, naravno, u te amaterske vode, u laboratorije koje istražuju forme i tako dalje, zašto ne, ali koči te – kako ćeš, jer moraš jest nešto. To mi je profesija.

Neko: A ti bi ...

Lordan Zafranović: (Smeje se) Ali je to teško. Ako hoćeš da iskažeš istinu koja boli sredinu kojoj je namijenjena, onda moraš biti spreman da dobiješ, ti i tvoja najbliža okolina, da dobiješ isti takav udarac bolni u oko. Ako preživiš. To je alternativa. To je alternativa. Šta to znači alternativa? Film *Testament* je jedan klasični dokumentarac, ali se ukazuje kao alternativa. I to bolna alternativa.

Miroslav Bata Petrović: Samo bih jednu rečenicu dodao. Tarkovski je govorio: „Film nije samo profesionalan posao nego i moralan“.

Lordan Zafranović: Super, super. Alternativa je jedna čudesna situacija, pogotovo subverzivna, koja je opasna. Opasna je, čovječe. Po život opasna čak. Jebi ga. Da sam ostao tri dana, ja da sam ostao tri dana više u Hrvatskoj, bio bih ubijen, čovječe. To je činjenica.

Slobodan Šijan: Da, ali kontekst ...

Lordan Zafranović: Ima spisak. Ima spisak, čovječe.

Slobodan Šijan: Ali kontekst prijema tog filma u Hrvatskoj ...

Lordan Zafranović: E sad, je li to subverzivni, je li *Testament* subverzivni film?

Slobodan Šijan: Apsolutno. Ali zato ovde kad pokažeš taj film, svi se oduševljavaju. A opet, i ti motivi su, znaš, malo prenaplašeni ovde, znaš.

Lordan Zafranović: Naravno da su prenaplašeni. Slobodan Šijan: Braniš našu stvar.

Lordan Zafranović: Naravno.

Miloš Miša Radivojević: Samo jedan dodatak. Ja isto imam, moj treći film je *Testament*, igrani film. I tu je kraj, posle toga sam otišao u neku vrstu, ovaj, je li da, pokušao sam da napravim bioskopski film. Ovaj, imao sam sreću da nisam bio oženjen i da nisam imao decu. Nisam napravio tu grešku, mene su izbegavali, prelazili su na drugu stranu ulice posle *Testamenta*. Niko nije... Dakle, izgubio sam i prijatelje i sredinu, o producentima nema ni govora. Dakle, to odbacivanje, to kako te sredina ekskomunicira...

Togliatti. It was the novel, it was basically, a revisionist mystery of Italy between fight. The Communist Party of the time didn't like it and asked Luchino Visconti, who was a communist, to reverse the novel into a Marxist perspective. So really, that's the circumstances. Nowadays we have, in Italy, we don't have, we're not hegemonic in cultural production. Can I say, Berlusconi, they are hegemonic, so perhaps the only way it is to start from very low film, experimental filmmaking once again. And I kind of like the idea of kino clubs because it could become, what Gramsci said, crazy houses. It could be crazy houses that fight and resist and build up and resist this outside market. That's it.

Slobodan Šijan: I don't know if you had a chance to see the book *Who Paid the Piper*, which is translated here as *The CIA and the Cold War Culture*. So, Italian neorealism, although it was left-orientated, had a lot of American stars in some films, there was a lot of American money invested in those productions, with Carlo Ponti, De Laurentis... It was a big operation of financing through certain means and attempt to keep your opinion left, away from Stalinist left, okay, because there was a strong tendency that more and more European left-orientated intellectuals would join Soviet kind of thinking, and CIA made this big operation in different spheres of culture. It's an excellent book, you should read it. So, for me, it was interesting that I found a letter from 1952 by our surrealist avant-garde writer Marko Ristić, who was at that time an ambassador of Yugoslavia in Paris. They invited him and Yugoslavia to participate in that event called *Congress for Free Culture*. And he explains in that letter why Yugoslavia should stay out because it's not Western Block, it's not Eastern Block, it wanted



Miloš Miša Radivojević

to maintain independent position which was so-called Tito's Policy. It actually has a lot to do with what was going on later on in culture in this country because there was a little bit of space left for different tendencies in culture. It was not one-side ideologically. It was, mainstream was ideological but there was a little space left for some kind of contrary opinions. So, it's an interesting book, you should look at it.

Unknown: My question goes to Hito Steyerl. You were talking about a school in North Syria, the film school. Does it still exist or...?

Hito Steyerl: There's two.

Miodrag Milošević: Thank you all very much. It was an exciting discussion.

Božidar Zečević: Al' te niko nije ubio.

Lordan Zafranović: Nije bio na listi.

Miloš Miša Radivojević: Ali vidi, Zeko, potpuno te život... Možeš da budeš mrtav iako si živ.

Lordan Zafranović: Kontekst je bitan.

Tomaso Aramini: Bilo bi zanimljivo ako bismo potcrtali ovu ideju odnosa mejnstrim filma i alternativnog filma? Slažem se s nekim od vas ko je rekao da sve zavisi od okolnosti. Na primer, u Italiji tokom 1960-ih, 1970-ih, pa i 1950-ih, bilo je moguće raditi mejnstrim političke filmove. Komunistička partija Italije uvela je hegemoniju u kulturnu produkciju. Najpoznatiji slučaj je *Giuseppe Lukina Viskontija*, koji je podržala Komunistička partija Italije, to jest njen sekretar u to vreme, Palmiro Toljati. Najpre je napisan roman, revizionistička misterija o Italiji. Komunističkoj partiji nije se to dopalo pa su pitali Lukina Viskontija, koji je bio komunist, da roman adaptira iz marksističke perspektive. Zaista, to su bile okolnosti. Danas imamo, u Italiji, zapravo nemamo, nismo hegemoni u kulturi. Berlusconi jeste, tako da je jedini način ponovo početi od niskobudžetnog filma, eksperimentalnog filma. I zato mi se dopada ideja kino-klubova, jer bi mogla postati, kao što je Gramsci govorio, kuće ludaka. Ludnice koje bi mogle da se odupru tržištu koje je napolju. To je to.

Slobodan Šijan: Ne znam da li si imao prilike da pročitaš knjigu *Who Paid the Piper*, koja ovde prevedena kao *Hladni rat u kulturi*. Italijanski neorealizam, mada je bio levičarski, imao je dosta američkih zvezda u filmovima, jer je bilo dosta američkog novca uloženo u te produkcije

Karla Pontija, De Laurentisa... Bila je to velika operacija finansiranja i pokušaja da se levica udalji od staljinističke levice, okej, jer je postojala snažna tendencija da se sve više i više evropskih levo orijentisanih intelektualaca pridruži sovjetskom načinu razmišljanja, tako da je CIA napravila veliku operaciju u raznim sferama kulture. Odlična je knjiga, trebalo bi da je pročitaš. Za mene je interesantno to što sam našao pismo iz 1952., koje je pisao naš nadrealista i avangardista Marko Ristić, koji je tada bio ambasador Jugoslavije u Parizu. Pozvali su ga da predstavlja Jugoslaviju na nečemu što se zvalo *Kongres slobodne kulture*. I on tu objašnjava u pismu zašto Jugoslavija ne treba da bude tu, jer nije zapadni blok, niti je istočni blok, već treba da ostane nezavisna i verna Titovoj politici. To ima puno veze s onim što se kasnije dešavalo u kulturi ovde, jer je ovde ipak ostalo prostora za različite tendencije u kulturi. Nije bilo ideološki jednostrano. To jest, mejnstrim jeste bio ideološki, ali postojala su mala mesta za suprotna mišljenja. Zanimljiva je knjiga, trebalo bi da je prelistaš.

Nepoznati: Samo jedno pitanje za Hito Štejer. Govorili ste o filmskoj školi u severnoj Siriji. Postoji li ona još uvek?

Hito Steyerl: Postoje dve.

Miodrag Milošević: Hvala vam najlepše. Bio je uzbudljiv razgovor.

Alternative Film / Video 2017

Slobodan Šijan,

**SUBVERZIJA U AMATERSKOM FILMU 1953-1973
/ SUBVERZIJA U KRATKOMETRAŽNOM FILMU
1928-1971**

Slobodan Šijan,

**SUBVERSION IN AMATEUR FILMS 1953-1973
/ SUBVERSION IN SHORT FILMS 1928-1971**



Spomenicima ne treba verovati / Don't Believe In Monuments

Slobodan Šijan

YU SUBVERZIVNI FILM

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 tehnički 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 stremljenja 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

Slobodan Šijan

YUGOSLAV SUBVERSIVE FILM

Subversion by film has a long tradition in our country. It begins first in the avant-garde literature of the 1920s, with the emergence of impossible "film scenarios" and "cinematographic" poetry, but also with visual works of those same writers, made in the collage technique, which reflect the cinematic nature of this new media - film. Avant-garde writers and artists such as Bosko Tokin, Ljubomir Micic, Branko V. Poljanski, Moni de Buli, Aleksandar Vuco, Marko Ristic and Vane Bor, did not succeed in leaving behind recorded films, but one member of this generation, Slavko Vorkapic - an educated painter and a close friend of Bosko Tokin - brought their researches and reflections on the new media across the Pacific Ocean to America. He brought to life this cinematic aspirations of the interwar European generation in one of the early American experimental film, *The Life and Death of 9413: a Hollywood Extra*, which he made in collaboration with Robert Florey. His work can be considered the first film (1928) to express

some aspirations and obsessions of our avant-garde scene of the 1920s. Tokin's earlier Belgrade attempt, *With Kacacs in Topcider* (1924), failed, and the film was never finished, but luckily his best friend, Slavko Vorkapic, made his notable filming attempt over the pond. I believe that Vorkapic's film must certainly be taken into consideration in the context of the Serbian avant-garde of the twenties, while he also deserves an inevitable place in every museum setting that deals with the presentation of this period in Serbian art. His film was shot in very modest conditions, in "amateur" production, "on the kitchen table", and if we were to apply to Vorkapic the approach of some recent American historians of avant-garde film, such as Jan-Christopher Horak, we would have far more arguments than he has to finally claim Vorkapic back, given the rich tradition of literary and visual avant-garde in Serbia, Yugoslavia and Europe. In the book *Lovers of Cinema* (The University of Wisconsin Press, 1995) Horak collected the texts of a new generation of American film historians, who simply proclaimed American almost all of the famous French avant-garde films in which American authors Man Ray and Dudley Murphy took part. Vorkapic's practical experience in experimental film works, but also in theoretical film writings, which certainly pull the roots from the bond with Tokin during the joint years in Paris - where Canudo and Deluc had already been writing about film - are where the rich forms of Serbian and Yugoslav experimental and subversive film have started from. His residences and lectures in Yugoslavia, in the ninety-fifties, left a deep trace in the generations of young film enthusiasts gathered in local cinema clubs and film schools. That's why the program *Subversion in Short Film* begins with the film *Life and Death of*

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 Vorkapićev 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 Dadli Marfi, jednostavno proglašavaju američkim.

Iz Vorkapićevog 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

ostavili su dubokog traga u generacijama mlađih 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

the Hollywood Extra 9413, directed by Slavko Vorkapic and Robert Florey. It contains all of the film energy, dreams, passions and aesthetics of the entire Vorkapic's generation of avant-gardists. The duration of our film screenings is limited and there are many subversive amateur and short YU films. That is why I chose only the most specific examples for this occasion, in order to illustrate the main directions of subversion, and I divided them in two programs: *Subversion in Amateur Film 1953-73* and *Subversion in Short film*. The second program consists of 35mm films created by film companies, but the same methods of subversion appear and interweave in both of these selections.

The main directions of subversion in amateur and short films of this period are:

- POLITICAL SUBVERSION from the 1950s, through films oriented towards dystopia and violence, which have their echoes in films of forthcoming decades,

- BLACK WAVE SUBVERSION, through socially critical presentation of marginal groups, individuals and events,

- SUBVERSION OF FILM NARRATION through poetical-oneiric or collage films,

- SUBVERSION OF FILM FORMS, PROCEDURES AND MATERIALS characteristic of the appearance of proto-structural film in the early sixties in Yugoslavia,

- SUBVERSIONS OF SEXUAL TABOOS at the end of the 1960s and early 1970s, when films that bravely portrayed heterosexual and homosexual relationships appeared.

All of this has become a significant film heritage from which our 1960s and early 1970s cinema developed, until it was finally stopped in 1973 by banning the film *Plastic Jesus*, and a

three-year imprisonment of its director Lazar Stojanovic. The period of 1953-73 begins with the creation of the documentary film *Jatagan mala* (Dusan Makavejev, 1953), now lost, and ends in 1973 with the political persecution of Serbian directors and their students. Nevertheless, this energy is constantly being renewed, and the rebellious spirit of subversion persists as one of the essential characteristics of Serbian film, as well as films of other countries of former Yugoslavia.

Slobodan Šijan, November 24, 2017

- 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. 2017. |Sreda | 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 LJUBIČASTIH DALJINA / THE HANDS OF PURPLE DISTANCES,
Sava Trifković,
1962, 10 min.

EKSTAZA / ECSTASY, Petar Arandžević, 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. 2017. | Četvrtak | 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
A HOLLYWOOD EXTRA**,

Slavko Vorkapić i Robert Florey, 1928, 14 min.

PARADA / PARADE,

Dušan Makavejev, 1962, 10 min.

GENERAL I RESNI ČLOVEK / 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 PUPILIA FERKEV-
ERK**, Karpo Aćimović Godina, 1970, 10 min.

BELI LJUDJE / WHITE PEOPLE,

Naško Križnar, 1970, 10 min.

KOLT 15 GAP,

Jovan Jovanović,
Miodrag Mika Milošević,
1971, 14 min.

IN CONTINUO,

Vlatko Gilić, 1971, 11 min.

General I Resni Človek / The General And The Real Human Being



Alternative Film / Video 2017

*Miloje Radaković
Miroslav Bata Petrović
Bojan Jovanović*

**SUBVERZIJA U
ALTERNATIVNOM FILMU**

*Miloje Radaković
Miroslav Bata Petrović
Bojan Jovanović*

**SUBVERSION IN
ALTERNATIVE FILM**

14. 12. 2017. | Četvrtak | Thursday 15.30 | Mala sala | Small Theatre

SUBVERZIJA U ALTERNATIVNOM FILMU / SUBERSION IN ALTERNATIVE FILM

MILOJE RADAKOVIĆ



Mladost portreta umetnika (1980)

KOMIČNI JUNAK JE REDITELJ / THE COMIC HERO IS THE DIRECTOR, 1980, 20 min.

VEČERA ILI UBISTVO / SUPPER OR MURDER, 1984, 8 min.

JEDNA ROLNA 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 ČARLS U BIOSKOPU / RAY CHARLES, A MOVIEGOER, 1987, 17 min.

Miloje Radaković je u AFC i jugoslovenski alternativni film krajem 1970-ih godina doneo istraživanje filmskog medija kako u pogledu klasične naracije, tako i antifilmskih eksperimenta. Nastavljajući tamo gde su stali Gotovac i Pansini, Miloje Radaković je subverzivno pristupao narativnim kodovima holivudskih filmova, a istovremeno sprovodio i stroge koncepte redukcije. Referisao se na slepстик komedije i označavao sebe kao „reditelja komedija“ i „komičnog junaka“, u filmu *Komični junak* je reditelj, kojim se nastavlja na antifilmsku liniju, jer montira nasumične snimke iz svoje sobe, a kamera nikada ne prelazi granicu balkona; upućivao je na Hičkoka, napravivši ready-made od jedne rolne filma *Psiho*, naglašavajući podtekst naizgled neutralne dijaloške scene u svom radu *Večera ili ubistvo*, a sličan koncept sproveo je u *Jedna rolna filma*, bukvalno stavivši jednu rolnu filma Bada Betičera; a u *Rej Čarls u bioskopu* zvuk klasičnih narativnih filmova, od noara do vesterna, ide preko crnog ekrana. Filmovi redukcije – *Meko kao u svitanje*, *Pogledaj šta činim zbog tebe* i *Opasnost je moj posao* – sastavljeni su samo od praznih kadrova/blankova, titlova i muzike - ali njihov efekat nije ništa manje fokusiran na narativne kodove.

Ivan Velisavljević

15. 12. 2017. | Petak | Friday 15.30 | Mala sala | Small Theatre

SUBVERZIJA U ALTERNATIVNOM FILMU / SUBVERSION IN ALTERNATIVE FILM

MIROSLAV BATA PETROVIĆ



Čist film - uspomena na GEFF

STRADANJE JOVANKE ORLEANKE / THE PASSION OF JOAN OF ARC, 1981, 20 min.

ČIST FILM - USPOMENA NA GEFF / CINEMA PUR – A MEMORY OF GEFF, 1984, 4:25min.

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.

SUBVERZIVNI FILM?

U kontekstu festivala alternativnog filma posebno izdvajanje „subverzivnog filma“, po mom mišljenju, deluje tautološki – ponavljanje istog. Jer, alternativni film, u svojoj suštini, je subverzivan, ili nije alternativan. Naravno, uvek se mora definisati: u odnosu na šta je film subverzivan? Uopšteno, alternativni film može biti subverzivan u ideološko-političkom, sociološkom, etičkom i estetičkom smislu... U svakom slučaju, u odnosu na konzervativna i ustaljena shvatanja građanskog društva.

Mene je uvek najviše zanimalo bavljenje estetičkom subverzijom, jer mislim da ona, raskrinkavanjem konzervativnih formi i shvatanja filma, vođu filmsku umetnost u progresivnom pravcu. Istovremeno, dužnost alternativnog (subverzivnog) filma je da stalno preispituje samog sebe, sebe u odnosu na istoriju, tehnologiju, druge umetnosti i opšte civilizacijske vrednosti.

Program kojim se predstavljam na ovogodišnjim „Alternativama“, upravo, na najdirektniji način ilustruju ovakva shvatanja, s jedne strane, a s druge, predstavljaju moj pokušaj otvaranja novih prostora i ukazivanje na nove pravace alternativnog filmskog izražavanja.

Preispitivanjem filma počeo sam da se bavim još davne 1982. sa „Stradanjem Jovanke Orleanke“ koji, na neki način, korespondira i sa Teodorom Drajerom (Carl Theodor Dreyer) i sa Ivanom Martincem, koji je, verovatno iz dobrih namera, učinio skrnavljanje jednog filmskog remek-dela, pretvarajući ga iz kinestetičke u

SUBVERSIVE FILM?

In the context of an alternative film festival, the underlining of “subversive films”, in my opinion, is a tautology – repetition of the same. Because alternative films are subversive in their essence, or they are not alternative. Of course, it always has to be defined: in relation to what the film is subversive? In general, an alternative film can be subversive in the ideological, political, sociological, ethical and aesthetic sense ... In any case, in relation to the conservative and consistent views of civil society.

I was always most interested in aesthetic subversion, because I think that by unraveling the conservative forms and the understanding of the film, it is leading the film art in a progressive direction. At the same time, the duty of an alternative (subversive) film is to constantly re-examines itself, in relation to history, technology, other arts, and general values of civilization.

The program that I am presenting at this year's Alternative festival precisely, in the most direct way, illustrates these views, on the one hand, and on the other, represents my attempt to open new spaces and point to new directions of alternative film expression.

By examining film, I began with *The Passion of Joan of Arc* in 1982, which in some ways corresponds with Carl Theodor Dreyer and Ivan Martinac, who, probably with good intentions, downgraded the masterpiece, turning it from a kinesthetic into a book form. (This film is, at the same time, my homage to the 35th anniversary of the first Alternative Film/Video festival, since it was chosen among the ten most important films at the first festival edition).

Two years later (1984) I had the need to remind those who follow this kind of film of the creativity at Zagreb's GEFF, the inspirational film movement of the 1960s, since memories of it, at that time, began to fairly fade, although GEFF had directly or indirectly, but significantly, influenced the generation of Belgrade authors who appeared in Belgrade cine clubs after 1969.

The film *Cinema Pur - Remembering GEFF* is a dialogue with the film phenomenon, so-called “pure film” promoted by French avant-garde authors in the 1920s, as a cry for the purification of films from all sorts of other arts.

I made two films this year (2017) with a double intent: by doing remakes, or rather, free reconstructions of older films by using new technology, I want to remind the old viewers about those films, and meet with the new viewers, to check how the ideas of old films and authors work today, in new technology. Two films are done with that in mind: “*Scusa signora*” (Mihovila Pansini, 1963) and “*Psychosis*” (Jovan Ristic, 1971).

Two films – “*A Film Test*” and “*E..*” – came out last year as a personal challenge to make films out of nothing, so to say. The first one is made of three randomly shot (trial) takes, and the other from the old, failed movie material shot in 16mm in 1988, which I, until the emergence of new technologies, considered useless.

And, finally, the movie “*Chaos*” is also some sort of correspondence of a film with a film. A film that was created without (my) use of the camera. Using the characters from the famous “*Powaqqatsi*” by Godfrey Reggio and “*The Mystery of Picasso*” by Henri-Georges Clouzot, I tried to create some kind of structure that expresses my feelings about film and the world that surrounds me.

knjišku formu. (Ovaj film je, istovremeno, i moje potsećanje na 35-godišnjicu od prvih „Alternativa“, pošto je na njima bio izabran među deset najznačajnijih).

Dve godine kasnije (1984) imao sam potrebu da podsetim one koji prate ovu vrstu filmskog stvaralaštva, na zagrebački GEFF, inspirativni filmski pokret 60-tih, pošto su sećanja na njega, u to vreme, počela prilično da blede, iako je GEFF, direktno ili indirektno, bitno uticao na generaciju beogradskih autora, koji su se u beogradskim klubovima pojavili posle 1969.

Film „Čist film – uspomena na GEFF“ istovremeno je i dijalog filma sa samim filmskim fenomenom, tj. sa tzv. „čistim filmom“ koji su promovisali francuski avangardni autori 20-tih, kao vapaj za očišćenjem filma od svih primesa drugih umetnosti.

Dva filma napravio sam ove godine (2017) sa dvostrukom namerom: da njihovim ri-mejkom, ili bolje rečeno, slobodnom rekonstrukcijom u novoj tehnologiji, potsetim stare i upoznam nove gledaoce sa njima i njihovim autorima i da proverim kako njihove ideje funkcionišu danas, u novoj tehnologiji. Reč je o filmovima: „*Scusa signora*“ (Mihovila Pansinija, 1963) i „*Psihoza*“ (Jovana Ristića, 1971).

Dva filma – „*Proba filma*“ i „*E..*“ – nastali su prošle godine kao lični izazov, da napravim filmove, takoreći, ni od čega. Prvi je napravljen od tri slučajno snimljena (probna) kadra, a drugi od starog, neuspelog filmskog materijala 16mm iz 1988, za koji sam, do pojave novih tehnologija, verovao da su neupotrebljivi.

I, konačno, film „Haos“, takođe je neka vrsta korespondencije filma sa filmom. Film koji je nastao bez (moje) upotrebe kamere. Koristeći kadrove iz čuvenog filma „Powaqqatsi“ Godfrya Reggio i „Misterije Pokaso“ Žorža Kluzoa (Henri-Georges Clouzot), pokušao sam da napravim neku svoju strukturu koja izražava moje osećanje filma i sveta koji me okružuje.

Postupak „art after art“ nije nov u savremenoj umetnosti, ali je, bar za mene, uvek izazovan.

I na kraju, moram da završim citiranjem Andreja Tarkovskog, mog omiljenog autora i filmskog filozofa, koji je početkom 70-tih u svom dnevniku zapisao i ovo:

„Film je pre svega delo koje je nije moguće stvoriti ni jednom drugom vrstom umetnosti“, i

„... Ako je očigledno da umetnost propada, što se upravo dešava, a umetnost je duša naroda, onda je naš narod, naša zemlja, teško duševno bolesna“...

The device of "art after art" is not new in contemporary art, but, for me, it is always a challenge. I want to finish this article by quoting Andrei Tarkovsky, my favorite filmmaker and film philosopher, who in the beginning of the 1970s wrote in his diary:

"Film is above all a work that can not be created by any other kind of art," and "... If it is obvious that art is collapsing, which is exactly what's happening right now, and art is the soul of the people, then our people, our country, are mentally very ill..."

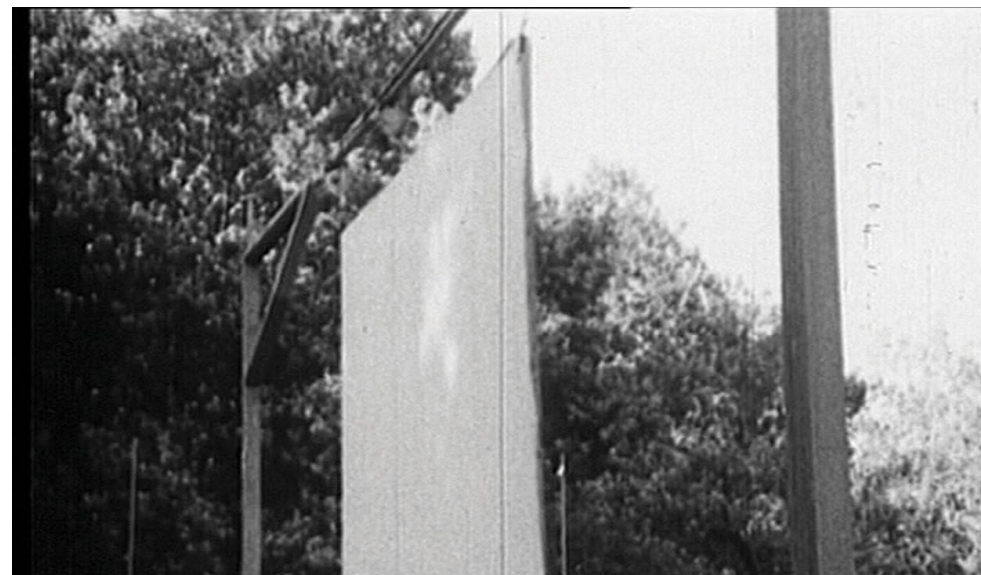
Pavle Levi

A WORLD PERMEATED WITH SCREENS: ON THE FILMS OF BOJAN JOVANOVIĆ

15. 12. 2017. | Petak | Friday 15.30 | Mala sala | Small Theatre

SUBVERZIJA U ALTERNATIVNOM FILMU / SUBVERSION IN ALTERNATIVE FILM

BOJAN JOVANOVIĆ



Otkucaji tempiranog vremena / The Ticks Of Clockwork Time

"Contemporary mass media are the fathers of man's consciousness"

"A film, just like sugar and poetry, can be made out of anything"
B.J.

Bojan Jovanovic is one of the most interesting artists that have appeared in the Seventh decade of the Twentieth century on the Yugoslav experimental and cine-club scenes. In the period between 1974 and 1988, within the Academic Film Center of the Cultural Hall of "Student City" in Belgrade, he had realized more than forty 8mm and 16mm films. He had been developing in his works in a manner close to the

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.

Pavle Levi

SVET PROŽET EKRAMIMA: O FILMOVIMA BOJANA JOVANOVIĆA

"Savremeni mas-mediji očevi su čovekove svesti"

"Film se, kao i šećer i poezija, može napraviti od bilo čega"

B.J.

Bojan Jovanović jedan je od najinteresantnijih stvaralaca koji su se 70-ih godina dvadesetog veka pojavili na jugoslovenskoj eksperimentalnoj i kino-klupskoj sceni. U periodu od 1974. do 1988. godine, u okviru Akademskog filmskog centra Doma kulture "Studentski grad" u Beogradu, realizovao je više od četrdeset 8mm-skih i 16mm-skih filmova. U svojim radovima razvijao je, u maniru bliskom tada rasprostranjenim metodama takozvanog "strukturnog filma" (P. Adams Sitney), ono što je definisao kao poetiku sažetosti: "nastojanje ka jednoj ekonomici izraza, sublimisanju ideja i potrebi da se minimalnim sredstvima ostvari maksimalni rezultat."¹

¹ "Vreme autentične alternative" (Bojan Jovanović u razgovoru sa Draganom Vidokovićem), *Grafit* (Niš), n.125, 8-22. 06. 1990. Navedeno prema: *Celuloidni zalogaji Bojana Jovanovića*, prir. Branislav Milojević (Beograd: Dom kulture "Studentski grad," 2008), str.36. Videti takodje: P. Adams Sitney, *Visionary Film* (New York: Oxford University Press, 2002), str.347-350.

widespread methods of so called "structuralist film" (P. Adams Sitney), which he had defined as the poetics of conciseness: "an endeavor to attain an economy of expression, the sublimation of an idea and the need to achieve the maximum result with minimal means". Jovanovic 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 Jovanovich'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 Jovanovich'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. In Jovanovich's first 8mm films that were created in 1974 and 1975, the TV screen made up of glass and in the function of the electronic broadcasting of program content, takes a central position. We are here referring to the films *A Television*

Set is a Cinema Which I go to Watch *Sitting in my Yard*, *Teleteque* and *Found Channel*, that are all critically engaged in the exploration of the nature of and dynamics of the television medium, both its ontological and formal determinants, as well as its socio-cultural effects. *Teleteque*, from 1975, is entirely dedicated to the accentuation of materiality, and consequently also of the continued presence of the screen. Instead of, as usually is the case, of one looking through it, in this TV film the screen is used in such a way that it depicts a snail that is sliding over the screen, and which is leaving a slimy trail in its wake; it is used for coloring, drawing, being drenched with water – and is used for everything except for the uninterrupted consumption of the broadcast television program. The situation is similar with the film *Found Channel* (also made in 1975) in which we see a hand that is persistently cleaning a TV screen that has been stained with colors, revealing thus different channels and content that are being broadcast over them. Jovanovic does not leave much room in the shots for anything else except the TV set, enthroning the screen as the only referential and relevant reality. *Found Channel* thus opens up a question: is not the world that we live in, itself, being one of those "found channels", some form of "primordial TV show"?

The reflexiveness that characterizes his film works dealing with television -- films that establish an auteur relationship within one medium towards another medium" (Miodrag Milosevic) – is present, with no less intensity also in Jovanovich's works that are predominantly concerned with the film camera as the central axis of total media mediation, or the cinemafication of reality. Thus, for example, in the film *Holiday* (1983) – a stylistically polished and humorously conceived structuralist film

Na originalan i često duhovit način, Jovanović je uporno ispitivao mesto, ulogu i učinak medijâ pokretnih slika (filma, televizije, videa) u savremenom društvu. Jedna od ključnih ideja koje istražuje u svom opusu jeste ona o stvarnosti u potpunosti konstituisanoj medijskim aparatima – o svetu prožetom ekranima.

Dve su vrste ekrana, te niz funkcija koje se za njih vezuju, podvrgnute temeljnoj analizi u Jovanovićevom stvaralaštvu: filmski i televizijski. Za njega je proces medijacije neprestano u toku, a posledice ovog procesa daleko prevazilaze činjenicu da nam kamera (bila ona filmska ili elektronska) neizbežno nudi posredovanu (neobjektivnu, pristrasnu, iskrivljenu) sliku sveta. Snažan utisak koji se stiče nakon gledanja Jovanovićevih filmova jeste da je zapravo "primarna" stvarnost--stvarnost u povelju i nastajanju--i sama na izvestan način uvek već potpuno posredovana raznoraznim medijima pokretnih slika. Svet kao da svoje postojanje konstantno realizuje ispred nekakvog beskonačnog transparentnog ekrana, čijeg prisustva obično postajemo svesni tek kada kamera slici o svetu (svetu kao seriji pokretnih slika) da formu konkretnog (celuloidnog ili elektronskog, analognog ili digitalnog) zapisa.

U Jovanovićevim prvim 8mm-skim filmova, nastalim tokom 1974. i 1975. godine, TV ekran, sačinjen od stakla i u službi elektronske emisije programskih sadržaja, zauzima centralno mesto. Reč je o filmovima *Televizor je bioskop u koji odlazim sedeći u dvorištu*, *Teleteka* i *Pronadjeni kanal*, koji se svi kritički bave prirodom i dinamikom televizijskog medija, kako njegovim ontološkim i formalnim odrednicama tako i društveno-kulturnim učinkom. *Teleteka*, iz

1975. godine, u celosti je posvećena potenciranju materijalnosti, a stoga i kontinuiranog prisustva, ekrana. Umesto da se, kako je najčešće slučaj, kroz njega gleda, u ovom filmu TV ekran služi da po njemu klizi puž ostavljajući svoj sluzavi trag; koristi se za farbanje, crtanje, polivanje vodom—za sve osim za neometano konzumiranje emitovanog programa. Slično je i sa *Pronadjenim kanalom* (takodje iz 1975.) u kome vidimo ruku koja uporno čisti televizijski ekran umrljan bojom, otkrivajući na taj način različite kanale i sadržaje koji se na njima emituju. Jovanović ne ostavlja mnogo mesta u kadru za ma šta drugo osim televizora, ustoličujući ekran kao jedinu referentnu i relevantnu stvarnost. *Pronadjeni kanal* tako otvara pitanje: nije li svet u kome živimo i sam jedan od "pronadjenih kanala," neka vrsta "primordijalne emisije"?

Refleksivnost kojom se odlikuju njegovi filmovi o televiziji—filmovi kojima se "uspostavlja autorski odnos unutar jednog medija prema drugom mediju" (Miodrag Milošević)¹— prisutna je, sa ništa manje intenziteta, i u Jovanovićevim radovima u kojima je težište na samom filmskom aparatu kao centralnom stožeru totalne medijske posredovanosti, ili kinofikacije, stvarnosti. Tako, na primer, u *Prazniku* (1983)—stilski doteranom i šaljivo osmišljenom strukturalnom filmu (na kome bi Jovanoviću mogao pozavidet i jedan George Landow)—gledamo kadar odbačene klozetske šolje na livadi, periodično superimponiran sa kadrom ekrana u praznoj bioskopskoj sali. Ontološko pitanje o prirodi sveta u potpunosti ophranog medijima pokretnih slika ovde je, sofisticiranim dišanovskim

¹ Miodrag Milošević, "Previranje: prizori koji su pojeli sebe," *Celuloidni zalogaji*, str.25.

(on which George Landow might even be envious of B. Jovanovic) -- we see a shot of a discarded toilet bowl in a field, periodically superimposed with a shot of a screen in an empty cinema hall. The ontological question about the nature of the world which is entirely overwhelmed by moving image media is here given, in a sophisticated Duchampesque procedure, in the form of a puzzle about "What came first, the hen or the egg?" The screen or that which we are viewing on it? One may comprehend Jovanovich's toilet bowl as a "lost object": as a humorous comment on Marcel Duchamp's famous urinal — "found object". But, with the introduction of the effect of double exposure, it seems that the author is suggesting to us (since it was filmed with a camera) that the discarded toilet-bowl, has, in fact, the status of a "never lost" object. It is always possible to project/show its image, and thus, to re-locate it, if required, from the space of the green field into the space of the cinema hall.

The film *Lennon*, from 1981, achieves, in fact, the stitching of reality with the media and means of mass image reproduction, without the direct evocation of any single specific media-technological apparatus. In the film, we see a boy on the floor who is tearing apart and then reassembling a poster of John Lennon. This "primitive" manual de-montage and re-montage of the image was made in a single uninterrupted shot, with which highlighted are the credibility of the event itself, the skill and speed with which the task was performed. However, an irony is contained in this, in this image whose defragmentation we are watching and in whose reconstitution we are finding enjoyment — the irony that in this concrete image there is nothing special or authentic.

The image that we see is just one of an endless number of identical photographs of Lennon that are in circulation around the world, and is here inscribed in the "global cinema" of our collective imagination.. After the boy departs from the room, with the first gush of wind, this image-puzzle is once more taken apart into small bits. But underneath the same photo, there is one just like it -- real or virtual? "Strawberry Fields..." we hear Lennon's voice, whose song Jovanovic is using as the soundtrack for his film, "Nothing is real..." tation still continues:

In the film *TV Show/Emission* (1986), the author plays with multiple meanings of this word in the Serbian language directly connecting two distinct processes — the broadcasting of a TV Show and the emission (issuing) of money. When the end of the TV Show appears, and there is nothing else on the screen except "snow" the process of mass-mediation still continues: the image (in this case an ideologically packed portrait of Josip Broz Tito) is simply shifted from one medium to another medium, from the small TV screen to a paper banknote of 5000 dinars (issued the same year). Placed into a photocopier machine, the image on the banknote is serialized on the spot. This inventively improvised inter-medial "emission (issue)" of money and Yugoslav Socialist iconography does not, however, go on without any loss: each new generation of the photocopied image/banknote becomes paler and paler. This loss of quality of the media produced image is in direct, in fact, connection with the very grave inflation (a drop in the value of the Dinar) that was shaking the country at the time.

One often finds in Jovanovich's films variation of the quality and readability of the image. However, as *TV Show/Emission*, clearly shows, this type of

zahvatom, dato u formi zagonetke o tome "Šta je starije: kokoška ili jaje?" Ekran ili ono što na njemu gledamo? Jovanovićevu klozetsku šolju moguće je razumeti kao "izgubljeni objekat": kao duhovit komentar na Dišanov famozni pisoar—"pronadjeni objekat." No, uvodjenjem dvostruke ekspozicije autor kao da nam sugeriše da, s obzirom da je snimljena kamerom, odbačena klozetska šolja zapravo ima status "nikad izgubljenog" objekta. Njenu sliku uvek je moguće projektovati/prikazati i na taj način je, po potrebi, re-locirati s livade u prostor bioskopa.

Lenon, iz 1981. godine, efekat prošivanja stvarnosti sredstvima masovne slikovne reprodukcije čak ostvaruje bez direktnog evociranja ma kog specifičnog medijsko-tehnološkog aparata. U filmu vidimo dečaka kako na podu sobe cepa i ponovo sastavlja poster Džona Lenona. Ova "primitivna," ručna de-montaža i re-montaža slike snimljena je u jednom neprekinutom kadru, čime se potenciraju kredibilnost samog događaja, te veština i brzina kojom je posao obavljen. Ironija je, međjutim, u tome da u slici čije rastakanje gledamo i u čijem ponovnom uspostavljanju uživamo — da u toj konkretnoj slici zapravo nema ničeg posebnog, autentičnog. Slika koju vidimo samo je jedna od bezbroj identičnih Lenonovih slika koje kruže svetom, upisane u "globalno kino" našeg kolektivnog imaginarijuma. Nakon što je dečak napustio sobu, s prvim daškom vetra slika-slagalica ponovo biva rastavljena na sitne delove. No, ispod nje se već nalazi druga, ista takva slika — stvarna ili virtuelna? "Strawberry Fields," čuje se glas Džona Lenona, čiju pesmu Jovanović koristi kao zvučnu podlogu za film, "Nothing is real..."

U *Emisiji* (1986), autor se poigrava višestrukim

značenjem ove reči direktno nadovezujući dva različita procesa—emitovanje televizijskog programa i emisiju novca. Kada nastupi kraj televizijske emisije, a na ekranu nema više ničeg osim "snega," proces mas-medijacije i dalje traje: slika (u ovom slučaju ideološki nabijen portret Josipa Broza Tita) se jednostavno prebaci iz jednog medija u drugi, sa malog ekrana (baš u to vreme uvedenu) papirnu novčanicu od 5,000 dinara. Puštena kroz fotokopir mašinu, slika na novčanici zatim biva na licu mesta serijalizovana. Ova inventivno improvizovana, inter-medijalna "emisija" novca i jugoslovenske socijalističke ikonografije ne odvija se, međutim, bez gubitka: svaka nova generacija fotokopirane slike/novčanice biva sve bledja i bledja. Taj gubitak kvaliteta medijski porizvedene slike u direktnoj je, pak, vezi sa ozbiljnom inflacijom (padom vrednosti dinara) koja je u to doba potresala zemlju.

Variranje kvaliteta i čitljivosti slike često je u Jovanovićevim filmovima. No, kako *Emisija* jasno ukazuje, ova vrsta materijalističke intervencije nije jednostavno izraz njegove želje da istražuje na usko definisanom polju medijske specifičnosti. Za ovog autora, kako je to primetio Jovan Jovanović, nema gotovo nikakve razlike između "medijske konstrukcije realnosti" i "socijalne konstrukcije realnosti."¹ Nečitljivost, destabilizacija, pa čak i skvrnavljenje slike za njega predstavljaju sredstva društvene refleksije i kritike ideologije u domenu filmske prakse. Jovanovićevim vlastitim rečima: "Bunt protiv medija izražen u razlaganju njegovih činioca je reakcija koja implicira uspostavljanje jednog

1 Jovan Jovanović, "Montažni hepening ili televizor je bioskop u koji odlazim(o) sedeći u dvorištu," *Celuloidni zalogaji*, str.20.

materialistic intervention is not just simply an expression of his wish to explore things in a narrowly defined field of media specificity. For this author, as was observed by Jovan Jovanovic, there is almost no difference to be found between the "media construction of reality" and the "social construction of reality". Non-readability, destabilization and even sacrilege of the image represent for him means of social reflection and a critique of ideology in the domain of film practice. And in Jovanovich's own words: "The rebellion against the media is expressed in the decomposition of its factors of existence and is a reaction that implies the establishment of a more egalitarian democratic relationship in the realm of media communication."

Jovanovich's earlier mentioned first film, *Television is a Cinema Which I go to Watch Sitting in my Yard* (1974), already with its ironic title had pointed to the asocialness generated by television. Instead of the active going to the cinema in order to publically/collectively experience the film projection, television offers passive watching within a private space, a watching that does not go beyond one's own yard (And as Branislav Miltojevic had observed, here we are dealing with "fanaticism and the cult of the screen" out of which there "had arisen the consumer infatuation with the image"). Jovanovic finds his inspiration in Marx's *Eleventh Thesis on Feuerbach*, which he quotes at the beginning of the film ("Philosophers have only interpreted the world differently, however, the point is to change it"), but he decides to implement his own critique of alienation... in a *Luddite* manner: he will shatter into bits and pieces the small TV screen along with the bizarre scenes it has to offer with a heavy metal ball!

In the film *Upheaval* from 1982, the author literally concentrates on the exploration of the politics of the film form, in a manner similar to British experimental filmmakers Peter Gidal, Malcolm LeGrice, or Annabel Nicolson. Having taken as his starting material footage of the daily events in the streets of Kosovo, he works systematically on the obstruction of the transparency of the image. Re-photography (too high or too low shutter speed), slow motion, stop frame, unfocused images and jittery images, scratching and melting of the film reel, are some of the techniques which become in the film *Upheaval*, unambiguous symptoms of the growing political tensions in the region. In the film *Scenes that Have Eaten Themselves* (1984), Jovanovic utilizes a combined technique – he mixes photographs, film and television footage, and fragments from the daily press – in order to give us a suggestion of the superficiality of the image related to the rebellion of 1968, that have been established some fifteen years later. By means of the frequent utilization of double exposure and dissolve techniques, he succeeds in presenting information related to the student revolt of 1968 as "flowing" from one media into another faster than one can adequately manage to process those images. Layers of visual and textual data become all the more denser and more difficult to discern, and every consecutive photograph, as Giles Deleuze would say "only continues to slide over the existing one, over the subsumed one... and so on into infinity."

The film *Process* from 1986 also accentuates the intertwining of the epistemological and socio-political function of the cine-apparatus. The exploration of the film image as an instrument of attaining knowledge of the world is given here explicitly in the form of an *interrogation*. And just like at a police interrogation, the blinding light is directed

ravnopravnijeg demokratskog odnosa u ravni medijske komunikacije."¹

Jovanovićev ranije pomenuti prvenac, *Televizor je bioskop* u koji odlazim sedeći u dvorištu (1974), je već svojim ironičnim naslovom ukazivao na asocijalnost koju generiše televizija. Umesto aktivnog odlaska u bioskop radi javnog/kolektivnog doživljaja filmske projekcije, televizija nudi pasivno gledanje unutar privatnog prostora, gledanje koje ne seže dalje od vlastitog dvorišta (tu su, kako je primetio Branislav Miltojević, na delu "fantazam i kult ekrana" iz kojih "je proistekao potrošački zanos imagea").² Jovanović inspiraciju nalazi u Marksovoj 11. Tezi o Fojerbahu, koju citira na početku filma ("Filozofi su svijet samo različito interpretirali, međutim, radi se o tome da ga se izmijeni"), ali svoju kritiku otudjenja odlučuje da sprovede... ludistički: tako što će mali ekran i niz bizarnih prizora koje ovaj nudi metalnom kuglom razoriti u param-parčad!³

U *Previranju* iz 1982. godine, autor se, na način srodan britanskim eksperimentalistima kakvi su Peter Gidal, Malcolm LeGrice, ili Annabel Nicolson, doslovce usredsređuje na ispitivanje politike filmske forme. Uzevši kao početni materijal snimke svakodnevnih uličnih događanja na Kosovu, on sistematski radi na opstrukciji transparentnosti slike. Refotografisanje (prev-elika ili premala ekspozicija), slow motion,

1 Bojan Jovanović, "Alhemija medija ili filmove će svi snimati," *Celuloidni zalogaji*, str.62.

2 Branislav Miltojević, "Jovanović, prvi put: od filma ka videu," *Celuloidni zalogaji*, str.11-13.

3 O ludizmu u domaćem alternativnom filmu, iz nešto drugačijeg ugla, videti: Miltojević, *Celuloidni zalogaji*, str.119-120.

zaustavljeni kadar, neizoštrenost i poskakivanje slike, grebanje i topljenje filmske trake, neke su od tehnika koje u Previranju postaju nedvosmislenim simptomima rastućih društveno-političkih tenzija u regionu. U *Prizorima koji su pojeli sebe* (1984), Jovanović se, pak, koristi kombinovanom tehnikom-mešanjem fotografija, filmskih i televizijskih snimaka, te fragmenata iz štampe—kako bi sugerisao površnost slike o šezdesetosmaškoj pobuni, uspostavljene nekih petnaest godina kasnije. Čestom upotrebom dvostruke ekspozicije i pretapanja postiže se to da informacije o studentskim nemirima "teku" iz jednog medija u drugi brže nego što ih je moguće adekvatno procesovati. Slojevi vizuelnih i tekstualnih podataka postaju sve gušći i teži za raspoznavanje, a svaka naredna slika, kako bi rekao Gilles Deleuze, "samo nastavlja da klizi preko one postojeće, pretpostavljenje... i tako beskonačno."¹

Proces iz 1986. godine, takodje potencira isprepletanost epistemološke i društveno-političke funkcije kino-aparata. Istraživanje filmske slike kao instrumenta spoznaje sveta ovde je eksplicitno dato u formi isledništva. Kao pri policijskom saslušanju, zaslepljujuće svetlo biva upereno direktno u "lice" filma, tj. na ekran na kome se nižu kadrovi preuzeti iz igranih i dokumentarnih filmova Želimira Žilnika, jednog od radikalnijih predstavnika jugoslovenskog crnog talasa s kraja 60-ih i početka 70-ih godina (*Rani radovi, Lipanjska gibanja, Crni film*). Svetlosni krug koji uporno i nametljivo ispituje sve delove filmske slike ne otkriva, međutim, ništa novo o samim društveno-političkim događajima

¹ Gilles Deleuze, "Pismo Sergeu Daneyu: Optimizam, pesimizam, putovanje," *Up & Underground*, n.9-10 (2005-2006), p.16.

directly into the "face" of the film, that is to the screen where the shots are being shown, which had been taken over from feature films and documentaries of Želimir Žilnik, one of the more radical representatives of Yugoslav Noire films (Crni talas) at the end of the Sixties and the beginning of the Seventies of the previous century (Early Works, June Events, Film Noire). The circle of light which persistently and imposingly explores and questions all the parts of the film image, and does not reveal anything new about the socio-political events that are being shown (the student unrest, the social situation in the SFRY, a reexamination of the ideas of Marxism through experimental political practice). This circle of light functions more like a form of noise while watching the given content, as an obstacle which makes it difficult to "read" (interpret) the image properly. At the same time, however, the blinding light is also the primary structural element – the basis and necessary condition of every form of cinematic representation. It is a reflexive code with which Jovanovic points to what extent during the era of the general cinemafixation of reality, the political dimension is present in the basic functioning of the cine-apparatus: in the very process of the creation of moving images.

In 1988, Jovanovic had made a film with a prophetic title *The Ticking Away of Tempered Time*. It was awarded the first prize at the 24th inter cine-club and authors festival of amateur film (Jovanovic was also the winner of MAFAF, or "Little Pula" in 1984 with his film *Holiday*), this film, without a doubt, represents one of the most important works of our alternative cinematography. In the film *The Ticking...* he employs the method of poetic conciseness and thus undertakes an insightful analysis of the ideological cinema-ification of Yugoslav everyday life and criticizes

of Yugoslav everyday life and criticizes the key political events from close by: it is a film that condemns the so called "happening of the people", an audio-visual deconstruction of the propensity to organize political rallies and the prevalent induction of ethno-nationalistic mythomania (Along with Želimir Žilnik's film "The Old Machine", also from 1988, the film *The Ticking...* is a rare example of a film that dealt directly with these themes at a time when the aforementioned events were still going on.)

While making variations with three types of material during the entire duration of the film – shots of the empty screen that is rocking in the wind; shots of the construction of the Temple of Saint Sava in Belgrade; and shots of the "happening of the people," reproduced cinematically from the TV screen – Jovanovic, in his characteristic manner points to the non-existence of any difference between reality and its media depiction. The mediated and direct reality are shown to be appearing in the same plane (and at one moment even shots from the scene of the "Odessa Staircase" from Eisenstein's film *The Battleship Potemkin* are catching up with documentary footage of people gathering at planned political rallies and the police). From the film *The Ticking ...* we anticipate that there is nothing authentic nor spontaneous in the "happening (occurrence) of the people", the fall into nationalism is a project which had its architects and builders, its directors and cinematographers. The organicistic and (quasi-) traditionalist conception of the world had been organized and produced (among other things) in the domain of moving images, shot and projected in the form of "mass gatherings". This state of affairs was most effectively described in 1989 by the author himself: With different film shots... I am constructing an image of

koji su prikazani (studentski nemiri, socijalna situacija u SFRJ, preispitivanje ideja Marksizma kroz eksperimentalne političke prakse). On pre funkcioniše kao smetnja pri gledanju datih sadržaja, kao prepreka zbog koje sliku nije moguće propisno "pročitati." Istovremeno, međutim, blešteće svetlo je i primarni strukturni element -- osnova i neophodan uslov svake filmske reprezentacije. To je refleksivni kod kojim Jovanović ukazuje u kojoj je meri, u vremenu opšte kinofikacije stvarnosti, politička dimenzija prisutna već u bazičnom radu kino-aparata: u samom procesu formiranja pokretnih slika.

1988. godine, Jovanović je snimio film profetičkog naslova *Otkucaji tempiranog vremena*. Nagradjen prvom nagradom na 24.-om Međuklupskom i autorskom festivalu amaterskog filma (Jovanović je pobednik MAFAF-a, ili "Male Pule," bio i 1984., sa *Praznikom*), ovaj film bez ikakve sumnje predstavlja jedno od najznačajnijih ostvarenja domaće alternativne kinematografije. U *Otkucajima* se metodom poetike sažetosti sprovodi pronicljiva analiza ideološke kinofikacije jugoslovenske svakodnevnice i kritikuju ključna politička događanja iz neposredne blizine: to je film-osuda famoznog "dešavanja naroda," audio-vizuelna dekonstrukcija mitingašenja i svestrane indukcije etno-nacionalističke mitomanije. (Uz Žilnikovu *Staru mašinu*, takodje iz 1988., *Otkucaji* su redak primer filma koji se direktno bavio ovom problematikom u vreme kada su pomenuti događaji još uvek bili u toku.) Varirajući tokom čitavog filma tri vrste materijala - snimke praznog ekrana koji se njiše na vetru; snimke izgradnje hrama Svetog Save u Beogradu; i snimke "dešavanja naroda," filmski reprodukovane sa televizijskog ekrana—Jovanović u karakterističnom maniru ukazuje

na nepostojanost razlike između stvarnosti i njenog medijskog prikaza. Posredovana i neposredna stvarnost figuriraju u jednoj te istoj ravni (čak se u jednom trenutku kadrovi "Odeskih stepenica" iz Ejzenštajnovog *Oklopnjače Potemkin* sustiču sa dokumentarnim snimcima mitingaša i policije). Iz *Otkucaja*, tako, naslućujemo da nema ničeg autentičnog niti spontanog u "dešavanju naroda"; pad u nacionalizam je projekat koji je imao svoje arhitekture i gradjevinare, reditelje i snimatele. Organizističko i (kvazi-)tradicionalističko poimanje sveta organizovano je i proizvedeno (između ostalog) u domenu pokretnih slika, kadrirano i projektovano u formi "masovki." Ovakvo stanje stvari najefektnije je 1989. godine opisao sam autor: "Različitim kadrovima... gradim sliku stvarnosti kao što i politika gradi i pokušava institucionalizovati jedan hram u neku svoju buduću sliku i utočište. ... Za mene je film izraz, sredstvo koje će izraziti moje lično gledanje na pojave, kao što je i politika sredstvo onih koji njome upravljaju u svom pravcu. I oni prave svoj film. Sudeći po masama na ulicama, taj 'njihov film' je radjen za širu publiku, dok ću se ja zadovoljiti alternativom."¹

Otkucaji tempiranog vremena je film koji zaključuje eksperimentalni opus Bojana Jovanovića.

reality just like politics constructs and attempts to institutionalize a temple one of its future images a certain refuge... For me film is a form of artistic expression, a means that will express my personal view of phenomena, just like politics is a means for those that manage it in their own direction. They too are making their own film. Judging from the masses gathered at the rallies in the streets that "film of theirs" is made for the wider audience, while I will remain satisfied with the alternative one."

The Ticking Away of Tempered Time is a film that concludes the experimental opus of Bojan Jovanovic.

¹ "O otkucajima tempiranog vremena" (Bojan Jovanović u razgovoru sa Matom Čurićem), Novi list (Rijeka), 20. 08. 1989. Navedeno prema: Celuloidni zalozaji, str.43. Videti takodje: "Razmišljanje oka" (Bojan Jovanović u razgovoru sa Miroslavom Batom Petrovićem), Alternativni film u Beogradu od 1950. do 1990. godine, priredio Petrović (Beograd: Dom kulture "Studentski grad," 2008), str.184-190.

KLASICI SUBVERZIVNOG FILMA / CLASSICS OF SUBVERSIVE FILM

Četvrtak, 14. 12. 2017. 22:00 | Velika sala | Main Theatre

PLASTIČNI ISUS / PLASTIC JESUS,

35mm screening / projekcija sa 35mm trake

r: Lazar Stojanović, 1971, 73 min.

Ul: Vukica Đilas, Svetlana Gligorijević, Tomislav Gotovac ...

Petak, 15. 12. 2017. 21:30 | Velika sala | Main Theatre

RANI RADOVI / EARLY WORKS

r: Želimir Žilnik, 1969, 87 min.

Ul: Milja Vujanović, Bogdan Tirnananić, Marko Nikolić, Čedomir Radović ...

Uvodna reč / Introduction by Želimir Žilnik

Subota, 16. 12. 2017. 21:30 | Velika sala | Main Theatre

W.R. MISTERIJE ORGANIZMA / W.R.: MYSTERIES OF THE ORGANISM

r: Dušan Makavejev, 1971, 84 min.

Ul: Milena Dravić, Ivica Vidović, Jagoda Kaloper

13. 12. | Sreda | Wednesday 19:45 | Velika Galerija | Main Theatre Gallery

Izložba / Exhibition

SUBVERZIJI NE TREBA VEROVATI / DON'T BELIEVE IN SUBVERSION

Kustosi / Curated by: Miriam de Rosa, Greg de Cuir Jr



Izložba Subverziji ne treba verovati predstavlja istraživanje internacionalne istorije kinematografske subverzije. Izložba prikazuje dela iz regiona i dovodi ih u dijalog sa drugim međunarodnim stvaralocima. Ovaj multidisciplinarni projekat uključuje filmove, video, umetničke objekte, knjige, nove medije i još mnogo toga. Naziv izložbe referiše na film Spomenicima ne treba verovati, značajan rani primer subverzivne kinematografije u socijalističkoj Jugoslaviji. Izložba je oblikovana tako da naglašava ovaj skeptičan stav, primenjujući ga čak na pojam same subverzije

The exhibition Don't Believe in Subversion is a study of the international history of cinematic subversion. The exhibition shows works from the region and brings them into dialogue with other international filmmakers. This multidisciplinary project includes movies, videos, art objects, books, new media and more. The name of the exhibition refers to the film Don't Believe in Monuments (1958) by Dušan Makavejev, a significant early example of subversive cinema in socialist Yugoslavia. The exhibition is designed to emphasize this skeptical attitude, applying it even to the concept of subversion itself.

Okrugli sto / Diskusija žirija
ALTERNATIVNI FILM 2017.

*Neautorizovani razgovor na Okruglom stolu
održan 17. decembra 2017.*

Round Table Discussion / Yury Discussion

ALTERNATIVE FILM 2017

*Unauthorized transcript of Round Table Discussion
held on December 17th 2017*

Učesnici / Participants:

*Lordan Zafranović, Hito Steyerl, Miloš Radivojević,
Želimir Žilnik, Zoran Saveski, Greg de Kjur (Greg deCuir, Jr),
Predrag Živković, Miroslav Bata Petrović, Anica Vučetić*

Moderira / Moderated by
Miodrag Milošević



Učesnici / Participants: Lordan Zafranović, Hito Steyerl, Miloš Radivojević, Želimir Žilnik, Zoran Saveski, Greg de Kjur (Greg deCuir, Jr), Predrag Živković, Miroslav Bata Petrović, Anica Vučetić, Miodrag Milošević ...

Miodrag Milošević: Ovaj okrugli sto je tradicionalni susret na festivalu Alternative Film/Video na kome članovi žirija i selekzione komisije razgovaraju o tome kakav je bio festival po njihovom mišljenju, kakvi su bili filmovi, njihova forma, estetika. Ideja, od osnivanja festivala pre 35 godina, je da se razgovori zabeleže i odštampaju i na taj način učine dostupnim autorima kao i budućim generacijama istraživača kao dokument o filmovima koji su prikazani. Žiri donosi Listu značajnih filmova Festivala sa kratkim eksplikacijama a onda se diskutuje o filmovima. Sa nama su Hito Štejerl, video i filmska umetnica iz Nemačke, kao predsednica žirija i članovi žirija, Lordan Zafranović, reditelj, počeo kao kino amater i Miloš Miša Radivojević, reditelj. Lordan i Miša su bili članovi žirija festivala MAFAF, Međuklupskog i autorskog festivala amaterskog filma Jugoslavije, poznatijeg kao *Mala Pula*, koji se, do raspada Jugoslavije, održavao neposredno pred poznati *Festival jugoslovenskog filma*

Miodrag Milosevic: This roundtable is a traditional meeting at the festival Alternative Film/Video at which the members of the jury and the selection committee talk about how the festival looked like, in their opinion, about the values of films, their form, aesthetics. The idea, since the founding of the festival 35 years ago, is that the conversations are recorded and printed, and thus made available to authors as well as future generations of researchers as a document about the films shown. The jury brings the List of significant films of the Festival with short explanations and then discusses the films. With us today is Hito Steyerl, video and film artist from Germany, as president of the jury, and jury members: Lordan Zafranović, film director, who began as cinema amateur, and Miloš Miša Radivojević, film director as well. Lordan and Miša were members of the jury of the MAFAF Festival (*Festival of Amateur Cine-clubs of Yugoslavia*), known as *Mala Pula*, which until the breakup

of Yugoslavia was held right before the famous Yugoslav Film Festival in Pula. For years they have followed an experimental film at a time when it was truly top-notch in Yugoslavia - I called them because they were legendary members of the jury of the legendary festival and I wanted to arrange their reunion in that role.

Miloš Miša Radivojević: Lordan and I have reached a consensus before we met with Hito and we agreed on the joint vote, we were gentlemen and we gave her the right to have two votes as the jury president. In fact, Lordan first came out with the thesis that Miša Milošević invited us to the jury because of our disability - Lordan has a poor sight and I have a hearing loss. And then we waited to see what kind of disability Hito has... But since she looked consolidated, we suggested that she should be the president of the jury. In addition, we Yugoslavs always like to have foreigners decide our fate. (*General laughter in the hall.*) I hope you want mind this joke.

Hito Steyerl: And I would like to point out that it was a great pleasure to be at the festival, first of all to be back in the movie theatre and watch film that way - I have not done this for years, I usually watch them on YouTube or on a computer. It was also a pleasure to work with such unusual and witty colleagues who were the members of the jury.

Miša Radivojević: When we talk about films, the very personal impression is that there were no exceptional films in the competition, but I do not think it takes away the charm of this meeting, because the overall selection, having in mind retrospectives and other things, was fantastic. But I have the impression that there is certain stagnation in what is the competition, the main competition program. There is nothing shocking

u Puli. Oni su godinama pratili eksperimentalni film u ono vreme kada je on bio zaista vrhunski u Jugoslaviji – pozvao sam ih zato što su bili legendarni članovi žirija legendarnog festivala i želeo sam da ih ponovo sastavim u toj ulozi. Miloš Miša Radivojević: Lordan i ja smo postigli konsenzus pre nego što smo se sastali sa Hito i ujediniili smo naš glas, a njoj smo kavaljerski dali dva glasa, kao predsednici žirija. Lordan je u stvari prvi izašao sa tezom da nas je Miša Milošević pozvao u žiri zbog našeg invaliditeta – Lordan slabo vidi a ja slabo čujem. I onda smo čekali da vidimo koji Hito ima invaliditet... Ali budući da je ona delovala najintegrisanije, mi smo dali predlog da ona bude predsednica žirija. Osim toga, mi Jugosloveni smo uvek voleli da o nama odlučuju stranci. (*Opšti smeh u sali.*) Ne zamerite na ovoj šali.

Hito Štejerl: I ja želim da napomenem da je bilo pravo zadovoljstvo biti na festivalu, pre svega biti ponovo u bioskopu i gledati filmove na taj način – ja godinama to nisam radila, obično ih gledam na YouTubeu ili na kompjuteru. Takođe je bilo zadovoljstvo raditi sa tako neobičnim i duhovitim kolegama koji su bili članovi žirija.

Miša Radivojević: Kada govorimo o filmovima, moj lični utisak je da u konkurenciji nije bilo izuzetnih filmova, ali ne mislim da to oduzima čar ovog susreta, jer je selekcija ukupno gledajući, imajući u vidu retrospektive i ostale stvari, bila fantastična. No imam utisak da postoji izvesna stagnacija u onome što je konkurencija, glavni takmičarski program. Tu nema ništa zaprepasavajuće i novo, više neka tehnička rešenja, poput drona, i sličnog. Ne držim lekcije nikom, ne proglašavam nikakvu krizu, ne nastupam fatalistički, naprosto mislim da je tako, da je to

realno stanje. Ali smo imali kompenzaciju na festivalu u drugim programima. Takođe sam bio veoma srećan da sam se ovde družio sa svojim prijateljima, Miša mi je omogućio tu privilegiju da vidim svoje prijatelje Žilnika, Šijana, Lordana, s njima nisam dugo bio, i osećam se kao da ste mi ispunili neku predsmrtnu želju – ne bi bilo neke velike štete da mi je ovo bilo poslednje.

Lordan Zafranović: Da si mutav bilo bi bolje... (Opšti smeh u sali.)

Želimir Žilnik: Znači, nismo došli ovde da se družimo nego da se pozdravimo.

Miša Radivojević: Poseban doživljaj je što smo imali privilegiju da upoznamo Hito Štejerl, sjajnu predsednicu žirija. Bilo bi lepo da češće dolazi i da se brine o ovom festivalu, jer je ona otvorila novi prozor svojim filmovima i ona je jako dragocena, naročito za ove mlađe ljude. Za mene i Lordana je kasno da menjamo mentalitet, ali ovi mlađi ljudi bi to mogli. Ovaj festival nosi jedno ozbiljno kulturno nasleđe i u tom smislu ste vrlo obavezni. Toliko je značajnih ljudi prodefilovalo ovde ovih dana, toliko snažnih ličnosti, da ja prosto imam izvesnu tremu. Bilo bi sjajno kada bi te subvencije bile ozbiljnije i kada biste imali više mogućnosti. Ako dođe do toga, morate razmisliti da malo reformišete festival – da se programi rasterete, da bi se ljudi više družili i razgovarali o filmovima, uz malo više alkohola.

Želimir Žilnik: Ja bih sa svoje strane dodao nužnost toplog turskog kupatila. (Opšti smeh.)

Lordan Zafranović: Ja bih se, naravno, najprije zahvalio Miši Miloševiću što nas je izvadio iz naftalina i doveo zajedno na ovaj festival, na-

and new, more technical solutions, like drones, and the likes. I do not hold a lesson to anyone, I declare no crisis, I do not perform fatalism, I simply think that this is a real situation. But we had compensation at the festival in other programs. I was also very happy to have been here with my friends, Miša gave me the privilege of seeing my friends Žilnik, Šijan, Lordan, I have not been with them for a long time, and I feel like you have fulfilled my last mortal desire - it wouldn't be such a shame if this was my last festival.

Lordan Zafranović: You'd be better off mute... (General laughter in the hall.)

Želimir Žilnik: So, we did not come here to hand around but to say goodbye.

Miša Radivojević: The special experience is that we had the privilege to meet Hito Steyerl, a great president of the jury. It would be nice if she could come more often to take care of this festival, because she opened a new window with her films and she is very valuable, especially for these younger people. For me and Lordan it's too late to change our mentality, but these younger people could do it. This festival carries a serious cultural heritage and in that sense you have a huge responsibility. So many important people have been at the festival these days, so many powerful personalities, that I have a feeling of stage fright. It would be great if those subsidies were more serious and if you had more options. If it comes to this, you have to think about reforming the festival a little - to relax the schedule a little bit, so that guests can socialize and talk about movies with a bit more alcohol.

Želimir Žilnik: I would just add the necessity of a hot Turkish bath. (General laughter.)

Lordan Zafranović: I would, of course, first thank Miša Milošević for taking us out of naphthalene and bringing us together to this festival, after the last GEF in 1971, which was brilliant and after which I did not deal with amateur film anymore. And in 1991, when I emigrated from Croatia, I was placed on a black list, and my amateur films could not be seen. Fortunately, a few of these films I had brought with me and I had managed to save them and you saw them here at the festival. The distance between GEF and this festival is almost 50 years, but apart from the technology I do not see any major changes. The technology used to create aesthetics. We had reels of two and a half minutes and it was the maximum length of the shot - it could not be longer. Today, a person can spend time immensely, and it seems that there is a certain shift. Later, the reels were a bit longer, and when I made one of my feature films I used 12 minute reels, that was the maximum. And today, the Romanian films, or especially the films from the East, have shots more than 20 minutes long, and that forms the new aesthetics. I recognized here types of film I watched at GEF and at amateur film festivals - only in the form of video. These old movies that we did, a group of experimenters like Petek, Pansini, Gotovac, they were struggling with certain things because their technology did not allow for the great freedom that video has today. So it seems to me that in the ideas of those who have a video impoverished, I think - in an experimental film. For the experimental and amateur film, there was a great battle with the technology, and smallest things gave exceptional results. At present, video makers have extreme ability of tricks and 50 percent of these films were just that - tricks. That was inconceivable at the time we made films, and when GEF was the hottest place for exper-

kon zadnjeg GEF-a 1971, koji je bio briljantan i nakon kojeg se više nisam bavio amaterskim filmom. A 1991. kad sam emigrirao iz Hrvatske tamo sam stavljen na crnu listu i ni moji amaterski filmovi nisu se mogli vidjeti. Srećom, ja sam neke od tih filmova ponio sa sobom i uspio sam ih sačuvati i vi ste ih ovdje mogli vidjeti. Razlika između tog GEF-a i ovog festivala je skoro 50 godina, a ja, osim u tehnici, nisam vidio neke velike promjene. Tehnika je nekad stvarala estetiku. Mi smo imali rolne od dva i po minuta i to je bila maksimalna dužina kadra – nije mogao bit duži. Danas može kadar trajati neizmerno, i u tome se čini da je određen pomak. Kasnije su rolne bile malo veće, a ja sam jedan igrani film radio na rolni od 12 minuta, to je bilo maksimalno. A danas rumunski filmovi ili naročito filmovi sa istoka, imaju kadrove od 20 minuta pa i duže, i tu se stvara nova estetika. Ja sam ovdje prepoznavao filmove koje sam gledao na GEF-u i na festivalima amaterskih filmova – samo u nekoj, kako bih rekao, video-izvedbi. Ovi filmovi stari koje smo mi radili, grupa eksperimentatora poput Peteka, Pansinija, Gotovca, oni su se mučili oko određenih stvari jer im tehnika nije dopuštala veliku slobodu koju danas ima video. Zato mi se čini da su u idejama ovi koji imaju video osiromašili, mislim – u eksperimentlanom filmu. Za eksperimentalni i amaterski film bila je velika bitka sa tehnikom i sa najminimalnijim stvarima bili su izuzetni rezultati. Danas je video preuzeo vrhunsku mogućnost trikova i 50 posto ovih filmova bili su trik-filmovi. To je bilo nepojmljivo u doba kada smo mi stvarali filmove, i kada je bio GEF kao vrhunski pogled na eksperimentalni film, buntovnički film u jednoj ideologiji koja je bila neuporedivo zatvorenija nego ova danas – govorim o internacionalnom eksperimentalnom filmu. To je moj pogled na

stvari, a o pojedinačnim filmovima nemam ve-
like potrebe da govorim – samo hoću kazati da
je to već viđeno, manje-više isto, samo sa bol-
jim mogućnostima, vrhunskom tehnikom koja
daje autorima ovakvih filmova senzacionalne
mogućnosti. Može se snimiti sve, samo treba
imati veliku maštu i poznavati medij.

Hito Steyerl: Ja sam takođe osetila upravo to
što su kolege pomenute – bilo je puno formal-
ističkih filmova koji su me zbunili, jer su svi
počivali na tradicionalnim tehnikama struktural-
nog filma – grebanju trake, duploj ekspoziciji,
efektima koji su nekad rađeni u laboratoriji... Šta
znači ako se to isto radi ponovo u digitalnom
formatu? I taj problem ne umem da rešim; za
mene je to zaista pitanje.

Miša Radivojević: Što se žiriranje tiče, moram
prvo reći da zaista nismo bili vezani ni za kakve
konvencije, Miša nas je tako uputio, a imamo
i naslov, temu festivala, to je subverzija, tako
da smo se osećali komotnije i ove odluke nisu
bile komplikovane, sve su donete konsenzusom,
nismo imali nikakav problem. Ja sam bio za jed-
nu širi listu, imao sam osećanje da bismo mogli
da dođemo do cifre od deset filmova. Lordan je
imao predlog da se ta lista jako suzi, a onda je
Hito bila katalizator i ona je dovela stvari u libelu
i završili smo sa sedam filmova. Ja ću sada da
krenem odmah o filmovima. *Kraj vremena* Milča
Mančevskog, SAD, Kuba, 2017. Iz prvog dana
smo se odlučili samo za taj film. Nismo ima-
li potrebu da komentarišemo taj film koji ima
izvestan magnetizam, jasnu poziciju kamere i
unutrašnje ideje, ima u sebi jednu finu, vrlo veš-
to izvedenu vizuelnu senzaciju. Nije to nikakva
avangarda u realizaciji, ali je to s merom, ima
izvesnu uzdržanost i u filmu se vidi majstorstvo.

imental films, rebel films, in an ideol-
ogy that was incomparably more rigid
than the one today - I'm talking about
an international experimental film.
This is my view of things, and I do not
have much need to talk about specific
films - I just want to say that it has al-
ready been seen, more or less it is the
same, only with better possibilities,
the cutting-edge technology that gives
enormous possibilities to filmmakers.
Everything can be recorded, you just
need to have a great imagination and
know the medium.

Hito Steyerl: I also felt precisely what
the colleagues also mentioned – there
was a lot of formalist films which puz-
zled me, because they had all traditional
techniques of structuralist filmmaking
– scratching, superimposing, effects
that were once done in the laboratory...
What does it mean if you just simply
do it again in a digital format? I cannot
solve this problem; it is a real question
for me.

Miša Radivojević : As far as the jurying
is concerned, I must first say that we
really were not bound by any conven-
tions, Miša has directed us to do so,
and we have the title, the theme of the
festival, it's *subversion*, so we felt more
comfortable and these decisions were
not hard to come up with, they were all
made by consensus, we did not have
any problem. I was pushing for a broad-
er list; I had the feeling that we could
reach the figure of ten films. But Lordan
had a suggestion that this list should be
narrowed down, and then Hito was the
catalyst and she brought things into the
balance, and we ended up with seven
films. So I'll start commenting on these
films immediately.

The end of the time of by Milčo Man-
čevski, USA, Cuba, 2017. From the first
day screening we only chose this film.

We had no need to comment on the
film. The film has certain magnetism,
astute position of the camera, clear in-
ner ideas, has in itself a delicate, very
skillfully performed visual sensation.
It's not an avant-garde form strictly
speaking, but it is very balanced style,
has certain restraint in expression, you
could see it is masterly filmmaking
there. And we must be very strict with
Mančevski. He sent his film to this fes-
tival, which is very encouraging, which
means that he as a professional and
master adheres to our criteria.

Niko Novak and Matevž Jerman, *She
blinks and Flowers Tremble*, Slovenia,
2017. This is, if you recall, a film about
a young woman in front of a wide win-
dow, a shop window, images of street
life take place in real time behind her
back, because she turned her back to
that world, she is facing us and she is
blinking. It's charming, there's a sound
that I did not hear, but I liked the film
even without sound. I really loved this
film, that avoidance of the world and
life. This woman is not depressed, it
is not emphasized that she is against
life - she is simply not interested in
it, and what comes out of this picture
is the feeling that this woman has a
world inside her that is sufficient for
her, and gives a witty, humorous com-
mentary to her own position, as if she
is justifying her attitude. And that was
the first candidate for the Sonja Sav-
ić award, because that's exactly what
Sonja's situation was. Sonja had turned
away from life, but without bitterness
and feeling of being rejected. But then
Hito gave another proposal to award
the film *Tower XYZ* by Ayo Akingbade,
because this is the only "female" film
in the program, and we also thought it
was very good. I only have a personal
remark for Predrag Živković from the
Nadežda Petrović Gallery, since they are
taking care of the legacy of Sonja Savić

A prema Mančevskom moramo biti vrlo stro-
gi. On je poslao film na ovaj festival, što jako
ohrabruje, to znači da on kao profesionalac i
majstor pristaje na naše kriterijume.

Niko Novak i Matevž Jerman, *Ona trepće i cveće
drhti*, Slovenija, 2017. To je, ako se sećate, film
o mladoj ženi ispred širokog izloga, prozora,
slike ulice i života koji se odvija u realnim di-
menzijama iza njenih leđa, ali je ona okrenuta
tom svetu, okrenuta je prema nama i trepće.
To je šarmantno, ima i zvuk, koji ja nisam čuo,
ali mi sefilm dopao i bez zvuka. Meni se jako
dopao taj film, ta okrenutost od sveta i života.
Ta žena nije depresivna, nije naglašeno to da
je ona protiv života – nju život jednostavno ne
zanima, a ono što izlazi iz te slike, osećanje da
ta žena u sebi poseduje jedan svet koji joj je
dovoljan, i tim treptanjem daje humorni, duhovit
komentar na vlastitu poziciju, kao da opravdava
svoju okrenutost životu. I to je bio prvi kandidat
za nagradu „Sonja Savić“, jer je to baš Sonjina
situacija. Sonja je bila okrenuta od života ali bez
gorčine i osećanja odbačenosti. Ali onda je Hito
dala drugi predlog, da tu nagradu dodelimo filmu
Toranj XYZ Ajo Akingbade, jer je to jedini „žens-
ki“ film u programu, a smatrali smo takođe da
je vrlo dobar. Jedino imam ličnu, privatnu na-
pomenu za Predraga Živkovića iz Galerije „Na-
dežda Petrović“, budući da su preuzeli brigu o
legatu Sonje Savić u Čačku i da to rade sjajno,
moja lična molba je da uzmete oba ova filma
za dokumentaciju. Ja se izvinjavam, ali ja sam
toliko gluv i u samoći da kad dobijem priliku da
govorim spopadne me napad logorejičnosti i
svi ste nadrljali.

Želimir Žilnik: Komponuj muziku kao Betoven!

Miodrag Milošević: Samo malo objašnjenje – svi ovi filmovi su na Listi značajnih ostvarenja, bez obzira na nagrade „Sonja Savić“ i „Ivan Kaljević“, one su samo plus.

Miša Radivojević: O četvrtom filmu, *Portorikanska tautologija*, govoriće Hito Štejerl.

Hito Steyerl: Izabrala sam film *Portorikanska tautologija* jer sam ga upamtila. Najpre mi je bio vrlo iritantan, bio je vrlo nametljiv, i u početku sam ga mrzela, ali onda sam shvatila da su ta nametljivost i repetitivnost opravdane kontekstom – reč je o uništenju prizora, o uništenju sećanja u kontekstu američkog kolonijalizma u Portoriku, prikazanom putem brutalne i nasilne repetitive određeni sekvenci. Ima smisla što je film tako nasilan, tako iritantan i tako repetitivan. Učinilo mi se da je to jedan od najboljih filmova.

Predrag Živković: Samo da dodam nešto o tome što smo uradili zajedno – naša je inicijativa, ali festival je to snažno podržao. Bilo je dosta razmišljanja o tome kako da rad Sonje Savić sačuvamo i promoviramo, i odlučili smo se za ovaj festival, zato što je ovaj festival mesto gde njen rad treba da se afirmiše i da se na tim temeljima nagrade filmovi koji odgovaraju tom duhu. Nismo izabrali Filmske susrete u Nišu, iako je Sonja bila velika filmska glumica, ali to je nešto što je ona svesno napustila da bi se bavila ovom vrstom alternativnog filma. Dakle, nagrada se dodeljuje za kritičko promišljanje stvarnosti na dokumentaran način, ali u formi eksperimentalnog – to je ono što je Sonja radila pre dvadesetak i više godina, i drago mi je da toga ima i danas na festivalu.

in Čačak, and that they do it great, my personal request is to take both of these films for your archive. I apologize, but I am so deaf and lonely that when I get the chance to speak I have an attack of logorrhea and you all have to suffer through that.

Želimir Žilnik: You need to compose music like Beethoven!

Miodrag Milošević: Just a short explanation - all these films are on the List of Significant Achievements, regardless of the "Sonja Savic" and "Ivan Kaljevic" awards, they are just a bonus.

Miša Radivojević: Hito Steyerl will talk about the fourth film, *Puerto Rico Tautology*.

Hito Steyerl: I chose the film *Puerto Rico Tautology* because it stayed with me. At first, it was extremely annoying, it was extremely insistent, and at first I really hated it but then I realized that this insistence and repetitiveness were warranted because of the context – it is about the destruction of images, the destruction of memory in the context of the US colonialism towards Puerto Rico, shown by using brutal and violent repetition of certain sequences. It made complete sense that this film is so violent, so annoying and so repetitive. So I felt it was one of the strongest films.

Apart from this, I also want to add a few words in relation to the film *Tower XYZ* which I thought was quite extraordinary in the context of this festival because it was one of the few films that had a documentary relationship with its surroundings – I won't say reality because I don't know whether this was a reality or not – but it had a documentary outlook, a documentary approach, very poetic, realistic one, that was refreshing in the context of the competition program.

Predrag Živković: Just to add something about our initiative that the festival strongly supported. There was a lot of thinking about how to preserve and promote Sonja Savić's work, and we decided to do it at this festival, because this festival is the place where her work should be appreciated and promoted and films that match her spirit awarded. We did not choose the film festival in Niš dedicated to acting, although Sonja was a great film actress, but that was something she consciously left to deal with this kind of alternative cinema. So, the prize is awarded for the critical consideration of reality in a documentary manner, but in the form of experimental films - this is what Sonja did twenty years ago, and I'm glad to see we still have works like that at the festival today.

Miša Radivojević: The next film that I will say a few words about is *Some of the Sensations* by Peter Lichter and Bori Mate, a Hungarian film. This treatment of images is very witty, very well done, albeit it resembles a bit too much the style of Art Informel paintings, it is therefore anachronistic in style and we all know that very well, but it has an interesting color palette. Yet, what motivated us to put it on the list is the propagandist aspect of it: we see logos of MGM, United Artists and other Hollywood companies, and then their logos are crumpled, jammed... it is a destructive relationship to Hollywood. We liked that. Bata Petrović had a film like that long time ago, in 1988, he used the Colombia logo. So it is nothing new and special, but there is a crumb that contributes to this festival - a fine subversion, which is blatant and propagandist, ironical. By voting for this film, and the two of them were not amazed, I felt that I did not like Hollywood, but I admire it, and I dealt with my masochism in a way.

Miša Radivojević: Sledeći film o kom bih vam samo nekoliko reči rekao je *Neke senzacije* Petera Lichtera i Bori Mate, mađarski film. To je tretman slike koji je vrlo duhovit, vrlo dobro urađen, doduše pomalo suviše enformel, anahronim postupkom koji vrlo dobro znamo, ali je koloristički zanimljiv. Ali ono što nas je motivisalo da ga uvrstimo na listu jeste propagandni, plakatski aspekt: u filmu se pojavljuju logoi MGM, United Artists i celog tog holivudskog niza, i onda ih na neki način izgužva, izgazi... Jedan destruktivni odnos prema Holivudu. To nam se dopalo. Bata Petrović je davno, 1988. godine, napravio takav film, kod njega je logo Columbie u pitanju. Tu nema, dakle, ništa novo i specijalno, ali ima jednu mrvicu koja doprinosi festivalu – jednu finu subverziju, koja je plakatska i propagandna, podsmevačka. Ja time na neki način, glasajući za taj film, a njih dvoje nisu bili baš preterano oduševljeni, osećao sam da Holivud ne volim, ali mu se divim. Obračunao sam se sa svojim mazohizmom na taj način.

Sledeći film je *Konfident*, brazilski film Akermana i Lopeza. Ja o njemu ne bih govorio, iako mi se veoma dopao. On ima ideju koja je veoma prikrivena, aluzija konfidenta je vrlo široka, i ja ne bih voleo da o tome govorim da ne bih uprskao stvar. To je jedan od one vrste filmova koji se doživljavaju kožom i osetilima, ako ga ukapiraš – ukapiraš. Ima nešto kafkijansko u njemu, jedan mrak, vrlo dobro kadriran, vrlo dobro odvojene celine, motivi vrata, kvake, ulazaka i izlazaka, savršena subverzivna energija. Vidi se da je ideja apsolutno prostudirana, ali u značenja ne bih ulazio.

Obavezu koju smo imali po zahtevu festivala, da dodelimo nagradu „Ivan Kaljević“, po jednom

od briljantnih ljudi jugoslovenskog amaterskog filma, koji je prerano umro a imao je vanredan dar za najređu vrstu filma, oplemenjene komedije. Mi smo već tada znali za pajtonovce, ali on je već bio u tome na neki način – to nije bila puka eklektika i oponašanje, već vrlo originalan rukopis, pun duha, amaterske radoznalosti. Tu nagradu smo dali filmu *Crno-bela kutija*. To samo fizički liči na ono što je Kaljević radio, ali njemu bi se taj film dopao, to je njegova zona. Mada ovaj film nema ništa u sebi što nije viđeno, ali ima multiplikaciju ekrana, anagram u sebi, dobar ritam, dobro je izveden i smatram da se ništa nismo ogrešili.

Ja lično imam osećanje žaljenja zbog filma koji sam predložio, to je film *Nepoznati sati*, koji prikazuje Ameriku u jednoj neobičnoj slici, ali su me zdušno eliminisali, a Lordan me je proglasio za ljubitelja nejasnih i zatutumračenih ideja.

Miodrag Milošević: Sada bih dao reč članovima selekcionarne komisije, Zoranu Saveskom i Gregu De Kjurju, koji bi mogli da nam kažu nešto o takmičarskoj selekciji, o tome zašto su izabrali ove filmove, koliko je filmova stiglo, kao i o nagrađenim filmovima.

Zoran Saveski: Svake godine bilo je puno filmova, dešavalo se da bude i do 650, a ove godine malo manje. Suština je ta da uvek ima problema sa filmovima i po meni ove godine najsubverzivniji je bilo pronaći filmski film. Hvala žiriju što ne moram ja i ove godine da kritikujem poslate filmove. Žiri mi nikada nije bio bliži u smislu stavova i izabranih filmova, a Miša je rekao da je postojala težnja da se skрати lista nagrađenih, i ja bih je skratio na 5 filmova, ali naravno neću da ulazim u to. Retko se to dešavalo, maltene

The next film is *Confident*, Brazilian film by Akerman and Lopes. I would not speak about it, although I liked it very much. It has an idea that is much concealed, the allusion to 'confident' is very wide, and I would not like to talk about it because I wouldn't like to blow the whole thing up. It's one of those types of films that we experience by the skin and senses; if you get it - fine. There is something Kafkaesque in it, it had certain darkness, very well-framed, very well structured, there are doors, knobs, entrances and exits, perfect subversive energy. It seems that the idea is absolutely well studied, but I would not go into the meaning of it.

We also had an obligation, at the request of the festival, to give the "Ivan Kaljević" award, according to one of the brilliant people of the Yugoslav amateur film, who died prematurely and had an extraordinary gift for the rarest kind of film, the enlightened comedy. We already knew about the Monty Pythons at that time, but Kaljević was already well into that kind of humor - it was not mere eclecticism and imitation, but a very original style, full of spirit and amateur curiosity. We gave this prize to the film *Black and White Box*. It only physically resembles what Kaljević was doing, but he would like that film, that's his zone. Although this film has nothing that we haven't seen already, it has the multiplication of the screen, anagram in itself, a good rhythm, it is well implemented and I believe that we didn't make a mistake by giving him this special award.

I personally have a feeling of regret over the film I suggested, it's a movie *Unknown Hours*, which shows America in an unusual picture, but they have eliminated me with enthusiasm, and Lordan has declared me a fan of obscure and hermetic ideas.

Miodrag Milošević: Now I would like to give the word to the members of the selection committee, Zoran Saveski and Greg De Cuir, who could say something about the competition selection, why they chose these films, how many films they received, as well as about the awarded films.

Zoran Saveski: Every year we get a lot of films, couple of years ago we got around 650, but this year a little less. Basically we always have problems with film quality and in my opinion this year the biggest subversion as to find a cinematic film. Luckily, and I thank the jury for that, I do not have to criticize the films we got this year. The jury has never been closer to me in terms of attitudes and films they have selected, and Miša said that there was a tendency to cut the number of films from the list – I would cut it down to 5 films, but let's not go into that. It happened rarely, almost never in the last ten years, that my opinion and the opinion of the jury are almost identical.

Greg De Cuir Jr.: I also thank the jury members, and thank you, Miša [Milošević], for being the heart and the soul and the spirit of the festival since it started. Thanks to all of our guests who are coming, some from as far as New Zealand and some from Dalmatinska street. Without you and your support the festival wouldn't be what it is – obviously this is a non-commercial film festival, all programs are free and open to the public, so what little support that we can pull together a lot of it comes from people who make the effort to be here, so we thank you all for that. What I wanna do is add a few notes on some of the winning films. I like to do that because sometimes we need a bit more context of who these people are and where they're coming from and in some cases they have a history with the

nikad za ovih poslednjih deset godina, da su moje mišljenje i mišljenje žirija gotovo identični.

Greg De Cuir Jr.: I ja se zahvaljujem članovima žirija, i hvala tebi, Mišo [Miloševiću], što si bio srce i duša i duh festivala od njegovog nastanka. Hvala svim gostima koji su došli, neki čak iz Novog Zelanda, a neki iz Dalmatinske ulice. Bez vas i vaše podrške festival ne bi mogao da bude to što jeste – očito nekomercijalni filmski festival, čiji su programi besplatni i otvoreni za javnost, tako da ono malo podrške koju uspevamo da dobijemo dolazi od vas koji ste učinili napor da dođete, tako da vam se svima zahvaljujem na tome. Želim samo da dodam par napomena o pobedničkim filmovima. Voleo bih to da uradim zbog toga što nam ponekad treba malo više konteksta – ko su ti ljudi, odakle dolaze, a u nekim slučajevima imaju i veze sa festivalom tako da je važno da znamo koga smo nagradili. Najpre imamo Milča Mančevskog i *Kraj vremena*, za kog je, pretpostavljam, većina vas čula, svakako vi koji ste iz regiona poznajete njegove dugometražne filmove, ali i rane, kratke eksperimentalne radove, koji su u nekim slučajevima stvarani u saradnji sa filmadžijama odavde i ovim festivalom. Mančevski je veoma bitan reditelj ali je u vezi sa ovim filmom vrlo zanimljivo to što je, ako ne grešim, u pitanju prva koprodukcija Sjedinjenih Američkih Država i Kube. Kada samo to čuo, pomislio sam – to zvuči toliko blesavo da mora da je istina. Odmah sam pomislio i suprotno – čekaj, jel stvarno prva? Ali mi deluje da može biti da jeste.

Sledeći film, *Toranj XYZ*, koji je dobio nagradu „Sonja Savić“, na kojoj naša hvala ide Predragu i timu iz Čačka, što su doneli ovu sjajnu novu

nagradu na festival, posvećenu veoma važnoj autorki. Film je uradila Ajo Akingbade – ona je Nigerijka, odrasla u Londonu, i ovo je zapravo njen prvi film. Ona je veoma, veoma mlada, mislim da nema više od 21-22 godine. Film je napravljen kao deo specijalnog programa Instituta za savremenu umetnost iz Londona, kao deo inicijative da se daju kamere i produkcijski resursi mladim umetnicima kako bi napravili svoje prve radove, a potom su ti radovi premijerno prikazani na Institutu u Londonu i potom su prijavljivani na razne festivale. Ajo je bila u takmičarskom programu u Oberhausenu ove godine i tamo je osvojila posebno priznanje. Upoznao sam je i saradivao sam s njom im ranije, baš je pristojna i ljubazna i mislim da je ona odličan simbol budućnosti evropskog eksperimentalnog filma. Sjajno je što ste odlučili da joj date nagradu ovde i zaista se nadam da će doći u rezidenciju.

Niko Novak i Matevž Jerman, autori filma *Ona trepće i cveće drhti*, kolege su iz Ljubljane koje rade u Slovenskoj kinoteci. Oni su inače uvek ne festivalu, iznenađen sam da ove godine nisu došli, to je baš šteta, pošto su dobili i nagradu. Matevž nam je poslao film u zadnji čas. Rekao je da on nema veze s tim filmom, da je reditelj stidljiv i povučen, i samo je dodao: pogledajte da li vam se sviđa, ako ne, nema veze. Ali čim smo videli film učinio nam se izvrsnim i sjajne je baš ta stidljivost, o kojoj je Matevž govorio, možda misleći na Nika ili na sebe, izražena putem rezervisane prirode filma i vrlo skromne estetike koja, međutim, ima duboku rezonancu i govori mnogo toga. Mislim da je ovo jedan od najdinamičnijih filmova u selekciji. Reč je o važnom radu koji nas povezuje sa regionom – a

festival so it is important to know who we're awarding.

First we have Milčo Mančevski with *End of Time*, who, I imagine, most of you know, certainly those of you that are from the region know him for his feature films but also his early experimental shorts, that were in some cases done very closely in cooperation with the filmmakers here and the festival here. Mančevski is a very important director but also what's interesting about this particular film is, if I'm not mistaken, that it is the first coproduction between the United States and Cuba. And when I heard that I thought –that sounds so crazy that it must be true. I immediately thought back – wait, is it really the first? But it looks like it might be.

Then the next film, *Tower XYZ*, which was given the Sonja Savić award, which we thank Predrag and the team from Čačak for bringing this great new award to the festival, dedicated to a very important author. This film was made by Ajo Akingbade – she's Nigerian, grew up in London, and this is actually the first film she's ever made. She's very, very young, she can't be much older than 21, 22. It was made as part of the special program within the Institute of Contemporary Art in London, as an initiative to give cameras and production capabilities to young artists to make their first works and then they show these works premiered at ICA in London and then eventually they send them to film festivals. Ajo was in competition at Oberhausen this year and she won a special award there. I've met here and I've worked with her before, she is very, very kind and I think she is a great symbol of the future of European experimental cinema. It's great that you chose her for an award here and I very much hope that she will come for residency.

Niko Novak and Matevž Jerman, authors of the film *She Blinks and Flowers Tremble*, are colleagues from Ljubljana that work at Slovenska kinoteka. They are normally here, I'm surprised that they didn't come and it is a shame, since they won an award. Matevž sent this film to us at the last minute. He didn't say he was part of the film then, he said that the director is very shy and nervous... He said: Just take a look at it, see if it's interesting, if it's not, don't worry. As soon as we saw it we thought it was amazing and it is great that this sort of shyness, that Matevž was talking about, maybe about Niko or about himself, is expressed at this reserved nature of the film and very modest aesthetics which obviously has very deep resonances and speaks volumes. I think this is one of the most dynamic films in the selection. It is an important work that keeps us connected with the region – and we are always trying to preserve a strong connection to the region.

The Brazilian film *Confident* ... I don't think we know anything about them, but just one side note on Brazil. We've actually recently been getting a lot of films from Brazil and one of our previous award winners was a Brazilian team. They came here to do their residency and you would've seen the result of this residency, *Leopard Man Study*. Maybe because they got an award and told their friends, in any case, we've been seeing in past years a lot of great films from Brazil and we're happy that this trend is continuing. This was just a context, not to take us away from an awarded film.

As for *Puerto Rico Tautology* – we don't know anything about this director, but we loved it immediately when we saw it. It has a special place in my heart because I'm from the video-generation

uvek se trudimo da sačuvamo snažnu vezu sa regionom.

Brazilski film *Konfident*... Mislim da o njemu ne znamo ništa, ali dodaću jedan uzgredni komentar o Brazilu. U zadnje vreme dobijamo mnogo filmova iz Brazila i nagrada na prethodnom festivalu otišla je i jednom brazilskom timu. Došli su potom ovde u rezidenciju i videli ste rezultat te rezidencije u takmičarskom programu, to je film *Studija Čoveka-leoparda*. Možda zato što su dobili nagradu pa su rekli prijateljima, u svakom slučaju, u zadnje vreme dobijamo dosta odličnih filmova iz Brazila i jako nam je drago da se taj trend nastavlja. To je samo kontekst, nije mi namera da odemo daleko od nagrađenog filma.

Kad je reč o *Portorikanskoj tautologiji* – ne znamo ništa o reditelju, ali nam se film svideo čim smo ga videli. U mom srcu zauzima posebno mesto jer sam ja pripadnik video-generacije i sviđa mi se sve što ima primesu videa, poigravanje sa zaustavljenjem i pauziranjem... No, samo još jedna uzgredna napomena o Kanadi. Smatram kanadsku scenu eksperimentalnog filma i videa jednom od najjačih na svetu. Uvek dobijamo dosta izvrsnih filmova iz Kanade i oni često osvajaju nagrade, tako da nije iznenađenje što na listi imamo ponovo kanadskog autora.

Peter Lihter i Bori Mate, koji su autori filma *Neke od senzacija*, muško-ženski su duet koji je tek počeo da pravi filmove. Peter Lihter je osvojio nagradu ovde prošle godine, ako ne grešim. Dve godine zaredom, to je fenomenalan uspeh – on pravi odlične filmove, a relativno je mlad, trenutno na doktorskim studijama. Nije mogao da

dođe ove godine, ali svakako bih ga preporučio – opet, važno nam je da smo povezani s regionom, sad svejedno da li ga zovemo Balkanom ili Jugoistočnom Evropom ili Centralnom Evropom.

I poslednji film, Crno-bela kutija iz Izraela – ne znamo mnogo o rediteljima ali bilo je očito da su kandidati za nagradu „Ivan Kaljević“.

I samo da dodam još jednu stvar povodom 1960-ih i 1970-ih, i toga šta se tad dešavalo i kako je povezano sa onim što se dešava sad. Mogu da zamislim sebe nakon trideset godina kako sedim s nekima od vas ovde i kažem: O, sećam se šta smo mi radili 2010-ih, pa ovi mladi sad nemaju pojma!

Miodrag Milošević: Ima li još neko ko želi nešto da kaže o filmovima ili o selekciji, da pita nešto žiri ili članove selekcionarne komisije?

Nepoznati: Dobijate li filmove iz Palestine?

Greg De Cuir Jr. Stizali su filmovi iz Irana i to je, pored Izraela, verovatno jedina bliskoistočna zemlja iz koje uvek pristižu filmovi.

Nepoznati: Želim da pitam članove žirija koji im je lično omiljeni film, film koji se njima lično sviđa najviše?

Miodrag Milošević: Zbog toga što mnogi festivali imaju prvu, drugu nagradu, što je često teško odlučiti, kada smo mi pokrenuli festival odlučili smo da nemamo najbolji film, već listu najboljih.

Nepoznati: Da, neću da insistiram, samo me

so I go for anything that has video-interference, the play with starting and stopping and pausing... But just a side note on Canada. I would consider Canada one of the strongest scenes for experimental film and video. We're always getting a lot of great films from Canada and they're often winning awards, so this is not a surprise at all to see another Canadian authors among the list.

Peter Lichter and Bori Mate, who made *Some of the Sensations*, are a man and a woman team that just started making films together. Peter Lichter actually won an award last year, if I'm not mistaken. Two years in a row is amazing score – he is making great films, and he is relatively young, doing his doctoral studies now. He wasn't able to come this year but I'd certainly recommend him – again, it is important to us to keep the region together, whether you called it Balkan or Southeast Europe or Central Europe.

The last one, *Black and White Box* from Israel, we don't know much about the directors but it became obvious that it would be a contender for Ivan Kaljević award.

I just want to add another thing in relation to the 1960s and the 1970s and what was going on then and how it is connected now. I could picture myself thirty years from now with some of you, saying: Oh, I remember what we did in 2010s and what these youngsters are doing now is nothing!

Miodrag Milošević: Is there anyone else that would like to say something about the films and the selection or to ask the jury or the selection committee something?

Nepoznati: Do you get films from Palestine?

Greg De Cuir Jr. We've gotten films from Iran a lot and that's probably the only middle-Eastern country that we've ever gotten films from, except from Israel.

Nepoznati: I just want to ask the jury what was your personal best film, a film that you like the most?

Miodrag Milošević: Because a lot of festivals have the first and the second film, which is often hard to decide, when we started this festival we decided not to have the best film but the list of best films.

Nepoznati: Yes, I won't insist, it is just a question about individual tastes...

Hito Steyerl: It is interesting, but there was only one film that we could all agree on – that was the Brazilian film, *The Confident*, for some reason.

Misa Radivojević: We tried to reach consensus - I am for this kind of work of the jury. Because what's the use of majority rule? But *Unknown Hours* left the biggest impression in me, and that's the film we did not include. I did not give up my ideals, but I just do not have enough arguments. I have internal, intimate arguments, ostensibly I know it's an extraordinary film, but I cannot explain why. Not because I'm stupid and I do not know cinema, but precisely because I'm my own victim - if I want to go deep, I cannot get argumentation. It does not hurt my heart; I don't feel it is a kind of injustice. Lordan and I also spent a lot of time with the movie *I Love You, Ines* by Ana Hušman – it has good rhythm, but also one, partly unintentional, technically poor construction that does not work very well. But among all these things we didn't see any new attitudes, and hence my feelings of crisis. As for the general selection, retrospectives, the whole festival, I have no objection - everything is

zanimava ponešto o individualnom ukusu...

Hito Steyerl: Zanimljivo je, ali jedini film oko kog smo se svi složili – bio je brazilski film *Konfident*, iz nekog razloga.

Miša Radivojević: Trudili smo se da postoji konsenzus – ja sam za tu vrstu rada žirija. Jer šta znači preglasavanje? Ali meni je najveći utisak ostavio *Nepoznati sati*, koji nismo uvrstili. Nisam ja odustao od svojih ideala, ali ja jednostavno nemam argumente. Imam unutrašnje, intimne argumente, ostensilno ja znam da je to jedan izvanredan film, ali ja ne mogu da objasnim zašto. Ne zato što sam mutav i ne poznajem film, već upravo zato što sam ja vlastita žrtva – ako hoću duboko da ronim ja ne mogu da pribavim argumentaciju. Ne boli me srce, nije to neka nepravda. Lordan i ja smo takođe potrošili dosta vremena oko filma *I Love You, Ines* Ana Hušman – on ima dobar ritam, ali jednu, delimično nenamernu, tehničku skalameriju kojom ne vlada najbolje. Ali među svim stvarima nema ništa što je novi stav i otud moje osećanje za krizu. A što se tiče generalno selekcije, retrospektiva, celog festivala, ja nemam nikakvu primedbu – sve je u najboljem redu. Samo pozivam da se zamislimo nad tom činjenicom da nema tresućih filmova, zemljotresa. Ali pre će biti da je moje očekivanje nerealno. Zašto bi i bilo takvih filmova? Retko se desi da ih ima jedan, dva.

Miroslav Bata Petrović: Neću da komentarišem izbor žirija, mada se u najvećem broju slučajeva slažem. A i da se ne slažem, ne bih komentarisao, jer mislim da je subverzivno pravo svakog žirija da donosi odluke prema svojoj meri, i da tu nema razloga da se ocenjuje žiri. Ja sam došao

danas ovde zapravo sa namerom da se izjadam zbog tog fenomena koji me muči već deset godina, a to je već viđeno. I tu me žiri subverzivno preduhitrio – potpuno ste u pravu, ali vi ste osetili to ove godine prvi put, a to ja osećam deset godina. To nema veze s njima dvojicom, s tim što su oni selektori, nego je takva produkcija. Mislim da bi organizacija festivala morala da učini nešto na osveženju samog festivala. Kako? To je veliko pitanje. Ja ću izložiti ovde neke ideje. Kao prvo, pored ove konkurencije slobodnih ideja, lično bih uveo još jednu konkurenciju u kojoj bi organizator festivala zapravo zadavao izazove autorima za sledeću godinu, u nekom određenom pravcu – to mogu da budu, i sad licitiram bez veze, igranje sa arhivskim materijalom, upotreba dronova, nove tehnologije, mešanje tehnologija... Da provocira autore da oni na tom planu eksperimentišu, nezavisno od ovih slobodnih ideja. Ne znamo šta ćemo dobiti – moguće da ćemo dobiti neočekivane stvari, ali nismo nikad probali. Još jedna stvar meni ovde neverovatno smeta već godinama – mi ove naše alternativne filmove prikazujemo na jedan najkonvencionalniji bioskopski način. Gotovo sam siguran da bi se neki filmovi sasvim drugačije doživljavali u nekim drugačijim ambijentima. To komplikuje malo organizaciju, ali i za to postoji neko rešenje. Vrlo bih rado neke svoje filmove ovde prikazao u kotlarnici ili sa balkona na snegu, ako ima snega, nego što ih prikazujemo na ovaj konvencionalan način u klasičnom bioskopu. Braća Limijer su bili moderniji od nas, oni su prikazivali filmove u kafani, i bilo je alkohola, a i pušenje je bilo dozvoljeno. Nisam ja to izmislio, to su iskustva iz drugih oblasti – pozorište, na primer. Ne igra se stalno u pozorišnoj sali, autori traže druge prostore, druge ambijente. Eksperimentisan-

in the best order. I just want to call all of us to think about the fact that there are no films that shake us like an earthquake. But probably my expectations are unrealistic. Why would there be any such films? It rarely happens that we find one or two such films in general.

Miroslav Bata Petrović: I will not comment on the selection of the jury, although in most cases I agree. And even if I do not agree, I would not comment, because I think that every jury has a subversive right to make decisions to its own extent, and that there is no reason to evaluate the jury. I came here today with the intent to compete with this phenomenon that has been troubling me for ten years - the phenomenon of *déjà vu*. And here the jury subversively went ahead of me... Yes, you are absolutely right, but you have felt this phenomenon for the first time now, and that's how I feel for ten years now. It has nothing to do with the two of them [the selection committee], the production is like that. But I regret that the organization of the festival missed the chance to do something to refresh the festival itself. How? That's a big question. I'll put some ideas here. First of all, in addition to this competition of free ideas, I would personally introduce another competition in which the organizer of the festival would actually challenge the authors for the following year, in a certain direction – that could be, and now I bid without bother, playing with archival material, drones, new technologies, mixing technologies ... To provoke the authors to experiment in the field, regardless of these free ideas in the main competition program. We do not know what we will get - perhaps we will get unexpected things, but we never tried. One more thing I've been bragging about here for years - we show these alternative films in one of the most conventional ways – in the

cinema. I'm almost sure that some films would feel totally different in another ambient. This complicates things for a small organization team of the festival, but there is also a solution for that. I would very much like to show some of my films here in the boiler room or from the balcony on the snow, if there is any snow, rather than displaying them in this conventional way in a classical cinema. Lumière brothers were more modern than us, they were showing movies in the café, and there was alcohol, and smoking was allowed. It is nothing so radical; it is just an experience from other areas - the theater, for example. It does not play constantly in the theater hall, the authors look for other spaces, other ambiances. Experimenting with projections can also produce certain alternative experiences that we did not have. This means organizational problems that the organizers are afraid of, and this is normal - some fool, for example, can demand 33 projectors, and Miša does not have them. This is solved by emphasizing in Rules and Regulations what is possible and what is not possible. So, these are some of my ideas that I think might refresh this festival, to get him out of that deadlock right now. It really reached a dead end and we will always have that impression of *déjà vu* if we do not open some new doors.

Anica Vučetić: I like these ideas very much because alternative and experimental film would enter the field of video installation, which is quite another area and comes from visual arts. This is the problem of many festivals that they have no sensibility for those kind of ruptures and coming out of the narrow film boxes. Couple of times I was trying to apply to festivals with multi-channel installations, but with no use. And there is a Belgrade example since couple of days ago - Neša Paripović received a prize at the Festival of Metafilm, a few

ja sa projekcijama takođe mogu da proizvedu određene alternativne doživljaje kakve dosada nismo imali. To ima organizacione probleme kojih se organizatori plaše, i to je normalno – neka budala, na primer, može da traži 33 projektora, a Miša ih nema. To se rešava tako što se u propozicijama naglasi šta je moguće. Eto, to su neke moje ideje koje mislim da bi mogle da osveže ovaj festival, da ga malo izvuku iz tog ćorsokaka u kome je trenutno. On je zaista zapao u ćorsokak i stalno ćemo imati taj utisak već viđenog ako ne otvorimo neka nova vrata.

Anica Vučetić: Meni se jako dopadaju ove vaše ideje jer bi time alternativni i eksperimentalni film ušao u polje video-instalacije, koja je sasvim jedna druga oblast i dolazi iz poljavizuelnih umetnosti. To je problem mnogih festivala da nemaju sluha za tu vrstu odmaka i izlaženja iz uskih okvira filma i bioskopa. Višeputa sam pokušavala da konkuriram sa višekanalnim instalacijama ali festivali nemaju sluha zato. imamo primer od preneki dan – Neša Paripović jedobio nagradu na Festivalu metafilma, pre nekoliko dana, i to je upravo film koji treba prikazivati kao instalaciju, u prostoru, jer je takav karakter filma.

Miroslav Bata Petrović: Moramo da budemo u duhu s vremenom, da budemo aktuelni, da nam se ne desi da se setimo nečega sa 15-20 godina zakašnjenja. Ispričaću vam jednu anegdotu koji mi je preneo naš kolega, veteran, autor alternativnih filmova, inače multimedijalni umetnik Dragiša Krstić (Akademski filmski centar DKSG je izdao jednu monografiju o njemu). On je prvi u Beogradu napravio grafike na kompjuteru, davno, 1980-ih, ili čak 1970-ih, i prijavio ih je Oktobarskom salonu. Oni su ga odbili i rekli su

da nije po propozicijama. Danas svi grafike rade na kompjuteru.

Hito Steyerl: Mislim da festival ima odličnu tradiciju i da je veoma važno da se ona održava, jer to je deo njegove snage i njegove privlačnosti. Mislim da sam već pokušala nešto da kažem kada sam komentarisala listu... Zaista me zanima – kako formalne postupke modernizma ubaciti u digitalno doba a da ih naprosto ne ponavljamo? Čini mi se da na ovo pitanje još uvek nemamo odgovor, ali možda je u pitanju širi problem unutar našeg polja. A bila sam i na mnogo festivala koji imaju video-instalacije, tu su i mnoge izložbe, ja i sama radim u tom domenu, tako da uopšte nisam protiv, ali napominjem da se to već radi, te ideje se odavno primenjuju. Tako da nisam baš sigurna da je adekvatan odgovor naprosto imati video-instalacije. Ideja da filmove prikazujete u neočekivanim situacijama, na primer u turskom kupatilu, mogla bi da bude zanimljiva, možda treba da istražite to.

Miodrag Milošević: Svake godine Festival poziva značajne video umetnike da, kao prateći program festivala, postavite video instalacije u Maloj galeriji Doma kulture. Prošle godine, video instalacija, koju je postavila umetnička grupa Doplger (Isidora Ilić i Boško Prostran), dobila je značajnu nagradu lista Politika za najbolju likovnu izložbu u 2015. godini u Srbiji. Nadam se da će izvanredna video instalacija koju je ove godine postavila Anica Vučetić, takođe biti u konkurenciji za Politikin nagradu. Dom kulture Studentski grad nema tehničkih ni prostornih mogućnosti da postavi veći broj video instalacija kao što to može izvanredni video festival

days ago, with a film that should be shown as an installation in space. Because it is that kind of film.

Miroslav Bata Petrovic: We need to be follow the spirit of time, to be current, otherwise we will get into a situation that we'll do things with 15-20 years of delay. I will tell you an anecdote that was shared by our colleague, veteran, author of alternative films, otherwise a multimedia artist Dragiša Krstić (*Academic Film Center* published a monograph about him). He was the first in Belgrade to create graphics on a computer, long ago, in the 1980s, or even in the 1970s, and submitted them to the *October Salon*. They refused his works and said they were do not fit the propositions. Today all graphics are made on a computer.

Hito Steyerl: I think the festival has an excellent tradition and it is very important that it is being maintained, it is part of its strength and its appeal. I think I've already tried to think a bit at some point when I was commenting on the list before... I am really curious – how to push the formal means of modernism into the digital age and not just repeat them? This question doesn't seem to be answered yet, but this is maybe a wider issue inside the field. And I've been at so many festivals that have video-installations, there are also many exhibitions, I am working in this area myself, so I am totally not opposed to it, but this is also being covered. So I am not really sure whether just having video-installations is an adequate response. The idea of having screenings in unexpected situations such as in a Turkish bath could be interesting, maybe you should do some research.

Miodrag Milošević: Every year the Festival invites important video artists in

the accompanying program, to set video installation in the Small Gallery here at the Students' City Cultural Center. Last year, the video installation created by the Doplger artist duo (Isidora Ilić and Boško Prostran), received a significant *Politika* newspaper award for the best art exhibition in 2015. I hope that the excellent video installation put up by Anica Vučetić this year will also be in the competition for the *Politika* award. Students' City Cultural Center has no technical nor physical possibility to set a number of video installations, like an excellent festival *Videomedija*, organized by the Museum of Contemporary Art of Vojvodina in Novi Sad. Alternative was originally a film festival, but in 1985 we introduced video works in our program, works with aesthetic close to cinema, and we are the only festival in Serbia that is still showing films in their original formats, from film prints.

Želimir Žilnik : I just want to say something at the end to my dear friends, Lordan and Miša Radivojević – goodbye, see you in the Happy Hunting Ground where we will have enough time to continue these conversations. And to the young people here I want to say this: work freely, we will not be here to block you.

Lordan Zafranovic: They will have to wait a little bit for that to happen. (*Laughter.*)

Video Medija, koji se održava u prostorima i tehničkoj organizaciji Muzeja savremene umetnosti Vojvodine u Novom Sadu. Svojom koncepcijom Alternative, izvorno filmski festival, koji je 1985. u svoj program uveo video radove čija je estetika bliska filmskoj, jedini je festival u Srbiji koji u svojim programima prikazuje filmove i sa izvornog formata - filmske trake.

Želimir Žilnik: Samo jednu rečenicu da kažem na kraju. Mojim dragim prijateljima, Lordanu i Miši, do viđenja, vidimo se u Večnim lovištima gde ćemo imati dugo vremena da nastavimo ove razgovore. A mladim ljudima da poručimo nek rade slobodno, nas neće biti da ih zadržavamo.

Lordan Zafranović: Još će za to pričekati malo. (*Smeh.*)

Lista značajnih ostvarenja festivala

Žiri u sastavu Hito Štejerl (Hito Steyerl), Nemačka, Lordan Zafranović, Hrvatska i Miloš Miša Radivojević, Srbija, doneo je odluku o filmovima koji su se našli na Listi značajnih ostvarenja Festivala:

KRAJ VREMENA (THE END OF TIME), Milčo Mančevski, SAD/Kuba, 2017.

Film koji ima vizuelni magnetizam, formalno je zaokružen i odlučan, jasnog stava i očiglednog zanatskog majstorstva.

TORANJ XYZ (TOWER XYZ), Ajo Akingbade, Velika Britanija, 2017.

Jedna od retkih filmova na festivalu koji se bavi društvenom realnošću, angažovanim, ali i poetskim glasom dokumentaraca.

Nagrada Sonja Savić

ONA TREPNE A CVEĆE ZADRHTI (SHE BLINKS AND FLOWERS TREMBLE), Niko Novak i Matevž Jerman, Slovenija, 2017.

Film o devojci ispred prozora koja je okrenula leđa životu i svetu. Ali ta devojka nije depresivna, nije protiv života, već smirena u svom unutrašnjem svetu. Film je takođe razmatran za nagradu u čast Sonje Savić.

LIST OF THE SIGNIFICANT WORKS OF THE FESTIVAL

The Jury of the Festival, consisting of Hito Steyerl, Germany, Lordan Zafranović, Croatia and Miloš Miša Radivojević, Serbia presents the following list:

THE END OF TIME, Milco Mancevski, US/Cuba, 2017.

The film is visually magnetic, formally decisive and has a clear attitude, with an obvious mastery of craft.

TOWER XYZ, Ajo Akingbade, GB, 2017.

One of the rare films in the festival that focusses on social reality in a committed, poetic documentary voice.

Also Sonja Savić Award

SHE BLINKS AND FLOWERS TREMBLE, Niko Novak and Matevž Jerman, SI, 2017.

A film with a young woman in front of a window, turning her back on life and the world. This woman is not depressed, not against life, but content with her inner world. Considered also in honour of Sonja Savić.

CONFIDENT, Karen Akerman and Miguel Seabra Lopes, Brazil, 2017.

Tactile, rhythmic, kafkaesque film that uses archival footage, and organises simple imagery extremely skillfully.

PUERTO RICO TAUTOLOGY, Rob Feulner, Canada, 2016.

Form and political content match and combine into an insistent portrait of the violent erasure of memory.

SOME SENSATIONS, Peter Lichter and Bori Mate HU, 2017.

Humorous film that has fine subtle aspects. Like Hollywood film credits that get trampled in the street underfoot. It's a great masochistic pleasure for people that love Hollywood.

BLACK AND WHITE BOX, Osi Wald and Efrat Rubin, Israel, 2017.

Monty-Pythesque type of humour, Kaljević in spirit, a lot of variation and very skillfully done.

Also Ivan Kaljević Award

POVERLJIVO (CONFIDENT), Karen Akerman i Miguel Sebra Lopes, Brazil, 2017.

Taktilni, ritmični, kafkijanski film koji koristi arhivski materijal i izuzetno vešto organizuje jednostavne prizore.

PORTORIKANSKA TAUTOLOGIJA (PUERTO RICO TAUTOLOGY), Rob Felner, Kanada, 2016.

Forma i politički sadržaj poklapaju se i kombinuju u repetitivnom prikazu nasilnog brisanja sećanja.

NEKE SENZACIJE (SOME SENSATIONS), Peter Lihter i Bori Mate, Mađarska, 2017.

Duhovit i suptilan film. Kao holivudska špica koja je pregažena na ulici pod nogama prolaznika. Veliko mazohističko uživanje za one koji vole Holivud.

CRNO-BELA KUTIJA (BLACK AND WHITE BOX) Osi Vald i Efrat Rubin, Izrael, 2017.

Montipajtonovski humor, u duhu Ivana Kaljevića, sa puno varijacija veoma vešto urađenih.

Nagrada Ivan Kaljević