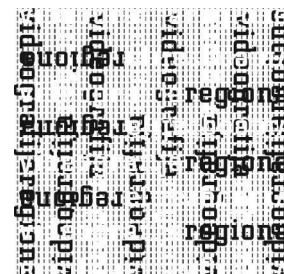


videografija regiona beograd 2009. videography of the region belgrade 2009

|||||

videografija regiona 2006 – 2009



aleksandra sekulić

videography of the region 2006 – 2009

Videografija, kao i bibliografija, sugerise postojanje autorskog entiteta. Čiju smo videografiju upoznawali u okviru projekta *Videografija regiona*?

Region je jedan od termina koji omogućavaju najraznovrsnije upotrebe, igre i projektne improvizacije. Značenje reči „region“ se samo u poslednjih deset godina u dnevno-političkom diskursu zemlje u kojoj je ovaj projekat nastao promenilo toliko puta, da se od eufemizma koji je sakrivao bivšu Jugoslaviju region širio, sakupljao, granao i pomerao tako brzo i različitim pravcima, i presecao i preklapao sa toliko drugih „regionalnih“ entiteta, da bi izazov crtanja višebojnih mapa ex-Jugoslavije, Balkana, Zapadnog Balkana, Južne Evrope, Istočne Evrope, Jugoistočne Evrope, Centralne Evrope, Mittel Europe i Mediteranskih zemalja zbunio i iskusnije geografe. Zato se paradigmatičnim slučajem odustajanja od klasične geografske odrednice čini medijski izum devedesetih, kojim se opisivanje zbivanja u „regionu“, čija je geografska definicija bila isuviše zahtevan posao, rešilo uvođenjem formule „ovi prostori“.

Ponavljanje ove prakse fleksibilnih pristupa u definisanju regiona ispostavilo se da je najveći doprinos ovog projekta, zahvaljujući njegovom višegodišnjem kontinuitetu. Tako smo bili u prilici da iz godine u godinu region posmatramo kroz različite projektne kombinacije punktova produkcije i prezentacije videa. Privremene godišnje mape regiona koje je ovaj projekat ucrtavao ilustrovale su aktuelnu situaciju u jednom specifičnom polju koje takođe vibrira nepostojanim kriterijumima. Tu bismo došli do druge nepoznate u ovoj formuli: videa.

Video je i u ovom projektu ostao otvoren pojam, spreman da obuhvati granične i eksperimentalne oblike koji se mogu pojaviti. U metodološkom pristupu poznatom pod nazivom medijska arheologija, koji posmatra linije razvoja medijskih objekata – aparata, tačka posmatrača je vreme interneta. Upravo je iz ove tačke moguće sagledati svu kompleksnost videa kao medija u umetnosti, jer je u dinamici svog uspona u kulturnom, institucionalnom i edukativnom sistemu često bio podvrgavan istraživanjima, definisanjima i osporavanjima, ali prvi put se susreće sa opasnošću dosezanja svoje predviđene, „utopijske“ uloge, prožimanjem sa *novim novim* medijem. Spekulacije o najdemokratskijem mediju, koje dopiru iz šezdesetih godina prošlog veka, a koje su sezale do vizija apsolutno nezavisne i otvorene televizije, sada se suočavaju sa situacijom koja izmiče zatečenim pojmovima medija. Pojam *vernakularnog videa*, kako ga predstavlja Tom Šerman (Sherman)¹, može ponuditi adekvatniji referentni sistem za posmatranje razvoja videa kao umetničke forme, i zato ovaj tekst, u dogovoru sa autorom, pridružujemo ovom pregledu specifične videografije.

Kao prilog sledi i tekst koji koji može dati mali uvod u specifičnu istoriju videa u Jugoslaviji, i koji

1 Sherman, Tom: „Vernacular video“, *Chto Delat magazine*, September 2007, Special issue: „Make Film Politically“ www.chtodelat.org; u ovoj publikaciji objavljujemo integralnu verziju ovog teksta.

donekle osvetljava i poziciju centra odakle je ova videografija inicirana – Akademskog filmskog centra u Domu kulture „Studentski grad“ u Beogradu. Kada sam ga započela 2006. godine, ovaj projekat sam zamislila kao deo šire strategije ovog centra izuzetne tradicije u produkciji i prezentaciji filma i videa, a koja je podrazumevala intenziviranje komunikacije i razmene u polju filma i videa, i na regionalnom i na međunarodnom nivou, realizovano u redovnim programima u Domu kulture „Studentski grad“, festivalskim projektima, filmskom i video produkcijom, radionicama.

U okviru redovnih programa koje je Akademski filmski centar (AFC) imao u Domu kulture „Studentski grad“, u ciklusu *Videografija regiona* organizovala sam gostovanja umetnika, kustosa, urednika festivala, kolektiva i umetničkih grupa, čiji je dolazak omogućio ne samo upoznavanje sa radovima koji su na programima bili prikazani, već i upoznavanje autora okupljenih oko AFC sa relevantnim inicijativama i projektima i sa mogućnostima dugoročne saradnje, razmene i komunikacije.

U pregledu ovih programa, prolazimo kroz raznovrsne projekte, inicijative, retrospektive, koji, sagledani u ovakvom nizu višegodišnjeg ciklusa, ilustruju napor da se zabeleži disperzija jednog pojma kakav je video na različite produkcijske oblike i prezentacijske modele. Tako smo u početku imali prilike da se upoznamo sa radom umetnika **Davida Grasija** (Davide Grassi) i **Aksioma** platforme iz Ljubljane. Pored projekata ovog umetnika i Aksioma centra koji su ispitivali mogućnosti povezivanja performansa, videa i interneta putem *streaming* eksperimenata, ovde ćemo pružiti poseban osvrt na jedan od radova realizovanih u okviru SilentCellNetwork platforme, budući da se radi o tematizovanju prve antifašističke akcije u Evropi: paljenju Rajhstaga. Beogradska publika imala je priliku da se susretne sa ovom temom u radu *Fanal! March Radau*, čiji je autor, Ron Slauk (Sluik), umetnik i kustos iz Amsterdama, 2001. godine u okviru Mikrokino Festa predstavio niz svojih akcija kojima re-aktuelizuje ovaj gest. 2006. godine Davide Grassi nam je prikazao *re-enactment* projekat koji na drugi način ponavlja putovanje Marinusa van der Lubea u Berlin: Mare Van der Lubbe (Mare Bulc, član slovenačke umetničke grupe SilentCellNetwork, autor ovog rada pod nazivom: *Ich Lubbe Berlin!*) pokazuje savremenu situaciju kao vanredno stanje.

U sledećem programu predstavljeno je DVD izdanje „Makedonski video 1985-2005“, čiji su priređivač **Evgenija Teodosijevska** i izdavač **Zlatko Teodosijevski** ponudili kratak istorijat razvoja video umetnosti u Makedoniji, uz selekciju radova koja je obuhvatila relevantne i raznovrsne autorske pristupe, od pionirskih radova Dragana Abjanića, do angažovanih radova Irene Paskali. Poseban značaj u ovom ciklusu imali su upravo projekti koji sistematizuju i istorizuju video produkciju, budući da je upravo time moguće ostvariti osnovu za diskusiju o svim aspektima ove tradicije i sagledati širi kontekst savremene produkcije. Neven Korda, video umetnik iz Ljubljane, predstavio je raznovrsne aktivnosti

videografija

Zavoda Zank iz Ljubljane. Jedan od najznačajnijih projekata istorizacije ili sistematizovanja video produkcije, omogućavajući uvid u kontekst i okolnosti, je projekat *Bodočnici*, koji je inspirisao mnoge ideje i projekte, i ovde je izdvojen i kao ilustrativan primer svesti o specifičnoj istoriji i dometu videa unutar alternativne kulture na kraju prošlog veka.

Među novonastalim inicijativama koje su u ovom ciklusu predstavljene izdvaja se grupa **Protok** iz Banja Luke, koja je 2007. prikazala svoju video produkciju (gosti: Nenad Malešević, Radenko Milak, Miodrag Manojlović, Nenad Ponjević), i opisala svojim primerom na koji način se u preseku pristupa obrazovnog sistema, NGO scene, lokalne kulturne politike pronalaze mogućnosti i potrebe za organizovanom aktivnošću i intenzivnim učešćem i inicijativom u oživljavanju lokalne umetničke scene. Sa ove distance, impresivan je uspeh koja je ova grupa postigla svojim dugoročnim projektima, izložbom Spaport, i mnogim drugim akcijama. **Festival kratke video forme** (sada poznat kao **Avi.fest**) je posle svog prvog izdanja, u ovom ciklusu u mapu video festivala upisao Podgoricu, i najavio upornu borbu za afirmaciju videa i novih medija u svojoj sredini, a projekcijom izbora radova sa festivala pokazao da je, slično nekada pokretu Low-Fi Video, otvoren za novu produkciju široko i sa naklonošću ka humoru, eksperimentu i slobodnoj interpretaciji videa.

Festival **Videomedeja** iz Novog Sada već ima zavidnu tradiciju i ugled u međunarodnim okvirima zahvaljujući svojoj jasnoj programskoj orijentaciji i posvećenom radu na promovisanju videa, inovativnim prezentacionim modelima, podršci eksperimentalnim i graničnim formama koje prate razvoj tehnologije i teorijskog diskursa u ovom dinamičnom polju. Ivana Sremčević, direktorka Festivala, predstavila je u dva navrata selekcije sa festivalskih izdanja 2006. i 2007. godine, čime je omogućeno beogradskoj publici da se upozna sa i sa festivalskom politikom Videomedeje i aktuelnom međunarodnom produkcijom visokih standarda koja u Novom Sadu iz godine u godinu obrazuje generacije umetnika i formira dobro informisanu i zahtevnu publiku.

Gostovanje **Naška Križnara**, nekadašnjeg člana grupe OHO, koji se bavi vizuelnom antropologijom, posebno je značajno za ovaj projekat, budući da je ovaj program pokazao značaj istraživanja samog medija, u ovom slučaju kamere u nauci i u umetnosti. Pored predavanja i projekcije radova iz vremena aktivnosti OHO grupe, održana je i radionica sa studentima, gde je Naško Križnar uspešno demonstrirao na koji način se vizuelna antropologija oslanja na znanja iz kinematografije i tehnike video produkcije, ali učinio jasnijim kako je ovaj metod primenjen u savremenoj umetnosti (vizuelna antropologija bila je tema prestižnih video festivala i umetničkih manifestacija tih godina). Predstavio je aktuelna tumačenja predmeta istraživanja vizuelne antropologije, navodeći platformu YouTube kao jedan od novih resursa za ovu naučnu oblast, i demonstrirao neke od strategija uključujući polaznike radionice u praktične vežbe i rad sa kamerom. Možda je na ovom programu nastala i najvažnija scena ovog ciklusa: Našku Križnaru

videografija



videografija

je na radionici među studentima najpoletniji učesnik bio umetnik Antonio G. Lauer, a.k.a. Tomislav Gotovac, čiji je entuzijazam ilustrovao onaj duh uživanja u stvaranju koji je odlikovao Akademski filmski centar i druge kino klubove u vremenima kada se u njima upravo tako istraživao proces produkcije.

Među autorima koji su predstavljeni u ciklusu, **Aleksandar Muharemović** je za sam Akademski filmski centar posebno značajan autor, jer svojim obrazovanjem, umetničkim pristupom i beskompromisnom autorskom ozbiljnošću pokazuje pun potencijal povezivanja kino-amaterske tradicije na koju se nadovezuje sa novim tehnološkim i umetničkim pravcima eksperimenta. Višestruko nagrađivan na festivalu Alternative film/video, ovaj autor iz Osijeka je publici u Akademskom filmskom centru dobro poznat, ali u svom gostovanju omogućio je uvid u svoj *bildungsroman*, hronološkim nizom radova koji su time stvorili jedan lični, ali i za generaciju autora reprezentativan narativ o obrazovanju i umetničkom razvoju. Ovaj je program možda najbolje odgovorio na onaj zadatak ovog ciklusa koji je bio usmeren na upoznavanje sa analognim rezultatima samoorganizovane produkcije i edukacije, i ostvarivanje višeslojne saradnje i razmene, dodajući pojmu regionalne saradnje novi značaj.

Najdirektniji primer ove aktivnosti u Akademskom filmskom centru bio je pomenuti festival Alternative film/video, koji je posle višegodišnje pauze obnovljen 2003. godine, kao festival novog filma i videa autora iz regiona bivše Jugoslavije. Otvaranjem festivala za široku i dinamičnu međunarodnu scenu 2006. godine, kada i zvanično postaje međunarodni, otvorio se novi prostor za kontekstualizaciju domaće i regionalne scene u međunarodnim okvirima ove specifične produkcije. Imala sam priliku da uređujem programe Akademskog filmskog centra i ovog festivala, i tako u specijalne programe festivala svake godine uvrstim i jedan program *Videografije regiona* povezujući dve srodne aktivnosti ovog centra. Na ovaj način je prvo predstavljen projekat **NBA (New Bosnian Art)**, na festivalu Alternative film/video 2006. godine, i tom prilikom gostovao je Ibro Hasanović, inicijator ovog projekta. Aktuelnu produkciju mladih umetnika iz Bosne i Hercegovine beogradska publika retko je imala prilike da vidi u ovakvoj selekciji, budući da je ovaj kustoski rad rezultat želje jedne nove generacije da se ova produkcija sagleda u preseku svojih raznovrsnih umetničkih pristupa u izazovnim produkcijskim uslovima. Sledeće godine, shodno temi festivala: *Asocijacije*, predstavljen je **Kino Klub Split**, jedan od najaktivnijih i najznačajnijih centara produkcije u regionu bivše Jugoslavije i jedan od retkih još uvek aktivnih kino klubova, koji svoju sjajnu tradiciju uspeva da aktuelizuje i nastavlja okupljajući mlade autore; njihove radove predstavili su Igor Lušić i Sunčica Fradelić. Na poslednjem festivalu Alternative film/video 2008, grčki umetnik i kustos **Stefanos Tsivopoulos** predstavio je selekciju video umetnosti iz Grčke, što je za beogradsku publiku bio prvi susret sa produkcijom iz ove zemlje u samostalnom programu i u vrhunskoj selekciji.

videografija

U 2009. godini ciklus *Videografija regiona* nastavlja da se realizuje u okviru Likovnog programa Doma kulture „Studentski grad“, na poziv urednice ove redakcije, Maide Gruden. Gostovanje kojim je ova saradnja otvorena bilo je blisko povezano sa pitanjem odnosa akademskog umetničkog obrazovanja i stvaralaštva mlade generacije, koje je i za Likovni program DKSG veoma važno. Kristina (Cristina) David, umetnica iz Bukurešta, čiji su radovi ovdašnjoj publici već bili poznati sa festivala Alternative film/video, i koja je 2007. godine iskoristila svoju festivalsku nagradu i realizovala jedan rad i u Beogradu, ovom prilikom je prikazala selekciju radova svojih kolega sa Akademije likovnih umetnosti u Bukureštu. **Kristina David** je imala iskustvo umetničkog obrazovanja u Rumuniji i u Norveškoj, i zato je ovo bila šansa da se uporede pristupi i programi dva različita akademska sistema iz ugla umetnika. Selekcija radova rumunske nove generacije umetnika bila je osmišljena kao presek aktuelne scene, a Kristinino vođenje je omogućilo uvid u okolnosti produkcije i društveni kontekst.

Prilikom gostovanja **Lokomotive** – centra za nove inicijative u umetnosti iz Skoplja (gosti: Violeta Kačakova, Ivan Ivanovski, Gjorgje Jovanovik), prikazana je izuzetna video selekcija savremenog makedonskog video stvaralaštva, koja je predstavljena uz iscrpni uvod u istorijat makedonske video produkcije. Osvetljivanje aktuelnih radova uvidom u umetničku tradiciju koja im čini pretekst, omogućilo je ozbiljniju analizu uticaja promena u društvu i sistemu produkcije na umetničke prakse, što je, zahvaljujući višegodišnjem prisustvu Lokomotive u programima AFC, naša publika imala privilegiju da prati na primeru jedne lokalne scene. Performansom Gjorgja Jovanovika simbolično je proslavljen ovaj ponovni susret, u deljenju individualne priče o iskušenju i u razmeni „ispovesti“.

Proleće 2009. godine simbolički je vratilo dug *Videografije regiona* napravljen u 2008. godini: gostovanje **Kinoateljja Gorica**, planirano za mart 2008. godine odlagano je više puta zbog političko-bezbedonosne situacije u Srbiji. Gostovanje Anje Medved i Patricije Mačašev, koje su predstavile produkciju Kinoateljja, omogućilo je upoznavanje video eseja kao forme izabrane za istraživanje i dokumentovanje društvenih, političkih, kulturnih promena u gradu Gorici, koji je bio podeljen državnom granicom i kroz ovu lokalnu istoriju, sagledavanje transformacije države i granice u savremenom društvu. Individualne istorije o prelamanju različitih društvenih sistema, „granični grehovi“ ispovedani na napuštenim graničnim prelazima, arhivski materijali u esejističkom pregledu hronologija i istorija lokalnih zajednica, doprineli su *Videografiji regiona* direktno podstičući ispitivanje obe nepoznate u njenom nazivu, ali i još jednim primerom izuzetno produktivne samoorganizovane video aktivnosti.

Završnica ukupnog ciklusa *Videografija regiona* održana je 8. i 9. juna 2009. U nastavku razgovora o impresivnom video izdavaštvu **Hrvatskog filmskog saveza** iz Zagreba, Diana Nenadić, urednica izdanja, predstavila je DVD izdanje *Performance Tapes* koje se sastoji od snimljenih performansa

videografija

videografija

Videografija regiona je kao projekat predstavljena u okviru različitih manifestacija i programa u regionu, i svoj put će nastaviti upravo prateći nastale mape. Gostovanje na festivalu **namaTRE.ba** u Trebinju na neki način je označilo mogući razvoj ove aktivnosti i u okviru ove nove i perspektivne manifestacije, nastale upravo na principima afirmacije otvorene strukture umetničkog događaja, istraživanja graničnih pojava i stvaranja inovativnih formi pregleda savremene produkcije.

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videografija

Videography, like bibliography, suggests the existence of an authorial entity. Whose videography have we seen in the frame of the project *Videography of the Region*?

The term „region“ is one of those terms which enable various ways of use, play and project improvisation. The meaning of the word region has changed so many times just in last ten years in the country where this project was initiated: from the euphemism which was hiding former Yugoslavia, the region has been expanded, reduced, branched and overlapped with so many other “regional” entities, so the challenge to draw the multicolor maps of ex-Yugoslavia, Balkans, Western Balkans, Eastern Europe, Southern Europe, South-East Europe, Central Europe, Mitteleuropa and Mediterranean countries would scare and confuse even experienced geographers. That is why the paradigmatic case of giving up the classical geographical determinant is the media invention of the 1990’s, which was used for describing the events in the “region”: since the geographical definition would be too tricky, this was resolved by introducing the term “these areas”.

Repeating the practice of those flexible approaches to the definition of region turned out to be the biggest contribution of this project, thanks to its continuity during past several years. Therefore we had a chance to observe the region, year by year, through various project combinations of the points of video production and presentation. The temporary yearly maps of the region drawn by this project illustrated current situation in a specific field which also vibrated with the inconsistent criteria. Here we come to the other undetermined element in this formula: video.

Video remained the open category in this project also, ready to embrace bordering and experimental forms which could appear. In the methodological approach known as media archaeology, which traces the lines of the development of the media objects – the apparatus, the point of the observation is the time of the internet. It is this point which allows us to comprehend all the complexity of video as a medium in art, because in the dynamics of its rise within the cultural, educational and institutional systems, it has often been subdued to examinations, defining and contestations, but for the first time it faces a danger of gaining its “utopian” role, by permeation with the *new new media*. The speculations about the most democratic medium, initiated in the 1960s, which reached the visions of an absolutely independent and open television, now are confronted with a situation which eludes the existing notions of media. The notion of vernacular video, as presented by Tom Sherman¹ can offer us a more adequate referent system for observing the development of video as an artistic form, and that is why this text we here join to the overview of a specific videography.

¹ Sherman, Tom: “Vernacular video”, *Chto Delat magazine*, September 2007, Special issue: “Make Film Politically” www.chtodelat.org

Here we publish the integral version of this text, as agreed by the author.

In addition, there is a text which can offer a modest introduction to the specific history of video in Yugoslavia, also shed some light on the position of the Center where this videography was initiated: Academic Film Center in the “Students’ City” Cultural Center (AFC SCCC) in Belgrade. When I started this project in 2006, I saw it as a part of a wider strategy of this Center, which has a significant tradition in the production and presentation of film and video, and its activities were directed to intensifying the communication and exchange in the field of film and video both on the international and the regional level, realized in the regular weekly programs in the SCCC, festival projects, film and video production, workshops. In the frame of the regular programs of AFC in SCCC, in the series *Videography of the Region* I organized lectures and screenings of the artists, curators, collectives and art groups, whose coming to Belgrade enabled both learning about the works screened on their programs, and also chance for the authors gathered around AFC to meet relevant groups, initiatives and projects, as well as creating possibilities for long term collaborations, exchange and communication.

In the overview of these programs, we go through various projects, initiatives, retrospectives, which, seen in such context of a continuous series, illustrate the effort to record a dispersion of a notion such as video to various production forms and presentation models. So, in the beginning we had an opportunity to see the presentation of the work of **Davide Grassi** and **Aksioma** platform from Ljubljana. Beside the projects which examined the possibilities of connecting the performance, video and live broadcast through the streaming experiments, here we will offer a description of one of the works realized within the SilentCell platform, since this the subject of this work is the first anti-fascist action in Europe: the burning of the Reichstag. Belgrade audience had already met with this subject in the film *Fanal! March Radau*, whose author Ron Sluik, artist and curator from Amsterdam, presented in 2001 in National Library of Serbia in the frame of Mikrokino Fest a number of actions which re-actualized this gesture. In 2006 Davide Grassi showed us a *re-enactment* project which repeats the journey of Marinus van der Lubbe, Mare Van der Lubbe (Mare Bulc, member of the Slovenian art group SilentCellNetwork, author of this work, titled: *Ich Lubbe Berlin!*) shows us contemporary situation as a state of exception.

The next program was about the DVD “Macedonian video art 1985-2005”, whose editor **Evgenija Teodosievska** and publisher **Zlatko Teodosievski** offered a short insight into the history of the development of video art in Macedonia, with the selection of works consisting of various relevant approaches, since the pioneer works of Dragan Abjanić to the engaged works of Irena Paskali. In this series, the projects which dealt with the systematizing and historization of video production had a special significance, since it is exactly that way it is possible to establish a foundation for the discussion about all of the aspects of this tradition and comprehend the wider context of the contemporary production. Neven Korda, video artist from Ljubljana, presented his projects and various activities of

videografija

Zavod Zank from Ljubljana. One of the most significant projects of historization or systematization of video production, providing an insight into the context and circumstances, which inspired and initiated many ideas and projects is *The Futurists*, which will be here presented to illustrate awareness of a specific history and outreach of video within the alternative culture in the end of the past century. Among the newly established initiatives presented in this series the **Protok** group from Banja Luka who screened their video production in 2007 (guests: Nenad Malešević, Radenko Milak, Miodrag Manojlović, Nenad Ponjević), distinguishes itself by its way to find needs and possibilities for the organized activities and intensive participation and initiative in the revival of the local art scene, between academic system, NGO scene and local cultural policy. With this time distance, this group's success in their long term projects and manifestations like Spaport exhibition and other actions is impressive. The Festival of Short Video Form (now known under the title **Avi.fest**) after its first edition and participation in this series, put Podgorica on the map of video festivals and announced a persistent struggle for affirmation of video and new media. Their festival's video selection showed us that they have, like Low-Fi Video movement few years ago, open call for new production, wide and inclined to humour, experiment and free interpretation of video.

Video festival **Videomedeja** from Novi Sad already has a significant tradition and reputation within the international festival scene, due to its clear program orientation and dedicated work in promoting video, innovative presentation models, support to experimental and border forms which follow the technological theoretical developments in this dynamic field. Ivana Sremčević, the director of the Festival, presented on two occasions in this series the selections from two festival editions: 2006 and 2007, which helped Belgrade audience to learn about this Festival's policy and current international production of high standards which educates artists and brings up generations of well informed and demanding audience in Novi Sad for years.

The participation of **Naško Križnar**, member of the OHO group in the past, now working in the field of visual anthropology, is of a special significance for this project, since that program showed how important is the research of the media itself, in this case the camera, in science and in art. Beside the lecture and a screening of the works from the times of his activities with the OHO group, Naško Križnar successfully demonstrated how visual anthropology relies on the knowledge from cinematography and video production, and made more clear how this method is accepted in contemporary art (at that time, visual anthropology was the theme of several video festivals and art manifestations). He presented current interpretations of the subject of research of visual anthropology, taking the example of YouTube as one of the new resources for this science, and also demonstrated some of the strategies, inviting students to participate in the practical exercise and work with the camera. Maybe it was this

program which created one of the most remarkable scenes in the *Videography of the Region*: among the most enthusiastic students who took part in this workshop was the great artist Antonio G. Lauer, a.k.a. Tomislav Gotovac, who was in this way bringing up the spirit of joy of creation from the times when it was immanent to Academic Film Center and other cine clubs as the punctums of exploring the proces of production.

Among the authors who are presented in the series, **Aleksandar Muharemović** is for the AFC itself a very important author; considering his education, artistic approach and uncompromising serious work, he is the best example of the full potential of the cine-amateurism as a tradition to be built on using the new technological and artistic directions of experimenting. Already awarded several times on Alternative film/video festival, this author from Osijek is well known to the audience of AFC, but this time he enabled a full view on his *bildungsroman*, making a chronological string of works, that way creating a personal, but for a generation potentially representative, narrative about education and artistic development. This particular program maybe gave the best response to that proclaimed goal of this project related to learning about the analogue results of the self-organized education and production, with realization of multi-layered collaboration and exchange, adding the notion of regional cooperation a new meaning.

The most direct effort of this kind in AFC was the mentioned festival Alternative film/video, which was, after the pause of several years, reestablished 2003, as a festival of new film and video produced by the authors from the region of ex-Yugoslavia. With the opening to the wide and dynamic international scene in 2006, when it officially becomes international, a new space for the contextualization opened for the local and regional production within the international frame of thi specific production. I had an opportunity to conceptualize the programs of AFC and of this festival in the period 2005-2008, so every year I would include one of the programs of *Videography of the Region* in the special programs of the festival, that way connecting the two according activities of the Center. The first such program was the selection **NBA (New Bosnian Art)**, presented by the initiator of the project Ibro Hasanović on Alternative film/video 2006. Belgrade audience rarely had a chance to see the production of the young generation of artists from Bosnia and Herzegovina, and this particular curatorial effort was the result of a wish of a new generation to gather this production and observe it as a section comprised of various artistic approaches in the challenging production conditions. Next year, relating to the theme of the festival: *Associations*, **Cine Club Split** was presented, being one of the most active and most significant centers of the production in the region of former Yugoslavia. It is one of the rare still active cine clubs, which succeeds in actualization and continuation of its great tradition by gathering the young generation of authors; their works were presented by Igor Lušić and Sunčica Fradelić. In the

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program of the *Videography of the Region* on the Alternative film/video 2008, Greek artist and curator **Stefanos Tsivopoulos** presented a selection of video art from Greece, which was the first encounter of the Belgrade audience with the production of this country in a special program and great selection.

In 2009, the project continues in the frame of the Visual Arts Program of SCCC, being invited by the curator of this program: Maida Gruden. For the opening of this collaboration I selected a program which is closely connected to the problem of academic education and creativity of the younger generation of artists, which is also important issue for the program of Visual Arts of SCCC. **Cristina David**, an artist from Bucharest, whose work is known to Belgrade audience from the festival Alternative film/video, and who also made one of her videos using in 2007 the award of this festival – artist-in-residency program, on this occasion presented a selection of the works of her colleagues from the Academy of Visual Arts in Bucharest. Cristina David had an experience of art education both in Romania and Norway, and that is why her participation in this series was a chance to compare the approaches and the programs of two different education systems from the point of an artist. The selection of the works of the Romanian young artist was organized as an overview of the current scene, and Cristina's guidance enabled an insight into the conditions of the production and social context.

During the program prepared by **Lokomotiva** – Center for New Initiatives in Art from Skopje (guests: Violeta Kačakova, Ivan Ivanovski, Gjorgje Jovanovik), an excellent selection of the contemporary Macedonian video was screened, introduced by a thorough historical overview of the Macedonian video production. Observing the works of contemporary works by shedding light on the artistic tradition which is their pretext, enabled a more serious analysis of the influences of changes in the society and the production systems onto the artistic practice, which the audience in AFC, thanks to the continuous presence of Lokomotiva in its programs, had an opportunity to observe on the example of a local scene. The symbolic celebration of this regathering was the performance *The Confessions of a Cookie Monster* by Gjorgje Jovanovik, sharing an individual history of temptation and exchanging the „confessions“.

The spring of 2009 symbolically compensated for the missed program in previous year: the program of **Kinoatelj Gorica**, planned for March 2008 was postponed a few times due to the political and security situation in Serbia. Coming of Anja Medved and Patricija Mačašev, who presented the production of Kinoatelj enabled us to learn more about how video essay as a form was chosen for research and documenting the social, political and cultural changes in the city of Gorica, which had been divided by the state border; and through this local history, observing the transformation of the state and the border in the contemporary society. Individual histories about refraction of different social systems, „border sins“ confessed in the deserted border check-points, archive materials in the essayistic overview of the

chronologies of the local communities, contributed to *Videography of the region* directly initiating the examination of both of the unknown elements in its title, but also by presenting another example of a remarkable production of a self-organized video activity.

The final program of the overall series of *Videography of the Region* was held on June 8 and 9, 2009. In the continuation of our conversation with Diana Nenadic about the publishing activity of the **Croatian**



Film Clubs Association, as an editor of the publication she presented the DVD *Performance Tapes*, comprised of the recorded performances of Antonio G. Lauer, a.k.a. Tomislav Gotovac. The relation of video and performance is still the subject of numerous discussions, but the work of this artist was here presented in its full specificity, in the production of the highest standards by one of the most respected

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davide



grassi

www.aksioma.org

Akademski filmski centar
Dom kulture „Studentski grad“
Četvrtak, 8. jun 2006.
Mala sala, 20h

Videografija regiona: Davide Grassi

Akademski filmski centar/Akademski kino klub predstavljanjem Aksioma Instituta za savremenu umetnost iz Ljubljane počinje seriju prezentacija, predavanja i projekcija pod nazivom Videografija regiona, koja ima za cilj da pruži uvid u aktuelna istraživanja i projekte na polju videa i novih medija u regionu.

AKSIOMA, Intermedia Art

Taktika, strategija, negacija, moć

Prezentacija Davida Grasijsa

Prezentacija ilustruje rad Aksioma - Instituta za savremenu umetnost, čije aktivnosti obuhvataju razvoj, produkciju, promociju i distribuciju intermedijskih umetničkih projekata. U ovom pregledu, Davide Grasi (**Davide Grassi**), direktor Instituta, i sam intermedijalni umetnik, publici predstavlja svoja poslednja umetnička istraživanja i strategije produkcije.

Predavanje je fokusirano na sledeće projekte:

- **Problemmarket.com** – *Tržište problema*

“Problem je pogrešno protumačen izazov”

GK Česterton (1874 – 1936)

Problemmarket.com je udruženo deoničarsko preduzeće koje omogućava optičaj deonice nekoliko različitih preduzeća koja trguju problemima. Odgovorno je za organizovanje i upravljanje internacionalnim tržištem problema, zvanično otvorenim početkom 2000, a operativnim od 16. novembra 2001. Više na www.problemmarket.com

- **Potreban mi je novac da bih bio umetnik**

Poštanski sandučići obojeni u belo, na kojima je umetnik napisao na četiri jezika rečenicu “Potreban mi je novac da bih bio umetnik”, bili su postavljeni na određenim lokacijama u Ljubljani i Veneciji kako bi opomenuli prolaznike na društveni kontekst umetnika i umetnosti kao takve.

Više na: www.aksioma.org/i_need_money

videografija

- machinaZOIS – Vaš elektromehanički patron!

To je prvi elektromehanički patron koji finansijski pomaže umetnicima da realizuju svoja dela. Ovo interaktivno samoodrživo umetničko delo je fliper mašina koja funkcioniše kao igrice i čije teme su *“mogućnosti i strategije finansiranja savremene umetničke produkcije današnjice”*.

Više na: www.aksioma.org/machinazois

- DemoKino – Virtuelna biopolitička Agora

Virtuelni parlament koji preko aktuelnih filmskih parabola daje glasačima (učesnicima) mogućnost da odlučuju o problemima koji, paradoksalno, postaju suština moderne politike: pitanja života. Više na: www.aksioma.org/demokino

- BAST (video radovi)

BAST je audio vizuelni projekat iniciran 1998. i poznat u regionu Balkana po svojim medijskim *“invazijama”* i živim performansima. Više na: <http://www.aksioma.org/bast>

- Silent Cell Network

“Die Philosophen haben die Welt nur verschieden interpretiert; es kommt aber darauf an, sie zu verändern.” (Marx, Thesen über Feuerbach, 1845)

Niz malih projekata/performance/striminga, kreiranih za invaziju medija, sistema kamera za nadziranje, javnih mesta i sl. Više na: <http://www.silentcellnetwork.org>

O Davidu Grasiju

David Grasi (Davide Grassi) je medijski umetnik, performer i producent italijanskog porekla koji živi i radi u Ljubljani od 1995. Njegov umetnički rad ima jaku društvenu konotaciju i karakteriše ga inter-medijski pristup.

Grasi je autor brojnih video radova, performansa, instalacija, dokumentaraca i medijskih projekata. Među njima: *Potreban mi je novac da bih bio umetnik* (1996), *Brainscore – Incorporeal Communication* (sa Darij Kreuh, 2000), *Problemmarket.com* (sa Igorom Štromajerom, 2001), *machinaZOIS – Your Electromechanical Patron!* (2003) and *DemoKino – Virtual Biopolitical Agora* (2003-06).

Jedan je od osnivača (1999) i član BAST kolektiva (www.aksioma.org/bast) kao i otvorene istraživačke platforme za intervencije u javnom prostoru SilentCell Network (2003 – www.silencenetwork.org).

Grasi je jedan od osnivača (2002) i umetnički direktor Aksioma – Instituta za savremenu umetnost (www.aksioma.org), neprofitne kulturne organizacije sa sedištem u Ljubljani, koja se bavi produkcijom, predstavljanjem i distribucijom projekata koji koriste prednosti novih tehnologija i protokola kako bi istraživali i polemisali o strukturi modernog društva.

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Grasi saraduje na internacionalnom nivou sa više umetnika, muzeja, institucija, fondacija, galerija i festivala. Kao učesnik artist-in-residency programa predaje i vodi radionice na univerzitetima i institutima savremene umetnosti.

Grasi je svoj rad predstavio na Manifesti 4 (Frankfurt, Nemačka), ZKM (Karlsruhe, Nemačka), ARCO (Madrid, Španija), ISEA 2002 (Nagoja, Japan), Nacionalni muzej lepih umetnosti (Buenos Ajres, Argentina), Itaú Cultural (Sao Paolo, Brazil), List Art Center, Brown University (Providence, SAD), IASPIS (Stokholm, Švedska), Slovenski muzej savremene umetnosti (Ljubljana, Slovenija), Narodni muzej savremene umetnosti (Bukurešt, Rumunija), Kiasma, Muzej savremene umetnosti (Helsinki, Finska).



Autor je na medijskom projektu Brainloop koji producira Aksioma u saradnji sa austrijskim partnerima (Institute of Computer Vision and Graphics – Laboratory of Brain-Computer Interfaces of the University of Technology Graz, The Institute of Electronic Music IEM in Graz and the Department of Information Design of the University of Applied Studies Joanneum, Graz, Austria).

O Aksiomi – Institutu za savremenu umetnost, Ljubljana |||||

Aksioma – Institut za savremenu umetnost je neprofitna kulturna institucija sa sedištem u Ljubljani, Slovenija, koja se bavi projektima koji koriste prednosti novih tehnologija kako bi istraživali i diskutovali o strukturi modernog društva.

Ministarstvo kulture Republike Slovenije, Opština Ljubljana, Video produkcija Kregar i različiti sponzori redovno podržavaju aktivnosti Instituta. Aksioma je član Udruženja nevladinih organizacija Slovenije.

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Academic Film Center |||||
"Students' City" Cultural Center |||||
Thursday, June 8, 2006 |||||
Hall B, 20h |||||

Videography of the Region: Davide Grassi |||||

Academic Film Center, with the presentation of Aksioma Institute for Contemporary Art from Ljubljana, starts with a series of presentations, lectures and screenings titled Videography of the Region, with the aim to offer an insight into the current research and projects in the field of video and new media.

AKSIOMA, Intermedia Art |||||
Tactic, Strategy, Negation, Power

A presentation by **Davide Grassi**

This presentation illustrates the work of **Aksioma - the Institute for Contemporary Arts** which activities includes the development, production, promotion and distribution of intermedia artistic projects.

In this frame **Davide Grassi**, its Director and intermedia artist himself, introduces to the audience his recent artistic research and productions' strategies.

The lecture focuses on the following projects:

- **Problemmarket.com** – *The Problem Stock Exchange*

"A problem is a challenge wrongly considered" GK Chesterton (1874-1936)

Problemmarket.com is a joint-stock company on which shares of several different companies dealing with problems are floated. It is responsible for organizing and managing the international Problem Stock Exchange, formally created at the beginning of 2000 and operational since November 16, 2001. More: www.problemmarket.com

- **I Need Money to Be an Artist**

White coloured mailboxes, upon which the artist wrote the statement "I Need Money to Be an Artist" in four languages, were installed at specific locations in Ljubljana and Venice to alert passers-by of the social context of an artist and art as such.

More: www.aksioma.org/i_need_money

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- **machinaZOIS** - *Your Electromechanical Patron!*

It's the first Electromechanical Patron that financially supports artists to produce their work. This interactive stand-alone art piece is a pinball machine which functions as a game and whose theme is *"the possibilities and strategies of fundraising for contemporary artistic productions nowadays."*

More: www.aksioma.org/machinazois

- **DemoKino** - **Virtual Biopolitical Agora**

Virtual parliament that through topical film parables provides the voters (participants) with the opportunity to decide on issues that are, paradoxically, becoming the essence of modern politics: the questions of life. More: www.aksioma.org/demokino

- **BAST (videos)**

BAST is an audio-visual project initiated in 1998 and known in the Balkan area for his media "incursions" and live performances. More: <http://www.aksioma.org/bast>

- **Silent Cell Network**

*"Die Philosophen haben die Welt nur verschieden interpretiert;
es kommt aber darauf an, sie zu verändern."*

(Marx, *Thesen über Feuerbach*, 1845)

Series of small projects / performances / streaming events designed for invading media, surveillance cameras circuits, public places etc. More: <http://www.silentcellnetwork.org>

About Davide Grassi

Davide Grassi is a media artist, performer and producer of Italian origins working and living in Ljubljana, Slovenia since 1995. His artistic work has a strong social connotation and is characterized by an inter-media approach. Grassi is the author of numerous videos, performances, installations, documentaries and media projects. Among them *I Need Money to Be an Artist* (1996), *Brainscore – Incorporeal Communication* (with Darij Kreuh, 2000), *Problemarket.com – the Problem Stock Exchange* (with Igor Štromajer, 2001), *machinaZOIS – Your Electromechanical Patron!* (2003) and *DemoKino – Virtual Biopolitical Agora* (2003–06).

He is co-founder (1999) and member of Collective BAST (www.aksioma.org/bast) as well as of the open research platform for interventions in public spaces SilentCell Network (2003 –www.silencenetwork.org).

Grassi is the co-founder (2002) and artistic director of Aksioma – Institute for Contemporary Arts (www.aksioma.org), a non-profit cultural organization based in Ljubljana, which is interested in producing,

presenting and distributing projects that take advantage of new technologies and protocols in order to investigate and discuss the structures of modern society.

He collaborates internationally with several artists, museums, institutions, foundations, galleries and festivals. As artist-in-residence he lectures and leads workshops at universities and contemporary art institutes.

Grassi has presented his work at Manifesta 4, Frankfurt, Germany; ZKM, Karlsruhe, Germany; ARCO, Madrid, Spain; ISEA 2002, Nagoya, Japan; Museo Nacional de Bellas Artes, Buenos Aires, Argentina; Itaú Cultural, Sao Paulo, Brazil; List Art Center, Brown University, Providence, U.S.A.; IASPI, Stockholm, Sweden; the Slovene Museum of Contemporary Arts, Ljubljana, Slovenia; the National Museum of Contemporary Art, Bucharest, Romania; Kiasma, Museum of Contemporary Art, Helsinki, Finland.

He's currently working on the media project Brainloop produced by Aksioma in collaboration with Austrian partners Institute of Computer Vision and Graphics – Laboratory of Brain-Computer Interfaces of the University of Technology Graz, The Institute of Electronic Music IEM in Graz and the Department of Information Design of the University of Applied Studies Joanneum, Graz, Austria.

About Aksioma – Institute for Contemporary Arts, Ljubljana

Aksioma - Institute for Contemporary Arts is a non-profit cultural institution based in Ljubljana, Slovenia, which is interested in projects that take advantage of the new technologies in order to investigate and discuss the structures of modern society.

The Ministry of Culture of the Republic of Slovenia, the Municipality of Ljubljana, Video Produkcija Kregar and various sponsors regularly supports its activities. Aksioma is a member of the Association of Non-Governmental Organizations of Slovenia.

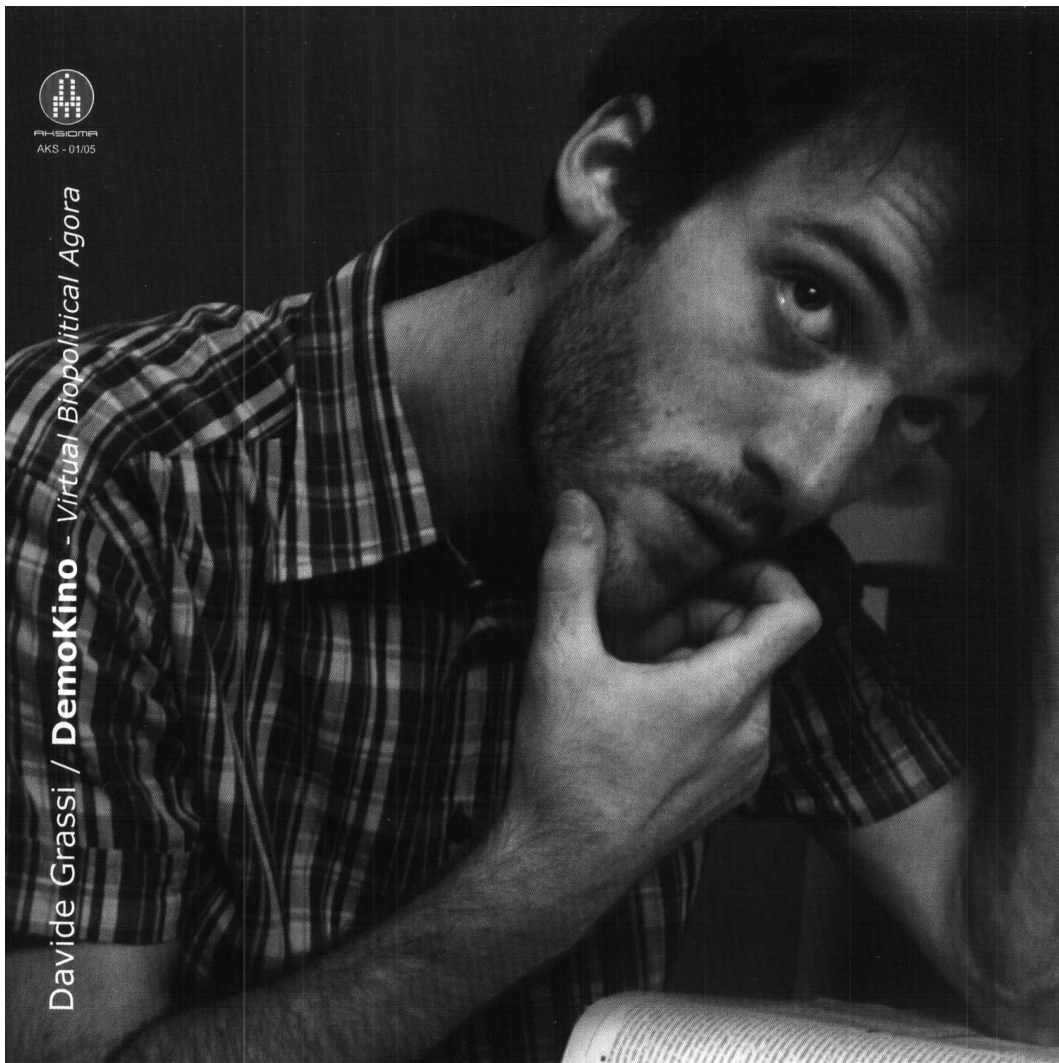


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Davide Grassi / **Demokino** - *Virtual Biopolitical Agora*

Domeniko Kuaranta **SilentCell Network**

Ich Lubbe Berlin!
“In times of urgency you have no choice but to choose from the options that those in power present to you.” [1]

Berlin, 27. februar 1933. Adolf Hitler je upravo postao kancelar, ali Nemačka ostaje, bar zvanično, republika. U 9.25 uveče, vatrogasna stanica dobija zabrinjavajuću uzbunu: Rajhstag, sedište nemačkog parlamenta, gori. Kada policija stiže, u zgradi pronalazi Marinusa van der Lubea (Marinus Van Der Lubbe), holandskog revolucionarnog komunistu koji je nedavno stigao u Nemačku. Kada je Hitler, koji je večerao sa Gebelsom, čuo vest, momentalno je interpretirao kao znak boljševičke zavere protiv krhke nemačke nacije. Sledećeg dana, dok sun novine opisivale požar kao “najmonstruozniji akt boljševičkog terorizma u Nemačkoj”, Hitler donosi dekret kojim se uvodi vanredno stanje i suspenduje većina građanskih prava.

Sledeći korak bio je Lajpciški process, gde je Nacistička partija pokušala da pripiše odgovornost za ovaj naizgled usamljeni akt Marinusa van der Lubea Kominterni, takođe optužujući bugarske komuniste: Georgi Dimitrova, Blagoja Popova i Vasila Taneva. Osuđen na smrt, Van der Lube je pogubljen 10. januara 1934.

Istorija na paljenje Rajhstaga i dalje ima kontroverzna tumačenja. Dok se istoričari slažu u pogledu angažmana Van der Lubea, još nije jasno da li je delao sam ili pod naređenjem treće strane. Ali ko je bio Marinus van der Lube? Zaludeni piroman, što je tvrdila sovjetska propaganda, i kasnije 1960-ih novinar Fric Tobias? Komunist koji radi za Kominternu, kako su tvrdili nacisti? Ili žrtveni jarac u zaveri Gestapoa, kako nemački istoričari Bahar i Kugel tvrde 1990-ih? Jedno je sigurno: nacisti su imali puno koristi od požara u Rajhstagu, što je na zapravo utrlo put za ustanovljavanje nacističke diktature.

12. decembar 2005. U 10.39 Mare Van der Lubbe (pseudonym Mare Bulc, člana slovenačke umetničke grupe SilentCellNetwork) ponovo izvodi paljenje Rajhstaga. To nije kanonski re-enactment, iz očiglednih razloga: ne samo zbog istorijske ambivalencije događaja, već i zbog njegove terorističke prirode – svaki pokušaj bukvalne inscenacije bio bi realno novi napad. Zbog toga je SillentCellNetwork smanjio ovaj re-enactment, koji se može opisati kao “simbolički”. Značajno je to što SillentCellNetwork takođe izbegava igranje sa izvorima, mešanje sa posthumnom istorijom događaja, sa istorijskom rekonstrukcijom uglavnom, što je inače slučaj sa ostalim radovima Re:akt platform. Kakogod, ne bi bilo precizno interpretirati ovaj re-enactment kao prostu parodiju. Naprotiv, SillentCellNetwork teži da

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Domenico Quaranta |||||
|||||
SilentCell Network |||||

Ich Lubbe Berlin! |||||
|||||
"In times of urgency you have no choice but to choose from the options that those in power present to you." [1]

Berlin, 27 February 1933. Adolf Hitler has just become Chancellor, but Germany remains, at least officially, a Republic. At 9.25 pm a fire station receives a worrying alert: the Reichstag, the seat of the German parliament, is on fire. When the police arrive, in the building they find Marinus Van Der Lubbe, a Dutch revolutionary Communist who has recently arrived in Germany. When Hitler, who is dining with Goebbels, receives the news, he immediately interprets it as the sign of a Bolshevik conspiracy against the fragile German nation. The next day, while the papers describe the fire as "the most monstrous act of Bolshevik terrorism in Germany", Hitler passes the *Reichstag Fire Decree*, appealing to the state of emergency, and suspending the majority of civil rights.

The next step was the Leipzig trial, where the Nazi party attempted to ascribe responsibility for this apparently isolated act carried out by Van der Lubbe to Comintern, also accusing three Bulgarian Communists: Georgi Dimitrov, Blagoi Popov and Vassil Tanev. Sentenced to death, Van der Lubbe was decapitated on 10 January 1934.

History's view of the Reichstag fire is still somewhat controversial. While historians agree on the involvement of Van der Lubbe, it is not yet clear whether he acted alone or under the orders of a third party. But just who was Marinus Van der Lubbe? A crazed pyromaniac, as claimed by Soviet propaganda, and in the 60s, the journalist Fritz Tobias? A Communist working for Comintern, as the Nazis asserted? Or the scapegoat in a plot hatched by the Gestapo, as the German historians Bahar and Kugel attempted to prove in the 90s? One thing for sure is that the Nazis benefited enormously from the Reichstag fire, which in actual fact paved the way for the establishment of the Nazi dictatorship [2].

12 December 2005. At 10.39 Mare Van der Lubbe (the pseudonym of Mare Bulc, member of the Slovenian artistic collective **SilentCell Network**) reenacts the Reichstag fire. It is not a canonical re-enactment, for obvious reasons: not only due to the historic ambiguity of events, but also its terrorist nature - any attempt to stage it literally would actually be another attack. This is why SilentCell Network opted for a "diminished" re-enactment, which could be described as "symbolic". It is significant that SilentCell Network also avoids playing with the sources, interfering with the event's posthumous history, namely with its historic reconstruction, as happens in other works in the *Re:akt!* platform.

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In times of crisis, Mare Van der Lubbe knows that for liberty to survive, it must assume subtle guises and a veneer of conformism, and adopt a playful, ironic approach. It was in this spirit that on 11 December 2005, he left Ljubljana Airport, heading for Berlin. Fearlessly he faced the check-in controls, controls that, like the symbol on the plane's safety instructions indicating that flammable liquids must not be taken onboard – should serve to guarantee the safety of travellers, but end up merely generating an attack of nerves. Like any normal tourist, Mare passed through the non-places on the way to his destination, distractedly taking in the symbols, gestures and messages that organize, plan and control our daily lives: the airport signage, passport control, the map of the underground. Once in the underground he became immersed in a book on the Russian revolution, the symbol of a threat that afflicted the Western world for many years, before it was defeated by the events of history.

Notes: ||||||||||||||||||

[1] Jan Verwoert, "The Crisis of Time in Times of Crisis", in Anke Bagma, Steve Rushton, Florian Wüst (eds), *Experience Memory Re-enactment*, Piet Zwart Institute 2005, pp. 37 – 40. Re-published here, pp. 35 - 39.

[2] For the details of this reconstruction, see the *Wikipedia* entry for "Reichstag Fire"
http://en.wikipedia.org/wiki/Reichstag_fire

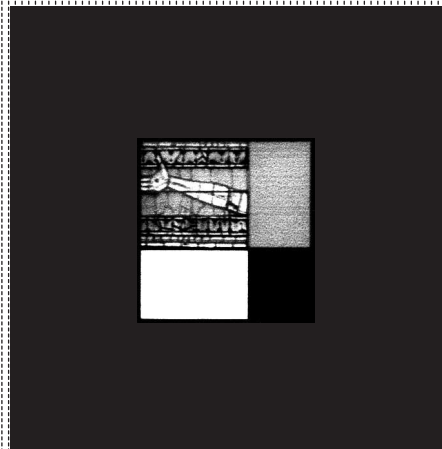
[3] Jan Verwoert, "The Crisis of Time in Times of Crisis", quoted.



Originally published in RE:akt! - Reconstruction, Re-enactment, FPeditions, Brescia 2009, pp. 66 – 71
Translated from Italian by Anna Carruthers||||||||||||||||||||

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makedonski video art



macedonian video art

Akademski filmski centar Doma kulture “Studentski grad”
25. 09. 2006.
Mala sala, 20h

Videografija regiona: “Makedonski video art 1985 / 2005”
Gosti: Zlatko Teodosijevski, Nacionalna galerija Makedonije, i Evgenija Teodosijevska, priređivač
izdanja

Akademski filmski centar/Akademski kino klub predstavljanjem DVD izdanja “Makedonski video art 1985 – 2005” nastavlja seriju prezentacija, predavanja i projekcija pod nazivom *Videografija regiona*, koja ima za cilj da pruži uvid u aktuelna istraživanja i projekte na polju videa i novih medija u regionu.

Nacionalna galerija Makedonije izdala je 2005. godine DVD antologiju “Makedonski video art 1985–2005” koja obuhvata dvanaest radova makedonskih autora. Kustos Evgenija Teodosijevska je u ovaj reprezentativni izbor svrstala sledeće radove:

Volume I

Ivan Chunihih, Dragan Abjanić: **MIXKO**, 1985-86., 4:58
Aleksandra Stankovski, Zlatko Trajkovski – Hinki, Hristo Pop Dučev: **CLOSENESS**, 1987, 6:19
Žaneta Vangeli: **PORTA**, 1992, 10:00
Dragan Abjanić: **AFTER**, 1994, 6:27
Žaneta Vangeli: **PORTRAIT OF VLADIMIR ANTONOV**, 1995, 10:00
Zlatko Trajkovski Hinki: **DRAMA OF EXILE**, 1996, 13:12

Volume II

Dragan Abjanić: **PROCESSION**, 1998, 11:37
Irena Paskali: **NEST**, 2000-2001, 5:17
Borjan Zafirovski: **PORTRAIT OF THE YOUNG ARTIST**, 2001, 7:43
Irena Paskali: **AT THIS BOTTOM**, 2001-2002, 10:00
Žaneta Vangeli: **ESSENTIAL HARVEST**, 2003, 6:00
Irena Paskali: **VISUM FUR MACEDONIA**, 2004-2005, 11:00

videografija

Academic Film Center of the “Students’ City” Cultural Center |||||
September 25, 2006 |||||
Hall B, SCCC |||||

Videography of the Region: “Macedonian video art 1985-2005” |||||

Guests: Zlatko Teodosievski, National Gallery of Macedonia, and Evgenija Teodosievska, curator

Academic Film Center continues the series Videography of the Region by presenting the DVD publication “Macedonian Video Art 1985-2005”. Videography of the Region aims to offer an insight into the current research and projects in the field of video and new media in the region. The National Gallery of Macedonia published in 2005 an anthology, consisting of twelve video pieces produced by Macedonian authors. The curator Evgenija Teodosievska included following works into this selection:

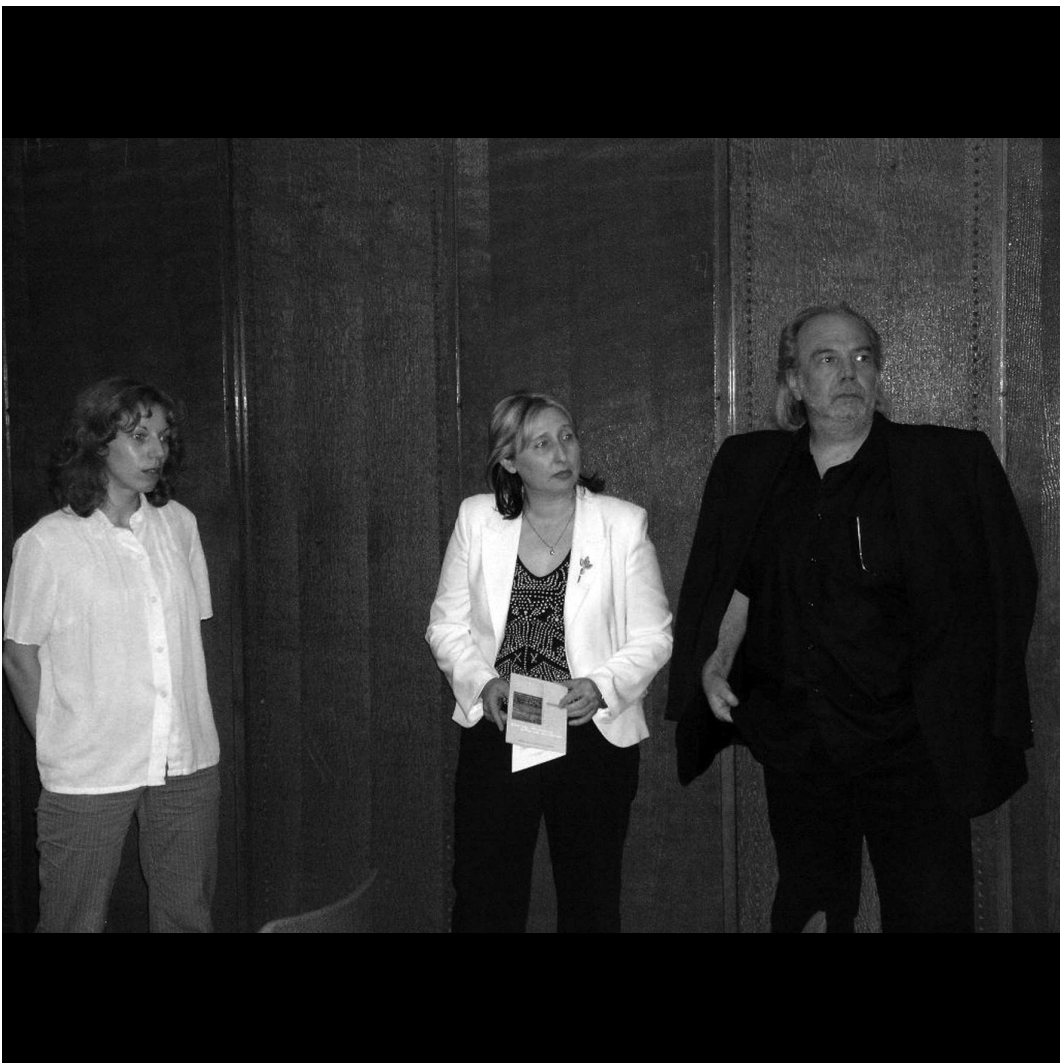
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videografija



videografija

|||||

(...) Posle proglašenja nezavisnosti Makedonije, mnogi video umetnici promovisani su iz jednostavnog razloga – Evropa je želela da upozna stvaralaštvo novih država na području bivše Jugoslavije. Imala sam divna iskustva u promovisanju video radova iz makedonske produkcije, i uvek jasnu viziju toga što radim. Nije bilo važno što sam promovisala video radove koji su puno kritikovani ili one koji nisu ispunili estetske kriterijume – moj je cilj bio predstavljanje makedonske video umetnosti pred međunarodnom publikom. Nadam se da će ovaj izbor predstaviti najbolje iz perioda 1985-2005.

Počevši sa prvom video animacijom urađenom na makedonskoj televiziji - **“MIKSKO” (Ivan Čunihin, Dragan Abjanić)**; zatim kroz radove **Dragana Abjanića**, koji (posebno sa radovima **“ENSUIT”** i **“PROCESSION”**) ostavlja kontinuirane refleksije o muzici, umetnosti, ideologiji, verovanju i ljudima u Makedoniji, mnogi video umetnici se pojavljuju sa radovima koji istražuju mogućnosti novog medija.



Među prvim su bili harizmatični **Aleksandar Stankovski** i **Zlatko Trajanovski-Hinki**, sa svojim neobičnim idejama i metodima realizacije. **“CLOSENESS”** je jedan od mojih omiljenih radova – rad koji “miriše” na devedesete, rokenrol, na ljubav i strast, na umetnost kontrasta i tolerancije, provokacije, kontroverze, ponovno osvajanje slobode izbora i opasnostima sa kojima se mladi suočavaju.

Kada govorimo o granicama i njihovom savladavanju (u stvaralačkom smislu), svakako bih izdvojila video **“EXPULSION DRAMA” Zlatka Trajanovskog-Hinkija**. Ovo je vizuelno iskustvo drugačije zahvaljujući svom originalnom građenju priče i video strukture, jer sadrži elemente video instalacije i performansa.

Izvanredno inteligentna i kreativna video umetnica Žaneta Vangeli bavi se realnim istorijskim trenutkom,

idejom o globalnom i lokalnom, kao i aktuelnim političkim momentom, koji je snažno i implicitno vidljiv u njenom radu, posebno u video filmu **“THE JUDGE”**. Ipak, kako je su ovoj antologiji birani samo kratki radovi iz Makedonije, različitih umetničkih izraza i senzibiliteta, odlučila sam da simbolični rad **“GATE”**, zatim video kolaž **“THE PORTRAIT OF VLADIMIR ANTONOV”** i njeno poslednje delo **“REALKUNST, OR ESSENTIAL HARVEST”**. Ona je jedna od retkih edukovanih video autora, u smislu korišćenja video tehnike i tehnologije montaže, realizacije i postprodukcije. Vangeli je praktično samostalni autor svojih video radova i filmskih projekata.

Za Irenu Paskali smatram da je jedna od neobičnih pojava na makedonskoj video sceni iz nekoliko razloga. Ona prenosi intimne emocije u snažan protest u umetnosti, koristeći sebe kao dokaz, svoje telo kao združeni simbol opšteg i jedinstvenog istovremeno. **“NEST”** je verifikacija sebe i prepoznatljivog. **ON THIS BOTTOM** je pitanje za sve nas, gorko, grčajuće...dok je rad **“VISA FOR MACEDONIA”** dokument sadašnje situacije. Paskali je uključena u moment video stvaranja – ona stvara trenutno. Koncept je stvoren u montaži, dok je naracija stvarana u momentu kada snima situaciju, ljude, sebe samu.

Najmlađi učesnik ove antologije je Bojan Zafirovski. Videla sam njegove studentske radove i njegov diplomski rad, ali **“THE PORTRAIT OF THE YOUNG ARTISTS”** je video koji predstavlja sve što je radio do tada. Borjan Zafirovski radi uglavnom van Makedonije, on je predstvanik generacije koja stvara duh savremenog videa i filmske ko-produkcije. Njegov kreativni smisao je smeo i samouveren, zasnovan na poznavanju operativne tehnologije i svestan realnosti, što ne znači da istu prihvata ili se sa njom pomirio. On reaguje buntovno, u dobro poznatim filmskim manirima.

U video umetnosti Makedonije, po sticanju nezavisnosti i ulaskom mnogih fondacija, projekti video umetnosti su producirani i izlagani u galeriji Soros fondacije, ali to su za mene bili iskreni pokušaji, a video umetnost je više bila posvećena video instalacijama (**“Images box”**, **“Icon on silver”**). Ovde nisam uzimala u obzir video instalacije. Onda su u radionici Ed Wood stvarani radovi video sećanja mladih umetnika iz Makedonije. Naravno, ove su radionice bile potrebne i korisne. O ovim radionicama svedoče i iskustva Denisa Sarginovskog i Slobodanke Stevcevske, sa njihovom grupom OPA, koji su u ovom momentu predstavljani širom sveta. Ovde treba da uzmemo u obzir i doprinos Fakulteta dramskih umetnosti, koji danas takođe donosi nova imena na scenu vizuelnih umetnosti Makedonije.

Ova video antologija je pre svega moj lični izbor. Možda bi selekcija bila drugačija ako bi neko drugi bio na mom mestu. Ali zato smo različiti – zbog svog iskustva, znanja, opažanja, koncepcije, prihvatanja. Nadam se da ćemo sa pažnjom dočekati nove video antologije. Zahvalna sam svim onim ljudima koji su mi dali nešto od svojih znanja, umeća, umetnosti, uzbuđenja, i uključili se u moj dragoceni svet vizuelne avanture.

videografija

From the text written by Evgenija Teodosievska, following the DVD publication „Macedonian video art 1985-2005“ |||

(...) After the independence of Macedonia many video artists were promoted for a simple reason – because Europe wanted to get to know the artistic output of the new states of ex-Yugoslavia. I had great experiences in the promotion of video works produced in Macedonia, and I always had a clear vision of what I was doing. It did not matter that I promoted video works which received a lot of criticism or works that did not fulfill aesthetic criteria – my goal was the presentation of Macedonian art in front of an international audience. I hope this choice of Macedonian video art production will represent the best from the era of 1985-2005.

Beginning with the first video animation made for Macedonian Television – **“MIKSKO”** (**Ivan Čunihin, Dragan Abjanić**); then though the works of **Dragan Abjanić**, who (particulary with **“ENSUIT”** and **“PROCESSION”**) left a continuous reflection of the music, art, ideology, trust, faith and people in Macedonia, many video artists emerged with works that investigated the possibilities of the new medium. Among the first were the charismatic **Aleksandar Stankovski** and **Zlatko Trajanovski-Hinki**, with their unusual ideas and methods of realization. **“CLOSENESS”** is one of my favorites – a work that “smells” of the 90s, of rock and roll, of love and passion, of an art of contrast and tolerance, of provocation, of controversies, of requisitioning the freedom of choice and the dangers that youths are faced with.

When we talk about borders and overcoming them (in the sense of creation) I would certainly emphasize the video **“EXPULSION DRAMA”** by **Zlatko Trajanovski-Hinki**. This is a visual experience different from others due to the unique building of the story and video structure, because it contains elements of video installation and performance.

Video artist **Žaneta Vangeli** is concerned with the real historical moment, the idea of the global and the local, as well as with the actual political moment, which is powerfully and implicitly obvious in her works, particularly in the video **“THE JUDGE.”** However, in this planned anthology only short forms of artistic expressions and sensibilities in Macedonia were chosen. I decided to include the symbolic **“GATE,”** the video collage **“THE PORTRAIT OF VLADIMIR ANTONOV”** and her last piece **“REALKUNST, OR ESSENTIAL HARVEST.”**

I consider **Irena Paskali** one of the unusual appearances on the Macedonian video scene for several reasons. She transfers her intimate emotions as strong protest in art by using herself as proof, her body as associated symbol of the general and the unique simultaneously. **“NEST”** is verification of the self and the recognizable. **“ON THIS BOTTOM”** is a bitter question for all of us. The work **“VISA FOR**

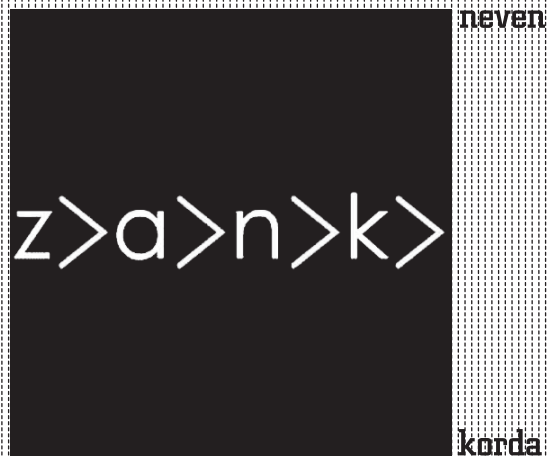
MACEDONIA“ is a document about the present situation. Paskali creates immediately – the concept is realized in the editing stage, the narration at the moment when she shoots.

The youngest participant in this anthology is **Borjan Zafirovski**. **"THE PORTRAIT OF THE YOUNG ARTISTS"** is a video that represents the sum total of his work. Zafirovski works outside of Macedonia a lot; he is a representative of a generation who creates the current spirit of contemporary video and film co-production. His creative sense is audacious and sure, based on a deep knowledge of the working technology and conscious of reality – which does not mean that he accepts it or reconciles with it. He always reacts rebelliously against well-known film manners.

In video art in Macedonia after the independence and the entrance of many foundations, projects were created and presented in the gallery of the Soros Foundation, and video art was more dedicated to the video installation ("**Images Box**," "**Icon on Silver**"). I didn't take into consideration these installations. Then there were the workshops Ed Wood created of the video memory of young artists from Macedonia. Of course, these workshops were very useful. They were witnessed by the experiences of Denis Saraginovski and Slobodanka Stevcevska with their group OPA, who are being presented all around the world. Here, we also need to take in consideration the contribution of the Faculty of Dramatic Arts which today is also introducing new names in the visual arts in Macedonia.

This video anthology is above all else my personal selection. Maybe the selection would be different if someone else was in my position, but that's why we should celebrate differences – our experiences and knowledge make us unique. I'm thankful for all those people who shared their knowledge and excitement and entered into my precious world of visual adventure.

Translation: Violeta Kačáková, Greg de Cuir



www.korda-art.si

Akademski filmski centar Doma kulture "Studentski grad" |||

29. 11. 2006. |||

Donji hol, 20h |||

Videografija regiona: NEVEN KORDA. 100 % ČIST VIDEO |||

Neven Korda, čista video praksa i istraživanje. Ljubitelj čistog videa. Obožava čisti video. Neven Korda (Ljubljana) počeo rad u polju videa osamdesetih godina prošlog veka: osnivač je grupe FV Video, radio je video spotove i video sadržaje za grupu Borghesia i kasnije sa Zemirom Alajbegović radi na različitim umetničkim projektima. Montažer, režiser i realizator različitih televizijskih, propagandnih i umetničkih video formi.



Academic Film Center of the "Students' City" Cultural Center |||

November 29, 2006 |||

Lower hall, SCCC, 20h |||

Videography of the Region: NEVEN KORDA. 100 % PURE VIDEO.

Neven Korda (Ljubljana). Started his work in the field of video in 1980's; a founder of FV Video, produced clips and video contents for the band Borghesia, and later, with Zemira Alajbegović, worked on various art projects. Editor, director and coordinator of various television, propaganda and artistic forms. |||

|||||

videografija

Zavod Zank |

Zemira Ajalbegović i Neven Korda sarađuju od 1980-ih kada su osnovali underground teatarsku grupu FV 112/15 i ustanovili prvu nezavisnu muzičku etiketu i video produkciju u bivšoj Jugoslaviji. Bili su članovi benda Borghesia. 1998. Godine osnovali su Zank, neprofitnu organizaciju za umetničku i kulturnu produkciju. Zemira Alajbegović je rediteljka, scenaristkinja i novinarka, a Neven Korda je video umetnik koji režira kratke i dokumentarne filmove, i takođe radi kao montažer, realizator i vodi video post-produkciju. Njihovi projekti prikazivani su na međunarodnim festivalima i emitovani na TV stanicama u Evropi i SAD, i za svoj kreativni pristup su mnogo puta nagrađivani.

BODOČNIKI / THE FUTURISTS – ANDERGROUND VIDEO

Čista istorija nekog videa

800 x 600 pix.

Autor: Neven Korda

Dizajn i produkcija: Lijana Veličković

Recikliranje aktivnosti FV Video

Video (zvuk i slika) je digitalizovan sa originalnih formata (VHS, UmaticLowBand, Video8). Izabrane sekvence su adaptirane za komponovanje u Macromedia's Flash.

U ovom recikliranju zaostavštine FV Video iz '80-ih, može se naći veliki broj originalnih isečaka iz subkulturnih aktivnosti.

Svaka pojedinačna stvar ima pre-istoriju i brojne okolnosti sa kojima kohabitira. Kako opisati projekte, saradnike i radnu tehnologiju perioda što je detaljnije? Kad je reč o Zemiri i meni, pojave se dva veća perioda: period inicijacije 1980-ih i period realizacije 1990-ih. U projektu *Bodočniki – underground video*, recikliran je FVVideo period (Inicijacija), i ovaj je period završen sa *Trijumfom želje* 1989., ili, da budem precizniji, u februaru 1990. kada je objavljen. Materijal je dovoljno interesantan da predstavi zaokruženu video aktivnost. Ne zahteva objašnjenja okolnosti u kojima se pojavio. Štaviše, on beleži tu situaciju, taj momenat, sa velikom pažnjom. Na takvom mediju kakav je CD ROM, činilo se vredno objaviti što je više moguće originalnih video spotova, koji nude najbolju sliku samog videa.

Bodočniki – underground video podeljen je na dva (pod) perioda: 1982-1985., i 1985-1989. Linija koja ih deli definisana je percepcijom videa kao važnog kreativnog medija i životnog izbora. Razlika između dva (pod)perioda takođe se može uočiti i u tehnologiji stvaranja videa. Dva podskupa definisana su dvema kasetama: *Tako mladi* i *Potruga za izgubljenim vremenom*. Interesantno je da nijedna od njih nije montirana u Ljubljani.

videografija

Ljudi sa kojima smo zajedno stvarali slike su (nadam se dovoljno precizno) navedeni u svakom individualnom projektu. Uzimajući u obzir jezik slike i misli kao početne tačke ovog jezika, a posebno s obzirom na vizuelni doprinos ovog CD ROM projekta, Goran Davide je posebno izložen (umro je 1989.). S jedne strane, njegov dolazak u FV 112/15 Teatar omogućio je okretanje (recimo) tehnološkoj prezentaciji, a sa druge strane, njegov rad sa kompjuterskim *real time* animacijama je najbolja ilustracija jezika videa, što je istraživao FVVideo. Iz tog razloga spotovi uključuju sve što je ostalo od njegovih originalnih radova. Druga takva ličnost (koja nije bila član FVVideo) je Marjan Osole Max. Max ne samo da je dao ljubljanskoj sceni za ono vreme relevantno video oruđe (što je drugde izvođeno u državnim institucijama), već je i pokazao put ka autentičnom video svojim projektima.



videografija

Zemira Alajbegović and Neven Korda have been collaborating since the 1980s when they founded the underground theatre group FV 112/15 and established the first independent music label and video production company in former Yugoslavia. They were members of the band Borghesia. In 1998 they established Zank, a non-profit organisation for artistic and cultural production. Zemira Alajbegović is a director, scriptwriter and journalist, while Neven Korda is a video artist who directs short fiction and documentaries and also works as a video editor, realiser and head of video post-production. Their projects have been screened at international festivals and broadcast by TV stations in Europe and the USA, and they have received many awards for their creative approach. Zank engages in video and documentary production as well as in theatre and music CD production.

Pure history of some video

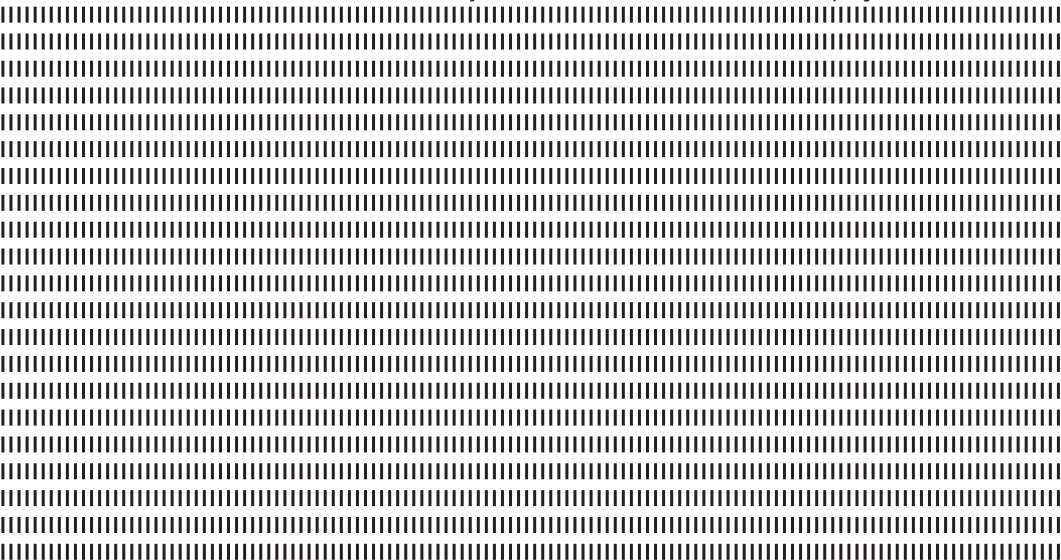
Author: Neven Korda

The recycling of FVVideo activities.

Each and every thing has a pre-history and many circumstances with which it co-habits. How to describe the projects, co-workers and work technology of a period in as greater detail as possible? When the word comes to Zemira and me, two larger periods occur: the initiation period in the 1980's and the realisation period in the 1990's. In Bodočniki - an underground video the FVVideo period [Initiation] is recycled, and this period is finished with the *Triumph of Desire* in 1989, or, to be more precise, in February 1990 when it became publicly available. The material is interesting enough to represent a rounded up video activity. It does not need any explanations as regards the circumstances in which it emerged. Even more - it marks that situation, that moment with great affection. On such a readily available medium as the CD-ROM it seemed worthwhile to publish as many as possible original clips, which offer the best picture of the video itself.

Bodočniki – an underground video is divided into two (sub) periods: 1982 – 1985 and 1985 – 1989. The dividing line is defined with the perception of the video as an important creative medium and life choice. The difference between both (sub)periods can also be found in the technology of making the video. The two borders are defined by two cassettes – So young and Search for the Lost Time. It is interesting that none of the two cassettes were edited in Ljubljana.

People, with whom we co-created the images, are (I hope precisely enough) stated at each individual project. Taking into account the picture language and the thoughts as regards the starting points of this language, and especially taking into account the visual contribution of this CD-ROM, Goran Davide is especially exposed (he died in 1989). On one hand his arrival to the FV 112/15 Theatre enabled the movement towards the (let's say) technological presentations, and on the other hand his work with real time computer animations is the best definition and illustration of the video language, which was researched by FVVideo. That is why the clips include everything that remained from his work in original. The other such personality (who was not a member of FVVideo) is Marijan Osole Max. Max not only gave the Ljubljana scene of the time a relevant video tool (which was elsewhere performed by state institutions) but he also showed the way towards authentic video with his projects.



videografija

new

bosnian

art



New Bosnian Art, kratak opis
Ibro Hasanović

Započeo sam New Bosnian Art projekat 2004/5. godine, sa ciljem da se sakupi rastuća produkcija video radova umetnika mlađe generacije iz Bosne i Hercegovine, i da se ustanovi databaza dostupna umetnicima, kustosima, istoričarima, i drugima, za potrebe njihovog istraživanja i u obrazovne svrhe, kao i da se mogu organizovati prikazivanja i prezentacije. Trudeći se da to postignem, tražio sam od umetnika koje sam tada poznao da mi daju svoje promotivne kopije video radova. Uz pomoć Nataše rajković (SC, Zagreb) i Aleksandre Sekulić (AFC), uspeći smo da organizujemo prikazivanja u Zagrebu (2005) i u Beogradu (2006). Bilo je ideja za prikazivanje u drugim gradovima regiona, kao i u nekim zapadnim zemljama u formi izložbe, ali na kraju to nije uspelo. Tokom 2007. godine polako sam prestao da se bavim ovim projektom zbog drugih obaveza. Ipak se nadam da ću naći neku institucionalnu podršku i da ću u budućnosti moći da ga ponovo pokrenem.

Selekcija prikazana na festivalu Alternative film/video 2006 u Beogradu

Adela Jušić, živi i radi u Sarajevu

- *On Wednesday I can be an artist*, PAL DVD, color, sound, 04:49min

- *The snipersit*, PAL DVD, color, sound, 0:55min

Arman Kulašić, živi i radi između Sarajeva i Berlina

- *Kisa bi padala* (Rain would fall), Beta SP transferred to DVD, color, sound, 01:47min

Damir Nikšić, živi i radi u Stokholmu

- *Boogeyland Reservation*, PAL DVD, color, sound, 00:51min

- *We shall overcome*, PAL DVD, b/w, sound, 02:34min

Edisa Cisić, živi i radi u Sarajevu

- *The Fig*, PAL DVD, color, no sound, 03:06min

Emir Begtasagić, živi i radi u Sarajevu

- *Untitled* (Female artists), PAL DVD, color, sound, 05:48min

Ervin Babić, živi i radi u Dubrovniku i Sarajevu

- *Somewhere* (The Bird), PAL DVD, color, sound, 05:45min

- *Walking*, PAL DVD, color, sound, 02:43min

Muhidin (Alan) Tvico, živi i radi u Zagrebu

- *Ariel*, PAL DVD, color, sound, 00:28min

Zlatan Filipović, živi i radi u Dubaiju

videografija

- *Fragmented*, PAL DVD, color, sound, 08:33min
- *Liberating Bosnian passport*, PAL DVD, color, sound, 01:57min
- Demis Sinančević**, živi i radi u Sarajevu
 - *Demisovi andjeli* (Demis's Angels), PAL DVD, color, sound, 16:00min

Ibro Hasanović je bosanski umetnik, koji trenutno živi i radi u Parizu i Tirani. www.ibrohasanovic.com



Beleške iz intervjua sa Ibrom Hasanovićem, o ovom projektu:

A. Sekulić: Šta su specifičnosti u produkcijskom pristupu (i okolnostima) nove generacije koju predstavlja NBA?

I. Hasanović: Pored videa Demisa Sinančevića i Armana Kulašića, koji su rađeni u produkciji **SCCA/pro.ba** i lokalne TV stanice, koliko znam, većina radova je samostalno producirana. U to vreme neke manje DVD kamere počele su da cirkulišu, takođe je i od ključnog značaja bila uloga Zlatana Filipovića (asistenta na Akademiji likovnih umjetnosti u Sarajevu u to vreme). Velikodušno je ponudio svoje znanje i opremu svakome ko mu se obratio, što ga je učinilo definitivno jednim od najvažnijih ličnosti koje podržavaju mladu generaciju umetnika koji rade sa videom.

videografija

A. Sekulić: Da li je postojala jos neka osnova za tvoj kustoski izbor osim generacijske - na koji način vidiš reprezentativnost ove selekcije?

I. Hasanović: Ne bih se usudio da kažem da sam kustos ovog projekta, jer me je vodila ideja da sakupim "sve čega ima", i da predstavim ovaj material onima koji su zainteresovani da rade akademska i ne-akademska istraživanja, kao i kustosima za njihove projekte, i slično. "Generacijski" ključ je bio logičan, jer je početna ideja bila da sakupim radove mladih umetnika. Ali verujem da bi se vremenom to relativizovalo, da sam bio uporan u svom "lovu". Na primer, u poslednje vreme sam upoznao značajan broj umetnika iz Banja Luke, Prijedora i Mostara, kao i mnoge bosanske umetnike, starije i mlađe, koji žive u inostranstvu.



videografija

New Bosnian Art, short explanation
Ibro Hasanović

I started the NBA (New Bosnian Art) project in 2004/5, with the aim to compile the increasing number of video art works produced by young and emerging artists from Bosnia and Herzegovina and to create a database available to artists, curators, historians etc.. for their research and educational purposes, as well as to organize screenings and promotions. Pursuing this objective, I asked from the artists I knew at this time some promotional copies of their works. With the help of Nataša Rajković (SC Zagreb) and Aleksandra Sekulić (AFC Belgrade), we managed to organize screenings in Zagreb (2005) and Belgrade (2006). There were some ideas for screenings in other cities of the region and as well some Western countries in the form of an exhibition, but eventually it didn't work out. In the course of 2007, I slowly stopped dealing with this project because of other obligations. I am still hoping to find some institutional support in the future and to be able to restart it.

Selection of artists and videos screened in Belgrade at the *Alternative film/video 2006*:

Adela Jusić, lives and works in Sarajevo

- *On Wednesday I can be an artist*, PAL DVD, color, sound, 04:49min
- *The snipersit*, PAL DVD, color, sound, 0:55min

Arman Kulašić, lives and works between Sarajevo and Berlin

- *Kisa bi padala* (Rain would fall), Beta SP transferred to DVD, color, sound, 01:47min

Damir Nikšić, lives and works in Stockholm

- *Boogeyland Reservation*, PAL DVD, color, sound, 00:51min
- *We shall overcome*, PAL DVD, b/w, sound, 02:34min

Edisa Cisić, lives and works in Sarajevo

- *The Fig*, PAL DVD, color, no sound, 03:06min

Emir Begtasagić, lives and works in Sarajevo

- *Untitled* (Female artists), PAL DVD, color, sound, 05:48min

Ervin Babić, lives and works in Dubrovnik and Sarajevo

- *Somewhere* (The Bird), PAL DVD, color, sound, 05:45min
- *Walking*, PAL DVD, color, sound, 02:43min

Muhidin (Alan) Tvico, lives and works in Zagreb

- *Ariel*, PAL DVD, color, sound, 00:28min

Zlatan Filipović, lives and works in Dubai

- *Fragmented*, PAL DVD, color, sound, 08:33min
- *Liberating Bosnian passport*, PAL DVD, color, sound, 01:57min
- Demis Sinančević**, lives and works in Sarajevo
- *Demisovi andjeli* (Demis's Angels), PAL DVD, color, sound, 16:00min

- - -

* **Ibro Hasanović** is a Bosnian artist, who currently lives and works between Paris (France) and Tirana (Albania). For more information visit: www.ibrohasanovic.com

A few notes concerning this project, taken from an interview with Ibro Hasanović:

A. Sekulić: What is specific for the production approach (and circumstances) of the new generation presented in NBA?

I. Hasanović: Beside the videos of Demis Sinančević and Arman Kulašić, which were respectively produced by SCCA/pro.ba and a local TV station, to my knowledge, most of the works were self-produced. At that time some small DV cameras started to circulate around, also the role of Zlatan Filipovic (assistant professor at Academy of Fine Arts in Sarajevo at that time) was crucial. He generously offered knowledge and equipment to anybody who approached him and this definitely made him one of the most important figures standing behind the young generation of artists working with video.

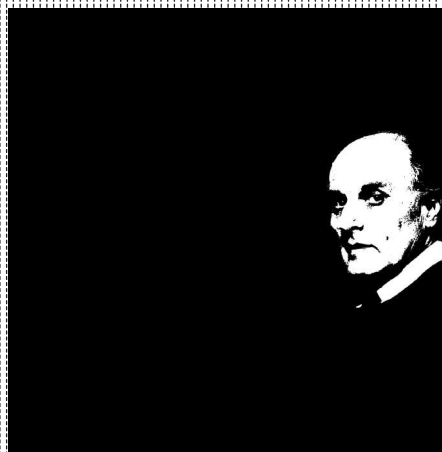
A. Sekulić: Was there any other basis for your curatorial selection besides the generation, in which way you see this selection to be representative?

I. Hasanović: I wouldn't dare to say that I was a curator in this project, because I was mainly driven by idea to put together "everything that was out there", and to present this material to those who are interested in making academic or nonacademic research, as well as to curators for their projects, etc. "Generational" was logical because the starting point was to gather the works of young artists. But I believe that if I would have persisted in my "hunt", over the time this would be relativized. For example; just recently I have been introduced to a number of artist from Banja Luka, Prijedor and Mostar, as well as many Bosnian artist, younger and older, who live abroad.

Translation: A. Sekulić

videografija

naško



križnar

Akademski filmski centar |||||
Dom kulture "Studentski grad" |||||
6 - 7. 3. 2007. |||||
Videografija regiona: Naško Križnar |||||

6. mart 2007.

Sala 26

Radionica: Vizuelna antropologija

18:30

Projekcija AFC produkcije

POSLEDNJA VIRDŽINA – Olivera Pančič

SVAKODNEVICA ROMSKE DECE U BLOKU 71 – Ivana Todorović

Radionica je otvorena za zainteresovane autore i studente sa Fakulteta likovnih umetnosti, Filozofskog fakulteta, Radionice filmske režije Akademskog filmskog centra.

7. mart 2007

Mala sala, 20.30

Naško Križnar: Ne-umetnost i ne-nauka kao kreativni impuls

Predavanje

Naško Križnar se bavi vizelnom etnologijom na Institutu za slovenačku etnografiju – Audiovizuelnoj laboratoriji u Ljubljani, pri Naučno-istraživačkom centru Slovenačke akademije nauka i umetnosti. U razgovoru o aktivnosti u polju umetnosti i nauke, u svetlu aktuelnih istraživanja vizelne produkcije kao dominantnog simboličkog jezika kulture u situaciji intenzivnih tehnoloških promena, od njegove saradnje sa grupom OHO do aktuelnih istraživanja u polju vizuelne antropologije, biće predstavljeni različiti aspekti delovanja ovog autora i veze između individualnog autorskog izraza kamerom i kamere kao oruđa u naučnom istraživanju. |||||

videografija

Academic Film Center |||||
"Students' city" Cultural Center |||||
March 6-7, 2007 |||||
Videography of the Region: Naško Križnar |||||

March 6, Hall 26

Workshop: Visual anthropology

18:30 Screening program: AFC production

The Last Virgina – Olivera Pančič

Everyday of Roma Children in Block 71 - Ivana Todorović

This workshop is open for all interested participants and students of the Faculty of Visual Arts, Faculty of Philosophy and Film School of Academic Film Center.

March 7, 2007

Hall B, 20h

Naško Križnar: Non-art and non-science as a creative impuls

Lecture

Naško Križnar deals with visual ethnology at the Institute for Slovenian Ethnography – Audiovisual Laboratory in Ljubljana, at the Science Research Center of the Slovenian Academy of Science and Arts. In the discussion about the activities in the fields of science and art, in the light of the recent research of the visual production as the dominant symbolic language of culture in the situation of the intensive technological changes, since his collaboration with OHO group untill current research in the field of visual anthropology, different aspects of activity will be presented, as well as the relations between the individual author's expression of the camera and camera as the tool for scientific research.

videografija

Naško Križnar: Ne-umetnost i ne-nauka kao kreativni impuls

U okviru etnologije, bavim se produkcijom takozvane vizuelne etnografije, što je deo vizuelne antropologije. Sa jedne strane, to je uglavnom tehnološki problem, jer se moraju imati tehničke veštine, s druge strane se mora poznavati sadržaj kulturnih pitanja, takođe. Drugim rečima, bavim se tehnološkim problemima – koji utiču na estetiku u umetnosti i metodologiju u nauci – ali i pokušavam da koristim tehnološka rešenja u praksi etnološkog istraživanja i vizuelnog istraživanja u etnologiji. Vidim svoju situaciju, pak, kao veoma kontroverznu i paradoksalnu.

S jedne strane, verujem da sam osoba koja voli inovativne i alternativne pristupe, a sa druge strane, žudim za izvesnošću. Prihvatam tradicije, skoro da sam konzervativan, i pratim dostignuća svojih prethodnika. Ipak, pokušavam da se obezbedim od situacije da sve to ne bi ugrozilo moju imaginaciju. Mislim da sam sposoban da dosegнем ravnotežu. I uvek želim da osećam da radim nešto što ima smisla. U okviru mojih istraživačkih projekata trenutno se bavim prezentacijom vizuelnih databaza u virtuelnom prostoru, na veb stranicama, što je opet tehnološko i metodološko pitanje. Predmeti mog istraživačkog projekta jeste produkcija vizuelnih prikaza kao simboličkog jezika kulture – ali uvek posmatrana u pojedinačnim slučajevima, ne kao prosto akademsko pitanje.

Mislim da je prelom između mog rada iz vremena OHO i mog trenutnog rada pre svega povezan sa činjenicom da sam ostario, da pripadam establišmentu i srednjoj klasi, da sam postao veoma predvidiv i transparentan. Jasno je šta radim i šta pišem, moja bibliografija i moja biografija su evidentne. Druga razlika je da sam se nekad bavio poljem umetnosti, a sada se bavim poljem nauke. Ali ima nečega što je zajedničko, verujem, za obe oblasti. To je kreativni potencijal koji teži da pronade veze između stvari i objekata, veze koje su drugačije od onoga na šta samo navikli. To je povezano sa imaginacijom – što je, verujem, jednako važno i u nauci i u umetnosti – i posebno sa intuicijom.

Zajednički aspekt i umetnosti i nauke je i način rada i postizanja rezultata. Mogao bih to nazvati analitički/sintetički pristup, i pojavljuje se i u modernoj umetnosti i u nauci. Mislim da u oba slučaja, u proizvodima obe oblasti, pojavljuje se neka vrsta viška estetske vrednosti. Ovo me podseća na Mekdugala (Macdougall), dobro poznatog kamermana i reditelja etnografskog filma, ko je jednom rekao da je estetika nus-proizvod njegovog rada. Takođe me podseća na paradoksalni obrt Kurta Vonegata (Kurt Vonnegut) koji je želeo da radi u polju poezije i na kraju se okrenuo polju kulturne antropologije, koja obuhvata i nauku i poeziju. I sam koristeći paradoksalni obrt, reako bih da, kao što bi se moja aktivnost u OHO grupi mogla nazvati »ne-umetnost«, moja aktuelna aktivnost u nauci mogla bi se nazvati »ne-nauka«.

videografija

Moram da kažem da nisam dovoljno mislio o ovim razlikama i da ih nisam dovoljno svestan. Mislim da je to komplikovan proces, i da treba da uzmemo u obzir činjenicu da je u pitanju lični razvoj, razvoj veština vizuelnog pristupa i korišćenja kamere, a ne toliko rezultat koji očekujemo. Ako se moj rad i moje korišćenje kamere razlikuju od vremena grupe OHO, moja prva pomisao bi bila da je to normalan razvoj sa usponima i padovima, a ne neka fundamentalna promena. Ipak, ima razlika. U to vreme, koristio sam kameru za svoj lični, autorski izraz, a sad, pak, svestan sam da autor mora biti u pozadini i da, u nauci, kamera služi kao oruđe za obzervaciju, analizu, refleksiju. Ono što oba pristupa, onaj prvi, umetnički i ovaj potonji, naučni imaju kao zajedničko jesu izvesni formalni i formativni pristupi, koji možda, nenamerno, donose slične rezultate. Kao primer mogu pomenuti ovde fiksaciju kamere.

Ovo se često nalazi i u avangardnim i u naučnim filmovima, samo što obično to razumemo na različite načine. Rudolf Arnheim (Rudolf Arnheim) misli da je fiksacija kamere prvenstveno instrument za iniciranje posmatračeve introspekcije. Sad se pitam, šta onda fiksacija kamere znači u nauci? Može li se desiti da i tu izazove introspekciju posmatrača, iako to nije bila originalna namera? I, na kraju, kada govorimo o razlici upotreba kamere u nauci i umetnosti, treba da imamo na umu da ova dva polja možda uopšte nisu kompatibilna. Ovde bih pomenuo Pola Bajersa (Paul Byers), nekadašnjeg saradnika Margaret Mid (Margaret Mead), koji sada, u starosti, potpuno poriče mogućnost bilo kakve veze između vizuelnog i naučnog pristupa.

Treba da počnemo odgovor na ovo pitanje ukazujući na sadašnju situaciju. Mogu reći da, posle svega, nijedan bivši član grupe OHO ne odbacuje umetnost i umetničku aktivnost. Stoga treba da razumemo one periode kada se takvo odbacivanje zaista dešavalo – a dešavalo se na primer u vreme kada članovi OHO osnivaju komunu u Šempasu – kao vreme kada se tražili novi instrument ili novi pristup da postignu još bolje rezultate. Stoga, možda možemo da shvatimo vreme kada su odbacivali umetnost kao vrstu umetničkog čina, a ne kao kraj umetničke aktivnosti. Drugi aspekt je traženje puta ka transcedenciji, koja je karakteristična za OHO. Ova potraga, takođe, može biti interpretirana kao pogrešan put ili smetnja po jednim, ili potraga za nečim novim po drugima. Stoga, ponovo bih rekao da treba da posmatramo celokupan rad, a ne posebno pojedinačne delove.

Da se razume pozicija OHO, treba da razmemo društvenu, kulturnu i političku situaciju u Sloveniji tog vremena. Znamo da su počeci OHO povezani sa vrstom društvenog otpora, koji je imao formu revolta individualnog protiv društvenog sistema. Ovaj otpor, pak, nikada nije uzeo formu političke aktivnosti – ponovo, da naglasim da je tako nešto bilo nemoguće u to vreme – i ostao kulturna i umetnička aktivnost. Ne mogu zaista da definišem ovaj otpor u političkim terminima. Mislim da je to bio konflikt između društva i individualnog, između intelektualca i političkog sistema, koji u to vreme nije dopuštao

mnogo demokratije. U zreom periodu OHO, s druge strane, socijalni angažman nije bio uopšte moguć, ili bolje rečeno, bio je irelevantan. Galerije su bile deo etabliranog društvenog sistema, i kao takve, nisu bile posebno pogodne za komuniciranje inovativnih sadržaja OHO aktivnosti. Znamo za slučajeve kada su vlasti bukvalno kriminalizovale neke od Pogačnikovih akcija.

Akademski krugovi su se takođe opirali tome; prva je izložba OHO bila tek 1968. Ova pozicija koju neki zovu apolitičnom, mogla bi biti povezana i sa tradicionalnom rezigniranošću slovenačkih intelektualaca i njihovim stavom da je bilo kakva borba na političkom nivou izgubljena unapred i nema smisla. Ovo takođe ima veze i sa tradicionalnom karakteristikom slovenačke kulture i ljudi koji se njome bave, stavom da je jedina relevantna borba ona u polju kulture, a ne u polju politike. Ali ako, ipak, možemo da pripišemo grupi OHO neku političku relevantnost u njenom vremenu, ulogu u procesu demokratizacije društva, ona bi postojala, pre svega, zbog njenog odsustva iz političke sfere. Ovo je razumljivo, agenda OHO je bila promena stvari u glavama, promeniti način mišljenja, a ne toliko da se počne promena društva.

U nekim svojim dimenzijama, OHO je sigurno bila utopija, takođe. To je imanentno svakom pokretu, koji je različit od opšte situacije u društvu i koji pokušava da harmonizuje svet sa svojim idejama. U tom smislu, bio je tu prisutan i izvesni totalitarizam, ili u najmanju ruku, vrlo radikalan raskid, i ne iznenađuje me to što su različiti ljudi u nekim periodima OHO napuštali taj put. Ova utopijska dimenzija može se čak uporediti i sa religijom. Nije slučajnost što je ovo povezano sa činjenicom da su teme transcendentnog ušle u OHO aktivnosti i da je bilo, u nekim periodima OHO, očigledne veze sa *new age* pravcima. U mojoj sadašnjoj poziciji, i u polju u kojem radim, ne mogu da sebi dopustim takav utopijski pristup. Ali mislim da je zamenjen verovanjem da moja pozicija i moja uloga nisu slučajnost. Verujem da sam pozvan na to mesto da prenesem znanje svojih prethodnika onima koji dolaze na to mesto posle mene. Ako uspem da ga poboljšam na bilo koji način – još bolje.

(Igor Zabel: Naško Križnar – intervju, 2006) |||||
Tekst priložio: N. Križnar |||||
Prevod: A. Sekulić |||||

videografija



videografija

Naško Križnar: Non-art and Non-science as a creative impulse |||||

In the framework of ethnology, I am involved with the production of so-called visual ethnography, which is a part of visual anthropology. On the one hand, this is predominantly a technological problem since one needs to know the technical skills, on the other hand however one needs to know the content of the cultural issues, too. In other words, I deal with the technological problems – which affect aesthetics in art and methodology in science – but I also try to use the technological solutions in the practice of the ethnological research and of the visual research in ethnology. I find, however, my personal position quite controversial and paradoxical. On the one hand, I believe I am a person who likes innovative and alternative approaches, on the other, I long for some certainty. I accept the traditions, I am almost a conservative, and I follow the achievements of my predecessors. Still, I try to make sure that all this would not hinder my imagination. I think I am able to reach this equilibrium. And I always want to have the feeling that I am doing something meaningful. In the framework of my research project at the moment, I deal quite a lot with the issue of presentation of the visual databases in virtual space, on web pages, which is again a technological and methodological question. The topics of my research project is the issue of production of the visuals as the symbolic language of culture – but always discussed on particular cases, not as a merely academic question.

I think that the break between my work in the time of OHO and my present work is primarily connected to the fact that I grew older, that I now belong to the establishment and the middle class, that I have become very predictable and transparent. It is clear what I do and what I write; my bibliography and my biography are both evident. Another difference is that I used to deal with the field of art and now I deal with the field of science. But there is something, which is, I believe, common to both fields. It is the creative potential that aims at finding connections between things and objects, connections different from those we are used to. This is linked with imagination – which is, I believe, as important in science as it is in art – and especially with intuition. A common aspect of both art and science is also the way of working and obtaining results. I could call it the analytical/synthetical approach, and it appears both in modern art and in science. I think that in both cases, in the products of both fields, there appears a kind of aesthetic surplus. This reminds me of Macdougall, a well-known cameraman and director of ethnographical films, who once said that aesthetics was a by-product of his work. It reminds me also of the paradoxical turn of Kurt Vonnegut who wanted to work in the field of poetry, and eventually turned to the field of cultural anthropology, which is both science and poetry. And, using a paradoxical turn myself, I would say that, just as one could describe the activities in the time of OHO as »non-art«, my present activities in science could be described as »non-science«.

videografija

I must say that I have not been thinking much about these differences and that I am not sufficiently aware of them. I think it is a complicated process and that we should take into consideration that the point here is a personal development, a development of the skills of visual approach and of using the camera, and not so much the result we expect. If my work and my approach with the camera differ from those in the times of OHO, my first idea would be that this is a normal development with its ups and downs, and not some fundamental change. Still, there are some differences. At that time, I used the camera for my personal, author's expression; now, however, I am aware that the author has to be in the background and that, in science, the camera has to serve as a tool for observation, analysis, and reflection. What both approaches, the former, artistic one and the recent, scientific one, have in common are certain formal and formative approaches, which, perhaps unintentionally, bring similar results. As an example I could mention here the fixation of the camera. It is often found in both avant-garde films and scientific films, only that we usually understand this in different ways. Rudolf Arnheim thinks that fixation of the camera is primarily an instrument for initiating the observer's introspection. Now, I ask myself, what does the fixation of the camera mean in science? Can't it be the case that it causes the introspection of the observer, too, although this was not its original intention? And finally, when speaking about the differences in use of the camera in art and in science, we ought to keep in mind that these two fields perhaps aren't compatible at all. I would mention here Paul Byers, a former collaborator of Margaret Mead, who now, in his old age, completely denied any possibility of finding connections between the visual and the scientific approach.

We should start with the answer to this question by pointing at the present situation. I can say that, after all, no former member of OHO denies art and artistic activity. Therefore we should understand those periods when such renunciation actually took place – and it in fact did take place, e.g. in the time when the OHO members started the community in Šempas – as a time when they were searching for a new instrument or a new approach to get even better results. Therefore, we could perhaps understand the time when they rejected art almost as an artistic act of a sort, and not as the end of their artistic activities. Another aspect here is the search for the way towards transcendence, which is characteristic for OHO. This search, too, could be interpreted as a wrong path or a disturbance by some people and as the search for something new by others. Therefore, I would again say that we have to look at the whole of the work, and not separate its single parts.

To understand the position of OHO, we should first understand the social, cultural, and political situation in Slovenia at that time. We know that the beginnings of OHO are connected with a sort

of social resistance, which had the form of a revolt of the individual against the social system. This resistance, however, never took the form of a political activity – again, we have to stress that such thing was impossible at that time – and remained a cultural and artistic activity. I cannot really define this resistance in political terms. I think that it was a conflict between society and an individual, between an intellectual and the political system, which, at that time, did not allow much democracy. In the mature period of OHO, however, social engagement was not possible at all, or better, it became irrelevant. Galleries were part of the established social system and, as such, they were not particularly suitable for communicating innovative contents of the OHO activities. We know the cases when the authorities literally criminalized some of Marko Pogačnik's actions. The academic circles were reluctant too; the first OHO show only took place in 1968. This position, which is, by some people, called apolitical, could also be connected to the traditional resignation of Slovene intellectuals and their opinion that any struggle on the political level is lost in advance and makes no sense. This also has to do with traditional characteristics of Slovene culture and people dealing with it, the opinion that the only relevant struggle is that in the field of culture, and not in the field of politics. But if we, nevertheless, can ascribe to OHO a certain political relevance in its time, a role in the process of democratisation of the society, it is so, I believe, more because of its absence from the political sphere. This is understandable; the agenda of OHO was more to change things in the heads, to change the way of thinking, and not so much to start changing the society.

In some of its dimensions, OHO was certainly a utopia, too. This is immanent to any movement, which is different from the general situation in society and which tries to harmonise the world with its ideas. In this sense, there was even a sort of totalitarianism present there, or at least a very radical break, and it is no surprise to me that some people in different periods of OHO left its path. This utopian dimension could even be compared to religion. It is not a coincidence that this is connected to the fact that transcendental issues entered the OHO activities and that there were, in some periods of OHO, obvious connections to certain New Age directions. In my present position, and in the field in which I work, I can of course not afford such a utopian approach. But I think that it is replaced by a belief that my role and position are no coincidence. I believe I was called to this position to transfer the knowledge of my predecessors to those who will take the position after me. If I can improve it in any way – even better.

(Igor Zabel: Naško Križnar – interview, 2006) |||||
 Courtesy of N. Križnar |||||

videografija

videomedeja

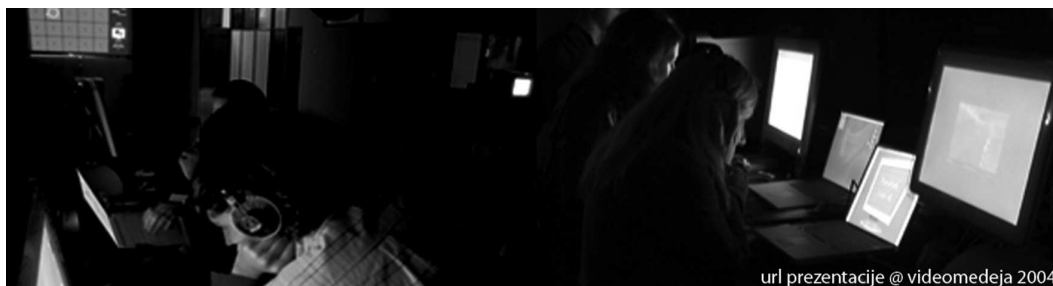


www.videomedeja.org

Akademski filmski centar
Dom kulture "Studentski grad"
17. oktobar, 2007
Mala sala, 20h
Videografija regiona: Videomedeja, Novi Sad
gost: Ivana Sremčević, direktorka Festivala

Videomeđa je jedan od najznačajnijih video festivala u regionu, koji svojom uređivačkom politikom dugi niz godina uspeva da predstavi i okupi najznačajnija ostvarenja i autore, teoretičare i kritičare. Videomeđa je takođe i centar produkcije i distribucije videa, sa ciljem unapređivanja tehnoloških standarda i međunarodne saradnje u ovoj oblasti.

Program projekcije: izbor iz programa nekoliko poslednjih izdanja festivala Videomeđa



Sreda, 05.03. 2008
Mala sala, 20.00
Videografija regiona: Videomedeja 2007

Video festival sa izuzetnom istorijom i reputacijom, koji je po 11. put održan u Novom Sadu, od 16. do 18. decembra 2007., Videomedeja je i ovog puta imala takmičarski i specijalne programe koji su pomogli da se domaća publika obavesti o aktuelnim tendencijama u video produkciji. Prikazani su radovi koje je nagradio žiri i zapažene radove festivala u izboru Ivane Sremčević.

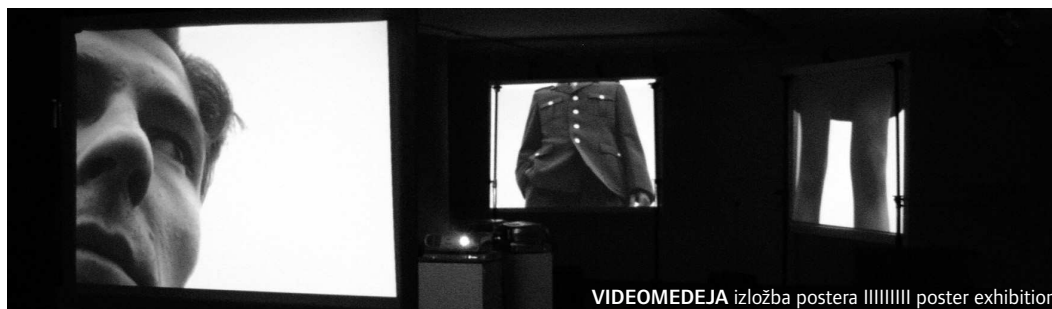
videografija

Academic Film Center |||
 „Students’ City“ Cultural Center |||
 October 17, 2007 |||
 Hall B, 20h |||
Videography of the Region: Videomedija, Novi Sad |||
 Guest: Ivana Sremčević, Festival director |||

Videomedija is one of the most significant video festivals in the region, whose long term and consistant program policy resulted in presenting and gathering the most significant works and authors, theorists and critics. Videomedija is also a center of the production and distribution of video, with the aim to improve technological standards and international collaboration in this field.
 Screening program: a selection from the recent editions of the Festival

March 5, 2008 |||
Hall B, 20h |||
Videography of the Region: Videomedija 2007 |||
 Guest: Ivana Sremčević |||

Videomedija, a video festival of an exceptional history and reputation, held for the 11th time in Novi Sad in December 2007, this time also had competitive and special programs which enabled our audience to see current tendencies in video production. The screening program selected by the director of the festival, Ivana Sremčević, will consist of the works awarded by the Jury and the works recognized as significant achievements. |||



videografija

Udruženje za video umetnost VIDEOMEDEJA

Udruženje za video umetnost VIDEOMEDEJA je nezavisno, nevladino, neprofitno i udruženje građana. Osnovano je 1996. u Novom Sadu sa osnovnom idejom pospešivanja nezavisne umetničke video produkcije i promovisanja video umetnosti i nove umetničke prakse.

Osnovne aktivnosti VIDEOMEDEJE su organizacija istoimenog međunarodnog video festivala i produkcija video radova;

- organizacija festivala, izložbi, instalacija, multimedijalnih događaja, performansa, audio vizuelnih nastupa, koncerata, tribina, seminara, radionica, studijskih putovanja
- produkcija umetničkih video radova, dokumentarnih filmova, promotivnih spotova, softverskih prezentacija
- izdavačka delatnost (publikovanje i distribucija radova domaćih i internacionalnih autora, kataloga i publikacija, CD-a, video traka...)

Festival VIDEOMEDEJA

Međunarodni video festival VIDEOMEDEJA je osnovna aktivnost Udruženja za video umetnost VIDEOMEDEJA. Ova u potpunosti neprofitna manifestacija održava se svake godine u trajanju od nekoliko dana a prvi video festival održan je 1996. u Novosadskom pozorištu u Novom Sadu. Do danas je realizovano 12 festivalskih izdanja, na konkurs je pristiglo je preko 5000 radova umetnika iz celog sveta a za 13 godina postojanja posetilo nas je preko tri stotine umetnika, kustosa, teoretičara, promotera i distributera iz celog sveta.

Zbog poštovanja autorskih prava i opredeljenosti za profesionalizam u radu, festival VIDEOMEDEJA je prepoznatljiv na internacionalnoj sceni.

VIDEOMEDEJA učestvuje u procesu informisanja i edukacije građana u oblasti novih medija i kreativne upotrebe informatičkih tehnologija.

U okviru programa, festival se fokusira na narativne ili apstrakne umetničke projekte koji kombinuju sliku i zvuk, naprednu komunikaciju, objekte u simbiotičkom ili avangardnom stilu: od video radova, dokumentarnih i kratkih filmskih formi, digitalnih animacija, medijskih instalacija, intervencija u prostoru, interaktivnih i robotizovanih objekata, url projekata, open source aplikacija, audiovizuelnih koncerata, new media hakera i teoretičara, mobilnih tehnologija, elektronske muzike, naprednih tehnologija u umetničkoj praksi . . .

Festival se sastoji od takmičarskog programa koji je podeljen na: izložbu (instalacije, interaktivni projekti, intervencije u prostoru), projekcije (video radovi i kratki filmovi) i koncerti. U revijalnom delu

videografija

programa najčešće gostuju kustosi iz evropskih centara, galerija, muzeja i umetnici po pozivu. Program se poslednjih pet godina realizuje u zgradi Muzeja Vojvodine u Novom Sadu, dodatno segmenti na različitim gradskim lokacijama u zavisnosti od trenutne produkcije i koncepcije ili kroz specijalizovane televizijske programe. Takmičarski program festivala uređuje selekciona komisija koju čine članovi umetničkog saveta VIDEOMEDEJE i profesori Akademije umetnosti u Novom Sadu. Festival se distribuira i promoviše u obliku projekcija, prezentacija, promotivnih kataloga i DVD izdanja u zemlji i inostranstvu.



videografija

Pored ostalih, u okviru programa su učestvovali:

Andrea Arnold | Mike Stubbs | David Larcher | Zoran Naskovski | Jan Schuijren | Želimir Žilnik | Vitto Acconci | John Cage | Bill Viola | Marina Abramović | Erwin Olaf | Chris Byrne | Piotr Krajewski | Kathrin Becker | Dejan Sretenović | Miloš Vojtečevski | Robert Arnold | Anouk de Clercq | Johan Grimmonprez | Nicolas Provost | Lutz Dammbeck | Balint Szombaty | Sanja Iveković | Sofa Surfers | Nina Czegledy | Ema Kugler | Breda Beban | Marina Gržinić | Milica Tomić | Dunja Blažević | Phill Niblock | Kathy Rae Huffman |

Predstavljanje u inostranstvu

Festival je ranijih godina kroz programe i prezentacije predstavljan u Londonu, Berlinu, Amsterdamu, Briselu, Karlsruheu, Montrealu, Talinu, Budimpešti, Sofiji, Beogradu, Podgorici, Subotici, Nišu... Poslednjih godina urednici programa festivala su pozivani i gostovali sa video programima u okviru različitih izložbi, festivala, seminara. Između ostalog dva puta na WRO bijenalu (Vroclav, Poljska), u Francuskom kulturnom centru u Temišvaru (Rumunija), zatim u okviru projekta u produkciji grada Rige (Letonija) Balta Nakts (Bele noći), Dani srpske i ukrajinske kulture u Kijevu i Lvovu (Ukrajina) - zvanična delegacija iz Srbije u organizaciji Ministarstva za kulturu Republike Srbije, Akademski filmski centar (Beograd)...

Arhiva/Info centar

VIDEOMEDEJA poseduje arhivu video radova i srodnih formata koja broji preko 1000 izabranih naslova. Ova kolekcija je ubedljivo najveća i najznačajnija tog tipa u Srbiji, i šire, sadrži izvestan broj klasika (od 70-tih pa naovamo) i u odgovarajućoj meri reprezentuje aktuelnu svetsku video scenu - od 2000. godine pa nadalje.

U toku je projekat reorganizacije, remasterovanja i potpune digitalizacije arhive koja bi funkcionisala i kao info centar za umetnike, studente, stručne saradnike i druge.

Produkcija i publikacije

U produkciji VIDEOMEDEJE snimljena su četiri video rada: Amarisima (Milica Mrđa Kuzmanov, 1999), l'Il Be Your Angel (Tanja Ostojić, 2001), Fatamorgana (Ksenija Kovačević, 2003), Nove Teritorije (Mandić, Vučinić, 2003), kao i: 3 promotivna video rada, 2 televizijske emisije, 4 različita veb sajta, 6 reklamnih tv spotova, 2 interaktivna DVD diska, desetak radijskih džinglova...

Sedam kataloga (festivala) i jedan Zbornik tekstova, publikacije zavedene u biblioteci Matice srpske u Novom Sadu. |||||

videografija

Videomedēja association for video art |||||

Videomedēja association for video art is an independent, non profit civic association. It was established in 1996 in Novi Sad, with the basic idea to improve the independent art video production and promotion of video art and new artistic practice. The basic activity of Videomedēja are the organization of the international video festival Videomedēja and the production of video works.

- Organization of festivals, exhibitions, installataion, multimedia events, performances, audio-visual events, concerts, debates, seminars, workshops, study trips
- Production of video art works, documentary films, promotional clips, software presentations
- Publishing activity (publishing and distribution of local and foreign auhtors' textx, catalogues and publications, CDs, video tapes...)

VIDEOMEDEJA Festival |||||

International video festival Videomedēja is the basic activity of the Videomedēja association for video art. This manifestation is organized every year during several days, and the first edition was took place in 1996, in the Novi Sad Theater. Until today, there has been 12 festival editions, and through the open calls over 5000 video pieces have been received from all over the world, and for past 13 years, more than three hundred artists, theorists, curators, promoters and distributors visited this festival.

Its respectful approach to authors' rights and dedication to professionalism in its work, the Festival is recognized on the international scene.

Videomedėje participates in the process of providing information and education in the field of new media and creative use of information technology.

In the frame of the programme, the Festival has focus on narrative and abstract art projects which combine image and sound, advance communication, objects in symbiotic or vanguard style: video works, documentary and short film forms, digital animation, media installation, intervention in public space, interactive and roboticized objects, url projects, open source applications, audio-visual concerts, new media hackers and theorists, mobile technology, electronic music, advanced technologies in art practice...

Festival consists of the competition program which is divided into the sections: exhibition (installations, interactive projects, interventions in public space), screenings (video works and short films) and concerts. In the revue section, usually curators from the European centers and museums and artists are invited. The program is realized in last five years in the Museum of Vojvodina in Novi Sad, and additionally some segments are realized in the different locations in the city, depending on the current production and concept, or through the television program. The competitive program is selected by the selection committee, which consists of the members of the art council of Videomedēja and professors

Among others, participants in the program were:

Presentation abroad

Archive/Info center

Production and publications

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69 regiona

protok



www.protok.org

Akademski filmski centar |||||
Dom kulture "Studentski grad" |||||
Mala sala |||||
19. oktobar, 20h |||||
Videografija regiona: Protok, Banja Luka |||||
 gosti: Nenad Malešević, Radenko Milak, Miodrag Manojlović, Nenad Ponjević |||||

Ova grupa autora posljednjih godina pokazala je inicijativu u raznim poljima umetničkog delovanja, i predstaviće u ovom ciklusu banjalučku video produkciju.

Academic Film Center |||||
„Students' City" Cultural Center |||||
October 19, 2007 |||||
Hall B, 20h |||||
Videography of the Region: Protok, Banja Luka |||||
 Guests: Nenad Malešević, Radenko Milak, Miodrag Manojlović, Nenad Ponjević |||||

This young group of authors showed an initiative in various fields of artistic activities, and in this program they will present video production from Banja Luka.



videografija

Protok je umjetnička nevladina organizacija osnovana u Banjaluci 2005. godine. Cilj Protoka je formiranje umjetničke scene koja djeluje komplemntarno i alternativno u odnosu na postojeće institucije i organizacije na lokalnom nivou. Protok svoju misiju ostvaruje produkcijom, promocijom, edukacijom i razmjenom na polju savremene umjetnosti.

Strateški pravci Protoka su: kontinuirana umjetnička i nezavisna medijska produkcija; neformalna edukacija i razmjena (umrežavanje); organizacija i promocija (dogadjaja) savremene umjetnosti, kroz sopstvenu produkciju i koprodukciju sa lokalnim partnerima i partnerima iz inostranstva; jačanje kapaciteta Protoka (izgradnja studija za audiovizuelnu produkciju).

Aktivnosti Protoka su: seminari, predavanja-prezentacije (eminentnih umjetnika, kustosa, teoretičara medija); umjetničke radionice (nove umjetničke prakse, novi mediji-nove tehnologije); umjetnička studijska putovanja, umjetnički rezidencijalni program; izložbe savremene umjetnosti; nezavisna medijska produkcija. Aktivnosti Protoka su interdisciplinarnog karaktera tj. Protok integriše različite prakse i medije, od klasične likovne umjetnosti (slikarstvo, vajarstvo, grafika, dizajn), preko filma i videa, do intervencija u javnom prostoru. Projekte planiramo u odnosu na tendencije u savremenoj (teoriji) umjetnosti i u skladu sa procjenama potreba lokalne umjetničke scene, studentske populacije, studenata Akademije umjetnosti, Arhitekture te ostalih konzumenata. Glavni dio aktivnosti i direktni korisnici programa Protoka su studenti Univerziteta u Banja Luci.

Radenko Milak, direktor; Miodrag Manojlović, koordinator programa i predsjednik Upravnog odbora; Ana Vidović, koordinator za produkciju i odnose sa medijima; Sonja Maličević, koordinator za administraciju; Dejan Matijević, saradnik; Zvezdana Veselinović, Boris Glamočanin, Nemanja Mičević, Dejan Šijuk (kreativni tim)

Umjetnost u javnom prostoru 2006 (Umjetnost i javni prostor/identitet grada Banja Luke, realizovan tokom 2006. godine nizom predavanja o javnom prostoru; predavači: Jovan Čekić, Svetlana Racanović, Mileta Prodanović, Dunja Blažević, Zoran Erić, Mischa Kuball, Barbara Novaković Kolenc i WHW tim; i radionicom), *Continental breakfast 2006* (internacionalna izložba savremene umjetnosti; rezultat je saradnje sa Institutom za umjetničku produkciju i izdavaštvo Muzeum iz Ljubljane i Muzejem savremene umjetnosti Republike Srpske; na izložbi su učestvovali umjetnici iz Slovenije, Hrvatske, Bugarske,

Francuske, Bosne i Hercegovine, Srbije i Makedonije), *Dislokacija pogleda 2007* (internacionalna izložba savremene umjetnosti održana u Muzeju savremene umjetnosti Republike Srpske 2007.godine, na kojoj su učestvovali umjetnici iz Velike Britanije, Slovenije, Švajcarske, Srbije i Bosne i Hercegovine); *Međunarodna godišnja izložba SPAPORT* (održana 2008. i 2009., okupljajući umetnike iz regiona i Evrope, predstavlja novi model organizovanja i djelovanja u kulturi, uz podršku brojnih institucija iz regiona).

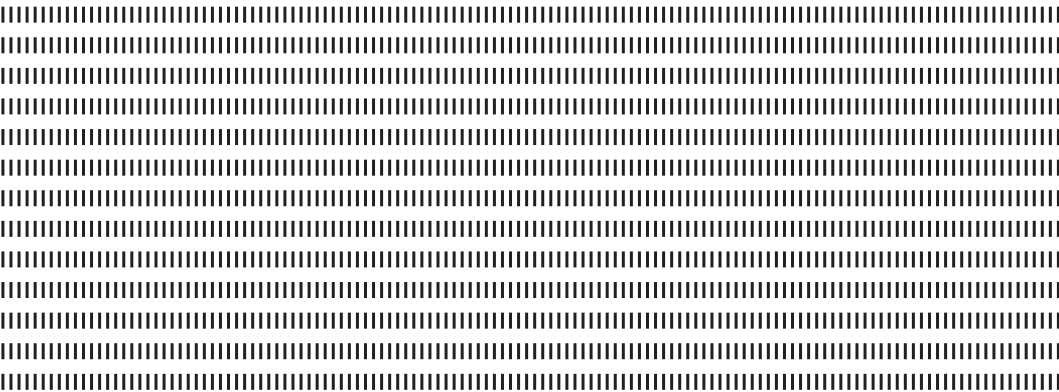
Ordinary Miodrag Manojlović

Da li slike koje su se čovjeku duboko urezale kao loše iskustvo mogu da izazovu drugačija osjećanja kada se nađu u sasvim novom kontekstu. Mijenja li se tada isčitavanje slika ili te memorijske slike mijenjaju kontekst situacije u kojoj se nalaze. Pokrenuti slike, pokrenuti memoriju, pokrenuti virtuelni svijet mašte.

Makeover

Virtuelno i realno vreme, tacnije njihove medjusobne uslovljenosti i ispreplitanost javljaju se i u video-autoportretu Makeover. Autoportret iz offa kao da priziva čuvenu rečenicu Danila Kiša koja glasi : Bože, kako ovde brzo pada mrak. U Aninom slučaju, ta Kišova rečenica, neznatno modifikovana, mogla bi da glasi: Bože, kako se ovde brzo stari! Autoportret, zapravo, čini u krupnom planu dat prikaz umjetnicinog lica na kojem se, iz sekunda u sekund, ogledaju to jest ocrtavaju društveni lomovi prostora na kojem Ana postoji i opstoji kao umjetnica. U svakom aspektu rada prisutni su svi ostali aspekti rada, a preplitanjem spoljnog i unutrašnjeg vremena, video Makeover pored lične umjetničke autobiografije (Osećam se tako, tako starom...) zapravo je virtuelna biografija čitave generacije osuđene da mnogo brže i surovije: sazreva, stari, prilagođava se, opstaje, preživljava...

Nebojša Milenković, Muzej savremene umjetnosti Vojvodine



videografija

About Protok

Protok is an art NGO established in 2005, in Banja Luka. Its mission is is establishing an art scene which functions in a complementary and alternative mode in relation to the existing institutions and organizations on the local level. Protok is realizing its mission through production, promotion, education and exchange in the field of contemporary art.

Strategic directions of Protok are: Continued artistic and independent production, Informal education and exchange (networking), Organizing and promoting (events) contemporary art, through its own art production and co-production with local partners and partners from abroad, Strengthening the capacities of Protok (establishing an audio-visual production studio).

The activities of Protok are: seminars, lectures-presentations (eminent artists, curators, media theorists); art workshops (new artistic practices, new media-new technologies); artist-in-residency program, artists' study trips; exhibitions of contemporary art; independent art production.

Protok's activities have interdisciplinary character; Protok integrates different artistic practices and media, from classical visual art (painting, sculpture, graphics, design), through film and video, to interventions in public space. We plan projects considering the tendencies in contemporary art (theory) and according to the estimated needs of the local art scene, student population, students of Academy of arts, architecture and other consumers. The main part of the activities and direct users of the Protok's program are students of the University of Banja Luka.

The team of Protok:

Radenko Milak, director; Miodrag Manojlović, program coordinator and president of the Board; Ana Vidović, production media relations coordinator; Sonja Maličević, administration coordinator; Dejan Matijević, cooperative; Zvezdana Veselinović, Boris Glamočanin, Nemanja Mičević, Dejan Šijuk (creative team)

Refferent projects:

Art in Public Space (a series of lectures in 2006, participants were: Jovan Čekić, Svetlana Racanović, Mileta Prodanović, Dunja Blažević, Zoran Erić, Mischa Kuball, Barbara Novaković Kolenc and WHW team, and a workshop), *Continental breakfast 2006* (international exhibition of contemporary art, in collaboration with the Institute for art production and publishing Muzeum from Ljubljana and Museum of Contemporary Art in Banja Luka, the participants came from Slovenia, Croatia, Bulgaria, France, Bosnie and Herzegovina, Serbia and Macedonia), *Dislokacija pogleda 2007* (international exhibition in the Museum of Contemporary Art in Banja Luka; the participants came from Great Britain, Slovenia,

Switzerland, Serbia and Bosnia and Herzegovina), *International annual exhibition SPAPORT* (held in 2008 and 2009, gathering artists from the region and Europe, presents a new model of organizing and action in culture, with a significant support of numerous institutions from the region).

Makeover

Virtual and real time, exactly their mutual conditional and interlaced quality appears in the video-self –portrait *Makeover*. Artistic self-portrait from off seems to recall the famous sentence of Danilo Kis: God, seems the dark falls fast here. In Ana's case, that Kis's sentence, slightly modified, could be: God, seems one get older fast here! The self – portrait, thus, in its total gives the picture of the artist's face on which, seconds in seconds out, reflects the social rupture of the region in which Ana exists and lives as an artist. In every aspect of this work all other aspects are present, and by interlacing of external and inner time, video *Makeover* apart from personal art self – portrait(I feel so, so old...) is actually even virtual biography of the entire generation sentence to fast and severe: maturation, getting older, adaptation, existence and survival...

Nebojša Milenković, *Muzej savremene umjetnosti Vojvodine*

Ordinary Miodrag Manojlovic

Can images which have been imprinted in a persons mind as a bad experience cause different feelings when found in a completely different context? Are those images then read in a different way or do they alter the context of the situation they are in?



videografija

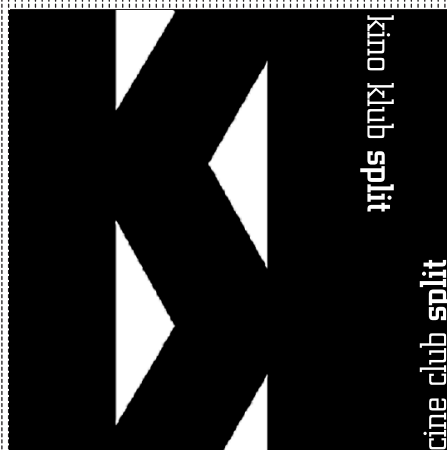


MAKEOVER Ana Vidović

videografija



videografija



www.kinoklubsplit.hr

Akademski filmski centar |||||
Dom kulture „Studentski grad“ |||||
5 - 9. 12. |||||
 ALTERNATIVE FILM/VIDEO 2007 - Festival novog filma i videa |||||
 |||||
Četvrtak 6. 12. |||||
Mala sala |||||
 16:00 **Videografija regiona:** Kino klub Split – Igor Lušić i Sunčica Fradelić |||||



A.cademic Film Center |||||
„Students’ City“ Cultural Center |||||
December 5-9, 2007 |||||
 ALTERNATIVE FILM/VIDEO 2007 – Festival of new film and video |||||
 |||||
December 6, 2007 |||||
Hall B |||||
Videography of the Region: Cine Club Split |||||
 Guests: Igor Lušić, Sunčica Fradelić |||||

videografija

Kino klub Split osnovan je 1952. godine i njegovo je djelovanje prepoznato u javnosti kao jedna od izvornih odrednica u povijesti hrvatske neprofесиjske i alternativne kinematografije. Tokom više od 55 godina djelovanja izmjenjuje se već peta/šesta generacija autora. Mada je pad nakon četvrte generacije u produkcijskom smislu više nego evidentan, ipak svjedočimo trenutku u kojem osnovna ideja Kino kluba Split ponovo definira svoj oblik i funkciju. Od bavljenja isključivo problemima autorskog filma danas postajemo multidisciplinarna udruga koja svoju djelatnost organizira kroz širi spektar aktivnosti, kako onih stvaralačkog, tako i obrazovnog karaktera.

Kino klub Split ponovo postaje vitalna spona na splitskoj kulturno-umjetničkoj sceni. Obzirom na produkcijske uvjete koje nudi, suradnja sa brojnim samostalnim umjetnicima, ostalim alternativnim udrugama (Klub Kocka, KUM; HRAM...), sa UMAS-om i MKC-om, Filmaktivom iz Rijeke te Tabor Invazijom iz Zagreba, već je dio našeg svakodnevnog života.

Organiziramo tjedne projekcije i predavanja, a klasični program filmske škole obogaćen je sadržajima iz obrade zvuka u audiovizualnim medijima, novih medija, art filma i računalne animacije. Mjesečno se održavaju radionice i u suradnji sa članovima pokušava homogenizirati stečeno znanje kroz praktični rad, druženje i diskusije.

Pokušavamo stvoriti ozračje pogodno za kreativan rast, slobodu mišljenja i izraza te osigurati uvjete za nesmetanu cirkulaciju razmjene ideja i iskustava. Polako se opet formiraju autorski pristupi radu, individualni senzibiliteti i pokušaji aktivnog promišljanja i korištenja mogućnosti audiovizualnih medija u ovom specifičnom vremenu i prostoru. Rezultate očekujemo u bliskoj budućnosti.

Program

- Luka Mimica - *Vrata* (2006)

eksperimentalni, rad snimljen kamerom iz ruke, svi kadrovi su subjektivni i naknadno ubrzani, sugeriraju prolazak kroz razne ambijente i stanja dok ne dođu do prepreke...

- Jere Guič - *Movement* (2004)

eksperimentalni, rad problematizira pokret i vrijeme - autor snima iz ekstremnog donjeg rakursa bilježeći sebe i prostor iznad, izabire vrlo kratke kadrove od nekoliko frameova stvarajući specifičnu dinamiku i ritam

- Igor Lušić - *Ecko* (2005)

Eksperimentalni, rad sastavljen od svih fotografija snimljenih jednim digitalnim aparatom. Svaka fotografija zauzima 25-i dio sekunde

- Igor Lušić - *Petak* (2008)

Eksperimentalni, kamera bilježi noćna svjetla u pokretu stvarajući poetske pejzaže, atmosfera kroz

videografija

prozor automobila nakon provoda u gradu

- Sandro Baraba - *Strange Machine* (2007)

Eksperimentalni, igra zvuka i slike, jednostavne radnje i pokreti editirane su tako da sliku dijele u simetričan, asocijativni prostor. Situacije se ponavljaju a zvuk upotpunjava atmosferu. Konkretni prikaz pomiče se prema apstraktnom i pokušava stvoriti dojam apsurd.

- Zoran Boban - *Part 1, part 2* (2003)

Kratki igrani, eksperimentalni - djevojku koja ništa ne sluti prati mladić s nožem, vješta upotreba efekata pojačava atmosferu napetosti

- Vanja Mijatović - *Time is money* (2002)

Kratki igrani, simpatična dosjetka na opće uvriježenu frazu

- Marčela Zanki, Višna Mamić, Tina Šarić - *Fancy but still underground* (2004)

Dokumentarni film o otvaranju Kocke, prvog alternativnog okupljališta u sklopu Doma mladih u Splitu

- Ivica Čotić - *Totalna šteta* (2003)

Dokumentarno-eksperimentalni uradak koji problematizira ponašanje navijača za vrijeme nogometnih utakmica

- Sunčica Fradelić - *Ellipse* (2005), eksperimentalni

Polazim od konkretnih situacija prema apstraktnima, u montaži stvarajući kolaž slika praćen navodima iz Britannice o Aristotelovom poimanju elemenata.

- Sunčica Fradelić - *Forming Time* (2006), eksperimentalni

Svijest o mjestu i vremenu je prigodna ali elementarno iskustvo življenja čini se neovisno o tome gdje smo, tko smo i kada. Pa ipak, možda je osjećaj vlastite prisutnosti i činjenica kako se nalazim upravo tu gdje jesam, baš kao i sve oko mene, najneobičnije iskustvo koje poznajem. Svaki trenutak postaje dragocjen, a komunikacija sa svijetom prisnija i lišena balasta postavljajući temeljne vrijednosti oko kojih artikuliram vlastito djelovanje. Svaka radnja postaje pokušaj da živim taj dan u njegovoj punini i nepredvidivosti, pokušaj svladavanja određene vještine, avantura i eksperiment. Slijedeći tu misao krenula sam u potragu za filmom.

- Sunčica Fradelić - *Place of Being* (2008), dvokanalna video instalacija

Prostor sadrži tragove zbivanja i priče iz različitih perioda, sva je prošlost mjesta prisutna u sadašnjosti, neovisno o distancama između događaja, oni danas ravnopravno dijele svoj habitus, te oblikuju naša kretanja stvarajući podlogu za iduće događaje. Jedan kanal prikazuje mjesto, kadrove zgrade Doma mladih u Splitu, na drugom pantomimičar Nikša Dulčić prikazuje uloge ljudi koji su ga oblikovali.

videografija

Cine Club Split was established in 1952, and its activity was recognized in public as one of the initial determinants in the history of the Croatian non-professional and alternative cinematography. During over 55 years of activity, already a 5th/6th generations are succeeding in continuity. Although the downfall after the 4th generation is more than evident, we are now witnessing the moment when the basic idea of the Cine Club Split is again defining its shape and function. Since the orientation to dealing exclusively with the problems of author's film, we are becoming today a multidisciplinary association which organizes its work through a wide spectrum of activities, both creative and educational ones. Cine Club Split becomes a vital joint of the cultural and artistic scene in Split. Considering the production conditions it offers, collaboration with numerous independent artists, other alternative organizations (Klub Kocka, KUM; HRAM...), with UMAS and MKC, Filmaktiv from Rijeka, and Tabor Invazija from Zagreb, is already a part of our lives.

We organize weekly screenings and lectures, and the classical program of the film school is additionally enriched with the content related to the sound design in audio-visual media, new media, art film and computer animation. Monthly we have workshops and in collaboration with the members we try to homogenize the gained knowledge through the practical work, socializing and discussions.

We try to create an atmosphere suitable for the creative growth, freedom of opinion and expression, and to ensure the conditions for undisturbed circulation of the exchange of ideas and experiences. Gradually, authors approaches are being formed, individual sensibilities and tries of active rethinking and using of audio-visual media in this specific time and space. The results are expected in near future.

Screening program

-Luka Mimica – *Vrata* (The Door, 2006)

Experimental; shot with a hand-held camera, all frames are subjective and sped up afterwards, suggesting a walk through different ambient states until certain obstacles emerge...

- Jere Guić - *Movement* (2004)

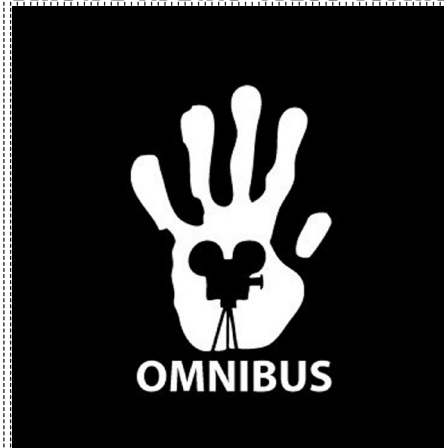
Experimental; complicating movement and time, the author shoots from an extreme low-angle, recording himself and the space above, choosing very short scenes consisting of several frames, creating a specific dynamic and rhythm.

- Igor Lušić - *Ecko* (2005), Experimental.

A piece consisting of still photos captured by a digital camera. Each photo lasts the 25th part of a second.

- Igor Lušić - *Petak* (Friday, 2008), Experimental. A camera records night lights in movement, creating poetic passages. A view through the window of an automobile after night has fallen.

smotra kratke video forme



short video form festival

www.avifest.org

Akademski filmski centar
Dom kulture „Studentski grad“
Sreda, 09. 04
Mala sala, 20h
Videografija regiona: Smotra kratke video forme, Podgorica

Smotra kratke video forme – Podgorica jedini je festival kratkog filma i videa u Crnoj Gori. Organizuje se sa ciljem popularizacije filmskog stvaralaštva i afirmacije mladih autora. Namjera je da se potencira različitost žanrova i tehnika snimanja, pa su izbor tema i tehnika snimanja slobodni. Dužina radova je ograničena na max. 15. minuta. Festival je podijeljen u dvije cjeline. Prve večeri se prikazuje domaća selekcija. Stručni žiri i publika biraju tri najbolja filma. Druge večeri festivala prikazuju se selekcije sličnih festivala iz inostranstva. Organizator festivala je NVO Omnibus (Zoran Bojović, Aleksandar Vukotić, Zorica Tomanović, Jovan Jerkov i Marko Radonjić), a projekat podržava, kroz formu simboličnog sufinansiranja, Ministarstvo kulture, sporta i medija Crne Gore. Smotra se održava u sali Dodest teatra KIC-a Podgorica.

Smotra je u predhodne dve godine uspela afirmisati dvadesetak novih, mladih autora i sa malo starijim i potvrđenijim autorima oformiti respektabilnu ekipu.

videografija

Academic Film Center
„Students’ City“ Cultural Center
April 9,
Hall B, 20h

Videography of the Region: Short Video Form Festival, Podgorica

Short Video Form Festival, Podgorica is the only festival of short film and video in Montenegro.

Its aim is a wider popularization of the film creativity and affirmation of young authors. The intention is to promote the variety of genres and production techniques, so the choice of the themes and techniques is free. The length of the works is limited to maximum 15 minutes. The festival is divided into the two parts. The first evening is reserved for the local production. The Jury and the audience choose the three best films. Next evening, the screenings of the selections from similar festivals from abroad are organized in the program of the festival. The organizer is NGO Omnibus (Zoran Bojović, Aleksandar Vukotić, Zorica Tomanović, Jovan Jerkov i Marko Radonjić), and the project is supported by Ministry of Culture, Sports and Media of Montenegro. The Festival is organized in Dodest Theater, KIC, Podgorica.

The Festival succeeded in promoting about twenty new, young authors and to establish a respectable team with somewhat older and recognized authors.

.Avifest **Alternativni video izraz**
4. Festival Kratkog Filma
Podgorica

Festival kratkog filma .Avifest je prvi crnogorski festival koji okuplja autore kratkih video formi. Manifestacija je započeta 2006-te godine pod nazivom Smotra kratke video forme. Pod tim nazivom uspješno se održala tri puta i na njoj je prikazano preko pedeset ostvarenja domaćih autora kao i selekcije sličnih festivala iz inostranstva. Od 2009. godine manifestacija prerasta u festival.

.Avifest Podgorica se organizuje sa ciljem afirmacije kratkog video izraza u Crnoj Gori i stvaranja uslova za formiranje scene ovog vida umjetnosti, kao i međunarodne razmjene radova i iskustava sa svim sličnim festivalima.

Autori koji su predstavili svoje radove na Smotri kratke video forme već su učestvovali na sličnim inostranim festivalima. Svake godine imamo sve više autora, intezivno se povezujemo i kontaktiramo sa sve većim brojem festivala slične profilacije i na taj način pozicioniramo Podgoricu na mapi gradova koji imaju zapažene festivale kratkog videa.

Program festivala je podijeljen na dva dijela. U prvom dijelu prikazuju se ostvarenja domaćih autora, a u drugom dijelu selekcije inostranih radova. Program festivala nije tematski uokviren, već je namjera da se potencira različitost u tematskom, žanrovskom i tehničkom smislu. Posjetioci festivala će svojim glasovima na poledini ulaznice odrediti dobitnika nagrade publike.

.Avifest od početka afirmiše i neformalan pristup video formi, sa ciljem valorizacije ideja i kreativnosti autora i stavlja u istu poziciju niskobudžetna i visokobudžetna ostvarenja, amatera i profesionalaca, umjetnika i onih koji to po vokaciji nijesu.

Organizator

Smotru kratke video forme osnovali su i organizovali **Aleksandar Vukotić** i **Zoran Bojović**. Organizator prve dvije smotre bio je **NVO Zabjelo Republika**. Koprodukcija **KIC Podgorica**. **NVO Omnibus** je zvanični organizator festivala od 2008. godine. Osnivači su: **Zoran Bojović, Aleksandar Vukotić, Jovan Jerkov, Zorica Tomanović i Marko Radonjić**.

videografija

UZ NOVU SMOTRU KRATKE VIDEO FORME

U jednom nedavnom novinskom tekstu mogli smo pročitati krajnje bizaran ali i duboko uznemirujući podatak da se na uglednu domaću likovnu manifestaciju umjetnik ne može prijaviti sa bilo kakvim oblikom video arta. Dakako, svjedočanstvo je to, samo jedno u nizu, konzervativizma ovdašnjih tzv. institucija kulture. Istovremeno, takav podatak ukazuje da je pred video umjetnicima još priličan put da bi se izborili za pravi odnos sredine prema onome što rade.

A kada jednom, nadajmo se, ta priča bude ispričana, u makar i letimičnom pogledu unazad biće jasno da je podgorička Smotra kratkih video formi odigrala ulogu koja je značajno nadmašila čak i namjere njenih kreatora i utemeljitelja.

Ovogodišnje, četvrto izdanje ove Smotre potvrđuje ispravnost puta onih koji su od početka stali uz ovaj projekat: duh gerile, i upornost mladih tragalaca ponekad naprosto nemaju zamjenu. Ako niste spremni na to, ničemu se ne nadajte.

Na svakoj od prethodnih Smotri gledali smo mnoštvo lucidnih, duhovitih, vrijednih radova. Neki od njih su zadobili status kulturnih urbanih artefakata prvoga reda, svojevrsne potvrde jedne nove kreativne energije, daleko od kalkulantskih orgija ovdašnjih "glavnih tokova". Na svu sreću.

Bilo je tu i duhovitog, ali zbog toga ne manje razornog društvenog angažmana, i hermetičnog artizma, i suptilnih vizuelnih istraživanja i ambicioznijih filmskih rukopisa...

U najkraćem - jedan beskrajno važni panoptikum nove senzibilnosti i novih stvaralačkih praksi. I ovododišnja Smotra će, utisak je, nastaviti u tom duhu.

Beskompromisno i razigrano. Samosvojno i pametno. I hrabro. Zar je to, danas i ovdje, malo?

Balša Brković

videografija

.Avifest |||||
Alternative Video Expression |||||
4th Short Film Festival |||||
Podgorica |||||

The short film festival .Avifest is the first Montenegrin festival which gathers authors of short videos. The program was initiated in 2006 as »Short Video Form Review.« Under that title it had three successful editions with fifty works produced by local authors the were screened , as well as the selections of similar festivals from abroad. Since 2009 it has grown into a large festival.

.Avifest Podgorica is organized with the aim to affirm short video expression in Montenegro and to create conditions for establishing a scene revolving around this genre, in addition to the exchange of works and experiences with similar festivals.

Authors who presented their work in the Short Video Form Review had already participated in similar international festivals. Every year we have more and more authors, and we continuously develop connections with a growing number of festivals of a similar profile so that we can position Podgorica among cities that have significant short video festivals.

The festival program is divided into two parts: in the first, we screen work by local authors, in the second, that of foreign authors. The festival program is not framed thematically, but rather supports diversity in a technical, generic and thematic sense. The visitors of the festival will be able to choose an audience award winner.

.Avifest promotes an informal approach to video, with the intention to valorize the ideas and creativity of the authors, and is inclusive of low-budget and high-budget works, amateurs and professionals and artists and those who are not.

Organization

The Short Video Form Review was founded and is organized by Aleksandar **Vukotić** and **Zoran Bojović**. The organizer of the first two festival editions was **NVO Zabjelo Republika**, co-produced by **KIC Podgorica**. **NVO Omnibus** has been the official organizer of the festival since 2008. The founders are: **Zoran Bojović, Aleksandar Vukotić, Jovan Jerkov, Zorica Tomanović and Marko Radonjić**.

videografija

WITH THE NEW SHORT VIDEO FORM REVIEW |||||

In a recent newspaper report we had the opportunity to read the extremely bizarre and deeply disturbing fact that there is not any national art program in which an artist could apply with any form of video art. Naturally, this is just one example of the overall conservatism of the so-called institutions of culture here. At the same time, this fact points to the conclusion that artists have a long struggle for an adequate consideration of their work in this environment. But when this story is told, hopefully, at least in a general outlook, it will become clear that the Short Video Form Review played a significant part, overcoming even the intentions of its creators.

This year, the 4th edition of the review confirms the adequacy of the direction taken by the ones who stood by this project; the spirit of guerrilla activism, and consistency, are simply irreplaceable. In the programs of every previous review we watched many lucid, humorous and valuable works. Some of them gained the status of urban artifacts of the highest order – a kind of confirmation of a new creative energy which was, fortunately, far from the “mainstream” here. There were also a humorous, but no less incisive, social engagement and hermeticism, subtle visual explorations and more ambitious film expressions. In short – an endlessly important panoptic of a new sensibility and new creative practices. This year, the review will continue in this spirit.

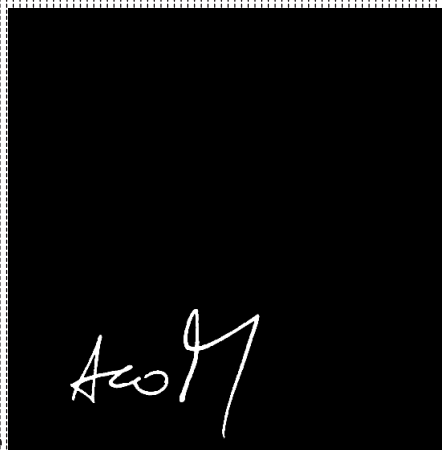
Without compromises, yet playful. Autonomous, clever and brave. And is that, today and in this environment, not worth celebrating?

Balša Brković |||||



videografija

aleksandar



muharemović

Akademski filmski centar
Dom kulture „Studentski grad”
Sreda, 14. 05. 2008.
Mala sala, 20h
Videografija regiona:
Aleksandar Muharemović

Aleksandar Muharemović je tri puta nagrađen na festivalu Alternative film/video, i svojim radom u produkciji i na promovisanju video umetnosti, doprineo je stvaranju nove generacije video umetnika u Osijeku.

Program projekcije:

Layers
Rano jutro
Kraj dana
Kroz noć
Kanon
Affair
Subjektivni kadar
Fabrique en Tunisie – 1 250 000 riječi
Free
In a moment
Jedne noći
Lost minutes
Pomozi mi
Slavonian spirit
ISO 9099
Sharp
INRI

.....

Academic Film Center
„Students' city“ Cultural Center
May 14, 2008
Hall B, 20h
Videography of the Region:
Aleksandar Muharemović

Aleksandar Muharemović has won three awards on the Festival of new film and video Alternative film/video, and his work in production and promotion of video has contributed to the creation of a new generation of video artists in Osijek.

Screening program:

Layers
Rano jutro
Kraj dana
Kroz noć
Kanon
Affair
Subjektivni kadar
Fabrique en Tunisie – 1 250 000 riječi
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In a moment
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videografija

Za početak, osjećam potrebu reći da ja inače ne pišem. Ja snimam filmove i fotografije. Slike, boje, oblici, oštine, neoštine; to su moje riječi. Međutim, bio sam zamoljen da nešto napišem. Osim toga, data mi je i manje-više potpuna sloboda u izboru teme(ili više njih) koju želim obrađivati. Uz samo jedan mali uvjet – trebam nešto reći o mojem viđenju video stvaralaštva. I tako uhvatio sam se računala na za mene neuobičajen način. Pokrenuo sam program za obradu teksta. Srećom, postoji nekoliko stvari na koje želim ukazati, a tiču se video stvaralaštva. Moram reći da tih nekoliko pitanja nisu u izravnoj vezi, te stoga i nekoliko dijelova teksta neće biti u izravnoj vezi. No, dosta uvodovanja. Započet ću s onim što ja zovem „ništa lakše“ sindromom. Kada sam čitao knjigu Susan Sontag „O fotografiji“, napala me je druga rečenica u knjizi. Knjiga započinje ovako: „Čovječanstvo se nepokajno zadržava u Platonovoj špilji i dalje uživajući, po prastaroj navici, u pukim slikama istine. Ali, obrazovati se kroz fotografije nije isto kao obrazovati se kroz starije, zanatskije slike.“ Zadržimo se na „starijim, zanatskijim slikama“. Pogotovo na onom „zanatskije“. Iako u djelu Susan Sontag ne nalazim nikakvu lošu namjeru, nisam se mogao oteti tim „zanatskijim slikama“. Nije li to čudesno? Kada netko kupi tempere ili vodene boje i par kistova, u pravilu se neće smatrati slikarom. Međutim, kada kupi fotografski aparat i/ili video kameru stvar se mijenja. Istina je da bez alata nema zanata, ali uz navalu napredne tehnologije po sve nižim cijenama sve češće se zaboravlja da ta izreka funkcionira i u drugom smjeru. Bez poznavanja zanata, slaba korist od alata. U svakom slučaju; barem poznavanja najfundamentalnijih osnova zanata. A nije tako bilo oduvijek. Postojalo je vrijeme, ne tako davno, kada je riječ amater podrazumijevala svoje stvarno značenje. Onaj koji radi nešto iz ljubavi, a ne za novac. Ali pritom ti amateri nisu niti zapostavljali, a kamoli nijekali postojanje i potrebu za zanatskim znanjima. Danas, kada se dokopam starih obiteljskih filmova i fotografija, doista uživam. Ne mislim na osobe zabilježene na tim osmicama i super osmicama. Mislim na najčešće zavidno poznavanje zanatskih normi koje ti uratci pokazuju. Nisam siguran zašto, ali ljudi koji nisu nikada bili članovi fotografskih i kino klubova su prije 30, 40 ili više godina imali puno više poštovanja prema mediju koji su odabrali da bi na njemu ovjekovječili i pohranili svoje manje ili više intimne trenutke. O radu kino amatera neću puno govoriti; osim da su oni pokazivali još daleko veća i zavidnija zanatska znanja i respekt prema mediju nego ljudi koji su se samo minimalno informirali i obrazovali kako bi svojim uspomenama omogućili da budu zabilježene na određenoj estetskoj i zanatskoj razini. Međutim, negdje između izuma jeftinog videa(od VHS-a pa na dalje) i danas stvari su se počele radikalno mijenjati. Da je neka od kompanija izumjela i lansirala video kameru sa ne samo automatskim određivanjem otvora blende i balansa bijele boje, već i automatskom kompozicijom, ta razlika možda i ne bi bila toliko napadna. Dakle, kada danas netko kupi video kameru, u pravilu ne pročitava u uputstvima niti kakav je režim punjenja baterije i čišćenja i održavanja uređaja, a kamoli nešto više. Pritome valja spomenuti da u korisničkim uputama ne svih,

videografija



videografija

ali brojnih video(i) fotografskih ali to nam nije primarna tema) kamera postoje i upute za snimanje koje uključuju osnovne naputke koji se tiču tema u rasponu od svrsishodnog držanja kamere, savjeta kada je bolje istu staviti na stalak, kako si pomoći ako stalka nema, do osnovnih načela kompozicije kadra i tako dalje. Mislim da nije nužno ovo ilustrirati, budući da je vrlo lako potvrdivo. I tako, ipak, ljudi kupuju kamere i odmah su snimatelji, režiseri, filmaši. To ionako nije baš pravi posao, zar ne? I tako; isti ti i takvi ljudi se izdaju za nekakve video amatere. Ono što oni doista jesu zove se diletanti najgore vrste. Da se podsjetimo: AMATER(franc. *amateur* - ljubitelj) je osoba koja se nekom djelatnošću bavi iz ljubavi; kako i sama riječ kaže – zaljubljenik. Pritome, takve se osobe iz iste te ljubavi obrazuju i samoobrazuju na polju svog amaterskog djelovanja, kako bi plodove svoje ljubavi podigli na najvišu dostupnu estetsku i zanatsku razinu. Moram nerado priznati da, iako sam(i ne samo ja) uočio i bar u određenoj mjeri definirao problem, nisam siguran koje i kakvo bi bilo rješenje. Budući da sam višegodišnji kino klubaš, pokušao sam u više navrata u našem klubu organizirati tečajeve video snimanja i video proizvodnje uopće; od potpuno besplatnih do jeftinih, nadajući se da će ljudi možda više cijeliti ono što plate. No od svega toga – ništa. Kao da je dovoljno da je nešto snimljeno, a pritom uopće nije važno kako.

Mala digresija. Spomenuti problem terminološke zamjene amatera i diletanata zaslužuje puno više pažnje nego mu ja sada mogu pokloniti. Ipak, kako bih ukazao na ozbiljnost tog pitanja, navest ću citat iz knjige „Govor oko kamere“ Enesa Midžića, akademskog snimatelja i redovitog profesora na Akademiji dramske umjetnosti u Zagrebu. Knjiga je inače sjajan glosarij filmskih žargonskih, kolokvijalnih i stručnih termina stranog porijekla koji su u uporabi u Hrvatskoj, međutim na 16. stranici je objašnjenje pojma amater koje glasi ovako:

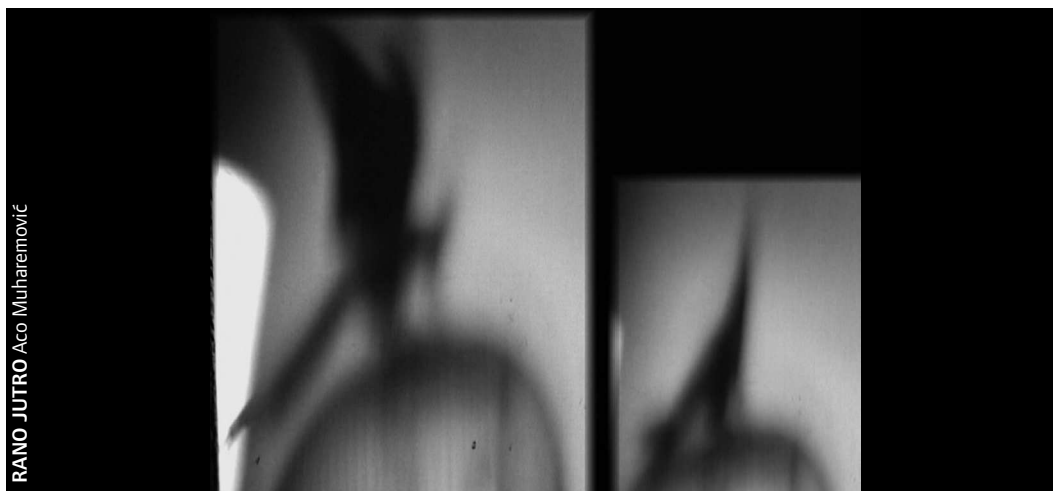
„**amater** (franc. *amateur* - ljubitelj)

1. Čovjek koji se neprofesionalno iz ljubavi ili strasti bavi nekom (umjetničkom) djelatnošću.
2. Osoba bez stručne spreme, naobrazbe ili sposobnosti koja se upušta u određeni posao, te ga polovično i nestručno obavlja.“.

Ova se dva značenja jedne riječi navedena na istoj stranici iste knjige očigledno, barem u određenoj mjeri sukobljavaju, pri čemu ja smatram da je značenju broj 2 daleko primjereniji termin upravo ranije spomenuti „diletant“. *Kraj digresije.*

Nadalje, uz ova pitanja veže se još jedno. Ekspanzijom videa, došlo je i do razvoja multimedije i takozvanih novih medija i nekih drugih grana umjetnosti koje u svojem tehnologijskom sastavu sadrže medij videa. Te su grane umjetnosti najčešće vezane uz likovni milje. I tako, dogodi se da se umjetnička poruka komunicira kroz medij videa. No, tu nerijetko ponovno na površinu ispliva onaj isti problem o kojemu sam govorio maloprije. Nepoznavanjem osnova filmskog zanata dolazi do generiranja svojevrsnog šuma koji ometa komunikaciju između umjetnika i konzumenta umjetničkog djela. Taj se šum opet manifestira

kao upitna razina estetske i zanatske komponente koju se može iščitati iz jedanog takvog video uratka. Jer, zapravo i nije nemoguće uvidjeti razliku između ekperimentalnog, nekonvencionalnog i namjerne izvedbene nečistoće koja ima kreativnu funkciju na jednoj strani i neznanja, nevještine i diletantizma uopće na drugoj. Iako se taština koja umjetnika spriječava da ili nauči osnove zanata ili zatraži pomoć često pakira u ambalažu smišljene namjernosti u vezi sa zanatski nevještom izvedbom rada, ponekada je takva krinka preprozirna i jednostavno neodrživa. Čak niti pojam koncept, iako često beskrupulozno zlorabljen, ne može održati na okupu neograničenu količinu; oprostite na izrazu, govana. Ono što je u ovome slučaju drugačije jest osjećaj da ovdje stvari ipak idu nabolje. Osobito kad su u pitanju umjetnici iz likovnog miljea mlađih generacija. Za razliku od ljudi koji snimaju svoje obiteljske filmove i nekih koji se bave niskobudžetnom video produkcijom, oni pokazuju interes za poznavanje onog filmskog u videu. I zbog toga ja osobno osjećam značajan optimizam i nadu da će se taj dobri i neopisivo potrebni virus proširiti. Zašto stvari ne bi krenule na bolje?



RANO JUTRO Aco Muharemović

Za neku vrstu zaključka, rekao bih još nešto o tendencijama koje slijedim u mojem vlastitom radu. Budući da za život zarađujem kao freelance snimatelj, fotograf i autor namjenskih filmova, logično je(bar za mene) da konstantno težim usavršavanju i proširivanju svojih zanatskih znanja na polju filma/ videa/fotografije. Sa druge strane, moja ljubav prema eksperimentalnom filmu koji i jest glavni fokus mojeg nezavisnog autorskog djelovanja prolaskom vremena ne slabi. Naprotiv; osjećam da jača. Ta dva

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polja djelovanja me ponekad smještaju u svojevrstan vakuum u kojem kompasi ne rade, putokaza nema, ali ponekada se naiđe na srodnu dušu i tada sve težnje dobiju više smisla. Moja autorska misao vodilja je pomiriti, čak uspostaviti određenu simbiotsku korelaciju između komercijalnog, konvencionalnog i , da tako kažem, svojevrzne „čiste“ estetike s jedne strane i alternativnog i avangardnog s druge. Smatram da u eksperimentalnom filmu uvijek valja postaviti i održati najviše moguće zanatske standarde i ne dopustiti nipošto njihovu eroziju. Nešto drugo je kada se određena zanatska „nečistoća“ koristi kao izražajno sredstvo, u svrhu kvalitetnijeg odašiljanja poruke. Tada to nije spuštanje standarda, već kreativno korištenje nesavršenosti ili čak pogrešnosti kao izražajnog sredstva, što je uglavnom lako prepoznatljivo i, što je najvažnije, ne otežava već potpomaže bolju komunikaciju poruke prema konzumentu/gledatelju.

Što reći na kraju? Iako postoje loši pokazatelji i negativni trendovi, postoji; ja iskreno vjerujem, i rastuća masa onih autora koji razmišljaju na način sličan mome kada je u pitanju stav prema važnosti zanatske komponente u pristupu video stvaralaštvu. To ne znači da se trebamo uljuljkati u lažni osjećaj sigurnosti i neopravdano velikog optimizma, već da se svi mi koji na ovaj ili sličan način razmišljamo i vidimo stvari trebamo maksimalno angažirati radi postizanja pozitivnih pomaka na ovom planu. Bilo bi mi drago kada bi netko ovo shvatio kao poziv na; kako unapređenje video stvaralaštva unutar svih umjetničkih miljea u koje ono ulazi ili je već prisutno, tako i vraćanje časnog i ponosnog značenja pojmovima amaterizam i amater. Ako ne uopće, a onda barem u ovom našem kino/video/foto mikrokozmosu.

Iako to nisam planirao, sada mi se čini da su dijelovi ovoga teksta postali nalik svojevrsnom manifestu, no – tko zna? Možda to i nije loše...

|||||

For starters, I feel the need to say that I do not usually write. I work through films and photography. Images, colors, shapes, in or out of focus – those are my words. However, I was asked to write something, and besides that I was given, more or less, absolute freedom in the choice of the subject which I wanted to treat. One small condition: I have to say something regarding my views on video creativity. So I approached the computer in a way unusual to me, and launched a program for text editing. There are several things I want to point to, concerning video production. They are not, I must say, in direct relation to each other. But enough with “introductions.”

I will start with what I call the „piece of cake“ syndrome. When I read Susan Sontag’s book „On Photography,“ the second sentence struck me. The book begins like this: „Humankind lingers unregenerately in Plato’s cave, still reveling, its age-old habit, in mere images of the truth. But being educated by photographs is not like being educated by older, more artisanal images.“ Let’s stay for a moment with the „older, more artisanal images,“ particularly with the „artisanal.“ Although in Sontag’s work I cannot find a bad intention, I could not get over the „artisanal images.“ Isn’t that amazing? When somebody buys paint, water colors and a bunch of brushes, he/she will not consider himself a painter. But when a still camera and/or video camera is bought, that changes. It is true that there is no craft without tools, but with the overwhelming wave of cheap technology it is often forgotten that that saying is valid in the other direction too. Without knowledge of the craft, there is no use of the tools – at least the most basic knowledge of the craft. And that was not the case in the past. There were times when the word amateur meant what it really signifies. Somebody who does something out of love, and not for money. But then, those amateurs did not neglect, not to think of denying, the need for knowledge of craft. Today when I go through old family films and photos I really enjoy them, and I do not mean the people recorded on those 8mm and Super8mm stocks. I think of the high knowledge of the norms of the craft shown by those works. I am no longer sure why, but people who were not members of photo or cine-clubs 30 or 40 years ago had much more respect for the medium they had chosen for documenting their personal and intimate moments. I will not write much about the work of cine-amateurs, except to state that they showed a higher level of knowledge of craft and respect for the medium than those people who had a minimal education so that they could enable their memories to be recorded. Nevertheless, somewhere between the invention of cheap video technology and today, things began to change radically. If some company had invented a camera which would not only have auto-exposure and white balance, but also automatic compositions, that difference would not be so striking.

So when somebody buys a video camera today, they usually do not even read the manual to learn about the methods of battery maintenance, not to speak about more complicated matters. It should

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be emphasized that in the manuals of a majority of video cameras (still cameras too, but that is not our primary subject) there are directions on how to record, special directions about holding the camera, advice about when to use the tripod, how to help oneself if there is no tripod, basic principles concerning composition and the frame, and so on. I think it is necessary to illustrate this, since it is easy to confirm. Nevertheless, people buy those cameras, and they are instantly cameramen, directors, filmmakers. The same people present themselves as video amateurs, but they are dilettantes of the worst kind. Let's remind ourselves „AMATEUR“ (fr. Amateur – who loves something) is a person who undertakes some activity out of love, as the word itself implies – lover. Those people out of that same love educate themselves in the field of their amateur activity, so they can bring the fruits of their love to a highly-developed level. I must say that even though I (and not only me) am pointing out and commenting on the problem, I myself do not have the solution.

Since I am a cine-clubber myself I tried several times to organize courses of general video production in our club, from free ones to cheap ones, hoping people place more value on things that they have to pay for. But nothing came out of that. As if it is enough for something to simply be shot, regardless of how.

Small digression. The afore-mentioned problem of the terminological permutation of the amateur and dilettante deserves more attention than I can offer now. But, in order to point to its significance, I will use a quotation from the book „Camera Talk“ (original: „Govor oko kamere“) by Enes Midžić, cinematographer and professor at the Academy of Drama in Zagreb. The book is a fabulous glossary of film argot: colloquial and professional terms and expressions of foreign origin which are used in Croatia; but on page 16, the explanation of the term amateur reads:

„**amateur** (fr. *amateur* – one who loves smth.)

1. A person who non-professionally, out of love or passion, deals with some artistic activity.
2. Person without professional title, education, or ability who deals with certain work and does it in an partial or non-skilled manner.

These two meanings put on the same page of the book are obviously, at least to a certain extent, in conflict, and I find that the second meaning is far more appropriate to describe the afore-mentioned „dilettante.“ *End of digression.*

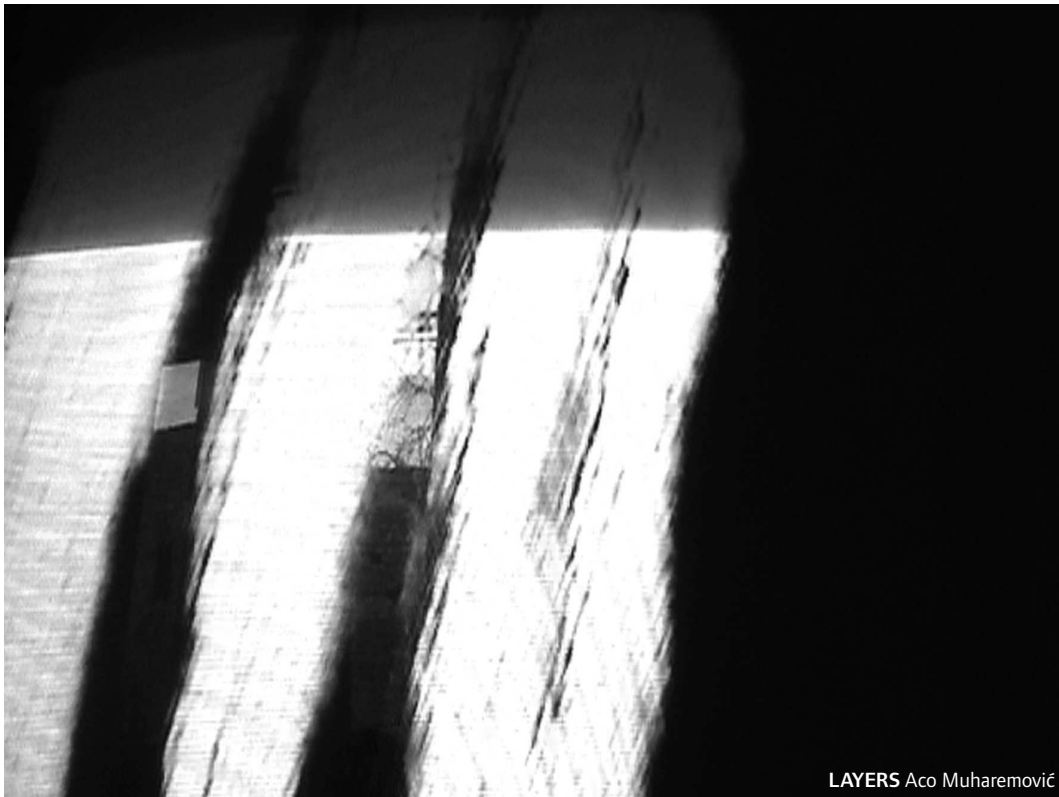
Furthermore, one more question is related to these others. With the expansion of video came the development of multimedia and so-called new media, and some other branches of art which feature the video medium in their technological content. Those branches of art are mostly related to the visual arts milleau. So, it happens that an artistic message is mediated through video. But, very often the

same problem I wrote about earlier appears on the surface. Because of a lack of recognizing the basics of the film craft, a certain communication noise is generated which disables the dialogue between the artist and the consumer of the art work. That noise again manifests itself as the problematic level of the aesthetic and craft component which can be read from such video pieces, because it is not really impossible to detect the difference between the experimental, unconventional and intentional production impurity which has a creative function, and un-skilled work and dilettantism in general. Although the vanity which stops an artist from either learning the basics of a craft or asking for help is often packed into an apparent pre-meditated intentionality in the un-skilled realization of the work from the point of craft – sometimes such a mask is transparent and obviously fake. Even the notion of concept, although often misused unscrupulously, cannot keep all that unlimited amount of (excuse my language) bullshit together. What was really different in this case is the feeling that things are moving forward; especially when it comes to the visual artists from the younger generation. Differing from the people who make family films and those who deal with low-budget video production, they are showing an interest in the filmic component in video. Because of that I feel optimistic and hope that this significant, good and immensely necessary virus will spread. Why wouldn't things get better?

For a kind of a conclusion, I would say something about the tendencies I follow in my own work. Since I make my living working as a free-lance cinematographer, photographer, and author of applied films, it is logical (at least for me) to constantly tend towards self-improvement and expanding my knowledge in the field of film/video/photography. On the other hand, my love for experimental film, which is the focus of my independent activity, does not fade. On the contrary, I feel it stronger. Those two fields of activity put me in a kind of a vacuum where compasses do not work and there are no signs, but sometimes there appears a sympathetic soul, and things make more sense. My creative motto is to reconcile, even to establish a certain symbiotic co-relation between the commercial and so-to-say "pure" aesthetics on the one side and alternative and avant-garde on the other. I think that in experimental film it is always good to set and maintain the highest possible level of craftsmanship and to protect them from any erosion. It is something else when some craft "impurity" is used as an expressive means for the purpose of more effective communication. Then it is not standard weakening, but creative use of the imperfection as the expressive means, which is mostly easy to recognize, and most importantly, does not complicate but supports better communication with the consumer/viewer.

What should I say in the end? Even though there are bad indicators and negative trends, there is also, I believe, a growing number of authors who think in a way similar to mine when it comes to the importance of the craft component in the approach to video production. That does not mean we

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LAYERS Aco Muharemović

should get lulled by a false sense of security and unjustified optimism, but it means that all of us who think and see things in this or a similar way should engage in achieving positive changes in this field. I would be happy if somebody would understand this as a call for improvement of the video creativity inside all artistic milieus it is now entering, but also restoring the proud and honorable meaning to the notions of amateur and amateurism; if not in general, at least in our cine/video/photo microcosms. I did not plan it, but now it seems that this text has begun to resemble some kind of manifesto, but – who knows? Maybe it is not so bad after all.....

videografija



KANON Aco Muharemović

videografija

video umetnost iz grčke



stefanos tsiropoulos

video art from greece

Akademski filmski centar |||||
Dom kulture "Studentski grad" |||||
Alternative film/video 2008 – Festival novog filma i videa |||||
9-14. decembar 2008 |||||
 |||||
13. decembar 2008 |||||
Mala sala, 17h |||||
Stefanos Tsivopoulos: Video umetnost iz Grčke |||||

Videografija regiona je jedan od dugoročnih projekata Akademskog filmskog centra i posvećen je regionalnoj saradnji i razmeni u polju videa i novih medija. Projekat je pokrenula Aleksandra Sekulić 2006, sa ciljem da predstavi i poveže video centre produkcije, inicijative i autore iz regiona jednom mesečno u Akademskom filmskom centru. U poslednje dve godine, ustanovljena je praksa da se neki od programa Videografija regiona održi u sklopu festivala Alternative film/video. Projekat ima podršku Ministarstva kulture Srbije.

Povodom prezentacije grčke video umetnosti, Ambasada Grčke u Beogradu priredila je koktel.

"Kompilacija video radova i filmova koji daju sliku tendencija i umetničke produkcije pokretnih slika u Grčkoj.

Prezentacija ima dva distinktivna dela. U prvom delu su filmovi fokusirani na odnose javni prostor-arhitektura-istorija, a u drugom na triptih privatni prostor-sećanje-lični identitet.

U oba slučaja kompilacija radova predstavlja umetnički nivo i intencije mlađe generacije grčkih umetnika i filmskih autora i skenira napore jedne periferne scene da razvije vokabular savremene umetnosti koji ispituje grčku realnost."

Stefanos Tsivopoulos

Program projekcije:

Loukia Alavanou- Tock Tock, 2007 ||||| Maria Antelman+George Drivas, GPS, 1,5min, 2001
 George Drivas, The Decision, 4 min, 2007 ||||| George Loukakos, Scrubbing, 30 min, 2005
 Pantelis Makas, 26, 26 min, 2007 ||||| Theo Prodromidis-Magnificent Capital, 32 min, 2007
 Georgia Sagri-Polytechnείο, 1999 ||||| George Sapountzis, Yukka, 3 min, 2006
 Eva Stefani, Acropolis, 32 min, 2007 ||||| Stefanos Tsivopoulos, Land, 8 min, 2006
 Maria Zervou, The Doll, 3min, 2004 |||||
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videografija

Stefanos Tsivopoulos (Prag, 1973) je grčki umetnik koji živi i radi u Amsterdamu i Atini. Nedavno je završio dvogodišnji rezidencijalni program Rijksakademie van Beeldenden kunst u Amsterdamu. Osvojio je Golden Cube Award 2008 na filmskom festivalu u Kaselu, Nemačka. Među skorijim izložbama na kojima je učestvovao i galerijama u kojim je izlagao su: 1st Athens Biennial, Kassel Kunstverein, Center for Contemporary Art Birmingham, the 1st Thessaloniki Biennial, the Deste Foundation, Museum Het Domein, Townhouse Gallery Cairo, Museum of Contemporary Art Athens, Trafo Gallery Budapest, Montevideo Arts Institute Amsterdam, Center Photographique d_Ile-de-France Paris, Sammlung Essl Vienna, Manifesta Foundation Amsterdam, Coffee Break Liverpool Biennial. U planu su i Greenroom, čiji su kustosi Maria Lind i Hito Steyerl u CS Bard College New York kao i samostalna izložba u Salonu Muzeja savremene umetnosti u Beogradu, sa kustoskinjom Anom Nikitović. Tokom 2009, biće u artist in residence programu Platform Garanti u istanbulu.

Academic Film Center |||||
„Students’ City” Cultural Center |||||
December 10-14, 2008 |||||
Alternative film/video 2008 – Festival of new film and video |||||
 |||||
December 13, 2008 |||||
Hall B, 17h |||||
Stefanos Tsivopoulos: Video art from Greece |||||

The Embassy of Greece in Belgrade organized a cocktail party on the occasion of the presentation of video art from Greece.

“A compilation of video works and films that give an impression over the tendencies and artistic production of moving image in Greece.

The presentation has two distinct parts. In the first the films are focusing in the relation of public space-architecture-History and on the other in the triptych of private space-memory-personal identity.

In both cases the compilation of works represent at large the artistic quality and intentions of a younger generation of Greek artists and filmmakers and it scans the efforts of a rather peripheral artistic scene to develop a contemporary artistic vocabulary that investigates the Greek reality.”

Stefanos Tsivopoulos |||||

videografija

Screening program:

Loukia Alavanou- Tock Tock, 2007 ||||| Maria Antelman+George Drivas, GPS, 1,5min, 2001
George Drivas, The Decision, 4 min, 2007 ||||| George Loukakos, Scrubbing, 30 min, 2005
Pantelis Makas, 26, 26 min, 2007 ||||| Theo Prodromidis-Magnificent Capital, 32 min, 2007
Georgia Sagri-Polytechnio, 1999 ||||| George Sapountzis, Yukka, 3 min, 206
Eva Stefani, Acropolis, 32 min, 2007 ||||| Stefanos Tsivopoulos, Land, 8 min, 2006
Maria Zervou, The Doll, 3min, 2004 |||||
|||||

Stefanos Tsivopoulos (Prague, 1973), is a Greek artist who lives and works in Amsterdam and Athens. He recently finished a 2 years residency period at the Rijksakademie van Beeldenden kunst in Amsterdam. He is the winner of Golden Cube Award 2008, at the Kassel film festival.

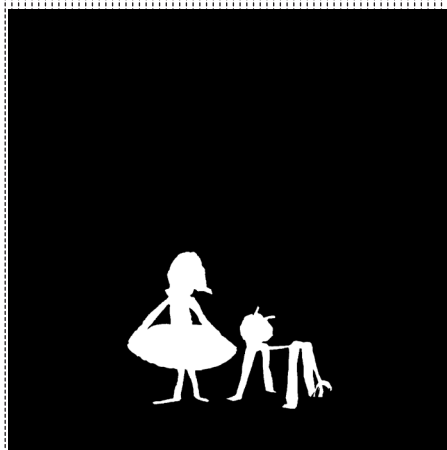
Recent shows include the 1st Athens Biennial, Kassel Kunstverein, Center for Contemporary Art Birmingham, the 1st Thessaloniki Biennial, the Deste Foundation, Museum Het Domein, Townhouse Gallery Cairo, Museum of Contemporary Art Athens, Trafo Gallery Budapest, Montevideo Arts Institute Amsterdam, Center Photographique d_Ile-de-France Paris, Sammlung Essl Vienna, Manifesta Foundation Amsterdam, Coffee Break Liverpool Biennial.

Upcoming shows include The Greenroom curated by Maria Lind and Hito Steyrel in CCS Bard College New York and a solo show in the Salon of the Museum of Contemporary Art Belgrade curated by Ana Nikitovic. During 2009 he will be an artist in residence at the Platform Garanti in Istanbul.

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cristina

david



Likovni program Doma kulture „Studentski grad“ |||||
3. mart 2009. |||||
Mala sala, 20h |||||
Videografija regiona: Kristina David (Cristina David) |||||

Kristina David iz Rumunije spada u najupečatljivije video umetnike u regionu. Video radove ove umetnice beogradska publika prvi put je imala priliku da vidi na Festivalu Alternative film/video 2006, kada je odlukom žirija za svoja tri rada nagrađena ponudom da u Akademskom filmskom centru realizuje svoj novi rad. Tokom svog boravka u Beogradu u novembru i decembru 2007. godine, Kristina David je inspirisana beogradskim kontekstom i iskustvom u produkciji AFC DKSG snimila rad „1453“.

1 sat, 1 minut i 11 sekundi videa |||||
 |||||

Radovi autora Bogdana Markua (Bogdan Marcu, i njegova muzika www.myspace.com/bogardosway)
Dana's Death (8' 55'') 2004

Please Dance, Salomeea! (5' 01'') 2005

Music videos for Unbekant : (2x 3' 16'') 2007

Radovi Livia Puzderce (Liviu Puzderca)

The Forth Wall (3' 48'') 2004

The Last Minutes (4' 29'') 2005

2 videa iz serije **The last...** (1'00'') 2008, work in progress

The last film with cowboys

His Last Kent cigarette

Radovi Katalin Rulee (Catalin Rulea, <http://www.creativelaboratories.ro/>)

5 Videa iz serije **Landscapes** (7' 45'') 2008, work in progress

4 Videa iz serije **30s** - 8 tracks, 2004

30s... ovo je vreme koje moja neprofesionalna kamera Canon A70 može da snimi u svojoj najvišoj rezoluciji 640x480dpi. To je vreme koje je potrebno za „zbogom“, vreme koje je potrebno da gledaš potpuno nepoznatu osobu kako jeca, vreme da se otisne u tvojoj retini slika koju nećeš nikada zaboraviti, vreme za gest, vreme za zaprepašćenost. Moglo bi da bude vreme za otkrovenje, vreme za sanjarenje. Onda 30 sekundi narasta i postaje vaše lično vreme... 30 sekundi mogu trajati bilo koliko; ovo je moja lična teorija relativiteta. (Katalin Rulea)

videografija

Track 02: **One Event, One Soldier, One Beer** (2' 02'')

Track 06: **One Morning, One Departure, One Beer** (1' 41'')

Track 07: **One Ball, One Night, One Beer** (2' 21'')

Bonus Track (17'')

2 Videa iz serije **7 Portraits** (2006)

Track 03: **Anca** (3' 00'')

Track 06: **Oana** (2'14'')

Radovi Kristine David (**Cristina David**)



Portugal (1' 33'') 2006

Back& Forth (2' 50'') 2007

Pension Minu (2' 35'') 2006

My Best Friends (5' 25'') 2006

videografija

Visual arts program of „Students’ City“ Cultural Center |||||
March 3, 2009-11-15 Hall B, 20h |||||
Videography of the Region: Cristina David |||||

Cristina David is one of the most remarkable video artists in the region. Belgrade public saw her video pieces for the first time on the Festival Aletrnative film/video 2006, when she was awarded for three of her videos with a possibility to produce her new video in the production of Academic Film Center in Belgrade. During her stay in Belgrade in November and December in 2007, Cristina made a video called “1453” inspired by the Belgrade context and experience in AFC.

1 hour, 1 minute and 11 seconds of videos |||||



Videos by Bogdan Marcu (also his music at www.myspace.com/bogardosway)

Dana’s Death (8’ 55’’) 2004

Please Dance, Salomeea! (5’ 01’’) 2005

Music videos for Unbekant : (2x 3’ 16’’) 2007

Videos from Liviu Puzderca

videografija

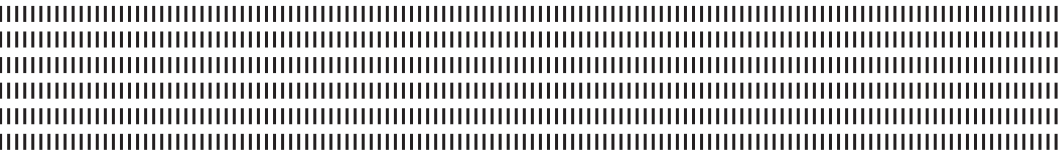
The Forth Wall (3' 48'') 2004
The Last Minutes (4' 29'') 2005
2 videos from series **The last...** (1'00'') 2008, work in progress
The last film with cowboys
His Last Kent cigarette

Videos by Catalin Rulea (<http://www.creativelaboratories.ro/>)

5 Videos from the series **Landscapes** (7' 45'') 2008, work in progress
4 Videos from the series **30s** - 8 tracks, 2004
30 s ... this is the time my Canon A70 unprofessional camera can film at its 640x480dpi highest resolution. It is the time it would take for a "good bye", the time for watching a total strange person moaning, time for printing on your retina an image you will never forget, time of a gesture, time of an astonishment. It could be the time of a revelation, time of a day dreaming. Then 30 seconds expands and become personal time ... 30 seconds could last however much; this is my personal theory on relativity. (Catalin Rulea)
Track 02: **One Event, One Soldier, One Beer** (2' 02'')
Track 06: **One Morning, One Departure, One Beer** (1' 41'')
Track 07: **One Ball, One Night, One Beer** (2' 21'')
Bonus Track (17'')
2 videos from the series **7 Portraits** (2006)
Track 03: **Anca** (3' 00'')
Track 06: **Oana** (2'14'')

Videos by Cristina David

Portugal (1' 33'') 2006
Back&Forth (2' 50'') 2007
Pension Minu (2' 35'') 2006
My Best Friends (5' 25'') 2006



Razgovor sa Kristinom David

Razgovor vodila: Aleksandra Sekulić

.....

A.S. Divno je što si ponovo u Beogradu, jer u poslednje tri godine postala si jedan od naših najčešćih gostiju, i tvoj rad se na takav način nadovezao na orijentaciju festivala Alternative film/video, da nam je poslužio kao odlična referenca u pokušajima da otvorimo novi prostor za diskusiju o različitim pravcima istraživanja i individualnog doprinosa potencijalu videa, što nam je bio cilj u vreme kada je naš tim osmišljavao koncept ovog festivala. Kada smo prvi put videli tvoj rad 2006. godine, zahvaljujući kustosu Ronu Slauku (Ron Sluik), zaintrigiralo nas je tvoje specifično i hrabro pozicioniranje između rada i publike. Možeš li da opišeš proces tvog rada na videu, jer je specifičan, i mislim da bi to bio dobar uvod? Da počnemo sa tvojim odnosom prema materijalima: puštaš ih da odstoje, i onda im se vraćaš.

K.D. Jedno od stanja uma kada se najbolje osećam je kada imam kameru u ruci. Volim puno da snimam, nekad i samo zbog uživanja u beleženju slika. Nikada ne brišem trake, tako da sam sakupila mali arhiv video snimaka koje sam pravila u poslednjih osam godina. Moj proces rada na videu je prosto pregledanje starih traka i pronalaženje ideja. Razmišljam dok ih pregledam, i ideje najčešće same iskrсну. Malo sam nervozna i uplašena kad uzimam nove materijale da pregledam, jer umem da budem veoma kritična i razočarana načinom na koji snimam nke stvari. Ali pregledanje stare trake je skoro kao gledanje nečijeg tuđeg rada. Udaljena sam od njih, mogu da ih gledam pomalo sa nostalgijom za momentom koji je prilično daleko u prošlosti, i mogu da se setim situacije i misli koje sam imala dok sam snimala te slike, ali su one tako daleko da me ne dotiču kao prvi put. Osećam da mogu da budem objektivna, uprkos nostalgiji.

Montaža je poslednji korak i traje kratko. Do tog koraka ja već tačno znam kako će video izgledati. Imam ideju pre nego što počnem da montiram. Ako bih mogla da samo sanjam film, i da se probudim, a film je već gotov, bila bih tako srećna, jer montaža i renderovanje za mene je samo žurba da se dođe do konačnog rezultata. Skoro da nemam strpljenja za svu tu montažu.

A.S. Kako puno putuješ, mogla bi da budeš primer "mobilnosti" koja se danas promoviše kao jedna od prednosti našeg vremena. Nemaš problem da napraviš nešto u lokalnom kontekstu, u različitim vrstama artist-in-residency programa i radionica. Sami smo svedočili jednom takvom projektu, koji se realizovao ovde u Beogradu, kada si 2007. godine koristila svoju nagradu sa festivala Alternative film/video i mesec dana bila kod nas. Bilo je jasno da tvoj odgovor na novi kontekst nije bukvalan, već pustiš da se razviju nekakvi odnosi između postojećih ideja koje si donela i zatečene situacije. Mnogi od tvojih

videografija



videografija

video realizovani su u različitim zemljama. Možda u ovom aspektu tvog rada možemo videti elemente koji određuju i objašnjavaju odluke u tvom radu?

K.D. Da, to je istina, mogu da uradim nešto kreativno bilo gde, dok god je prijatno mom mozgu. Većina mojih radova je u njemu. Ako mi je mozak srećan i voljan da sarađuje sa drugim delovima tela (ruke koje snimaju, oči, noge koje moraju da trče i zaustavljaju se ponekad na ulici kojom jure automobili), tada je moj rad gotov. Ako je mom mozgu neprijatno (a razlog su mahom neke dosadne loše misli), tada mogu da budem i na najlepšem mestu na svetu, na predivnom ostrvu sa Bredom Pitom i Džonijem Depom igram poker i pobeđujem, a da ipak ništa kreativno ne iskrсне.

Obično u Bukureštu samo montiram material koji sam snimila negde drugde. To je verovatno stoga što je u Bukureštu moj mozak pod stresom... Možda imam mozak profesionalnog turiste, tako da kada je kod kuće, ne oseća se najbolje – nema mnogo toga što može da otkrije ili da ga inspiriše.

Volim da verujem da zbog ovih raznih konteksta i mesta u mojim radovima koje pominješ uspevam da uspostavim vezu sa gledaocima iz različitih “kategorija”, bez obzira na nacionalnost i socijalni status. Tako da se moji radovi ne obraćaju nekoj specifičnoj vrsti publike.

A.S. Sa iskustvom festivala alternativnog filma i videa, kada smo i imali priliku da prvi put vidimo tvoje radove, doživeli smo ih kao različite od onih studentskih radova koji obično stižu sa umetničkih akademija. Kako vidiš ulogu obrazovanja i Bukurešta u svom radu?

K.D. Kao što znaš, studirala sam u Bukureštu, gde sam diplomirala, i u Bergenu (Norveška), gde sam završila master studije. Nisam nacionalistički orijentisana osoba. U stvari, ja ne verujem u nacije – zapravo više razmišljam o pojedincima nego o grupama. Tako da, kada sam otišla iz Bukurešta u Norvešku, nisam želela da nosim rumunski teret sa sobom. Više me je zanimalo šta ću tamo naći, nego što sam želela da se bavim svojom prošlošću. Ali posle dve godine, ipak, kada sam počela da pišem svoju master tezu, izabrala sam tabu temu istočno-evropskog društva: disidenta, anti-komunističkog borca. Napisala sam tezu o Joanu Danilu, rumunskom umetniku koji se rodio 1942. i umro 1992. Tokom Čaušeskuovog režima bio je “underground”, bavio se subverzivnom umetnošću, ali pod imenom “Mos Mircea”. Predstavila sam i mali portfolio ovog umetnika u aneksu svog rada.

Ovaj lik bio je moj izum. Nije postojao, kao ni njegov alter-ego, Mos Mircea. Svi melodramski elementi njegovog života, njegov rad, sve je bilo plod moje mašte, podržan i od strane mojih prijatelja iz Rumunije, koji su mi dali neke svoje radove. Ovo sam uradila, a da u Norveškoj o tome nikome nisam govorila, osim svojoj mentorki, koja je ponosno čuvala ovu tajnu. Osećala sam potrebu da se igram sa

videografija

tim, sa stereotipnim pričama o dobrim anti-komunističkim herojima koje Zapad povremeno tretira kao prioritetni deo istočno-evropske istorije. Dobra priča za prodaju na Zapadu. Nisam želela da se rugam čitaocima tog teksta, želela sam da podvučem subjektivnost koju neko ima u istoriji umetnosti. U istoriji umetnosti može biti bilo šta, pa i nepostojeći loan Danila iz Rumunije. Zapravo, uprkos činjenici da sam o njemu pisala, paradoksalno, njega nema u "Istoriji umetnosti" – ne zato što nije dovoljno dobar kao umetnik, već zato što je živio na pogrešnom mestu u pogrešno vreme. Nije imao sreće.

Kada je moja ispitna komisija trebalo da saopšti svoje utiske povodom mog rada i teze (naziv je bio: "Pripovedač"), jedan od profesora rekao je da u svim mojim radovima može da vidi balkanski element. Bila sam veoma iznenađena ovom njegovom izjavom, jer, kako sam rekla, ne osećam se ništa više balkanski nego evropski. Mislim, ne osećam se zaista kao deo velike grupe ljudi sa specijalnim osobenostima. Prišla sam mu na kraju prezentacije i pitala šta podrazumeva pod tim "balkanskim elementom". Odgovorio je da oseća u mojim radovima izvestan apsurdni humor, koji nalazi samo kod velikog broja ljudi sa Balkana. Dakle, nešto sam ipak nasledila iz svog porekla, iako se tom temom ne bavim. Ne mislim da to ima veze sa mojim školovanjem u Bukureštu, mislim da ima veze sa ličnošću.

Studije u Bukureštu nisu doprinele mom umetničkom oblikovanju. Studije na umetničkoj akademiji u Bergenu jesu. Ono što sam stekla tokom školovanja u mom rodnom gradu je znanje. Nisam imala umetničko obrazovanje kada sam upisala umetničku akademiju. Naprotiv, imala sam više naučno usmerenje. Postajanje delom kulturnog okruženja samo mi je pobudilo radoznalost. Tako sam se informisala. Praktične stvari, postati neko ko proizvodi umetnost bio je većinom jedan ružan proces. Imala sam samo dva profesora koji su bili OK (bili su zapravo asistenti). Ostatak profesora unutar sistema imali su taj starinski mentalitet, pokušavajući da nas, studente, naprave sličnim njima. Tako su te četiri godine studija bile bolne i pune frustracija. Srećom, imala sam šansu da studiram u Bergenu i shvatim kako treba da funkcioniše umetničko obrazovanje. Imala sam zaista dobre profesore i dobre uslove da razvijam svoje projekte.

A.S. To je interesantno. Nisam znala za tvoj projekat za koji si fabrikovala informacije o disidentskom umetniku. Da li si sve u potpunosti izmislila?

K.D. Da, bio je izmišljen. Na primer, uzela sam neke podatke svoga oca – njegov datum rođenja, i druge stvari, da budem sigurna da ću ih se setiti u slučaju da me pitaju. Zatim sam dodala dramatične stvari koje ljudi na Zapadu zamišljaju o nekom umetniku iz 1970-ih i 1980-ih, šta bi mogao da radi da bi bio revolucionaran u Rumuniji...I neke male stvari u njegovoj biografiji, pisma njegovoj ženi pod pseudonimom, kao u filmovima.

videografija

Sakupila sam umetnost Ioana Danila od nekih dobrih prijatelja u Rumuniji koji su dali svoje radove za ovaj projekat. Imam prijateljicu koja se bavi pisanjem, i napisala je članak koji ga kritikuje što nije dobar komunista, i ne radi zvanični social-realizam Komunističke Partije; o izložbi koja je bila otvorena samo jedan dan zato što nije odgovarala Partiji i morala je da bude zatvorena, datirana: mart 1987. Zatim je drugi moj prijatelj falsifikovao članak potpisan Mos Mircea (u stvari Ioan Danila, kao u filmu "Biti Džon Malkovič": Ioan Danila je izum mog mozga, a Mos Mircea je izum njegovog mozga), subverzivni odgovor na ovaj zvanični članak, takođe datiran 1987. godine. Nazvala sam to hrabrim gestom otpora. Želela sam da napravim i veb sajt, ali nisam uspela. Ali umesto toga, napisala sam njegovo ime "Dănilă", da bude teško da se nađe na internetu, zbog dijakritičkih znakova.

A.S. Kakve su reakcije bile u Rumuniji na ovaj rad?

K.D. Ne znaju za njega, osim mojih prijatelja, Nisam govorila o ovom projektu u Rumuniji. Ne zato što je tajna, već zato što me niko nije pitao.

A.S. Dakle, tvoje iskustvo u Norveškoj ti je pomoglo da se staviš u poziciju odakle možeš da kreiraš ove priče.

K.D. Da, tačno tako, to je bilo vrlo lako, jer tamo su toliko zaokupljeni sobom; većina diskusija o savremenoj umetnosti bile su skoro uvek o skandinavskoj umetnosti, ponekad o umetnosti u Londonu i Berlinu. Tako sam mogla da razumem šta bi oni shvatili kao egzotično, šta bi ljudi u Severnoj Evropi poverovali.

A.S. Interesantno je kako si stvorila ovaj lik i meta-lik u saradnji sa svojim prijateljima, i kako su svi oni razumeli projekat i doprineli mu. Volela bih da pratim kako će se razvijati. Postoji ta neka specifična pozicija koju često ostvaruješ, dislokacijom i sa Istoka i sa Zapada, a na kraju imaš to naglo distanciranje koje otkriva tvoju pravu poziciju i postiže neku bliskost kao što vidimo u radovima *Back and Forth* i *FY2247*. Čini se da si negde blizu objekta kojeg snimaš, a na kraju naglo otkrivaš da si u stvari veoma daleko.

K.D. Što se tiče distance o kojoj pričaš, moj najveći strah je da ću potceniti publiku. Nekad to učinim iako mi to nije namera. Nije mi bila namera da kažem norveškoj publici: "Hej, idioti!". Samo sam želela da ukažem na to kako je istorija umetnosti pisana, i na subjektivnost toga.

videografija

videografija

K.D. To je najlakše i najiskrenije što mogu da učinim kada sastavljam tekst – da ga i čitam. Takođe i zbog lenjosti, jer svoje filmove radim impulsivno, i moram da snimim onog dana kada imam ideju. To je kao kad umetnik koristi telo u performansu da nešto stvori. Ja koristim svoj glas, ne zato što mislim da imam najbolji glas na svetu, već zato što je to najbrži način da se uradi posao.

A.S. Zanimljivo je da si napravila analogiju sa performerom, jer imanentna tvojoj ulozi naratora jeste i jedna specifična izloženost. Ovaj element je hrabar gest, nametnuti se na neki način, ali ostaviti prostora i za igru, što uspešno radiš. Čini se da je to tvoj potpis. Biće interesantno videti kako ćeš "prerasti" ovu formu, kako si jednom najavila. Da li da kažemo nešto o tome šta ti se sviđa u umetnosti?

regiona 118



videografija

By: Aleksandra Sekulić

C.D. - One of the states of mind I felt most comfortable in is with a video camera in my hand. I like to shoot a lot, sometimes only for the joy of capturing images. I never erase my tapes, so I have my own little archive of video shots that I gathered during the last eight years. My process of making videos is just watching some of the old tapes and digging for ideas. I do some brainstorming, and most of the time an idea pops into my mind. I'm a bit nervous and afraid to get some of the fresh tapes to watch because I can be quite critical and disappointed of my own way of filming one subject or another. But looking at the old ones is almost like watching somebody else work. I'm detached from it; I can look at it with a bit of nostalgia, this moment that is quite far in the past; I can remember the situation and the thoughts I had when I captured those images, but they are so far removed that they don't affect me in the same way as the first time. I feel I can be objective, despite the nostalgia.

A.S. - You travel a lot. You could be an example of the "mobility" now promoted as one of the advantages of our time. You don't have a problem doing something in the local context, in different kinds of artist-in-residency programs or workshops. We witnessed one of those projects here in Belgrade in 2007 when you won an award at Alternative Film/Video 2006 and stayed with us for a month, and it was clear you don't make a literal response to the new context, but you let it develop

some relations between your existing ideas and found situation. Many of your videos we saw were realized in various countries. Maybe in this aspect we can see some elements which determine or explain your decisions in your work?

C.D. - Yes, it's true I have no problem doing something creative in any place, as long as I have good comfort for my brain. Most of my work is there inside it. If the brain is happy and willing to collaborate with the other parts of my body (the hands which shoot, the eyes, the legs that have to run or stop sometimes in the middle of a street full of moving cars), then I have a completed work. If the brain has some things that doesn't please it (usually some bad, boring thoughts), then I can be in the best place in the world - a beautiful island with Brad Pitt and Johnny Deep playing poker and me winning - and still, nothing creative will come out.

Usually in Bucharest I only edit material I shot somewhere else. That is because in Bucharest my brain is usually stressed... maybe I have the brain of a professional tourist, so when it is home it doesn't feel very good - it feels that it doesn't have much to discover or to be inspired by.

I like to think that because of these various contexts and places from my works that you mentioned I manage to establish bonds with viewers from many "categories", despite nationality or social status. So my works don't address a specific kind of public.

A.S. - With the experience of a festival of alternative film and video, when we first saw your works here, we found them different compared to the works usually coming from students of art academies. How do you see the role of your education and Bucharest in the context in your work?

C.D. - As you know, I studied both in Bucharest where I got my diploma and in Bergen (Norway) where I finished my Masters studies. I am not a nationalist person. I actually don't really believe in nations - I like to think more about individuals than groups. So when I left Bucharest and I moved to Norway for my education, I didn't feel the need to carry Romanian baggage with me. I was interested in what I would find there more than I was eager to share my past. But after two years, nevertheless, when I had to write my thesis I choose a taboo subject of Eastern-European society: the dissident; the anti-communist fighter. I wrote a thesis about Ioan Danila, a Romanian artist who was born in 1942 and died in 1992. He was "underground" during Ceausescu's regime, doing subversive art, but under the name "Mos Mircea." I presented a small portfolio from this artist in the annex of my paper.

This character was my invention. He didn't exist, and neither did his alter-ego, Mos Mircea. All the melodramatic elements of his life, his work, everything was just my imagination, supported by some

videografija

good friends in Romania who gave me some of their works. I did this without telling anybody in Norway, except my mentor, who proudly kept the secret. I felt the need to do it, to play with the stereotypical stories of the good anti-communist heroes that Western society sometimes prioritizes as part of Eastern European history. A good story to sell in the West. I didn't want to mock the readers of the text, I just wanted to underline the subjectivity that one has over the history of art. I mean, it can be anything in the history of art, including a non-existing Ioan Danila from Romania. Actually, despite the fact that I wrote about him, paradoxically he is not in "The History of Art" – not because he is not good enough as an artist, but because he lived in the wrong place at the wrong time. He was unlucky. When my examining commission had to give feedback with their impressions regarding my work and the thesis (the title was "The Storyteller"), one of the teachers said that in all my works he can see a Balkan element. I was very surprised by his declaration, due to the fact that as I said I don't feel Balkan any more than I feel European. I mean, I don't really feel like part of a big group of people with special particularities. I approached him at the end of presentation and I asked him what he meant with his declaration about the "Balkan element." He replied that he feels in all my work a certain absurd humor that he only finds in a large percentage of people from the Balkans. So I did inherit something from my origins after all, even if I am not working with this theme. I don't think this is due to my studies in Bucharest – it is more a personality issue.

Studying in Bucharest didn't help shape me as an artist. The graduate studies in the Art Academy in Bergen did it. What I gained during undergraduate studies in my hometown is knowledge. I didn't have an art background when I got into the Art Academy. On the contrary, I had more of a scientific education. Becoming part of the cultural environment only made me curious to get to know new things. So I got informed. The practical matter, becoming somebody who produces art, it was an ugly process most of the time. I only had one or two teachers who were okay (they were actually teaching assistants). The rest of the professors inside the system had old mentalities, trying to make us, the students, like one of them. So those four years of study were painful and full of frustration. Luckily I had the chance to study in Bergen to understand how an art education should work. I had really great teachers and good conditions to develop my projects in.

A.S. - It's interesting. I didn't know about your project where you fabricated information about a dissident artist. Did you completely invent everything?

C.D. - Yes, he was imaginary. For example, I took some information from my father - his date of birth and other things, to be sure I would remember in case I was asked. Then I added some dramatic

stuff that Western people imagine about some artist from the 70s or 80s, what he could do to be a revolutionary in Romania...and some little things in his biography, letters to his wife signed with his pseudonym, like in the movies.



I collected the art of Ioan Danila from some good friends in Romania who donated some of their own work for this project. I have a friend that is into writing, and she wrote an article, which criticized him for not being a good communist, not doing official socialist realism of the Communist Party; about the exhibition of Ioan Danila that was open for only one day because it was not suitable for the party

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so it had to be shut down, dated in March 1987. Then another friend faked an article signed by Mos Mircea (the actual loan Danila – it was like in the movie *Being John Malkovich* – loan Danila is an invention of my brain and Mos Mircea is the invention of loan Danila’s brain), a subversive reply to this official article, also dated 1987. I called it a brave gesture of resistance. I wanted to make a website, but didn’t manage to do it. But instead I wrote this name “Dănilă” to make it difficult to find on the internet because of the diacritics.

A.S. – What kind of response has this project had in Romania?

C.D. – They don’t know about it, except my close friends. I haven’t spoken about this project in Romania. Not because it is secret, just because I was never asked about it.

A.S. – So, your experience in Norway helped you put yourself in the position to create stories.

C.D. – Yes, exactly, that was very easy because they are so self-absorbed; most of the debates on contemporary art were almost always about Scandinavian art, maybe sometimes also about London or Berlin art. So I could understand what they would find exotic, what the people up in Northern Europe would believe.

A.S. – It’s interesting how you created this character and meta-character in collaboration with your friends and they could all understand the project and contribute to it. I would have liked to see how it developed. There is this specific position you often create, dislocating yourself from the West and from the East, but in the end having a sudden distancing that reveals your actual position, creating the closeness like we see in *Back and Forth* and *FY2247*. It seems that you are somewhere near the object that you record, and in the end you suddenly reveal that you are actually very distant.

C.D. – Regarding this distance you’re talking about, my greatest fear is not to underestimate my public. Sometimes I do it, even though that was not my intention. So it was not my plan to say to the Norwegian public: “Hey, you idiots!” I just wanted to make a point about how art history is written, and its subjectivity.

In my films I try to keep this distance by not judging what is happening, but rather to observe. Then again, I like to speak my own thoughts regarding reality. I actually find reality pretty boring most of the time, so I like to add extra things to it, to make it more exciting. I like the position of the storyteller, but out of the story. But if the same story would be narrated by Marilyn Manson or by Her Majesty

the Queen of England, I am sure there would be differences. So the narrator has his own role, his own touch to the story, despite his autonomy.

A.S. – That's where your voice comes in, which is very important for your videos. You are the narrator, but you do offer us some kind of point-of-view. It's very personal – even your voice is very suggestive, usually some kind of dialogue or monologue. It leads us, but, in a way, you leave this space for us to jump in.

C.D. - It is the most easy and sincere stuff that I could do when I am composing a text - to read it as well. It is also out of laziness, in a way, because, like I said, I'm doing my films very impulsively, and I have to do the recording on the day I have the idea. It's like when a performance artist uses his body for creating something. I'm using my voice, not because I think it's the most beautiful voice in the world, just because it's the fastest way to do the job.

A.S. – It's interesting how you made this analogy with the performer, because there is a specific mode of exposure immanent to your role as narrator. This element is a very brave gesture, to impose in a way, but to leave some space to play this game, which you do very successfully. It seems to be your signature. It will be interesting to see how you will "grow out" from that form, as you once announced. Should we talk about what you like in art?

C.D. - I like mostly magic art. One of my favorite artists is Johan Lorbeer, a German artist who magically floats in the air - a simple magical image. Art that is not pretentious and that gives many impressions, although is formed by a few simple gestures or clean forms, is something I am attracted to in the art world. I also like humor. I like to have a good laugh in front of a piece of art if it is possible. On the other hand, being overwhelmed by the impressions of a work of art is challenging for me. So I'm curious to see some works of this kind as well, which are very rich in information and the sensations given to the viewer. This is why I'm not saying that I like only minimalist art, as may be understood from the first part of my answer, because it is not true. It's easier to say what I dislike in art: I dislike getting bored by it. Ah, yes. If it helps the answer a bit, I'm addicted to *South Park*. All of the above influences my works and my personality. ~~~~~

[illegible]

gorica



kinoatelje

www.kinoatelje.it

Likovni program Doma kulture „Studentski grad“ |||||
21. april 2009. |||||
Mala sala, 19h |||||
Videografija regiona: Kino atelje Gorica |||||
 Gosti: Anja Medved i Patricia Mačašev |||||

Kino atelje Gorica operiše između Slovenije i Italije i razvija interkulturalne projekte kombinujući performans, dokumentaciju i istraživačke aktivnosti, izdavaštvo, distribuciju, kao i filmsku i video produkciju. Svojom produkcijom uspeo je da pokaže na koji način video može biti angažovan u društvenom istraživanju i akcijama. Video eseji koje će prikazati autorice iz ovog ateljea govore o specifičnoj situaciji grada Gorice koji je decenijama bio podeljen državnim granicom.



Visual arts program of the “Students’ City” Cultural Center |||||
April 21, 2009 |||||
Hall B, 19h |||||
Videography of the Region: Kinoatelje Gorica |||||
 Guests: Anja Medved and Patricija Mačašev |||||

Kinoatelje Gorica operates between Slovenia and Italy, and develops intercultural projects combining performance, documentation and research activities, publishing, distribution, also film and video production. With its production, Kinoatelje shows how video can be involved in social research and action. Video essays which the authors will show deal with the specific situation of the city of Gorica which was divided by the state border for years. |||||

videografija

Anja Medved **Sećanje na budućnost**

Što su brže promene, to je veća potreba ljudi da sačuvaju svoje pamćenje. Nove audio-vizuelne tehnologije utrle su put pristupačnom beleženju zapisa, omogućavajući na taj način još demokratičniji i direktniji pristup sadržaju, kao i relativno jednostavan proces pohranjivanja filmova. Na taj način, sećanje je postalo kulturno nasleđe. U svom eseju „Budućnost prošlosti“, italijanski istoričar Guido Crainz tvrdi da upravo mogućnost pronalaženja tih tragova u prošlosti koji, pored informacija, isto tako mogu uneti u budućnost emocije, strast i snove koji istoriografiju zaista čine zanimljivom. Otuda nam stari porodični i amaterski filmovi, koji se obično bave krajnje opštim stvarima, mogu pružiti bolju ideju i utisak o prošlosti nego niz istorijskih studija. Masovna upotreba audio-vizuelnih tehnologija će u budućnosti zasigurno uticati na naš odnos prema prošlosti. Ogromne količine sirovih audio-vizuelnih materijala koji se nagomolavaju ne samo na televiziji, već takođe i u porodičnim arhivama zauvek će promeniti metodologije koje se primenjuju u istoriografiji.

U okviru pograničnog instituta Kinoatellje, Nađa Velušček (sa kojom sam, pored posla, povezana i bliskim rodbinskim odnosima, budući da je ona moja majka – op. aut) i ja sprovodimo istraživanje o sećanju u pograničnom regionu Goriška. Jedan od naših prvih dokumentanih filmova bila je lična priповest pod nazivom *Moja meja /Il mio confine / My Border* (produciran od strane Kinoatelljea i Programa za slovenačku manjinu unutar Friuli Venezia Giulia RAI 2002. godine), u kome smo pratili uspostavljanje državne granice u regionu Goriške kroz prizmu sopstvene porodične istorije.

Svi naši dokumentarci rezultat su simultanog video istraživanja, što je ujedno i razlog zbog koga proizvodimo značajnu količinu nemontiranog video-materijala koji će, sa svojom dokumentarnom vrednošću, biti upotrebljen tokom potonjeg istraživanja i dokumentarnih projekata. Produkcija nemontiranog materijala iznedrila je ideju o osnivanju digitalne audio-vizuelne arhive u Kinoatelljeu o sećanju na region Goriške pod nazivom *Kinokašča / Cinematic*. I drugim državnim inicijativama poverena je slična odgovornost, ali ipak važno je da pogranične oblasti poput naše takođe imaju nevladine organizacije koje se bave takozvanom ničijom zemljom. *Kinokašča* stoga predstavlja digitalni prostor unutar koga će sećanja ljudi koji žive s obe strane granice biti pohranjene. Čuvaćemo porodične i amateske snimke, kao i lokalna svedočanstva. *Kinokašča* je otvoren projekat u nastanku, koji će se vremenom razvijati kao dar lokalnog stanovništva budućim generacijama.

videografija

U noći kada su granice ukinute, 20. decembra 2007. godine, sproveli smo našu prvu aktivnost na prikupljanju sećanja, pod nazivom *EU-foria*. Te večeri, bivši granični prelaz smešten na granici između dve Gorice pretvoren je u video-ispovedaonicu, gde su lokalni stanovnici bili pozvani da ispričaju ono što nikada nisu smeli da kažu službenicima na carini. Carinik je bio zamenjen video-kamerom, mikrofonom, kompjuterom i zavesom, dozvoljavajući lokalnim stanovnicima da se neometano prisećaju prošlosti. Na taj način, makar i simbolično, „ispovedali su se lokalni krijumčarski gresi“, a lokalno stanovništvo je bilo „oslobođeno svoje dugotrajne granične krivice“. Iz ove kombinacije proslave, upotpunjene dugo očekivanim uklanjanjem državne granice, i javne akcije sakupljanja sećanja, proisteklo je otprilike osam sati snimljenih svedočenja, podjednako i sa jedne i sa druge strane nekada razdvojenog grada.

Gorica i Nova Gorica su gradovi koji se ne nalaze samo u dve različite zemlje, već je njihova istorija bila obeležena iskustvom dvaju različitih socijalnih sistema. Takođe, dva grada su potpuno različita u vizuelnom pogledu. Gorica je klasično uređen grad koji se razvijao preko hiljadu godina, dok je Nova Gorica jedan od modernih gradova podignut u socijalističkom duhu, okrenut budućnosti. Oba grada tvore zajedničku urbanu celinu, jer se upravo tu spajaju slovenska i romanska kultura, što ovaj urbani entitet još više čini jedinstvenim fenomenom u Evropi. Ne možemo a da se ne zapitamo na koji će način ovi različiti gradovi oblikovati svoje identitete u zajedničkoj evropskoj budućnosti.

Iako nas masovni mediji bombarduju mnoštvom identiteta, identitet ipak nije statična stvar. Baš naprotiv, identitet je veoma dinamična kategorija. To je proces u nastajanju dok se odvija njegova priča. Biti bez sećanja, znači biti bez identiteta. Pjer Paolo Pazolini (Pier Paolo Pasolini) briljantno objašnjava ovaj fenomen kada govori o svom odnosu prema zavičaju: „Ako negujemo svoju istoriju i svoje sećanje, bićemo u mogućnosti da razumemo da nijedan režim ne izvire iz praznine, već da predstavlja posledicu starih otrova i nelečenih metastaza“ (Corsair Writings, Garzanti, 1975). Sada kada državne granice poprimaju novo značenje, bilo bi uputno još jednom dovesti u pitanje narative ove posebne geografske regije. Međutim, radeći to, trebalo bi iskoračiti izvan konstrukata nacionalne istorije i krenuti od ličnih sećanja prosečnih osoba koje žive sa obe strane granice. Italijanski pisac Paolo Rumiz s pravom je postavio pitanje zašto je bilo toliko teško staviti se u poziciju „drugog“ u ovoj specifičnoj geografskoj regiji. Severo-istočna granica Evrope rešila je ovo pitanje pre mnogo godina. Ova geografska regija, međutim, još uvek nije oslobođena tabua svoje savremene istorije, pa ipak Nova Gorica i Gorica, dva grada u jednom gradu, moraju opčeti da razmišljaju o svojoj budućnosti. Bez obzira da li to žele ili ne, tek njihova budućnost će se morati živeti zajednički.

videografija

Za Novu Goricu, koja je izgrađena 1948. godine pod motom „Ovaj će grad bacati svetla preko granice“ (zbog ondašnje nametnute državne granice), uklanjanje fizičke državne granice je sasvim novo iskustvo. I premda je moto koji je pratio izgradnju ovog grada obećavao svetlu budućnost u skladu sa potrebama novog društva, primena ovog projekta nije bila u skladu sa prvobitnim planovima. Ironija kratke istorije Nove Gorice bila je u tome što je ovaj grad trebalo da postane evropski Las Vegas, sa neonskim svetlima, velikim brojem kazina i industrijom zabave. Uklanjanje granice donelo je sobom nove mogućnosti i opasnosti. U prošlosti, granica je funkcionisala kao imaginarni zid na koji su se dva grada mogla osloniti. Odjednom, ova zagušena oblast na obodima dveju zemalja dospela je u središte pažnje i postala važna. Zbog toga posvuda niču gradilišta. Nažalost, većina novih zgrada su šoping centri, koji umesto uvođenja novog, preko potrebnog sadržaja u ovu oblast stvaraju nove nedruštvene prostore, prouzrokujući dalje otuđenje. Istovremeno, nove građevine proizvode nestanak prostora koji čuvaju sećanja i pripovesti. Gradovi u kojima živimo počinju sve manje da podsećaju na dom. U svojoj suštini, gradovi predstavljaju prostore u kojima se surećemo, prostore na osnovu kojih možemo izvoditi zaključke o duhu vremena i društava. sa Svojim prostorima i površinama gradovi otkrivaju pažljivom posmatraču mnoge aspekte koje on namerno ili slučajno želi da sakrije. Stoga, na osnovu imena ulica nije teško primetiti da su obe Gorice još uvek u ratu. Šta više, čini se da obe vode različite ratove i da su podjednako ubeđene da odnose pobeđu. Na taj način, oba grada otkrivaju svoje nesvesno, kao što je to objasio Andrej Malnič u dokumentarnom eseju pod nazivom *Mesto na travniku / La città sul prato / The City in the Meadow* (Anja Medved and Nadja Velušček, proizvodnja Kinoatelje, 2004), istražujući početak i razvoj izgradnje Nove Gorice.

Uverena sam da dokumentarni filmovi trebaju autore koje karakteriše otvorenost, nadopunjena rešenošću da stvari ne ostanu iste nakon završetka filmskog projekta. Svet bi trebalo posmatrati sa više radoznalosti, ali bez želje za interpretacijom viđenog. Izvođenje zaključaka nije toliko važno, koliko mogućnost da se filmom pred gledaoce postave prava pitanja, jer posmatrač je uvek kreativan. Dok gledaju film, gledaoci posmatraju sopstveni film – kolaž sopstvenih ličnih sećanja. Video esej se otuda ne bavi beleženjem teorije na filmu, već filmu nudi prostor za otkrivanje skrivenih, zaboravljenih ničijih regiona, koji žive iza naših poimanja i predstava o svetu. Stoga, video funkcioniše kao filozofski medij *par excellence*, jer upravo pred našim očima on premošćava između predstave i relanosti.

Prevod sa engleskog: Milan Rakita

videografija

Autorica dokumentarnih filmova i video projekata koji se uglavnom bave slovenačko-italijanskom graničnom teritorijom. Diplomirala je na Akademiji za pozorište, radio, film i televiziju u Ljubljani na odseku za pozorišnu i radio režiju. Završava postdiplomske Interkulturene studije – komparativne studije ideja i kultura koje vode SRC SASA i Univerzitet Nova Gorica. 2008. Godine za projekat EU-foria dobila je nagradu Erasmus EuroMedia Seal i Medalju za obrazovanje i komunikaciju Evropskog društva.

2006 - *Binding Memories* (Sešivalnica spomina), ko-author sa Nadjom Velušček, Kinoatelje, Gorica
 2006 - *Up Stream* (Proti toku), (sa N.V.), Kinoatelje, Gorica
 2004 - *The Town In the Meadow* (Mesto na travniku), (sa N.V.), Kinoatelje, Gorica
 2002 - *My Borderline* (Moja meja), (sa N.V.), Kinoatelje, Gorica
 1999 - *These Were Not Birds* (Niso letele ptice), (with N.V.), Kinoatelje, Gorica

2002 – *From East to West*, Mestna galerija, Nova Gorica

2000 - *Frequenze Notturne*, Galerija Kapelica, Ljubljana

2007 - *The Universe of Art*, Mestna galerija, Nova Gorica

2006 - *Interrupted Histories*, Museum of Modern Art, Ljubljana

2005 - *Territories, Identities, Nets*, Museum of Modern Art, Ljubljana

2003 - *Urban Utopias, Urban Realities*, Town Gallery, Nova Gorica

1996 – *Starkweather Affair*, ACME, Santa Monica, California, USA

1997 - *The Night* by Michelangelo Antonioni, Kulturni dom, Nova Gorica

1993 - *Uncle Vanja* by A. P. Čehov, Slovene National Theatre, Drama, Ljubljana

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videografija

Anja Medved

A Memory of the Future

The faster the changes, the greater the world's need to preserve its memory. New audio-visual technologies have paved the way to affordable recording, thus allowing for both a more democratic and direct access to content, as well as a relatively simple film storage process. Memory has thus become cultural heritage. In his essay "The Future of the Past," the Italian historian Guido Crainz argues that it is the capability of finding those traces in the past that may, apart from information, carry over into future emotions, passion and dreams that make historiography truly interesting. Hence, old family and amateur tapes usually dealing with extremely mundane matters could equip us with a much better idea and impression of the past than a series of historical studies. In the future, the mass usage of audio-visual technologies will surely have a bearing on our relationship with the past. Huge quantities of unprocessed audio-visual materials piling up not only in television, but also in family archives, will forever change the methodologies applied by historiography.

Within the cross-border institute Kinoatelje, Nadja Velušček (whom I am linked with much closer ties than work, as she is my mother) and I are conducting research into the memory of the Goriška cross-border region. One of our first documentaries was a personal narrative entitled *Moja meja / Il mio confine / My Border* (produced by Kinoatelje and the Programmes for the Slovene Minority within the Friuli Venezia Giulia RAI in 2002), in which we looked into the establishment of the state border in the Goriška region through the lenses of our own family history.

All our documentaries are the result of simultaneous video research, which is why we are producing a substantial amount of unedited video material which will, with its documentary value, be used during subsequent research and documentary projects. The production of unedited material gave birth to the idea of establishing a digital audio-visual archive of the Goriška region memory entitled *Kinokašča / Cinematic* within Kinoatelje. Other state institutes have been trusted with a similar responsibility, still, it is important that border areas such as ours see the establishment of non-governmental organisations concerned with the so-called no-man's-land. *Kinokašča* therefore represents a digital space within which the memories of the people living on both sides of the border will be stored. We will be storing family and amateur tapes, as well as local testimonies. *Kinokašča* is an open project in the making, and it will develop in time as a gift of the local population to future generations.

On 20 December 2007, the night when the borders were lifted, our first memory-gathering activity entitled EU-foia was carried out. That evening, the former customs post situated on the border between the two Goricas was converted into a video confessionary where the local residents were invited to confess what they had never dared to say to a customs officer. The customs officer was replaced with a video camera, a microphone, a computer and a curtain, allowing the local population to go down memory lane without being interrupted. In this way, at least symbolically, the “local smuggling sins were confessed” and the local population was “freed from its long-standing border guilt.” This combination of a celebration accompanying the long-awaited lifting of the state borders and a public memory-gathering action resulted in approximately eight hours of taped testimonies, equally distributed between the two Goricas.

Gorica and Nova Gorica are cities which are not only situated in two different countries, but their history has been marked by an experience of two different social systems. Also, the two towns are completely divergent visually. Gorica is a classically-arranged city which developed over one-thousand years, while Nova Gorica is one of the few modern cities built in a socialist spirit with an eye towards the future. Both the cities form a joint urban entity. This is where Slavic and Roman cultures come in close contact, which is what makes this urban entity an even more unique phenomenon in Europe. One cannot help but wonder how these different cities will be shaping their identities in their common European future.

The mass media has been bombing us with a plethora of identities, yet, identity is not static. Quite the contrary, it is highly dynamic. It is a process in the making while its story is being unfolded. To be left without memory is to be left without an identity. Pier Paolo Pasolini brilliantly explains this phenomenon when talking about his relationship to his homeland: “If we nurtured our history and our memory, we would be able to understand that no regime stems from a void, that each regime is a consequence of old poisons and untreated metastases.” (Corsair Writings, Garzanti, 1975) Now that state borders are acquiring a new meaning, it would be advisable to question the narrative of this particular geographical area once again. In doing so, however, we should step out of the national history constructs and draw from the personal memories of the average person living on either side of the border. The Italian writer Paolo Rumiz rightly asked why it has been so difficult to face the experience of “the other” in this particular geographical area. The European North-Eastern border settled its accounts a long time ago. This border area, however, has not yet been released from its taboo of modern history; and yet, Nova Gorica and Gorica, two cities in one, need to start thinking about their future as we speak. Whether they want it or not, their future will have to be lived jointly.

videografija

For Nova Gorica, which was constructed in 1948 under the motto “this city will shine even across the border” (because of the then imposed state border), the removal of a physical state border is a completely new experience. Although the motto which accompanied the construction of this city kept promising a bright future tailored to the needs of a new society, the implementation of this project was not in line with the initial plans. The irony of the short history of Nova Gorica is that this city was about to become the European Las Vegas, with bright lights and a huge concentration of casinos and the entertainment industry. The lifting of the border has brought about new opportunities and dangers. In the past, the border functioned as an imaginary wall against which the two cities could lean. All of a sudden, this brownfield area at the edges of two countries found itself in the spotlight and gained in value. This is why the construction sights are mushrooming. Sadly, however, most of the new buildings are shopping centres which rather than bringing new, much-needed content to this area, create new non-spaces causing even further alienation. At the same time, the new buildings cause the disappearance of spaces rich in memories and narratives. The cities we live in are starting to feel less and less like a home. Cities, in their essence, represent spaces where we meet, spaces from which one can infer the spirit of times and societies. To an observant eye, a city, its spaces and surfaces, reveals many aspects that it intentionally or unintentionally wishes to hide. It is therefore not difficult to notice, judging from the names of the streets, that both Goricas are still at war. More than that, they seem to be fighting different wars, and they are both convinced they are winning. In this way, the two cities reveal their unconsciousness, as explained by Andrej Malnič in the documentary essay entitled *Mesto na travniku / La città sul prato / The City in the Meadow* (Anja Medved and Nadja Velušček, produced by Kinoateljje, 2004), investigating the beginning and the development of the construction of Nova Gorica.

I remain convinced that documentaries call for authors characterised by an openness accompanied by the willingness not to remain the same once the film project is over. The world needs to be observed with much curiosity, and yet without the desire to interpret what has been observed. Drawing conclusions is not as important as making sure that the film poses the right questions within its viewers. The spectator is always creative. While watching a film, the viewer is looking at their own film – a patchwork of their own personal memories. A video essay is therefore not about filming a theory. It rather offers the film space towards the discovery of hidden, forgotten no-man’s-regions unfolding behind our conceptions and perceptions of the world. Video can therefore function as the philosophical medium par excellence, for, in front of our very eyes, it bridges the gap between the image and reality. |||

|||||

ANJA MEDVED (1969)

is the author of documentary films and video projects mostly concerning the Slovene-Italian border territory. She graduated from the Ljubljana Academy of Theatre, Radio, Film and Television with a degree in theatre and radio directing. She is a postgraduate student in Intercultural Studies – comparative studies of ideas and cultures, directed by SRC SASA and the University of Nova Gorica. The European Society awarded her the 2008 Erasmus EuroMedia Seal and Medal for Education and Communication for the project *EU-foria*.

SELECTED DOCUMENTARY FILMS:

- 2006 - *Binding Memories* (Sešivalnica spomina), co-author with Nadja Velušček, Kinoateljje, Gorica
- 2006 - *Up Stream* (Proti toku), (with N.V.), Kinoateljje, Gorica
- 2004 - *The Town In the Meadow* (Mesto na travniku), (with N.V.), Kinoateljje, Gorica
- 2002 - *My Borderline* (Moja meja), (with N.V.), Kinoateljje, Gorica
- 1999 - *These Were Not Birds* (Niso letele ptice), (with N.V.), Kinoateljje, Gorica

SOLO EXHIBITIONS:

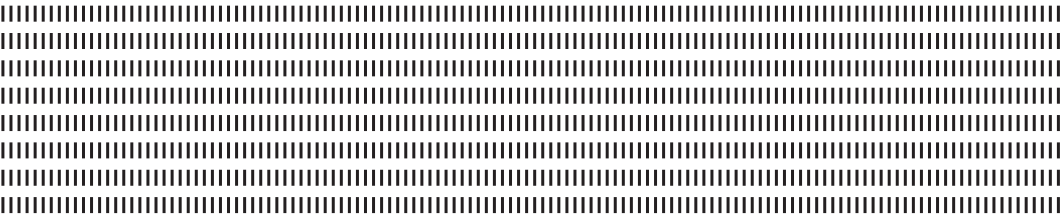
- 2002 – *From East to West*, Mestna galerija, Nova Gorica
- 2000 - *Frequenze Notturme*, Galerija Kapelica, Ljubljana

SELECTED GROUP EXHIBITIONS:

- 2007 - *The Universe of Art*, Mestna galerija, Nova Gorica
- 2006 - *Interrupted Histories*, Museum of Modern Art, Ljubljana
- 2005 - *Territories, Identities, Nets*, Museum of Modern Art, Ljubljana
- 2003 - *Urban Utopias, Urban Realities*, Town Gallery, Nova Gorica
- 1996 – *Starkweather Affair*, ACME, Santa Monica, California, USA

THEATRE:

- 1997 - *The Night* by Michelangelo Antonioni, Kulturni dom, Nova Gorica
- 1993 - *Uncle Vanja* by A. P. Čehov, Slovene National Theatre, Drama, Ljubljana



videografija



videografija

MESTO NA TRAVNIKU Anja Medved IIIII Nadja Velušček

MOJA MEJA Anja Medved IIII Nadja Velušček



videografija



lokomotiva

www.lokomotiva.org.mk

19. maj
 Mala sala, 20h
 Videografija regiona
Lokomotiva predstavlja aktuelnu makedonsku video produkciju
 Gosti: Violeta Kačakova, Nataša Dimitrievska, Gjorgje Jovanovik, Ivan Ivanovski

Lokomotiva centar za nove inicijative u umetnosti u Skoplju predstaviće aktuelnu video produkciju u Makedoniji i prikazaće selekciju radova sa fokusom na stvaralaštvu savremenih mladih autora. Videografija regiona je dugoročni projekat čiji je cilj predstavljanje autora, grupa i centara u regionu koji se bave produkcijom i prezentacijom videa.

20h – Razgovor sa gostima
20.45 – Projekcija

Hristina Ivanoska: **Naming of the bridge: Rosa Plaveva and Nakie Bajram**, 13:08, 2006
"Nazivanje mosta: Rosa Plaveva i Nakie Bajram" je istraživački projekat koji je započet 2004. I zaključen trokanalnom instalacijom 2006. godine. Rad predstavlja moje iskustvo sa lokalnim vlastima grada Skoplja po predavanju predloga za nazivanje novoizgrađenog mosta imenima dveju žena aktivistkinja i sugrađanki. Ova inicijativa izazvana je nedostatkom rodne svesti u telima odlučivanja u društvu i očiglednijom podelom grada među različitim etničkim i religijskim zajednicama.

Yane Calovski: **Hollow Land**, 8:13, 2009
U mestu bez istorije, čega se sećamo? Šta nas vraća, šta ostaje nezavršeno? Rad istražuje emocionalnu i psihološku prazninu Ijburg, novog ostrva koje je izgrađeno kao deo Amsterdama.
 Kamera i montaža: Yane Calovski i Daniela Paes Leao, narator: Gabriel Laster
 produkcija: Het Blauwe Huis, Amsterdam/ Photo credit line: Yane Calovski, video still, Hollow Land, 2009/ snimano na lokacijama u Ijburg, 2008.

Natasha Dimitrievska: **Tedi in White**, 2:00, 2006
Mirror reflection of a personal state of fragility.
Ogledalna refleksija ličnog stanja fragilnosti.

videografija

Mirna Arsovska: **Emptiness is a warm gun and**, 2:00, 2006

Kao mačka u paučinom pokrivenom magacinu, glumeći u kvazi krimi priči sa strastvenim "ne predajem se" za neki deo sećanja koji nije čak ni tvoj, i kada prave činjenice jesu totalno prazne, osećanja postaju veoma teška u toj praznini.

Zvuk: audio clip iz THE RESIDENTS' RIVER OF CRIME, Episode #1 - "The Kid Who Collected Crimes" (Excerpt); real time sounds/ Topic: "...HOPING OUR MEMORIES ARE GOLD..."

Mirna Arsovska: **LittleRedRiddingHood Shortcut**, 2:29, 2005

Silueta deteta, koje može biti Crvenkapa, izgubljena u mreži informacija, transporta, kretanja... Tražeći nešto da uhvati, proizvodi ples nonsensa.

Zvuk: Zvuk ulica Jokohame, kropovan ai isečena Betovenova Deveta simfonija(Scherzo)/ LOST IN THE TRAFIC OF INFORMATION -->PRODUCE A CREATION

Ivan Ivanovski: **Human Nailing**, 4:07, 2008

Gradi se društvo eksera.

Zvuk čekića uzbunjuje Grad Eksera.

Otvora se rupa u zemlji.

Ogromna fluidna masa preplavljuje grad.

Masa se oblikuje u ljude

Ljudi se mešaju u konstrukciju.

Poremećena je ideologija eksera.

Ekseri moraju da zakucaju ljude.

Režija, animacija, montaža: Ivan Ivanovski // Dizajn zvuka: Vladimir Kaevski - BORG

Ivan Ivanovski: **Wet Dream**, 1:14, 2007

Izraz mixed media, obuhvata skulpturu, crtež i fotografiju, združene u jednom animiranom procesu predstavljaju nam unutrašnje nadrealno iskustvo devojke i njene snažne erotske senzacije izazvane snom.

Ivan Ivanovski: **Wax and Wane**, 2:08, 2008

Individualno metafizičko reprezentovanje nestanka entiteta.

Režija, animacija, montaža, dizajn zvuka: Ivan Ivanovski

Zajednički projekat nekoliko umetnika: **Baptism**, 4:37, 2007

videografija

Visual arts program of the “Students’ City” Cultural Center |||
 May 19, 2009. |||
 Hall B, 20h |||
 Videography of the Region |||
Lokomotiva presents Macedonian contemporary video production |||
Guests: Violeta Kačakova, Nataša Dimitrievska, Gjorgje Jovanovik, Ivan Ivanovski |||

Lokomotiva Center fo new initiatives in arts from Skopje will present current video production in Macedonia and they will show a selection of works focusing on the production of young authors. Videography of the Region is a long term project with the aim to present authors, groups and centers in the region who deal with production and presentation of video.

20h Conversation with guests |||
20.45 Screening program |||
 Hristina Ivanoska: **Naming of the bridge: Rosa Plaveva and Nakie Bajram**, 13:08, 2006

“Naming of the bridge: Rosa Plaveva and Nakie Bajram” is a research-based project started in 2004 and it was concluded with a 3 channel video installation in 2006. The work presents my experience with the local authorities of the City of Skopje after submitting a proposal for naming the newly built bridge with the names of two women protestors and fellow citizens. This initiative was provoked by the lack of gender sensitivity in the decision making body of the society and the more obvious division of the city between different etching and religious communities.

Yane Calovski: **Hollow Land**, 8:13, 2009

In a place without history, what do we remember? What brings us back, what remains unfinished? The work investigates the emotional and physiological hollowness of Ijburg, a new island build as part of the city of Amsterdam.

Filmed and edited by: Yane Calovski and Daniela Paes Leao narrated by Gabriel Laster
 production: Het Blauwe Huis, Amsterdam/ Photo crdedt line: Yane Calovski, video still, Hollow Land, 2009/ filmed on location in Ijburg, 2008.
 Copyright: Yane Calovski 2009

Natasha Dimitrievska: **Tedi in White**, 2:00, 2006

Mirror reflection of a personal state of fragility.

Mirna Arsovska: **Emptiness is a warm gun and**, 2:00, 2006

Like a cat in a cobwebby backyard storage, acting in quasi crime story with passionate "don't giving up" for some part of the memories which is not even yours, and where the real facts are totally empty and blank, the feelings became very impregnate in that emptiness.

Sound: audio clip from THE RESIDENTS' RIVER OF CRIME, Episode #1 - "The Kid Who Collected Crimes" (Excerpt); real time sounds/ Topic: "...HOPING OUR MEMORIES ARE GOLD..."

Mirna Arsovska: **LittleRedRiddingHood Shortcut**, 2:29, 2005

A silhouette of child, who may be a Little Red Riding Hood, lost in the network of information, transport, motion... Looking for something enough to catch, it produces a nonsense dance.

Sound: Sound from streets of Yokohama; Cropped and cutting Beethoven's Symphony No. 9 (Scherzo)/ LOST IN THE TRAFIC OF INFORMATION -->PRODUCE A CREATION

Ivan Ivanovski: **Human Nailing**, 4:07, 2008

The nails society constructs.

The sound of hummer raises the City of Nails.

A hole is opened in the ground.

Huge fluid mass overflows the city.

The fluid shapes as humans.

The humans interfere with the construction.

The nails building ideology is disturbed.

The nails have to nail the humans

Directing/ Animation/ Editing: Ivan Ivanovski // Sound design: Vladimir Kaevski - BORG

Ivan Ivanovski: **Wet Dream**, 1:14, 2007

The mixed media expression comprising sculpture, drawing and photography joint in single animated process are presenting us the inner surreal experience of a girl and her intense erotic sensation provoked by a dream

Ivan Ivanovski: **Wax and Wane**, 2:08, 2008

Individual metaphysical representation of disappearance of an entity.

Directing/ Animation/ Editing/ Sound design: Ivan Ivanovski

Several artists collaboration: **Baptism**, 4:37, 2007

Vladimir Lukas: **A song for dolly parton**, 1:57, 2008

Four music videos for SVIRACHINJA.

videografija

Vladimir Lukas: **Happy old song of dead**, 2:06, 2008

Vladimir Lukas: **Tresh svirakus**, 0:43, 2008

Under the influence of the film "Hiroshima mon amour", on the video workshop Operation Front in Bitola in 2006, I made SD KR mon amour. This was my first attempt for creation of video piece. Besides, influenced by the film "Hiroshima mon amour" the fragmentarily, symbols and visualisation in my video derived as well as from the hard conditions in the student's dormitory in which the participants of the workshop were accommodated.

Small etude dedicated to happiness and euphoria. With a bit irony.

Intimate story about the expectation, desires, changes...

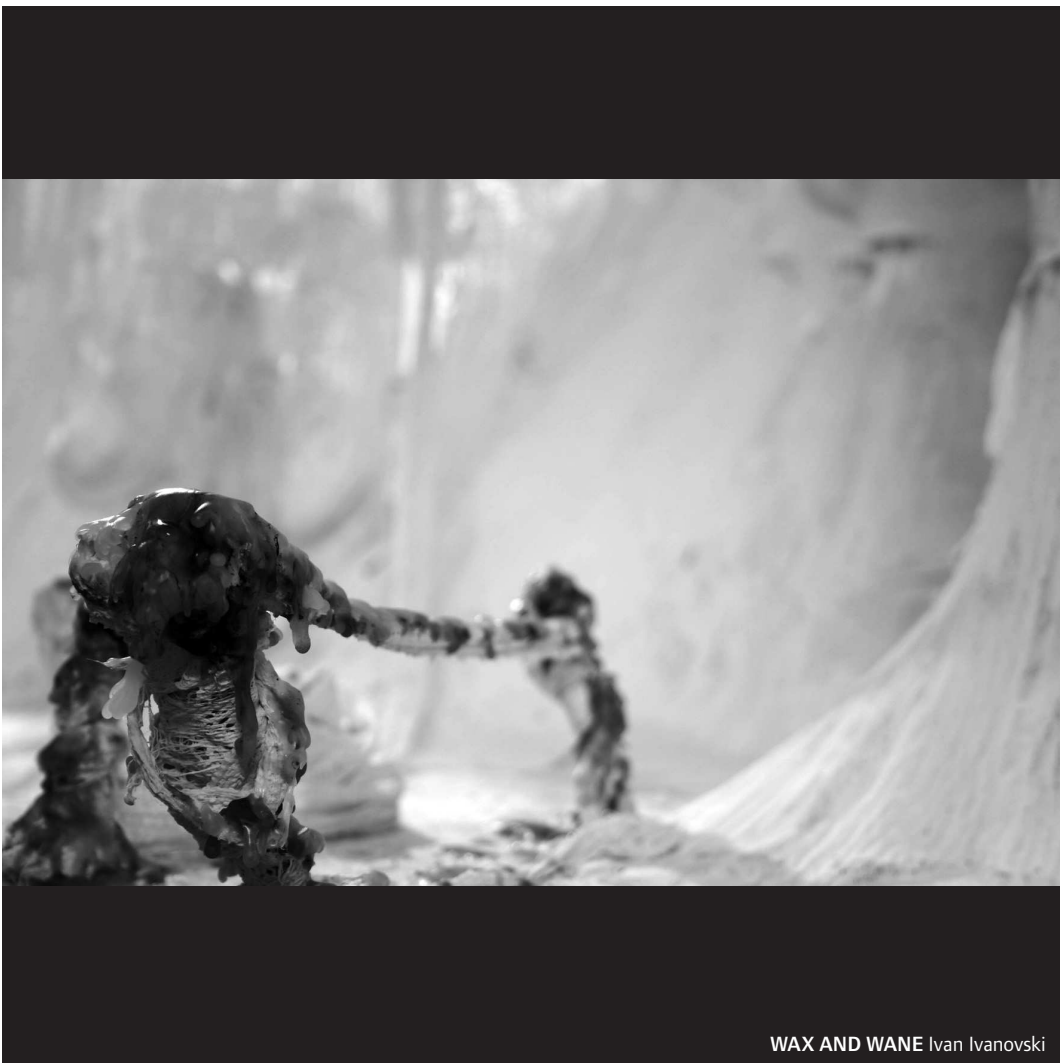
This video talks about the voyeurism as a contemporary way of living.

Gjogje Jovanovik: **The Sick Bear**, 1:00, 2007

The main role in this video has a bottle of ketchup

21.45 Performans |||||

videografija



WAX AND WANE Ivan Ivanovski

videografija

Omladinskom kulturnom centru u Skoplju. Milentije Pandilovski predstavio je prvu video instalaciju u Omladinskom kulturnom centru u Skoplju, uz asistenciju Ismeta Ramičevića.

Među video radovima koji su nastali 1980-ih nalaze se: *On the ideological altar* Iskre Dimitrove and Venka Cvetkova (1986), *Video Touch* Mileta Grozdanovskog i Venceslava Vojdanovskog (1986), *Misko* Dragana Abjanica i Ivana Čunihina (1986), *Closeness* Zlatka Trajkovskog, Aleksandra Stankovskog, Hrista Pop Duceva u saradnji sa TV Skoplje (1987), *Ana* Dragana Abjanića i Ivana Čunihina (1987), *Rose* Ljubiše Ivanovskog (1987), *Roots* Vane Uroševića (1988), *Was ist kunst* Iskre Dimitrove i Venka Cvetkova (1989), *Apkastatis* Dragana Abjanića (1989), *Traveling* Stojana Stojanovskog i Venceslava Vojdanovskog (1989), *Space xxx/89* Petra Nikolovskog (1989), *The song of love* Aleksandra Stankovskog i Zlatka Trajkovskog (1989) i drugi.

Nekoliko događaja 1980-ih i početkom 1990-ih podržavali su video produkciju i njenu kontekstualizaciju. Odmah nakon pojave prvih videa, TV Skoplje organizovala je prezentaciju materijala sa međunarodnog video festivala "Mont Beliard '86", što je nazvano "Skopje Mont Beliard '86". Organizovano je uz prisustvo direktora festivala i trajalo je nedelju dana. Sledeći događaj koji je pogurao produkciju napred bila je prva video kolonija organizovna 1989. godine u Ohridu gde se okupilo puno važnih profesionalaca sa međunarodne video scene, među kojima su bili i Kathy Rae Huffman, video producent sa ICA (Institute for Contemporary Arts) u Bostonu, Tom Van Vliet, direktor video festivala u Amsterdamu, Haike Daksel, direktor video festivala u Osnabriku. Evropski umetnici pozvani su da prave video radove u Makedoniji i tako je nastalo osam video radova. Druga međunarodna video kolonija organizovana je 1992., u saradnji Filmske omladine Makedonije i TV Skoplje, ovog puta u Skoplju. Tada je učestvovalo samo troje stranih umetnika: Kristof Dering (Nemačka), Iv Kroft (Švajcarska), i Anis Barjaktarevic (Bosna i Hercegovina).

1990-te bile su produktivnije i inovativnije. Rade se različiti nezavisni video radovi, instalacije i video art performansi. Među njima su: *Kokino II* by Aleksandra Stankovskog, Dragana Abjanića, Zlatka Trajkovskog (1992), *Porch* Žanete Vangeli (1992), *Vigil* Žanete Vangeli (1993), *Temptation of St Antonij* by Žanete Vangeli (1993), *After* Dragana Abjanića (Gran Prix – Europe u Lokarnu – Švajcarska) (1993), *Nightary* Aleksandra Stankovskog i Žanete Vangeli (1994), *Bongo or Hommage of Machiavelli* Žanete Vangeli (1995), *NEP* Dragana Abjanića i Igora Ivanovskog – Izi (1996).

Prva godišnja izložba Soroš Centra za savremenu umetnost (SCCA) Skoplje "Image Box", (decembar 1994- januar 1995.) predstavila je novi momenat u makedonskom videu, na sceni novih medija i u

videografija

produkciji. Video radovi različitih autora koji su predstavljeni uključuju: *Altars* Zlatka Trajkovskog, *Saint Miroslava Stojanovića – Sukija*, *Hallucination Chapel* Aleksandra Stankovskog, *Fragments* Igora Toševskog, *Pantheon* Blagoja Manevskog, *PCL 82* by Dragana Abjanića, *Atman* Venka Cvetkova, *Potention*, *Deviation*, *Act*, by Žanete Vangeli, umetnička grupa Archimediala predstavila je rad *Mysterium*, upotrebljavajući video u trećem delu koji je naslovljen *Tranquillity – extasy*.

Kasnih 1990-ih autori rade sa različitim producentima i produkcijskim kućama, i realizovani su različiti nezavisni radovi, kao što su *Maklabas*, eksperimentalni film Aleksandra Stankovskog, koji je rađen uz korišćenje različitih tehnologija i kombinujući kompjuterske slike i zvuk, a potom prebačen na celuloid. U 1990-im i početkom 2000-ih, Soroš Centar za savremenu umetnost u Skoplju podržava video produkciju u Makedoniji. Takođe, PAC Multimedia u programu svog odeljenja za video umetnost podržavao je grantovima pojedine video radove. Održano je i nekoliko radionica koje su predstavile digitalne tehnologije umetnicima. Umetnicima je data mogućnost da rade sa novim digitalnim tehnologijama, kamerama, montažom i zvukom. Neki umetnici su eksperimentisali sa kombinovanjem stare SVHS tehnologije sa kompjuterskim slikama. Novi umetnici pojavljuju se sa svojim novim eksperimentalnim video radovima i konstituiše se nova scena. Među njima se nalaze: Stefan Saškov: *Waterscapes*, *Ushabalaelo*, *Abandoned eternity*, Slobodanka Stevcevska: *Five chairs and video*, Denis Saraginski: *Restrained in continuity*, Nataša Dimitrievska i Biljana Tanurovska: *Brief History of postconceptualism*, *Can you hear me talking*, Maja Stefanovska: *U*, Kristina Miljanovska i Emil Petrov: *One is love* and others.



HOLLOW LAND Yane Calovski

videografija

PAC Multimedia otvorio je novi programski prostor: New Media Space, koji je doprineo daljem razvoju video scene. U kasnim 2000-im, umetnički kontekst se promenio sa razvojem nezavisnih inicijativa, programa i organizacija. Nekoliko formalnih i neformalnih organizacija osnovano je i razvija svoje programme, koji uključuju i edukativne i produkcijske programe. Niskobudžetni video filmovi, eksperimenti i instalacije nastali su u produkciji umetnika i/ili uz pomoć nezavisnih organizacija, kao i uz finansijsku podršku međunarodnih fondova kakav je Pro Helvecija.

Možemo izdvojiti nekoliko pravaca. Video scena je organizovana:

- Uz pomoć institucija (u produkciji i uz podršku televizije, Muzeja savremene umetnosti)
- Uz podršku Instituta za otvoreno društvo - Open Society Institute (većinom podržana i povezana sa Open Society Institute- Centre for Contemporary Art)
- I danas kao samo-organizovana produkcija (producirana i povezana sa nezavisnim sektorom i organizacijama, podržana od različitih fondova, autonomna u sadržaju i budžetu)

Trenutna situacija uglavnom je obeležena metodom samo-organizovane video produkcije i promocije. Nacionalna televizija prolazi kroz veliku finansijsku krizu i nema više mogućnosti da bude aktivna i podržava video produkciju. Muzej savremene umetnosti se koristi jedino u svrhe izlaganja, gde je video prisutan samo kao deo multimedijalnih izložbi i izložbi konceptualne umetnosti. Institut za otvoreno društvo je promenio politiku rada i više ne podržava svaremenu umetničku produkciju, niti organizuje programe, radionice, izložbe posvećene videu i novim medijima. Obrazovne ustanove, posebno Fakultet likovnih umetnosti i Fakultet dramskih umetnosti i dalje primenjuju klasične ex-catedra obrazovne pristupe, ne stimulišući autorsku kreativnost i ne otvarajući mogućnosti korišćenja novih medija i umetničkog stvaralaštva.

U pogledu mogućnosti finansiranja, situacija nije baš sjajna. Pro Helvecija (sada: Švajcarski program za kulturu na Zapadnom Balkanu) zatvara kancelariju krajem ove godine. Poseban programski deo Pro Helvecije bio je i projektni prostor Press to Exit, koji je podržavao i promovisao rad mnogih mladih umetnika. Ovaj projekat završio se početkom 2008. Pored toga, mladim, kreativnim i eksperimentalnim umetnicima je teško da dobiju podršku državnih/lokalnih fondova. Politika finansiranja je i dalje fokusirana na klasične forme likovne umetnosti, kao što su izložbe slika, grafike, skulpture...

Stoga imamo situaciju u kojoj video produkcija nije podržana ni od jedne institucije. Ta situacija izaziva diskontinuitet u video produkciji. Istovremeno imamo brutalnu komercijalizaciju masovnih medija, posebno privatnih TV stanica, gde je produkcija videa gotovo nemoguća ukoliko nije komercijalna.

videografija

Čak i u toj situaciji, ipak jedna mlada generacija neguje video kao formu. Većina radi individualno, uglavnom sa ograničenim budžetom ili bez njega; što ne umanjuje umetnički kvalitet i inovativnost njihovih radova. Neki umetnici, koji su imali priliku da se školuju u inostranstvu ili da učestvuju u različitim artist in residence programima, koristili su ove prilike da stvaraju nove radove i time povećali kvantitet i kvalitet ukupne makedonske produkcije.

Među ovim savremenim mladim video umetnicima treba su: Hristina Ivanoska, Yance Calovski, Nataša Dimitirevska, Vanja Dimitrova, Mirna Arsovska, Dejan Spasovik, Ivan Ivanovski, Gjorgje Jovanovik, Vladimir Lukas, Vuk Mitevski, Velimir Zernovski, Krste Gospodinovski... Ono što je karakteristično za sve njih je otvorenost da se eksperimentišu sa različitim formama i medijima u izražavanju ideja i kreativnosti. Neki od njihovih radova su vezani za kontekst, baveći se aktuelnim društvenim problemima, neki su zasnovani na čistoj fikciji, neki su eksperimenti fokusirani više na vizuelizaciju nego na naraciju, a neki izražavaju autorove individualne senzacije. Tako se savremena video produkcija sastoji od dokumentarnih videa, animacije, minijatura i kratkih filmskih i video eksperimenata napravljenih u različitim tehnikama.

Ovi radovi obično se predstavljaju u improvizovanim bioskopima, orgnaizovanim nezavisnim kulturnim centrima, kao što je Kulturni centar TOČKA i T-HOUSE. Njihovo predstavljanje u lokalnim galerijama i muzejima moguće je samo u sklopu neke multimedijalne izložbe koju bi organizovale same institucije.

Širu prezentaciju ovih radova rade sami umetnici, tako što šalju video radove festivalima i različitim filmskim i video programima, i uz podršku koju pružaju filmski i video programi nekoliko nezavisnih umetničkih i kulturnih organizacija. U tom kontekstu, dragoceni doprinos daju NGO Lokomotiva – Centar za nove inicijative u kulturi i umetnosti. Ova organizacija ima specijalni programski segment posvećen video i medijskoj umetnosti, čiji je cilj iniciranje i podržavanje novih i inovativnih ostvarenja u polju dokumentarnog i kratkog filma i video umetnosti. Do sada, Lokomotiva je realizovala brojne projekte u ovom polju posvećene edukaciji u upotrebi novih audiovizuelnih tehnologija, produkciji kratkog videa i dokumentarnog filma, selekcije makedonskog filma i videa za različite programme i festivale.

Neki od projekata realizovanih u tom polju su: The Domino Project 2003/05 (<http://domino.media2image.net/fr/>), Arts Spots 2004, The Making of Balkan Wars 2004/06 – multimedijalna izložba, video igra i dokumentarni film (<http://www.personalcinema.org/wargame/>). Poseban deo

Tokom 2007/8 organizovali su tri izdanja Home video prgrama za prezentaciju video materijala makedonskih autora. Takođe su, kao deo Upgrade International Network platforme, u Skoplju organizovali treći sastanak Upgrade International – Chain Reaction, gde se program sastojao od izložbi, radionica, predavanja, javnih intervencija, performansa, ali i specijalnog programa projekcija posvećenog stranoj i makedonskoj aktuelnoj video produkciji.

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THE CONFESSIONS OF A COOKIE MASTER Gjogje Jovanovik

videografija



videografija

Macedonian Video |||||

Biljana Tanurovska – Kjulavkovski and Violeta Kachakova |||||

|||||

Video as an art form has undergone many changes in the last decade. The animosity is gone, and it has entered the art academy, the gallery, museums and the art institutional environment. Unfortunately, this is just part of the case in Macedonia. Video is a medium that is used for artistic creation, but is not part of official academia. In Macedonia we can now talk about the phases of video art development and the usage of video as a medium for artistic creation.

The first video art or video experiments in Macedonia were noticed in the beginning of the 80s. The emergence of video (magnetic tape) as a medium which began to be used in the arts as an instrument and as a new way of expression in Macedonia in the 80s is practically connected with the beginning of video production at the Macedonian national television station (supported by the Department of Culture and Art), at that time called TV Skopje.

The notable formative events were two meetings dedicated to video art, organized by the Skopje Museum of Contemporary Art in 1984 and 1985, where Macedonian television was involved as a producer of a program about video art (November 1984, 45 min). Video technology in that period was becoming more sophisticated and more expensive, which were among the pre-conditions that pushed video art out of the galleries and museums and into the television stations. Television as a medium started to change its criteria, and in some segments its approach to the aesthetics of moving images.

The 80s are a paradigmatic era of the development and the expansion of video art in Macedonia, but at the same time the new attitude of video artists towards television stations. Professionals working at that time at TV Skopje - journalists and programmers such as Katica Trajkovska and Evgenija Dimitrievska Teodosievska - appeared as video producers by enabling artists to use their technical equipment. Individuals with different professional backgrounds were inquisitive and keen to explore the opportunities offered by this new medium, including people from theatre, film and fine arts: Petkovski from MTV (architect), Venko Cvetkov, Aco Aleksov, Kole Malinov, Vasil Kortosev, Ljupco Bilbilovski, Stojan Stojanov, Ljupco Tozija, Nikola Novkovski (film and television director), Dime Pejovski, Dimitar Vladicin (cameraman), Dragan Abjanic, Ivan Cunihin, Ljubisa Ivanovski (editor). Furthermore, artists started getting involved as independent authors in this cooperation, such as Zlatko Trajkovski, Aleksandar Stankovski, Iskra Dimitrova, Zaneta Vangeli and others.

The first video experiment in Macedonia was created in 1985 by Venko Cvetkov and Jane Petkovski in association with TV Skopje, resulting in a 15-minute video entitled *Video redemption*, screened at the Youth Cultural Center in Skopje. Milentie Pandilovski presented the first video installation at the Youth Cultural Center in Skopje, Macedonia, assisted by Ismet Ramicevic. Some of the video art produced in the 80s included: *On the ideological altar* by Iskra Dimitrova and Venko Cvetkov (1986), *Video Touch* by Mile Grozdanovski and Venceslav Vojdanovski (1986), *Miksko* by Dragan Abjanic and Ivan Chunihih (1986), *Closeness* by Zlatko Trajkovski, Aleksandar Stankovski and Hristo Pop Ducev in association with TV Skopje (1987), *Ana* by Dragan Abjanic and Ivan Chunihih (1987), *Rose* by Ljubisa Ivanovski (1987), *Roots* by Vana Urosevis (1988), *Was ist kunst* by Iskra Dimitrova and Venko Cvetkov (1989), *Apkastatis* by Dragan Abjanic (1989), *Traveling* by Stojan Stojanovski and Venceslav Vojdanovski (1989), *Space xxx/89* by Petre Nikolovski (1989), *The song of love* by Aleksandar Stankovski and Zlatko Trajkovski (1989) and others.

Unique events in the 80s and the beginning of 90s supported video art production and its contextualization. Immediately after the emergence of the first videos, TV Skopje organized a one-week presentation of the materials from the international video festival "Mont Beliard '86", called "Skopje Mont Beliard '86". It was organized in the presence of the director of the festival.

The next event that pushed production forward was the first international video colony organized in 1989 in Ohrid where many significant international professionals from the video art scene were present, such as Kathy Rae Huffman, video producer from ICA (Institute for Contemporary Arts) in Boston; Tom Van Vliet, director of the video festival in Amsterdam; and Haike Daksel, director of the video festival in Osnabruk, Germany. European artists were invited to create videos in Macedonia and eight video art works were produced.

The second international video colony was organized in 1992 - a mutual cooperation with Film Youth of Macedonia and TV Skopje - this time in Skopje. This time only three foreign artists were involved: Kristof Dering (Germany), Iv Kroft (Switzerland), and Anis Barjaktarevic (Bosnia). In 1993, *The Days of Macedonian Video Art* was organized in the *Mijachki Zografi* gallery, where video art works from Macedonian and foreign artists were presented. It was a retrospective presentation of video art from the 80s and 90s, organized in collaboration with Macedonian television.

The 90s introduced more activity. Different independent videos, video art performances and installations were being produced. These include: *Kokino II* by Aleksandar Stankovski, Dragan Abjanic and Zlatko

videografija

Trajkovski (1992), *Porch* by Zaneta Vangeli (1992), *Vigil* by Zaneta Vangeli (1993), *Temptation of St Antonij* by Zaneta Vangeli (1993), *After* by Dragan Abjanic [awarded a Grand Prix in Locarno, Switzerland] (1993), *Nightary* by Aleksandar Stankovski and Zaneta Vangeli (1994), *Bongo or Hommage of Machiavelli* by Zaneta Vangeli (1995), *NEP* by Dragan Abjanic and Igor Ivanovski – Izi (1996).

The first annual exhibition of the Soros Contemporary Arts Centre (SCCA) Skopje “Image Box” in December 1994 through January 1995 represented a new moment in the Macedonian video and new media scene. Video works by different authors presented included: *Altars* by Zlatko Trajkovski, *Saint* by Miroslav Stojanovic – Suki, *Hallucination Chapel* by Aleksandar Stankovski, *Fragments* by Igor Tosevski, *Pantheon* by Blagoja Manevski, *PCL 82* by Dragan Abjanic, *Atman* by Venko Cvetkov, *Potention, Deviation, Act*, by Zaneta Vangeli, and the art group Archimediala presented the work *Mysterium*, implementing video in the third part entitled “Tranquillity – extasy.”

In the late 90s authors began working with many producers or production companies and a variety of independent works have been realized, such as *Maklabas*, an experimental film by Aleksandar Stankovski, which was realized using different technologies and combined computer images and sound, then transferred onto celluloid. Into the beginning of the new century, the Soros Contemporary Arts Centre in Skopje began supporting video production in Macedonia. Also, PAC Multimedia and its video art department have supported certain video works with production grants. There were a few workshops introducing new digital technologies to artists, and they have been given the opportunity to work with these new tools. Some of the artists have initiated the first experiments in combining old SVHS technology with computer images. New artists have appeared with new experimental video works and a new scene is being established. They include: Stefan Saskov’s *Waterscapes*, *Ushabalaelo*, *Abandoned eternity*; Slobodanka Stevcevska’s *Five chairs and video*; Denis Saraginovski’s *Restrained in continuity*; Natasha Dimitrievska & Biljana Tanurovska’s *Brief History of postconceptualism*, *Can you hear me talking*; Maja Stefanovska’s *U*; Kristina Miljanovska & Emil Petrov’s *One is love* and others. PAC Multimedia has opened their *New Media Space*, which contributed in the further development of the video scene.

In recent years the context has changed with the development of new independent initiatives and programs. Several formal and non-formal organizations were established and developed video programs, including education and production programs. Low budget videos, experiments, and installations were produced independently by the artists or with the help of these organizations, as well as with the financial help of international groups such as ProHelvetia.

Therefore, we can notice several trends. The video art scene was organized:

- with the help of public institutions (produced and supported by national television, Museum of Contemporary Art);
- with the support of Open Society Institute - Centre for Contemporary Art;
- independently (produced through the independent sector and organizations, supported by different autonomous funds)

The present situation mostly reflects the self-organized method of video production and promotion. The national television station is going through a financial crisis and there is no possibility for it to be active in support of video production. The Museum of Contemporary Art is used solely as an exhibition space, where videos are present as part of multimedia or conceptual art exhibitions. The Open Society Institute has changed its working policy and no longer supports contemporary art production nor organizes programs, workshops and exhibitions dedicated to video and new media. The educational institutions, in particular the Faculty of Fine Arts and the Faculty of Dramatic Arts, still employ a traditional educational approach, without stimulating an author's creativity and opening possibilities for the use of new media technologies.

In relation to funding opportunities, the situation is not good. ProHelvetia (now, Swiss Cultural Programme in the Western Balkan) is closing its offices at the end of this year. Also, there was a special program of ProHelvetia, the "Press to Exit" project space, which supported and promoted the work of many young authors. This project ended in 2008. Moreover, it is difficult for young, creative and experimental artists to be supported with national/ local cultural funds, whose policies are still focused on traditional fine arts, such as exhibitions of paintings, graphics, sculpture, etc.

Therefore, we are witnessing a situation in which video production is not supported by any institution. This situation provokes discontinuity in the video production scene. At the same time, there is a brutal commercialization of mass media, in particular of the private television stations, where the production of video art is almost impossible in a non-commercial context. Even so, there is still a young generation of artists nurturing video as a form of expression. Most of them are working individually - in most cases with limited or no budgets - which doesn't depreciate the artistic quality and innovation exhibited in their works. Some of the artists who have had opportunities to be educated outside of the country or to participate in various art residencies have used these opportunities for the creation of new work, and through this increased the quantity and quality of Macedonian video art production. Contemporary

videografija

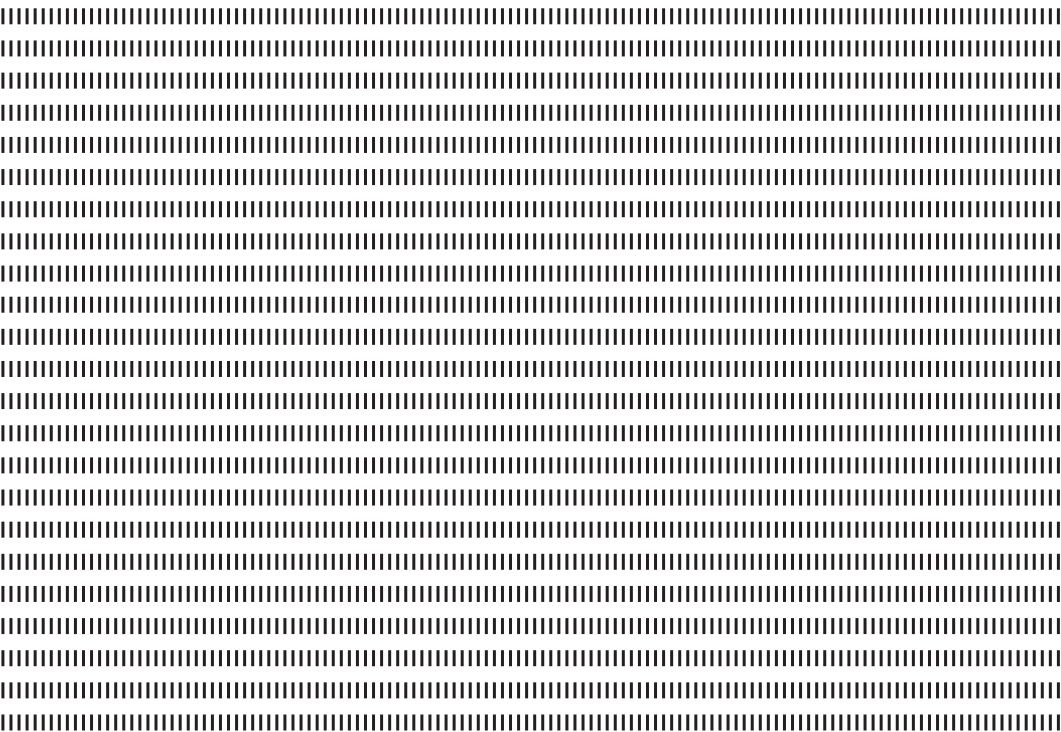
young video artists include: Hristina Ivanoska, Yance Calovski, Natasha Dimitirevska, Vanja Dimitrova, Mirna Arsovska, Dejan Spasovik, Ivan Ivanovski, Gjorgje Jovanovik, Vladimir Lukas, Vuk Mitevski, Velimir Zernovski, Krste Gospodinovski. What is characteristic for all of them is the openness to experiment with different art forms and media when expressing their ideas. Some of their works are context-specific, dealing with cotemporary problematic issues in society, some are pure fictions, some are experiments focused more on visualisation than narration and some of them are expressing the authors' individual sensations. Contemporary video art production in Macedonia consists of short documentary videos, animations, miniatures and short film and video experiments made in a variety of techniques.

These works are usually presented in improvised cinema theatres, or organized in independent cultural centers such as Cultural Center TOCKA and the Center for Dramatic Arts T-HOUSE. Their presentation in national or local museums or galleries is possible only as part of some multimedia exhibitions and installations curated by the same institutions. The wider presentation of these works is done by the creators by sending the videos to different film and video programs and festivals through the support given in the frame of several independent art and cultural organizations. In this context the Ngo Lokomotiva – Center for New Initiative in Arts and Culture plays a valuable role. This organization has a special program dedicated to media arts, which aims to initiate and support new and innovative creation in the fields of documentary, short film and video art. Lokomotiva has realized numerous projects dedicated to education in the use of new audio-visual technologies, discussions and lectures, multimedia exhibitions, production of short videos and documentary films, selections of Macedonian film and videos for different film and video programs and festivals. Some of the projects realized are: The Domino Project 2003/05 (<http://domino.media2image.net/fr/>), Arts Spots 2004, The Making of Balkan Wars 2004/06 – a multimedia exhibition, video game and documentary film (<http://www.personalcinema.org/wargame/>).

A particular part of Lokomotiva's program for video and media arts is dedicated to the promotion of young Macedonian film and video authors. Through its regional and international network of festivals and film organizations (Alternative Film/Video Festival in Belgrade, Balkan Snapshots Film Festival in Amsterdam, Northwest Film Forums in Seattle), Lokomotiva supports and promotes young film and video artists by giving information, creating connections that can lead to co-production opportunities and creating selections of Macedonian films and videos presented at festivals. Another independent organization to be mentioned is Line Initiative and Movement, formed as an independent platform

for the support of artists who work in the field of new media art and technology. During 2007/08 they organized three editions of "Home Video," a program for the presentation of video materials of Macedonian authors. Also, as a part of the Upgrade International Network in Skopje, they organized the third meeting of Upgrade International – Chain Reaction, which consists of group exhibitions, workshops, lectures, public interventions, and performances; and they had a special screening section dedicated to international and also Macedonian contemporary video productions.

This historical overview reflects the modalities of the reviewers and their perceptions - in this case, information as lived experience. Therefore, the same can be re-written and described in another manner as perceived, received and lived.



videografija



WAITING Gjogje Jovanovik

videografija

regiona 160



NAMING OF THE BRIDGE Hristina Ivanoska

videografija

LOKOMOTIVA – Centar za nove inicijative u umetnosti i kulturi je nevladina organizacija koju su 2003. godine u Skoplju osnovali mladi umetnici i menadžeri u oblasti umetnosti i kulture sa željom da ponude i istraže nove umetničke i kulturne sadržaje, inovativne pristupe u stvaranju i produkciji, kao i da omoguće razvoj demokratskog kulturnog i umetničkog okruženja u Makedoniji.

Vizija je da Lokomotiva bude platforma, dinamično i otvoreno mesto za stvaranje, za informacione resurse, platforma za razvoj novih ideja i diskursa, inovativnih savremenih radova koji će proizvesti društvene i kulturne promene na nacionalnom nivou i šire. Misija: Lokomotiva usmerava svoju praksu prema stvaranju novog dinamičnog građanskog okruženja, prostora za razmišljanje, edukaciju, promociju i produkciju. Njena misija je da bude generator novih i inovativnih ideja, upućujući na potrebe kulturnih aktera i artikulišući ih kroz relevantne projekte. Cilj Lokomotive je da podstakne i promoviše nove modele kulturne produkcije i politike u oblasti savremene umetnosti, sa posebnom pažnjom na izvođačkoj umetnosti (savremeni ples), video, eksperimentalnim i dokumentarnim filmovima.

Programi Lokomotive su: Shift_Forward (obrazovni i informacijski program); Lift Point (program za unapređenje produkcije); Reflections (menadžment u kulturi, kulturna politika i program kulturne razmene)

Svaki od ovih programa sačinjen je da stvori interdisciplinarni pristup u nekoliko oblasti delovanja putem edukacije, stvaranja i produkcije, umetničke razmene, širenja ideja, istraživanja i debate o kulturnoj politici, umrežavanja... Za šest godina postojanja, Lokomotiva je ostvarila više od trideset interdisciplinarnih projekata i prijekata koji su fokusirani na savremen izvođačke umetnosti (pre svega, savrmereni ples, i savremene medije i vizuelne umetnosti). Program Lokomotive za video i medijske umetnosti ima za cilj da inicira i podrži novo i inovativno stvaralaštvo u oblasti dokumentarnog i kratkog filma, i video umetnosti. Lokomotiva je do sada realizovala više projekata u ovoj oblasti, fokusiranih na edukaciju o upotrebi novih audio-vizuelnih tehnologija i na stvaranje dela, a u formi diskusija i predavanja, zatim multimedijalnih izložbi, produkcija kratkog videa i dokumentarnih filmova, te distribucije i selekcije makedonskih filmova i videa za različite filmske i video programe i festivale. Najvažnije filmske produkcije Lokomotive su: dokumentarni film "Pravljenje balkanskih ratova", koji je 2006. godine Lokomotiva producirala u saradnji sa Personal Cinema iz Atine; dokumentarni film "Kod kuće" u režiji Gjorca Stavreskog, koprodukcija Lokomotive i Spektruma iz Zagreba. Poseban deo programa Lokomotive za video i medijske umetnosti posvećen je promociji mladih autora makedonskog

filma i videa. Lokomotiva sledi savremene tendencije u dokumentarnom, krarkom filmu i video umetnosti, koje predvodi nova kreativna generacije autora. Kroz svoju regionalnu i internacionalnu mrežu festivala i filmskih organizacija, Lokomotiva podržava i promoviše mlade autore filma i njihov rad, pružajući im informacije i uključujući ih u mrežu koja može dovesti do zajedničkih koprodukcija i predstavljanja makedonskih selekcija filmova i videa za različite regionalne i međunarodne fimske festivale.

Selekcija koju predlažemo sastavljena je od recentne produkcije mladih makedonskih vizuelnih umetnika i filmskih stvaralaca. Ona sadrži različite radove, od kratkih dokumentarnih filmova i animacija, do snimateljskih eksperimenata proizvedenih u raznovrsnim tehnikama. Ovi radovi nam omogućavaju da vidimo najnovije savremene kreacije koje prikazuju razvoj različitih autorskih stilova i senzibiliteta.

Glavni tim Lokomotive 2009:

Biljana Tanurovska – Kjulavkovski – izvršni direktor organizacije; Violeta Kačakova – menadžer projekta; Iskra Sukarova – umetnički direktor za savremeni ples; Nataša Dimitirevska – umetnički direktor za medije i vizuelne umetnosti; Dragana Zarevska – asistent projekta; Marie Durigneux, stažistkinja iz Francuske

videografija

SHORT DESCRIPTION OF THE ORGANIZATION: |||||

LOKOMOTIVA-Centre for New initiatives in Arts and Culture is an NGO created in 2003 in Skopje by young individuals working as artists and managers in the field of arts and culture, who wanted to offer and explore new artistic and cultural content, innovative approaches in creation and production, and to enable development of democratic cultural and art environment in Macedonia.

Vision is to be a platform, dynamic and open place for creation, information resource, platform for developing new ideas and discourses, innovative contemporary works, which will imply social and cultural changes on national level and wider. Mission: Lokomotiva directs its practice towards creation of new dynamic civil environment, space for reflection, education, promotion and production. Its mission is to be a generator of new innovative ideas, addressing the needs of the cultural actors and articulating them into relevant project activities. General aim: Lokomotiva aims to evoke and promote new models of cultural production and policy in the fields of contemporary arts, focusing on performing arts (contemporary dance), video, experimental and documentary films.

Programs

Lokomotiva's programmes are: Shift _Forward [education and information programme]; Lift point [production stimulation programme]; Reflections[cultural management, cultural policy and cultural exchange programme]. Each of these programs is structured to generate interdisciplinary approach in a few fields of working by education, creation and production, artistic exchange, diffusion, research and debates on cultural policy, networking... In its six years existence, Lokomotiva has realised more that 30 interdisciplinary projects and projects with focus on the contemporary performing arts (primarily connected to contemporary dance) and contemporary media and visual arts. Lokomotiva's programme for video and media arts aims to initiate and support new and innovative creation in the fields of documentary, short film and video art. Until know Lokomotiva has realized numerous projects in this filed concentrated on education of usage of the new audiovisual technologies, and creation of works, through form of discussions and lectures, multimedia exhibitions, production of short videos and documentary films, distribution of Macedonian selected films and videos for different film and video programmes and festivals. The most important film productions of Lokomotiva are: the documentary film "Making of Balkan Wars" produced in 2006 by Personal Cinema from Athens, Greece is associated production with Lokomotiva and the documentary film "At Home", directed by Gjorce Stavreski, a coproduction between Lokomotiva from Skopje and Spectrum from Zagreb. Particular part of Lokomotiva's programme for video and media arts is dedicated to promotion of young Macedonian

The selection we are proposing is composed of recent productions by the young Macedonian visual artists and filmmakers. It comprises various works, from short documentary videos, animations to shot film experiments produced in a variety of techniques. Through the works we are able to see the latest contemporary creations that are showing the development of different styles and sensibility of authors.

Biljana Tanurovska – Kjulavkovski – executive manager of the organization; Violeta Kachakova – project manager; Iskra Sukarova – artistic director for contemporary dance and Natasha Dimitirevska – artistic directors for media and visual arts; Dragana Zarevska – projects assistant; Marie Durigneux – intern from France

hrvatski filmski savez



Hrvatski
filmski
savez

croatian film clubs association

www.hfs.hr

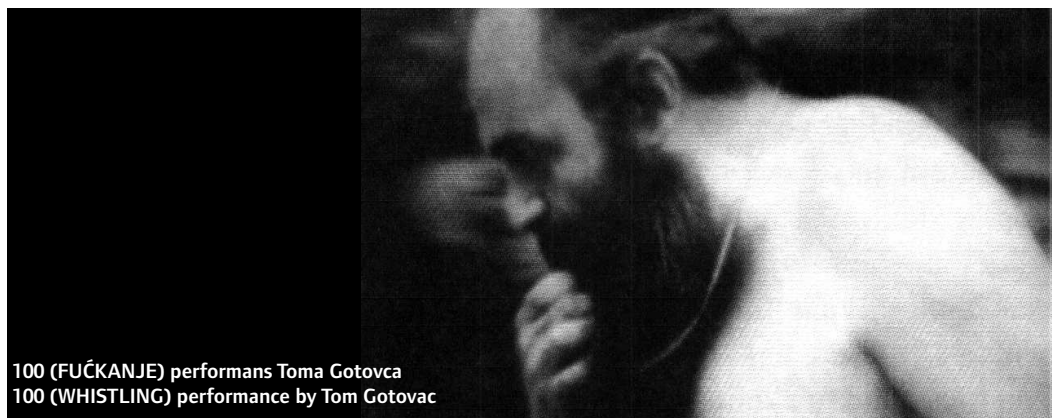
Hrvatski filmski savez je udruženje neprofесиjskih filmskih i video udruženja koje u Hrvatskoj organizovano deluju od 1928. godine. U sklopu Saveza djeluje 162 filmskih i video klubova djece i mladeži i 33 udruge s pravnim statusom, te velik broj samostalnih filmskih i video autora. U aktivnosti Saveza spadaju: organizovanje revija filmskog i video stvaralaštva, te organizacija ili suorganizacija filmskih i video tribina; redovno održavanje filmskih i video radionica za dokumentarni, igrani i animirani film, podsticanje i pružanje stručne pomoći u realizaciji medijskog obrazovanja, pružanje stručne i materijalne pomoći u praktičnom radu klubova i pojedinaca prilikom snimanja i obrade snimljenog filmskog i video materijala, i mnoge druge.



videografija

Visual arts program |||
 "Students' City" Cultural Center |||
 June 8, 2009 |||
Videography of the Region |||
Video production of the Croatian Film Clubs Association |||
 Guest: Diana Nenadić |||

Croatian Film Clubs Association is an association of the non-professional filma and video collectives, active in Croatia since 1928. Within the Association there are 162 film and video clubs for youth and children, and 33 organizations with legal status, also numerous independent film and video authors. Among the activities of the Association there are organizing film and video revues, organizing and co-organizing film and video debates, regular realization of film and video workshops of documentary, fiction and animated film, supporting the realization of the media education, offering expertise and material support in organization of the work in the clubs and individual work in film shooting and postproduction, and many others.



We present the newest DVD edition of the Croatian Film Clubs Association: "Performance Tapes", a collection of the recordings of the performances of Tomislav Gotovac, which triggers a wider discussion about the importance of video publishing and role of video as a form of documentation of art performances. |||

videografija

Antonio G. Lauer a.k.a. Tomislav Gotovac |||||
PERFORMANCE TAPES |||||

Po (auto)definiciji „sam svoj umjetnik“, Antonio G. Lauer a.k.a Tomislav Gotovac, desetljećima je pupčano povezan s Hrvatskim filmskim savezom kao svojom neformalnom matičnom kućom, u koju je ušao početkom 1960-ih kao član Kinokluba Zagreb. Arhiviranju i promociji njegovih autorskih filmova, HFS od početka novog milenija pridodaje i producersku suradnju iz koje su nastala tri filma - *Glenn Miller 2000* (2000), *Dead Man Walking* (2002) i *Cesar Franck – Wolf Vostell* (2005). HFS je ujedno suizdavač monografije *Tomislav Gotovac* (u suradnji s Muzejom suvremene umjetnosti), a sada i izdavač selektivne kompilacije njegovih performansa iz raznih dekada, objavljenih pod naslovom *Performance Tapes* u posebnoj izdanju DVD-edicije pokrenute prije dvije godine.

Iz teksta Suzane Marjanić o Tomovim performansima:

(...) Kako je to dijagnosticirala Branka Stipančić – u socijalističkoj Jugoslaviji performansi su se mogli odvijati jedino ako, jasno, ne zadiru u političke teme te ako je seksualni element bio umjeren. Čini se da se upravo iz navedene dijagnoze potiskivanja, zabrane, srama, označenosti otvorenoga tijela može nazrijeti odluka mladoga Gotovca, prvoga performera na prostorima bivše Jugoslavije, da se junački odupre zatvorenoj ideosferi i potakne nagost vlastitoga tijela u okviru općeg anarhoidnog i *flower power* raspašoja šezdesetih.

Kao svoj prvi performans Gotovac navodi akciju u Đačkom domu u Mostaru iz 1954, koja je u umjetnikovoj monografiji (2003) uvrštena pod naslovom *Pidžama + četkica za zube*. Poslušajmo Gotovčevo prisjećanje na njegov prvi performans ili kako navodi *D Day*:

- *Te godine išli smo na gimnazijsko studijsko putovanje s profesorima povijesti i zemljopisa u Hercegovinu i Dubrovnik. U Mostaru spavali smo u đačkom domu gdje je netko priredio zabavu s čagom. (...) Na mostarskoj čagi svi su imali odijela, a ja sam odjenuo košulju a na košulju pidžamu koja je izgledala poput kaznjeničkog odijela, i u gornji džep pidžame stavio sam četkicu za zube. Tako sam sišao na čagu. Napravio sam suptilni performans koji smatram početkom svog umjetničkog djelovanja kao performer s obzirom da je riječ o umjetničkoj intenciji koja ih je trebala unerediti. To je moja prva umjetnička akcija i performans, moj početak, moj D Day.*
- Riječ je o Gotovčevoj inicijaciji u koncept ukidanja granica između umjetnosti i života – ili njegovim riječima: *“Stvar je i u tome da ja ne mogu razlikovati život od umjetnosti. Za mene je sve to isto, možda mi je to i najveći problem...”*

videografija

Tape 1

||||||| PROGRAM PROJEKCIJE |||||||

|||||||

TRČANJE GOL U CENTRU GLAVNOG GRADA

Beograd, 1971

Plastični Isus Lazar Stojanović (1971.)

|||||||

STO (FUČKANJE)

100 (WHISTLING)

Zagreb, 1979.

X. Muzički biennale

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JOE WILLIAMS: ROCKS IN MY BED"

Beč, 2001.

|||||||

Tape 2

|||||||

SAM SVOJ PAS / UMJETNIK KAO PAS

Zagreb, 1994

|||||||

GOVORENJE (RIO BRAVO)

Osijek, 1982

|||||||

Tape 4

|||||||

HAPP NAŠ – HAPPENING

Zagreb, 1967-1968

u filmu "Slučajni života" redatelja Ante Peterlića

|||||||

**DIREKTOR FOTOGRAFIJE NA OBIČNOJ OSMICI,
LISTANJE I POKAZIVANJE ŠVEDSKOG EROTSKOG ČASOPISA IZ ŠEZDESETIH
GODINA**

Zagreb, 1966

Četvrti performans – Prošenje miloara

Zagreb, 1997.

Kao nasljednik Filmskog autorskog studija (FAS), inače prve nezavisne produkcijske kuće u Hrvatskoj koja je djelovala od 1967. do 1973., HFS 2000. pokreće profesionalnu produkciju kratkog alternativnog, animiranog i dokumentarnog filma. Samostalno ili u koprodukciji s drugim producentima do danas je ostvareno tridesetak kratkih filmova te jedan cjelovečernji igrani, od kojih su mnogi prikazivani u zemlji i svijetu i nagrađivani. |||||

Antonio G. Lauer a.k.a. Tomislav Gotovac |||||
PERFORMANCE TAPES |||||

According to his (self)definition: “artist on his own”, Antonio G. Lauer, a.k.a. Tomislav Gotovac, for decades by the naval cord connected to Croatian Film Clubs Association (HFS) as to his informal base house, which he entered in the beginning of the 1960s as a member of the Cine Club Zagreb. To the archiving and promotion of his author-film achievements, HFS adds production collaboration since the start of this millennium, which resulted in three films: *Glenn Miller 2000* (2000), *Dead Man Walking* (2002) i *Cesar Franck – Wolf Vostell* (2005). HFS is also co-publisher of the monography: *Tomislav Gotovac* (in cooperation with the Museum of contemporary art), and now it is the publisher of the selected compilation of his performances from various decades, published under the title: Performance Tapes in a special edition started two years ago.

Namely, as Branka Stipančić had diagnosed – in socialist Yugoslavia. Performances could happen, clearly only if they did not interfere with the politics and if sexual element was moderately presented. It seems that precisely this diagnosis of repression, prohibition, shame and stigma of an open body prompted the decision of young Gotovac, first performer on the territory of former Yugoslavia, to courageously resist to the closed ideosphere and to feature the bareness of his own body in the framework of the general archaic, *flower power* “chaos” of the sixties.

(...)

Gotovac notes as his first performance the action in Students’ Home in Mostar, in 1954, which was listed in the artist’s monograph (2003) under the title **Pyjamas+a toothbrush.**

- *That year we went to a high school trip with history and geography teachers, to Herzegovina and Dubrovnik. In Mostar we slept in students’ home where somebody had organized a dancing party. (...) At the Mostar dance everyone was wearing suits while I put a shirt and on it a pyjama that looked like a prisoner’s suit, and I also put a toothbrush in the pyjama’s upper pocket. And i came down. I made a subtle performance that I consider the beginning of my artistic performance activities considering it was my artistic intention to create disorder. It was my first artistic action and performance, my beginning, my D Day.*

It was Gotovac’s initiations in the concept of tearing down the boundaries between art and life / or in his words: „*The thig is that I cannot differe life from art. It’s all the same to me, perhaps, that is my biggest problem...*”

videografija

	SCREENING PROGRAM
Tape 1	
	TRČANJE GOL U CENTRU GLAVNOG GRADA
	Beograd, 1971
	<i>Plastični Isus</i> Lazar Stojanović (1971.)
	STO (FUĆKANJE)
	100 (WHISTLING)
	Zagreb, 1979.
	X. Muzički biennale
	JOE WILLIAMS: ROCKS IN MY BED”
	Beč, 2001.
Tape 2	
	SAM SVOJ PAS / UMJETNIK KAO PAS
	Zagreb, 1994
	GOVORENJE (RIO BRAVO)
	Osijek, 1982
Tape 4	
	HAPP NAŠ – HAPPENING
	Zagreb, 1967-1968
	u filmu “Slučajni života” redatelja Ante Peterlića
	DIREKTOR FOTOGRAFIJE NA OBIČNOJ OSMICI,
	LISTANJE I POKAZIVANJE ŠVEDSKOG EROTSKOG ČASOPISA IZ ŠEZDESETIH
	GODINA
	Zagreb, 1966

videografija

Prvi performans - Slušanje radija
 Drugi performans - Čitanje novina
 Treći performans - Gledanje televizije
 Četvrti performans - Prošenje miloara

Zagreb, 2002

Basel, 2002

MARSHALL TITO SQUARE – I LOVE YOU!

Zagreb, 1997.

ABOUT THE PRODUCER IHHHHHHH Croatian Filma Clubs Association was established in 1963, as an umbrella association of the non-professional film and video associations. In time, and more intensively since the beginning of the 1990s, it becomes the central point for various film activities, turning into a kind of a „film institute“. Beside coordination and support to the film clubs and associations, HFS as a producer supports film and video production, collects and works on the collection of the film and video pieces, starts publishing activity (film magazines, books on film and DVD editions of short and feature films), co-organizes film courses and workshops, organizes School of media culture, programmes the national revues and festivals of non-professional film, and in current decade revives the screening program of film classics and art film in Cinema Tuškanac in Zagreb.

Succeeding the FAS (Filmski autorski studio), which was the first independent production house in Croatia, active in the period of 1967-1973, HFS in 2000 starts with the professional short alternative, animated and documentary film. In its production, or in co-production with other producers, about 30 short films and one feature film was produced so far, many of them screened and awarded in Croatia and abroad.

HFS / DVD EDITION

PERFORMANCE TAPES

Antonio G. Lauer
a.k.a. Tomislav Gotovac

Hrvatski Filmski savez / Croatian Film Clubs' Association

videografija

andreja



kulunčić

www.andreja.org

Likovni program
 Dom kulture „Studentski grad“
 9. jun, 2009.
 Mala sala, 20h
Videografija regiona: Andreja Kulunčić
 Uvodna reč: Jelena Vesić

Andreja Kulunčić
 (vizualna umjetnica, rođ.1968. u Subotici, živi u Zagrebu)
 U svojim radovima propituje različite aspekte društvenih odnosa i društvene prakse, zanimajući se za društveno angažirane teme, istraživanje kao umjetnički proces, suočavanje s različitim publikama i suradnju na kolektivnom projektu. U njezinim radovima publika često ima aktivno mjesto kreiranja, odnosno dovršavanja djela. Dio procesa u nastajanju rada često je i multidisciplinarnost, u kojoj se specifične umjetničke vještine nadopunjuju komplementarnim vještinama iz drugih područja (rad u suradnji sa sociolozima, filozofima, znanstvenicima, dizajnerima i marketinškim stručnjacima).

Značajnija sudjelovanja: *Documenta11* (Kassel, Njemačka, 2002.), *Manifesta4* (Frankfurt/Main, Njemačka 2002.), *8.Istanbulski Bijenale* (Turska, 2003.), *The American Effect* (Whitney muzej američke umjetnosti, New York, 2003), *Liverpoolski Bienale* (UK, 2004.), *Day Labor* (P.S.1, New York, 2005.) i na brojnim galerijskim i on-line izložbama u Hrvatskoj, Austriji, Njemačkoj, Indiji, Italiji, Sloveniji, Švedskoj, Južnoj Koreji, i drugim zemljama. Sudjelovala je na umjetničkim residenci programima u sklopu **10. trijenala Indije** (2001. Jaipur, Indija), u **Artspace**-u (2002. Sydney, Australija), u **Walker Art Centru** (2003. Minneapolis, SAD), u **Art in General** (2005. New York, SAD) i drugdje.

- **Samo za Austrijance (2005.)**
- **Bosanci van! (Radnici bez granica) (2008.)**
- **O stanju nacije (2008.)**
- **Rekonstrukcija (2007.)**
- 2 Internet projekta
- **Zatvorena zbilja-embrio (1999. - 2000.)**
- **Distributivna pravda (2001. - 2005.)**

videografija

Visual arts program
"Students' City" Cultural Center
June 9, 2009
Hall b, 20h
Videography of the Region: Andreja Kulunčić
Introduction: Jelena Vesić

Andreja Kulunčić
(Visual artist, born in Subotica in 1968, lives in Zagreb)
In Kulunčić's works different aspects of social relations and social practice are questioned, with special interest in socially-engaged subjects, research as an artistic process, facing different audiences and collaboration on collective projects. The audience often has an active role in her work in creating or finalizing the piece. A part of the process of emergence of the piece is often a multidisciplinary approach, where different art skills are supported by complementary skills from different areas (in collaboration with sociologists, philosophers, scientists, designers, marketing experts).

Important exhibitions: *Documenta11* (Kassel, Germany, 2002.), *Manifesta4* (Frankfurt/Main, Germany, 2002), *VIII Istanbul Biennale* (Turkey, 2003.), *The American Effect* (Whitney Museum of American Art, New York, 2003), *Liverpool Biennale* (UK, 2004), *Day Labor* (P.S.1, New York, 2005) and numerous gallery and online exhibitions in Croatia, Austria, Germany, India, Italy, Slovenia, Sweden, Southern Korea and other countries. Participated in artist in residency programmes in the frame of the 10th triennale of India (Jaipur, India, 2001), **Artspace** (Sydney, Australia, 2002), in **Walker Art Center** (Minneapolis, USA, 2003) and in **Art in General** (New York, USA, 2005), among others.

Razgovor sa Andrejom Kulunčić ||||||||||||||||||

Razgovor vodi: Jelena Vesić ||||||||||||||||||

|||||

J.V. Zahvaljujem se entuzijastima koji su došli da vide ovaj zanimljiv rad Andreje Kulunčić. Reč je o dva videa pod nazivom *Rekonstrukcija jednog nevažnog dana u našoj istoriji* i *Rekonstrukcija jednog važnog dana u našoj istoriji*, koje sam ranije imala prilike da vidim u jednom daleko spektakularnijem okruženju, tačnije u okviru projekta *Rečnik rata* (Dictionary of War), gde su različiti umetnici, kritičari, teoretičari i aktivisti bili pozvani da govore na temu rata kroz neku vrstu performativnog obraćanja javnosti.

Prvi video – *Rekonstrukcija jednog nevažnog dana u našoj istoriji* – prikazuje jedan dan u životu Josipa Broza Tita tokom njegovog boravka na selu, u Tikveškom dvorcu, takođe poznatom i pod imenom “Titov dvorac”. Kao pasionirani lovac, Tito je često boravio u ovom dvorcu, loveći divljač ili sa svojom suprugom Jovankom ili, pak, sa eminentnim stranim državicima koji su mu se pridruživali u ovoj ekskluzivnoj zabavi. Drugi video – *Rekonstrukcija jednog važnog dana u našoj istoriji* – prikazuje susret dva predsednika: Franja Tuđmana i Slobodana Miloševića. Sastanak hrvatskog i srpskog predsednika koji se ovde rekonstruiše održan je 15. aprila 1991. u istom ovom dvorcu, dok su se prvi oružani sukobi u Slavoniji desili početkom maja, tj. 15-20 dana nakon ovog susreta. Interesantno je pomenuti da je tokom rata dvorac korišćen kao sedište Arkanovih paravojnih jedinica. Danas je uništen i opustošen, a njegovo trenutno stanje prikazano je u oba videa.

Video-beleške *Rekonstrukcije jednog nevažnog dana u našoj istoriji* i *Rekonstrukcije jednog važnog dana u našoj istoriji* zasnovane su na naraciji čuvara Tikveškog dvorca koji minuciozno rekonstruiše sve ono što se dogodilo tokom ove dve, očigledno nepovezane posete. Njegova priča je podstaknuta poplavom pitanja koja dolaze sa Andrejine strane i koja su upućena glasom urgencije i insistiranja, kao u nekoj vrsti policijske istrage. Andreju interesuju i najmanji detalji: tačna vremena dolazaka i odlazaka predsednika, putanje kojima su se šetali kada su napuštali zamak, opisi menija dugotrajnih ručkova itd. Njeno istraživanje, između ostalog, otkriva načine na koje su organizovani protokoli političkih susreta od visokog značaja, kao i svakodnevni “dekor” političara koji odlučuju o ljudskim životima. Razvoj minornih i suštinski nebitnih radnji koje Andrea podvlači ovim filmovima naizgled odlaže sam događaj rata, tako što ga baca u drugi plan, ali istovremeno, koristeći se suspansom kao narativnom tehnikom filma, ona održava tenziju njegovog zastrašujućeg prisustva.

Za potrebe ovog kratkog uvoda reći ću par stvari o metodima, procedurama i temama koji su karakteristični za Andrejin opus.

Andreja Kulunčić sagledava umetnost kao istraživanje i proces. Njeni radovi, bez obzira u kom mediju

videografija

ih možemo videti, bilo kao slučajni prolaznici, bilo kao umetnička publika, uvek su realizovani kao *works-in-progress*. Oni uključuju kompleksne predoperacije, pregovaranja ili društvene akcije koje nisu uvek vidljive u onome što bi smo mogli nazvati "površinom reprezentacije" ili "umetničkim objektom" ... Umetnički objekat se pojavljuje samo kao "zaustavljeni kadar" jednog dugoročnijeg procesa koji je istovremeno i umetnički i društveni. Drugim rečima, Andreja Kulunčić ne nastupa iz ekskluzivne pozicije umetnika-autora koji samo oslikava trenutne društvene procese, već pokušava da interveniše u sam aparat umetničke produkcije.

Njena intervencija se zasniva na participativnim formama rada, projektima koji uključuju ili proizode kolektivnost, kao i činjenici da sam "rad" okupira širi društveni prostor, kako svojim sadržajem i angažmanom, tako i načinima izlaganja koji prevazilaze redukcionističku logiku "bele kocke" i privilegovane umetničke zajednice.

Neke od tema kojima se Andrea Kulunčić bavi jesu odnosi umetnosti, ekonomije, tranzicije, feminizma i rasizma. Reč je o temama koje su bile manje prisutne u videografiji regiona tokom devedesetih godina, budući da je umetnost devedesetih u svim zemljama bivše Jugoslavije uglavnom bila obeležena pojavama "aktivnog eskapizma" ili različitim oblicima identitarne samo-refleksije, potaknute popularnim geo-političkim temama i teorijama.

Jedan od prvih radova Andreje Kulunčić jeste njen čuveni rad *NAMA – 1908 zaposlenih – 15 robnih kuća*. Ovaj rad predstavlja neku vrstu breaking point-a u lokalnoj umetničkoj produkciji, jer nasuprot pitanjima nacionalnog, rodnog ili kulturnog identiteta koja dominiraju savremenom umetnošću "periferije", on pokušava da sagleda pitanje "razlike" na planu ekonomije, a kroz pozicije žena radnica u robnim kućama NAMA koje su u tranzicionom procesu divlje privatizacije izgubile osnovna prava na život i rad. Čini mi se da je obrt koji Andrea čini sa ovim radom veoma bitan, jer "identitarna umetnost" zapravo proizvodi veo egzotičnosti koji lagano pada preko gorućih pitanja vezanih za ekonomiju, promenu društvenog sistema, instalaciju kapitalističkog poretka i pratećeg raslojavanja društva na bogate i siromašne. Budući da se ova pitanja prečutkuju i u medijima, odnosno da njihova aktuelnost traje isto koliko i aktuelnost naslovne stranice dnevnih novina, onda rad Andreje Kulunčić funkcioniše i kao neka vrsta aktivističkog *counter-public* informativnog kanala.

A.K.: Iz pozicije autora, ova vrsta umjetničke prakse o kojoj govoriš dosta je problematična, pogotovo na našim prostorima. Stalno se susrećemo s istim pitanjima: gdje to smjestiti unutar umjetničke produkcije, što umjetnik može postići takvim djelima, uopće o umjetnosti i demokraciji, o ulozi umjetnika kao aktivnom subjektu itd. Nadam se da ćemo danas razgovarati o tome, jer me zanima što se ovdje događa, kako ljudi razmišljaju o društveno angažiranoj umjetnosti, odnosno o ulozi umjetnosti u društvu.

videografija

NAMA je bila jedan od prvih radova u kojem sam se dotakla teme tranzicije, promjene društvenog sistema i tim promjenama zahvaćenih sudbina. Nastala je 2000. godine. Tema međunarodne izložbe, za koju sam je osmislila, bila je „Umjetnost i ekonomija“, zadana od strane kustosica izložbe, kolektiva WHW. Krenula sam od pitanja što je NAMA u tadašnjem trenutku predstavljala za sve nas, i shvatila da je su cijeloj toj priči najproblematičnija sudbina ljudi, nešto o čemu rijetko pričamo, jer sudbine tih 1908 radnika Naminih robnih kuća nije bila pojedinačna sudbina, već sudbina većeg dijela Hrvatske. U 2000. godini još je bila u jeku transformacija (tranzicija, kako je volimo zvati) iz društva u kojem „svi imamo sve“, u društvo u kojem „200 obitelji ima sve, a mi nemamo ništa“.

Promjena je bila nagla, i većina se nije snašla. Tada mi se činilo da su najgore prošle žene, slične ovoj ženi s plakata, koje su prošle 40, koje nisu govorile strane jezike, nisu se služile računarima, koje su cijeli svoj životni vijek provele u recimo „Nami“ (NA-MA je skraćenica za Narodni Magazin), koja je nekoć bila ponos svih nas. Sigurno se sjećate, NAMA robnih kuća je bilo u svim dijelovima stare Jugoslavije. U onom trenutku kad su nastale na neki su način označavale progres, recimo – imale su prve pokretne stepenice. Specifičnost propadanja NAME, bila je vidljivost. U isto to vrijeme, tvornice i hoteli koji su propadali nisu bili vidljivi. Bili su negdje na periferijama gradova, i nitko nije bio „očevicem“ situacije, kao kod NAME. A situacija u NAMI bila je sljedeća: rafovi su bili potpuno prazni, prodavačice su stajale kraj praznih polica 8 sati na dan bez plaća, i tako šest mjeseci.

Sve druge trgovine u gradu bile su prepune robe, pa je NAMA pomalo sličila apsurdnoj „umjetničkoj intervenciji“. Kako je izložba bila međunarodna, bilo je dosta stranih posjetitelja na izložbi, koji bi nas, nakon što bi posjetili NAMU, pitali da li je to neki performans, umjetnički rad, akcija... tako velika robna kuća, prazna i ti ljudi u ljubičastim kutama sjede i stoje po dućanu .. to je izgledalo apsurdno. Znači, ljudi su šest mjeseci radili, dolazili na posao, stajali kraj praznih polica, sjedili za kasom, nitko nije ulazio i ništa se nije prodavalo, a njihov odgovor na pitanje zašto stoje u praznom dućanu i sjede kraj prazni kasa, je bio zato što su navikli i da im je nezgodno da sad sjede, ili da stoje na drugom mjestu kad je njihovo mjesto za praznom kasom, odnosno praznom policom. Radili su tamo i bračni parovi, i kad stojite šest mjeseci gdje vas nitko ne plaća, ni vas ni vašeg supruga, proživljavate obiteljsku tragediju, gubite samopouzdanje i pred sobom i pred obitelji, nemate novaca za osnovne potrebe, ne znate hoće li se išta promijeniti sljedeći mjesec. Pri tome je 1908 radnika puno, posebno kad se pomnoži s po četiri člana obitelji.

U vrijeme kada sam krenula raditi projekt, Namine su radnice štrajkale, na primjer – devet radnica NAME lancima su se zavezale za zgradu Narodne banke i štrajkale glađu. To je čin krajnjeg očaja,

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puno ozbiljnije od recimo prosvjeda, kada ljudi izađu na cestu, drže transparente i na taj način podjele probleme sa širom zajednicom, hoću reći da su Namine radnice u to vrijeme već bile spremne na puno drastičnije načine vidljivosti. To je trenutak kada sam se uključila u cijeli proces. Kako projekte započinem istraživanjem, tako sam i ovdje provela dva-tri mjeseca u razgovoru sa sindikatima. U ovom su slučaju bila dva sindikata, posvađana, kako to već obično biva kod nas, ali pokušavala sam s oba sindikata biti u aktivnoj suradnji. Ponudila sam im tri različita projekta za izložbu. Oni su odabrali projekt s plakatima u centru grada, odnosno odabrali su nešto što im se činilo najvidljivije.

I ono što je meni bilo jako važno da su one razumjele – ono s čim često imam problema doma – da se umjetnost može „miješati“ u politiku i društvene probleme tj. da se umjetnost ne završava unutar zidova galerija i muzeja. Govorili su mi: „Da, to je super, ti ćeš nama dati alat da na drugi način dođemo na cestu, ni onako nitko ne vidi da štrajkamo“ što je bila istina. Ljudi su razvili vrstu „sljepoče“ za tuđe probleme, ne osvrću se više na ljude koji štrajkaju, sve dok se i sami ne nađu u istoj situaciji. Radnice NAME su pristale da budu na plakatima. Želja mi je bila da izgledaju, da ne kažem baš glamurozno, ali da izgledaju svježije, da ne izgledaju napačeno, da se ne vidi da su šest mjeseci radile bez plaće, da su očajne, da se firma raspada, da štrajkaju glađu na cesti. Meni je ta poruka bila bitna, plakatima nisam željela izazvati samilost nego poštovanje. Otišle smo u profesionalni foto studio, doveli šminkera i frizera da ih uredi. Radili smo s tri žene, ali kako nismo imali dovoljno novaca da sve tri idu na city-lights plakate, jedna je bila na plakatima, a druge dvije u novinama koje su htjele podržati projekt.

Dobili smo 10 plakatnih mjesta u centru Zagreba, što je u to vrijeme koštalo oko pet tisuća maraka. Tu donaciju smatram isto jako važnom točkom projekta, jer što kapitalizam dublje ulazi u sve dijelove društva, to je manje razumijevanja za ovakvu vrstu radova. Naša se radnica na plakatu pojavila u potpuno istoj ravni sa svim drugim curama – manekenkama, koje na plakatima prodaju parfeme, mobitele, auta itd. dok ona zapravo prodaje, kako i piše na plakatu, Namu tj. 1908 zaposlenika i 15 robnih kuća. Tijekom tri dana nakon postavljanja plakata u gradu, ništa se nije događalo, nikakve reakcije. Nismo nikome rekli da je to dio umjetničkog rada, plakati su postavljeni prije nego što se izložba otvorila. Tek nakon tri dana su krenule prve reakcije. Kasnije su mi ljudi govorili kako su od prvog dana kužili da nešto s plakatima „nije u redu“ ali im je trebalo vremena da shvate što. Uglavnom, novinari su počeli istraživati tko je i zbog čega postavio te plakate po gradu. Zvali su čak i direktora NAME, pitajući ga zbog čega troši novce na reklamu, kada ne isplaćuje plaće radnicima.

Ljudi su krenuli u NAMU, zadovoljno misleći da se napunila robom .. pa bi se suočili s još uvijek praznim policama. I na kraju je „ključ“ za razumijevanje projekta objavljen u dnevnim novinama u Gradskoj rubrici, znači ne na strani Kultura, što je meni važno – jer tako projekt može zahvatiti širu publiku.

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Novinar je objasnio: „Namina radnica na reklami svjedoči o prelasku iz socijalizma u kapitalizam“. Nakon toga se otvorila rasprava, što prije nije bio slučaj, što je to što mi zapravo prodajemo – ljude i imovinu, a ne proizvode. Debata se proširila i na pitanje, da to nisu samo oni, tih 1908 radnika, nego i tisuće i tisuće drugih radnika koji imaju istu sudbinu u nekim drugim poduzećima. Ona jeste osobna sudbina te radnice, ali zapravo je to sudbina velikog broja radnika u Hrvatskoj, odnosno sudbina koja na nekom nivou dotiče cijelo društvo. Za mene je to bila najvažnija poruka projekta.

J.V. : To, naravno, nije samo situacija u Hrvatskoj, već se može primeniti na čitav region, pa i šire. Možda je za kontekst tog specifičnog rada važno dodati još jednu fusnotu, a to je da je rad bio izložen u okviru izložbe organizovane povodom 150-godišnjice Komunističkog manifesta. Druga bitna stvar je procedura koju koristiš: ti dakle nisi neko ko se postavlja u poziciju posmatrača i reprezentuje realnost koja se već dogodila, nego pokušavaš da interaguješ sa tom realnošću i da deluješ unutar zajednice koju neposredno dotiče problem koji predstavljaš, te da upravo kroz taj novouspostavljeni kolektivitet dolaziš do nekih rešenja. To je verovatno i razlog što se tvoj rad o NAMA u konačnom ishodu upravo nije pojavio samo kao „lepa slika“ na kulturnim stranama novina ili pak u galerijskom prostoru – mestima koja posećuje elita i pokazuje puno razumevanje za tragične sudbine drugih – već sam umetnički rad postaje neka vrsta drugačijeg medija kroz koji je moguće postaviti jedno društveno relevantno pitanje, a izvan logike medijskog spektakularizma koji prati industriju vesti. Pitanje štrajka radnika je u savremenim medijima samo tema dana, pre nego što će na naslovne strane dospeti neka druga vruća tema. Zato se logika s kojom je izvedena NAMA čini bitnom.

Drugi rad koji smo hteli da spomenemo u ovoj uvodnoj diskusiji jeste rad koji si izvela na Manifesti u Frankfurtu. U pitanju je dakle, velika umetnička manifestacija, takođe poznata i kao “evropski bijenale”, orijentisana ka novim, inovativnim, umetničkim praksama. S druge strane, ova izložba oslikava političku strukturu Evropske Unije, oličenu u hipokritičkim porivima “lepih duša” da osiguraju toleranciju za drugost i održe neku vrstu virtuelnog jedinstva i jednakosti. Ilustrativan primer tome je i Manifesta 8 na kojoj se trenutno radi: izabrani lokalitet je jug Španije, siromašni region Mursija; on je izabran upravo zbog toga što ima problema i upravo zbog problema i siromaštva, on paradoksalno postaje “privilegovano” sedište velike umetničke manifestacije. Ako se stvar ogoli i postavi na konkretni teren politički stejtment Manifeste 8 bi glasilo: nema dovoljno korisne vode, ima zavađenih religijskih i nacionalnih zajednica, situacija je loša – dajmo im savremenu umetnost! Unutar evropskih kulturnih politika savremena umetnost je lek za sve, upravo kao što je u Beogradu npr. tržište lek za sve pa i za navodno poboljšanje kvaliteta savremene umetnosti.

Tvoj rad na frankfurtskoj Manifesti je interesantan upravo zbog toga što reaguje na taj poriv za

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neutralizacijom i pacifikacijom političkih i društvenih antagonizama koje ovakve izložbe proizvode. Govorimo o tom aspektu institucionalizacije umetničkih praksi, gde se savremena umetnost nudi kao nešto što rešava probleme ili pak kao neka vrsta “socijalne pomoći” putem kulture. Velike umetničke smotre kao što su Bijenala, Manifesta ili Dokumenta, nose u sebi još nešto: one reprezentuju prijateljstvo “naroda sveta”, instituciju umetnosti unutar koje se svi pojavljuju kao navodno jednaki i svi mogu da govore, međutim, pitanje kome se obraćaju, na koji način to čine i šta su efekti tog govora umetnosti ostaje da visi u vazduhu. U tom “internacionalnom parlamentu”, što je metafora koja mi se čini upotrebljivom za izložbe ovakvog tipa, svi savremeni umetnici i kritički intelektualci postavljaju se na istu ravan. Njihova razlika se isključivo posmatra na ravni identiteta – to je kulturna razlika, a nikako ekonomska i društvena razlika. Ovakve razlike se obično skrivaju iza folklor multikulturalizma. Ti si na *Manifesti 4* u Frankfurtu pokušala da isprovociraš tu idealizovanu sliku sveta koju institucija Manifeste predstavlja. Tvoj rad se bavio ekonomskim razlikama između umetnika–učesnika Manifeste i direktno je pogodio neke od problema dominantne insitucionalne reprezentacije savremene umetnosti. Jedna od tema ovog rada jeste i pozicija umetnika iz istočne Evrope.

A.K.: Rad „Artist from ...“ nastao je 2002. godine, od tada su se stvari malo ipak promijenile, razlike su manje vidljive. Naime, izlazak istočnog umjetnika na Zapad krajem ‘90-tih je još uvijek bio dosta problematičan. Umjetnik na neki način kroz te velike međunarodne izložbe „izlazi“ na zapadno tržište. To je jedna vrsta „kalupa“ kroz koji te te izložbe provlače i na neki način nanovo formiraju. Cilj tog (de)formiranja je razumljivost krajnjeg produkta (umjetničkog rada) zapadnom ukusu, zapadnom vizualnom kodu – što zvuči ljepše nego ukusu, odnosno tržištu, odnosno galerijama, odnosno prodaji, sajmovima... i tako dalje... Koliko god ti to u početku idealno vidiš, kraj je taj. Samo sam se u 2 navrata bavila tim problemom u svojim radovima, rad za Minifestu 4 je bio prvi, a drugi je bio rad-vodič „NEW YORK ART SCENE FOR DUMMIES“. *Dummies* su mali vodiči – recimo kako postati vrtlar za deset minuta, kako postati kuhar, budist ... itd.. jedna klasična „kapitalistička“ ponuda – ti možeš sve, samo ako ... Ja sam na istu *šprancu* htjela napraviti vodič za njujoršku umjetničku scenu, kako neko iz Istočne Europe može postati uspješan za 10 minuta u New Yorku. Naravno, s jednim ciničnim odmakom: da, možeš ako si mlađi od 25, bijelac, muškarac, po mogućnosti protestant, pa još bogat, recimo upisan na MA Columbiju itd. Nitko to nije htio tiskati, što je negdje i razumljivo. Napravila sam video i istraživanje povodom toga tijekom 2-mjesečnog boravka u New Yorku 2005.

Znači „Artist from ..“ za Manifestu 4 u Frankfurtu je prethodio ovom radu. Početna točka bio je moj prvi posjet Frankfurtu radi dogovora za izložbu. Upalo mi je u oči koliko puno novca se planira potrošiti na izložbu, i kako se time „hvale“ po medijima, plus dodavši na to budžet Documente11 gdje sam isto bila

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pozvana te godine, i koji ima puno veći budžet, vidljivo je priča oko novca prilično važan faktor. Sav taj novac do umjetnika, kao autora radova na tim istom izložbama, ne dolazi, recimo honorar za Manifestu 4 bio je 250 eura po umjetniku, što je, po svim uvjetima gledano, smiješna cifra. Documenta je malo drugačija priča, honorara nema, ali postoji produkcijski budžet s kojim, ako koliko-toliko štedljivo raspolazete, možete izvući neki pristojniji honorar. Naravno, potpuno je priča drugačija ako ste sa zapada (govorim o 2002.), recimo imate privatnu galeriju koja se „brine“ da naplati vaša sudjelovanja na bitnim međunarodnim izložbama, prodajom radova ili ćete dobiti dobru stipendiju od matične države.

Znači, s jedne strane taj veliki novac koji se tu stalno spominje, i s druge strane ta izlizana priča kako smo na izložbama svi jednaki, kako se Zapad otvara Istoku, kako nema razlike itd. Da, razmišljala sam, pet dana u tom divnom hotelu u Frankfurtu smo svi negdje bili isti, ali kad ja odem doma u Hrvatsku, ili Albanac u Albaniju, ili Makedonac u Makedoniju, nema više ni traga toj „jednakosti“. Zapadnog umjetnika „čeka“ njegov galerista, koji će prodati rad koji mu je producirala Manifesta ili Documenta, možda i prije samoga otvorenja izložbe, a mene tj. kolegu Albanca, Rumunja, Bugarina, Makedonca .. ne čeka ništa, mi ćemo naše radove staviti ispod kreveta ili ormara i tu se priča završava. Možda dobijemo neki članak u lokalnim novinama, neku prezentaciju vani, eventualno poziv za isto tako slabo plaćenu izložbu ...

To su bili razlozi zašto sam predložila ovaj rad. Moram priznati, u početku rad nije prihvaćen s velikim oduševljenjem od strane izložbe. Zašto? Zato što su u radu učestvovali umjetnici koji su te godine sudjelovali na Manifesti, i prema mom planu trebalo je pisati na svakom plakatu odakle tko dolazi, recimo „Artist from Albania“ ili „Artist from Norway“ itd. Organizatorima se nije dopalo to što sam htjela potpisati zemlje odakle dolazimo, jer kao unutar izložbe „svi smo mi isti, nema nacija“. Međutim, nakon duljeg ubijediivanja uspjela sam ih uvjeriti da ja to vidim drugačije, i da kao jedna od „istih“ imam pravo na svoj komentar.

Rad sam napravila tako što sam prvo svim sudionicima Manifeste 4 poslala upitnik. Upitnik sam sastavila s jednim ekonomistom iz Frankfurta. Kolege umjetnike/umjetnice sam uzela za svoju „ciljnu grupu“ jer su odabrani od strane kustosa izložbe kao predstavnici „mladih europskih umjetnika u usponu“. Upitnik je bio jednostavan, želja nam je bila procijeniti kolika je godišnja zarada pojedinog umjetnika/umjetnice od njegove umjetničke djelatnosti tijekom godinu dana. To što su oni negdje profesori, ili što dizajniraju, pišu tekstove itd. nismo ubrajali u umjetničku djelatnost. E sad, zanimljivo je bilo pratiti tko je odgovorio na upitnik i na koji način. Rad se sastojao od city-lights plakata u centru Frankfurta,

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slično kao kod Name. Svaki umjetnik koji mi je odgovorio na upitnik, i koji je pristao biti fotografiran, dobio je svoj plakat.

Na plakatu je pisalo iz koje je zemlje, koliko je zaradio prethodne godine od umjetnosti, i koliki je prosječni godišnji prihod u toj zemlji. Tako smo zapravo na plakatu usporedili zaradu umjetnika i količinu novca koji mu je neophodan za „prosječni“ život u njegovoj/njezinoj zemlji, jer naravno da u Norveškoj trebate potrošiti veći novac nego u Hrvatskoj za isti standard. Plakati su bili postavljeni na cesti prije otvorenja Manifeste. Htjela sam da plakati budu „svojevrсна“ reklama za izložbu. Iz daljine se vidio veliki natpis MANIFESTA4, a kada se približe pročitati gdje je i kada izložba, ne dobijete nikakvu drugu informaciju osim da je recimo norveška sudionica zaradila 4.220 eura u 2001. godini, a prosječno je potrebno 26.000 eura u Norveškoj za godinu dana života. Sudionik iz Hrvatske je pak zaradio 100 eura, a treba mu u Hrvatskoj 5.700 eura godišnjeg prihoda za „prosječni“ život.

S jedne strane htjela sam pokazati koliko smo različiti u (ne)mogućnostima, a s druge strane, da ni oni ljudi koji žive u Zapadnoj Europi, mladi umjetnici koji već imaju neku karijeru iza sebe, još uvijek nisu niti u ravni prosječne plaće u njihovim zemljama. Evo da sumiramo, statistike su bile poražavajuće: od 76 umjetnika, samo ih je 16 ispunilo upitnik. Od 18 žena i 60 muškaraca, odgovorilo je 8 žena i 8 muškaraca. Bilo je 26 ljudi iz Istočne Evrope, 52 iz Zapadne, iz čega samo izvukli zaključak da su te vrste izložbe „predviđene“ prije svega za muškarce sa Zapada, a žene i Istočna Europa su *egzotika* u toj priči. Druga zanimljivost je bila da su upitnik ispunile uglavnom žene i ljudi iz Istočne Europe, odnosno oni koji su se u startu osjetili ugroženima. Dok je Zapadni muškarac imao pune ruke posla da proda svoj rad s Manifeste, i nije ga zanimalo da se bavi ovom vrstom nejednakosti, dapače, u razgovoru s njima sam imala prilično „hladnu“ atmosferu.

J.V. Čini mi da se Manifesta nije toliko promenila, samo je sada postalo malo vidljivije ono što je u startu bio problem. Manifesta je bijenale evropske umetnosti i predstavljanja umetnika iz Istočne Evrope u skladu je sa trenutnim evropskim politikama. Takođe ista stvar se može videti i u zapadnim muzejima moderne i savremene umetnosti. Po mojim istraživanjima, mada nisam od toga napravila projekat :) i nemam tako ubedljive statističke podatke kao ti, istočno-evropski umetnik može da se pojavi u muzeju samo kao “disident”, bez obzira na to šta su originalne intencije ili kontekst njegovog rada.

A.K. Da, ukoliko se uklopi u nečiju tezu o Istoku, umjetnik iz Istočne Europe se lakše može pojaviti na značajnoj umjetničkoj manifestaciji ili u značajnoj muzejskoj kolekciji na Zapadu.

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J.V. Ono što možemo da zaključimo na kraju ovog uvodnog razgovora nakon koga ćemo prikazati filmove, jeste da se ti retko baviš problemom identiteta na način na koji je taj problem bio prisutan u umetnosti devedesetih, već te radije zanimaju uzroci i efekti. U ovom slučaju, naravno, reč je o ratovima devedesetih godina i *Rekonstrukcije* su, koliko se sećam, tvoj prvi dokumentarni film. U ovom filmu je interesantno i to što se rat pojavljuje samo kao aluzija ili slutnja, dok se slika i priča na prvi pogled tiču nečeg sasvim drugog. Pozicija sa koje istupaš suprotna je poziciji dokumentarističkog svedočenja. U ekonomiji istine, slika igra bitnu ulogu, baš kao i pozicija svedoka. U filmovima *Rekonstrukcije* se u ulozi svedoka pojavljuje čuvar dvorca, ali naracija filma, kao i sama vizuelna predstava izbegavaju da na bilo koji način prikažu ratove devedesetih. Dok savremeni mediji televizije i interneta upravo funkcionišu na račun proizvodnje “spektakularnih” slika rata, te slike su ovde izbegnute.

Rat je samo slutnja koja izlazi iz prostora “normalnosti”, ovde predstavljene kroz svakodnevicu visokih političkih zvaničnika. Interesantne su tvrdnje koje smo imali prilike da čujemo 90-ih mnogo puta: da je rat došao kao neki prirodni nagon, a ne kao proizvod određene politike; da je u pitanju nešto što je blisko ljudskoj prirodi, a ne nešto što je konstruisano, uz korišćenje npr. medijske aparature i drugih političkih instrumenata i, konačno, uz podršku opšte volje ljudi koji su stali na stranu određene politike. Prema tim tvrdnjama, u svojoj konspirativnoj varijanti, za ratove devedesetih ne samo da nije kriv “narod” i aktuelna politička nomenklatura, već upravo Tito i politička elita socijalističke Jugoslavije, koja je držala nacije u političkom zatvoru, u nekoj vrsti neprirodne i autoritarno uspostavljene koalicije. Ništa od ovoga se ne pominje na filmu, barem ne na direktan način. U tom smislu je interesantan taj tvoj prilaz dokumentarizmu koji se zasniva na nizu aluzija i implikacija, tj. na nekoj vrsti atmosfere, radije nego na samom predstavljanju događaja kroz narativna svedočanstva i pokazni vizuelni materijal.

U tom smislu bih pre projekcije filmova *Rekonstrukcija jednog nevažnog dana u našoj istoriji* i *Rekonstrukcija jednog važnog dana u našoj istoriji* pomenula još jednu stvar koja može biti interesantna za ovakav pristup dokumentarnom prikazivanju u savremenoj umetnosti, ali i za opšte probleme savremene distribucije slike koja pretenduje na to da predstavi neku realnost.

U tekstu *Sudbina umetnosti u vremenu terora*, Boris Grojs je pisao o takmičenju između umetnika i teroriste u reprezentaciji realnosti rata. Centralna teza ovog teksta je da teroristi i ratnici počinju da deluju kao umetnici, kao brzi i efikasni proizvođači slika koji čine događaje relevantnim tako što ih predstavljaju/portretišu. Završićemo predstavljanje jednim citatom iz tog teksta: “Dok je u starim vremenima umetnik posedovao moć da svedoči o “herojskoj akciji” i da je upiše u memoriju čovečanstva, danas svaki čin terora ili ratni čin postaje momentalno registrovan, reprezentovan, opisan, portretisan,

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Moderator: Jelena Vesić |||||

J.V. I want to thank all the enthusiasts who came here tonight to see Andrea Kulnčič's fascinating

The first part – *A Reconstruction of an unimportant day in our history*- shows a day in the life of Josip Broz Tito, during his stay in the country, in the Tikveš castle, which is also known as “Tito’s Castle’. A passionate hunter, Tito often stayed there with his wife Jovanka, or with eminent foreign statesmen, who would join him for the sport and the exclusive entertainment in the Castle and its grounds . The second part – *A reconstruction of an important day in our history* – shows the meeting of the two presidents: Franjo Tuđman and Slobodan Milošević. The meeting of the Croatian and Serbian president, which is reconstructed here, was held on April the 15th, 1991, in the same castle - the first conflicts of the war happened in the beginning of May, just 15-20 days after this meeting. It is interesting to note that during the war, the castle was used as the headquarters of Arkan’s paramilitary units. Today, the castle is destroyed, and its current state is shown in both videos.

For the purpose of this short introduction, I will now say a few things about the method, procedures and themes which are characteristic for Andrea's opus.

Andreja Kulunčič sees art as both research and process. Her work, regardless of the media in which it is created, whether seen by a passer-by, or an audience accustomed to reading works of art, is always realized as *work-in-progress*. Her work includes complex pre-operations, negotiations, or social actions which are not always visible in what we could call 'the surface of the representation' or 'the art object'... The art object emerges only as a 'frozen frame' of a long term process which is at the same time both artistic and social. In other words, Andrea Kulunčič does not act from the exclusive position of the artist-author, who just describes the social processes, but tries to intervene into the very apparatus of artistic production.

Her intervention is based on participatory forms of work, on projects which include or produce collectivity, as well as on the fact that the 'work' itself occupies a wider social space, both through its content and engagement, and the ways in which it is exhibited – which overcome the reductionist logic of the 'white cube' and of the privileged artistic community.

Some of the subjects that Andrea Kulunčič tackles deal with the inter-relations of art, economy, transitions, feminism and racism. These are themes which were less present in the videography of the region in the 1990's, since art in at that time in all the countries of the region of ex Yugoslavia was mostly marked by 'active escapism' or different forms of identitarian self-reflection, informed by popular geo-political themes and theories.

One of Andrea Kulunčič's first works is her well-known *"Nama: 1908 employees, 15 department stores"*. This work represents a kind of breaking point within local art production as, contrary to problematizing national, gender or cultural identities which dominate the contemporary art of the 'periphery', it attempts to question the 'differences' on the economic level, through the positions of women previously employed in the NAMA department stores. They lost their basic rights to live and work during those times of transition. It seems to me that the direction taken by Andrea with this work is particularly important as, an 'identitarian art' actually produces a veil of exoticism which gradually obscures burning issues related to the economy, the change of the social system, the installation of the capitalist order and the consequent segregation of society into the rich and the poor. Since these questions are also suppressed in the media, or their actuality only lasts as long as they are on the front pages of newspapers, then this work functions as some kind of a counter-public information channel.

A.K.: From the position of an author, the kind of artistic practice that you talked about is pretty problematic, especially in our region. We are constantly encountering the same questions such as: where to place those issues within art production, what can an artist achieve with such works, and also

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more generally, questions about art and democracy, the role of the artist as an active subject, etc. I hope that we will talk about this today, because I am interested in what is going on here, how people think about socially engaged art, or the role of art in society.

NAMA was one of the first works where I dealt with the problem of transition, the change of the social system and the lives affected by those changes. It was made in 2000. The subject of the international exhibition, for which I had conceptualized this work was «Art and Economy», given by the curators of the exhibition, the WHW collective. I started with the question: what NAMA in the present moment represents for all of us, and I saw that the most problematic issue in the whole story is the people's destiny, something we rarely talk about, because the destinies of those 1908 workers in NAMA department stores was not a particular destiny, but the destiny of the majority of the Croatian people. In the year 2000, the transformation (transition, as we like to call it) from a society where «we all - have it all!» to a society where «200 families - have it all and we - have nothing» was still occurring.

The change was sudden and most people couldn't with cope it. Then it seemed to me that the worst blow was suffered by women, similar to the woman on the poster, they were over 40, couldn't speak foreign languages, or use computers, who had spent their lives in, for example, NAMA (NAMA is short for the Peoples Store), which we were all once proud of. You probably remember that, NAMA department stores existed all over Yugoslavia. From the moment that they were established, they represented progress in a particular way, for example – they were equipped with escalators. The specificity of the decline of NAMA was its visibility. Factories and hotels that were also experiencing a decline at the same time, were not as visible. They were situated on the periphery of cities, and there were no „witnesses“, as there were with NAMA. And the situation in NAMA was like this: the shelves were completely empty, the saleswomen stood in front of those empty shelves for 8 hours a day, without being payed, and they did so for 6 months.

All other shops in the city were full of goods, so while NAMA looked a little like an absurd «art intervention». As the above-mentioned exhibition was international, there were many foreign visitors, who would, after visiting NAMA ask us if it was a performance, a work of art or an action of some kind. Such a big department store, entirely empty, and those people in purple uniforms sitting and standing about all over the store. It looked absurd. So, those people worked for a full six months. Every day they would come to work, stand beside the empty shelves, sit behind the cash registers, and no customers would come and nothing was ever sold. Their answer to the question as to why do they stood in an empty shop and sat behind tempty cash registers was that they were used to it, and it was inconvenient

for them to stand somewhere else. It was as if they belonged behind the empty desks, or beside the empty shelves. Married couples also worked there. When you stand there for six months without any pay – neither you, nor your husband – you go through a little family tragedy, you lose confidence, in your own eyes and your family's, you don't have money for basic needs, you don't know if anything will change in the future. Also, in 1908 there really were a large number of workers affected, especially if you take into account each worker's family so you could probably multiply the number of workers by 4...

When I started to work on the NAMA project women workers held a strike. For example, nine of them chained themselves to the National bank and held a hunger strike. That is an act of extreme despair, much more serious than, for example, a street protest, when people get out on the street, carrying placards and in that way share their problems with the wider community. I want to say that NAMA workers were already ready for much more drastic modes of visibility. That was the moment when I got involved in the whole process. As I start my projects with research, I spent two/three months talking with the unions. In this case there were, as is usual here, two unions in conflict with one another, but I tried to actively collaborate with both of them. I offered three different projects for the exhibition. They chose the project with the billboards in the center of the city, they chose something which seemed to them to be the most visible.

What was especially important for me, they understood – it is what I usually have the most problems with at home – this being that art can be involved with politics and social problems, that it doesn't end with the wall of the gallery or museum. They would tell me: «Yes, that's great, you will give us tools for getting onto the street in other way, nobody sees our strike anyway» which was true. People have developed a certain blindness for other people's problems, they don't pay attention to people who strike, until they are in the same position themselves. The workers of NAMA agreed to appear on the posters. My wish was for them to look – I wouldn't say glamorous – but to look fresh, not as though they were suffering, not to make them look like somebody who had worked for six months with no pay, someone desperate because of the knowledge that the company they work for is falling apart and therefore having being hunger strike on the street. The message was important to me; I didn't want to provoke compassion but respect. We went to a professional photo studio, arranged for make up professionals and hair dressers to get them ready. We worked with three women, but as we didn't have enough money for all three to be on the posters – only one of them actually made the final poster; the other two were published in the daily papers that offered to support the project.

We got 10 poster placements for posters in the center of Zagreb, which cost at the time 5000 Deutsch

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marks. I see this donation as a very important point in the project, because as capitalism gets deeper into all parts of a society, there is less and less understanding for such projects. Our worker appeared on the same level as all other girls or models, who were selling mobile phones, cars and perfumes, while she was selling, as it was written on the poster, NAMA, or the plight of the 1908 employees and 15 department stores. For three days of having the posters up and visible - nothing happened, no reaction at all. We never told anybody that it was a part of an art project; the posters were placed before the exhibition was opened. It was only after three days that the first reactions began to make themselves known. Later people told me that they understood from the first day that "there was something wrong" with the posters, but it took them time to understand what. After a while, the reporters started to research who had put the posters up and for what reasons the posters had been placed around the city. They even called the director of NAMA, asking why he would spend money on advertising, while he wasn't paying his workers' salaries.

People started coming to NAMA, happily thinking it was filled with merchandise, but they would arrive to still find shelves empty. And finally, the key of the project was published in the daily papers, in the City pages, not in the Culture section, which is very important for me, because the project obtained a wider audience in that way. A journalist explained the poster in the following way: "The worker of NAMA witnesses the transition from socialism to capitalism." After that a discussion emerged, which had never been the case before - questions were put forward - who do we sell really? assets and people, not products. The debate expanded the question to, not only include the issue of those 1908 workers, but to discuss the thousands of other workers in companies who shared the same destiny. It was a personal destiny of that particular worker, but also the shared destiny of a large number of workers in Croatia, a destiny which on some level affects Croatian society as a whole. For me, this was the most important message of the project.

J.V.: This is, of course, not just the situation in Croatia, but is also detectable in the whole region, and even further afield. Maybe, to contextualize this specific work further it should be added that it was exhibited within the framework of an exhibition on the occasion of the 150th anniversary of the Communist Manifesto. The other important thing is the procedure you use: you are not somebody who takes the position of the observer and represents a reality which has already happened, but instead you are trying to interact with that reality and act within the community directly affected by the problem you present, so through a newly established collectivity you can find some solutions. This is probably why your work about the department stores NAMA did not appear in its final outcome as simply a nice image in the newspapers in the cultural section or in a gallery space - a place where the elite comes

and shows full understanding for the tragic destinies of others – but, here the artwork itself becomes a different medium through which it is possible to pose a socially relevant question and, outside the logic of media sensationalism which is attached to the news industry. The problem of the workers striking in the media today is only ever a theme of the day, before the front pages are filled once again with something else. That is why the logic of the realization of the NAMA project is so important.

The other work we wanted to mention in this discussion is the one you realized for Manifesta in Frankfurt. This is a large art manifestation, also known as the ‘European biennial’, oriented towards new and innovative art practices. On the other hand, this exhibition depicts the political structure of the European Union, embodied in the hypocritical urges of ‘beautiful souls’ to ensure the tolerance for the Other and to sustain a kind of virtual unity and equality. A good illustration of this is Manifesta 8, currently being prepared: the chosen location is the south of Spain – the poor region of Murcia – chosen precisely because it has problems. Due to its poverty and problems it paradoxically becomes the “privileged” center of a large art manifestation. If we go directly to the heart of the matter and observe it in the concrete place, the political statement of Manifesta 8 would be: there is not enough water, there are conflicted religious and national communities, the situation is bad – let’s give them contemporary art! Within European cultural policies, contemporary art is the cure for everything, just like in Belgrade, the market is considered to be the cure for everything – also for the alleged improvement of the quality of contemporary art.

Your work on Manifesta in Frankfurt is interesting exactly because it reacts on the urge for the neutralization and pacification of the political and social antagonisms these exhibitions produce. We are talking about the aspect of institutionalization of artistic practices, where contemporary art is offered as something which resolves problems or is seen as some kind of “social help” through the culture. Large art manifestations such as biennials, Manifesta or Documenta, bring something more: they represent the friendship of “the nations of the world”, an institution of art where everybody appears as apparently equal and everybody can speak out, but the question of whom they are speaking to, in which way they do voice their issue and what the effects of that speech of art are still hangs in the balance. In this “international parliament”, which is a metaphor applicable for these kinds of exhibitions, all contemporary artists, critics and intellectuals are put on the same plane. Their difference is observed exclusively on the plane of identity – that is their cultural difference, not their economical or social differences. These differences are usually hidden behind the folklore of multiculturalism. In Manifesta 4 in Frankfurt you tried to provoke this idealized image of the world presented by the institution of Manifesta. Your work dealt with the economical differences between the artist-participants of Manifesta

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and it struck directly at the core of some of the problems of dominant institutional representations of contemporary art. One of the subjects of this work is also the position of the artist from the Eastern Europe.

A.K. The work «Artist from...» was created in 2002, since then, things have changed quite a bit. The arrival of the artist from the East to the West at the end of 1990's was still problematic. The artist enters the Western market in a specific way through the occurrence of these large exhibitions. They exist as a kind of a mould through which you pass and are reshaped in the process. The aim of that (de)forming is the comprehensibility of the final product (the work of art) to Western tastes or visual codes – which sounds better than taste, or market, or galleries, or sale, fairs... and so on... No matter how perfectly clearly you can see it in the beginning, in the end it is that. I only dealt with this problem twice in my work: the work for Manifesta 4 was the first one, and the other was the work/guide the «NEW YORK ART SCENE FOR DUMMIES». Dummies are small guides, such as for example «how to become a gardner in 10 minutes», or ... a cook, or a buddhist..and so on.. a classical capitalist offer: you can do anything, only if.... I wanted to make a dummy guide for the New York art scene using the same principle – the «how to» in this case being «how somebody from Eastern Europe can become successfull in New York in 10 minutes». Of course, from a cynical distance: if you are under 25, white, male, all the better also protestant, rich and enrolled at Columbia University on an MA course, etc. Nobody wanted to print that, which is understandable. I carried out video research concerning this during two months I spent in New York.

So, the work «Artist form..» for Manifesta 4 in Frankfurt came before this work. The starting point was my first visit to Frankfurt to make arrangements for the exhibition. It struck me how much money had been set aside to be spent on the exhibition, and how it was „bragged” about it in the media and, adding to that the budget of Documenta 11, where I had also participated that year, which had an even larger budget, it became very clear the story about the money was a pretty important factor. All that money doesn't go to the artists as the authors of those works. For example, an author's fee on Manifesta 4 was 250 Euros, which is by all measures really quite a ridiculous amount. Documenta was a slightly different story, there was no fee, but there was a budget for production, from which, if you were to spend rationally, you could get a more decent author's fee. Of course, it is a completely different story if you are coming from the West (I am talking about the year 2002); let's say you might have a gallery which takes care of your participation payments at important international exhibitions, you can sell your work or you have the opportunity get a fellowship from your state.

So, on the one hand, there is all this money which is constantly being talked about, and on the other hand there is that old story about how we are all equal at the exhibitions, how the West is opening up to the East, there are no differences, etc. Yes, I thought, for those five days in that lovely hotel in

Frankfurt that we were all equal in a way, but when I go home to Croatia, or as an Albanian to Albania, or a Macedonian to Macedonia, there remains no trace of that “equality”. The gallerist in the West “waits” for the Western artist, he will sell his work produced and exhibited at Manifesta or Documenta, maybe even before the opening of the exhibition, but nothing awaits me or my Albanian, Romanian, Bulgarian, Macedonian colleagues. We will put our work under the bed or in the closet and the story ends there. Maybe we get an article in the local press, some presentation, or by chance an invitation to participate in another poorly paid exhibition.

Those were the reasons I suggested this work. I have to admit, at the start the work wasn’t accepted with much enthusiasm by the exhibition curators. Why? Because in my work, the participants were the artists who took part in Manifesta that year, and according to my plan, every poster should have a label stating from which country the artist originates, for example „Artist from Albania“ or „Artist from Norway“, etc. The organizers didn’t like the fact that I wanted to sign the countries we came from, because allegedly within the exhibition “we are all equal, there are no nations”. However, after a amount of some serious persuasion, I managed to explain that I saw things in a different way and we were all “equals” I had the right to a comment of my own.

I realized the work by sending a questionnaire to all the participants of Manifesta 4. I created the form with the collaboration of an artist from Frankfurt. I took my colleagues as the target group because they had been selected by the curators of the exhibition as „young up and coming European artists“. The form was simple, our aim was to estimate how much the annual income of each individual artist was made from his/her art activity. We didn’t consider teaching, work as designers, writers, etc. as their art activity. It is interesting to observe who answered this questionnaire and in which way. The work consisted of posters, similar to the work about NAMA. Every artist who answered to my questionnaire, and agreed to be photographed, got his/her poster.

On the poster was noted from which country the artist came, how much he/she earned last year from art, and what their average income was in that country. That way on the poster we compared the earning of an artist and the amount of money needed for living in his/her country, because naturally in Norway you have to spend much more money than in Croatia for the same standard. The posters were placed in the streets before the exhibition Manifesta 4 was opened. I wanted the posters to be “a kind” of advertisement for the exhibition. From far away, you could see the sign Manifesta 4, and when you approach to see when and where the exhibition takes place, you don’t get any other information beside the one that, for example, the Norwegian participant had earned 4.220 Euros in 2001, and average amount needed for one year living in Norway is 26.000 Euros. The participant from Croatia earned 100 Euros, and he needs 5.700 Euros yearly for an “average” life.

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On the one hand, I wanted to show what different (im)possibilities we all live in, and on the other, that even artists who live in Western Europe and already have a career behind them are still not nearly at the stage of earning even an average salary in their countries. To sum up, the statistics were defeating: out of 76 artists, only 16 answered the questionnaire. Out of 18 women and 60 men, 8 women and 8 men answered. There were 26 people from Eastern Europe, 52 from Western Europe, which was the basis for our conclusion that the exhibition was “predicted above all for men from the West, and women and Eastern Europe are exotic, marginal characters in this story. The other curiosity was that the questionnaire was answered mostly by women and Eastern European artists, those who felt deprived. While the Western man was busy selling his work produced in Manifesta, he wasn’t interested in dealing with some kind of inequality; on the contrary, in conversation with them I felt a pretty “cold” atmosphere.

J.V. It seems to me that Manifesta hasn’t changed much; it is just that the problem is more visible than it was at the start. Manifesta is the biennial of European art and presents artists from Eastern Europe as it should according to current European politics. Also, the same thing can be seen in the museums and galleries of modern and contemporary art in the West. According to my research, although I haven’t made a project out of this and I don’t have such convincing statistical data like you, Eastern European artists can appear in museums only as dissidents, no matter what their original intentions were and the context of their work.

A.K. Yes, as long as it supports somebody’s thesis about the East, the artist from Eastern Europe can participate more easily at some significant exhibition or a significant art collection.

J.V. What we can conclude at the end of this conversation and before we show the videos, is that you rarely deal with the problem of identity in the way that the problem was present in the art of the nineties, but rather you are interested in the causes and effects. In this case, naturally, the subject is the war of the nineties and the “Reconstructions” are, to my knowledge, your first documentary videos. In these videos it is interesting that the war appears only as an allusion or a premonition, while the image and the story are at the first sight connected to something else. The position from which you reveal it is opposite to the position of the documentary’s testimony. In the economy of truth, image plays an important role, just as the position of the witness does. In the Reconstructions... videos, the custodian of the castle appears in the role of the witness, but the narration of the film, just as with the very visual presentation, avoids to show the wars of the nineties in any way. While contemporary media - television and the internet - function by producing “spectacular” images of the war, here those images are avoided.

War is only a premonition coming from the space of “normality”, here it is presented through the everyday life of high profile political officials. The statements we had the opportunity to hear so often in the nineties are interesting: that war came as a natural urge, and not as a product of certain politics; that it was something close to human nature and NOT something constructed through with the use of media apparatus for example and other political instruments, and, finally, with the support of the general will of the people who took the side of certain politics. According to these statements, in their conspirative variants, the responsibility for the war in the nineties is not to be found in the “people” or the political nomenclature of the time, but it was Tito and the political elite of Socialist Yugoslavia who were found guilty, and who kept the nations in a political prison, in a sort of unnatural and authoritarian coalition. Nothing of those things appear in your videos, at least not in a direct way. In that sense your approach to the documentarism is interesting, being based on a string of allusions and implications, on some kind of atmosphere rather than on the presenting of the events themselves through the narrative testimonies and visual material displayed.

In that sense, I would mention another thing before the screening of Reconstructions..., something which could be interesting for this approach to documentary presentation in contemporary art, but also for the universal problem of the contemporary distribution of image which tends to present a certain reality.

In his text “The Fate of Art in Times of Terror”, Boris Groys wrote about the competition between artist and terrorist in the representation of the reality of war. The central thesis of this text is that terrorists and warriors start to act as artists, like fast and effective producers of images who make events relevant by presenting/portraying them. We will finish with a quotation from a text: “While in the old times the artist had the power to testify a “heroic action” and to inscribe it in the memory of humanity, today every act of terror or act of war becomes momentarily registered, represented, described, portrayed, told and interpreted by the media: pushing a button which makes the bomb explode, a contemporary warrior or terrorist pushes the button which starts the media machinery.”

A.K. Yes, the history of the castle is the following: Tikveš castle was built in the hunting area of Kopacki rit, ever since the Habsburg dynasty. Every September there is an organized deer hunt (today also). There were many “Tito’s castles”, but he really liked to come to this one, and he used to come often. On April 15th, 1991, just for one day, in that same castle Tuđman and Milošević met. Twenty days after that meeting, war started. The narrator in the film was the castle custodian in the period from 1978-1991, after which the castle was closed and left to ruin. In the first film we are trying together to reconstruct a day in the life of Tito spent in the castle, walking through the devastated rooms. And also the other day, the one which was important for all of us, the meeting of Tuđman and

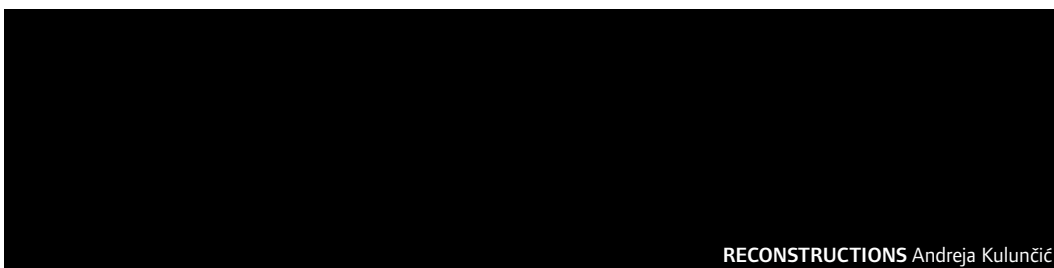
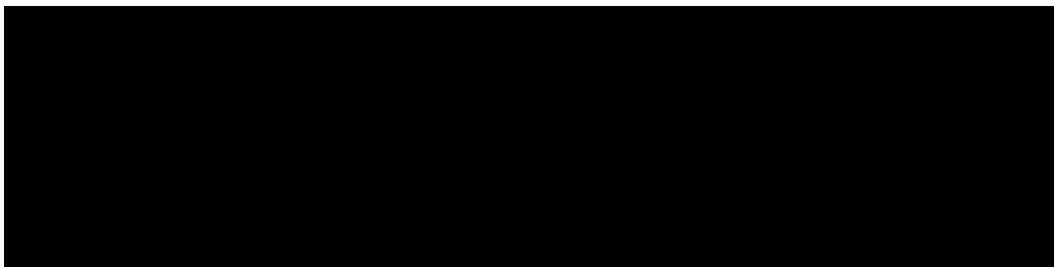
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Milošević, and after the unsuccessful meeting in Karađorđevo, we also go through the time and spaces of the castle within one day.

The very gesture of the film was dictated by the conditions. Considering the fact that the castle was totally dilapidated inside, we got the key for an hour, went inside with the former host of the castle, and in the role of a voyeur we tried quickly passing through it to find out something more. The questions I asked as somebody who remembers socialist times, who remembers Tito and the importance of Tito's castles, who still remembers the aura of Tito-the king... and on the other hand I asked questions about Tudjman and Milosevic, who had also very directly shaped our lives. So, I am coming in and trying to be a voyeur in front of all of us, there are no smart political questions, I pose questions as anyone would have then, but I also pose questions like the ones that are on some reality shows, like what did they eat, how they spent their time there, where did they walk, who came to visit them.. and at the end of the film we are back at the same point we started, we don't know anything more than we knew before, about what they talked about, or what Tito, or Milosevic or Tudjman thought and what decisions they made, just like we never knew really... Actually, the gesture is the same as anyone else's would be who would run into this man for 20 minutes and record something quickly. So, I apologize here if the quality level is low...

Edited transcript of the introductory conversation, June 9, 2009

Translation and redaction: **Aleksandra Sekulić and Nadja Leuba**



RECONSTRUCTIONS Andreja Kulunčič

videografija

regiona 201



www.namaTRE.ba

Festival namaTRE.ba III deo
Gradsko pozorište Trebinje
24. septembar 2009.

Projekat Videografija regiona predstavljen je u okviru specijalnog programa 3. Izdanja festivala namaTRE.ba u Trebinju, u okviru predavanja *Still frame 2009: vernakularni video, videografija, mediarheologija* (Aleksandra Sekulić)

Festival namaTRE.ba |||
City Theater Trebinje |||
September, 2009 |||

The project "Videography of the Region" is presented as a part of the special program of the 3rd edition of the nama TRE.ba festival, within the lecture presentation *Still frame: vernacular video, videography, medarcheology* (Aleksandra Sekulić) |||||

videografija

namaTRE.ba project 2006-2010
Igor Bošnjak

Ime i koncept projekta namaTRE.ba je igra riječi, te govori koliko gradu kakav je Trebinje tre.ba *event* ovakvog tipa. Koncept za ovakav događaj nastao je polovinom 2006.godine da bi već u martu 2007. bila realizovana prva video izložba. Izložbe ovakvog tipa pružaju mogućnost da se vide novi trendovi u video artu, filmu, i drugim oblicima novomedijskih praksi. Prvi dio ovog projekta je bio izložen i prikazan u Galeriji Akademije likovnih umjetnosti kao i Klubu prijatelja umjetnosti „Atanasije Popović” u Trebinju u martu 2007. godine. Na izložbi je bila zastupljena mlađa generacija umjetnika iz regiona i Evrope koja promišlja na jedan novi način. Projekat ima edukativni momenat, zato sto studenti ALU imaju mogućnost da vide realizovane film, video, novomedijske koncepte nekih inostranih umjetnika.

namaTRE.ba 2 video projekat se održao u julu 2008 godine na ALU u Trebinju, a prezentovani su video, film, performans i eksperimentalno-kolažni mix novomedijski radovi. Video projekat namaTRE.ba 2 nema za cilj da postane velika međunarodna izložba od dominantnog značaja, već da iz godine u godinu prikaže radove umjetnika kako iz regiona ex-YU prostora, tako i evropskog i šireg globalnog konteksta koji se bave preispitivanjem kako samog umjetničkog medija tako i polja djelovanja u kome taj medij egzistira.

Prvi namaTRE.ba projekat je locirao i limitirao domete i mogućnosti unutar lokalnog konteksta grada Trebinja, a drugi po redu namaTRE.ba projekat, prijeti da postane internacionalni i tradicionalni video festival. namaTRE.ba 2 projekat je bio tematskog karaktera, a lajt motiv je ljudsko tijelo. Problemom ljudskog tijela kao i međusobnih odnosa tijela i njihove percepcije/recepcije se bavi većina odabranih radova.

U prvim je to eksplicitno saopšteno, dok je u drugim zadržan indirektan odnos prema temi. Tijelo kao organizam, tijelo kao figura, tijelo kao diskurs, može se čitati kao organski sistem, kao organ ili tijelo cijeline koje ima ili nema određenu funkciju, kao fantomski ud, kao izraz ili odraz specifičnog duhovnog stanja jedinke / kolektiviteta. Prema poetikama novih medija, djelo se čita i shvata kao međuzavisni sklop recipijentovog tijela i samog umjetničkog djela. Po najnovijim definicijama poetika novih medija, djelo je postalo fluks (flux). Fluks kao protok energije. Protok energije ili intenzitet koje djelo vrši na tijelo i obrnuto. Fluks između tijela i djela kao složen odnos situacija, događaja, odnosa i proticanja u koje su uključeni različiti procesi, nosioci procesa, kao i sistemi artifičijelnog i organskog reagovanja ili odziva. Čovječanstvo je u međuvremenu postalo imuno na pokretne slike bola, patnje, degradacije

videografija

i brutalnosti kojima je konstantno izloženo kroz informacione kanale savremenog društva. Postalo je isuviše dosadno i otkriveno je da pažnja, mogućnost vizuelnog percipiranja, progresivno opada, a apetiti za novim vizuelnim senzacijama rastu eksponencijalno.

Mogućnost da se podignu znanja i percepcija, te koncentracija, na neke više nivoe, konstantno doživljavaju eroziju fluksevima interferencijskih signala. Izjednačavanje važnosti svih slika u eteru stvara stanje vizuelne entropije, u kojoj je sve u pokretu, u fluktuaciji, a slike u brzim promjenama gube ili dobijaju na značaju i značenju. Dominira energetsko pulsiranje svih vizuelnih medija, a u njemu video umjetnost vrlo teško ili čak jedva pronalazi neko čvrsto uporište iz kojeg ili nasuprot kojem nastaje, jer je u ovakvoj stvarnosti sve privid i opsena. U tom smislu novomedijske i digitalne umjetnosti predstavljaju estetske izazove klasičnom poimanju filma ili video rada. Delez i Gatar su ponudili sliku djelujućeg događaja uključenog u rad mašine. Ponuđena je teoretizacija dejstva samog djela naspram ponude koju djelo može da pruži. Ponuđeno je i premještanje i čitanje značenja: surova izloženost tjela dejstvu, umjesto intelektualnog šifriranja i teoretskih dešifriranja javnih, intimnih, umjetničkih ili bilo kojih drugih značenja.

namaTRE.ba 3 projekat (septembar 2009) je dokazao da je moguće u lokalnom kontekstu predstaviti recentnu svjetsku video i art film produkciju. Zahvaljujući rhizome.org i drugim servisima preko konkursa je stiglo 150 radova iz preko 40 zemalja. Održani su I setovi predavanja na temu savremene umjetnosti, videa, kulture ekrana I sl. U dvodnevnom filmkom programu prikazani su u Gradskom pozoristu, izbor od preko 30 filmova, dok je u ambijentalnoj soundscape postavci na Akademiji likovnih umjetnosti bilo izloženo preko 70 video radova. Projekat je finansiran od strane Ministarstva Prosvjete i Kulture Republike Srpske, Opštine Trebinje i fonda Pro Helvetia.

Igor Bošnjak je umjetnik & kustos, autor namaTRE.ba projekta

videografija



videografija

regiona 206



videografija

regiona 207

namaTRE.ba project 2006-2010

Igor Bošnjak

The name and the concept of the project namaTRE.ba is a word play, and it describes how much a town like Trebinje needs such an event. The concept of this event was made in 2006, and already in March 2007 the first video exhibition was realized. The exhibition gave an opportunity for new trends in video art, film and other forms of new media practices to be seen. The first part of the project was shown in the Gallery of the Academy of Arts and in the Atanasije Popovic Club in Trebinje in March, 2007. The younger generation of artists from the region and Europe, who have a new approach, was presented. The project has an educational aspect, because students of visual arts have an opportunity to see films, videos and new media concepts realized by artists from abroad.

The namaTRE.ba 2 video project took place in July 2008, in the Academy of Arts in Trebinje, where video, film, performance and experimental new media works were presented. NamaTRE.ba 2 doesn't aim to become a big international exhibition, but to continue in presenting, every year, works of artists who deal with questioning the very art medium as well as the field of activity where those works exist.

The first namaTRE.ba project located and limited the outreach and possibilities within the local context of the city of Trebinje, and the second edition showed the potential to become an international and traditional video festival. NamaTRE.ba 2 was a project of a thematic character, and the motif was the human body. Most of the selected works dealt with the problem of the human body and mutual relations of bodies and their perception/reception.

In the first it is explicitly expressed, while in the latter an indirect relation to the subject was kept. The body as an organism, the body as a figure, the body as a discourse, could be read as an organic system; as an organ or a body of a whole which has or doesn't have certain functions, as a phantom limb, as expression or reflection of a specific spiritual state of an individual/collectivity. According to the poetics of new media, art is understood as a mutually-dependent intertwined set of the recipient's body and the piece itself. In the newest definitions in the poetics of the new media, the art piece became a flux – flux as the streaming of energy; the streaming of energy or intensity directed from the piece to the body and vice versa. The flux between the body and the artwork as a complex relation of situations, events, relations and streaming where different processes and process barriers, also the systems of the artificial and organic reacting or response. Humanity has become in the meantime

immune to the moving images of pain, suffering, degradation and brutality to which it is constantly exposed through the information channels of contemporary society. It has become too boring, and it now discovered that the ability for visual perception is decreasing progressively, and the desire for new visual sensations has grown exponentially.

The possibility for an increase in the knowledge and the perception, as well as the concentration, to some higher levels, are constantly eroded in the fluxes of interferential signals. The leveling of the importance of all the images in the ether produces a state of visual entropy, where everything fluctuates, and images quickly change, lose or gain meaning and significance. The energetic pulsating of all the visual media dominates, and video art can hardly or scarcely find a firm basis from which or against which it emerges, because in this reality everything is an illusion.

The namaTRE.ba 3 project has proven that it is possible to present the current international scene of video art and art film production within a local context. Thanks to rhizome.org and other services, over 150 works arrived from over 40 countries. Sets of lectures dealing with contemporary art, video, screen culture, etc. were realized. During the two days of film screenings, a selection consisting of over 30 films was screened in the City Theater of Trebinje, and at the Academy of Arts over 70 video pieces were exhibited.

This project is financed by the Ministry of Education and Culture of the Republic of Srpska, the Municipality of Trebinje and Pro Helvetia

Igor Bosnjak, artist, curator, author of namaTRE.ba project



videografija

regiona 210



treBa izložba IIIII exhibition

videografija

tom sherman



vernacular video

Tom Šerman |||||
Vernakularni video |||||

Kao tehnologija, video je star tek nešto više od četrdeset godina. On predstavlja izdanak televizije kao tehnologije koja je počela da se razvija tridesetih godina prošlog veka, a u našim domovima je prisutna šezdeset godina. Televizija je započela svoje postojanje kao centralizovan medij namenjen emitovanju programa od jednog izvora ka mnogim korisnicima. Centralna pozicija televizije počela je da se osipa kada su kablovski i satelitski distributivni sistemi, sa jedne, i vertikalni, specijalizovani izvori programiranja, sa druge strane, fragmentirali televizijsku publiku. Budući da je video-tehnologija proistekla iz televizije, njena misija se nesumnjivo sastojala u potpunoj decentralizaciji. Četrdeset godina kasnije, video-tehnologija je svuda oko nas. Danas je to zaseban medij, potpuno decentralizovana digitalna, elektronska audio-vizuelna tehnologija sa ogromnim mogućnostima korišćenja i velikim moći. Video-oprema je prenosiva, poseduje sve impresivnije tehničke mogućnosti i još uvek „razbija“ sa opcijom trenutnog pregledavanja snimka. Kao što je govorio Maršal Mekluan (Marshall McLuhan), mogućnost trenutnog pregledavanje snimka najveći je izum 20. veka.

Godine 2008, video nije ekskluzivan medij tehničara, specijalista, novinara ili umetnika, već pripada svim ljudima. Potencijal videa kao sredstva za masovnu decentralizovanu komunikaciju je ostvaren, a 21. vek će biti upamćen kao doba videa. Ostavimo li po strani špijunažu i kontra-špijunažu, video je vernakularna forma naše ere – to je uobičajen i svakodnevni način komunikacije među ljudima. Video je način na koji se ljudi pozicioniraju unutar događaja i opisuju šta se dogodilo. Posmatran u egzistencijalnoj ravni, video je postao svačija tačka gledišta (POV), kao instrument za uokvirivanje egzistencije i identiteta.

Dvadeset pet procenata domaćinstava u Severnoj Americi trenutno poseduje video-kamere. Budući da se digitalne kamere i telefoni sa ugrađenim kamerama proizvode sa namerom omogućavanja boljih video-snimaka, video će u potpunosti postati sveprisutan. Ljudi žele da pomoću videa ispričaju svoje priče i da zabeleže slike i zvuke, dok televizijsko novinarstvo ima isuviše usku perspektivu. Otuda nam je potrebno što više različitih pogleda na svet (POVs). Veb kamere, video-telefoni, video-blogovi (VLOGS) i video-podkasting pospešiće veliki talas plime vernakularnog videa u 21. veku.

Šta trenutno karakteriše vernakularni video?

Dužina prikazivanih snimaka biće sve kraća zbog toga što ljudi posvećuju sve manje pažnje reklamnim

videografija

sadržajima na televiziji usled agresivnih potreba komercijalnog oglašavanja. Takođe, prenos zapisa ostvarenih video-telefonima, koji je u početku bio ograničen propusnim opsegom prenosnog kanala, radikalno će uticati na skraćivanje dužine trajanja video-klipova.

Preovlađaće upotreba tzv. muzičkih tapeta – pogledajte samo na koji način funkcioniše komercijalno oglašavanje i videćete da se kratke, efikasne poruke i postkonceptualne kampanje dobro prodaju upravo zahvaljujući muzičkim hitovima.

Rekombinantni rad sa video-materijalima postaje sve uobičajeniji. Repetitivna „dekonstrukcija“ popularne kulture će podražavati semplovanje i repetitivne strukture pop muzike. Kolaž, montaža i „zbudžena“ produktivnost rekombinantnih formi rukovođeni su romantičnim, „robinhudovskim“ pregnućima *copyleft* pokreta.

Zbrzani izveštaji u realnom vremenu smeniće praksu čitanja prethodno napisanih govora. Individualno novinarstvo sa „lica mesta“ i video-dnevnik će se umnožiti.

Ekranski tekstovi će biti vizuelno dinamični, ali semantički sirovi. Jezik će se brzo izmeniti kroz pogrešnu upotrebu i sopstveno osiromašenje. Ljudi će govoriti stvari poput: „*Radim u nekoliko medijuma (sic)*“. „Mediji“ je množina. „Medij(um)“ je jednina. Šta je sledeće – „*Ja sam multi-medijumski umetnik*“? Da li će neko uvesti proveru pravopisa u generatore video-teksta?¹

Primitivna animacija će biti pomešana sa sirovim ponašanjem. Fina animacija zahteva vreme i novac. Primitivno je „kul“, za razliku od finog.

Veoma raspostranjena upotreba usporenih snimaka (slow motion) i ubrzanog prenosa slika će na ironičan način dovesti do ukidanja vremenskih i prostornih granica običnog, nepromenjenog videa.

Digitalni efekti će se koristiti za povezivanje nepovezanih scena; programi za bojenje i filteri za negativ koristiće se za označavanje psiholoških realnosti. Pojmovi podsvesnog, to jest, nesvesnog biće objektivizirani i *izokrenuti*, jer „zbudženi“ nadrealizam dominira nad „kreativnom upotrebom“ videa. Putopisne forme će se razvijati usled proliferacije putopisnih filmova i video-turizma, jer će ljudi koji poseduju palmkordere i laptopove putovati.

Ekstremni sportovi, seks, samopovređivanje i umiranja usled prekomerne uporebe droga pomešaće se sa kulturom katastrofe; teroristički napadi, padovi aviona, uragani i tornada biće prevedeni u medijalizovani horor putem vernakularnog videa.

Od avangarde do odstupnice²

U međuvremenu, uprkos fenomenu vernakularnog videa, institucionalizovana video-umetnost se neizostavno još čvršće povezuje sa tradicionalnim medijima vizuelne umetnosti i istorije kinematografije. Video-umetnost se izdvaja od šire medijske kulture po svojim predvidljivim vezama sa istorijom vizuelne umetnosti (skulptorstvo, slikarstvo, fotografija) i istorijom kinematografije (izobličavanja filmskih klasika u vidu usporenih snimaka, beskrajni omaži Ejzenštajnu (Sergei Mikhailovich Eisenstein) i Brekedžu (James Stanley Brakhage), itd).

Kao medij namenjen komunikaciji, video-umetnost i dalje okreće leđa svojim komunikacionim mogućnostima zanemarujući svoje kibernetске potencijale, kao što je uticaj na promenu ponašanja i podsticanje dinamike društvenih odnosa kroz povratnu reakciju publike. Nastojeći da zadobiju institucionalnu podršku i steknu profesionalni ugled, video-umetnici će i dalje ostati okrenuti prošlosti i biti konzervativni. Muzeji koriste video-instalacije za aranžiranje izloga savremene medijske umetnosti, jer video-umetnost koja usvaja strategije tradicionalnih medija, u vidu video-skulptura i instalacija, ili video-slikarstva, osnažuje vrednost institucionalnih zbirki kao materijalnih manifestacije istorije. Kao ograničena serija radova ili kao unikatan fizički objekat, video-umetnost ne dovodi u pitanje muzejski *raison d'être*. Video-umetnici koji se zadovoljavaju time da od videa stvore fizički objekat, u ovom slučaju funkcionišu kao odstupnica, to jest, kao sila koja štiti muzeje od optužbi da su potpuno nevažni. U informatičkom dobu, u kome je vrednost određena nematerijalnim silama, te kretanjem podataka, informacija i znanjâ brzinom svetlosti, fetišiziranje materijalnih objekata predstavlja anahronu aktivnost. Naravno, ne iznenađuje što materijalna objektivizacija videa na vašarskom nivou ostavlja upečatljiv dojam na muzejsku publiku.

Budući da kultura vernakularnog videa ubrzano razvija u katastrofičnom i haotičnom pravcu, umetnici koji upotrebljavaju video će morati da izaberu jednu od dve opcije – ili mirnu luku muzeja i galerija, ili da se daju u potragu za olujom (tzv. “storm chasers”; prim.prev). Ukoliko odluče da ukrote energiju, relativni kaos i želju za smrću vernakularnog videa, suočiće se sa mnoštvom izazova i velikim rizicima.

² Igra reči: “*From Avant-Garde to Rear Guard*” (Rear Guard – posebna oružana formacija sa zadatkom brzog pozadinskog reagovanja u slučajevima iznenadnog napada ili povlačenja vojske; takođe, ime kompjuterske video-igrice iz 1982. godine (prim. prev).

Estetika će i dalje razdvajati umetnike od širokih narodnih masa

Ako umetnici izaberu da prihvate video kulturu u nedodijama van urbanih centara (na ulici ili na internetu), gde vernakularni video naglo izrasta u veliku oluju formi kratkih poruka koje brzo evoluiraju, naići će na iste probleme sa kojima se umetnici uvek suočavaju. Naime, kako će uopšte opisati svet koji vide a, zatim, kako će izgraditi novi svet ako su zgroženi onim što vide? Takođe, kako će pronaći publiku za svoj rad? Prednosti umetnika koji izlažu u muzejima i galerijama su očigledne i jednostavne, jer umetnička publika naprosto zna da je u galerijama i muzejima očekuje umetnost. Ljubitelji umetnosti sa sobom unose u ove umetničke institucije svoje obrazovanje i poznavanje umetnosti, ali pritom imaju sužena očekivanja jer žele da vide materijalnu senzualnost upakovanu u oblik rafiniranih objekata koji predstavljaju deo istorije umetnosti. Međutim, kada umetnici predstavljaju umetnost u javnom prostoru, u kome dominiraju vernakularna upotreba i video- poruke svakojakih ljudi sa različitim mišljenjima i nakanama, estetički sudovi su verovatno još važniji i, šta više, još kompleksniji nego kada se umetnost stvara da bi se doživela u muzeju.

Estetika je grana filozofije koja se bavi prirodom lepog. Za potrebe ovog teksta, estetiku ćemo jednostavno definisati kao unutrašnju logiku ili skup pravila za stvaranje umetnosti. Ova logika i skup njenih pravila upotrebljavaju se za određivanje ravnoteže između forme i sadržaja. Po pravilu, vernakularna upotreba medija ističe sadržaj na račun forme. Ukoliko poruka bude imala bilo kakvu težinu u haotičnom okruženju, u kome je pojam lepog od sporednog značaja u odnosu na mogućnost ostvarivanja uticaja i efikasnosti, onda sadržaj postaje veoma bitan. Da li autor poruke ima šta da prikaže ili da kaže?

Vernakularni video ispoljava sopstvene konzistencije forme. Kao što smo ranije pokazali, na video namenjen širokim narodnim masama utiče komercijalno oglašavanje, zatim sve manji i manji intervali pažnje koja se posvećuje ovim sadržajima, preterana upotreba digitalnih efekata, zavodljivost usporenog i ubrzanog prenosa slika, fasciniranost primitivnom animacijom i primitivnim ponašanjem, "zbudženi" prenos glasa i prenatrpana grafika koja ukazuje da se pisani jezik sve manje vrednuje. Da bismo odredili karakter formalne "estetike" vernakularnog videa, bilo bi uputnije govoriti o anestetiku. Termin anestetik je antonim estetskog. Anestetik *ne poseduje* svest o estetskom, već dovodi do utrnuća ili obuzdavanja percepcije. Premda vitalna, kultura vernakularnog videa funkcioniše uglavnom anestetički.

Izazov za umetnike koji rade izvan udobne zone muzeja i galerija sastojace se u tome da pronadu i zadrže svoju publiku, i da kao pojedinci zadobiju status profesionalaca u kolektivnom okruženju profesionalnih

amatera. Suočimo se s tim, jer pored svakog umetnika koji bude odlučio da se oproba u domenu vernakularnog videa postoje hiljade ozbiljnih, zanimljivih umetnika kojima kuratori ne dozvoljavaju pristup institucijama umetnosti, što nužno ograničava mogućnost da se dodatno obrazuju. Vrednost koju muzeji neguju određena je ekskluzivnošću. Imajući u vidu ovu okrutnu realnost, ne bi trebalo sumnjati u to gde će se i kada dogoditi inovacija.

Danas video-tehnologija predstavlja običnu stvar, baš kao što je nekada olovka bila uobičajeno sredstvo kojom su se služili pripadnici srednje klase. Ljudi koji nikada nisu čak ni pomišljali da bi se mogli ozbiljno baviti videom, sada rade sa digitalnim video-kamerama i nelinearnim programima za uređivanje video-sadržaja na svojim kompjuterima. Bez pomuke mogu osnivati sopstvene "televizijske stanice" sa prenosom video-zapisa putem interneta. Revolucija u tehnologijama za prikazivanje video-sadržaja stvara veliki, neiskorišćeni ekranski prostor i vreme, jer praktično sva arhitektura i sve površine postaju potencijalni ekrani. Telefoni sa video uređajima će eksponencijalno proširiti sveprisutnost videa. Ova video-oruđa su izuzetno moćna i još uvek nisu dosegla svoj zenit. Ukoliko želimo biti delom 21. veka i sveta prezasićnog medijima, te efikasno komunicirati sa drugima ili veoma detaljno izraziti stav o trenutnim dešavanjima, koju ćemo tehnologiju izabrati za to – digitalni video ili olovku?

Umetnici moraju prihvatiti, ali takođe i prevazići, vernakularne forme videa. Oni moraju identifikovati, kategorizovati i proniknuti u slojeve vernakularnog videa upotrebljavajući odgovarajući jezik videa kako bi efikasno i elegantno komunicirali sa svetom koji ih okružuje. Video-umetnici moraju prihvatiti činjenicu da predstavljaju deo globalnog, kolektivnog poduhvata i da su deo ekonomije dara unutar ekonomije izobilja. Takođe, moraju imati šta da kažu i moraju biti sposobni da to iskažu na sofisticiran, inovativan i atraktivan način. Oni moraju predstaviti sopstveni brend video-estetike u vernakularnim torentima i takođe moraju da steknu svoju publiku putem poruka određenih sadržajem.

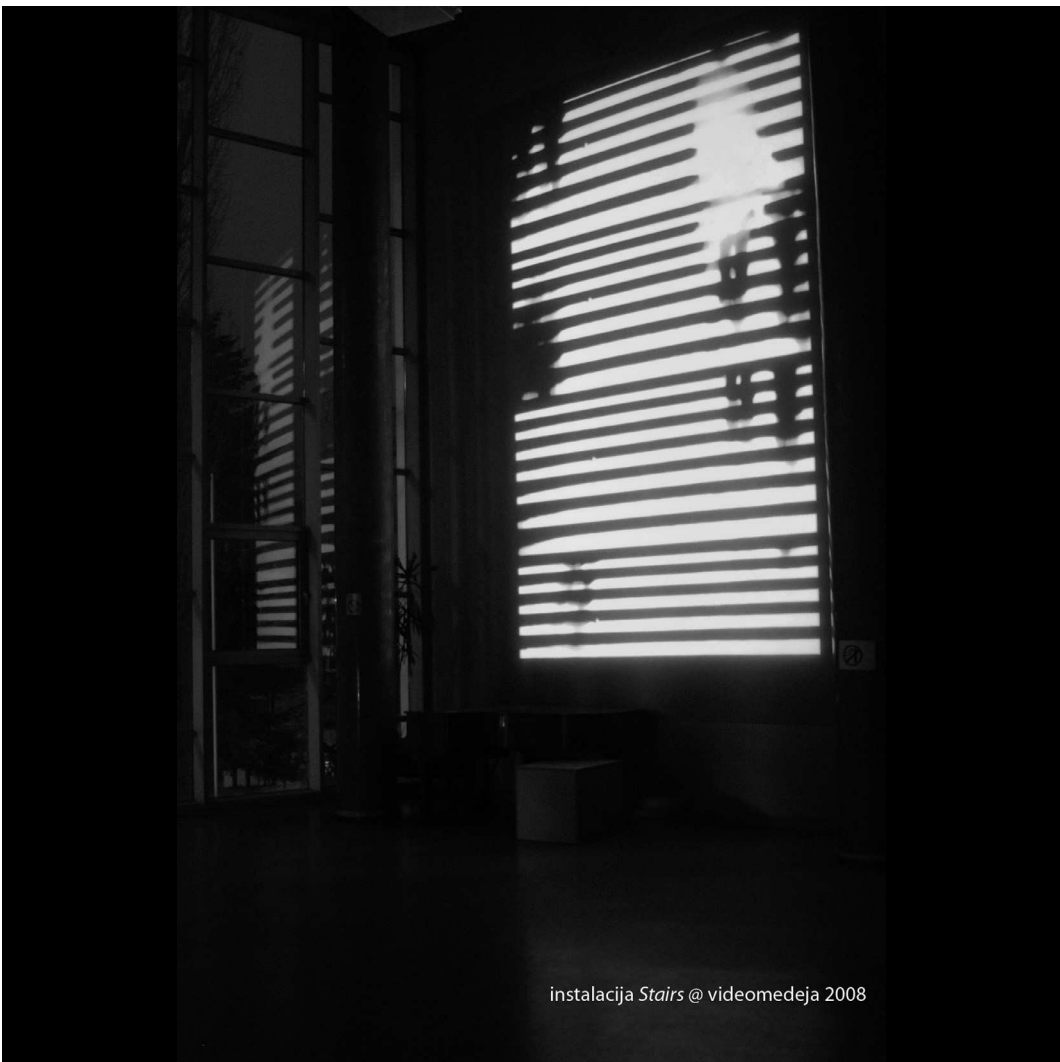
Misija nije nimalo laka. Domen vernakularnog predstavlja zaglušujuću bujicu ogromnih razmera, a video-umetnika biće tušta i tma. Video-umetnicima bez profesionalnog statusa, od kojih mnogi nastoje da steknu titulu magistra umetnosti, pridružiće se digitalne kooperative zaludenika muzičkim videima i horde "vikendaških" video-umetnika. Jedina stvar o kojoj ovi šarenoliki umetnici neće morati da brinu je smrt videa. Video-umetnost je toliko puta do sada bila proglašavana mrtvom da njeno kontinuirano vaskrsnuće ne bi trebalo nikoga da iznenadi, jer to je prirodni krug u tehno-kulturnoj evoluciji. Krepka životna snaga vernakularnog videa biće nešto što će umetnici moći da uzjašu, nešto što će moći da vrte i okreću, i nešto zastrašujuće čemu će se opirati i suprotstavljati. Izazov će biti herkulovski i neodoljiv.

videografija

Odlomak iz dužeg teksta Toma Šermana (Tom Sherman) pod nazivom *Devet života video-umetnosti*.

Tom Šerman (twsherman@syr.edu) je umetnik, pisac i profesor na Odeljenju za transmedije na Univerzitetu Sirakuza u Njujorku. Njegova poslednja knjiga nosi naziv *Before and After the I-Bomb: An Artist in the Information Environment* (Banff Centre Press, 2002). Šermanovo spisateljstvo i usmeno kazivanje predstavljeno je u nedeljnim radijskim serijalima *Nerve Theory's H5N1: nema privatnosti pri brzini svetlosti*, emitovanoj na austrijskom nacionalnom servisu 2006. godine. Nervna teorija (Nerve Theory) je kolaborativni identitet Toma Šermana i Bernarda Lojbnera (Bernhard Loibner), bečkog medijskog umetnika. Slušajte na internetu; za pristup MP3 formatu posetite www.kunstradio.at/2006A/H5N1en.html.

Preveo: **Milan Rakita**



instalacija *Stairs* @ videomedeja 2008

videografija

Vernacular Video |||||
by **Tom Sherman** |||||

Video as a technology is a little over forty years old. It is an offshoot of television, developed in the 1930s and a technology that has been in our homes for sixty years. Television began as a centralized, one-to-many broadcast medium. Television’s centrality was splintered as cable and satellite distribution systems and vertical, specialized programming sources fragmented television’s audience. As video technology spun off from television, the mission was clearly one of complete decentralization. Forty years later, video technology is everywhere. Video is now a medium unto itself, a completely decentralized digital, electronic audio-visual technology of tremendous utility and power. Video gear is portable, increasingly impressive in its performance, and it still packs the wallop of instant replay. As Marshall McLuhan said, the instant replay was the greatest invention of the twentieth century. Video in 2008 is not the exclusive medium of technicians or specialists or journalists or artists — it is the people’s medium. The potential of video as a decentralized communications tool for the masses has been realized, and the twenty-first century will be remembered as the video age. Surveillance and counter-surveillance aside, video is the vernacular form of the era — it is the common and everyday way that people communicate. Video is the way people place themselves at events and describe what happened. In existential terms, video has become everyperson’s POV (point of view). It is an instrument for framing existence and identity.

There are currently camcorders in twenty per cent of households in North America. As digital still cameras and camera-phones are engineered to shoot better video, video will become completely ubiquitous. People have stories to tell, and images and sounds to capture in video. Television journalism is far too narrow in its perspective. We desperately need more POVs. Webcams and video-phones, video-blogs (VLOGS) and video-podcasting will fuel a twenty-first-century tidal wave of vernacular video.

What Are the Current Characteristics of Vernacular Video?

Displayed recordings will continue to be shorter and shorter in duration, as television time, compressed by the demands of advertising, has socially engineered shorter and shorter attention spans. Video-phone transmissions, initially limited by bandwidth, will radically shorten video clips.

The use of canned music will prevail. Look at advertising. Short, efficient messages, post-conceptual campaigns, are sold on the back of hit music.

Recombinant work will be more and more common. Sampling and the repeat structures of pop music will be emulated in the repetitive “deconstruction” of popular culture. Collage, montage and the quick-

and-dirty efficiency of recombinant forms are driven by the romantic, Robin Hood-like efforts of the copyleft movement.

Real-time, on-the-fly voiceovers will replace scripted narratives. Personal, on-site journalism and video diaries will proliferate.

On-screen text will be visually dynamic, but semantically crude. Language will be altered quickly through misuse and slippage. People will say things like "I work in several *mediums* [*sic*]." "Media" is plural. "Medium" is singular. What's next: "I am a multi-mediums artist"? Will someone introduce spell-check to video text generators?

Crude animation will be mixed with crude behaviour. Slick animation takes time and money. Crude is cool, as opposed to slick.

Slow motion and accelerated image streams will be overused, ironically breaking the real-time-and-space edge of straight, unaltered video.

Digital effects will be used to glue disconnected scenes together; paint programs and negative filters will be used to denote psychological terrain. Notions of the sub- or unconscious will be objectified *and obscured* as "quick and dirty" surrealism dominates the "creative use" of video.

Travelogues will prosper, as road "films" and video tourism proliferate. Have palm-corder and laptop, will travel.

Extreme sports, sex, self-mutilation and drug overdoses will mix with disaster culture; terrorist attacks, plane crashes, hurricanes and tornadoes will be translated into mediated horror through vernacular video.

From Avant-Garde to Rear Guard

Meanwhile, in the face of the phenomena of vernacular video, institutionally sanctioned video art necessarily attaches itself even more firmly to traditional visual-art media and cinematic history. Video art distinguishes itself from the broader media culture by its predictable associations with visual-art history (sculpture, painting, photography) and cinematic history (slo-mo distortions of cinematic

videografija

classics, endless homages to Eisenstein and Brakhage, etc.).

Video art continues to turn its back on its potential as a communications medium, ignoring its cybernetic strengths (video alters behaviour and steers social movement through feedback). Video artists, seeking institutional support and professional status, will continue to be retrospective and conservative. Video installations provide museums with the window-dressing of contemporary media art. Video art that emulates the strategies of traditional media, video sculpture and installations or video painting reinforces the value of an institution's collection, its material manifestation of history. Video art as limited edition or unique physical object does not challenge the museum's *raison d'être*. Video artists content with making video a physical object are operating as a rear guard, as a force protecting the museum from claims of total irrelevance. In an information age, where value is determined by immaterial forces, the speed-of-light movement of data, information and knowledge, fetishizing material objects is an anachronistic exercise. Of course, it is not surprising that museum audiences find the material objectification of video at trade-show scale impressive on a sensual level.

As vernacular video culture spins toward disaster and chaos, artists working with video will have to choose between the safe harbour of the museum and gallery, or become storm chasers. If artists choose to chase the energy and relative chaos and death wish of vernacular video, there will be challenges and high degrees of risk.

Aesthetics Will Continue to Separate Artists from the Public at Large

If artists choose to embrace video culture in the wilds (on the street or on-line) where vernacular video is burgeoning in a massive storm of quickly evolving short message forms, they will face the same problems that artists always face. How will they describe the world they see, and if they are disgusted by what they see, how will they compose a new world? And then how will they find an audience for their work? The advantages for artists showing in museums and galleries are simple. The art audience knows it is going to see art when it visits a museum or gallery. Art audiences bring their education and literacy to these art institutions. But art audiences have narrow expectations. They seek material sensuality packaged as refined objects attached to the history of art. When artists present art in a public space dominated by vernacular use, video messages by all kinds of people with different kinds of voices and goals, aesthetic decisions are perhaps even more important, and even more complex, than when art is being crafted to be experienced in an art museum.

Aesthetics are a branch of philosophy dealing with the nature of beauty. For the purpose of this text, aesthetics are simply an internal logic or set of rules for making art. This logic and its rules are used to determine the balance between form and content. As a general rule, the vernacular use of a medium

pushes content over form. If a message is going to have any weight in a chaotic environment — where notions of beauty are perhaps secondary to impact and effectiveness — then content becomes very important. Does the author of the message have anything to show or say?

Vernacular video exhibits its own consistencies of form. As previously elaborated, the people's video is influenced by advertising, shorter and shorter attention spans, the excessive use of digital effects, the seductiveness of slo-mo and accelerated image streams, a fascination with crude animation and crude behaviour, quick-and-dirty voice-overs and bold graphics that highlight a declining appreciation of written language. To characterize the formal "aesthetics" of vernacular video, it might be better to speak of anesthetics. The term anesthetic is an antonym of aesthetic. An anesthetic is *without* aesthetic awareness. An anesthetic numbs or subdues perceptions. Vernacular video culture, although vital, will function largely anesthetically.

The challenge for artists working outside the comfort zone of museums and galleries will be to find and hold onto an audience, and to attain professional status as an individual in a collective, pro-am (professional amateur) environment. Let's face it, for every artist that makes the choice to take his or her chances in the domain of vernacular video, there are thousands of serious, interesting artists who find themselves locked out of art institutions by curators that necessarily limit the membership of the master class. Value in the museum is determined by exclusivity. With this harsh reality spelled out, there should be no doubt about where the action is and where innovation will occur.

The technology of video is now as common as a pencil for the middle classes. People who never even considered working seriously in video find themselves with digital camcorders and non-linear video-editing software on their personal computers. They can set up their own "television stations" with video streaming via the Web without much trouble. The revolution in video-display technologies is creating massive, under-utilized screen space and time, as virtually all architecture and surfaces become potential screens. Video-phones will expand video's ubiquity exponentially. These video tools are incredibly powerful and are nowhere near their zenith. If one wishes to be part of the twenty-first-century, media-saturated world and wants to communicate effectively with others or express one's position on current affairs in considerable detail, with which technology would one chose to do so, digital video or a pencil?

Artists must embrace, but move beyond, the vernacular forms of video. Artists must identify, categorize and sort through the layers of vernacular video, using appropriate video language to interact with the world effectively and with a degree of elegance. Video artists must recognize that they are part of a global, collective enterprise. They are part of a gift economy in an economy of abundance. Video artists must have something to say and be able to say it in sophisticated, innovative, attractive ways. Video

videografija

artists must introduce their brand of video aesthetics into the vernacular torrents. They must earn their audiences through content-driven messages.

The mission is a difficult one. The vernacular domain is a noisy torrent of immense proportions. Video artists will be a dime a dozen. Deprofessionalized artists working in video, many sporting M.F.A. degrees, will be joined by music-video-crazed digital cooperatives and by hordes of Sunday video artists. The only thing these varied artists won't have to worry about is the death of video art. Video art has been pronounced dead so many times, its continual resurrection should not surprise anyone. This is a natural cycle in techno-cultural evolution. The robust life force of vernacular video will be something for artists to ride, and something to twist and turn, and something formidable to resist and work against. The challenge will be Herculean and irresistible.

Excerpted from *The Nine Lives of Video Art*, a longer text by Tom Sherman. |||||

Tom Sherman (twsherma@syr.edu) is an artist and writer and professor in the Department of Transmedia at Syracuse University in New York. His latest book is *Before and After the I-Bomb: An Artist in the Information Environment* (Banff Centre Press, 2002). Sherman's writing and voice work was featured on a weekly radio series, Nerve Theory's *H5N1: there is no privacy at the speed of light*, broadcast on the Austrian national broadcasting system in 2006. Nerve Theory is the collaborative identity of Tom Sherman and Bernhard Loibner, a Viennese media artist. Listen on-line; for MP3 access check out: www.kunstradio.at/2006A/H5N1en.html. |||||

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Naško Križnar – projekcija radova IIIIIIII from Naško Križnar's screening program

videografija

Neki aspekti pojave i razvoja video produkcije u Beogradu i SFR Jugoslaviji

Some aspects of the appearance and development of video production in Belgrade and SFR Yugoslavia

U ovom pregledu potrebno je osvrnuti se i na specifični kontekst videa i razvoja video produkcije u Socijalističkoj Federativnoj Jugoslaviji u ovom pregledu, budući da i centar gde je projekat *Videografija regiona* iniciran: Dom kulture „Studentski grad“ takođe daje značajan pretekst. Pokušaću da omogućim kraći uvid u neke aspekte ovog procesa koji su blisko povezani sa specifičnom istorijom kino-amaterizma, studentskih kulturnih centara i institucionalnog tretmana videa.

Jedan od fenomena značajnih za razvoj jugoslovenske kinematografije bio je kino-amaterizam, kao model filmske produkcije, edukacije i prezentacije. Karakteristična orijentacija jugoslovenske obrazovne i kulturne politike posle II svetskog rata bila je ohrabrivanje inicijativa koje doprinose popularizaciji filma, pa su kino-klubovi imali izvesnu podršku države, i promovisali su kolektivni (organizacioni model zasnovan na klubskom članstvu) pristup produkciji i prezentaciji. Svoj vrhunac je ova aktivnost imala 1960-ih, kada je nova generacija filmskih amatera, ali i mladih umetnika i reditelja koristila izvesnu autonomiju kino-klubaškog modela produkcije da realizuje neke svoje ideje, što je, dugoročno gledano, imalo izuzetan uticaj na jugoslovensku kinematografiju i avangardnu umetnost. Ono što su kino klubovi nudili bila je mogućnost razvoja eksperimentalnih praksi koje su odstupale od prakse prisutne na zvaničnom nivou državne filmske produkcije i umetničkih akademija. Ovaj talas nove filmske poetike i jezika, njegov međunarodni uspeh i uticaj koji su ostvarivali na festivalima GEFF i STAFF, kao i na nekim državnim festivalima poput Jugoslovenskog festivala kratkog i dokumentarnog filma, takođe je inspirisan i podržavan globalnom promenom u shvatanju filma. Reputacija centara progresivnih praksi i produkcije eksperimentalnog filma, kao što su: Kino klub Beograd, Kino klub Zagreb, Kino klub Split, Akademski filmski centar i drugih u mnogim jugoslovenskim gradovima, promenila je značenje kino-amaterizma.

U studiji *Neprofesionalna filmska i video produkcija u Srbiji od 1997 do 2001*¹, Katarina Sivić nalazi dva kriterijuma u definisanju kino-amaterizma kao filmske aktivnosti, kojima se izdvaja od profesionalne filmske produkcije: u kino-amaterizmu motiv u radu je kulturna potreba, a ne finansijska dobit; filmski radnici nisu profesionalci, već je njihova osnova za bavljenje filmom filmofilija (amater je neko

¹ Katarina Sivić : „Neprofesionalna filmska i video produkcija u Srbiji 1997-2001.“, diplomski rad, FDU, Beograd, 2001, strana 7-8

ko voli to čime se bavi). Takođe jse vidi da je ova praksa oslobođena pravila i ograničenja koja su nametnuta profesionalnoj praksi. To takođe vodi i drugačijem nivou produkcije iz aspekta finansijskih sredstava investiranih u produkciju, tehničke opreme i sposobnosti da se uključi veća ekipa. Pojava video tehnologije 1980-ih koincidira sa slabljenjem kino-amaterske aktivnosti. Dostupnost i manji troškovi produkcije koje odlikuju video tehnologiju dovode to novog pojma: video-amateri. Ova praksa donosi nove forme (video art, video film, video spot, itd.) i video produkcija na neki način nastavlja popularizaciju umetničke aktivnosti. Ipak, filmska javnost i filmski radnici bili su i dalje skeptični prema novoj tehnici, za razliku od entuzijazma kojim je dočekan video u polju savremene umetnosti.

Upravo će generacija konceptualnih umetnika u kasnim 1960-im i 1970-im nastupiti sa medijskim pluralizmom i naići na otpor dominantne modernističke puritanske umetnosti i kritike, kako taj period opisuje Dejan Sretenović u svom tekstu *Video umetnost u Srbiji*:

„Ako je video u svetu, kako tvrdi Douglas Davis, predstavljao prvi korak u „strukturalnoj transformaciji u umetnosti“ onda je njegova pojava u bivšoj Jugoslaviji još značajnija, jer reproduktivne tehnologije menjaju oblike proizvodnje, cirkulacije i recepcije umetničkog dela, destabilizuju fiksirane akademske hijerarhije umetničkih disciplina i uvode industrijski duh modernizma na srpsku umetničku scenu.“²

Autor pridaje emancipatorni značaj video i koceptualnoj fotografiji, čija je pojava pomogla tehnološkim medijima da se uspostave kao jednake, i zajedno sa performansom i dominantne forme umetničkog izraza. Takođe je važno reći da, pre korišćenja video tehnologije, i pre nego što je postala široko dostupna, ovi umetnici koriste filmski format 8mm, koji ih je pripremio za rad sa pokretnim slikama, i u 1970-im sa videom (postoji i vidljiv uticaj strukturalnog (anti) filma, koji se razvijao iz kino-klubova³).

U Jugoslaviji, jedan od najznačajnijih centara za promociju ovog novog pristupa umetnosti bio je Studentski kulturni centar u Beogradu. Studentski kulturni centri u Beogradu bili su, na neki način,

² Dejan Sretenović, „Video umetnost u Srbiji“, *Video umetnost u Srbiji*, CSU, Belgrade, 1999, str.11
³ Ibid. p. 12

rezultat prevođenja⁴ političkih zahteva studentskog protesta 1968 u kulturnu infrastrukturu, gde su studenti imali mogućnost da realizuju programe koji su odgovarali njihovim novim perspektivama. Najočigledniji spomenici ovakve kulturalizacije politike bili su Studentski kulturni centar i Dom kulture „Studentski grad“⁵. 1976. godine, Akademski filmski centar, jedan od aktivnih kino klubova na beogradskoj sceni, premešten je u monumentalnu zgradu novog kulturnog centra u Studentskom gradu: Dom kulture „Studentski grad“.

Studentski kulturni centar u Ljubljani (ŠKUC) takođe je bio otvoren za specijalne programe, uključujući i video. Po rečima Marine Gržinić⁶, 1980-ih je upravo video, a ne film, uneo „novu krv“ i veoma značajne alternativne prakse – seksualne, društvene, političke... Članica FV Video – grupe aktivne u to vreme – Zemira Alajbegović seća se vremena okretanja videu, uglavnom u okviru studentskih kulturnih programa:

“Značajan broj sledbenika subkulture zainteresovao se za video, i tako su napravljeni prvi umetnički, dokumentarni i muzički video filmovi. ŠKUC-Forum Video Production bilo je zajedničko ime za mnoge

4 Ovo prevođenje možemo posmatrati i kao inicijalni oblik kulturalizacije, kako je opisuju u savremenim procesima Jelena Vesić i Dušan Grlja: “Artikulacija političkih borbi i društvenih antagonizama izmeštena je iz “klasičnog” domena državnih aparata kao što su političke partije, parlamentarni sistem i procedure pravne države ka rasutom polju konkurentskih “kulturnih opcija”. (...) U post-konfliktnom regionu “Zapadnog Balkana”, umetnost i kultura bi trebalo da odigraju ulogu izmiritelja suprotstavljenih strana, sa jasnim zadatkom omogućavanja mirne koegzistencije razlika (religioznih, etničkih, kulturnih itd). One nas kulturalizuju kako bismo odbacili naše “ne-građanske” ili, jednostavno “necivilizovane” načine rešavanja konflikata prihvatanjem “ne-nasilnih”, simboličkih mehanizama koje nam “polje kulture” navodno pruža.” Jelena Vesić i Dušan Grlja: *Neo-liberalna institucija kulture i kritika kulturalizacije*

www.eipcp.net/transversal/0208/prelom/sr

5 Neposredni povod za izbijanje studentskih nemira 1968. bio je sukob studenata i obezbeđenja, kasnije policije, zbog onemogućavanja pristupa studentima muzičkom koncertu u blizini Studentskog grada, što je kasnije vlastima poslužilo da zaključeu proces “pomirenja” sa studentima izjavom treba omogućiti prostor za ispunjavanje kulturnih potreba studenata. U godinama koje su usledile, osnovana su dva centra kao direktan rezultat ove direktive. Zgrada u centru Beograda, poznata kao Dom Udbe “Pane Đukić” preinačena je u Studentski kulturni centar, a nova zgrada Doma kulture “Studentski grad” izgrađena je, po tada aktuelnim najvišim standardima za infrastrukturu kulturnih programa, u Studentskom gradu, najvećem studentskom kompleksu u Jugoslaviji u to vreme.

6 Gržinić, Marina: “Uvodna reč”, Između kvadrata – Alternative film-video 2003, Dom kulture “Studentski grad”, Beograd, 2004, p.29

umetnike, video grupe aktivne u to vreme u dve studentske organizacije: ŠKUC i ŠKD Forum (...)”⁷
 Ovo ukazuje na drugi bitan aspekt: pored scene savremene umetnosti koja je „uključila video kao umetnički medij u svojim selekcijama avangardnih kreativnih praksi”⁸, druga važna dimenzija videa bilo je učešće u alternativnoj kulturi u Jugoslaviji 1980-ih. Kao novu komunikacijsku tehnologiju i umetnički izraz, razvoj videa podržavala je i sa njim se ukrštala ukupna praksa alternativne kulture u muzici, umetnosti, teatru, itd.

Ovaj period takođe možemo posmatrati kao preusmeravanje na umetničkoj sceni, po rečima Dejana Sretenovića:

(...) umetnost osamdesetih obeležava povratak ikonofiliji, uspostavljajući ekonomiju dinamične cirkulacije vizuelnih znakova u rasponu od resemantizacije slikovnih modela moderne do postupka prisvajanja medijskih slika.”⁹

Autor objašnjava razloge ukupne promene u medijskoj i ekonomskoj sferi. To je bio rezultat promjene u jugoslovenskim medijima, što je takođe doprinelo afirmaciji novih kulturnih formi, a televizija je takođe doprinela širenju potrošačke kulture i porastu zabavnih sadržaja. Bilo je važnih slučajeva televizijske produkcije i reprezentacije video umetnosti sa značajnim dugoročnim uticajem na umetničku scenu: *TV Galerija* Dunje Blažević na TV Beograd, ili u ovom pregledu opisana ključna uloga TV Skoplje u produkciji video umetnosti u Makedoniji 1980-ih.¹⁰

7 Zemira Alajbegović: „The frozen time: the eighties, ŠKUC- Forum, FV Video and others”, *Videodokument, Video art in Slovenia 1969-1999, Essays*, SCCA, Ljubljana, 1999, str. 39

8 “ Documenta u Kaselu, The Youth Biennial u Parizu, Trigon u Gracu, CAYC u Buenos Airesu, i gore među njima Aprilski susreti u Beogradu, uključili su video kao umetnički medij u svoje selekcije avangardnih kreativnih praksi koje, pred kulminacijom konceptualizma i njegovih derivate, često obeležene jakim društvenom kritičkim tonom, radikalno preispituju funkciju i perspektive klasičnih formi lepih umetnosti, i ukazivale na prelaz sa industrijskog na informacijsko društvo.” (prev.sa engleskog: A. Sekulić) – Brane Kovič: “The Beginnings of Slovene video”, *Videodokument, Video art in Slovenia 1969-1999, Essays*, SCCA, Ljubljana, 1999,, str. 26-27

9 Dejan Sretenović, „Video umetnost u Srbiji”, *Video umetnost u Srbiji*, CSU, Belgrade, 1999, str.14-15

10 Mihajlo Ristić, u uvodu u izuzetno značajan zbornik tekstova o videu *Videosfera* 1986. godine”, u razmatranju potencijala videa kao sredstva za alternativnu produkciju vidi i mogućnost pojedinca da ovim sredstvom da doprinos preobražaju televizije i oslobađanju od stega kulturnog monolitizma. Mihajlo Ristić: „Uvod”, *Videosfera- video/društvo/umetnost*, SIC, Beograd, 1986.

Ovaj proces poklopio se sa pojavom video tehnologije na jugoslovenskom tržištu, sa proliferacijom televizijskih i video festivala, i sve većom upotrebom video tehnologije. Jedan od prvih redovnih filmskih festivala u Jugoslaviji koji je uključio video bio je festival Alternative Film, kojeg je osnovao Akademski filmski centar 1982. godine. Festival menja ime u Alternative film/video 1985. godine, i zvanično objavljuje ravnopravno takmičenje, igrajući se sa dvostrukom opozicijom u imenu: alternativni film i video nasuprot zvaničnoj/profesionalnoj/mejnstrim filmskoj produkciji, i alternativni film nasuprot video.

Postajući godišnje okupljanje filmskih i video umetnika iz cele Jugoslavije, festival je nudio mogućnost da se predstavi rastuća produkcija i da se razmatra njeno pozicioniranje u polju alternativnog filma i vizuelnih praksi. Milena Dragičević Šešić¹¹ zapaža da su festivali alternativne i radikalne umetnosti, među koje smešta i ovaj festival, bili zasnovani na entuzijazmu i težnji svih onih koji se bave ovom formom umetnosti da upoređuju svoj rad sa istomišljenicima, a ne sa zvaničnom, proklamovnom elitnom umetnošću na lokalnom nivou. Ovaj je festival, između ostalih, inicirao ideju o arhiviranju ukupnog korpusa kino-amaterske, alternativne, eksperimentalne filmske i video produkcije, koja je dovela do osnivanja Arhiva alternativnog filma i videa u Domu kulture „Studentski grad“.

Nedavno je Arhivu alternativnog filma i videa dodata posebna kolekcija: arhiv pokreta Low-Fi Video¹². Upravo je Low-Fi Video bio mesto konačnog susreta tradicije kino-amaterizma i video tehnologije, u 1990-im demonstrirajući snažan socijalni potencijal videa kao medija, predviđenog još 1960-ih. Od 1997., kada je objavljen javni poziv za prijave svih formi videa za prvi program Low-Fi Video u Kulturnom centru Rex, pa do zatvaranja ovog projekta 2003. godine u Galeriji Remont u Beogradu, Low-Fi Video, sa proklamovanim ciljem da nastavi tradiciju jugoslovenskog kino-amaterizma, uspeo je da uspostavi novu scenu, pokret koji je okupljao stotine ljudi, i da prida novi aspekt alternativnoj kulturi u Srbiji 1990-ih, naglašavajući dostupnost i fleksibilnost video medija u procesu deelitizacije umetnosti¹³. Obuhvatajući

11 Milena Dragičević Šešić: *Umetnost i alternativa*, Institut za pozorište, film, radio i televiziju, FDU, Beograd, 1992., p. 155

12 (<http://www.crsn.com/low-fi/>)

sve definisane i one tek nastajuće forme videa u svojim programima, prikazujući programe kolažno osmišljene na svojih nekoliko godišnjih festivala, predstavljajući i priključujući se mreži *microcinema*, ovaj je pokret izgradio značajan arhiv, koji bi mogao da pokaže kako je transfer znanja i ideja (ideala) kroz generacije rezultirao u neočekivano vreme u gotovo utopijskoj formi video pokreta.

Ono što je pokret Low-Fi Video nagovestio prolomilo se u nadolazećem periodu, tako da je u poslednjoj deceniji ubrzani tehnološki razvoj omogućio masovnu upotrebu, produkciju i konzumaciju video formi. U našem pokušaju da sagledamo njegovu novu ulogu i poziciju unutar umetničkih sistema i kulturne produkcije, neophodno je ponovo promisliti čitav sistem kategorija, ali i uzeti u obzir specifičnu lokalnu tradiciju, kako bismo mogli uvideti moguće kontinuitete.

aleksandra sekulić



Kinoatelje Gorica u poseti arhivu alternativnog filma i videa
Kinoatelje Gorica visiting Archive of alternative film and video

videografija

The specific context of the emergence of video and the development of video production in Socialist Federative Republic of Yugoslavia needs to be considered in this overview, since the center where the project *Videography of the Region* was initiated – “Students’ City” Cultural Center, adds a significant pretext. I will try to offer a short insight into the aspects of this process which are closely connected to the specific history of cine-amateurism, student cultural centers and official and institutional relation to video.

One of the significant phenomena for the development of Yugoslav cinematography was cine-amateurism, as a model of film education, production and presentation. It was one of the characteristics of the educational and cultural policy in Yugoslavia after the II World War to encourage these initiatives which contributed to the popularization of film, so the cine-clubs had a certain support from the state, also a sort of collective (membership-based model of organization) approach to the production and presentation issues. Peak of this activity was in 1960’s, when the new generation of film amateurs, but also young artists and film directors, used a certain autonomy of cine-club model to realize some of their ideas which, on long term basis, had enormous impact to the development of Yugoslav cinematography and also to avant-garde art. What cine-clubs offered was the opportunity to develop experimental practices which were out of the scope of the official level of state film production and art academies. This wave of new film poetics and language, its international success and impact they had through the manifestations such as GEFF and STAFF, also on the state festivals, like Yugoslav Short and Documentary Film Festival was also inspired with the global changes in understanding of film. The reputation of the centers of progressive practices and experimental film production: Cine-Club Belgrade, Academic Film Center, Cine-Club Split, Cine-Club Zagreb and others in several Yugoslav cities changed the meaning of cine-amateurism.

In her study *Non-professional film and video production in Serbia from 1997 to 2001*¹ Katarina Sivić finds that in defining the cine-amateurism as film activity there are two criteria that differ this activity

¹ Katarina Sivić : “Neprofesionalna filmska i video produkcija u Srbiji 1997-2001.”, diplomski rad, FDU, Beograd, 2001, p. 7-8

from professional film production: in cine-amateurism the motif for work is cultural need, without financial gain; film practitioners were not film professionals, but were dealing with film based on filmophilia (amateur as the one who loves the subject). It is also notable that this practice is liberated from the rules and limitations imposed to professional practice. That also leads to the different level of production in the aspects of financial means invested into the production, technical equipment and ability to involve bigger of crew. The appearance of video technique in the 1980's coincided with the decrease of cine-amateur activity. The availability and lower costs of video technology brought the term of video-mateurs. This practice lead to new video forms (video art, video film, video clip, etc.) and video production in a way continued the idea of popularization of art activity. Nevertheless, film public and practitioners were still more skeptic towards the new technique, contrasting to the enthusiasm which welcomed video art on contemporary art scene.

It was the generation of conceptual artists in the late 1960's and the 1970's who introduced media pluralism and faced the resistance of the, dominant at the time, modernistic puritanism in art criticism and practice, how Dejan Sretenović in his text *Video art in Serbia* describes this period, and continues:

„ If video represented the first step in the „structural transformation of art“ in the world, as stated by Douglas Davis, then its emergence in former Yugoslavia was even more significant, because reproductive technologies changed the forms of production, circulation and reception of a work of art, destabilized the fixed academic hierarchies of artistic disciplines and introduced the industrial spirit of modernism into Serbian art scene.“²

The author attributes emancipatory importance to video and conceptual photography, whose emergence helped technological media to establish themselves as equal and, together with the performance, even

2 Dejan Sretenović: „Video art in Serbia“ in *Video art in Serbia*, essays, CSU, Belgrade, 1999, p.11

dominant forms of artistic expression. It is also important to note that before using video technology, while it was still not widely available, these artists used 8mm film format, which prepared them to work in moving images and, in the mid 1970s, in video (there is also a visible influence of the structural (anti) film, an influence coming through cine-clubs³).

In Yugoslavia, one of the most significant centers for promoting this new approach to art was Students' Cultural Center in Belgrade. Student cultural centers in Yugoslavia were, in a way, result of the translation of political requests of the students rebellion in 1968 into cultural infrastructure, where students had the opportunity to realize programs which addressed their new perspectives. The most obvious monuments of such culturalization of politics⁴ were Students' Cultural Center and „Students' City“ Cultural Center⁵. In 1976, Academic Film Center, one of the cine-clubs which operated within Belgrade scene of cine-amateurism was moved to a monumental building of the new cultural center in Students' City: „Students' City“ Cultural Center.

Students' Cultural Center (ŠKUC) in Ljubljana was also open for the special programming, including of

3 Ibid. p. 12

4 From this point we can describe this “translation” as an anticipation of a wider process of *culturalization*, later more obvious, as found by J. Vesić and D. Grlja: “The articulations of political struggles and social antagonisms have moved from their “classical” domain of the state apparatuses to the dispersed field of competing “cultural options”. (...) In the post-conflictual region of the “Western Balkans,” art and culture are supposed to play the role of reconciling antagonists. They culturalize us in order to renounce the “non-civic” or, simply, “un-civilized” ways of solving conflicts by adopting the “non-violent”, symbolical mechanisms that the “cultural field” supposedly offers.”, Jelena Vesić and Dušan Grlja: *The Neoliberal Institution of Culture and the Critique of Culturalization*, www.eipcp.net/transversal/0208/prelom/en

5 The trigger event for the start of the student protests in 1968 was a conflict in front of a music concert near Students' City, where students couldn't enter, which was used by the state authorities to conclude the “reconciliation” with the students, by stating that there should be a space for fulfilling cultural needs of the students. In years to follow, two centers were established as a direct result of this directive. A building in the center of Belgrade, known as the Home of the State Security “Pane Đukić Center” was turned into Students' Cultural Center, and a new building of “Students' City” Cultural Center was built, according with the highest standards for cultural program infrastructure, in Students' City in Belgrade, the biggest student campus in Yugoslavia at the time.

video participation. According to Marina Gržinić⁶ in 1980's, it was video, not film, which brought „new blood“ and very significant alternative practices – sexual, social, political... One of the members of FV Video – a group active at the time, Zemira Alajbegović, remembers the times of turning to video, mainly in the frame of student programs:

„A substantial number of adherents to subculture took an interest in video, and thus, the first art, documentary and music video film were made. ŠKUC-Forum Video Production was the common name of a number of artists and video groups active at the time at two student organizations, ŠKUC and ŠKD Forum (...)”⁷

This points also to a new aspect: along with the contemporary art scene which “comprised video as an art medium in their selections of avant-garde creative practices”⁸, another important dimension of video is its participation in counter-culture, alternative culture in Yugoslavia in the 1980's. As a new communication technology and art expression, video development was supported and intersected with the overall alternative culture practices in music, art, theater, etc. This period we can also observe as a shift in art scene, according to Dejan Sretenović:

(...) the art of the 80s was marked with iconophilia, with the establishment of the economy of a dynamic circulation of visual signs ranging from the resemantization of pictorial models of modernism to the procedures of media image appropriation.”⁹

6 Gržinić, Marina: “Uvodna reč”, *Između kvadrata – Alternative film-video 2003*, Dom kulture “Studentski grad”, Beograd, 2004, p.29

7 Zemira Alajbegović: “The frozen time: the eighties, ŠKUC- Forum, FV Video and others”, *Videodokument, Video art in Slovenia 1969-1999, Essays*, SCCA, Ljubljana, 1999, p. 39

8 “ Documenta in Kassel, The Youth Biennial in Paris, Trigon in Graz, CAYC in Buenos Aires, and up there with the others, the April meetings in Belgrade, comprised video as an art medium in their selections of avant-garde creative practices which, towards the culmination of conceptualism and its derivatives, frequently marked by strong socially critical undertones, radically questioned the function and perspectives of classical fine art forms, and pointed to the shift from an industrial to an information society.”

Brane Kovič: “The Beginnings of Slovene video”, *Videodokument, Video art in Slovenia 1969-1999, Essays*, SCCA, Ljubljana, 1999,, p. 26-27

9 Dejan Sretenović, “Video art in Serbia” in *Video art in Serbia*, essays, CSU, Belgrade, 1999, p14-15

The author explains the reasons in overall change in the media and economic sphere. This was a result of a change in Yugoslav media, which also contributed to the affirmation of new cultural forms, and television contributed also to spreading consumer culture and increase of entertainment contents. There were also very important cases of the television production and representation of video art with significant long term influence on the art scene (*TV Galerija* by Dunja Blažević on TV Belgrade, or the case described in this publication, TV Skopje, which had the crucial role in production of video art in Macedonia in the 1980's.¹⁰

This process coincided with the emergence of video technology on the Yugoslav market, with the proliferation of television and video festivals and the ever greater commercial use of video technology. One of the first periodical Yugoslav film festivals which embraced video was Alternative Film Festival, established in 1982 by Academic Film Center. In 1985, this festival changed its name into Alternative Film/Video Festival, and officially announced equal competition, playing with two oppositions in its title: alternative film and video opposed to official/professional/mainstream film and video, and alternatives: film opposed to video.

Becoming an annual gathering of film and video artists from the whole Yugoslavia, the festival offered an opportunity to present this rising production and discuss its positioning in the field of alternative film and visual practices. Milena Dragičević Šešić¹¹ notes that festivals of alternative and radical art, among which she puts this festival, were founded on enthusiasm and tendency of all those who were dealing with this form of art to compare their work with their co-thinkers, not with the official, proclaimed elite art on the local level. It was this festival also that triggered the idea of archiving the whole corpus of

¹⁰ Mihajlo Ristić, in his introduction to the book of essays *Videosfera* (Videosphere), a very significant publication on video, in the discussion about the potential of video as the means for alternative production sees an opportunity for an individual to use this means to contribute to the transformation of television and for liberating from the limitations of the cultural monolithism. See: Mihajlo Ristić: „Uvod“, *Videosfera- video/društvo/umetnost*, SIC, Beograd, 1986.

¹¹ Milena Dragičević Šešić: *Umetnost i alternativa*, Institut za pozorište, film, radio i televiziju, FDU, Beograd, 1992., p. 155

the production of cine-amateurism, experimental, alternative films and video together, which later lead to establishing of the Archive of Alternative Film and Video in „Students’City“ Cultural Center.

Recently, a whole new special collection was added to the Archive of Alternative Film and Video: the archive of Low-Fi Video movement¹². It is exactly Low-Fi Video where the tradition of cine-amateurism and video tecnology finally met in 1990s, demonstrating the social potential of video predicted and expected in 1960s. Since 1997, when the open call for entries of all kinds of video was announced for the first Low-Fi Video screening in Cultural Center Rex, untill its closure in 2003 in Remont Gallery in Belgrade, Low-Fi Video, with the proclaimed goal of continuation of the tradition of the Yugoslav cine-amateurism, succeeded in establishing a scene, a movement of hundreds of people, and added a new dimension to the alternative culture in Serbia in 1990s, emphasising the accessibility and flexibility of video medium in the process of „de-elitisation of art“. Embracing all defined and emerging forms of video into its programs, and displaying the collage principle of programming in several annual festivals, introducing and joining the global microcinema network, this movement built a significant archive, which could show how the transfer of knowledge and ideas (ideals) through generations resulted in least expected times in its almost utopian form of a video movement.

What Low-Fi Video anticipated outburst in years to follow, so in the last decade accelerated technological developement enabled mass usage, production, consumption of video forms. In our try to comprehend its new role and position within art systems and cultural production, it is necessary to rethink the whole system of categories, but also to consider the specific local tradition, so we could detect possible continuities.

aleksandra sekulić |||||

12 (http://www.crsn.com/low-fi/)



posle programa IIIII after the program

videografija



pre programa IIIII before the program

videografija



videografija



Tom Gotovac – učešće na radionici Naška Križnara IIIII Tom Gotovac's participation in Naško Križnar's workshop

videografija

videografija regiona 2006 – 2009

Projekat Videografija regiona realizovan je zahvaljujući kontinuiranoj podršci Ministarstva kulture i medija Republike Srbije u periodu od 2006. do 2009. godine.

Projekat su svojim znanjem, podrškom, doprinosima, učešćem i aktivnostima pomogli Maida Gruden, Milena i Ivko Šešić, Boško Prostran, Ivica Đorđević, Nebojša Petrović Atanasia Panagea (Athanasia Panagea), Dušan Grlja, Antonio G. Lauer (a.k.a. Tomislav Gotovac), Jovan Bačkulja, Dragomir Zupanc, Blejk Karington (Blake Carington), Miroslav Karić, Mara Prohaska, Branka Popović, publika, prijatelji i saradnici iz brojnih kulturnih institucija i medija u Beogradu i regionu, što posebno ohrabruje ideju o njegovom nastavljanju.

Prevod su radili Vesna Jovanović i Greg de Cuir, ukoliko nije naznačeno drugačije

videography of the region 2006 – 2009

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Translation by Vesna Jovanovic and Greg de Cuir, unless it is signed differently

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