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ARHIVI ————— DIGITALIZACIJA, DISTRIBUCIJA ALTERNATIVNOG FILMA ————— U REGIONU —————

ARCHIVES DIGITALIZATION DISTRIBUTION OF ALTERNATIVE FILMS IN THE REGION

Hrvoje Turković, Ivan Ladislav Galeta, Džerald Veber (Gerald Weber), Karpo Godina, Sebastian Kodolani (Sebestyén Kodolányi), Vasili Burikas (Vassily Bourikas), Želimir Žilnik, Žan Gabriel Perio (Jean-Gabriel Périot), Jurij Meden, Ivan Nedoh, Stevan Vuković, Nikola Đurić, Greg Dekur (Greg DeCuir), Zoran Saveski, Ivana Kronja, Fric Hok (Fritz Hock), Miodrag Milošević

Alternative film video 2011

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IN THE REGION

Akademski filmski centar
Dom kulture Studentski grad
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Okrugli sto I

ARHIVI, DIGITALIZACIJA, DISTRIBUCIJA ALTERNATIVNOG FILMA¹

Round Table Discussion I

ARCHIVES, DIGITALIZATION, DISTRIBUTION OF ALTERNATIVE FILMS²

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Učesnici / Participants: **Hrvoje Turković, Ivan Ladislav Galeta, Džerald Veber (Gerald Weber), Karpo Godina, Sebastian Kodolani (Sebestyén Kodolányi), Vasili Burikas (Vassily Bourikas), Želimir Žilnik, Žan Gabriel Perio (Jean-Gabriel Périot), Jurij Meden, Ivan Nedoh, Stevan Vuković, Nikola Đurić, Greg Dekur (Greg DeCuir), Ivana Kronja, Miodrag Milošević**

Miodrag Milošević: Hello everyone. Welcome to the roundtable talk where we'll talk about archiving, digitalization and distribution of the kind of films that this festival screens – alternative film. In order to have an interesting discussion, we have here people from this region who are important and relevant to the subject of this round table and the festival itself. Let me first introduce everyone briefly. Vassily Bourikas from Greece, program curator of the Experimental Film Forum of the Thessaloniki Film Festival. Jurij Meden, program director of the Slovenian Cinematheque. Ivan Nedoh, director of the Slovenian Cinematheque. Hrvoje Turković, theoretician and president of Croatian Film Association, an institution that is really important for this kind of films in Croatia. Greg DeCuir, film theoretician. Stevan Vuković, cu-

Miodrag Milošević: Dobar dan svima. Dobrodošli na okrugli sto na kome ćemo razgovarati o arhiviranju, digitalizaciji i distribuciji one vrste filma koja se prikazuje na ovom festivalu – dakle, govoriće se o alternativnom filmu. Kako bi diskusija bila što zanimljivija, ovde su ljudi iz regiona koji se bave temama koje su bitne ne samo za ovaj razgovor nego i za sam festival. Na početku bih kratko predstavio sve učesnike. Vasili Burikas iz Grčke, kustos Eksperimentalnog filmskog foruma festivala u Solunu. Jurij Meden, programski direktor slovenačke Kinoteke. Ivan Nedoh, direktor slovenačke Kinoteke. Hrvoje Turković, teoretičar i predsednik Hrvatskog filmskog saveza, institucije koja je jako bitna za ovu vrstu filma u Hrvatskoj. Greg DeKur, filmski teoretičar. Stevan Vuković,



Hrvoje Turković, Ivan Nedoh, Karpo Godina

kustos u Studentskom kulturnom centru, instituciji koja je blisko povezana sa Domom kulture Studentski grad. On je, kao i Jurij Meden, član ovogodišnjeg žirija. Vuković radi kao kustos Filmskog foruma u Studentskom kulturnom centru. Gerlad Veber, iz *Sixpackfilm*-a, kompanije koja se bavi očuvanjem i distribucijom austrijskih eksperimentalnih filmova. Fric Hok, direktor fesivla K3 iz Austrije. Marin Rozman, šef arhiva slovenačke Kinoteke. Nikola Đurić, programski kustos naše arhive ovde u Akademskom filmskom centru pri Domu kulture Studentski grad. Želimir Žilnik, reditelj koji se suočava sa problemom arhiviranja svojih filmova [smeh]. Ivan Ladislav Galeta, filmski autor koji, pretpostavljam, takođe ima problema sa arhiviranjem svojih filmova. Sebastian Kodolanyi, direktor arhiva Bela Balaš Studija iz Budimpešte. Ivana Kronja, teoretičarka koja se bavi avangardnim filmom. Žan Gabriel Perio, filmski autor koji koristi arhivsku građu u svojim filmovima, a takođe je i član ovogodišnjeg žirija. Ovaj sastav

ordinator who works in the Student Cultural Centre, a sister-institution of “Student’s City” Cultural Center, and a member of the jury, just like Jurij Meden. Vuković also curates the Film Forum program at Student Cultural Centre. Gerald Weber, from Sixpackfilms, an archive and distribution company for Austrian experimental films. Fritz Hock, director of the K3 festival in Austria. Marjan Rozman, chief of the Archive of the Slovenian Cinematheque. Nikola Đurić, program curator of our Archive here in Academic Film Center of the “Student’s City” Cultural Center. Želimir Žilnik, director who is facing the problem of archiving his films. [laughter] Ivan Ladislav Galeta, who is a filmmaker and I suppose also has problems with archiving his films. Sebastian Kodolanyi, director of the archive of the Balázs Béla Stúdió in Budapest, Hungary. Ivana Kronja, theoretician of avant-garde film. Jean-Gabriel Périot, filmmaker who uses archives for his films, who is also one of the members of the jury. This is very interesting since there are different people here who can speak on differ-

ent subjects and aspects of this topic. Karpo Godina also just arrived, and he is, as usual, taking photos. Perhaps we can begin with the issues that we face in the region of the former Yugoslavia. Hrvoje could start, since of all other former Yugoslav states, Croatia and its Film Association is in the best position when it comes to archiving and distribution of this kind of films.

Hrvoje Turković: Perhaps I should start by giving some information about Croatian Film Association (Hrvatski filmski savez). Croatian Film Association was established in the former Yugoslavia under the original title Cinema Association of Croatia (Kino savez Hrvatske). It was an association of independent cine clubs. Now there are almost 40 cine clubs which are regular members, and there is quite a number of youth and children clubs, which are mostly active within schools around Croatia, and they are not actually proper members per se, but are however included in the network of the Croatian Film Association. Originally, the Association was a kind of a coordinator, it organized annual reviews of children films, children news films, and the so-called non-professional film festival. Now there are three separate festivals: children festival, youth festival and non-professional film festival. Our Association has developed a very wide field of activities. One of them was archiving films. And originally we started to archive films by so-called prominent amateur masters of cine clubs. Then there was archiving of films that were screened at the reviews but it all started with the prevalence of video projection. We started with digitalization somewhere after 2007. Part of archiving was an attempt to restore some of the films. I don't know if you're aware of this, but amateur films were originally made on the 8mm film, which were reversal films, it was a unique copy. Even 16mm films were reversal, and the sound was usually on a separate tape. And the screening was usually accompanied by the sound track. The first problem was how to copy these originals, these re-

učesnika je veoma zanimljiv, s obzirom da svako može da priča o različitim aspektima vezanim za ovu temu. Karpo Godina je upravo ušao, i kao po običaju već je počeo da fotografije. Možda bismo mogli da počnemo predstavljanjem problema sa kojima se suočavamo u regionu bivše Jugoslavije. Hrvoje bi mogao započeti diskusiju, s obzirom da je od svih zemalja bivše Jugoslavije Hrvatska sa svojim Filmskim savezom u najboljoj poziciji kada se radi o arhiviranju i distribuciji ove vrste filma.

Hrvoje Turković: Možda je najbolje da počnem sa osnovnim informacijama o Hrvatskom filmskom savezu. Hrvatski filmski savez je osnovan u bivšoj Jugoslaviji, pod nazivom Kino savez Hrvatske. To je bilo udruženje nezavisnih kino klubova. Trenutno postoji skoro 40 kino klubova koji su stalni članovi, kao i veliki broj omladinskih i dečijih klubova koji uglavnom rade pri školama širom Hrvatske. Oni nemaju status pravih članova, ali su svejedno uključeni u širu mrežu. U početku Savez je predstavljao neku vrstu koordinatora, organizovao je godišnje revije dečijeg filma, dečijih vesti, i takozvani festival amaterskog filma. Trenutno postoje tri zasebna festivala: dečiji festival, omladinski festival i festival amaterskog filma. Naš Savez se bavi raznim aktivnostima, a jedna od njih je arhiviranje filmova. U početku smo arhivirali filmove čiji su autori takozvani majstori amaterskog filma koji su stvarali u kino klubovima. Onda smo počeli sa arhiviranjem filmova koji su prikazivani na godišnjim revijama, što je krenulo kada je video počeo da preovladava. Sa digitalizacijom smo počeli negde posle 2007. godine. Deo ovog zadatka je bio pokušaj da se povrate i spasu neki filmovi. Ne znam koliko ste svesni ovoga, ali amaterski filmovi su u ono doba bili snimani na 8mm traci, što je reverzalni film, tako da je to bila jedina kopija. I 16mm filmovi su bili reverzalni, a zvuk je obično bio snimljen na posebnoj traci. Tako da je projekciju uvek pratio

soundtrack. Prvi problem je nastao oko pitanja kako da se iskopiraju ovi originali na reverzalnom filmu i da se spoje zajedno sa *sountrackom*. Prvi restaurirani filmovi su bili zapravo oni koji su sa 8mm trake prebačeni na super8, koji je imao zvuk i sliku na istoj traci, dok su neki od filmova prebačeni na 16mm. Prva restauracija je, dakle, bila na filmskoj traci. Ali posle 2007. godine počelo je digitalno kopiranje, digitalno skeniranje i digitalna restauracija. Filmovi koji su restaurirani posle 2007. su prebačeni na digitalne nosače a ne na film. Neki filmovi, na primer ovi koje ćemo videti u večerašnjem programu, su bili zapravo prvo prebačeni na film a tek potom su završili na digitalnim formatima, nakon čega smo mogli da izvršimo korekcije slike i zvuka na digitalnom mediju. Arhiviranje u početku nije dobijalo finansijsku podršku, tj. subvencije od države ali sada imamo projekte koje država finansira. U početku smo novac dobijali od Ministarstva kulture, a sada dobijamo od posebnog tela pri Hrvatskom audiovizualnom centru, tela koje kontroliše produkciju takozvanih pratećih, sekundarnih aktivnosti, tj. izdavaštvo, restauraciju, arhiviranje, itd. Filmovi koji su digitalno restaurirani se sada objavljuju. Počeli smo sa izdavanjem DVD kolekcija, sličnim onima iz *Sixpackfilm*-a, tako da imamo kolekcije jednog autora, npr. Ivana Martinca, zatim kolekcije antologijskih selekcija hrvatskog eksperimentalnog filma i videa. Neki dugometražni filmovi su objavljeni, i svako izdanje je pravljeno po modelu koji koristi *Sixpackfilm* – sa dobrim dizajnom, obično praćeno brošurama koje sadrže kritičke opise i osvrtne na dela koja se nalaze u datom izdanju. Već smo sastavili i objavili deset kolekcija po ovom receptu i četiri specijalna izdanja. Pored ovoga Hrvatski filmski savez ima svoju sopstvenu produkciju. Ta produkcija više nije samo produkcija amaterskih filmova. Prijavljujemo se na konkurse Hrvatskog audiovizuelnog centra, a kada se podrška dobije, filmovi se prave u profesionalnim uslovima. Tako da

versal films and to combine them with the sound track. The first restored films were actually films transferred from the 8mm film to super 8mm which had the sound and the image on the same strip, while some of the films were transferred to the 16mm format. So, the first restoration was made on the film strip. But after 2007, the digital copying, digital scanning and digital restoration started. So, after 2007 the films that were restored were transferred to digital media and to not film. Some of the films, for instance the program that will be shown tonight, were actually first restored to film and then transferred to digital formats and then we did some corrections to the image and sound in the digital medium. This archiving, as a program, was not originally state-supported, that is state-subsidized, but we now have programs which were supported at first by the Ministry of culture and now by a separate body, Croatian Audiovisual Center (HAVC - Hrvatski audio vizualni centar), which now controls the production and the so-called secondary activities, that is publishing, restoration, archiving and so on. The digitally restored films are now being published. We started editing DVD collections, something similar to what Sixpackfilms is doing, so we have collections of films by one author, for instance Ivan Martinac, then there are three collections of Croatian experimental film and video anthological selections, then some feature films were published, and each edition was made according to Sixpackfilms' model – it had a nice design, and usually a booklet accompanying the collection, with critical description and reflection on the works. We have already made and published ten collections in this way and four special editions. Besides this, Croatian Film Association has its own production. This production is not any more only amateur production, but it applies for support to the Croatian Audiovisual Centre, and when supported it is done under professional conditions. So we have this professional production and these films mostly have their digital versions, which are distributed to the festivals or published in the aforemen-

tioned collections. As for distribution, that is a problem. We cannot sell these DVDs in bookstores, since they are not interested in this type of films as they are old and mostly experimental. Even if they sell some, they don't give us the money but offer some books in return. I would like to list the avenues of distribution. First, we give the DVDs to the authors, or course. Then, we give them to clubs and clubs members who get free samples of these collections. Then, within our Association we have the School of Media Culture, which is actually a film school with lots of workshops, and all people who attend this school – and there is about one hundred or more throughout the year – get a free copy. Then of course all professors, critics, theoreticians, and students that are interested in this type of film get free copies. And public distribution includes special cinemas and special programs, and exhibitions that officially only borrow these DVDs but usually keep them and never return. And that's the way we distribute these collections. Of course, there are certain expenses related to distribution and they are covered by subsidies which Croatian Film Association receives for the so-called coordination. And coordination means selling films to interested galleries and festivals which essentially means promotion in culture. And we do exchange these collections with some similar organizations, like Sixpackfilms or the like, so we get their DVDs and they get ours in return. Technically speaking, there were some problems at the beginning with printing these DVDs. One of them was that the process was not good so lots of these DVDs which looked really nice and were well edited were not readable on some computers or players. You had to be lucky to get a copy which you could see. I once brought a copy and tried to show it to my students but I couldn't play it on any player. Now we've solved this problem by choosing a better program. So this sums up our activities and challenges.

Milošević: Where are now those films that were shot on 8mm or 16mm?

sada imamo tu profesionalnu produkciju i svi ti filmovi uglavnom imaju svoje digitalne verzije koje se šalju festivalima ili se izdaju u malopre pomenutim kolekcijama. Što se tiče distribucije, tu već nailazimo na problem. Ove DVD-jeve ne možemo da prodajemo u specijalizovanim knjižarama, s obzirom da one uglavnom nisu zainteresovane za ovakve filmove koji su stari i pretežno eksperimentalni. Čak i kad prodaju neke, uglavnom od njih ne dobijamo pare, već nam nude knjige za uzvrat. A sada bih naveo neke načine distribucije. Prvo, naravno, filmove dajemo autorima. Zatim klubovima i njihovim članovima koji dobijaju besplatne primerke ovih izdanja. U našem sastavu je takođe Škola medijske kulture, koja je neka vrsta filmske škole sa dosta radionica, i svi polaznici ove škole, a ima ih oko stotinak tokom godine, dobijaju po kopiju ovih izdanja. Zatim, besplatni primerci se naravno daju i profesorima, kritičarima, teoretičarima i studentima koje zanima ova vrsta filma. Javna distribucija podrazumeva specijalizovane *art-house* bioskope i programe, kao i izložbe koje zvanično samo pozajmljuju ove DVD-jeve ali ih obično zadržavaju i nikad ne vraćaju. I to su otprilike načini na koje distribuiramo filmove. Naravno, postoje određeni troškovi koji su vezani za distribuciju i oni se obično pokrivaju subvencijama koje Hrvatski filmski savez dobija za koordinaciju, a to u ovom slučaju podrazumeva prodavanje filmova zainteresovanim galerijama i festivalima, što u suštini znači promociju u kulturi. Takođe razmenjujemo ove kolekcije sa sličnim organizacijama, poput *Sixpackfilm-a*, tako da oni dobijaju naše filmove, a za uzvrat i mi njihove. Što se tiče tehničkog aspekta, u početku smo imali problema sa DVD-jevima. Jedan od problema jeste da proces nije bio baš dobar, tako da dosta ovih DVD-jeva koji su jako lepo izgledali, sa filmovima koji su pažljivo birani, nisu mogli da se puste na određenim kompjuterima i plejerima. Bilo je potrebno mnogo sreće da dobijete kopiju koju zapravo možete

da gledate. Ja sam lično jednom doneo kopiju na čas i hteo da je pustim studentima ali niti jedan pejer nije mogao da učita taj disk. Sad smo rešili taj problem tako što smo počeli da koristimo bolji program. To je otprilike kratak prikaz naših aktivnosti i izazova s kojima se suočavamo.

Milošević: A gde se sada čuvaju ti filmovi koji su snimljeni na 8mm ili 16mm traci?

Turković: Ne čuvaju se u kino klubovima već u Kinoteci gde imaju posebno odeljene za ove kolekcije. Kinoteka ima razne kolekcije, i obično služi samo kao depo, neka vrsta skladišta za filmove gde se oni čuvaju i održavaju, iako ti filmovi zapravo pripadaju Hrvatskom filmskom savezu. Svi ovi originalni primerci se čuvaju po propisanim uslovima koji važe za filmske arhive. Problem je sa VHS trakama i DVD-jevima. Dobro, DVD-jevi ne predstavljaju toliki problem, s obzirom da možete da ih štampate kad god je potrebno, ali imamo veliki problem sa VHS trakama. One su u Kinoteci, zajednom sa *sound-trackovima*, i imaju slične probleme vezane za očuvanje.

Milošević: Dakle vi uzimate te filmove iz Kinoteke kako biste uređivali kolekcije?

Turković: Da, kao što ćete videti na najavnoj špici večerašnjeg programa, ovo je nastalo u saradnji sa Kinotekom, koja je pomogla pri izradi filmskih kopija, a Hrvatski filmski savez je bio zadužen za digitalne kopije. Tako da je to bio zajednički poduhvat.

Gerald Veber: Imam jedno pitanje. Ti filmovi koji su rekonstruisani i digitalizovni za ovu DVD kolekciju, da li su njihove kopije dostupne za distribuciju?

Turković: Ponekad. Ako ih neko traži, onda da, mogu da ih dobiju. Ali se obično čeka na

Turković: They are archived not in cine clubs but in the Cinematheque. They have a special division for this collection. The Cinematheque has various collections, and it usually functions only as a depot, a sort of a warehouse for films and taking care of them and preserving them, but they belong to the Croatian Film Association. All these original film materials are kept under the formal or necessary archiving conditions. The problem is with VHS tapes and DVDs. Ok, with DVDs it's not that much of a problem, since we can print them all them time and preserve them, but we have a problem with VHS tapes. They are at the Cinematheque, together with the sound tracks, it's the same type of the preservation problems.

Milošević: So you take those films from Cinematheque in order to make and edit collections?

Turković: Yes, as you'll see in the title sequence of the program tonight, it was done in collaboration with the Cinematheque, which helped in making these film prints and Croatian Film Association made digital prints. So it was a collaborative endeavor.

Gerald Weber: I have a question. So those prints which got restored and digitalized for this DVD edition... are they somehow available as prints for distribution?

Turković: Well, sometimes. If somebody asks, yes, they can get it. But usually they wait for this official publishing. When you have this publishing program, we apply for subsidies to the Audio Visual Center. And when we get those subsidies, these collections get published. So it is widely available only when published. Otherwise it's only in digital format.

Weber: But are the original prints available for cine clubs or cinemas? Like 16mm or so?

Turković: Usually not. Because even when new copies are made they are not trade copies. They are usually kept within the Archive as an alternative to the original copy. Sometimes, in extraordinary circumstances, they can be used for screenings, but that doesn't happen often.

Ivan Ladislav Galeta: In the beginning, there's the original tape and the question of how to present this original. And there are a lot of problems in between. The original can be on 8mm, double 8, super 8, 16mm and 35mm. And as Hrvoje mentioned, all these originals are unique, they are reversal films and there's no negative. The problem is that those originals are in a very bad condition, since they were screened so many times on many festivals. So what can be the next step? We have two possibilities. Make a negative from those originals, and then we can either make a film or digital print. At first we did as video, an analogue video print. We telecined it – transferred from the film to video, VHS or beta. This is bad for films, but that was the situation. And we have many obstacles on the way to finish this and present this to the audience. We have to take into consideration that there are many problems when you transfer to another format.

Karpo Godina: First, as Galeta mentioned yesterday, when we were younger and made those films, we didn't realize those are unique prints, made on reversal film. Those unique copies went through many projectors which in effect damaged perforations and the image itself. So what we can see on DVDs today or any other electronic medium are worn out copies, and they do not properly represent the films we made at that time. It would be best not to even play those works on any electronic media, since there are no spaces between frames that are characteristic of the film strip, be it 18 or 24 frames per second, since the electronic image is completely different and, therefore, audiences' perception as well. It would be best if those 8mm and 16mm films would be

njihovo zvanično objavljivanje. Mi se prijavljujemo za subvencije Audiovizuelnog centra sa ovim izdavačkim projektom. Kada dobijemo te subvencije, kolekcije se izdaju. Tako da su široko dostupne samo nakon izdavanja. U suptnom, postoje samo u digitalnom formatu.

Veber: Ali jesu li originali dostupni kino klubovima ili bioskopima? Na 16mm traci ili nečemu sličnom?

Turković: Uglavnom ne, jer čak i ove kopije koje postoje nisu kopije za tržište. One se obično drže u arhivu kao alternativa originalnom primjerku. Ponekad, u specijalnim slučajevima, desi se da se ustupe za projekcije, ali to se retko dešava.

Ivan Ladislav Galeta: Prvo, imamo taj izvorni, početni format, i pitanje kako ga prezentovati. A mnogo je problema između. Original može biti na 8mm, super 8mm, 16mm, i 35mm. I kao što je Hrvoje rekao, svi ovi originali su jedinstveni, to su reverzalni filmovi i ne postoje negativni. Problem je to što su ti originali često u jako lošem stanju, pošto su toliko puta prikazivani na mnogobrojnim festivalima. I šta je sledeći korak? Postoje dve opcije. Napraviti negativne tih originala, od kojih se može praviti ili filmska ili digitalna kopija. U početku smo to prebacivali na video, analognu video traku. Tekekinirali smo – prebacivali sa filma na video, VHS ili betu. To je loše za filmove, no okolnosti su bile takve. I imamo mnogo prepreka na putu do završetka i prikazivanja publici. Moramo da uzmemo u obzir da postoje mnogi problemi pri prebacivanju filmova na druge formate.

Karpo Godina: Prvo, kao što je juče Galeta pomenuo, kada smo kao mladi stvarali te filmove nismo shvatali da su to unikatne stvari koje su pravljenije na reverzal filmu, jedine kopije koje su se vrtele kroz hiljade projektorata tako da su i



Karmo Godina

perforacije i slika bivali uništeni. Tako da to što sada gledamo sa DVD-ja, ili sa bilo kog elektronskog medija, su kopije koje su već pohabane i nisu ono što smo mi tada pravili. Najbolje bi bilo da se te stvari ne puštaju sa elektronskih medija pošto nema tih zatamnjenja između frejmova, bilo da se radi o 18 ili 24 frejma po sekundi, jer je elektronska slika potpuno drugačija a samim tim i percepcija gledalaca. Najbolje bi bilo da se osmice i šesnaestice daju na digitalnu obradu, da se poprave koliko god je moguće, da se poprave i da se vrate na izvorni filmski format. Naravno, u doba današnje distribucije to je iluzorno očekivati s obzirom da se sve prenosi na digitalni medij, ali bi se sa makar nekim najvrednijim stvarima, koje je neophdno sačuvati, trebalo postupati na takav način. S obzirom da je digitalizacija neminovna, onda bi barem te kopije sa svim svojim fizičkim oštećenjima trebalo popraviti i napraviti solidne kopije od svakog filma, a onda prikazivati digitalnim putem jer je jedino tako moguće. A pošto ima ovde nas starijih koji

digitally fixed and restored, as much as the conditions allow, and then after that put back on the original film format. Of course, today with these ways of distribution it's illusory to expect that, since everything is being digitalized, but one should try to do so at least with the most important works that simply must be preserved. Since digitalization is inevitable, all those copies with their physical damages should be repaired and made into decent copies that can be screened on digital media since it's the only possible way. And since some of us shot on the 35mm film later in our careers, a new problem emerges with that format as well. For instance, the Slovenian Archive, though most of archives in the region former Yugoslavia are facing pretty much same issue – they keep our old films, take care about them and think that they have real gems there. But since those are positives of films made over 30 years ago, they have already lost their colors for two reasons. Kodak was intentionally making those positive copies especially for the East, so that after a year the blue color component would fade out, and

those original colors could not be preserved in the way our archives were doing it. The original colors are gone, and so are the films we made back then. The destiny of old works that were made on that Kodak film, as well as destiny of films made over 30 year ago, is that they are characterized by, as I like to put it, the color of rotten liver. The blue color component has faded out and everything has this dark pink tint. And archivists think they have the real thing. So, what we made earlier, basically doesn't exist anymore, it only exists on the negative.

Galeta: Well it's great if there is negative.

Godina: Yes, luckily, the negative film that we could obtain here was of decent quality. But none of the authors will claim as his work those things that we have now. The director, DP, costume designer... none of them would say it's their work, and those are films that we today see on our TVs. And what really contributes to those materials being destroyed is this so-called vinegar syndrome, since even in the best conditions almost 90% of the copies is contaminated by this vinegar virus. So everything will get ruined, and in the end we won't have anything. It's not only that magnets destroy electronic media, but other formats, such as 35mm, 16mm and others physically decay as well.

Milošević: This problem is very interesting, but I want to get back to this problem in the second part of our discussion, because I want us to briefly go over the situation in Serbia, Slovenia, Croatia and then Austria and Hungary, to see what the state of distribution and archiving is. So perhaps now Nikola Đurić can say something about this issue and address the problems that we are facing now, since we're the only archive for alternative and experimental films in Serbia.

Đurić: I only started working here recently, about a year ago, and I can

smo kasnije snimali na 35mm traci, tu imamo i novi problem. Recimo, konkretno vezano za Slovenački arhiv, mada su svi arhivi na području bivše Jugoslavije na istome, oni čuvaju sve naše filmove i muče se i misle da imaju bogatsvo. A pošto se radi o pozitiv kopijama filmova koji su svi rađeni pre 30 godina, oni su sada zapravo potpuno izgubili boje zbog dve stvari. Kodak je namerno za istok pravio pozitive koji su nakon nekoliko godina gubili plavu komponentu, te se kao takve ne bi mogle čuvati na taj način kao što su naše kinoteke to radile. Boje su nestale a samim tim su i ti filmovi nestali. Sudbina starih filmova koji su pravljani na toj traci kao i subina naših filmova koji su rađeni pre 30 i više godina jeste da ih karakteriše, kako ja to kažem, boja pokvarene džigerice. Fali plava dominantna boje i sve je u tamnom pink tonu, a arhivari misle da imaju prave kopije. Dakle, ono što smo mi radili ne postoji više, postoji samo na negativu.

Galeta: Ako postoji na negativu, dobro je...

Godina: Da, srećom, davali su nam negativ pristojnog kvaliteta. Ali ovo što je ostalo, niti jedan autor ne može da potpiše. Reditelj, snimatelj, kostimograf ne bi priznao kao svoje delo, a to je ono što se vrti na našim televizijama. A veliki doprinos tome da se ti materijali uništavaju i propadaju je takozvani *vinegar* efekt, jer i u najboljim čuvanjima 90% kopija je već zaraženo tim virusom *vinegra*. Tako da će sve to propasti, i na kraju nećemo imati ništa više. Nije samo elektronika ta koja propada zbog magnetata, nego se fizički i 35mm, 16mm i drugi formati raspadaju.

Milošević: Ovo je veoma zanimljiv progled, ali bih se njemu vratio u drugom delu ovog razgovora, s obzirom da bih sada hteo da kratko čujemo nešto o situaciji u Srbiji, Sloveniji, Hrvatskoj a onda i u Austriji i Mađarskoj, kako bismo videli kakvo je stanje distribucije i arhi-

viranja tamo. Tako da bi možda sad Nikola Đurić mogao da nam kaže nešto o ovom pitanju i predstavi probleme s kojima se mi trenutno suočavamo, s obizrom da smo mi jedini arhiv ovog tipa u Srbiji.

Nikola Đurić: Ja sam od skoro u ovom arhivu, tačno godinu dana, i svi ti problemi o kojima je Hrvoje govorio odnose se i na naš arhiv. S tim što mi ovde imamo jednu Kinoteku gde se filmske trake čuvaju, ne samo iz našeg kluba nego i svako ko neće da drži kod kuće filmove može da ih donese ovde na čuvanje u uslovima koji su relativno dobri za očuvanje filmske trake. Dakle problem sa kojim se suočavamo je čuvanje tih filmova koji su snimljeni na 8mm traci, super 8mm, 16mm i čak nekih na 35mm. Postoje i kopije, pozitivi, negativ, reverzalni tj. preobratni film, dakle mnoštvo formata iako sada izuzimam kasnije video formate i standarde. Većina tih filmova je u nekoliko navrata već prebacivana, prvo na BetaMax, i postoji mnogo filmova koji su nastali u bivšoj Jugoslaviji koji su tako sačuvani, kasnije na VHS-u, nešto je sačuvano na U-maticima, a sada se rade i na digitalnom formatu. Naravno, i tonski zapisi su na različitim nosačima, stariji amaterski filmovi su uglavnom na magnetofonskim trakama sa dva ili četiri kanala. Nešto su autori ili klubovi uspeli da prebace na ton-negativ, pa postoje i kopije sa optičkim tonom. Dosta super 8mm postoji sa magnetskim pistama gde je ton čak i sinhorn, ali su u principu to bili filmovi bazirani na tehnologiji nemog filma, dakle sa pratećim tonskim zapisom. Digitalizacija takvih filmova je problematična. Ovo čime se ja bavim godinu dana jeste da sâm prebacujem 8mm i super8 tako što projektujem te filmove sa najboljih projektora koje imamo i koji ne oštećuju film, a pritom ih snimam koristeći HD kamere. I nekim takvim oblikom telekiniranja pokušavamo da uradimo najbolje što je moguće u datim uslovima. To nije skeniranje ili obrada. Film dovodimo samo u neku varijantu da

say that all those problems that Hrvoje talked about are quite similar to ours. Except that here, we only have one archive where we store films. And we don't only keep those films made within our club, but also those from filmmakers who can't keep them in their own homes, so they bring them here to be preserved in conditions that are relatively decent. So the problem we face is preserving those films made on 8mm, super8, 16mm and even some on 36mm film. There are copies, positives, negatives, reversal films, many film formats, and right now I'm not even talking about video and standards that came later. Most of these films were at some point transferred, at first to Betamax – and many of the films made in the former Yugoslavia were preserved in this way – and later to VHS, something was transferred to U-matics, and now they are also in digital formats. Of course, soundtracks are in different formats, older non-professional films are mostly on magnetic tapes with two or four channels. Some of them were transferred to sound-negative by filmmakers or clubs, so there are some copies on optical sound formats. A lot of 8mm have magnetic stripes where the sound is synchronized with the image, but those were mostly films that were silent, just with musical accompaniment. Digitalizing those films is very problematic. What I have been doing here in the past year is transferring 8mm and super 8mm by projecting those films from the best projectors we have, projectors that also don't do any damage to films, and then I film them using HD cameras. And with this kind of telecinering we try to do our best in the given circumstances. That's not scanning or processing. We just bring films to that point where they can be screened, since so far it was impossible to even see those films. The emulsions have dried, with every screening the tape is damaged and breaks, so we can't screen those films, and the only way is to digitalize them in some way and show them in certain digital formats. For all 16mm films we have generous help from the Belgrade Television, and so far we have had a very good cooperation. Their tele-



Nikola Đurić

cine equipment is still pretty good, they even telecined some of our films, which is much better than what I do with filming projections with HD cameras. The entire system is designed in such a way that once a month we have at least one screening of movies, and we mostly program them by authors. We digitalize films, show them to people in the small theater here, and then put them on a DVD that we later publish. I will bring one to show you, unfortunately it's not all finished, but just to get a sense of what it looks like. Basically, this is it, together with all difficulties that have already been discussed. I would just add one more problem to this, and that is that not very many people watch the films we screen. Only few people are interested in what we do here and it's mostly always the same people who watch the same movies. I think that we should perhaps even allow for the worst possible option, and that is to upload films to YouTube so that people can see them, and maybe that would spark their interest to come here in person and see those screenings that are, with respect to the quality, much better.

može da se pokaže i da može da se vidi. Jer je te filmove nemoguće sada prikazati. Te emulzije su se osušile, pri svakoj projekciji se traka odlepljuje i puca, pa filmovi nikako ne mogu da se puste u projekciju, tako da jedini način da se ti filmovi vide jeste da se na neki način digitalizuju i da se na nekim od tih digitalnih formata prikažu. Za 16mm filmove pomaže nam Televizija Beograd i za sad smo imali jako dobru saradnju. Njihov telekino još uvek radi i oni su nam telekinirali neke filmove, što je bolje od ovoga što ja radim sa snimanjem projekcije filmova. Ceo sistem je tako zamišljen da jednom mesečno imamo jednu projekciju filmova, uglavnom idemo po autorima, digitalizujemo filmove, pustimo ih ljudima dole u maloj sali i iskopiramo na jedan DVD koji izdamo. Doneću jedan da pokažem, na žalost nije sve gotovo, ali samo da se vidi otprilike kako to naše izdanje izgleda. U principu, to je to, uz razne dileme koje i dalje ostaju a već su pomenute. Ja bih tu dodao još jedan problem, a to je da jako malo ljudi gleda to što mi puštamo,



Jurij Meden

jako malo ljudi je i zainteresovano za to o čemu mi pričamo i uglavnom jedni te isti ljudi gledaju jedne te iste filmove, ali možda bi trebalo čak dozvoliti i najgoru varijantu, da se ti filmovi puste na Jutjubu (YouTube), da ih svi mogu videti, da se proširi taj krug ljudi i da se eventualno ti ljudi privuku da dolaze lično i gledaju tehnički bolje projekcije.

Milošević: Mi smo ovde u Srbiji tek započeli proces digitalizacije sa Nikolinin radom, i bilo bi nam drago da vam damo neke filmove koje smo prebacili u digitalni format s obzirom da su ovakva okupljanja izuzetna prilika za ove-kve razmene. A sada bi možda neko iz Slovenije mogao da nam kaže nešto o tome šta se dešava sa slovenačkim avangardnim filmom i kakva je tamo situacija.

Jurij Meden: Ja bih hteo da pomenem određene strukturalne probleme koji predhode ovim dilemama oko digitalizacije i distribucije.

Milošević: Here in Serbia, we only just started this process of digitalization with Nikola's work, and we want to give you some of the films we digitalized since this is a great opportunity for such exchange. Perhaps now someone from Slovenia could speak about what is happening with Slovenian avant-garde films and what the situation over there is.

Jurij Meden: I would like to speak about a certain structural problem that precedes these dilemmas of digitalization and distribution. This is also a specific problem of Slovenia, but we are not the only ones who are facing it. This structural problem is who is responsible for archiving experimental cinema. Here in Belgrade, you are very privileged to have this archive that specializes for this kind of cinema. But usually, in most cases, what we call experimental or avant-garde cinema is made in independent productions. Very often, national film archives, and most archives are national, do not feel obliged to preserve, restore and keep

these films. So I believe that responsibility on behalf of the archives is so much bigger precisely when it comes to experimental films because very often these films are practically what we call in the archival world “orphan films” – nobody claimed them, nobody wants to keep them. This is a very specific problem for us in Slovenia. In my lecture, two days ago, I mentioned that the problem of Slovenian film history, or more specifically, the problem of history of Slovenian experimental film, and the problem is that it does not exist. And this very fact brought us to the situation where we have the national film archive which completely ignored experimental films because it was not considered to be dignified or important or it was not a national project. And there was the cinemathèque, which has existed for almost twenty years but it was not until Ivan became the director and Marin became the head of the archive department that they realized that somebody should also take care of these experimental, alternative and avant-garde films. The reason why it’s so important to take care of them is related to what Mr. Galeta said – usually they exist only as originals, there are no negatives, i.e. the positive used to be the negative, etc., but my point is that if you want to archive or convince an archive to store this cinema, there either has to be a consensus that these films are great, and by a consensus I mean a canon, or an archive has to show enthusiasm, which is often a blind enthusiasm, for storing these films. In the Slovenian Cinemathèque, we do these things at the same time, we are both trying to create a canon and we’re driven by, let’s say, blind enthusiasm, and we are at the stage one at the moment – collecting films. But we know that this stage one, collecting the films, is worthless if you don’t immediately devise a strategy of how to not only collect but also properly preserve, restore and then of course distribute these films. And by distribute I mean show, at our venue or internationally. And I believe that digitalization, the concept we heard people here talk about for an hour, as something very unproblematic is something

Ovo je takođe problem karakterističan za Sloveniju, ali sam ubeđen da mi nismo jedini koji se sa njime suočavaju. Ovaj strukturalni problem je, naime, pitanje ko je odgovoran za arhiviranje eksperimentalnog filma. Vi ste ovde u Beogradu privilegovani jer imate ovakav arhiv koji je posvećen takvoj vrsti filma. Ali obično, i to u većini slučajeva, ono što nazivamo eksperimentalnim ili avangardnim filmom se uglavnom pravi u nezavisnoj produkciji. Državni filmski arhivi, a većina arhiva jesu državni, se često ne osećaju obavezno da čuvaju, očuvaju i poprave ove filmove. Tako da verujem da je odgovornost od strane arhiva mnogo veća upravo kad se radi o eksperimentalnom filmu jer ovi filmovi često potpadaju pod kategoriju koju mi arhivisti nazivamo *siročići*, a to su filmovi koji nisu ni u čijem vlasništvu i koje niko ne želi da čuva. Ovo je specifičan problem za nas u Sloveniji. U svom predavanju pre dva dana pomenuo sam problem slovenačke filmske istorije, ili preciznije rečeno – istoriju slovenačkog eksperimentalnog filma, a taj problem je činjenica da ona kao takva ne postoji. I upravo ta činjenica nas je dovela do situacije da imamo taj državni filmski arhiv koji je potpuno ignorisao eksperimentalni film, jer ta virsta filma nije smatrana dostojnom i bitnom za projekat na državnom nivou. A tu je i Kinoteka koja postoji već 20 godina, ali tek kada je Ivan postao direktor a Marin šef arhiva, shvaćeno je da neko mora da se brine o eksperimentalnom, alternativnom ili avangardnom filmu. Razlog zbog koga je bitno brinuti se o ovim filmovima je vezan za ono što je gospodin Galeta rekao – ti filmovi obično postoje samo kao originali, nema negativa, tj. pozitiv je zapravo negativ, itd. Ali ono što hoću da kažem jeste da ako hoćete da arhivirate ili ubedite arhive da čuvaju ovu vrstu filma, ili mora da postoji nek konsenzus po kome će se određeni filmovi obeležiti kao izvanredni, a pod konsenzusom mislim kanon, ili će sam arhiv da bude obuzet entuzijazmom, često slepim entuzijamom, za očuvanje ovih filmova.



Vasili Burikas

U slovenačkoj Kinoteci mi ove stvari radimo u isto vreme: trudimo se da odredimo taj kanon i pokreće nas taj, nazovimo ga tako, slepi entuzijazam, i trenutno smo u prvoj fazi, a to je prikupljanje filmova. Ali znamo da je ta prva faza beskorisna ako se odmah ne razvije strategija ne samo za prikupljanje tih filmova nego i za njihovo pravilno očuvanje, restauraciju, i naravno distribuciju. A pod distribucijom mislim prikazivanje, bilo u našem bioskopu ili internacionalno. Što se mene tiče, ta digitalizacija o kojoj ljudi ovde pričaju već sat vremena kao o nečemu što sa sobom ne nosi nikakve probleme je kao koncept zapravo veoma problematična i ne sme se olako shvatiti i prihvatiti. Verujem da će Vasili moći da kaže nešto više o tome, pa bih ga pitao da prokomentariše ovo što smo do sada imali prilike da čujemo o odnosu prema eksperimentalnom filmu.

Vasili Burikas: Na početku bih pomenuo par tehničkih stvari. Iz perspektive kustosa, i sigu-

that is actually very very problematic and should not be accepted so easily. I believe that my friend Vassily here can be more precise and I'd like to ask him to comment on what we've heard so far about this treatment of experimental films.

Vassily Bourikas: I'd like to mention first a few technical things. From a curator's point of view, and I'm sure that many people here would agree, nobody wants to show DVDs, nobody wants to show videos. So the problem you've got with these films for many years now, and the problem that you are planning to prolong is this: you are disregarding the idea that the curators, venues, and audiences want the celluloid. Especially in the experimental film world. If we're talking about showing big movies in the theater, maybe it's different. But with this small – or however you want to call it – incestuous place where everybody knows each other, that's what they go for. And if you do begin with having some really good screenings, some really good

videos that people can have a look at, then eventually they will say "Do you have anything that I can show on film". And the problem here is that you don't really plan to make any really good videos. However much you try with the video camera, shooting from the projector, you're not going to get good materials. And if we talk about the technical side of things, you'll see that even video material slowly ages. Its texture doesn't age so much, but the looks does. Now we're used to a different type of video texture. And something from the past will look in 10 or 20 years from today like an old video. That's what I mean, you can't do that. It's not as expensive as you think to preserve film as film. Ok, perhaps it's difficult to restore it if it's a very problematic original, but not all your originals are in shape that's so bad. You have so many black&white, super 8 and regular 8mm films that could be very cheaply blown up to 16mm, and after that everything is much cheaper to do. So please, don't put these films on YouTube, these are masterpieces that you first must discuss with the international community, put it in a canon if you will just like Jurij mentioned, and say this is what we've got. If you put it on YouTube, people will not respect it afterwards. That's what I think...

Turković: I disagree. This is a kind of a purist approach, which is very restrictive and very culturally negative. The positive side of the purist approach is that it stimulates the preservation of the original type of cinematic experience. This is indeed positive. But for instance, take into consideration the educational side. How can I have people see these films that are not accessible? Through digitalization and YouTube they became accessible. My film education was in Cinematheque theater hall. What I saw there, and enjoyed and learned from, were terrible copies. All scratched and drained of color. But you know, they are part of my very substantial education, my substantial enjoyment in film. So denigrating this video projection, YouTube, etc., is not a good

ran sam da bi se dosta ljudi ovde sa tim slozilo, niko ne želi da prikazuje filmove sa DVD-jeva, niko ne želi da prikazuje sa videa. Tako da je problem koji postoji sa ovim filmovima već godinama i problem koji vi prolongirate sledeći: ne uzimate u obzir da kustosi, bioskopi i publika zapravo žele celuloid, filmsku traku, a ovo posebno važi za eksperimentalni film. Ako se radi o prikazivanju blokbestera u bioskopima, stvari su možda drugačije. Ali kad se radi o ovim malim, kako god da ih nazovete, možda čak i incestuoznim mestima gde svako svakoga zna, tu se svodi na filmsku traku. I ako jednom počnete da prikazujete zaista dobre stvari na videu, ljudi će na kraju pitati da li to može da se vidi na filmu. A problem ovde je da ja ne vidim da vi planirate da napravite neke kvalitetne videe... Koliko god se trudili sa kamerom, snimanjem sa projektora, nećete dobiti dobar materijal. A kad se govori o tehničkim stvarima, i video sam po sebi stari kako godine prolaze. Ne toliko tekstura koliko slika. Mi smo sada naviknuti na različite vrste video teksture. I nešto iz prošlosti će za 10 ili 20 godina izgledati kao stari video. Na to mislim, a to ne smete da radite. Nije toliko skupo kao što mislite da se film sačuva na filmskoj traci. Ok, možda ga nije lako popraviti ako je sam original veoma problematičan, ali nisu svi originalni zapisi u toliko lošem stanju. Imate toliko crno-belih, super8, 8mm filmova koje nije toliko skupo prebaciti na 16mm, a posle toga sve može jeftino da se uradi. Tako da, molim vas, nemojte da stavljate te filmove na JuTjub, ovo su remek dela koja se moraju uvrstiti u kanon kao što je Jurij pomenuo, o kojima se mora razgovarati sa međunarodnom zajednicom i koja se njoj moraju prikazati. Ako se to stavi na JuTjub, ljudi neće više imati poštovanja za ta dela. To je barem moje mišljenje...

Turković: Ja se ne bih složio sa time. To je možda suviše puristički pristup, koji je veoma restriktivan i ima negativne kulturološke po-

sledice. Pozitivna strana purističkog pristupa jesta da stimuliše očuvanje originalnog filmskog doživljaja, a to jeste zaista neophodno. Ali na primer, uzmimo u obzir obrazovni aspekt. Kako ljudi mogu da vide ove filmove ako im nisu dostupni? Digitalizacijom i preko JuTjuba im je otvoren pristup. Moje filmsko obrazovanje se najvećim delom odvijalo u bioskopu Kinoteke. To što sam tamo gledao i na čemu sam se učio su bile užasne kopije. Skroz izgrebane i sa izbledelim bojama. Ali ipak, ti filmovi su činili značajan deo mog obrazovanja, i ja sam uživao u njima. Tako da nipodaštavanje video projekcije, JuTjuba, itd. nije dobra politika kada se radi o obrazovanju i omogućavanju ljudima da uživaju. Ne mora da znači da ako ste neki film videli na malom ekranu nećete moći da uživate u njemu.

Burikas: Ali ja ne smatram da jedno isključuje drugo. Mogu se imati oba u isto vreme. Ali ako ovo imate prvo, onda se drugo nikad neće desiti.

Turković: Pa ni u to nisam baš siguran.

Galeta: Sad smo došli do jedne konfliktne situacije, ali možda moramo sad da raščistimo stvari kao što si ti sada pokušao. Jedno je informacija o filmu, a drugo je komunikacija s filmom. Mi imamo temeljni problem što mi ne možemo doći, ponekad barem, do originalne prezentacije originalnog umetničkog dela koje zovemo film. Mi možemo slušati Betovena na mobilnom telefonu, bez problema, i dobićemo informaciju da je to mobilni telefon i čak ćemo možda prepoznati o kojoj kompoziciji se radi. Ovo što je Hrvoje pomenuo je zapravo veliki problem u studiranju te problematike. Ako mi studiramo tu problematiku onda možemo imati informaciju ali na kraju bismo morali imati i mogućnost direktne komunikacije sa originalom. Vi znate da reprodukcija ne može biti lepša od originala. Dakle mi moramo na neki način spasiti ovo blago koje imamo, svaka nacija bi morala temeljiti

policy in spreading education and even in enabling people to enjoy. It doesn't mean that if you've seen it on a small screen you cannot enjoy it.

Bourikas: But I don't think that one prevents the other. You can have one and the other. But if you have that one first, you will never have the other.

Turković: I'm not so sure about that.

Galeta: Now we've reached a conflicting situation, but perhaps we should make things clear, as you just tried to do. Information about a film is one thing, communication with that film is a different thing. We have this fundamental problem and that is that we, at least sometimes, cannot get a hold of the original version of a work of art that we call film. Perhaps we can listen to Beethoven on our cell phone, without any problems, and we'll realize that it's a mobile phone, and we just as well might recognize what music piece it's playing. What Hrvoje just mentioned is a great issue in studying that problematics. If we research a certain field, then we can have the information, but in the end we should also have the chance to directly communicate with the original. You know that reproduction cannot be more beautiful than the original. So we have to find a way to save these gems that we have, and every nation should ground its own cinema heritage on film avant-garde. Not on feature, not on conventional films. If they can't recognize that, well, it's their own problem. And how do we persuade them? Well, I have a big problem with that. When we started talking about certain issues in our country, one of those who has the power to make decisions said "There are still people who watch black&white movies?" So this is the essence of the problem, we have to find a solution in these very unfriendly circumstances. First, how to save authentic works. I'm not sure we can do that by digitalizing it directly. We have to do it step by step. And it's not just the problem with the

format that we see, the problem is also how to authentically transfer the original to the so-called copy. The danger is that if someone sees something on YouTube, they will not want to see it in another format. This is the real danger. I can understand Vassily, but I can also understand Hrvoje, and I also understand myself, since the situation is as it is. It's like that in today's day and age. Those are the facts, no one is seeing these films, but we also have to take into consideration what our presentations of these works really look like.

Meden: I agree with everything that Mr. Galeta said, I'd just like to mention that what Vassily and what Mr. Turković were saying are actually two completely different things. Vassily is speaking from the perspective of a curator, I'm speaking from the perspective of an archivist. And if we're saying that we should preserve, make restorations on film and show films, this is not cultural elitism, this is the only possible position that a film archivist and a film curator today have to assume. From the perspective of teaching, mass media, mass distribution, everything else is possible. We love digitalization, great, let's put everything on DVD, show it in schools, but if we, the archivists and curators and the artists of course, are not standing on the side of "it was shot on film, let's preserve it as film, let's do our best" then nobody else will do it. Then in ten years we will not be able to see any of the films by Godina or Galeta on film, it's like saying tomorrow that Mona Lisa will not exist anymore. We will only have a tiny reproduction in a book. This is a very dangerous misunderstanding.

Turković: I do agree with you that preservation is necessary. The type of curatorship which takes care of film originals, is an excellent type of curatorship, but not exclusively. Usually what lies behind is the mystification of the originals, authors, unique type of works, it has certain type of aesthetic indoctrination, which is not bad as an

svoju filmsku kulturu na filmskoj avangardi. Ne na igranom i konvencionalnom filmu. Ako oni to ne mogu prepoznati, to je onda već njihov problem. I kako da uspemo da ih uverimo? Ja imam veliki problem. Kad smo pokrenuli neke probleme kod nas, onda je jedan od tih koji odlučuje rekao "Pa ko još gleda crno-bele filmove?!" Dakle tu su temeljni problemi, mi sad u ovim nezgodnim okolnostima moramo pokušati naći neko rešenje. Prvo kako da se spasi autentični materijal. Nisam siguran da ga možemo spašavati sa filma direktno na digitalizaciju. Moramo to napraviti na neki način postupno. I nije samo problem u onom formatu koji vidimo, nego je problem u tome kako autentično preneti original na neku takozvanu kopiju. Opasnost je da ako neko vidi nešto na JuTjubu, onda neće hteti da ga vidi na drugom formatu. To je opasnost. Ja razumem i Vasilija, ali razumem i Hrvoja, a razumem i sebe jer je situacija takva kakva jeste. Današnje vreme je takvo. To su činjenice, nema nikog u salama, ali moramo postaviti i pitanje kakva je tehnički naša prezentacija tih dela.

Meden: Ja se slažem sa svim što je gospodin Galeta rekao, ali bih samo hteo da dodam da ono o čemu su Vasili i gospodinu Turković pričali su zapravo dve potpuno različite stvari. Vasili priča iz pozicije kustosa, ja pričam iz pozicije arhiviste. I ako govorimo da treba da sačuvamo filmove, i da restauriramo filmsku traku i da prikazujemo sa nje, to nije kulturni elitizam, već jedina moguća pozicija koju filmski arhivista i kustos mogu da zauzmu. A kada se radi o obrazovanju, masovnim medijima, masovnoj distribuciji, sve ostalo je moguće. Digitalizacija je super, hajde da stavimo sve na DVD, prikažemo u školama, ali ako se arhivisti i kustosi, i naravno sami umetnici, ne pridžavaju načela «snimljeno je na filmu, treba da se očuva na filmu, hajde da damo sve od sebe», onda niko drugi to neće uraditi. I onda za deset godina nećemo moći da vidimo ni Galetine ni Godinine filmove na traci; to bi bilo



Ivan Nedoh

kao kad bi neko rekao da Mona Liza neće postojati sutra, samo ćemo imati reprodukciju u nekoj knjizi. I ovo je jedan jako opasan nesporazum.

Turković: Ja se slažem sa tobom da je očuvanje neophodno. Biti kustos koji se bavi očuvanjem filmskih originala je izvrstan način bavljenja tim poslom, ali nije jedini. Obično iza zavese postoji mistifikacija originala, austroa, jedinstvenih tipova radova, postoji neka vrsta estetske indoktrinacije, koja nije loša kao delimična, jedna strana te prakse, ali ne kao uobičajena i jedina praksa.

Milošević: Možda je sada pravo vreme da Gerald kaže nešto, jer mi se čini da su u *Sixpack-film*-u u Austriji problemi rešeni.

Weber: [smeh] Bilo bi super da je tako! Ja bih se, na početku, složio sa onim što je Jurij upravo rekao. Moramo da razdvojimo ova dva pitanja, jer se jedno bavi čuvanjem na originalnim for-

avenue, as one side of this practice, but not as a general practice.

Milošević: I think now is a good time for Gerald to say something because I think that at Sixpackfilm in Austria the situation and the problems are solved.

Weber: [laughter] That would be fantastic! I would agree with what Jurij just said. We have to separate these two topics, one of which is about preservation of the original formats or blowing them up to a medium that can be stored and archived, while the other thing is how to make these works accessible, and that are different levels of how that can and should be done. Digitalization is in both aspects celebrated as the solution, which can solve everything, but I'm very doubtful of that. I cannot say a lot about the technique of preservation in Austria because we are not an archive but a distribution company, but I know there are a lot of troubles regarding this question of digitalizing the originals. In the first place because the digital format

also has an expiration date that comes quicker than anything else, because who knows what system will exist in the next three years. As far as I know, in the Austrian Film Museum, together with the film Archive, they use a system called LTO, which is a kind of a magnetic tape where the digital media and data are stored as part of this archival process. But I don't know much more about it.

Sebestyén Kodolányi: It is an international standard, this LTO tape, because hard drives, DVDs and blue ray disks can break very often. So the most massive digital preservation is the tape preservation. That's why there are these LTO tapes that can record terabytes, and that's why all archives are using this.

Meden: But it's an old technology, nobody is using LTO anymore. It was discovered recently that storing films on LTO is really ten times more expensive, because when you use LTO you're in the hands of the capital, of their economy. It's obsolete now.

Kodolányi: But I just want to say what LTO is. All of these hard drives and DVDs and CDs are gone in five years, it's very dangerous to store on them...

Weber: But let me continue, since I don't want to go much into technicalities, I just wanted to say what was used in Austria. I think we're facing other problems as well, and Ladislav just mentioned one of them: the changing cinema culture itself. I don't know about the situation in the Balkan countries, but in Austria for instance nearly all cinemas are now digital cinemas. The main theaters, except the so-called off- or program-cinemas which still have 35mm projectors, are only digital cinemas, all of them. You can't screen any 35mm films in there any longer. I think that's the main challenge of what digitalization is, how to spread the work, how to make it accessible.

matima ili prebacivanjem na drugi medijum na kome mogu da se čuvaju i arhiviraju, a drugo pitanje se bavi time kako da ova dela postanu dostupna, i postoje različiti načini na koje im se može pristupiti. Digitalizacija se u oba slučaja hvali kao idealno rešenje koje može sve da reši, ali ja imam dosta sumnji povodom toga. Ne mogu mnogo da pričam o tehničkom aspektu čuvanja u Austriji s obzirom da mi nismo arhiv već distributerska kuća, ali znam da postoje mnoge nevolje po pitanju digitalizacije originala. Na prvom mestu zato što i sam digitalni format ima svoj rok trajanja koji postaje sve kraći, jer ko zna koji će se sistem koristiti i biti izmišljeni za tri godine. Koliko ja znam, Austrijski filmski muzej zajedno sa Arhivom koristi sistem koji se zove LTO, što je neka vrsta magnetne trake na kojoj se čuvaju digitalni podaci u procesu arhiviranja. Ali ne znam nešto mnogo o tome.

Sebastian Kodolanji: Ta LTO traka je međunarodni standard, jer se drajvovi, DVD-jevi i *blue ray* diskovi često kvare. Tako da je najrasprostranjenije digitalno spremište zapravo magnetna traka. Postoje LTO trake na kojima mogu da se snime terabajti infomacija, i zato svi arhivi koriste ovaj metod čuvanja.

Meden: Ali to je zastarela tehnologija, niko je više ne koristi. Skoro je shvaćeno da je čuvanje filmova na LTO trakama deset puta skuplje, jer kad koristite LTO vi ste u rukama kapitala, njegove ekonomije. To je zada zastarelo.

Kodolanji: Ja sam samo hteo da kažem šta je zapravo LTO. Svi ti drajvovi, DVD-jevi i CD-jevi se pokvare za pet godina, opasno je čuvati na njima.

Weber: Ali da nastavim sa svojom pričom, jer ne želim da se mnogo zadržavam na tehnikalijama, samo sam hteo da pomenem šta se koristi u Austriji. I mi se suočavamo sa drugim problemima

ma, koje je Ladislav upravo pomenuo, a najbitniji je sama filmska kultura i njena promena. Ne znam kakva je situacija u balkanskim zemljama, ali u Austriji su skoro svi bioskopi sada digitalni. Glavni bioskopi imaju sve digitalno, jedino možda takozvani *off* ili programski bioskopi i dalje imaju 35mm projektore; svi ostali su digitalni. Skoro nigde više ne možete da puštate film sa trake. Mislim da je to glavni izazov kada se priča o tome šta je digitalizacija, kako da se distribuiraju radovi i kako da budu dostupni.

Ivan Nedoh: Što se tiče problema oko JuTjuba, ja bih možda mogao da predložim bolji način. Na Europeana (Europeana) postoji jedan agregator, *European Film Gateway*, gde mogu da se postave digitalne kolekcije. Tako da je to jedan od načina da se informacije šire, s obzirom da nije moguće skidati filmove sa tog portala na kompjuter. A od njih se takođe i neki fondovi mogu dobiti. Tako da je, barem ja mislim, definitivno bolje od JuTjuba. Drugo, ja sam bio veoma razočaran kad sam video rezultate onoga što je rađeno sa klasičnim filmovima u 35mm laboratorijama, npr. u Jadran filmu ili u Bolonji. Ali mi se dopalo kako su filmovi izgledali kada su prošli kroz proces digitalizacije a se na kraju prebacili na 35mm film – dakle završili su na filmu, ali na indirektan način. I onda možete da uzmete otvoreni DCP koji može svuda da se distribuira, stavite na internet, šta god, a s druge strane ste uspeli da sačuvate sve elemente na filmskom formatu, bilo na 35mm ili, u slučaju da su originalni na 8mm, na 16mm traci.

Turković: Evo ja imam dva primera kako je moguće, koliko situacija dozvoljava, da se sačuvaju izvorne vrednosti. Jedan primer potiče iz našeg Saveza, a drugi iz Zagreb filma. Kada se film kopira i kada se uradi digitalna restauracija, to se obično radi sa autorima koji su i dalje među živima, ili sa direktorom fotografije koji je radio na filmu, ili nekime koje bio deo ekipe.

Ivan Nedoh: Regarding the YouTube issue, I could propose a better way. In Europeana there is an aggregator, *European Film Gateway*, where you can put your digitalized collections. So it's a way of spreading information since it's not possible to download. You can also get some funds from them. So it's definitely better than YouTube, I think. Second, I was disappointed when I saw the results of what was done to classic movies in the 35mm laboratories in, for instance, Jadran film or Bologna. But I was satisfied when I saw what happens to film that goes through the digital workflow in order to finally end up on the 35mm film, in an indirect way. And then you can take open DCP which can be distributed wherever, and put it in the internet but you also have preserved elements on the 35mm film or 16mm format when originals were shot on the 8mm film.

Turković: I have two examples how to preserve, as much as possible, original values. One example is from our Association, and the other is from Zagreb Film. When film is copied and digital restoration is done, usually it's done in collaboration with authors who are still alive or with the original cinematographer of the film or with someone who was part of the crew. They are participating in the entire process of the film restoration or in the phase of the digital restoration. We try to make the end result as true to the original copy as possible. And as for Zagreb Film, they for instance tried to restore *Surrogate* by Vukotić, and a series *Professor Balthazar*. All these original copies lost color, contrast, they were in terrible shape. So what they did is that they used all possible sources, some copies that kept colors, some photo and photo reproductions that documented the original color balances and then tried to restore. Of course it's a conditional restoration, it doesn't mean that all color nuances were preserved, but they at least achieved to have the closest possible variant of the original. And then what is done is that this restored digital copy was transferred to the 35mm film

so that in future it would be on that format which enables making film copies and not only digital ones.

Milošević: I'd like to go back to Gerald and ask him about the archiving and distribution of Sixpackfilm, who finances that, and what is happening in Austria with that. Because that might be important for us, perhaps we could use that knowledge.

Weber: Well, as I'd said, we are only a distribution company, we are not an archive. If some prints are worn out, we talk with the artists to replace them. We have storage, it's a dark room, it has more or less the same temperature, but the conditions are not as they are in a proper archive. But we only have copies for distribution. The originals are with the film Museum or the Archive. We don't have any negatives in our offices. We receive the prints for distribution from the artist or from the producer. They are responsible to give us good prints. We have public funding, we are a private organization with public funding that helps us with festival and general distribution.

Milošević: Before that there was a cooperative? Austrian Filmmakers Cooperative?

Weber: Yes, it still exists. That is similar to what you are having here. They have the equipment...

Milošević: And Sixpackfilm is renting films out? What is the situation with showing these films, DVDs, the internet?

Weber: That's a big issue that we're now facing, and it's problematic on several levels. One is this that I just mentioned, the change of cinema culture. Theaters are still one of the venues where our films are shown. Not that many, but still. Even so-called art cinemas are undergoing the process of digitalization as well, because the mar-

Oni učestvuju u celom procesu filmske restauracije ili u fazi digitalne restauracije. Trudimo se da krajnji rezultat bude što verniji originalu. A što se tiče Zagreb filma, oni su npr. pokušali da obnove «Surogat» od Vukotića i seriju «Professor Baltazar». Svi ovi originali su izgubili boje, kontrast... Rečju, bili su u užasnom stanju. Tako da su oni pokušali da iskoriste sve moguće izvore, neke kopije koje su zadržale boje, neke fotografije i foto reprodukcije koje su dokumentovale originalne balanse boja, i onda su te informacije koristili u restauraciji. Naravno, to je uslovna restauracija, to ne znači da su sve nijanse uspele da se sačuvaju, ali su makar uspele da arhiviraju ta dela i da ona liče originalu što je više moguće, naravno, u datim uslovima. A onda je ta obnovljena digitalna kopija prebačena na 35mm film, tako da će u budućnosti biti na tom formatu sa koga mogu da se prave filmske kopije a ne samo digitalne.

Milošević: Hteo bih da se vratimo Gerald u da ga pitam o arhiviranju i distribuciji *Sixpackfilm*-a, ko to finansira, šta se dešava u Austriji po tom pitanju. Jer je to možda bitno za nas, možda bismo mogli da iskoristimo to znanje.

Weber: Kao što sam rekao, mi smo samo distributerska kuća, nismo arhiv. Ako su neke kopije suviše pohabani, trudimo da dobijemo nove od autora. Imamo neku vrstu skladišta za zamračenom prostorijom, temperatura je slična kao u pravim arhivima, ali uslovi svakako nisu isti. Ali mi tu držimo samo kopije za distribuciju. Originali su u Muzeju ili u Arhivu. Nemamo negative u svojim prostorijama. Kopije za distribuciju dobijamo od umetnika ili producenata, oni su odgovorni za dostavljanje kopija. Mi smo privatna organizacija koja imam dodatno javno finansiranje koje nam pomaže pri festivalskoj distribuciji i distribuciji uopšte.



Džerald Veber, Fric Hok

Milošević: Pre toga je postojala Kooperativa? Austrijska filmska kooperativa?

Veber: Da, i dalje postoji. Slično je onome što vi ovde imate. Imaju opremu...

Milošević: A *Sixpackfilm* izdaje filmove? Kakva je situacija sa prikazivanjem ovih filmova? Na DVD-ju, na internetu?

Veber: To je veliko pitanje sa kojime se sada suočavamo i problematično je na nekoliko nivoa. Jedan sam upravo pomenuo, to je promena filmske kulture, a bioskopi su i dalje mesta na kojima se prikazuju neki naši filmovi. Ne toliko mnogo, ali ipak neki... Čak i takozvani *off*-bioskopi prolaze kroz taj proces digitalizacije jer ih tržište pritiska. Često je kino kabina suviše mala da bi u nju mogli da stanu svi projektori, tako da se izbace 16mm a zadrže 35mm projektori, što je deo dogovora sa onima koji tim bioskopima daju subvencije. Tako da je i 16mm film nešto

ket is pressuring them. Often, the booth is too small to keep all the projectors. So what they throw out is the 16mm projector, and keep the 35mm projector, which is part of the deal they have with those who give them subsidies. So 16mm is the thing which is vanishing from the cinema culture. That's the situation in Austria but I think it's happening on the international level as well. One has to think about that – how to present what was originally shot on the 16mm, to make it accessible in the film culture. So this is one issue we have to deal with. The second one is that art institutions are more and more into films. It's not a new trend, but it has increased lately. The films which were made in the sixties are now being re-discovered by art galleries, and Kurt Kren's works will be shown in an art space, but there's no possibility to screen the films on the 16mm projector. That's always the question we have with the filmmakers, whether they would agree to present it on DVD or other formats, and more and more it's going to hard disks – a better version of DVDs, I'd say. It's coming closer to

what might have been the 16mm image in terms of quality, grain, shade, contrast, and all those things. The DVD, I think, is just an intermediary step. HD and its formats are what will come next. And for us, the main challenge is less film but what we have on video. There are so many video formats, U-matic is historic, Beta is getting historic, you have Digibeta, HDcam, you have all these smaller formats. And especially when dealing with festivals it's a problem since some of them cannot show Beta SP any longer. They only show HDcam; others don't have HDcam, they have Digibeta and Beta, so it's hard to make a standard for that. What we are doing right now is asking filmmakers for digital files, for the video artists especially, in the highest resolution possible and we are trying build a big server within our office, like an FTP server, where we can make those files accessible with a password to festivals, curators, and whoever would like to screen them, all that in the best possible digital quality that we can have.

Galet: Who takes care about the restoration of the originals?

Weber: The Film Archive and the Film Museum. We are not involved with that at all. But now we're involved in a special case where we do take part in that process. There's an Austrian filmmaker, Alfred Keiser, I don't know maybe you've heard about him. He was not "part of the canon", as you'd put it. He made just a couple of films, four or five, in the seventies. He was the first Austrian artist who made found footage films. He made one film which is called *Der Dritte Reich (The Third Reich)* where he used propaganda material from the Nazi time and re-edited it, and on the visual and sound level it's amazing, it's a masterpiece. It was completely lost, no one was aware of it, and it was accidentally rediscovered a few years after Keiser passed away, by a group of students who were researching Austrian documentary film. And they found this guy, these prints, and they were shown again at Die Diago-

što nestaje iz filmske kulture. To je situacija u Austriji, ali mislim da se i na međunarodnom nivou to isto dešava. Mora se razmišljati o tome kako da se prezentuju ti materijali koji su izvorno snimani na 16mm, kako da budu dostupni publici. Tako da je to jedno od pitanja kojima se bavimo. Drugo je to da je sve više umetničkih institucija zainteresovano za film kao umetnost. To nije novi trend, ali se u poslednje vreme sve više zahuktava. Umetničke galerije okrivaju filmove koji su snimani šezdesetih, i npr. radovi Kurta Krena će uskoro biti prikazani u jednom prostoru namenjenom i za druge vrste umetnosti, tako da tu ne postoji opcija da se filmovi prikažu sa 16mm projektora. To je uvek problem koji imamo sa autorima, jer ne znamo da li će oni pristati da se njihovi radovi prikažu sa DVD-ja ili dugih formata. Sve češće se dešava da su u pitanju hard diskovi, što je bolje nego sa DVD-ja, barem po meni, jer su po kvalitetu, zrnju, zatamnjnjima, kontrastu, itd. dosta bliži tome kako bi 16mm projekcija izgledala. I smatram da je DVD samo jedan među-korak. HD i slični formati će biti sledeći. A što se nas tiče, najveći izazov nije toliko ono što imamo na filmu već ono što je na videu. Postoji toliko video formata. U-matic je zastareo, Beta polako zastareva, tu je Digibeta, HDcam, i svi ti drugi manji formati. I poseban je problem kada se radi sa festivalima jer neki od njih više nemaju mogućnosti da prikažu Beta SP, samo mogu HDcam; drugi pak nemaju HDcam, već samo Digibetu ili Betu, tako da je teško naći neki standard. Ono što trenutno radimo jeste da tražimo da nam autori daju digitalne fajlove, posebno kada se radi o video stvaraocima, i to u najboljom mogućoj rezoluciji, da bismo mogli da napravimo veliki server u našim kancelarijama. Hteli bismo da imamo neku vrstu FTP servera na kome bi, uz posebnu šifru, svi ti fajlovi bili u najboljoj mogućoj rezoluciji koju okolnosti dozvoljavaju dostupni festivalima, kustosima, i svima koji su zainteresovani da prikazuju ta dela.

Galeta: A ko se bavi restauracijom originala?

Veber: Filmski arhiv i Filmski Muzej. Mi nemamo nikakve veze s tim. Mada smo trenutno deo jednog projekta, što je poseban slučaj. Ne znam koliko vas zna za austrijskog autora Alfreda Kajzera. On nije bio deo takozvanog «kanona», kako je neko malopre to nazvao. Snimio je samo četiri ili pet filmova tokom sedamdesetih. Bio je prvi austrijski autor koji je radio *found footage*-om. Snimio je jedan film pod nazivom «Treći Rajh» («Der Dritte Reich») u kome je koristio propagandni materijal iz vremena Nacističke premonitara, tako da izgleda zaista izvanredno, i slika i zvuk, rečju - remek delo. I taj film je bio potpuno izgubljen, niko nije znao za njega, i nekoliko godina nakon Kajzerove smrti grupa studenata koja je izučavala austrijski dokumentarni film ga je potpuno slučajno otkrila. I otkrili su ovog autora, ove filmove, koji su posle bili prikazani tokom devedesetih na festivalu *Diagonale*. Ali u međuvremenu niko se nije brinuo o tim kopijama, tako da su sada u zaista lošem stanju i ne mogu da se prikazuju. Ali kako pripremamo veliki program austrijskog avangardnog filma, hteli bismo da prikazemo jedno od njegovih dela, tako da sada pokušavamo da napravimo kopiju za distribuciju, te saradjujemo sa Filmskim muzejem i autorovom ženom kako bismo dobili te kopije. A sve to znači da će film biti sačuvan i ponovo će biti dostupan.

Želimir Žilnik: Vidim da se sada suočavamo sa nekim generalnim pitanjima a do odgovora nije lako doći. A ta pitanja su gde alternativni i eksperimentalni filmovi zapravo pripadaju... Kao što smo čuli od naših prijatelja iz Slovenije, to je veoma neizvesno. Slovenska Kinoteka je prihvatila značaj i baštinu alternativnog filma, tako da su počeli da prikupljaju dela značajnih autora i donose neku vrstu suda o njihovom kvalitetu. Kao što je Jurij pomenuo, izabrali su devet autora i trude se da njihove radove

nale in the nineties. But in the meantime those prints were not taken care of and are now in a really bad shape so you can't show them any longer. But as we're preparing a big program of Austrian avant-garde, we wanted to include one of his films, and now we're in the process where we're trying to make a print for distribution so we're collaborating with the film museum at the moment and with his widow, to get these prints. Which means that this film will be preserved and will become visible and available again.

Želimir Žilnik: I see that we're facing some general questions, and answers are not so easy. Those general questions about where the alternative and experimental films belong... As we have heard from our Slovenian friends, that is a very precarious question. The Cinematheque of Slovenia has embraced the legacy of alternative film, so they started collecting works by important authors and started making some sort of judgment about the quality. As Jurij has told us, they chose nine authors and they will try to restore their works on film. But that is very rare. In Serbia, the situation is quite opposite. They don't even take care of 35mm negatives and prints. Even when they are by some of our best authors, like Živojin Pavolović and Dušan Makavejev, there is no single good 35mm film that can be shown anywhere. So when Jurij wanted to make a retrospective of Makavejev, he went around the entire world to collect good prints, and could not get from the Belgrade Cinematheque. If you go to the Serbian Cinematheque and tell them let's talk about alternative films, they'd probably call the police. Also, this excellent plan that Jurij told us about a few days ago is quite good but it's not very realistic. Speaking about Valentinčić, who is an excellent author with has hundreds of works, and to restore his hundred works, fifty of someone else, and finally "only" twenty of Karpo Godina, would take 50 years. There's no way to put them all on the negative. And of course, they are in a good situ-



Želimir Žilnik

ation since the Ministry of Culture was supporting them. A few days ago they were overcome by a tremendous fear that some right-wing politician will overtake the scene in Slovenia, who would cut their funding and every effort would be fruitless. So that's as far as those general things are concerned. Therefore, I think that we should have some sort of a realistic approach. First of all, we have to confess that without digitalization the entire notion and legacy of alternative film would be almost forgotten today. So only DVDs and these digital media gave us an opportunity to have some of these pieces of history shown on the festivals. Only ten years ago, this festival which was very nicely organized, was stopped and those prints couldn't be seen by anyone. So thanks to digitalization people know about these things. And now we have an option to even see some outstanding pieces of art which belong to those national body of cinematic work. After 20 years, I myself had an opportunity to see works of one Belgrade author, Šimunić, and I finally got to understand how he was more creative

očuvaju na filmu. Ali to se ne dešava često. U Srbiji, situacija je potpuno drugačija. Ovdje se ne vodi računa ni o kopijama i filmovima koji su na 35mm traci. Čak i kad se radi o delima nekih od najboljih autora sa naših prostora, kao što su npr. Živojin Pavlović ili Dušan Makavejev, ne postoji niti jedna pristojna kopija na 35mm traci koja se bilo gde može prikazati. Kad je Jurij hteo da organizuje Makavejevljevu retrospektivu, morao je po svetu da juri dobre kopije jer nije mogao da ih dobije od beogradske Kinoteke. Ako odete u našu Kinoteku i predložite da porazgovarate o alternativnom filmu, oni bi verovatno pozvali policiju. Takođe, plan koji je Jurij predložio pre par dana je izvanredan, ali nažalost nije realan. Eto, uzmimo na primer Valentičića, koji je izvanredan autor i ima na stotine filmova, ali obavljanje njegovih stotinu dela, pedeset nekog drugog autora, i na kraju, «samo» dvadeset Karpa Godine bi potrajalo 50 godina. Ne postoji šansa da se svi oni prebace na negativ. I naravno, Slovenija je u dobroj poziciji jer

ih podržava Ministarstvo kulture. A pre nekoliko dana bili su preplavljeni strahom jer je postojala mogućnost da neki desno nastrojeni političari preuzmu vlast, te bi im ukinuli fondove i svaki trud bi bio bez rezultata. Eto, to je situacija što se tiče tih stvari. Stoga, mislim da treba da osmislimo neki realan pristup problemu. Prvo, moramo da priznamo da bez digitalizacije cela baština alternativnog filma ne bi postojala danas ili bi bila zaboravljena. Tako da nam samo DVD-jevi i digitalni mediji omogućavaju da se neka od ovih dela i dalje prikazuju na festivalima. Samo pre deset godina, ovaj veoma lepo organizovani festival je bio prestao sa radom i niko nije mogao da vidi ta dela. Tako da zahvaljujući digitalizaciji ljudi znaju da ovi radovi postoje i sada smo u prilici da vidimo čak i neka izvanredna dela koja pripadaju nacionalnom filmskom nasledju. I ja sam sâm nakon 20 godina imao priliku da vidim radove beogradskog autora Šimunića i tek sam tada shvatio kako je on kreativniji od 90% autora iz Beograda, i to ne zasto što su njegovi filmovi prikazani na 8mm traci, nego upravo zahvaljujući digitalizaciji. I stoga mislim da moramo biti realni i da ne smemo posmatrati digitalizaciju kao neprijatelja. Što se tiče restauracije negativa, postoje dve činjenice. Mala količina materijala se može prebaciti na negative kroz jedan jako komplikovan proces, ali nažalost to iziskuje mnogo vremena i novaca. Tako da bi moj prvi konkretan predlog bio da se utvrdi da li postoji neka vrsta alternativne filmske asocijacije kino klubova ili nečeg sličnog koja bi mogla da započne komunikaciju preko cele Evrope, s obzirom da postoje određeni evropski fondovi i projekti koji podržavaju ovu vrstu filma. Mislim da bi bilo dobro da se na međunarodnom nivou odredi neka vrsta komisije, ili možda na nacionalnom nivou, i da se sa tom nacionalnom podrškom pokuša skupiti sve na jednom mestu, recimo možda u Francuskoj jer oni imaju jako organizaciju, te bi se time oformila kinoteka evropskog alternativnog filma. I u toj evrop-

than 90% of the authors from Belgrade. Not because he's got his 8mm prints shown, but because of digitalization. That's why I think that we should be realistic, and not perceive digitalization as an enemy. As for this restoration of negatives, there are two facts. A small amount of footage could be restored and put on the negative film through this quite complicated process, but it costs quite a lot of time and money. So my first concrete proposal would be to ask if there's any sort of an alternative film association of cine clubs or the like to start the communication across Europe, since I've seen that there are some European funds and financial support for this kind of films. I think it'd be good to form on the international level some sort of a jury, or on the national level, and then with this national support to try and collect them all in one place, I don't know, perhaps in France because their organization is still quite strong, to put together a cinemathèque of European alternative film. And in that cinemathèque the rule should be that the films are only on their original formats. Otherwise we can only dream about restoring this amazing library that we have here on negatives, and we will all be long gone before that process even starts. We also have to be realistic. For instance, now there are many researchers emerging in universities and film critics who have this opportunity to see various films. So in Slovenia, they should decide and make a sort of a consensus which ones of a hundred of films of Valentinčić are good examples of his work worthy of restoration, but with all others we have to be realistic – like all great artists of the world.... take for instance Phidias, when he was making his sculptures, they were colored. Now, they are all celebrating his pale sculptures. And that is also what is going to happen with our films. [laughter]

Milošević: Sebastian, could you tell us something about the general situation in Hungary and also in the Balázs Béla Stúdió. And also what is going on with the amateur film scene?



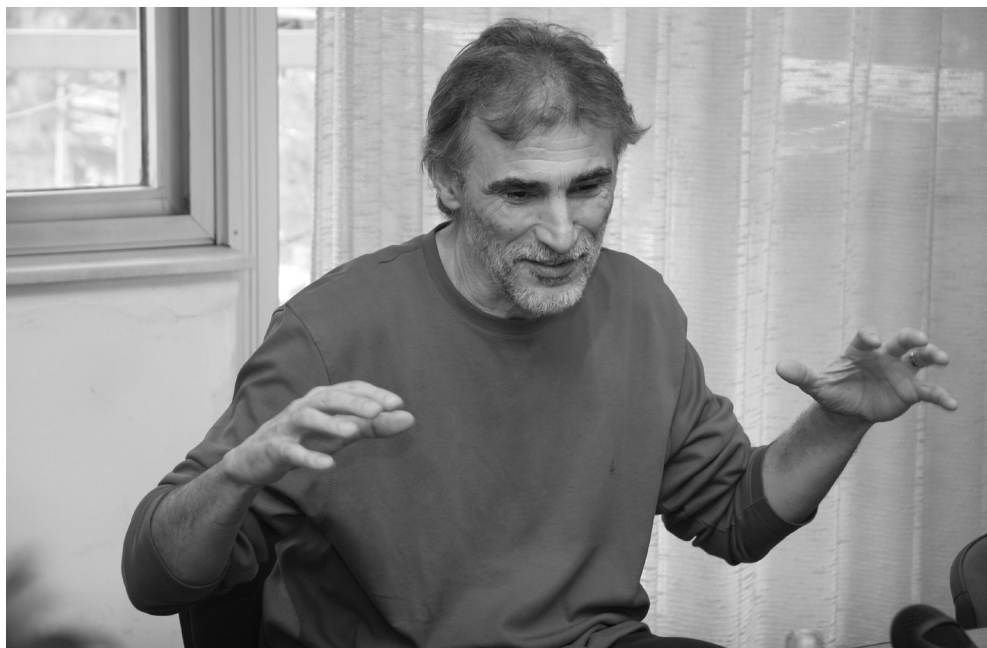
Sebastian Kodolani

Kodolányi: It's a very complex question so the answer will be like that as well. The situation in Hungary is very different from the beginning of modern art, film and experimental filmmaking, since in the beginning of the sixties a special film institute was established, called the Balázs Béla Stúdió (BBS). It was a state owned film studio, which means that it was a department of Hungarian Film Factory. It was an experimental section of the official Hungarian cinematography. Independent filmmaking in Hungary has disappeared because there were the amateur film clubs, but if a talented person emerged in a film club and showed their films in the competition within this club network, he would right away be asked to join BBS studio system, which was indeed an experimental and documentary film workshop but it was within the network of the official Hungarian filmmaking. It's sad to say this, but all of our major experimental, avant-garde and modern films are not independent. They belong to the Hungarian State, they have rights over them. Sometimes that is very problematic. There are both good and bad aspects to this. If you think about the fact that European film

skoj kinoteci pravilo bi trebalo da bude da svi filmovi budu na svojim izvornim formatima. U suprotnom, možemo samo da sanjamo da restauriramo ovu izuzetnu riznicu koju imamo ovde na negativima, i svi ćemo verovatno skončati pre nego dočekati da taj proces samo i počne. Takođe moramo da budemo realni. Na primer, sada ima dosta istraživača koji rade na raznim univerzitetima i filmskih kritičara koji imaju izvanrednu priliku da vide razne filmove. Tako da u Sloveniji oni možda mogu da odluče koji od stotine Valentinčičevih filmova su dobri primeri njegovog rada i vredni restauracije, a sa svim ostalim moramo biti realni – kao i svi veliki umetnici ovog sveta. Eto, uzmimo za primer Fidiju – kad je on vajao svoje skulpture, one su bile obojene. A sada svi slave njegove bele skulpture. A isto to će se desiti i našim filmovima. [smeh]

Milošević: Sebastijane, možda bi ti sada mogao da nam kažeš nešto o generalnoj situaciji kako u Mađarskoj tako i u Bela Balaš Studiju. Takođe, šta se dešava sa amaterskom filmskom scenom?

Kodolanji: To pitanje je veoma kompleksno, tako da će shodno tome i odgovor biti takav. Situacija u Mađarskoj je sada dosta drugačija od one u vreme početka moderne umetnosti, filma i eksperimentalnog filma. Početkom šezdesetih osnovan posebni filmski institut pod nazivom Bela Balaš Studio (BBS). On je bio u vlasništvu države, što znači da je bio deo mađarske Filmske fabrike. To je dakle bila eksperimentalna sekcija mađarskog državnog filma. Nezavistan film nije postojao jer nije bilo amaterskih filmskih klubova, ali ako bi se pojavio talentovani autor u klubu i imao priliku da pokaže svoje filmove u toj klupskoj mreži, njemu bi odmah bilo ponuđeno da se pridruži BBS-u i tom sistemu, u kome se jesu pravili eksperimentalni i dokumentarni filmovi, ali koji je ipak bio deo zvaničnog državnog filmskog sistema Mađarske. Tužno je



Miodrag Milošević

priznati ovo, ali niti jedan naš eksperimentalni, avangardni ili moderan film nije nezavistan. Svi oni pripadaju Mađarskoj, u vlasništvu su države. Ponekad je to veoma problematično, postoje dobre i loše strane. Ako uzmemo u obzir situaciju da su evropski film i umetnost sponzorisani od strane države, postaje jasno da ne postoje nikakvi prihodi od filmske umetnosti, tako da se može zaključiti da je zapravo dobro što eksperimentalni film pripada državi jer to omogućava autorima da stvaraju, da njihova dela budu dostupna i da se mogu čuvati. Ali to nije tačno. Postoji veliki broj takozvanih umetničkih filmova, mejnstrim filmske umetnosti, koja je bila prilično velika u Mađarskoj s obzirom da je mađarska kulturna politika bila prilično darežljiva prema filmu u vreme socijalizma. Eksperimentalni filmovi su činili samo mali procentat te industrije. Ali taj mali procenat čini 150 ili 200 filmova na 16mm traci. Neki od njih su čak i na 35mm. Mi nismo problem sa filmovima na 8mm, jer ih nema. [smeh] Ok, dobro, ima ih par, ali ne mnogo. Tako

and art were sponsored by the state, there are no real incomes from film art, so you can say that it's a very good thing to have the experimental filmmaking belong to the state, because this enables filmmakers to make films that are accessible and can be preserved. But it's not true. There's a great number of the so called art films, mainstream film art, and they were quite numerous in Hungary, since the Hungarian cultural policy in the socialist times gave incredibly generous funds to film. This experimental part of filmmaking is just a small percentage. But this small percentage consist of 150 or 200 films on 16mm film. Some of them are on 35mm. We don't have problems with the 8mm films, since there are none. [laughter] Ok, there are some, but not too many. So the cultural policy always overlooks experimental filmmaking in Hungarian film culture. This has been the problem since the changes in 1990. The other problem was that in 1990, the film industry wanted to leave the state too quickly and too early. In the Czech Republic, they wanted to keep what they called the Film Factory in the

hands of the state and they tried to do the same in this capitalist situation. In Hungary, the filmmakers thought they had to privatize all studios, all equipment, all fields of film industry, and they did it very early, in the beginning of the nineties. So what happened was that all equipment, technology, and professionals went to small private companies and they started to build a new network for film. And on the other hand, there was the Hungarian State Film Fund that was sponsoring the industry. So this system was built up in the beginning of the nineties. And last year, it completely died. This means that there are no more film funds, no more film industry and no more film sponsorship in Hungary. We are in a very dangerous situation, we have a right wing government, they said that the filmmakers made too much debt. Now they made a new system with professional, Hollywood-type funding system that doesn't care about preservation and accessibility.

Galet: And in a way, it has come full circle. Since Hollywood was started by the Hungarians. [laughter]

Kodolányi: Yes, true. So that's the situation and we have to find new ways. Balázs Béla Stúdió belonged to the state for thirty years, from 1960 to 1990. Since BBS leaders were also influenced by this fever to get out from the state, they decided to make a Foundation, and this Foundation acquired all rights to films. And cultural policy said "you have the rights, you have the Foundation, we give you a bit of money, and you do what you want, make your art, culture..." But it was impossible. Even in the 1990 it was obvious that it's important to do something like that, to strengthen and build up new production, since it's impossible to go into this new democratic system and have the workshop and club system have film industry behind them. In the nineties there were no funds for the Foundation from the state, which means that the situation became very problematic and in the second half of the nineties the studio started to die away. We

da je kulturna politika oduvek zanemarivala ovaj eksperimentalni deo mađarske filmske umetnosti i to je postao veliki problem nakon promena 1990. Drugi problem jeste da je oko 1990. godine filmska industrija suviše brzo i rano želela da se osamostali od države. U Češkoj su želeli da ono što se zvalo Filmska fabrika ostane u rukama države i pokušali su to isto i u kapitalizmu. U Mađarskoj su autori želeli da privatizuju sva studija, svu opremu, sve sfere filmske industrije i uradili su to prerano – još na početku devedesetih. Tako da ono što se desilo jeste da su sva oprema, tehnologija i profesionalci otišli u male privatne kompanije i počeli su da grade nove filmske mreže. S druge strane, postojao je Mađarski filmski fond koji je sponzoriseo industriju. Tako je sistem bio postavljen početkom devedesetih. I prošle godine je potpuno propao, a to znači da nema više filmskih fondova, nema više industrije, nema više sponzorisanja filmova u Mađarskoj. Mi smo u veoma opasnoj situaciji, imamo desničarsku vladu koja je rekla da su se filmski autori previše zadužili. I sada su napravili profesionalni sistem finansiranja, nalik Holivudu, i ne zanima ih očuvanje i dostupnost filmova.

Galet: I na taj način su se vratili na početnu tačku jer su Holivud ionako bili stvorili Mađari. [smeh]

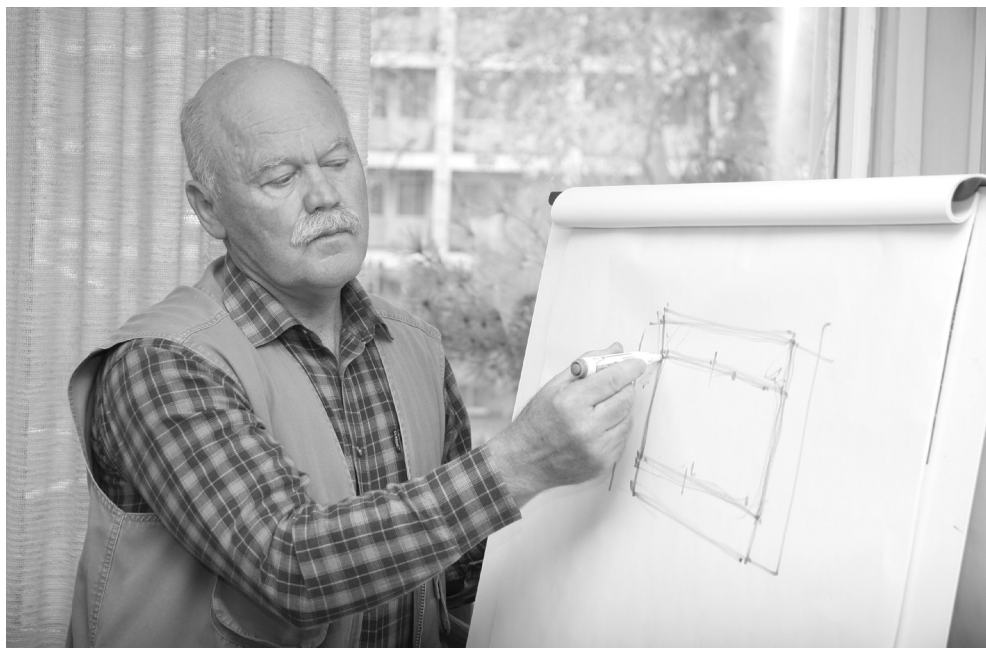
Kodolányi: Da, to je tačno. Tako da sada u ovoj situaciji moramo da nadujemo nove načine. BBS je trideset godina pripadao državi, od 1960. do 1990. A pošto je rukovodstvo Studija takođe bilo zaraženo ovom groznicom da se što pre odvoje od države, odlučili su da naprave Fondaciju koja je kasnije pribavila sva prava na filmove. A politika se vodi time «imate prava, imate Fondaciju, mi vam damo malo para, i vi radite šta hoćete, bavite se svojom umetnošću, kulturom...» Ali to nije bilo moguće. Čak je 1990. bilo očigledno da je bitno da se uradi nešto da se

ojača i izgradi nova produkcija, pošto je bilo nemoguće da se uđe u novi demokratski sistem, a da radionice i klupski sistem iza sebe imaju industriju. Tokom devedesetih nije bilo finansiranja od strane države, što znači da je situacija postala krajnje problematična, tako da su u drugoj polovini devedesetih studiji polako počeli da odumiru. Mi smo imali bioskop, ali smo morali da ga zatvoroimo. Imali smo filmske trake u podrumu, ali je i taj podrum morao da se zatvori. Nismo više mogli da pravimo eksperimentalne filmove i svi su se žalili da nam je ova situacija ubila prošlost. U toj situaciji moje kolege i ja smo morali da se usprotivimo rukovodstvu Fondacije i morali smo da smislimo novi način rada za naš Studio. Ono što smo morali da uradimo jeste da prekinemo sa snimanjem eksperimentalnih i dokumentarnih filmova pošto nismo imali novca. Morali smo da se usredsredimo na prošlost, tako da smo 2004. sklopili dogovor sa Kunsthalem (*Kunsthalle*) u Budimpešti i mađarskim Državnim filmskim arhivom, po kome su originali pripali Državnom arhivu, a elektronske kopije originala idu Kunsthali. Započinjemo novi proces digitalizacije, ali to nije proces očuvanja, već znači da pokušavamo da učinimo da svi filmovi budu dostupni na digitalnim formatima. Imamo oko 350 sati filma, 540 filmova, to je dosta. Između 2004. i 2008. smo uradili takozvanu ubrzanu digitalizaciju, što znači da nismo ništa ispravljali na originalima, ali smo imali dobre uslove za telekiniranje koje su nam omogućili ljudi iz Mađarske Televizije. Prebacili smo oko 200 sati filma. I sa tim digitalnim sadržajima smo napravili DVD-jeve i osnovali smo Medijateku u Kunsthali, tako da je od 2006. godine materijal BBS-a ponovo postao dostupan. Ima još jedan primer vezano za to kako je mađarska filmska industrija imala posledice na filmove: bilo je naređeno da svi bioskopi izbace 16mm projektore. Uništali su 16mm kamere i sve što je bilo vezano za taj format, jer je mađarska elitistička industrija mrzela ovakvu

had a cinema theater, but we had to close it. We had film reels in the basement, it had to close as well. We couldn't make experimental films anymore, everyone was complaining that they killed our past. In that situation I and my colleagues stood up to the leadership of this Foundation, and from this we had to build up a new work-flow for the BBS. We had to do away with experimental and documentary filmmaking since we had no money. We had to concentrate on our past, so in 2004 we made a deal with the Kunsthalle Budapest and Hungarian National Film Archive, so the original copies went to the National Film Archive and the electronic copies of the originals went to the Kunsthalle. We are starting the digitalization process, which is not the preservation process. This rather means that we, are making digital formats available for all films. We have 350 hours of films, 540 titles, so it's a lot. Between 2004 and 2008, we did so-called rush digitalization, which means that no corrections or anything else was done. But we managed to have good conditions in the telecine transfer in Hungarian television. We transferred around 200 hours films. And from this digital content we made DVD prints and we started a Mediatheque in Kunsthalle and it was in 2006 when the BBS material again became accessible. That is another way how Hungarian film industry was working against these films: it was ordered that all cinemas throw out 16mm projectors. They destroyed 16mm cameras and everything related to that format since this elitist Hungarian film industry hated this kind of art. So for 15 years it was impossible to see these films. Then with this DVD Mediatheque it became accessible again, and together with the Mediatheque we made a website that is connected to it, so people can check which DVD number belongs to what title, so if you want to research you go to the Kunsthalle Budapest and you can see it. It was a very good feature. Many universities and curators started to research films, and also many people from abroad. For instance, Vassily was living for weeks in their archive. So this generated a new

communication abroad and in Hungarian art and culture. I have to say that it was a beautiful story until recently. But what was happening behind all this? We had to close this foundation because it was empty. Not empty but in great debts. So we had to close the Foundation, so it no longer has rights to the films, the distribution rights; they all went to the Hungarian National Film Archive. The authors' rights are still in the hands of the artists. What is the situation now is that we renewed the agreement with Kunsthalle and Hungarian National Film Archive, and now the BBS film archive is a project. It is not an institution, but it's a project of the Hungarian National Film Archive and Kunsthalle Budapest. It's an interesting situation, and I'd say that it has both good and bad sides. One more piece of information – the Hungarian National Film Archive is now renamed and their function has also changed. Since last year, its name is Hungarian National Digital Archive and Film Institute. This is a new institution. It does sound really good but it's very dangerous, because digitalization is the buzzword now in the European Union for financing very big projects, huge projects, for digitalizing national culture; not film but national cultures. And that is just too big. There is too much money in it and it's too closely connected to the government. And as I told you the government in Hungary is not much interested in culture, it's more interested in investments. In this very large field of digitalization, the film as art is again losing importance, and this is especially so when it comes to experimental film since it's not something that you can use to represent your country, for instance, at the European Gateway project. This project likes to show big national projects with representative sources. Or films from the early times, very nostalgic things or very big names and artists. European Gateway is not for experimental films, it's for representing big investments. So it's a big problem now. Besides this problem of what tapes, films and authors to show, the biggest problem is that this digitalization is the buzzword for this new Eu-

vrstu umetnosti i 15 godina je bilo skoro nemoguće videti ove filmove. Tako da su sa našom Medijatekom ovi filmovi postali ponovo dostupni, a paralelno sa Medijatekom napravili smo internet stranu koja je sa njom povezana, tako da se tamo može videti koji se naslov nalazi na kom DVD-ju, pa ako se bavite istraživanjem možete da odete do Kunsthale i pogledate filmove. To je prilično korisna funkcija. Mnogi univerziteti i kustosi su počeli da istražuju filmove, pa čak i ljudi iz inostranstva. Na primer, Vasili je proveo nekoliko nedeljeau tom arhivu. Ceo ovaj projekat je ponovo pokrenuo komunikaciju između mađarske kulture sa ljudima iz inostranstva. Priča je bila odlična, međutim skoro su se stvari promenile. Šta se zapravo dešavalo iza kulisa? Mi smo morali da zatvorimo Fondaciju jer je bila prazna. Ne prazna, ali u ogromnim dugovima. Morali smo da zatvorimo Fondaciju, tako da nismo više imali prava na filmove kao ni distributerska prava, sve je to palo u ruke Mađarskom državnom arhivu. Autorska prava i dalje pripadaju umetnicima. Skoro smo obnovili dogovor sa Kunsthalom i mađarskim Državnim filmskim arhivom, tako da se sada filmski arhiv BBS-a vodi kao projekat. Nije institucija, već projekat Državnog filmskog arhiva i Kunsthale. To je zanimljiva situacija, i rekao bih da ima i dobre i loše strane. Još jedna informacija – Mađarski državni filmski arhiv je promenio ime kao i funkciju. Od prošle godine on se zove Mađarski državni digitalni arhiv i filmski institut. To je nova institucija. Zvuči prilično dobro, ali je zapravo veoma opasno, jer je digitalizacija sada bitna reč u Evropskoj Uniji kada se radi o finansiranju velikih, ogromnih projekata, kako bi se izgradili novi prostori za digitalizovanje nacionalnih kulturnih baština. Dakle ne filma već kulturne baštine. I to je obuhvata mnogo, čak previše stvari. Mnogo je novca u igri i suviše je tesno povezano sa vlašću. A kao što sam vam pomenuo, vlasti u Mađarskoj nisu mnogo zainteresovane za kulturu, više ih zanimaju inves-



Ivan Ladislav Galeta

ticije. Ovo je veoma veliko polje digitalizacije, filmska umetnost opet gubi na važnosti, a to je posebno tačno kad se radi o eksperimentalnom filmu jer to nije nešto što tako lako može da predstavlja vašu zemlju naprimer na *European Gateway Project*-u pri Europeani. Ovaj projekat uglavnom prikazuje velika nacionalna ostvarenja sa reprezentativnim izvorima. Ili filmove iz ranog doba, nostalgичne stvari ili velika imena i umetnike. *European Gateway* nije za eksperimentalne filmove, on je namenjen predstavljanju velikih investicija. Tako da je to veliki problem sada, pored pitanja o tome koje filmove i koje autore treba prikazati; dakle najveći problem jeste da je digitalizacija ključna reč u ovom novom evropskom poslovnom svetu, a to zapravo prikriva prave probleme. Još jedan problem proizilazi iz ovog Mađarskog nacionalnog digitalnog arhiva i filmskog instituta i situacije u kojoj je arhiva BBS-a. Postoje različite teorije o arhiviranju. Mađarski nacionalni filmski arhiv želi da se digitalizacija radi na ortodoksan način,

ropean business world, and it conceals the real problems. Another problem comes out of this Hungarian National Digital Archive and Film Institute and BBS Archive situation: there are different theories of archiving. Hungarian National Film Archive wants to make an orthodox kind of digitalization, in the sense that this orthodox belief in the new digital world means that everything must be digital because it's new and progressive and it is so 21st century. The Film Institute says that they have to preserve films and luckily the professionals in the Film Institute say that after years of working with transferring films to HDcam format, they see that it's not proper preservation. It's a good opportunity to make copies available for the television system, but it's not preservation. Preservation is to make original prints from the original negative or dubbing the only available positive. This is a kind of filmic, cinematographic preservation, this is the way to preserve a film, to preserve it in the original form, in the film medium, and then as we all agreed it could go to every kind of digital format, whatever you

wish. This is where the Film Institute stands in Hungary and I think it's very good. The Archive is the problem because they have this orthodox belief in digitalization and they see old media as something that should be transferred to the digital format and thrown afterwards, because it costs since you need to store it somewhere, you need people to take care of it. But if you digitalize it, you can throw it away. The BBS project thinks that it is important to make an archive in the context. There's the Film Institute, they're archiving films and they're doing the archival work. But the BBS project needs to push forward the situation and make more and more films accessible but all that while keeping the context of experimental and documentary filmmaking and researching new fields of this contextual archiving. Those new fields are the Internet and a field that is re-emerging is cinema. Our next step is going back to cinemas. Today, the cinemas are closing. In Budapest in the last year, 11 of so-called art cinemas closed. In this time, the BBS project needs to open a cinema. We have to make alive this habit of seeing films on the big screen. I think that archiving and digitalization and projection of films must help one another. We have to find a field of communication where these three aspects help each other. So, the Internet, access to the motion picture, and a kind of a forum that we need to have for the films. These three points should help each other in the digital field. In the end, I'd say that I'm afraid of another thing. Experimental film is a very small international culture, it's not just the culture of the quality of the film, it is a culture of communication. Meetings and small festivals like these, specializing for this kind of filmmaking where you come and show experimental films, need programmers and curators and, it's sad to say, but they need to have an opportunity to always show something special, very curious. I can understand Vassily that he's very much afraid of this low-quality film restoration and that form of distributing experimental films, because in this way people cannot perceive the real cinematic quali-

tj. oni ortodoksno veruju u digitalni svet i smatraju da sve mora da se digitalizuje jer je sve to novo i progresivno i u skladu sa 21. vekom. Filmski institut tvrdi da oni moraju da sacuvaju filmove, a srecom profesionalci u Filmskom institutu kazu da posle visegodisnjeg iskustva prebacivanja materijala sa filma na HDcam format, vide da to nije pravo ocuvanje. Ocuvanje je kada se kopije prave sa originalnih negativa ili presnimavanjem sa jedinog dostupnog pozitivna. To je pravo kinematografsko ocuvanje, to je nacina na koji filmovi treba da se cuvaju, u svom originalnom formatu, na filmskom mediju, a posle toga kao sto smo se svi slozili moze dalje da ide na digitalni format ili sta god zelite da uradite s tim. To je stav i Filmskog instituta, sto je mislim da je odlicno. Arhiv ima taj problem da oni ortodoksno i bezuslovno veruju u digitalizaciju, te smatraju da se stari mediji moraju prebaciti na digitalni format i nakon toga baciti, jer njihovo cuvanje dosta kosta i potrebni su ljudi da se o njima brinu. Ali ako te materijale digitalizujete, onda mozete da ih bacite. BBS smatra da je potrebno napraviti arhivu u kontekstu. Postoji taj Filmski institut, oni arhiviraju filmove i bave se time. Ali taj nas projekat, BBS, mora da unapredi situaciju i da ucini da sto vise filmova bude dostupno, sve vreme imajući na umu kontekst eksperimentalnog i dokumentarnog filma i istrazivanja novih sfera ovog takozvanog kontekstualnog arhiviranja. Jedna nova sfera je internet, a sfera koja nije nova vec se ponovo javlja jeste bioskop. Nas sledeci korak je povratak u bioskope. Danas se oni zatvaraju, u Budimpešti se proslje godine zatvorilo 11 takozvanih art-bioskopa. BBS projekat ima za cilj da otvori bioskop. Moramo ponovo da ozivimo gledanje filmova na velikom platnu. I moramo naći način komunikacije gde se ova tri aspekta uzajamno pomažu, dakle, internet, pristup pokretnim slikama i neka vrsta foruma koji je neophodan za promatranje ovih filmova. Ove tri stvari se moraju uzajamno pomagati u eri digitalizacije. Na kraju



Žan Gabriel Perio

bih pomenuo još jednu stvar koja me plaši. Eksperimentalni film je veoma malo međunarodno tržište i nije samo pitanje kvaliteta filmova, već i pitanje komunikacije. Ovakvim razgovorima i malim festivalima, koji se specijalizuju za ovu vrstu filmove gde možete doći i prikazati eksperimentalne filmove, su potrebni programeri i kustosi i tužno je reći ali i oni moraju da imaju priliku da uvek prikažu nešto posebno, neobično. Ja razumem Vasilija koji kaže da se plaši filmova čija je restauracija urađena loše i takvog načina prikazivanja i širenja eksperimentalnih filmova, jer u tom slučaju ljudi zaista ne mogu da vide stvarne filmske kvalitete. Ako gledaju eksperimentalni film na *iPhone*-u, imaju utisak da su videli film i da ga razumeju. Naše oči se takođe menjaju, tako da nove generacije ne prave razliku između gledanja filma na telefonu ili na platnu. Tako da se javlja to pitanje šta raditi sa eksperimentalnim filmom. Dokumentarni film će fino plivati u svetu interneta, jer je nekako našao svoj jezik. Mejnstrim filmovi su u bioskopskim

ties. If they watch experimental films on an iPhone, they must have a feeling they have the knowledge and they can get it. Our eyes are also changing and the new generations are not distinguishing between watching it on the iPhone and the big screen. So there's this question of what to do with experimental film. Documentary film will be alive and well in the Internet world, because it became a new language somehow. The mainstream film is in the cinema system, distribution through pay-per-view and the Internet. But experimental film is a very special field, a very small field. Avant-garde is always on the edge of the cultural thinking in all national cultural networks. It was always provoking from the edge of the film art. So I think, if we want to have a serious talk about our problems, we don't have to devote too much time to technical questions. We have to talk about how to network, how to show experimental films and how digitalization and the Internet could help it and what are the dangers arising from it. This is the biggest and the most important question.

Milošević: Thank you. We have a very young author here, Jean-Gabriel Périot, who uses archives but he also made experimental films and uses the Internet, YouTube and similar channels for distribution of his films. Can you tell us something about what we've heard here so far?

Jean-Gabriel Périot: From my point of view there are two questions. There's question of what kind of history we want to build, because history is about remembering and about forgetting. It seems that the market discovered that it's possible to make money with images and archives. For me, it's a problem when we think we need to preserve everything, to digitalize everything to keep the memory, because I need to forget and we all need to forget and we all need to remember just some important works. The history is a matter of coincidence, there are people fighting over some pieces of art and don't know even why. I don't want to live in the world where everything is preserved. Everything that we create today doesn't have to be preserved even ten years from now. The second issue is that when I hear the idea of digitalizing everything and finding new ways to distribute our work, I'm quite afraid, since we're talking about a piece of art, a work of art, and we ourselves are doing something to transform it into a cultural product. I don't want to make cultural products, we are dealing with art here so we do need tools, like DVD and so on to do the work, but we cannot have the same idea as the market, i.e. to make everything available. We still need people to come and not only have us going to the audience. In France, just like in Hungary as was now mentioned, the state gives a lot of money for digitalizing everything, but in France the state also gives a lot of money to experimental distributors. But a lot of movies are also available on the Internet. So it's problematic because France and its government know that culture is poor so you need the mainstream products, but you also need alternative art because it's part of culture. People just

sistemima, *pay per view* distribuciji i na internetu. Ali eksperimentalni film je posebna vrsta koja je jako mala. Avangarda je uvek na granici u svim nacionalnim kulturnim mrežama, ona uvek provocira sa margine filmske umetnost. Tako da ja mislim da moramo da ozbiljno porazgovaramo o ovim problemima, a ne moramo mnogo da se bavimo tehničkim pitanjima. Moramo da smislimo kako da se umrežimo, kako da prikazemo eksperimentalne filmove i kako digitalizacija i internet mogu da pomognu, ali i šta su opasnosti koje od njih dolaze. To je najbitnije pitanje.

Milošević: Hvala. A sa nama je i mladi autor, Žan Gabrijel Perio, koji koristi arhivsku građu, ali se bavi i eksperimentalnim filmom. Za distribuciju svojih filmova koristi internet, JuTjub i slične kanale. Da li bi mogao da nam kažeš nešto o ovome smo čuli do sad ovde?

Žan Gabrijel Perio: Sa moje tačke gledišta, ovde postoje dva pitanja. Jedno je pitanje o tome kakvu istoriju želimo da izgradimo jer su sećanje i zaborav sastavni deo istorije. Čini mi se da je tržište otkrilo da postoje mogućnosti da se zaradi novac preko arhiva i slika. Za mene je problem kada se trudimo da sačuvamo sve, da digitalizujemo sve da bismo sačuvali sećanje na nešto, a ja sâm želim da zaboravim neke stvari, mi svi moramo da zaboravimo većinu stvari, a treba da sačuvamo sećanje samo na bitna dela. Istorija je stvar slučajnosti; neki ljudi se bore oko nekih dela a da ni sami ne znaju zašto. Ja ne želim da živim u svetu gde se sve čuva. Sve što mi danas stvaramo ne mora da postoji za deset godina. Moj drugi problem je da kad čujem da se radi o digitalizaciji i distribuciji naših dela, ja se prilično uplašim, jer se tu radi o umetnosti a mi je onda svojim delanjem pretvaramo u kulturni proizvod, tj. produkt. Ja ne želim da se bavim stvaranjem kulturnih proizvoda, ovde se radi o umetnosti tako da nam trebaju alati, kao

npr. DVD i slično da bismo mogli da stvaramo, ali ne smemo da imamo iste poglede kao tržište koje zahteva da sve bude dostupno. Potrebno je da ljudi nama dolaze a ne samo da mi idemo publici. U Francuskoj, kao i u Mađarskoj, država daje dosta novca za digitalizaciju svega, ali u Francuskoj država takođe daje dosta novca distributerima eksperimentalnih filmova. Ali dosta filmova je dostupno i na internetu. Tako da je tu problem, jer Francuska i njena Vlada znaju da u kulturi nema mnogo novaca i da je mejnstrim kultura neophodna, ali je takođe potrebna alternativna umetnost jer je neizostavni deo kulture. A ljudi mole državu za novac kako bi alternativnu umetnost uključili u tržište. Ne želim sada da se bavim detaljima, ali malo ljudi razmišlja o ovom pitanju. Da, mi moramo da čuvamo stvari i da ih učinimo dostupnim na internetu, potrebni su nam novac i tehnologija, ali na kraju se postavlja pitanje «zbog čega»?

Ivana Kronja: Inspirisana ljudima koji se bave arhiviranjem filmova i stvaranjem ove vrste umetnosti... kao što Francuska prepoznaje određenu moć filma, avangardni film je takođe neka vrsta kulturnog fetiša. Ima visoko mesto u toj elitističkoj kulturi, ali ja bih htela da dodam nešto što je vezano za problem arhiva u Srbiji. Treba da se porazmisli o tome kako bi se akademska sfera mogla povezati sa ovim apsolutno neophodnim očuvanjem umetničkih materijala i dela. Ja sam svoj doktorat na temu eksperimentalnog filma radila na Beogradskom Univerzitetu, na Fakultetu dramskih umetnosti, i jedino što mi je bilo dostupno pri istraživačkom radu je jedna jedina knjiga u biblioteci, a to je bila knjiga Hrvoja Turkovića «Eksperiment i avangarda». Bile su i neke knjige u biblioteci Kinoteke koja nije deo univerziteta, s obzirom da je to bila lična donacija profesora Vlade Petrića toj instituciji. Tako da su naše akademske institucije zaista na nultoj tački što se tiče istraživanja i nastave na temu avangardnog filma. Možda

go to ask and beg for money from the state to put alternative art on the market. I won't go too much into detail, but this question is something that no one thinks about. We have to preserve and go to the Internet, we need money and technology, but in the end the question is "for what"?

Ivana Kronja: Inspired by the people who are doing archiving and film production of this kind of film... as France recognizes film as power, avant-garde cinema is also a cultural fetish. It is really respected in this elitist culture, but I wanted to add something related to the problem of archives in Serbia. One should think about relating the academic sphere a little bit more with this absolute necessity of preserving artistic material. I did my PhD on experimental film at the Belgrade State University, the Faculty of Drama Arts, and the only option I had for research was one book in the library and it was the book "Experiment and Avant-Garde" by Hrvoje Turković. There were some books at the Kinoteka library which is separate from the university, since it was a private donation to this institution by professor Vlada Petrić. So our academic institutions are really at a zero point when it comes to researching and teaching avant-garde cinema. Maybe sometimes, in the history coursework we have a few surrealist and dada films mentioned. So I think that this initiative by Miša and his center is really important since this is a starting point to contemplate, historicize, and to give some interpretation of our local and Yugoslav cultural heritage. And this heritage is really strongly related to cinema because the modernization of the country after World War Two promoted importance of film and some kind of liberal tendencies within filmmaking. And I believe that researchers from the academic field should have some materials to work with because today it's almost impossible to do so.

Galeta: There seems to be a lot of problems, yes. [laughter] The main point is, if you're making a copy,

please, do it a little bit bigger than the real format is. You know what I mean? Everybody who's doing this is cutting something. Another one is, if we are making copies from film to digital, we need to do it on the frame-by-frame basis. Not projection like Nikola is doing here. Frame-by-frame for film and for digital formats. I know this is done in Vienna. I agree that when we're doing this restoration, we can immediately put it back on film.

Milošević: Since some of the films are shown not only in cinemas but in other cultural spaces as well, Stevan, one of the curators who works with films in galleries can tell us about the situation there...

Stevan Vuković: From the perspective of the gallery system, all these problems are a kind of advantage. Because when galleries started showing of photographs and films, the biggest problem was that with photographs you can make an immense number of copies, so it brings down the value. And galleries and museums are places for exclusive cultural content. So the fact that one can have almost a unique copy or that the level of uniqueness or relevance of copies can be graduated from basic information to something very close to the original, actually gives some exclusivity to the matter. In a way, it adds cultural value. So that's one of the reasons why galleries and museums are now using film, especially film on the filmstrip. So some things that look bad on the one hand, can be used as an advantage on the other. Because sending out information, as well as the fact that there are a lot of very well printed monographs of say photographers that even use photographic paper to print the works in thousands of copies, doesn't put into question the real exhibition with good lighting and adequate positioning of these photographs in space. It's not that if someone sees a monograph they would not go to the exhibition. So replacing the original with the copy, in the system that is based on the cultural values, is

se ponekad na nekom času istrojiše pomene po neki nadrealistički ili dadaistički film, ali to je sve. Tako da ja smatram da je ova inicijativa Miše i ovog centra zaista bitna, jer je to početna tačka za promatranje, pozicioniranje u okviru u istorijskog konteksta i interpretaciju lokalnog i jugoslovenskog kulturnog nasleđa koje je tesno povezano sa filmom, jer je modernizacija države posle Drugog svetskog rata podrazumevala veliku važnost filma kao i poneke liberalne tendencije unutar sedme umetnosti. I verujem da akademski istraživači moraju da imaju materijale sa kojima mogu da rade jer je u ovim današnjim okolnostima to skoro nemoguće.

Galeta: Izgleda da zaista ima mnogo problema. [smeh] Poenta je, ako već pravite kopiju, neka to bude kopija koja je na većem formatu nego što je original. Je l' znate na šta mislim? Svi koji se bave ovim pitanjem nešto seku. I ako se filmovi kopiraju na digitalni medij, to mora da se radi kadar po kadar, a ne projekcijom kako to Nikola ovde radi. Kadar po kadar i za film i za digitalne formate. Znam da se tako u Beču radi. I ja se slažem da ako se već bavimo restauracijom filmova, oni se odmah moraju preneti na filmsku traku.

Milošević: A pošto se neki filmovi sada ne prikazuju samo u bioskopima nego i u raznim drugim prostorima, Stevan Vuković bi mogao da nam kaže nešto o toj situaciji s obzirom da je on jedan od kustosa koji radi i sa filmovima koji se prikazuju u galerijama.

Stevan Vuković: Sa stanovišta galerija, ovi problemi su zapravo prednost. Jer kada su galerije počele da budu zainteresovane za filmove i fotografije, veći problem je bio to što se može napraviti ogromni broj kopija, a to je delima snižavalo vrednost. A galerije i muzeji su mesta gde se prikazuje ekskluzivni kulturni sadržaj. Tako da ta činjenica da neko može da



Stevan Vuković, Džerald Veber

ima jedinstvenu kopiju ili taj nivo kvaliteta kopije koji nije samo osnovna informacija već nešto jako blizu originalu, daje celom ovom pitanju određenu ekskluzivnost. U neku ruku dodaje kulturnu vrednost. Tako da je to jedan od razloga što galerije i muzeji sada koriste film, i to posebno film na filmskoj traci. Tako da neke stvari koje su u pojedinim situacijama loše, zapravo postaju prednosti u drugim okolnostima. Jer samo slanje informacija, kao i činjenica da postoji dosta monografija fotografa koje se čak štampaju na fotografskom papiru i imaju na hiljade kopija, zapravo ne dovode u pitanje pravu izložbu sa dobrim osvetljenjem i adekvatnim pozicioniranjem fotografija u prostoru. Ako neko vidi monografiju koja jeste štampana na fotografskom papiru ne znači da neće posetiti izložbu. Tako da zamena originala kopijama, u sistemu koji je baziran na kulturnim vrednostima, nije moguća. Problem je kako ljude obrazovati da primećuju razliku. Čak i ti ljudi koji su sada na umetničkim i filmskim akademijama ne žele da se bave tim staromod-

not possible. The problem is educating people to see the difference. Even those who are now at art and film academies don't want to deal with this kind of old-fashioned complicated stuff like film as medium, they do everything electronically. They would use the film only if they see it as something very specific, even exclusive, something that has certain advantages. So that's why education with good-quality samples is the key to preserving the notion of what film was in a certain culture. Because it has a completely different position now. Something that was very democratic, like using the 8mm film, and more or less cheap and available, now comes to be something almost unreachable. So that's a new use for the whole thing. I think that digitalization is good for spreading information: in art history books you have small images of say paintings or sculptures and they serve the purpose of providing information about something but one should see in the original form(at) if possible.

Galeta: Now we've reached a very delicate situation, which is something that I've myself been struggling with for a while – the quality of screening. For forty years I have been dealing with this issue, and in this time I still haven't had a chance to see a decent screening of an experimental film, except perhaps in two or three cases. The biggest problem is that the screening room was never completely dark. There are always those emergency exit signs, and not to mention the screening formats. I'm coming back to this problem, since if we plant to transfer all works to the 35mm film, we won't have the chance to screen them normally since theaters today don't have the optical system for showing the standard format anymore. Karpo and Žilnik will have troubles with that, since everything will be screened in the widescreen format. But there is an advantage – the normal screening will be a bit wider. Do you see what they do today – they widen the standard format or they condense it within the frame. Remmeber Peter Kubelka and Jonas Mekas, and their idea of a theater that is not only completely dark with a white screen, but the audience also has to wear blinders like horses on the races in order not to be distracted by anything. And finally, if someone has not gotten used to good wine, then that one can have many problems. And I mention wine since it's related the syndrome called *vinegar syndrome* that destroys the film. Perhaps that is good, since a large part of those works should be weeded out and recycled by nature. And that's why we have to choose certain works that should remain preserved for the future, but not all of them. If we start preserving everything, we're going to have a really big ecological problem.

Greg DeCuir: That brings me to a point that I want to follow up on and that we can't resolve now and maybe never will. When we talk about what to save and what not to save, we haven't really discussed the ethics of archiving, the ethics of curating. Because every choice is, by nature, a suppression of

nim komplikovanim stvarima kao što je filmski medij, već sve rade elektronski. Koriste film samo kada ga vide kao nešto specifično, možda ponekad ekskluzivno, nešto što ima određene prednosti. I zbog toga je obrazovanje sa kvalitetnim primerima ključ očuvanja svesti o tome šta je zapravo film i koje mu mesto u određenoj kulturi pripada, jer on sada ima potpuno drugu poziciju. Nešto što je bilo svima na raspolaganju, kao npr. snimanje na 8mm traci, što je bilo manje-više jeftino i dostupno, je sada postalo nedostižno. I sada ima novu svrhu. Smatram da je digitalizacija dobra na onaj način na koji je u istoriji umetnosti bitno videti male reprodukcije slika ili skulptura, čija je funkcija samo da daju informaciju o tome što bi trebalo da se vidi u izvornom obliku, kada je to moguće.

Galeta: Sad smo došli do vrlo delikatne situacije s kojom se ja još odavno borim – kvalitet prikazivanja radova. Ja nisam još imao priliku u svom bavljenju ovom problematikom, tih četrdeset godina, da vidim pravu prezentaciju takozvanog eksperimentalnog filma na jednom svetskom standardu, osim možda u dva-tri slučaja. Najveći je problem što nisu bili u stanju da potpuno zamrače prostor. Uvek su bile upaljene lampe za nužni izlaz. Da ne govorim o formatima prikazivanja. Vraćam se sad na ovaj problem jer ako planiramo da kopiramo filmove na 35mm, nećemo imati mogućnosti da ih normalno prikazujemo, jer kino dvorane danas nemaju optički sistem za prikazivanje standardnog formata. Tu će i Karpo i Žilnik imati problema, jer će sve biti prikazivano na visti. Ali imaju jednu prednost jer će im i normalna projekcija biti malo proširena. Jeste videli šta danas rade – standardnu projekciju proširuju na ekran ili je skupljaju unutar slike. Setite se Petera Kubelke i Džonasa Mekasa i njihove koncepcije kino dvorane koja ne samo što je potpuno bila zamračena sa belim ekranom, nego su i gledaoci kao kojni trebali imati one graničnike za vid kako im ništa drugo ne bi ušlo

u vidokrug. I sad na kraju dolazimo do toga da ako se neko nije priviknuo na dobro vino, onda može imati velikih problema. A to sa vinom ima veze sa ovim gljivicama koje zovemo *vinegar* gljivice. Možda je to i dobro, jer možda masu te produkcije priroda treba da reciklira. I zato moramo odabrati neke stvari da bi ostale sačuvane za budućnost, ali ne sve. Jer ako počnemo čuvati sve imaćemo veliki ekološki problem.

Greg DeKur: Ovo je dobar uvod za temu na koju želim da se vratim, pitanje na koje do sada nismo odgovorili i možda nikad ni nećemo. Kada smo pričali o tome šta treba a šta ne treba sačuvati, nismo se dotakli etike arhiviranja i etike posla kustosa. A svaki izbor je, po prirodi stvari, suzbijanje nečeg drugog. Tako da smatram da je zaista bitno da uzmemo u obzir čiji filmovi se čuvaju, ko čini tu tzv. «veliku devetorku» koja je deo kanona. Kanon je nešto što smo često pominjali i što sa sobom nosi neophodna etička razmatranja. Čije filmove čuvamo, a čije ne; ko je zaslužilo, a ko ne; ko donosi te odluke i koje su njene posledice... A to je ujedno i šansa da i mi sami sebe ispitamo, jer mi smo deo tog procesa, mi biramo u svojstvu kustosa ili nekog ko bira program. Tako da je ovo nešto o čemu nismo mnogo razgovarali, možda zato što ne možemo sve da sačuvamo, a i sigurno nećemo sve sačuvati. Kao što je Žilnik pomenuo, pre ćemo mi skončati nego što ćemo moći sve da sačuvamo, to se jednostavno neće desiti. Očigledno, ovo je bitno pitanje: ko, šta, kada, gde i kako?

Galeta: Da, potpuno se sažem.

Iz publike: A šta bi trebalo da bude osnovni princip čuvanja dela? Da li postoji neki konsenzus?

DeKur: Uvek postoji neka vrsta konsenzusa. I mi smo danas često koristili tu reč dok smo

something else. So I think it's a really interesting point to consider whom are we saving, who are these Big Nine that were canonized. And the canon is something we mentioned quite a lot, it also has a lot of ethical considerations attached to it. Who are we saving vs. who are we not saving; who is worth saving vs. who is not worth saving; who is making those decisions and what are the implications of that. That's also a chance for self-reflection on all of our parts. We are all involved in this act of selecting, curating, somehow someway programming, so that's something that I wanted to throw out as an issue that maybe we haven't talked enough about because we can't save everything, we won't save everything. As Žilnik said, we are gonna die before we even start trying to get to the point of saving everything or even thinking about saving everything, it's just not going to happen. This becomes an issue, obviously: who, what, when, where and why.

Galeta: Yes, I agree with you.

Audience: What do you think is the basic principle of preserving the works? Is there any consensus about that?

DeCuir: There's always a sort of a consensus, and we've thrown out this word consensus a lot, and here we are, at this round table, we're sort of the privileged ones who are deciding what this canon is, or what it isn't, who's gonna be part of this inner club, and who isn't. I think we just have to look at ourselves, examine ourselves and figure out what we're gravitating to and why, and what's being left out. For me, it's always interesting what's being left out. I'm very interested in the history of avant-garde cinema in Slovenia, and I want to get a copy of that book to know who these 9 are. But that's just the beginning. And I know there's probably no time nor resources to figure out who the other 9 are, or the other 10, 20 or 30, but these invisible histories are often the most interesting. I was telling Vassily the other day about an exhibi-



Ivana Kronja, Žan Gabriel Perio

tion that we had here in Belgrade at the Center for Cultural Decontamination about the MAFAF. The oldschoolors here know all about MAFAF and this exhibition that was curated by Branka Benčić from Pula was titled Invisible History.

Audience: Is there some kind of democratic premise that these works have to be accessible to everyone? Because a lot of traditional art, analogue, old art, is preserved just by chance. This has happened before. We had the Lascaux cave case, and Vivaldi scores, and there are many things that are preserved in this way, and it is not any curator who had done that, it's kind of a personal initiative.

DeCuir: Yes, and we have the definite problem of who is deciding and what are they deciding.

Weber: Yes, that is what Jurij mentioned, that's an ongoing project and I think people like Vassily who are al-

razgovarali za ovim stolom, kao neka vrsta privilegovanih ljudi koji imaju moć da odlučuju šta je kanon a šta nije, ko će biti deo ovog zatvorenog društva a ko neće. Mislim da moramo prvo sebe da ispitamo i vidimo čemu mi to težimo i zašto, i šta je ono što ostaje izostavljeno. Meni je uvek zanimljivo da vidim šta je to što je izostavljeno. Dosta me zanima istorija avangardnog filma u Sloveniji i baš me zanima ta knjiga kako bih video ko je deo «velike devetorke». Ali to je samo početak. I znam da verovatno nema ni vremena ni resursa da se vidi ko bi činio sledeću «veliku devetorku», ko se ubraja u sledećih 10, 20, 30 bitnih autora, ali su često te nedvidljive istorije one koje su najzanimljivije. Pričao sam Vasiliju pre neki dan o izložbi koja je bila održava ovde u Beogradu, u Centru za kulturnu dekontaminaciju. Izložba je bila o MAFAF-u, o kome ova stara škola ovde zna sve. Kustos je bila Branka Benčić iz Pule, a izložba se zvala «Nedvidljiva istorija».



Žan Gabriel Perio, Karpo Godina, Vasili Burikas

Iz publike: Da li postoji neka tzv. demokratska premisa, tj. da sva dela moraju biti dostupna svakome? Pitam, jer je dosta klasične umetnosti, analogne, stare, sačuvano samo pukom slučajnošću. To se pre dešavalo. Setite se slučaja pećine Lasko, zatim Vivaldijevih partitura i mnogih drugih stvari koje su na ovaj način sačuvane od zaborava, a to nije bilo delo nekakvog kustosa, već samo lična inicijativa.

DeKur: Da, i sigurno je da postoji taj problem ko odlučuje i šta odlučuje.

Veber: Da, Jurij je to bio pomenuo, to je projekat koji je i dalje u toku, i mislim da ljudi kao što je Vasili koji uvek negde nešto kopaju, na svetlo dana iznose stvari koje su bile zagubljene. To što on radi je stvarno izvanredno. I akademska zajednica je dosta bitna, jer čuva stvari koje su mogle da nestanu, tako da se taj kanon povećava.

ways digging, somewhere, and bringing to the surface things that were lost somehow, and that's a great job he's doing. And the academia is doing an important work as well, because it saves things which might disappear, so the cannon is increasing.

Audience: Yes, but there are several communities, that of film curators, philosophers, art lovers, artists, and they all make different lists.

Weber: I think they all have responsibilities...

Turković: But you know, culture is not homogenous. So you have these heterogeneous criteria, which are factual, they are not just a theory. And it's a good thing, since it's bad to settle one type of criteria and examples. If you have these spontaneous and different milieus that do that job based on different criteria, at least you have some selection.

Audience: But it's the question of a different budget, because each of these groups have a different budget to start from...

Milošević: Archives are important for that reason, and that's why I'm their proponent. Everything must be preserved, and even the law in Serbia, and perhaps in other countries as well, dictates that every film or every video or every photograph must be preserved, because who knows whether this is important or not. The curator? Perhaps, but I'm not sure. Editor? I'm not sure. Maybe at some point someone will go to the archive and find something that is very important that perhaps wasn't in the time in which it was made.

Turković: But for instance, our Cinematheque has limited storage space. They have limited money to buy prints, when they, for instance, discover some private collection. They are not always very keen to look for prints. The law which obliges producers to give prints are not obeyed. So the producers are not giving copies or they're giving the worst copies they've got. So you have lots of problems which endanger this idealistic idea.

Galet: I have one suggestion that is a bit utopian. For me, the things are pretty simple. Every culture should have one venue – not five, not ten art-theaters, but just one venue – whose standard would be high in every respect. And that space should have support in acquiring materials that are deemed important for that culture and environment, be it for political, cultural, educational or any other reasons. So one venue, nothing else. And what would matter there would not just be screenings, but also sidebar activities like mediatheques, bookstores, libraries, internet etc. So all that would be in one place, and we could take our students there and say go there-and-there, and you'll see what you've been hearing about in classes so far.

Iz publike: Da, ali tu postoji nekoliko grupa, npr. filmski kustosi, filozofi, ljubitelji umetnosti, umetnici, i svi oni prave drugačije liste.

Veber: Odgovornost je na svima njima...

Turković: Ali znate, kultura nije homogena. Tako da postoje ti heterogeni kriterijumi, koji su faktički i ne postoje samo u teoriji. I to je dobro, jer je loše kad se oslonimo samo na jednu vrstu kriterijuma i primera. A kada imate sve ove spontane i različite miljee koji rade svoj posao i kojem pristupaju na različite načine i sa različitim kriterijumima, onda makar imate neku vrstu izbora.

Iz publike: Ali su u pitanju i razlike u budžetu, jer svaka od ovih grupa ima različit budžet na raspolaganju...

Milošević: Upravo su zato arhivi i bitni i zato se ja zalažem za njih. Sve se mora čuvati, a čak i zakon u Srbiji, a možda i u drugim zemljama, diktira da svaki film, svaki video, ili svaka fotografija mora da se sačuva, jer ko sad zna šta će jednog dana možda biti bitno. Kusos? Možda, ali nisam skroz siguran. Montažer? Nisam siguran. Možda će u nekom momentu neko otići do arhiva i naći nešto što je bitno za to vreme, iako možda nije bilo toliko važno za vreme u kojem je nastalo.

Turković: Ali na primer, naša Kinoteka ima ograničen prostor za skladištenje. Ograničen budžet za otkup filmova kada se npr. otkrije nečija privatna kolekcija. A nisu ni uvek raspoloženi da traže te filmove. Zakoni koji obavezuju producente da predaju te filmove se ne poštuju. Producenti ne daju filmove ili daju najgore kopije koje imaju. Tako da ima mnogo problema koji su na putu ovoj idealističnoj zamisli.



Milica Vlajković, Ivan Ladislav Galeta, Sebastian Kodolani

Galeta: Ja imam jedan predlog koji je možda utopistički. Ja mislim da je stvar vrlo jednostavna. Svaka kulturna sredina bit trebalo imati jedan prostor – jedan, ne pet, ne deset, jedanaest art kina, nego samo jedan prostor – čiji bi standard na svim razinama bio visok, a zatim bi se tom prostoru trebalo pomoći da dobije materijale koji su za tu kulturnu sredinu neophodni iz političkih, kulturnih, edukacijskih, ne znam kojih razloga. Dakle jedan prostor, ništa drugo. I tu ne bi bilo suštinski važno samo ono što gledamo na ekranu, da se približimo što više programu, nego da u pratećem programu imate videoteku, DVD-teku, knjižaru, biblioteku, internet i sve, da ima na jednom mestu, da studentima možeš da kažeš idi na to mesto i videćeš ono o čemu mi na predavanjima pričamo.

Veber: Ja bih dodao još nešto što je bitno iz moje pozicije. Sa svim ovim «filmovima na zahtev» (*video on demand*) i internetom, društveni aspekt gledanja filma se gubi. Ljudi,

Weber: I would just like to add something which is my perspective. With all this video on demand and internet, social component of cinema gets lost. People don't go to cinema, especially the young ones, they watch stuff at home, and mainly alone, on whatever screen. So all this social exchange which is part of cinema culture, which is very essential to it seems to get lost. On the other hand, the festivals get much more important in that field, because they are places for gathering now, something that cinemas used to be before. So that's very important, especially for this experimental film scene, that's just my opinion.

Milošević: I'd like to thank you all very much. We will meet again tomorrow to discuss the situation in the region and experimental films that we've seen on the festival.



Želimir Žilnik, Karpo Godina

a pogotovo mladi, više ne idu u bioskope, već sve gledaju kod kuće i to najčešće sami, na bilo kakvom ekranu. Tako da cela ta razmena koja je deo filmske kulture i koja čini njenu osnovu i esenciju se gubi. S druge strane, festivali sve više dobijaju na važnosti i tu se sada odvijaju okupljanja umesto u bioskopima. Tako da je to isto veoma bitno, a posebno za ovu eksperimentalnu filmsku scenu.

Milošević: Hteo bih svima da se zahvalim. Naći ćemo se ovde i sutra kako bismo porazgovarali o situaciji u regionu i eksperimentalnim filmovima koje smo videli na festivalu.

Prevod: Milica Vlajković

Okrugli sto II

ALTERNATIVNI FILM U REGIONU¹

Round Table Discussion II

ALTERNATIVE FILM IN THE REGION²

¹ Neautorizovani razgovor na okruglom stolu održanom 11. decembra, 2011.

² Unauthorised transcript of the round table talk held on December 11, 2011.



Učesnici / Participants: **Žan Gabriel Perio (Jean-Gabriel Périot), Jurij Meden, Stevan Vuković, Zoran Saveski, Greg Dekur (Greg DeCuir), Fric Hok (Fritz Hock), Džerald Veber (Gerald Weber), Vasili Burikas (Vassily Bourikas), Miodrag Milošević**

Miodrag Milošević: Welcome to the second round-table discussion, where we usually discuss the films that we received this year, the films that got selected, the situation of film production in our region in comparison to what's going on in the world on this scene, and in the end we can hear from the jury a bit about the awarded films, and films in the festival in general since that is important for the history as well as for the filmmakers who are sending their films to the festival. I suggest that we start with the members of the selection committee, Greg DeCuir and Zoran Saveski.

Greg DeCuir: Similar to previous years, it is interesting for us to talk not necessarily just about what we've picked, but about the selection of films that we received, just to give us the sense of what's going on in the region,

Miodrag Milošević: Dobrodošli na razgovore u okviru Drugog okruglog stola gde obično diskutujemo o filmovima koje smo dobili za prikazivanje, filmovima koji su bili izabrani, o situaciji u kojoj se nalazi filmska produkcija u našem regionu u poređenju sa onim što se dešava u svetu na ovoj sceni, i na kraju možemo čuti po nešto o nagrađenim filmovima od strane žirija, i filmovima na festivalu uopšte, zbog toga što je to važno za istoriju kao i za same filmske stvaraocce koji šalju svoje filmove na festival. Predlažem da počnemo sa članovima Selekcionog odbora, Gregom De Cuir-om i Zoranom Saveskim.

Greg Dekur: Slično kao i proteklih godina za nas je uvek zanimljivo da razgovaramo ne samo o filmovima koje smo odabrali, već i o selekciji filmova koji su nam pristigli, samo da

bismo imali predstavu o onome što se događa u regionu i čak i izvan njega. Otpočinjemo sa regionom, a ono što je po meni pomalo nesrećno i pomalo tužno, jeste činjenica da nismo imali potpuno predstavljanje regiona u ovogodišnjoj selekciji. Situacija je očigledno vrlo dobra u Srbiji, Hrvatskoj i Sloveniji – uvek imamo bogati rod filmova iz ovih zemalja, ali ne baš iz Crne Gore, BJR Makedonije i Bosne i Hercegovine. Zoran i ja smo malo razgovarali, pre nego što smo ušli u ovu salu, i zaključili smo da smo radije želeli da vidimo više primera o onome što se dešava u ovom delu regiona, po pitanju eksperimentalnog filma. To je, barem za mene, po malo uznemirujući trend koji smo primetili još prošle godine, i čak smo počeli da ga primećujemo i u prethodnoj godini, tako da sam pomalo zabrinut stanjem proizvodnje eksperimentalnih filmova u Crnoj Gori, BJR Makedoniji, i Bosni i Hercegovini. Kad već govorimo o ovoj temi, pitam se, takođe, šta se dešava na Kosovu sa srpskim kao i sa albanskim filmskim stvaraocima. Mislim da nismo primili ni jedan film iz malo južnijih krajeva, što je kontraverzno pitanje iz nekoliko razloga i u koje ne moramo sada ulaziti. Međutim, u smislu umetnosti, bilo bi zanimljivo znati šta se tamo dešava. Ako neko zna razlog za to bilo bi dobro da malo popričamo o tome. Što se tiče filmova koje smo dobili, bilo bi interesantno čuti od članova žirija njihovo mišljenje o filmovima koje smo izabrali iz ovih dobro predstavljenih zemalja iz regiona, Srbije, Hrvatske i Slovenije. U želji da proširimo okvire razmatranja, obično imamo relativno dobru zastupljenost iz Azije, ali mislim da to ove godine nije bio slučaj. Nisam primetio neku veliku količinu filmova, tj., filmova koji su stigli iz Azije – uspeli smo da uvrstimo neki program filmova iz Kine, nešto sa Tajvana i Filipina, što je odlično, ali pored toga ipak nismo imali veću količinu filmova iz azijskih zemalja. Uvek željno iščekujem da jednog dana dobijemo neke filmove iz Afrike, naročito iz subsaharske Afrike. U koliko tamo postoje eksperimentalni

and even outside of it. Starting with the region, what was in my view a little unfortunate and a little bit sad is that we didn't have a full representation of the region in this year's selection. The situation is obviously very well in Serbia, Croatia and Slovenia – we always have a rich crop of films from these countries but not necessarily from Montenegro, Macedonia and Bosnia and Herzegovina. Zoran and I were speaking about that a little bit earlier before we stepped into this room, and we concluded that we would like to have seen a bit more examples of what's going on in this part of the region, as far as experimental film goes. That's, for me at least, a slightly disturbing trend that we noticed last year, and we even started noticing it in the year before that so I'm a little bit worried about experimental film input in Montenegro, Macedonia, and Bosnia and Herzegovina. That being said, I'm also wondering what's going on in Kosovo, with Serbian as well as Albanian filmmakers. I don't think we've received any films from a little bit further south, which is controversial for a number of reasons that we don't have to go into now. But in terms of art, it would be interesting to know what's going on there. If anyone knows, it would be great just to talk about that. As far as films that we did get, I'll be interested to hear from the jury about what they think about the films that we did selected from these well-represented countries in the region, Serbia, Croatia and Slovenia. Expanding the frame a little bit, usually we have a fairly good representation from Asia, but I don't think it was the case this year. I didn't see a rich body of films that came from Asia – we were able to program something from China, something from Taiwan and Philippines, which is great, but other than that we didn't seem to have as rich a body of films from Asian countries. I'm always also eagerly awaiting for the day when we'll have some submissions from Africa, particularly sub-Saharan Africa. If experimental and alternative films exist there, I'd look forward to seeing or hearing or perhaps discussing with people who know more about that. Other than that we feel that our

international representation was fairly robust. We had award winners in the past from South America, and we were able to program a non-competition film from Chile this year. But unfortunately I don't believe – and Zoran, correct me if I'm wrong – that we had any films from South or Central America this year for that matter. All other Western countries are as well represented as we could imagine they would be. As far as the region and outside the region, those are my immediate reactions. I don't know if Zoran wants to add something to that...

Zoran Saveski: Greg has already said that we have a sort of drop in both in the quantity and quality of the films we had received from the region. We have three films from Montenegro and three films from the FYR Macedonia, which in principal, and this applies especially for the creations from the FYR of Macedonia, do not suit the profile of the festival. Those are some experiments that are not exactly experiments or classical feature films. The fact is that films, like before, arrive in greatest numbers from Slovenia, Croatia and Serbia. Concerning cinematic expression, the situation is similar to what goes on in the world. Nothing new has been appearing and this reminds us mostly of video games and that which has been used over the past ten years and that is a form of "scratch (video)", but in a visual sense these works are not of sufficient quality. That is one side of the story, and on the other hand we have personal films that fall into the category of alternative film, but they are not visually accomplished. And in that sense the only new thing that we have from this region is that for the first time we have a film from Bulgaria that has entered the competitive selection. It is possible that the problem is to be found in the fact that the authors do not fully know what the profile of the festival really is, so, in that sense I would like to intercede with all our guests if they could please point out in their respective regions what the ideas behind the festival of Alternative Film/Video

i alternativni filmovi, voleo bih da dobijem priliku da to vidim ili nešto čujem o tome ili možda da dobijemo priliku da razgovaramo na tu temu sa ljudima koji su upućeniji u to. Osim toga, smatramo da je naša internacionalna selekcija prilično robusna. Imali smo i dobitnike nagrada u prošlosti iz Južne Amerike, i bili smo u prilici ove godine da sastavimo program i sa jednim filmom iz Čilea obezbedivši projekciju izvan konkurencije. Međutim, ne verujem da smo imali neke filmove iz Južne ili Centralne Amerike ove godine, u tom smislu -- a ti me koriguj Zorane, ako grešim. Sve druge zemlje Zapada su dobro zastupljene kao što smo i očekivali. Što se tiče regije i izvan regije, to bi bili moji trenutni prvi komentari. Ne znam da li Zoran želi da doda nešto na to...

Zoran Saveski: Greg je već rekao da imamo nekakav pad u kvantitetu i kvalitetu filmova što se tiče regiona. Imamo tri filma iz Crne Gore i tri filma iz Makedonije koji u principu, što pogotovo važi za ostvarenja iz Makedonije, ne odgovaraju profilu festivala. To su ili neki eksperiment koji nije baš eksperiment ili klasični igrani film. Ostalo je da filmovi dolaze, kao i ranije, najviše iz Slovenije, Hrvatske i Srbije. Što se tiče samog filmskog izraza, stvari su slične onome što se dešava u svetu. Ne pojavljuje se ništa novo a to dosta podseća na video igrice i ono što se koristi u poslednjih desetak godina a to je neka vrsta skrečinga, ali na nekom vizuelnom planu koji nije dovoljno kvalitetan. To je jedna strana, a na drugoj često imamo lični film koji spada pod alternativni ali nije dovoljno vizuelno ostvaren. U tom smislu jedino što imamo novo iz regiona jeste da prvi put imamo film iz Bugarske koji je ušao u konkurenciju. Verovatno je stvar u tome što autori ne znaju do kraja kakav je profil festivala pa bih zamolio goste da ukažu koliko mogu u svojim sredinama šta su ideje festivala Alternative Film/Video, da se to malo usmeri u smislu dobijanja kvalitetnih filmova. I još jed-

na konstatacija – nismo ni u prošlosti a ni sada dobijali filmove iz Australije, a svi ostali kontinenti su zastupljeni.

Dekur: Postoji još jedna stvar koju sam želeo da spomenem na brzinu. Ove godine smo uradili jednu novu stvar. Osmislili smo novu programsku rubriku koju smo nazvali “Alternativne naracije”. Razlog za to je što smo stalno dobijali neke veoma dobre i zanimljive filmove koji prevazilaze ovu granicu između narativnog i eksperimentalnog ili alternativnog. Ove godine meni je bilo očigledno da ćemo morati da pronađemo neki prostor i za ove filmove jer smo dobijali neke stvarno zanimljive filmove. Tako da se nadam da su mnogi među vama imali prilike da vide ovu selekciju “Alternativne naracije”, jer mislim da smo zaista dobili neke interesantne stvari. Jedna od stvari koja mi se veoma dopala u ovoj selekcionoj rubrici jeste činjenica da smo uspeli da pronađemo neke zaista jedinstvene filmove iz nekih zaista osobenih mesta. Već sam napomenuo i film koji smo dobili sa Filipina koji je zaista bio veoma interesantan. Takođe, sam bio mišljenja da je ovaj čileanski film odličan. A imali smo jedan film za koji mi je bilo veoma drago što sam ga video i to je bio jedan film iz Jermenije. Tako da je to, na neki način, za mene kao selektora ili urednika programa bilo veoma značajno, što sam mogao da kažem da je alternativno ili eksperimentalno filmsko stvaralaštvo, ili ovo filmsko stvaralaštvo koje prevazilazi granice ovih područja ili svetova, živo i dobro u nekim od ovih krajeva gde ne bismo to obično očekivali i odakle ne bismo obično imali velki broj selektovanih filmova. Ova festivalska rubrika izvan-konkurencije je za mene bila posebna jer smo mogli da predstavimo ili damo podršku ovim filmovima i nadali smo se da će to biti inspiracija za veći broj filmskih stvaralaca iz ovih zemalja da podnesu svoje radove festivalu kada budu uvideli da imaju prijateljski nastrojeno



Džerald Veber

are, and if this could be directed a little into the task of obtaining films of better quality. Just one more remark -- and that is that we have not in the past and neither today received any films from Australia, and all the other continents are well represented.

DeCuir: There's another thing I wanted to mention very quickly. We also did something new this year. We programmed a non-competition section of the program that we called “Alternative Narrative”. The reason for that was that we consistently get some really good and interesting films that straddle this boundary between being narrative and being experimental or alternative. This year it was apparent to me that we should find some space for these films since we were getting some really interesting ones. So I hope that many of you were able to see these films in this “Alternative Narrative” section, because I think we got some really interesting things. One of the things that I was really fond of in this section was that we



Sebastian Kodolani

were able to find some really unique films from some really unique places. I already mentioned the film that we got from the Philippines that was really interesting. I also thought this Chilean film was great. And we had a film that I was very happy to see, it was a film from Armenia. So somehow it was really important for me, as the selector or the programmer, to be able to say that alternative and experimental filmmaking, or this filmmaking that straddles the boundary between these worlds, is alive and well in some of these places where we might not normally look and from which we might not usually have a large selection. This non-competition section for me was very special, to be able to present and support these films and hopefully that would inspire more filmmakers from these countries to submit their work when they see that they have a friendly home here at Alternative Film/Video.

Milošević: Perhaps we should now hear the members of the jury. Who wants to start first?

utočište ovde na manifestaciji Alternative Film/Video.

Milošević: Možda bi sada trebalo da čujemo mišljenja članova žirija. Da li neko želi prvi da otpočne?

Žan Gabrijel Perio: Ja moram da kažem da smo imali problema sa selekcijama i filmovima, tako da nije bilo teško da odaberemo one kojima bismo dodelili nagrade već to samo znači da su za nas ti filmovi bili bolji od drugih, a ne i da su oni bili veoma dobri filmovi. Oni su samo bolji od ostalih. Izabrali smo samo četiri, što je veoma malo jer možemo da odaberemo do deset filmova svaki. S moje tačke gledišta, bilo je komplikovano gledati takmičarski program. Ovo je naročito usled toga što smo imali retrospektivne programe tokom dana gde smo gledali mnogo klasičnih eksperimentalnih filmova koji su bili zaista predivni, tako da su oni na neki način figurirali kao loša usluga u odnosu na takmičarski program. Kada gledate dela Kurta Krena pa zatim odete na takmičarski program, koji je uglavnom amaterski eksperimentalni film... pa i nije problem samo u tome što su to amaterski filmovi, već je više problem što su to prvi filmovi i nedostatak iskustva je očigledan. Mogli su biti dobri ali to nisu bili, tako da sam se ja pogubio tu. Za mene je tu takođe i problem što ja u stvari ne znam šta vi podrazumevate pod pojmom "alternativni" ili "eksperimentalni". Kada sam došao očekivao sam da vidim festival eksperimentalnog filma, i retrospektivni programi su zaista bili eksperimentalni, ali tu je bilo i mnogo čudnih fikcionih (igranih) filmova u takmičarskom programu. Oni su više igrani nego što su eksperimentalni, ima i mnogo plesnih filmova koji nisu u pravom smislu eksperimentalni, neki su na granici, ali neki zaista nisu eksperimentalni. Svakako, da je i postojala neka veza među svim ovim filmovima koji su bili na programu, ali nisam mogao da shvatim zašto su neki filmovi uopšte bili uvršteni



Zoran Saveski, Amir Muratović, Greg Dekur, Nikola Đurić, Milica Vljaković

u program. I ja u stvari i nehajem toliko da li su igrani ili ne, važno je da oni budu dobri filmovi. Ali svaki put, već nakon dva minuta, imao bih probleme sa gledanjem tih filmova. Pa dobro, ovo je možda dosta direktno i otvoreno, ali ovo su neka moja razmišljanja o takmičarskom programu.

Stevan Vuković: U osnovi, ono što nas je zbunjivalo je to što smo gledali, jedan za drugim, ove velike, klasične filmove iz regiona i inostranstva u okviru programa retrospektive filmova, a onda gledali i filmove u takmičarskom programu. Kako to da ne postoji nikakvo pamćenje u odnosu na ove istorijske prakse među filmskim stvaraocima koji pokušavaju da rade nešto ovako, a oni nisu baš brojni. Nema tu sada baš na stotine eksperimentalnih filmskih stvaralaca tako da bismo mogli reći, u redu sada, neko pokušava ovo ili ono. Stalno sam razmišljao o tome zašto ljudi pokušavaju da izmisle stvari na neki veoma neobavešteni način, kada već postoji

Jean-Gabriel Périot: I have to say we had problems with the selection and films, so it was not difficult to pick the ones that we would give awards to but it just means that for us they were better than the others, and not that they are very good films. They are just better than the rest. We only picked four, which is quite few since we can choose up to ten films. It was complicated to watch the competition program, from my point of view. This is especially so since we had retrospective during the day where we saw lots of classic experimental films, which were amazing, so they in a way did a disservice to the competition program. When you see Kurt Kren and then go to the competition program, which is predominantly amateur experimental film.... well, it's not so much of a problem that they are amateur films, it's more that they are first films and the lack of experience is obvious. They could have been good, but they were not, so I was quite lost. For me it's also a problem that I don't quite know what you exactly mean by alternative or experimental. When I ar-

rived I was expecting an experimental film festival, and retrospectives are really experimental, but there is a lot of strange fiction in the competition program. They are more fiction than experimental, there's a lot of dance movies that are not necessarily experimental, some are on the border, but some are really not experimental. There was a link among the films in the program, sure, but I couldn't understand why certain movies are there. And I don't care about whether it's fiction or not as long as they are good movies. But every time after two minutes I was having problems with watching them. So yes, this is perhaps a bit straightforward and blunt, but those are my thoughts on the competition program.

Stevan Vuković: Basically, what we were puzzled by was seeing one after the other these great, classic films from the region and abroad in the retrospective program, and then in the competition. How come there's no remembrance of these historical practices among the filmmakers who are trying to do this, and they are not very numerous. It's not like there are hundreds of experimental filmmakers here so that we could say, ok, someone is trying this or that. I kept wondering why people are trying to invent things in a very non-informed way, when there's a local heritage which has already dealt with that. I was also puzzled by these dance choreographies, some of which were not cinematic at all. So we were a little bit in trouble here while making the decisions. But the good point is that these are special mentions rather than awards, so it makes things easier. So what we did was, we picked films that fit into the category of experimental film completely. Some of the filmmakers are younger, so one could perhaps say that they could have some use from this.

Jurij Meden: I'd agree with what other jury members said. There was this really unusually vast gap in quality between the retrospective and competition programs. And this is of course not

lokalno nasleđe koje se već bavilo ovim stvarima ranije. Takođe sam bio zbunjen svim ovim plesnim koreografijama, a među njima je bilo i onih koji nisu uopšte bila filmska dela. Tako da smo ovde pomalo upali u nevolju prilikom donošenja odluka. Ali dobra stvar u svemu tome jeste što je ovo u stvari samo "posebno isticanje" filmova a ne dodeljivanje nagrada, tako da je to činilo stvari jednostavnijim za nas. Na kraju, ono što smo učinili bilo je da smo odabrali filmove koji u potpunosti spadaju u kategoriju eksperimentalnog filma. Neki od tih filmskih stvaralaca su mlađi ljudi, tako da je onda moguće reći da će oni imati i nekakve koristi od toga.

Jurij Meden: Ja bih se složio sa onim što su rekli ostali članovi žirija. Tu je zaista postojao neobično veliki jaz u kvalitetu između retrospektivnog i takmičarskog programa. A to, svakako, nije krivica festivala ili izvršene selekcije, ali mislim da je neophodno da se to kaže naglas da je većina filmova u takmičarskom programu jednostavno bila skupina loših filmova. I mislim da bi, možda -- a opet ovo bi možda bio i jedan radikalni predlog -- da bi ovaj festival lako mogao da opstane i bez internacionalnog takmičarskog programa. Stvari su veoma jednostavne: ako želite da imate jednu zaista dobru internacionalnu takmičarsku selekciju onda nije dovoljno samo da sedite ovde i da se nadate da će filmovi stizati iz Australije ili Kine, ili da se nadate da će ljudi širom sveta saznati o ovom festivalu, pošto se to neće dogoditi. Ako želite da imate dobar internacionalni takmičarski program, postoje samo dva načina na koja bi to moglo da se ostvari. Jedan način je ako postanete uglavnom značajan internacionalni igrač u smislu festivala, i onda će vam svaki filmski stvaralac na svetu slati svoje filmove, a i ovo se neće nikada dogoditi. A opcija broj dva jeste da radite isto što rade drugi festivali a to je da šaljete svoje selektore i vaše ljude da idu po svim tim festivalima, u Oberhausen, na festival 25fps u Zagrebu, i onda tako

napravite selekciju pa ćete onda imati izvanredan program. Jer ja ne bih mogao da se složim sa onim što mislim da je Zoran rekao, a to je da je situacija ovde slična sa onom širom sveta. To nije istina. Ako pogledate takmičarski program festivala 25fps u Zagrebu, tamo nema nijednog filma koji bi bio u ovoj ili onoj takmičarskoj selekciji, ali njihov program je zaista izvanredan ali oni zaista rade na tome veoma naporno. Njihovi selektori odlaze na najmanje 20 različitih filmskih festivala i oni su stalno u kontaktu sa značajnim distributerskim kućama, kao što je na primer Six Pack Films. Ovo ne govorim zbog toga da bih samo kritikovao, jer ovo je nešto što zahteva mnogo novca, vremena i resursa. Stoga, ja zato predlažem, da bi možda bilo bolje da se ovaj festival samo fokusira na domaći i regionalni program. Nije tako teško jedanput godišnje obaviti istraživanje onoga što se dešava u Sloveniji, Hrvatskoj ili čak i da se pošalje neko u FYR of Macedonia da odradi istraživanje i da tako onda imate zaista jak lokalni program. I želeo bih da dodam još nešto na ono što je već rečeno ranije, a ovo bi bilo moje lično mišljenje, jer je regionalni program bio mnogo zanimljiviji od međunarodnog programa. I ovo je verovatno usled toga što su na regionalnom nivou, manje ili više, stvari bile pokrivena - ljudi pošalju svoje radove, i neki budu izabrani a neki ne. Međutim, na internacionalnom nivou ako se samo oslanjate na ono što vam ljudi šalju, onda će to biti rezultati koje ćete dobiti. Tako da je to moj predlog za ovaj festival, treba da postanete veliki i značajni na internacionalnom planu ponovo tako što ćete se samo usredsrediti na region i čak možda i da proširite region izvan granica bivše Jugoslavije i da uključite našu balkansku braću iz Grčke, Rumunije, Bugarske, i tako ga učiniti zaista snažnim. I još jedna stvar koja možda i nije pogodna za ovaj razgovor ali ću je izneti svejedno... Ono što je meni smetalo je što su programi bili preveliki. Gledati program kratkih filmova koji traje više od dva sata je

the fault of the festival or the selection, but I think it has to be said out loud that most of the films in competition were just plain bad films. And I think that perhaps – and this might be a radical suggestion – that this film festival here could easily live without the international competition. It's very simple: if you want to have really good international competition it's not enough to sit here and hope that films will arrive from Australia or China and hope that people around the world will find out about this festival, since that will never happen. If you want to have a good international competition, there are only two ways of doing it. One way is if you become a majorly important international player as a festival, and then every filmmaker in the world will send you films, and this will never happen. And option number two is do what other festivals are doing and that is sending the selectors and your people around the festivals, to Oberhausen, to 25FPS in Zagreb, make a selection and then you have a great program. Because I would disagree with what I believe Zoran said, which is that things are similar to the situation around the world. It's not true. If you take a look at the competition program of 25FPS in Zagreb, there's not a single film that would be the same in this competition and that competition, and their program is great but they work really hard. Their selectors go to at least 20 different film festivals, they are all the time in contact with important distribution houses like for instance SixPackFilms. I'm not saying this to criticize, since this is something that takes a lot of money, time and resources. So that's why I'm suggesting that, maybe, this festival should focus on only domestic and regional program. It's not so difficult to make once per year an exploration of what's happening in Slovenia, Croatia, or even send someone to Macedonia to do research and have a really strong local program. And I would also add one thing to what was said before, and this is my personal opinion, but the regional program was much more interesting than international. And this is probably because on the regional level, more

or less, things were covered – people send their works, some are selected and some are not. But on the international level if you rely only on what people send you, then these are the results that you get. So that's my proposal for this festival, to become internationally great and important again by focusing only on the region and perhaps even expanding the region outside the boundaries of the former Yugoslavia and include our Balkan brothers from Greece, Romania and Bulgaria, and make it really strong then. And another thing which is perhaps not for this discussion but I'll put it out there anyway... What I was a little bit bothered by was that the programs were too big. To watch a program of short films which goes over two hours is way too much. The international standard is 70 or 80 minutes, and I was talking to Vassily the other day how there are certain short films which so strong that you can only see one film for 10 minutes and that's it. And here, all the programs were way too long. Sometimes it felt like hard-labor to sit through all of them.

Milošević: Well, yes, I agree. I'd just like to briefly mention that when the festival started in 1982 it was the festival of Yugoslav film. After the break that we had from 1991 to 2003, the festival was presenting films from the former Yugoslavia, and shortly after that the new people here at Academic Film Center said that the festival should perhaps be international. And the same thing happened to the biggest festival in Belgrade that deals with similar films, Belgrade Festival of Short and Documentary film. It also became international. And another important art event, called October Salon, went international. So we were sort of lost after all that internationalization. So in the past few years I started making separate programs for regional competition to give more space for the regional production. When the festival went international, we would have 40 films and only 5 would be from the former Yugoslavia. So now we are going back to the region, and I think it's a good thing. And

zaista previše. Međunarodni standardi su 70 ili 80 minuta, i razgovarao sam sa Vassilyisom pre neki dan o tome kako postoje kratki filmovi koji su toliko snažni da je moguće gledati samo jedan takav film od 10 minuta i to je sve. A ovde su svi programi bili predugački. Ponekad je to bio doživljaj obavljanja teškog fizičkog rada sedeti i gledati sve te filmove od početka do kraja.

Milošević: Da, slažem se sa tobom. Hteo bih samo da ukratko napomenem da kada je festival bio osnovan 1982. godine da je to bio Festival Jugoslovenskog filma. A nakon prekida koji smo imali od 1991 do 2003.g., festival je predstavljao filmove iz bivše Jugoslavije a malo kasnije novi ljudi ovde u Akademskom Filmskom Centru su rekli da bi festival trebalo možda da bude internacionalni. I ista stvar se dogodila sa najvećim festivalom u Beogradu koji se bavi sličnim filmovima, Beogradski festival kratkometražnog i dokumentarnog filma. On je takođe postao internacionalan. I još jedan značajan umetnički događaj koji se zove Oktobarski Salon, je takođe postao internacionalna manifestacija. Tako da smo se mi pomalo pogubili nakon svih tih internacionalizovanih manifestacija. Tako da sam ja u poslednjih nekoliko godina počeo da pravim odvojene programe za regionalni takmičarski program da bismo stvorili više prostora za prikazivanje regionalne produkcije. Kada je festival postao internacionalan, imali bismo 40 filmova a samo 5 bi bilo iz bivše Jugoslavije. Tako da se sada vraćamo na region, i ja mislim da je to dobra stvar. I možda priključiti Grčku, Bugarsku, Mađarsku, a možda i Austriju, jer mislim da su te produkcije povezane na neki način.

Dekur: Hteo bih samo da odreagujem na neke stvari koje su rekli članovi žirija. Ja se slažem sa svim što ste rekli. Bukvalno, sa svim stvarima. Jedna stvar koju sam primetio tokom festivala jeste da smo ove godine imali jednu zaista jaku i bogatu grupu specijalnih i sporednih programa

koji će se danas nastaviti sa Fritz-om i njegovim K3 festivalom. Primetio sam i ovaj ogromni jaz ili raskorak u kvalitetu filmova, kako je to neko danas već ocenio. Želeo bih da istaknem da je jedan od razloga zašto je to tako jeste da sa ovim specijalnim retrospektivnim programima mi u stvari gledamo ono što je najbolje među najboljima. Znaite, najbolje među najboljima iz Austrije, najbolje od najboljih od istorijskih i estetski značajnih putokaza kanonizovanih radova iz Hrvatske, ili bilo odakle. Tako da mi u stvari gledamo najbolje filmove u istoriji, i to objašnjava zašto postoji toliki jaz u kvalitetu. I ja sam to takođe primetio, i to je nešto što tokom ove nedelje na festivalu mi je omogućilo da se osetim stvarno dobro, ali me je to, takođe, primoralo da se pomalo mučim na svom sedištu, po malo..., kao što su to činili i neki među vama, dok ste gledali filmove u takmičarskoj selekciji. Očigledno je bilo, da nisu istog kvaliteta, jer to nisu kanonizovana i istorijski i estetski značajna dela. To je nešto što moramo imati na umu, i što govori o veličini svih vas kustosa i urednika programa, koji donosite sve ove zaista interesantna i bogata filmska dela, ali to takođe objašnjava taj veliki jaz. Drugo, slažem se sa mišljenjem i stavom da je potrebno da izađemo u svet u većoj meri ako želimo da nam internacionalni program bude bogat što je više moguće, a ne samo da sedimo i čekamo da dela stignu do nas. Ja bih se složio sa time svim srcem ali bih i ja izneo još jedan problem na videlo, slično ovom poslednjem, a to je da se tu najčešće radi o pitanjima novca, finansiranja. Ja bih voleo kada bih mogao da putujem po svetu i da biram i odabiram najbolja dela iz svakog kutka naše planete, ali to očigledno nije moguće, pa čak i samo u Evropi, da ostavimo ostatak sveta po strani na trenutak. Treba da nekako rešimo ova budžetska ograničenja koja nisu jedinstvena samo za naš festival, jer ovo bi isto moglo važiti za čitav niz festivala. Ali pošto sam sve to rekao, voleo bih da ponovim da bih se rado složio sa svim stvarima

perhaps including Greece, Bulgaria, Hungary, perhaps even Austria, since I think those productions are related.

DeCuir: Just to throw out some responses to what the jury members said. I agree with everything that you said. Literally, everything. One thing that I noticed throughout the festival was that this year we had a really strong and rich group of special and sidebar programs that is going to continue today with Fritz and his K3 festival. I noticed this vast gulf in quality as it has been called. I want to say that one of the reasons for that is that with these special retrospective programs we are seeing the best of the best. You know, the best of the best from Austria, the best of the best from historically and aesthetically important milestone canonized works from Croatia, or from where ever. So we're really seeing the best in history, so that accounts for the gulf in quality. I noticed that as well, and that was something that while going through the festival this week made me feel really good, but it at the same time made me squirm a little bit in my seat a little bit, like some of you, while looking at competition films. Obviously, they are not of the same quality, they are not these canonized and historically and aesthetically important works. That's one thing that we have to keep in mind, which speaks to the greatness of all you curators and programmers, who are bringing these really interesting and rich works here, but that also explains this gulf. The second thing is I agree with the sentiment that we need to go out in the world more if we want our international program to be as rich as it can possibly be, and not just sit and wait for the works to come to us. I would agree with that wholeheartedly but I would also throw another caveat out there, similar to this last one, in that it's often a question of money, financing. I would love if I could gallivant around the world and pick and choose the best from every corner of the globe, but that's obviously not possible, even just in Europe, to put the rest of the world aside for a moment. We have to figure out somehow

to transcend these budgetary limitations that may not necessarily be unique to our festival, this could be the same for a number of festivals. But that being said, I'd agree with pretty much everything that our esteemed jury members said. And I think they are excellent points for considering ways of improving the quality of the festival and what we're able to find, either if it comes to us or if we go out to the world, grab it and bring here.

Périot: Contemporary competition can of course never be as good as the retrospectives, but if you don't receive submissions from important contemporary filmmakers, you can ask for the last film of Nicholas Provost, or Mathias Mueller or Cherkasky and put them in your competition and the level be higher just by having these three names. I think you have to go to some programmers, distributors and authors and ask them just for copies, so that every year you can include some important works. You can find great authors even without traveling today.

Vuković: Also, there are lots of producers and galleries who are representing video artists who are extremely glad to have an opportunity to send works. Sometimes they even contribute financially to the process, if it's an expanded work, when it's not just the screening, so they help with installation. Perhaps the suggestion would be to have a little bit more of a complex process which is that some works would come by invitation to artists or producers. Also this has to be subjected to the process of selection. These kind of a general open call is great because you can get something completely unexpected, but on the other hand to have a couple of good quality and recognizable names is important for every festival. So in a sense it's not necessarily that the finances have to go from this institution here, but it's rather a matter of complex negotiation throughout the year if you want to have international competition of really high quality.



Džerald Veber

koji su rekli naši uvaženi članovi žirija. I mislim da su to izvanredne polazne osnove za razmatranje načina na koji bismo mogli da poboljšamo kvalitet ovog festivala i onog čega možemo da se dokopamo, bilo da nam to stiže na noge, ili da odlazimo u svet, gde to možemo sakupiti i onda ga doneti natrag ovde.

Perio: Svakako, savremeni takmičarski programi nikad ne mogu biti tako dobri kao retrospektive, ali ako vam ne stižu prijave filmova od značajnih savremenih filmskih stvaralaca, onda možete tražiti najnovije filmove Nicholasa Provosta, ili Matijasa Milera ili Cherkassky-og i staviti ih u vaš takmičarski program i nivo će biti viši samo radi toga što ste uvrstili ova tri imena. Mislim da treba da se obratite i nekim urednicima programa, distributerima i autorima i da od njih zatražite samo kopije, tako da biste svake godine mogli da uvrstite neka značajna dela. Danas je moguće pronaći velike i značajne autore i bez putovanja.

Vuković: Takođe, postoje mnogi producenti i galerije koje predstavljaju video-umetnike kojima bi bilo veoma drago da dobiju priliku da pošalju svoje radove. Ponekad oni čak i finansijski mogu doprineti tom procesu, ako je to neki prošireni rad, gde se ne radi samo o pukoj projekciji, tako da bi oni pomogli sa takvom instalacijom i njenim izlaganjem. Možda bi se predlog sastojao u tome da se uvede malo komplikovaniji proces. Npr., neka dela bi stigla na poziv upućen umetnicima ili producentima. Ali i ove radove treba uključiti u proces selekcije. Ova vrsta otvorenog opšteg raspisa je odlična stvar jer možete dobiti nešto potpuno neočekivano, ali sa druge strane imati nekoliko kvalitetnih i prepoznatljivih imena je značajna stvar za svaki festival. Tako da u nekom smislu nije neophodno da sve finansije moraju poticati iz ove institucije, već je to pre pitanje kompleksnog pregovaranja koje treba da se sprovodi tokom čitave godine ako želite da imate međunarodni takmičarski program koji je zaista visokog kvaliteta.

Fric Hok: Dopustite mi da se samo malo ne složim sa vašim mišljenjem, vezano za pitanje festivala gde kustosi biraju radove. Bio sam u kontaktu sa Mišom u jednom trenutku i rekao sam da mogu da pošaljem neke filmove za selekciju, samo radi pred-selekcije, i veoma mi se dopala njegova reakcija na to. On je rekao "Ne!, isključivo primamo filmove gde su filmski stvaraoci načinili napor da pošalju svoje filmove i koji žele da budu prisutni." Na K3 Festivalu, mi pošaljemo neke pozive za učešće, ali to činimo veoma retko. Ako pozovemo neke stvaraoce, onda moram da im kažem kako ja moram prikazati sve radove pred-selekcionom žiriju ali i da to onda znači da filmovi ne moraju nužno biti i odabrani. Mislim da postoji opasnost za ovakve festivale gde kustosi uređuju programe jer to može značiti i gubljenje osobenog karaktera ovog alternativnog filmskog festivala koji je veoma poseban i značajan za ovaj region.

Fritz Hock: Let me just slightly disagree with you, regarding the curated festivals. I was in contact with Miša at some point and said that I could send some films for the selection, just for pre-selection, and I liked his response to that a lot. He said "No, we only take films that are sent by the filmmakers who put the effort into their work and they want to be present". At K3 festival, we do some invitations, but very rarely. If I invite them, I say I have to show the work to the pre-selection jury but that doesn't mean that the film will be selected. I think the danger for these curated festivals can cause losing the face of this alternative film festival that is very special and important in this region. If you're traveling around festivals you've seen this film in many places, and they are all getting all the same. It depends whether you're doing the programming based on quality or the quantity of films. We were in trouble this year since we doubled the days of the festival, and we received 700 films and we had to do six programs. And perhaps we had one program that was too much. And I was thinking, maybe we should just cut off one day, make it one day shorter because it's the quality that matters. We want to be proud of every film that we show. I think you could also do the programming based on the films you get. Shorter programs. For instance, you could have only one international competition that could fascinate everyone. That would be my approach.

Gerald Weber: It's two different things. One is to ask an artist to send the work or to get in touch with Six-PackFilms, Deluxe, or any other independent distributors, to ask them to send selection of recent works. That's still not a curated program, that still submission that has to go through the jury process...

Vassily Bourikas: I want to say something regarding what the jury members said. First, I would have to disagree with what Jurij said about the idea of dropping your internation-

al competition. I think if you want to serve as a festival that showcases the films from the region and invites local people, you should also give them the opportunity to see something contemporary that is happening around the world. However, I definitely agree with Jurij and everybody that it is not the first time that I have experienced a rather low quality of films, especially regarding the international competition here, but as well in the regional competition programs. I believe that you really have to enlarge your selection committee. It's strange to have three members of the jury but only two selectors – usually it's the other way around, there's a broader base of selectors, different ideas, different opinions, so all the pressure is not only on two people, and then you have a smaller jury. Imagine you had one selector, what would that mean? He's already been the jury. Film submissions are filtered through one person... I totally appreciate what you do with the idea of trying to bring out different voices, not only from the region but also internationally. And I would definitely agree with Fritz, about the fact that it's important to do this, in order to not become an echo of other festivals. We see a lot of these all-star experimental film hits. It's lazy! I don't want to go to other festivals and see what the general public means is the best and take only that. If you became that no one would blink twice, since it's already happening. It would be important to remain the platform for people, to show different things and maybe even fail in this effort. If we can see this, it's enough to have only two or three interesting new films in the program, that has to take into account that it is not known, that famous people are not gonna send their films here. But on the other hand, what Gabriel said makes sense, try to find some people who already are established and contact them, and it that way you can get in touch with people whom you have already studied, their work and their attitude, so you could know whether those are the people who would not have problems with being in a program that is not only comprised of stars and

Ako obilazite festivale onda ste imali priliku da vidite neki film na mnogim mestima, a inače svi ti festivali počinju da liče jedni na druge. Postavlja se pitanje da li uređivanje programa zasnivate na kvalitetu ili kvantitetu prijavljenih filmova. Mi smo zapali u nevolju ove godine jer smo udvostučili broj dana trajanja festivala, i onda nam je stiglo 700 filmova i onda smo morali da napravimo 6 različitih programa. A možda smo preterali sa brojem programa. I onda sam razmišljao da li bi bilo dobro da izbacimo jedan dan programa, to jest da okratimo festival za jedan dan jer je kvalitet ono što je važno. Mi želimo da se ponosimo sa svakim filmom koji prikazujemo. Takođe, mislim da biste uređivanje programa mogli da sprovedete na osnovu filmova koji su vam pristigli. Ali zato treba imati kraće programe. Na primer, mogli biste da imate samo jedan internacionalni takmičarski program koji bi onda fascinirao sve prisutne. Ja bih odabrao takav pristup.

Džerald Veber: To su dve različite stvari. Jedno je kada zatražite od umetnika da pošalje svoj rad ili da se obratite distributerima poput Six-Pack Film, Deluxe-u ili bilo kom drugom nezavisnom distributeru i da od njih zatražite da vam pošalju selekciju sa novijim radovima. Takav postupak i dalje se ne smatra kustoski uređenim programom, tu je i dalje proces podnošenja radova koji moraju proći proces žiriranja...

Vasili Burikas: Želim da kažem nešto osvrćući se na ono što su članovi žirija rekli. Kao prvo, ne bih se složio sa tim što je Jurij rekao o ideji da se odustane od vašeg programa međunarodne konkurencije. Smatram da, ako želite da funkcionišete kao festival koji prikazuje filmove iz regiona i koji poziva ljude iz regiona, onda bi trebalo, takođe, da im date priliku da vide nešto savremeno, nešto što se događa širom sveta. Međutim, svakako se slažem sa Jurijem i ostalima da ovo nije prvi put da se susrećem

sa prilično lošim kvalitetom filmova, posebno kada je reč o međunarodnoj konkurenciji ovde, a takođe i u programima iz regionalnog takmičenja. Verujem da zaista treba da proširite svoj selekcionni odbor za izbor filmova. Čudno je da postoje tri člana žirija ali samo dva selektora – obično je obrnut slučaj, postoji više selektora, različite ideje, različita mišljenja, tako da ceo pritisak ne trpe dva čoveka, i onda imate manji žiri. Zamislite da postoji jedan selektor, šta bi to značilo? On je već bio u ulozi žirija. Jedna osoba filtrira filmove koji su prijavljeni... Veoma cenim vaše pokušaje da istaknete različite pristupe autora, ne samo iz regiona već i sa međunarodne scene. I složio bih se sa Fricom o činjenici da je važno da se to uradi, da festival ne bi postao kopija drugih festivala. Možemo videti mnogo "All-Star" eksperimentalnih filmova koji su hitovi. To je nešto bezvezno! Ne želim da odlazim na druge festivale i vidim šta široka publika smatra najboljim i samo to da prihvatim. Kada biste to postali, niko se ne bi baš zainteresovao za to, jer se to već dešava. Veoma je važno stvoriti platformu ljudima, pružiti različite stvari ili možda čak doživeti neuspeh u tom pokušaju. Ako to uvidimo, dovoljno je imati samo dva ili tri zanimljiva nova filma u programu, a to mora da podrazumeva da ti filmovi nisu poznati, da poznati ljudi neće slati svoje filmove ovde. Ali s druge strane, ono što je Gabrijel rekao ima smisla, pokušajte da nađete neke osobe koje su već priznate i kontaktirajte ih. Na taj način možete doći u kontakt sa ljudima sa kojima ste i čijim radom i stavom već upoznati, da biste bili sigurni da su to osobe koje neće imati problem da se nađu u programu koji nije sastavljen samo od zvezda i njima sličnima. Jer – ovo je takmičenje. A vi ste u situaciji gde tražite od ljudi koji stvaraju umetnost da se takmiče što je na kraju krajeva samo po sebi pomalo paradoksalno. Zato ne možete lako tražiti od Matijasa Mulera ili nekoga sličnog njemu da se takmiči u konkurenciji sa filmovima koje imate u svom programu, jer kada

people of their level. Because this is a competition. And you have a situation where you're asking people who make art to compete, which is in and of itself a bit of a paradox. So you can't easily ask Mathias Mueller or somebody like that to compete against any of the films that you have in your program because once they understand what this thing you propose entails, it could be complicated for them. Maybe what you could drop is the idea of a competition for the international program and have something like a survey of international program. And you could perhaps also drop the idea of the competition program even in the regional selection. It doesn't have to be a competition, especially for Alternative. But I would suggest that you use the friends that you have in many places who care a lot about the development of local cinema. It is your responsibility not only help people to make films here, but also to show them influential work from around the world. I like that you are not trying to shape what people see by choosing films that other festivals deem to be important. You have your own voice that you should keep. And surely you have many people from the region that are from your city who can help you do this. And we can all help you, send you ideas and such. My contribution to this discussion as far as the festival is concerned is first, please, don't stop becoming the showcase for international film if you want the regional filmmakers to come here and look at films. But also expand a little bit your selection process, make it a little bit larger.

Milošević: Perhaps we also need to have fewer of these historical programs, and more time for regional films.

Vuković: But I think these historical programs are very imprinting for the local audience. Especially for general audience. And especially for students of art academies. I think it's necessary especially in the educational aspect. And film screenings are very important, film projections, not screening from the

DVD. Because there is no other way in which younger people from here could see this.

DeCuir: Yea, I think this is really important. I agree with Stevan that we really had an incredible body of retrospectives and I would really like to see a similar quality and amount next year, if not even more. So I think that the issue is improving the quality of our competition selections, our international selections, as Vassily said, is just the question of relying on our network of support, and maybe not the question of traveling around the world and picking and choosing the best of what we can find. We have to expand our selection more, but again, I think that our historical and retrospective programs were excellent this year and yes, that is incredibly important for the region and for the people to be able to appreciate this history and sort of feel it, taste it and touch it, and being able to have these interesting film projections, actual film projections. What I understand from what everyone is saying is that it's really just the question of opening up our competition selection more and letting our international selection flower a little bit more.

Bourikas: What I get from your statement about making it smaller, seems to have a lot to do with economy. These historical programs probably cost a lot more than the competition, both regional and international. So since it's also the question of the budget, maybe you could have celluloid film projections also in the competition program and consider that there are films this year and next year that will become historical one day. Try to find them and bring them here now, and pay. It is easy for us to be critical, but I totally understand that the international and regional competition only has a fraction of the budget in comparison to the rest of the special screening programs. It's the question of invitations, of materials and so on. So invest also in the format or material that you present as part of the international and regional competition.

shvate šta povlači sa sobom to što predlažete, takva situacija bi onda mogla biti komplikovana za njih. Možda biste mogli da odustanete od ideje takmičenja za međunarodni program i uvedete nešto što bi bilo nalik na pregled ili smotru filmova i to predstavili kao međunarodni program. Mogli biste takođe da odustanete od ideje takmičarskog programa čak i u regionalnoj selekciji. Ne mora da postoji takmičenje, pogotovo kada je u pitanju alternativni film. Ali bih predložio da iskoristite kontakte sa prijateljima koje imate na raznim mestima a koji pridaju veliku važnost razvoju domaće filmske umetnosti. Na vama je odgovornost ne samo da pomognete da se prave filmovi ovde, nego takođe da im pokažete uticajna dela i stvaralaštvo iz čitavog sveta. Dopada mi se to što ne pokušavate da oblikujete ono što ljudi gledaju odabirom filmova koje drugi festivali smatraju bitnim. Imate sopstveno stav koje bi trebalo da zadržite. A sigurno imate i mnogo ljudi iz regiona koji su iz vašeg grada koji vam mogu pomoći u tome. I svi mi vam možemo pomoći, slati vam ideje i tome slično. Moj doprinos ovoj diskusiji, što se festivala tiče, je, kao prvo: nikada nemojte prestati da budete primer za međunarodni film ako želite da filmski stvaraoci iz regiona dolaze ovama i gledaju filmove. Ali još malo proširite proces selekcije da ga učinite malo širim i obuhvatnijim.

Milošević: Možda bi takođe trebalo da imamo manje tih istorijskih programa a više prostora za regionalni film.

Vuković: Ja mislim da ti istorijski programi ostavljaju utisak na lokalnu publiku. Pogotovo na širu publiku. I posebno na studente umetničkih akademija. Mislim da je neophodno pogotovo sa stanovišta obrazovanja. I prikazivanje filmova je veoma značajno, to jest, filmske projekcije, a ne prikazivanje sa dvd-a. Zato što ne postoji drugi način na koji mladi ljudi odavde mogu videti to.

Dekur: Da, mislim da to veoma važno. Slažem se sa Stevanom da smo imali neverovatnu količinu retrospektivnih programa i ja bih zaista želeo da vidim sličan kvalitet i broj i iduće godine, ako ne i više od toga. Dakle, smatram da je pitanje unapređenja kvaliteta takmičarske selekcije, naših međunarodnih selekcija, kao što je rekao Vassily Bourikas, samo pitanje oslanjanja na mrežu podrške, a ne pitanje putovanja po svetu i odabira onoga najboljeg što možemo da nađemo. Moramo još proširiti našu selekciju, ali opet, mislim da su naši istorijski i retrospektivni programi ove godine bili odlični, i svakako da dodam još, izuzetno je važno za region i za ljude da mogu da cene ovu istoriju i na neki način da je osete, iskuse i dodirnu, i da mogu imati ove interesantne filmske projekcije, stvarne filmske projekcije. Iz onoga što su svi govorili, razumeo sam da je to upravo pitanje većeg otvaranja naše takmičarske selekcije, i puštanje naše međunarodne selekcije da cveta još malo.

Burikas: Koliko sam razumeo iz vaše izjave da bi ga trebalo smanjiti, ispada da je to veoma povezano sa ekonomskim pitanjima. Ovi istorijski programi verovatno koštaju mnogo više nego takmičenje, kako regionalno, tako i međunarodno. Dakle, pošto je to takođe i pitanje budžeta, možda bi takođe trebalo trebalo da imate i celuloidne filmske projekcije u takmičarskom programu, i smatrati da će filmovi od ove i sledeće godine postati istorijski. Pokušajte da ih pronađete i donesete ovde sada i platite za to. Lako je nama da kritikujemo, međutim potpuno razumem da međunarodnom i regionalnom takmičenju pripada samo deo budžeta u poređenju sa specijalnim uredničkim programima projekcija. To je pitanje pozivnica, materijala itd. Stoga, uložite, takođe, u format ili materijal koji predstavljate kao deo međunarodnog i regionalnog takmičenja.



Žan Gabriel Perio

Milošević: Well the problem is that if we invite a filmmaker for competition and pay for it, then we have to pay all authors who show films in that program. In Osnabruck, for instance, if you're in competition, then you get a Euro or perhaps even more per minute of the screening time.

Périot: Well it's not just paying for the print, there are also transportation expenses, which can be quite costly. And in the competition we saw here, only one or two films would be on the celluloid.

Hock: What I think is important is that every festival needs to have a clear profile. I think over the years you established yourselves as a really important festival with a nostalgic feeling, and I'm not saying this is a bad thing. It's really the feeling we have here in this archive, I think it's really important to keep these special programs, to keep the people coming here. I think we'll all come back next year since we love

this festival. The regional and international competitions really depend just on the entries you have, and make it as small as possible, perhaps only one or two programs.

Bourikas: I'd like to bring up the idea that Jurij mentioned and nobody elaborated on that and that is the idea of expanding this region. Although I don't think that you should lose the international competition, I do think it would be interesting to put an accent on the broader region in your international competition, because there you have more chances anyway to get work, economically it is less burdening and you don't have to name it as such but everyone would understand that once they are here and see that in the international competition you have Australian, American, or Taiwanese film, but also a lot of films from Poland, Hungary, Greece, Turkey... that would help you a lot not only regarding the profile of your national competition, since it would be interesting for foreign guests to look at that work, but also because there is also a lot of work to find there. So if you write an email to people in these countries and explain that strategy, they would probably like it. Next year is the 30th anniversary of the festival, you have to remind people that you are out there, and especially if you have a new concept and approach – tell them that, they might be very interested.

Vuković: The other festival organized by the same institution, the festival or animation film, has this region's name in the title, it's called Balaknima. So it was clear from the very beginning, whatever one defines as the Balkans, that this is the festival of South-Eastern European vision. And I think it works very well in that case.

Bourikas: I'm not saying you should stop having films from elsewhere, but maybe without actually saying it, it can become a fact that you have more films from the wider region than in the international competition.

Milošević: Pa, problem je u tome što mi pozivamo filmskog stvaraoca na takmičenje i plaćamo to, onda moramo da platimo svim autorima čiji se filmovi prikazuju u tom programu. U Osnabriku, npr. ako se takmičite dobijate evro ili više po minutu prikazivanja.

Perio: Pa, ne radi se samo o plaćanju filmske kopije, već su tu prisutni i transportni troškovi koji mogu biti prilično skupi. A na ovom takmičenju samo jedan ili dva filma su bila na celuloidnoj traci.

Hok: Ono što matram da je veoma važno jeste da svaki festival treba da ima jasan profil. Mislim da ste se tokom godina potvrdili kao veoma značajan festival sa primesama nostalgичnog osećanja, i ne kažem da je to loša stvar. To je zaista osećaj koji imamo ovde u ovoj arhivi, i veoma je važno zadržati te specijalne programe, kako bi ljudi nastavili da dolaze ovde. Pošto volimo ovaj festival doći ćemo i sledeće godine. Regionalna i međunarodna takmičenja zavise samo od prijavljenih filmova kojim vam stoje na raspolaganju, i trebalo bi ih smanjiti što je više moguće, a možda bi trebalo imati samo jedan ili dva filmska programa.

Burikas: Želim da iznesem ideju koju je Jurij pomenuo a koju niko nije razradio, a to je ideja vezana za proširivanje regiona. Mada, mislim da ne treba da izgubite međunarodno takmičenje, ali smatram da bi bilo zanimljivo staviti naglasak na širi region na vašem međunarodnom takmičenju, jer biste onda, svakako, imali veću šansu da pribavite dela, a u ekonomskom smislu to je manja briga i ne biste onda morali da ga nazovete tako, već bi svi shvatili, pošto su već došli tu, da u vašoj selekciji imate australijske, američke i tajvanske filmove, već takođe i dosta filmova iz Poljske, Mađarske, Grčke, i Turske, što bi vam umnogome pomoglo, ne samo vezano za profil vaše nacionalne takmičarske selekcije,

jer bi to onda bilo zanimljivo za strane goste da pogledaju te filmove, ali takođe i zbog toga što se tu može pronaći još mnogo filmskih dela. Tako da, ako napišete e-mail ljudima u ovim zemljama i objasnite tu vašu strategiju, verovatno bi im se ona dopala. Sledeće godine navršava se tridesetogodišnjica festivala, treba da podsetite ljude da postojite, a pogotovo ukoliko imate novi koncept i pristup – recite im to, mogli bi biti veoma zainteresovani.

Vuković: Drugi festival koji je organizovan od strane vaše ustanove, Festival Animiranog Filma, sadrži ime ovog regiona u nazivu, zove se Balkanima. Dakle, od samog početka bilo je jasno, kako god neko definisao Balkan, da je ovo Festival Jugo-istočnog Evropskog pogleda na stvari i u tom slučaju mislim da funkcionise veoma dobro.

Bourikas: Ne kažem da ne treba da imate filmove iz drugih zemalja, ali i bez isticanje tako nečega ovo može postati činjenica da ćete imati više filmova iz šireg regiona nego na međunarodnom takmičenju. To nije tako teško. Postoji mnogo filmskih stvaralaca i filmova iz ovog regiona koji su trenutno u razvoju i koji se prikazuju na međunarodnim festivalima, barem na osnovu onog što sam ja video.

Milošević: Zahvaljujem se na svim ovim predlozima. Bićemo u kontaktu, i nadam se da ćete nam slati informacije o filmovima, zanimljivim filmskim stvaraocima i ljudima sa kojima bismo mogli i sa kojima bismo trebali da kontaktiramo. Sledeće godine slavimo tridesetogodišnjicu, i nadam se da ćemo imati bolji festival i da ćemo svi uživati u budućim izdanjima. A sada je pravo vreme da čujemo nešto o nagrađenim filmovima.

Perio: Filmovi: *360 stepeni* Nadine Poulain, *Kinetosis* Alena Brauna, *Pain so Light it Appears*

It's not very difficult. There are many great filmmakers and films from this region being developed right now and shown in the international festivals, at least from what I have seen.

Milošević: Thank you for all of these suggestions. We'll keep in touch and I hope you'll send us information about films, interesting filmmakers and people whom we could and should contact. In the next years it's our 30th anniversary, so I hope we can have a better festival and that we'll all enjoy the future editions. So now's perhaps a good time to hear about the awarded films.

Périot: 360° by Nadine Poulain, *Kinetosis* by Allan Brown, *Pain So Light It Appears* as *Tickle* by Dalibor Barić, and *Ray Ban Meltdown* by Mane Žudelović.

Meden: And the special mention award, Ivan Kaljević, goes to the festival itself, for the great atmosphere, hospitality and the retrospective program.

Vuković: So, one interesting thing is that one of the awarded films comes from the local production, it was produced by the AFC. So he gets the residency and can continue making new works.

Korać: He actually won the prize two years ago, and this film was made during his residency.

Vuković: Yea, it's encouraging...

Weber: We talked briefly about the fact that you're based in a student campus, and there are not that many students coming. Does this also have something to do with the distance from the city center? Because yesterday when we talked about that, you mentioned there's an art school close by...

Vuković: There was an outpost of this center in the Nušićeva street,

whose location is very central, and I remember it from the early '90s, and it was overcrowded. The program was basically the same, but this was next to the Terazije square.

Weber: So it does have something to do with the location?

Vuković: Yea, it does, quite a lot. Because that's where I saw some classic films that proved to be very significant for my education, some twenty years ago. It was really hard to get in sometimes.

Weber: Would it make sense to find a second location in the city, to screen some works there and in that way attract people to come here and see other works? I really liked the discussion atmosphere here, people talk all the time. I think the setting here is marvelous, which makes the exchange of knowledge possible. So perhaps you could keep this as the main location, the festival center like it is, with this tense (in a good way) atmosphere, where people can meet and get together, but try to find an outpost to attract people and younger audiences. I mean, if the problem is the distance of the city center, then you could go there, or perhaps to art academies, and have the screenings there, to show what you've got.

Vuković: That is perhaps a quite good idea. To have screenings at art academies, which is very easy to do.

Weber: Yea, have an additional screening there, and keep the main program here. You know, show it twice.

Milošević: Yes, we've always had the problem with the location, and that's just the way things are. We are located within a student campus, *Student City*, and all students living here come from other cities to study in Belgrade. And there are not that many art students. Yes, some of them are, but the number is quite insignificant. The rest

as a *Tickle* Dalibora Barića, i *Ray Ban Meltdown* Maneta Žudelovića.

Meden: A nagrada "Ivan Kaljević" za izuzetno ostvarenje ide samom festivalu, za sjajnu atmosferu, gostoprimstvo i retrospektivne programe.

Vuković: Dakle, zanimljivo je da jedan od nagrađenih filmova potiče iz lokalne produkcije, a producirao ga je AFC. Tako da taj autor onda dobija status "Artist in Residence" (nagradu ustanove domaćina, u vidu realizacije video-produkcije na njihov račun), tako da bi mogao da nastavi da stvara nove radove.

Miloš Korać: On je ustvari tu nagradu dobio pre dve godine, i ovaj film je stvoren tokom njegovog boravka i rada kao "Artist in Residence" u okviru AFC-a.

Vuković: Da, to je ohrabrujuće.

Weber: Na kratko smo se dotakli činjenice da ste smešteni u studentskom domu, ali ne dolazi baš mnogo studenata. Da li to ima neke veze sa udaljenošću od centra grada? Jer kad smo juče razgovarali o tome, pomenuo si da se u blizini nalazi umetnička škola (FDU)...

Vuković: Postojala je ispostava ovog centra u Nušičevoj ulici, čija je lokacija u samom centru, i sećam se da je ranih devedesetih bila prepuna. Program je praktično bio isti, a to se dešavalo blizu Terazija.

Weber: Dakle, ipak ima veze sa lokacijom?

Vuković: Da, ima mnogo veze sa tim! Jer tamo sam gledao neke klasične filmove za koje se ispostavilo da su veoma značajni za moje obra-

zovanje, pre nekih dvadesetak godina. Ponekad je stvarno bilo teško ući tamo zbog gužve.

Veber: Da li bi bilo dobro da se pronađe druga lokacija u gradu, da se tamo prikažu neki filmovi, i na taj način privući ljude da dođu ovde da pogledaju ostale filmove? Veoma mi se dopala atmosfera u kojoj se ovde vodila diskusija, ljudi sve vreme govore. Mislim da je ambijent ovde izvanredan, i da to omogućava razmenu znanja. Znači, možda biste mogli zadržati ovo kao glavnu lokaciju, to jest, ovaj filmski centar kakav jeste, sa ovakvom napetom (u pozitivnom smislu te reči) atmosferom, gde se ljudi mogu sresti, ali pokušajte da pronađete ispostavu kako biste privukli ljude i mlađu publiku. Hoću reći, ako je problem udaljenost od centra grada, onda možete otići tamo, ili eventualno na umetničke akademije, i napravite projekcije tamo kako biste pokazali šta imate.

Vuković: To je prilično dobra ideja. Veoma je lako napraviti projekcije na umetničkim akademijama.

Veber: Da, ovde zadržite glavni program, a tamo napravite dodatne projekcije. Prikažite ih dva puta.

Milošević: Da, oduvek je postojao problem lokacije, jer tako stoje stvari. Smešteni smo u studentskom domu, "Studentski grad", i svi studenti koji ovde žive dolaze iz unutrašnjosti da bi studirali u Beogradu. Ali nema mnogo studenata koji studiraju umetnost. Ima ih, ali njihov broj je zanemarljiv. Ostali studenti nemaju predstavu o tome kakvi su ovo filmovi. U suštini, ne žele ni da saznaju. Takođe, vremena su se promenila i prilično se razlikuju od predašnjih. Od početka devedesetih godina došlo je do proliferacije velikog broj festivala tako da ih ima na stotine, maltene svakodnevno. Drugi veliki festival, Festival autorskog filma, počinje nedelju dana pre

of the students simply have no idea of what kind of film this is. They don't really want to check it out. Also, the times have changed and are quite different from what they were. Since the 1990s, there has been a proliferation of festivals, so you have hundreds of them, everyday. Another big festival, Auteur Film Festival, starts a week before our festival and ends a day before this festival starts. That festival screens a lot of films that are not really experimental but can be considered a bit alternative, art house films, and they have some of the screenings in our venue here. But there are other problems as well. At the beginning of Balkanima Festival, in 2004, the person who started this festival, Nikola Majdak, came and asked me if he could have the festival within this institution but he wanted to have screenings in the center of the city. I, of course, said it was not possible, since we have this institution here and we have all that we need in this place. So we started this festival, which now has quite a large audience. But the audience is comprised of animated film fans. So if you have a Sci-fi film festival here, all the fans will come. But the truth is somewhere in between. When we have good programs, we have lots of people here and we get a lot of publicity...

DeCuir: I don't think that's much of a problem of our location here. I think it is related to our outreach to art universities, film schools. And maybe we can start bringing reprisals over there. At the beginning of every year's Alternative, we have the reprisals of the last year's award winning films. And it would probably be good if we started going to universities, with either jury members or selectors, or someone involved with the festival, talking a bit about the festival and presenting the program. It's not that long, it wouldn't be more than an hour and I think it would help a lot. I also wonder why we don't get as much of an audience as Balkanima does. And for that reason I'm not convinced it has anything to do with the location, it's only a ten-minute bus ride from the center, so I don't be-



Jurij Meden, Žan Gabriel Perio

lieve that's the reason we're not getting that much audience. We can do a better outreach to students, and even professors who can then bring their students here. Just going to the universities and showing the retrospective of last year's winners and maybe a selection of historical retrospective as a sort of a little bonus could be what we need. I think we should do that, because, in my opinion, there's no reason why we shouldn't have a strong student population at this festival every year.

Audience: Just to chime in with one very obvious fact – this is experimental film, so it doesn't have as much as a wide audience as many other genres do. I did notice people coming in and then leaving after 20 minutes or so. What the festival would have to focus on should be the film students who need to see these films as part of their education, but we cannot expect as wide an audience as Balkanima's, because it's a different kind of a festival, a different kind of art. If you hear that Balkanima

našeg festivala i završava se dan pre početka ovog festivala. Na tom festivalu prikazuje se veliki broj filmova koji nisu eksperimentalni ali se mogu smatrati pomalo alternativnim, filmovi iz umetničkih ustanova (art house films), i za njih je predviđeno nekoliko programa projekcije filmova u okviru našeg programa na festivalu u AFC-u, u DKSG-u. Ali postoje drugi problemi takođe. Na početku festivala BALKANIMA, 2004. godine, osoba koja je inicirala taj festival, Nikola Majdak, došao je i pitao me da li bi festival mogao da se održava u ovoj ustanovi, ali je želeo da projekcije budu u centru grada. Ja sam, naravno, rekao da to nije moguće, pošto imamo ovu instituciju ovde i u ovoj instituciji imamo sve što nam je potrebno. Tako smo otpočeli sa ovim festivalom, koji sada ima prilično brojnu publiku. Ali publika se sastoji od obožavatelja animiranog filma. Tako da ako biste ovde održali festival naučno-fantastičnog filma, svi fanovi bi došli ovamo. Ali istina je negde na pola puta.

Kada imamo dobre programe dođe dosta ljudi i dobijemo veliki publicitet.

Dekur: Ne mislim da naša lokacija ovde predstavlja veliki problem. Mislim da to ima veze sa našim dopiranjem do raznih univerziteta umetnosti, i filmskih škola. I možda bismo mogli da počnemo da repriziramo filmove tamo. Svake godine na početku Alternative imamo reprize prošlogodišnjih nagrađenih filmova. I verovatno bi bilo dobro ako bismo počeli sa time i na univerzitetima, zajedno sa članovima žirija ili selektorima. Ili nekim ko ima veze sa festivalom, a ko bi govorio o festivalu i predstavio program. Ne bi trebalo da traje duže od sat vremena i smatram da bi mnogo pomoglo. Takođe se pitam zašto mi nemamo toliko publike kao što ima Balkanima. Zbog toga nisam ubeđen da to ima bilo kakve veze sa lokacijom. To je samo na deset minuta vožnje autobusom od centra grada, tako da ne verujem da je to razlog što nemamo toliko publike. Mogli bismo bolje da se približimo studentima, pa i profesorima koji bi onda doveli svoje studente ovamo. Možda je ono što bi bilo potrebno otići na univerzitate i prikazati retrospektivu prošlogodišnjih pobednika i možda selekcija istorijske retrospektive kao neki mali bonus. Mislim da bi trebalo da uradimo tako jer, po mom mišljenju, nema razloga zašto ne bismo svake godine na festivalu imali veliki broj studenata u gledalištu.

Gledalac iz auditorijuma: Samo da se pridružim na kratko sa jednom očiglednom činjenicom – ovo je eksperimentalni film, tako da tu nema mnogo publike kao što imaju mnogi drugi žanrovi. Primetio sam ljude koji su dolazili a zatim i napuštali projekciju nakon dvadesetak minuta. Ono na šta bi festival trebalo da se fokusira bi trebalo da budu studenti filma koji bi morali da pogledaju te filmove kao deo njihovog obrazovanja, ali ne možemo da očekujemo toliko mnogo publike kao na festivalu Balkanima jer je



Fric Hok

is the festival of animated film, people simply just stop by to check what it's about, whereas with experimental film the atmosphere is more hermetic, which can be problematic when it comes to attracting the audience. And there's also something about the architecture of the big hall. I mean, I love it, it looks great, but it can be intimidating. The glass walls, it feels like you're in a fish tank. It feeds to this idea of art as an institution which is for some people just too intimidating.

Hock: Yes, perhaps one thing to think about is how to make it more accessible, this big hall, to general public. Perhaps make a stand with drinks, that would make people stop by. And of course, to focus on the publicity around the city, since I've seen no fliers, no posters, and that's one of the first things to do when promoting the festival.

Vuković: To go back for a second to Balkanima, what is characteristic of that festival is the school selection pro-

gram. There are a lot of art academies in Belgrade now. There are a lot of students who are studying digital art and design, fine arts and multimedia and the like. So it would be good to show some samples to them and discuss about what's going on. And that would raise the question, why are there so many students and they are not coming to see these programs – how can they make (new) art, without being informed about previous works? Their professors are not informed well enough to teach them, and I know that for a fact since I know quite a few of them so I'm completely sure of what I'm saying here; even those professors are not coming here. So you could go to the academies, there are at least seven or eight of them, where people are supposed to be trained to make the kind of art that is similar to what is being shown here – at least on the level of exercises, like putting a frame around an image and arranging objects to show the depth. You know, those kinds of things that experimental filmmakers explore, in order to make their works. I think it would be good to reach out to them and then bring them here to discuss what they do, to put two or more generations together. And one thing that Balkanima managed to do is to bring people like that here, they are either part of the program or their friends are part of it.

Milošević: OK, let's go back to those four films that were chosen as the outstanding ones at this year's edition.

Meden: Ok, I can talk about the film that I proposed, and the other jury members will talk about the films that they proposed for the award. My favorite film was *Ray Ban Meltdown* by Mane Žudelović. What I really liked about that film was how in a funny way it had this trashy video aesthetics, but it made me think of how when you take a video artist or a filmmaker who is working with the celluloid, whatever you do with celluloid – if you spit on it, you scratch it, you piss on it or bury it in the ground and then you put it through the projector it will always be

u pitanju drugačiji festival, druga vrsta umetnosti. Ako čuju da je Balkanima festival animiranog filma, ljudu prosto dođu da vide o čemu je reč, međutim, kada je u pitanju eksperimentalni film atmosfera je hermetičnija, što može biti problematično kada je pitanju privlačenje publike. A takođe ima nečega i u arhitekturi velike sale. Mislim, meni se to dopada, lepo izgleda, međutim ona može biti zastrašujuća. Stakleni zidovi u foajeu..., imate osećaj kao da ste u akvarijumu. To pomalo potkrepljuje ideju o umetnosti kao instituciji koja za neke ljude biva nešto isuviše zastrašujuće.

Hok: Da, možda je jedna stvar o kojoj bi trebalo razmišljati kako bi tu veliku salu i njeno okruženje trebalo načiniti pristupačnijom široj javnosti. Možda postaviti štandove sa pićem koji bi obezbedili da ljudi tu svrate. I naravno, fokusirati se na publicitet po gradu, jer nisam video flajere, postere, a to je jedna od prvih stvari koje treba uraditi kada se promovise festival.

Vuković: Da se vratimo samo na sekund na Balkanimu, ono što je karakteristično za taj festival je školski selekциони program. U Beogradu sada postoji mnogo umetničkih akademija. Ima mnogo studenata koji studiraju digitalnu umetnost i dizajn, lepe umetnosti i multimediju, i slično. Tako da bi bilo dobro pokazati im neke primere i razgovarati o tome. I onda se postavlja pitanje: zašto ima toliko mnogo studenata a ne dolaze da gledaju programe – kako mogu da stvaraju (novu) umetnost a da se nisu upoznali sa ranijim radovima? Njihovi profesori nisu dovoljno informisani da bi ih tome podučavali, i mogu to da potvrdim jer poznajem nekolicinu njih tako da sam potpuno siguran da znam šta govorim; čak ni ti profesori ne dolaze ovamo (na festival). Tako da možete otići na akademije, ima ih najmanje sedam-osam, gde bi ljudi trebalo da se obučavaju da stvaraju vrstu umetnosti sličnu onoj koja se prikazuje ovde – barem na nivou

vežbi, kao kadriranje i aranžiranje predmeta kako bi se postigao efekat dubine. Znae, one stvari koje istražuju stvaraoci eksperimentalnog filma kako bi stvorili svoja dela. Mislim da bi bilo dobro doći do njih i onda ih dovesti ovamo da diskutuju o onome šta rade, spojiti dve ili više generacija. I jedna stvar koju je Balkanima uspela da uradi je da dovede takve ljude na festival, ili su oni ili njihovi prijatelji deo programa.

Milošević: U redu, vratimo se na ta četiri filma koja su izabrana kao izuzetna ostvarenja u ovogodišnjem izdanju festivala.

Meden: U redu, ja mogu da govorim o filmu koji sam ja predložio, a ostali članovi žirija o filmovima koje su oni predložili za nagradu. Film koji mi se najviše dopao je bio „Ray Ban Meltdown“ autora Maneta Žudelovića. Ono što mi se zaista dopalo u vezi sa tim filmom je kako na duhovit način poseduje tu „treš“ video-estetiku, ali podsetilo me je na to kako kada vidite video-umetnike ili filmske stvaraoce koji rade sa celuloidnom trakom – ako pljunete na nju, izgrebete je, popišate se na nju ili je zakopate u zemlju i zatim je pustite kroz projektor – kako će uvek biti predivna, uvek bi izgledala prosto sjajno i divno. A ako uradite te iste užasne stvari video-traci, ako manipulišete njom i koristite sve efekte koji su vam na raspolaganju u većini slučajeva će izgledati kao sranje. A Žudelović se je prihvatio ove estetike sranja i načinio od nje očaravajuće umetničko delo u smislu da zaista eksploatiše ovu treš video-estetiku do tačke gde postaje neverovatno ružna, nepodnošljiva za gledanje, da skoro postaje uzvišena u svojoj lepoti. I to je ono što mi se zaista dopalo u ovom filmu. On je zaista uporan u tome, a rad nije samo o slici, već je o zvuku, gde svaka pojedinačna slika ispadne neočekivana. I mislim da bi neko kao što je Harmony Korine koja pravi film kao što je „Trash Humpers“ isekao svoju levu ruku samo kad bi mogao imati talenat Maneta Žudelovića

beautiful, it would look simply amazing and beautiful. And if you do the same kinds of horrible things to the video, if you manipulate it and use all the effects at your disposal, it would look in most cases like shit. And Žudelović took this aesthetic of shit and expanded it into a magnificent artwork in the sense that it really exploits this trashy video aesthetics to the point where it becomes so unbelievably ugly and unbearably to watch that it's almost sublime in its beauty. And that's what I really liked about this film. He's really persistent about that, and the work is not just about the image, it's also about the sound, the way he fucks us the sound, how every single image comes off as unexpected. And I think that someone like Harmony Korine who makes a film like *Trash Humpers* would cut have his left arm to have the talent of Mane Žudelović in order to have the true *Trash Humpers*. And this was also the film that I genuinely liked, so that's why *Ray Ban Meltdown* is in this list.

Périot: I picked up this film *360 degrees*, but not because I liked the movie (laughter). It's really abstract and very long. I don't know what the original format of the films is, since in some parts the details appear as the jelly of pixels, so I hope to get to see it in a better format. In my opinion, it's not really a film, it could be an installation movie that is looped in a gallery. But it's really abstract and at some points there were really wonderful moments in this abstractions. It's not the best way to screen this work as a short movie, but there is something to it that could be very interesting in another format, in the gallery for instance, or on the 35mm film.

Vuković: But just to mention this, Poulain is doing installations. And this could be a good opportunity since you have exhibitions that are related to the festival, to have this artist presenting her work in a different setting and really see how she works with site specific installations while using this type of images. Because even though we've



Stevan Vuković

seen a very rough preview of her work within the medium that she is not really working with, it seems to be very interesting, very pure. And that's why it's different from the rest of the films we've seen, since they seem to be somewhat lost in their own medium.

Periot: I'd like to say something about the film *Pain so Light It Appears as a Tickle*. I also chose this film because it was short and good in its choice of the length since a lot of movies have a problem with time. This one was a 3-minute movie, and for me it's the only movie in the selection that tried to work with film history. And the director obviously knows experimental film history. In terms of the technique it's really well done and it's interesting. It's not my favorite movie, but the topic and the way in which it was done was very fit.

Vuković: Just to mention, this film was screen at Zagreb's 25FPS. So there's at least one that was screened there as well. An interesting point about this work is that it's a moving

sa ciljem da stvori pravcati „Trash Humpers“. I ovo je takođe film koji mi se suštinski dopao, i zbog toga je „Ray Ban Meltdown“ na ovoj listi.

Perio: Izabrao sam ovaj film „360 stepeni“ ali ne zbog toga što mi se film dopao (smeh). Veoma je apstraktan i veoma dugačak. Ne znam koji je originalni format ovog filma, pošto u nekim delovima detalji se pojavljuju razmekšano i deluje pomalo kao žele od piksela, i nadam se da ću imati prilike da ga pogledam u boljem formatu. Po mom mišljenju, ovo nije pravi film, mogao bi lako biti „u-lupovana“ instalacija koja je okačena u nekoj galeriji. Ali je zaista apstraktan i u nekim delovima bilo je predivnih momenata u toj apstrakciji. Ovo nije baš najbolji način prikazivanja ovog dela kao kratki film, ali ima nešto u vezi sa njim što bi moglo da bude vrlo interesantno u drugom formatu, npr. u galeriji ili na 35mm filmu.

Vuković: Al' samo da pomenem i ovo, Pou-lain radi instalacije. I ovo bi mogla biti dobra prilika, pošto imate izložbe koje su vezane za festival, da ova umetnica prezentuje svoj rad u drugačijem okruženju i da stvarno vidite kako ona radi sa „site-specific“ instalacijama koristeći ovu vrstu slika. Jer, iako smo videli veoma šturi prikaz njenog rada u okviru medijuma s kojim ona ustvari i ne radi, čini se da je veoma interesantan, veoma čist. I zbog toga je drugačiji od ostalih filmova koje smo videli, pošto se čini da su prilično izgubljeni u sopstvenom medijumu.

Perio: Želeo bih da kažem nešto o filmu „Pain So Light It Appears As A Tickle“. Takođe sam izabrao ovaj film jer je bio kratak i dobar u svom izboru dužine, jer mnogi filmovi imaju problem sa vremenom. Ovaj je bio trominutni film i po meni je to jedini film u selekciji koji je pokušao da se bavi istorijom filma. A reditelj očigledno poznaje istoriju eksperimentalnog filma. U smislu tehnike u kojem je rađen, zaista

je veoma dobar i interesantan. Nije moj omiljeni film ali tema i način na koji je urađen su bili veoma prikladni.

Vuković: Čisto da pomenem, ovaj film je bio prikazan na 25.FPS-u u Zagrebu, tako da je to najmanje jedan koji je bio prikazan i tamo. Interesantna strana ovog rada je to što u pitanju pokretni vizuelni kolaž. Autor potiče iz underground stripa. Počeo je crtajući stripove i radi kao umetnik-animator i zarađuje novac praveći bezvezne animacije za velike kompanije, i tako je ispekao svoj zanat. Pored toga je i muzičar. Stoga sam siguran da ovaj momak može uraditi mnogo toga dobrog. Znam da takođe radi i muzičke spotove za različite bendove, čak i za neke grupe iz Beograda. I pošto je dobio ovu nagradu i umetnički rezidencijalni program on će definitivno napraviti nešto ovde, siguran sam u to, pošto je do sada uradio na stotine video-spotova, ja sam lično video najmanje dvadeset njegovih radova u različitim kontekstima. A što se „Kinetosis“-a tiče, to je vrlo interesantan found-footage rad koji je urađen na zanimljiv način. Nije da nismo videli nešto slično tome do sada, ali može biti korišćen kao primer za to šta jedan eksperimentalni film sve može da postigne, i zaista je prilično dobro urađen.

Perio: Takođe, postoje dve komentara na ono što smo videli a što bismo mi, kao žiri, želeli da pomenemo. Jedan komentar odražava isključivo moje lično mišljenje, i vezan je za zvuk a što smatram veoma važnim za eksperimentalni film. Među odabranim filmovima muzika je neretko bila užasna, a zvučni ambijenti veoma ružni. Mislim da je bilo problema sa zvukom tokom projekcija. Po mom mišljenju, prilično je nemoguće napraviti eksperimentalni film bez istraživanja i preispitivanja zvuka, pa mi nije jasno kako je to sve rađeno. A druga stvar je činjenica izostavljene politike u svim filmovima. Smatramo da je to veoma čudno. Nije da se svi

visual collage. He comes from the underground comics. He started with drawing comics and he's working as an animation artist and earns money by producing shitty animations for big companies, and that's how he learned his craft and besides that he's also a musician. So I am certain this guy can do great things. I know that he also does music videos for various bands, even some from Belgrade. And since he got this award and the residency, he's definitely going to make something here, I'm sure, since he did hundreds of videos so far, and I myself have seen at least twenty of his works in different contexts. And as for *Kinetosis*, it's an interesting found-footage film/work, done in an interesting way. Not that we haven't seen anything like this by now, but it can be used as an example of what experimental film can do, and it's fairly well done.

Périot: Also, there are two remarks to what we've seen that we as a jury wanted to mention. One is only my opinion, and that's related to the sound, which I think is something really important for experimental film. In the selected films, the music was often awful, the soundscapes very ugly. And I think there were some problems with the sound during screenings. For me, it is quite impossible to make an experimental movie without questioning the sound, so I did not understand how they worked. And the other thing is the lack of politics in all movies. We found that to be quite strange. It's not that all experimental movies are always and only dealing with politics, but usually it's those kinds of movies that are questioning representations, history and politics. And in most of the films we haven't seen that. Perhaps, only in the naïveté of *Ray Ban Meldown*, even though the movie doesn't intend to be political, but we can see some political moments/ideas in it.

Vuković: Yea, it was really strange that none of the movies had an explicit social content that they dealt with, even as a side issue.

Meden: And... the jury rests its case... (laughter)

Périot: But what do selectors have to say about our picks?

DeCuir: Zoran and I always have this observation that is that every year pretty much the standard course is that every film we disagree on the most, either I'm for and he's against and vice versa, are always the ones that turn out to be the jury winners. (laughter). But... this year, I don't see that's necessarily the case.

Milošević: Well, if no one wants to add anything, I'd like to thank you all for your ideas and your suggestions and coming to this festival.

eksperimentalni filmovi uvek i isključivo bave politikom, ali obično je to baš ta vrsta filma koja se bavi preispitivanjem načina prikazivanja i predstavljanja, i preispitivanjem istorije i politike. I to u većini filmova nismo mogli videli. Možda, samo u naivnosti filma „Ray Ban Melt-down“, iako film nema nameru da bude politički, ali u njemu možemo videti neke političke momente i ideje u njemu.

Vuković: Da, zaista je čudno što se ni jedan od filmova nije eksplicitno bavio socialnim sadržajem, barem kao sporednom temom.

Meden: I... Žiri je doneo svoju konačnu odluku... (smeh)

Perio: Ali šta selektori imaju da kažu o našem izboru filmova?

Dekur: Zoran i ja uvek primetimo da je svake godine prilično ustaljena situacija gde se uvek ispostavi da svaki film oko kojeg se ne slažemo (za koje sam ja bio za a on protiv, i obrnuto), su uvek oni koji žiri odabere kao pobedničke. (smeh) Ali... Ove godine to nije slučaj.

Milošević: Dobro, ako niko ne želi više išta da doda, hteo bih da se zahvalim svima na vašim idejama, sugestijama i dolasku na festival.

Prevod: Mihailo Ristić

**REGIONALNI PROGRAM /
REGIONAL PROGRAM**



ABOUT A CITY

Dragana Nikolić

Srbija / Serbia, 2011, 8:36 min

Režija / Director: Dragana Nikolić

Scenarij / Script: Aljoša Dražović

Direktor fotografije / Director of

Photography: Dragana Nikolić

Montaža / Editing: Dragana Nikolić

Glumci / Actors: Aljoša Dražović

E-mail: draganaxnikolic@gmail.com

Poetski film na engleskom, sa engleskim titlom: "Noćna šetnja", neuobičajeni tour guide. Improvizacija, free-style poezija. Razgovor sa duhovima grada, senkama, maglom... Bilo koji grad. Možda Beograd.

A poetic film in English, with an English title: "About a City", truly an unusual guided tour. An improvisation and free style poetic discourse with the spirits of the city, shadows, fog... It could be any city. Perhaps, Belgrade.



ATELJE / ATELIER

Atej Tutta

Slovenija / Slovenia, 2009, 43:00 min

Režija / Director: Atej Tutta

Scenarij / Script: Atej Tutta, Bara Kol

Direktor fotografije / Director of

Photography: Atej Tutta

Montaža / Editing: Atej Tutta

Glumci / Actors: Dragana Bulut, Alja Kapun

Muzika / Music: Matevz Kolenc, Marek Fakuč

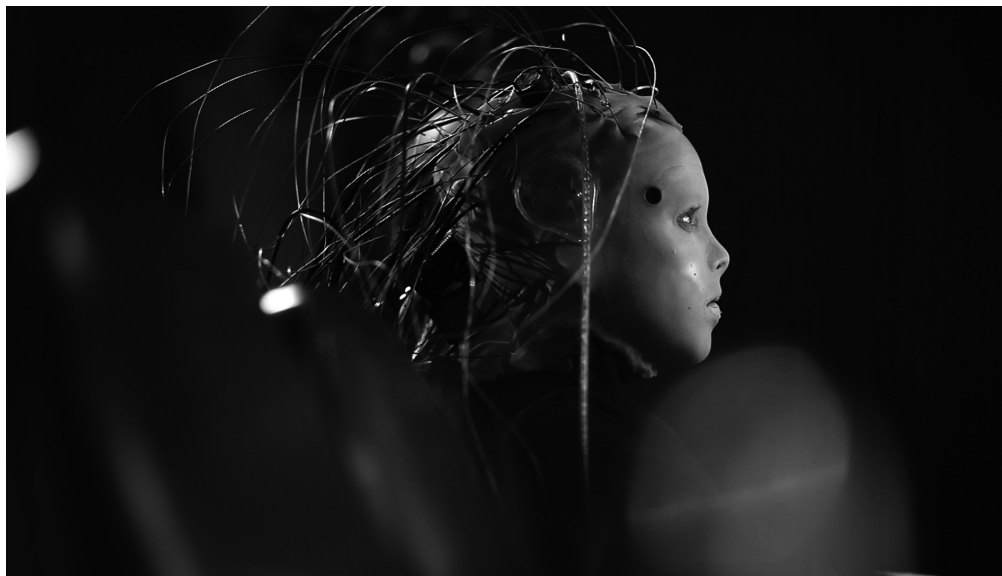
Koreografija / Choreography: Bara Kolenc

E-mail: atej.tutta@gmail.com

Atelje je pozorišni komad inspirisan životom Karle Bulovec Mrak, slovenačke vajarke iz 1920tih godina. Delo je fokusirano na njen intimni sukob vezano za izbor da li da postane majka ili da se opredeli za umetnost. Baveći se ključnim pitanjima njenog života, ovaj komad prikazuje na simboličan i narativan način društveni i lični unutrašnji svet umetnice. Atelje je takođe film koji je vezan za izvođenje pozorišnog komada ali u novom obnovljenom jeziku

poprima sopstveni život i dobija nezavisnu formu. Na novoj pozornici film stiče svoju autonomiju u odnosu na narativnu strukturu pozorišnog komada i jezik kinematografije otkriva nove duboke i nesvesne aspekte ljudske prirode u spoju sa krhkošću telesnih pokreta, detaljima iz intime života glumaca, unutarnjim i stvarnim zvucima.

Atelje is a theater piece inspired by the life of Karla Bulovec Mrak, a Slovenian sculptor of the 1920s. It focuses on her intimate conflict about becoming a mother or choosing for the path of arts. Dealing with this main issue of her life, the play shows in both symbolic and narrative ways the social and inner world of the artist. Atelje (Art Studio) is also a film that relates to the performance, but into a renewed language gets a life in itself, an independent form. Into a renewed stage, the film acquires autonomy from the narrative structure of the theater piece, and the cinematographic language reveals new deep and unconscious aspects of the human nature in a connection with the fragility of bodies gestures, details of the actors' intimacy, inner and real sounds.



BLUEBIRD

Milena Z. Petrović

Srbija / Serbia, 2011, 3:00 min

Režija / Director: Milena Z. Petrović

Scenarij / Script: Milena Z. Petrović

Direktor fotografije / Director of

Photography: Damjan Radovanović

Montaža / Editing: Milena Z. Petrović

Glumci / Actors: Martin Nedeljković

Muzika / Music: Nemanja Mosurović

Produkcija / Production: Emote

Productions

E-mail: [jovan.todorovic@](mailto:jovan.todorovic@emoteproductions.com)

emoteproductions.com

Film se zasniva na pesmi "Bluebird" Čarlsa Bukovskog i predstavlja razmišljanje o istoriji ljudske patnje kroz futurističku viziju deteta robota. Film spaja krajnje provokativni i emocionalni arhivski materijal sa fikcijskom predstavom ili slikom moguće futurističke sterilnosti i savršenstva, ali sa nedostatkom samilosti ili empatije prema ljudskom rodu. Bluebird preispituje ne samo emocije u okviru veštačkog života, već emocionalno i moralno stanje današnjeg sveta, kroz reči: "Ali, ja ne plačem. A ti?"

Based on the poem by Charles Bukowski, "Bluebird" represents the reflection of the history of human suffering through the futuristic vision of a robot child. It combines extremely provoking and emotional archive material with a fictional image of plausible futuristic sterility and perfection, but with the lack of compassion or empathy towards all humanity. "Bluebird" questions not only emotions within an artificial life, but the emotional and moral state of the world today, throughout the words: "But, I don't weep. Do you?"



CESTA / THE ROAD

Igor Dropuljić

Hrvatska / Croatia, 2010, 3:15 min

Režija / Director: Igor Dropuljić

Direktor fotografije / Director of

Photography: Igor Dropuljić

Montaža / Editing: Igor Dropuljić

Muzika / Music: Igor Dropuljić

Produkcija / Production: UMAS

E-mail: office@umas.hr

Koncept: eksperimentalni film.
Ograničeno zapažanje uvjetovano
propisima, cesta gubi bitku nad
slobodnom prirodom.

Concept: experimental film. A limited
perception conditioned by rules and
regulations, the road loses the battle
against nature running free.



LE SAMOURAÏ

Ivan Faktor

Hrvatska / Croatia, 2011, 22:00 min

Režija / Director : Ivan Faktor

Scenarijo / Script: Ivan Faktor

Direktor fotografije / Director of

Photography: Vedran Šamanović

Montaža / Editing: Dubravka Turić

Produkcija / Production: Hrvatski filmski savez

E-mail: vera@hfs.hr

Redatelj u dvadeset i dvije minute ovog jedinstvenog filmskog zapisa, snimljenog u svega četiri zida stana nedavno preminulog avangardističkog umjetnika Tomislava Gotovca, nastoji ne samo dokumentirati jedan rad koji je fascinantan te odati počast velikom umjetniku i prijatelju, već i stvoriti još jedan, no drugačiji, vrlo osoban film o umjetniku u vlastitoj intimi, o bivanju "sa samim sobom", o trenucima u kojima se probija i osjeti sjeta, tuga i usamljenost, o osjećajima koji nikome nisu strani, a koje ovaj umjetnik, kao

i sav svoj život, razotkriva i ugrađuje u vlastiti umjetnički rad. Upravo ovo posljednje autor je pokušao izraziti filmom s Tomislavom Gotovcem, o Tomislavu Gotovcu.

The director of this unique film recording, which lasts only twenty-two minutes, and filmed in between four walls of the apartment of the recently deceased avantgarde artist Tomislav Gotovac. Its aim is not only to document a work which is fascinating and thereby honoring this great artist and friend, but also to create another, but different very peculiar film about the artist experiencing his intimate life, on existing "with ones own self", about moments in which one can clearly sense melancholy, sadness and loneliness, about feelings which are not unfamiliar to anyone that this artist reveals and constructs into his own artistic work and his entire life. It is exactly these last aspects that the film maker has tried to express in this film with Tomislav Gotovac, about Tomislav Gotovac.



MOMENT OF MOVEMENT

Zoran Tairović

Srbija / Serbia, 2011, 59:00 min

Režija / Director: Zoran Tairović

Scenario / Script: Zoran Tairović

Montaža / Editing: Miloš Korać

Glumci / Actors: Jovica Kiš, Višnja Obradović, Dragiša Marinković, Dragan Jablanov,

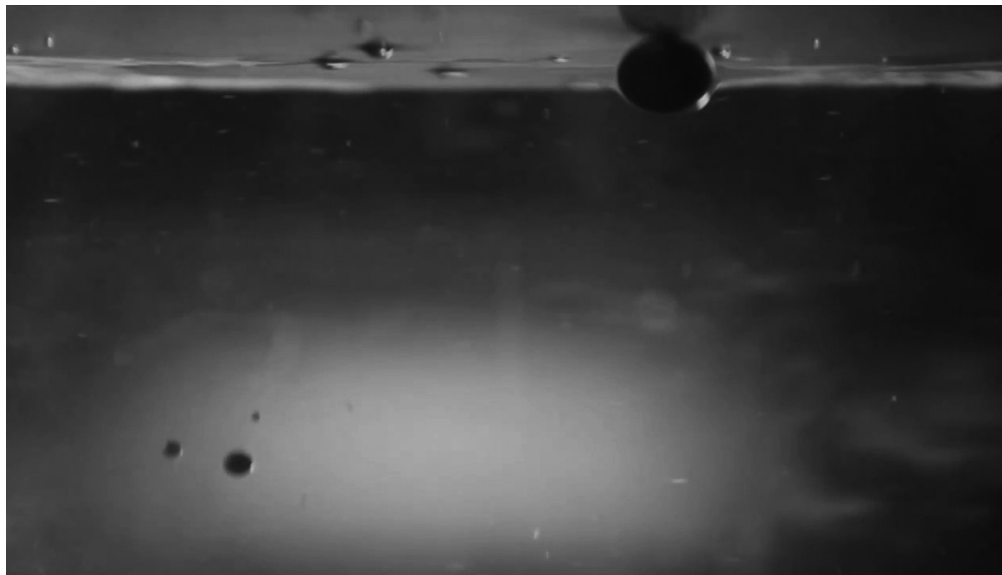
Gordana Perović, Brács Szabolcs, Slavica Bošković, Rušid Mustafić, Stevan Simin

Muzika / Music: "Lithurgy of Saint John the Goldenmouth", ("Liturgija Svetog Džona na Zlatnoj planini"), "Our Father" (The Holy Prayer), ("Molimo ti se Sveti Oče"), "The Cherubim Song", Academic State Choir "GLINKA", St. Petersburg, Russia, (Heruvimska pesma, Hor Nacionalne akademije "GLINKA"), Krzysztof Penderecki, "Threnody for the Victims of Hiroshima", ("Tužbalica žrtvama Hirošime"), Elvis Presley "Love Me Tender"

Produkcija / Production: Akademski filmski centar, Dom kulture „Studentski grad“

Priča o Romu, Jovici Kišu i njegovoj istinitoj i čudesnoj životnoj priči i potrebi da izbegne obavezu služenja vojnog roka u Socijalističkoj Jugoslaviji. Tetovirao je kukasti krst, simbol fašizma i bio svestan da će taj čin imati posledice od strane vojne vlasti i želeo je svesno da ga proglase umno neuračunljivim. To je i postigao. Nije imao političku pozadinu učinjenog dela. Pozadina je bila potpuno intimne prirode. Bio je zaljubljen u devojkicu i procenio je da zbog zaljubljenosti ima smisla prevariti državni sistem.

A story about Jovica Kiss, a Roma and his true and miraculous story and his need to avoid military service obligation of the former Yugoslavia. He tattooed a swastika, a symbol of fascism and he was fully aware that will have great consequences of the military government and wanted to consciously declare him mentally incompetent. It has achieved. He had no political background of the committed offenses. The background was quite intimate nature. He was in love with a girl and he estimated that because of being in love makes sense to cheat the state system.



NO COMMENT

Davor Bosankić

Srbija / Serbia, 2011, 2:50 min

Režija / Director: Davor Bosankić

**Direktor fotografije / Director of
Photography:** Strahinja Marković

Montaža / Editing: Davor Bosankić

Produkcija / Production: Fakultet
dramskih umetnosti

E-mail: fduinfo@eunet.rs

Kratak komentar o ratovanju i uticaju
medija.

A short comment on wars and the
influence of media.



NOGOMET / FOOTBALL

Ana Hušman

Hrvatska / Croatia, 2011, 15:00 min

Režija / Director: Ana Hušman

Scenarij / Script: Ana Hušman

**Direktor fotografije / Director of
Photography:** Ivan Slipčević

Montaža / Editing: Iva Kraljević

Glumci / Actors: Vid Benisek, Nenad
Borovcak

**Muzika i obrada zvuka / Music and
Sound Designer :** Tomislav Domes

Produkcija / Production: Pangolin

E-mail: ana.husman@gmail.com,
pangolin@pangolin.hr

Mexico City. Dva tima. Mi i oni. Igra se
51. minuta. 1:0

Mexico City. Two playing teams. Us and
them. Its the 51 minute of play. The
score is 1:0.



**PAIN SO LIGHT THAT APPEARS AS A
TICKLE**

Dalibor Barić

Hrvatska / Croatia, 2010, 4:00 min

Režija / Director: Dalibor Barić

Scenarij / Script: Dalibor Barić

**Direktor fotografije / Director of
Photography:** Dalibor Barić

Montaža / Editing: Dalibor Barić

Glumci / Actors: Dalibor Barić

Muzika / Music: Dalibor Barić

Produkcija / Production: Dalibor Barić

E-mail: omegathekidphoenix@gmail.com

Bol je usporena u *slow-motionu* do praga osjetljivosti i prodaje se kao anestetik za svakodnevicu.

Pregledavamo konfekcijske kataloge horora, upute za korištenje, naručujemo zavodljive ideje-slike; želimo izaći iz sebe za promjenu i biti ta slika.

Pain is slowed down and depicted in slow-motion to the point of sensitivity and is sold as an anesthetic for everyday life. We go through the clothing catalogues of horror, instruction manuals, we okace orders for seductive ideas-images, we wish to go outside of our selves for a change in order to become that image.



PROSTOR TELA / SPACE BODY

Selena Junačkov

Srbija / Serbia, 2011, 4:07 min

Režija / Director: Selena Junačkov

Direktor fotografije / Director of Photography: Selena Junačkov

Montaža / Editing: Selena Junačkov

Glumci / Actors: Svetlana Knežević

Scenografija / Scenography: Selena Junačkov

Muzika / Music: Selena Junačkov

Produkcija / Production: Selena Junačkov

E-mail: nuaneke@gmail.com

Prisutnost osobe s posebnim potrebama problematična je u mnogim društvenim situacijama: ona prethodi promeni statusa quo, trenutnim viđenjem vlastitog tela ili sopstva kao potencijalno različitog, budući da se posmatrač nalazi licem u lice s onim što je drugačije.

The presence of a person with special needs is problematical in many social situations: it threatens to change the status quo, the momentary experience of one's own body or self as potentially different, since the observer is found face to face with that which is different.



PROSTOR V TEJ GALAKSIJI / PROSTOR U TOJ GALAKSIJI / A PLACE IN THIS GALAXY
Alvaro Petricig

Slovenija / Slovenia, 2011, 43:00 min

Režija / Director: Alvaro Petricig

Direktor fotografije / Director of Photography: Paolo Comuzzi

Montaža / Editing: Paolo Comuzzi

Glumci / Actors: Anja Medved

Muzika / Music: Renato Rinaldi, Ado Paolo Pere

Produkcija / Production: Zavod

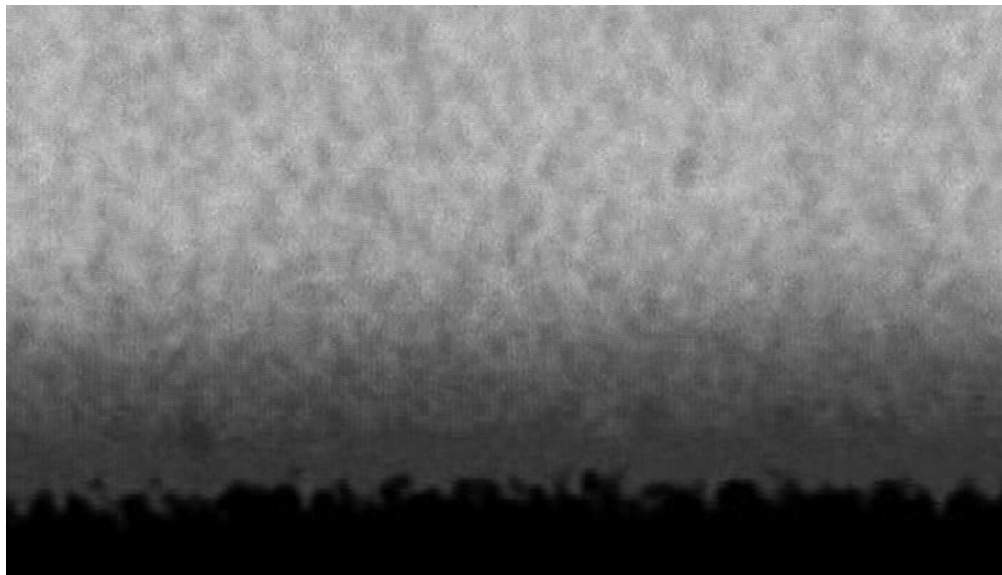
Kinoateljje

E-mail: martina@kinoateljje.it

Filmski režiser iznenada umire tokom pripremnih faza dokumentarnog filma pod nazivom "Mesto u ovoj Galaksiji". Film je trebalo detaljno da istraži sve zamršene odnose između ličnih sećanja i slika - fotografija, filmskih sekvenci - kroz razmišljanje o njihovoj navodnoj dokumentarističkoj objektivnosti, sumnjajući u sam karakter svedočenja na kojoj zasnivamo proživljavanje zajedničkog, kolektivnog sećanja. Prijateljica preminulog filmskog režisera - koja je i sama dokumentarista - odlučuje da završi nedovršeni projekat, započinjući od građe koju je pronašla u stanu gde je on živio: nekolicine stranica rasutog i nedovršenog scenarija; gomile

neurednih, jedva čitljivih beleški; filmske sekvence i fotografije pojavljuju se iz ormana i fioka; samo nekolicina već snimljenih, nerazpoznatljivih i očigledno nepovezanih scena; književnih citata; ličnih sećanja; labavih misli i preispitivanja koja nam se javljaju dok u dokolici nešto čekamo.

A film director suddenly dies during the preparatory stages of a documentary titled "Prostor v tej galaksiji" (A Place in This Galaxy). The film should have closely explored the ever tangled relations of personal memory and images - photographs, filmed sequences - through a reflection on their alleged documentary objectivity, doubting the very character of the testimonies whereupon one bases the sharing of a plural, collective memory. A woman-friend of the deceased film director - she herself a documentarist - decides to finish the incomplete project, starting out from the materials found in the flat where he lived: a bunch of pages of a fragmentary, incomplete screen-play; a heap of untidy, hardly readable notes; filmed sequences and photographs emerging from wardrobes and drawers; just a few, already shot, inscrutable and apparently disconnected scenes; literary quotations; personal recollections; loose thoughts and queries striking one during the idle time of one's waits.



RAY BAN MELTDOWN

Mane Žuđelović

Srbija / Serbia, 2010, 15:00 min

Režija / Director: Mane Žuđelović

Produkcija / Production: Akademski filmski centar, Dom kulture „Studentski grad“

Film asemblaž koji se sastoji od skupa raznih fragmenata iz popularnih tv show programa, hirurške intervencije produžavanja penisa, prezentacije teslinog kalema, protesta radnika protiv novog penzionog zakona u danima poslije kojih vođe sindikata prihvataju taj isti sporni zakon, snimaka pronađenih na prvim snimljenim kasetama itd. Komponovanjem tih djelova ideja je da se intervenisanjem u sadržaj formalnim intervencijama stvore viškovi značenja i konstituiše narativ samim (na)činom ucjelinjenja fragmenata kao i tenzijom zvučno-vizuelniog prostora integralnog i modulisanog značenja. Film je rađen u produkciji Akademskog filmskog centra iz Beograda a reditelj je jedan od nagrađivanih na prethodnom Alternative Film/Video festivalu.

Ray Ban Meltdown is a film assemblage which consists of a group of various fragments from popular TV shows, a surgical enlargement of a penis, the presentation of the Tesla Coil, trade union protests against the new pension law just days before the leaders of the same trade unions will accept that same law, found footage from first cassettes etc. The idea behind composing these parts into a new whole consisted of making interventions in the content matter by means of formal interventions and thus to create a surplus of meaning and to constitute a narrative by the very act of compiling and integrating the fragments, as well as by means of the tension existing in the aural-visual space of integral and modulated meaning. A video produced by the Academic Film Center in Belgrade as one of the awarded authors from the previous Alternative Film/Video Festival.



REOPENING THE PAST

Liliana Resnick

Hrvatska / Croatia, 2011, 12:00 min

Režija / Director: Liliana Resnick

Scenario / Script: Liliana Resnick

Direktor fotografije / Director of Photography: Dragutin Ramadža

Montaža / Editing: Liliana Resnick

Glumci / Actors: Blaženka Kovač,
Nevenka Miklen

Muzika / Music: Dalibor Bukvić

Produkcija / Production: Liliana Resnick
for CYCLOFILM

E-mail: info@cyclofilm.com

Iako je prošlo 15 godina od završetka rata, nekolicina žena još uvek očekuje povratak svojih muževa koji su nestali.

Although it has been 15 years since the war has ended a few women still await the return of their missing husbands.

**INTERNACIONALNI PROGRAM /
INTERNATIONAL PROGRAM**



360°

Nadine Poulain

Nemačka / Germany, 2010, 10:00 min

Režija / Director: Nadine Poulain

Scenarij / Script: Nadine Poulain

Direktor fotografije / Director of

Photography: Nadine Poulain

Montaža / Editing: Nadine Poulain

Muzika / Music: Nadine Poulain

Produkcija / Production: Nadine Poulain

E-mail: nadine.poulain@gmx.de

Praćen zvučnom potkom satkanom od industrijskih zvukova, ovaj film dočarava međusobnu igru okeana i neba, onoga što je iznad i onoga što se nalazi ispod nas, crnog i belog. Svedeno na čisto formalne preokupacije, ove krajnosti i očite suprotnosti pronalaze svoju izvrnutost unutar sebe samih. Oslanjajući se u velikoj meri na fenomen zapamćene slike (after image), ovaj film se bavi kompleksnim odnosom između viđenog i zvuka - vizuelnog i akustičnog.

Accompanied by an industrial soundscape, the film depicts an interplay between ocean and sky, above and below, black and white. Reduced to purely formal concerns, these extremes and apparent opposites find their reversal within each other. While drawing heavily on the phenomenon of the after image, the film deals with the complex relationship between sight and sound - the visual and the acoustic.



33.116667, 35.816667

Niall Farrell

Severna Irska / Northern Ireland, 2011,

4:00 min

Režija / Director: Niall Farrell

Direktor fotografije / Director of

Photography: Niall Farrell

Montaža / Editing: Niall Farrell

E-mail: niallfarrell@gmx.com

Uništen tokom rata Yom Kippur, sirijski grad Al-Qunaytirah ostaje netaknut od kako su ispaljeni poslednji hitci 1973. g. Danas ovaj grad stoji kao izobličeni grad duhova na osporavanoj teritoriji visoravni Golan, i kao svedočanstvo svireposti konflikta na Srednjem Istoku.

Destroyed during the Yom Kippur War, the Syrian town of Al-Qunaytirah remains untouched since the last shots were fired in 1973. Today it stands as a disfigured ghost town in the disputed territory of the Golan Heights, and a testament to the brutality of conflict in the Middle East.



ויד רופיץ / PTICA OD MASTILA / INK BIRD

Inbar Ben Yishay

Izrael / Israel, 2011, 15:00 min

Režija / Director: Inbar Ben Yishay

Direktor fotografije / Director of

Photography: Daniel Miller

Montaža / Editing: Neli Guy

Glumci / Actors: Vera Buhss, Li Lorian,
Yoel Ro

Muzika / Music: Avi Binyamin, Dror
Shiman

Animacija / Animation: Idan Herson

Produkcija / Production: The Visual
Theater

E-mail: prod@visualtheater.co.il

Delo žanra Plesnog filma koje ispituje međe između nevine igre i nasilja, stvarajući užitek i proizvodeći bol, arbitrarno i planirano ponašanje. Ovo se dešavanje odigrava na tananoj liniji između iluzije i stvarnosti.

Dance Film work that explores the borders between innocent play and violence, inducing pleasure and causing pain, arbitrary and planned behavior. This happening lies on the fine line between illusion and reality.



**DECAPODA SHOCK / DESETONOŽNI ŠOK
/ DECAPODA SHOCK**

Javier Chillon

Španija / Spain, 2011, 9:00 min

Režija / Director: Javier Chillon

Scenarij / Script: Javier Chillon

**Direktor fotografije / Director of
Photography:** Luis Fuentes

Montaža / Editing: Javier Chillon & Luis
Fuentes

Glumci / Actors: Federico Martín,
Jaroslav Bie

Muzika / Music: Cirilo Fernández

Produkcija / Production: Javier Chillon
& Luis Fuentes

E-mail: javierchillon@hotmail.com

Astronaut se vraća na Zemlju nakon fatalne nesreće na nekoj udaljenoj planeti.

An astronaut returns to Earth after a fatal accident on a distant planet.



DOLCE DI LIMBO / SLATKIŠI IZ ZABORAVA / SWEETS OF LIMBO

Arantazu G.Bayón

Španija / Spain, 2010, 10:00 min

Režija / Director: Arantazu G.Bayón

Scenarij / Script: Arantazu G.Bayón

Direktor fotografije / Director of

Photography: Juan Hernandez

Montaža / Editing: Miguel Doblado

Glumci / Actors: Enrique San Francisco

Muzika / Music: Alex Haynes

Cast: Aureo Gomez, Helena Martinhaya,

Fernando Incera, Alberto Zalduondo

Produkcija / Production: Rafael Nieto

Jimenez

E-mail: rafaelnieto80@hotmail.com

Slatkiši iz zaborava (Dolce di Limbo) je ironično i razigrano razmišljanje o detinjstvu i smrti, koje je prikazano na dinamičan način kroz tri nezavisne priče koje potiču iz tri sasvim različite kulturne sredine: Severna Evropa, Vatikan i Španija. Film Slatkiši iz zaborava iznova stvara pod šarenim i nadrealnim svetlom, koncept smrti za dete, koje otpočinje od veoma posebnog susreta u Vatikanu.

Dolce di Limbo is an ironic and playful reflection on childhood and death, dynamically exposed through three independent stories from very different cultural backgrounds: Northern Europe, the Vatican and Spain. Dolce di Limbo, recreates under a colourful and surreal light, the concept of death for a child, starting from a very special meeting at the Vatican.



DROP STILL / NE MRDAJ

Courtney Krantz

SAD / USA, 2011, 7:00 min

Režija / Director: Courtney Krantz

Direktor fotografije / Director of

Photography: Courtney Krantz

Montaža / Editing: Courtney Krantz

Glumci / Actors: Jen Rosenblit

Muzika / Music: Sam Morrison

Produkcija / Production: Courtney Krantz

E-mail: clk.krantz@gmail.com

NE MRDAJ je eksperimentalni film koji potiče iz jednog stvaralačkog opusa koji je fokusiran na neke elemente ženskog tela koji vremenom isparavaju. Ovaj film je studija svetlosti i susreta koji mogu da nastanu između kamere koja snima proximalno i iz perspektive, kao i tela u pokretu.

DROP STILL is an experimental film that originates from a body of work focused on elements from the female body that evaporate with time. This film is a study in light and the encounters that can arise between a proximal and perspectival camera and a moving body.



DYSTOPIA ST. / ULICA DISTOPIJA

David Cave

Velika Britanija / United Kingdom, 2010,
10:00 min

Režija / Director: David Cave

Scenarij / Script: David Cave

**Direktor fotografije / Director of
Photography:** Paul Wiseman

Montaža / Editing: Richard Alderson

Glumci / Actors: Danny Shayler, Shaun
Lavery

Muzika / Music: David Scarth

Art Director: Mickeala Trodden Producer
- Francis Calvey

Produkcija / Production: Kirkwood
Media

E-mail: info@kirkwoodmedia.com

Izgubljen u svetu noćnih mora, čovek
treba da odgonetne misteriju svog
stradanja da bi pronašao ključ za svoje
izbavljenje.

Lost in a nightmare world, a man must
unravel the mystery of his plight in order
to find the key to his escape.



HAMLETMACHINE / HAMLETMAŠINA

Agustín Calderón

Španija / Spain, 2011, 16:00 min

Režija / Director: Agustín Calderón

Direktor fotografije / Director of Photography: Alvaro Mesuro

Montaža / Editing: Begoña Ruiz

Glumci / Actors: Oliver Grimbald

Muzika / Music: Adela Cassanyes

Art: Belen Santana

Produkcija / Production: Grupo cine arte, S.L.

e-mail: festivals@cecc.es

Hamletmašina je kinematografska postavka Hajner Milerovog pozorišnog komada Hamletamašina.

Hamletmachine is staging for cinema of Heiner Müller's Die Hamletmaschine.



**HOME NOT YET ARRIVED / JOŠ NIJE
KOD KUĆE**

Ming-Yu Lee

Tajvan / Taiwan, 2010, 8:00 min

Režija / Director: Ming-Yu Lee

Scenario / Script: Ming-Yu Lee

Direktor fotografije / Director of

Photography: Ming-Yu Lee

Montaža / Editing: Ming-Yu Lee

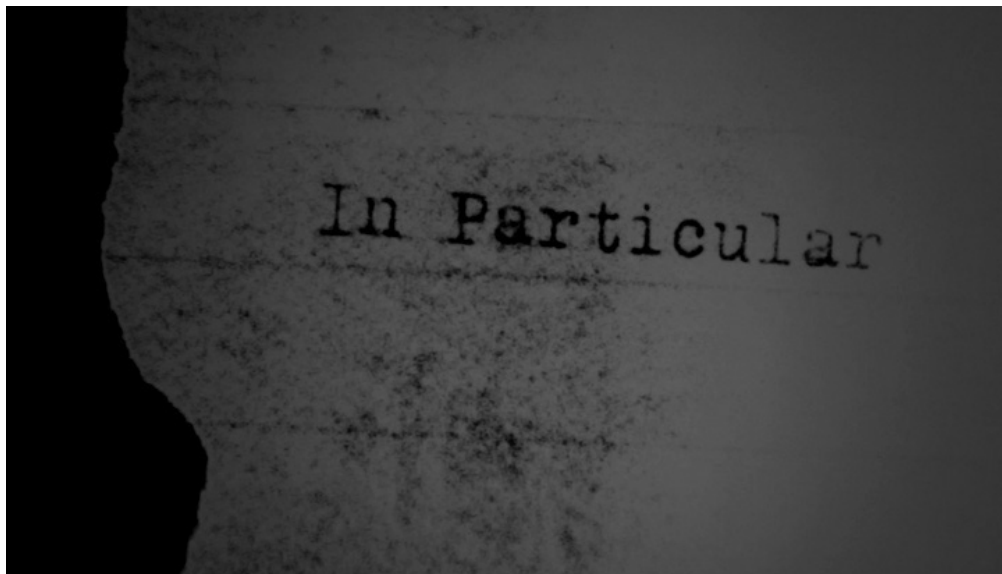
Glumci / Actors: Toby LIN, LU Jing-Ying

Produkcija / Production: Ming-Yu Lee

E-mail: leemingyu0912@gmail.com

Video-pismo upućeno mom ocu u raju.

A video letter to my father in heaven.



IN PARTICULAR / NAROČITO

Nicole Wegner

Nemačka / Germany, 2011, 5:33

Režija / Director: Nicole Wegner

Scenarij / Script: Nicole Wegner

Direktor fotografije / Director of Photography: Simon Steinhorst

Montaža / Editing: Nicole Wegner

Glumci / Actors: Julia Schunevitsch

Muzika / Music: Marcus Zilz

Produkcija / Production: Academy of Media Arts

E-mail: dilger@khm.de

Ona već sedi tu. Slušala ga je tokom čitavog dana. Ona odlazi. Napokon odlazi u kuhinju (sabirajući). Senka (nas dvoje) i crni potop. Ona pažljivo sluša (16.00 Hz). I ono što je važno prestaje da postoji (Ne mogu živeti bez tebe).

She already sits there. All day long she could hear him. She takes off. Finally walks into the kitchen (adding). The shadow (us two) and the black flood. She listens carefully (16.00 Hz). And what is important stops existing (I can't be without you).



KINETOSIS / MUČNINA

Allan Brown

Kanada / Canada, 2011, 9:20 min

Režija / Director: Allan Brown

Scenario / Script: Allan Brown

Montaža / Editing: Allan Brown

Muzika / Music: Alec Dippie

Produkcija / Production: Volatile Works

E-mail: framebruiser@gmail.com

Filmski montažer doživljava akutni napad Putne bolesti koji ga odvodi u fragmentisano stanje delirijuma. Koristeći se found footage-om i iseckanom radio-emisijom, duševno stanje montažera se manifestuje nervnim slomom i desinhronizacijom njegove slike i zvučnog sadržaja.

A film editor experiences an acute bout of motion sickness sending him into a fragmented state of delerium. Using found footage and a cut up radio show, the mental state of the editor is manifested as a breakdown and desynchronization of his image and sound content.



KREISEN / KRUŽENJE / CIRCLING

Helena Wittmann

Nemačka / Germany, 2010, 16:00 min

Režija / Director: Helena Wittmann

**Direktor fotografije / Director of
Photography:** Josefina Gill

Montaža / Editing: Helena Wittmann

Glumci / Actors: Lea Fresenius and
others

Scenografija / Scenography: Helena
Wittmann

Produkcija / Production: Hamburg,
Academy of Fine Arts

E-mail: filmfestival@hfbk-hamburg.de

Uvek iznova javlja se zaključak da strukture sa većim kontekstima mogu da se povrate u detaljima. One odražavaju, one su kontradiktorne, one su karikature jedne drugih. Međutim, opet svo ljudsko mišljenje nam biva kao jedna ogromna utopija unutar jednog okvira koje je skoro nemoguće podešavati. Naš fizički prostor je ograničen, ali unutar njega mentalne konstrukcije dostižu malo verovatne razmere.

Over and over again the conclusion, that structures of bigger contexts can be retrieved in details. They mirror, they contradict, they caricature each other. And again, all human thinking seems to be an enormous utopia within the framework we can hardly adjust. Our physical space is limited, but therein, mental constructions come to improbable proportions.



LAZARUS GO HOME / LAZARUSE, IDI KUĆI

Rowan Brooks & Pierre Alain Clauzin

SAD / USA, 2010, 14:00 min

Režija / Director: Rowan Brooks & Pierre Alain Clauzin

Scenario / Script: Rowan Brooks & Pierre Alain Clauzin

Direktor fotografije / Director of Photography: Chris Rasmussen

Montaža / Editing: Rowan Brooks & Pierre Alain Clauzin

Glumci / Actors: Corey Jackson, Marcus Ahku Gar

Muzika / Music: Graham Richards, Connor Moore

Visual FX Supervisor: Roger Apolina

Produkcija / Production: Rowan Brooks & Pierre Alain Clauzin

E-mail: rowanbrooks@gmail.com

Proganjan sećanjima na svog oca, mladić se suočava sa svojim najvećim strahovima da bi spasao život sopstvenog sina.

Haunted by the memory of his father, a young man faces his ultimate fears to save his son's life.



**LIGHTHOUSE POLKA / SVETLOSNA
POLKA**

Neil Ira Needleman

SAD / USA, 2011, 6:00 min

Režija / Director: Neil Ira Needleman

**Direktor fotografije / Director of
Photography:** Neil Ira Needleman

Montaža / Editing: Neil Ira Needleman

Produkcija / Production: Neil Ira
Needleman

E-mail: nneedleman@gmail.com

Umpa pa, umpa pa. To je ono što ja čujem svojim očima dok gledam lagani jedan-dva ritam polke u ovom videu. Snimak iz jednog kadra koji čini osnovu ovog videa je prilično jednostavan: spora šetnja oko stepeništa na vrhu svetionika u Manaku Hedu, na Novom Zelandu. Ovaj panoramski snimak od 360 stepeni obuhvata pogled na zaliv, planine, pašnjake i zgrade koje su pripadajući deo svetioničkog kompleksa. Iz tog vizuelnog materijala uspeo sam da izdvojim jedan kadar od 6 fremova koju sam upario sa izokrenutom slikom tog istog prizora,

tj. kadra. Ovi mali kadrovi onda se nižu po jedan ili dva frema, gde svaki biva savršeno uparen sa svojim parom izokrenutog kadra, i to prema dužini, kompoziciji i svom ređanju.

Oom-pah, oom-pah. That's what I hear through my eyes as I watch the steady 1-2 polka-like rhythm of this video. The single-take shot that forms the foundation of this video is simple enough: a slow stroll around the walkway atop the lighthouse at Manukau Head, New Zealand. This 360° panoramic shot takes in views of the bay, mountains, pastures, and the buildings that are part of the lighthouse compound. From that visual material I extracted a 6-frame shot and paired it with a flipped image of itself. These tiny shots then progress forward one or two frames at a time, each perfectly matching its flipped twin for length, composition, and progression.



MY APOLOGIES / IZVINJAVAM SE

Andreas Goldfuss

Kanada / Canada, 2009, 1:00 min

Režija / Director: Andreas Goldfuss

Scenarij / Script: Andreas Goldfuss

Direktor fotografije / Director of

Photography: Andreas Goldfuss

Montaža / Editing: Andreas Goldfuss

Glumci / Actors: Andreas Goldfuss

Produkcija / Production: Andreas

Goldfuss

E-mail: andreasgoldfuss@yahoo.ca

Filmski stvaralac se izvinjava zbog svog filma.

A Filmmaker apologizes for his film.



PIGS IN ZEN / SVINJE U ZENU

Michael Ziming Ouyang

Kina / China, 2010, 15:00 min

Režija / Director: Michael Ziming Ouyang

Scenario / Script: Michael Ziming Ouyang

Direktor fotografije / Director of

Photography: Jakob Montrasio

Montaža / Editing: Michael Ziming Ouyang

Glumci / Actors: William Poy Lee, Aimee Butler,

Muzika / Music: Bad Egg

Animation: Art by Wang Taoheng

Produkcija / Production: Space Out Films

E-mail: spaceoutfilms@gmail.com

Ovo je najgori dan u životu Džima Fua, direktora reklamne agencije. Nakon prolaska Svinjskog gripa, on dobija otkaz zato što nije uspeo da ubedi ljude da ponovo jedu svinjetinu. On je i prilično uveren da ga sopstvena devojka vara. A njeno kućno ljubimče, minijaturna svinja, miriše iz sve snage. Ali u ovoj novoj generaciji kazivanja dela "Životinjske farme", Džim dobija još jednu priliku da se iskupi, kada Prase Pinki otkrije tajnu stvarnog odnosa između životinja i čoveka.

This is the worst day of ad executive Jim Fu's life. In the wake of swine flu, he's getting fired for failure to get people eating pork again. He's pretty sure his girlfriend is cheating on him. And her pet miniature pig smells to high heaven. But in this new generation telling of Animal Farm, Jim will get one last chance at redemption, as Pinky the Pig reveals the secret of the true relationship between animal and human.



REWIND / UNAZAD

Recep Akar

Turska / Turkey, 2011, 4:33 min

Režija / Director: Recep Akar

Scenarij / Script: Recep Akar

Direktor fotografije / Director of

Photography: Recep Akar

Montaža / Editing: Recep Akar

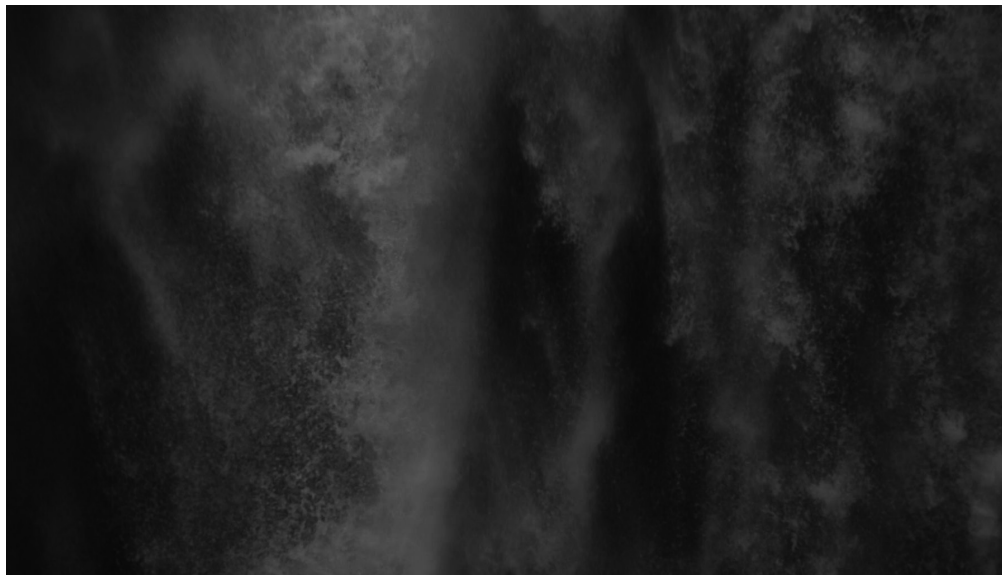
Muzika / Music: Alessandro Broggin

Produkcija / Production: Recep Akar

E-mail: recepakar@gmail.com

“Biti ceo znači biti delimičan, pravo putovanje je povratak...” Ursula K. Le Guin. Premotavanje je jedno-kanalni video-projekat koji reinterpreтира koreografiju jednog unutarnjeg putovanja tako što istovremeno obrće pravac kretanja i odnos kretanja sa vremenom i prostorom.

“To be whole is to be part, true voyage is return...” Ursula K. Le Guin. Rewind is a single-channel video project which reinterprets the choreography of an inner journey by reversing both motion and the motion’s relationship with time and space.



/s/

Sunjha Kim

Nemačka / Germany, 2011, 11:00 min

Režija / Director: Sunjha Kim

Direktor fotografije / Director of

Photography: Rikisaburo Sato

Montaža / Editing: Sunjha Kim

Muzika / Music: Sunjha Kim & Judith Nordbrock

Dancer: Simon Paetau, Monika Born

Produkcija / Production: Academy of Media Arts Cologne

E-mail: ute.dilger@khm.de

[s] (sibilantni zvuk) posvećen je proticanju, senzualnom kretanju. Koristeći uglove svojstvene vizuri kamere u eksperimentalnom filmu i iznenađujućim vizuelnim transformacijama, umetnik sledi izgled i zvuk ovog znaka kroz nekoliko konteksta - zaobljenim linijama na telima plesača, uspinjanju Gezira, sve do tačke meandriranja mineralnog kamenja u dubini zemlje.

[s] (a sibilant sound) is dedicated to the flow, the sensous movement. Using experimental camera perspectives and startling visual transformations, the artist follows the likeness and sound of the sign through various contexts – the curled lines in the body of dancers, the ascension of a geysir, to the point of meanders of mineral stones in the deepness of the earth.



SHANGHAI IMMIGRANT SELF-PORTRAIT
/ AUTOPORTRET ŠANGAJSKOG
IMIGRANTA

Betty Wen Wen Jiang

Kanada / Canada, 2011, 3:00 min

Režija / Director: Betty Wen Wen Jiang

Scenarij / Script: Betty Wen Wen Jiang

Direktor fotografije / Director of

Photography: Betty Wen Wen Jiang

Montaža / Editing: Betty Wen Wen Jiang

Produkcija / Production: Jiang Stories

E-mail: bettyj@alumni.sfu.ca

Slikarka snima sopstvenu sliku, i tako otkriva dodatni sloj značenja. Ovo delo je takođe i samorefleksija o imaginaciji iz detinjstva, imigraciji, odnosima majki i kćeri, i o medijima.

A painter films her own painting, and discovers another layer of meaning. Also a self-reflection on childhood imagination, immigration, mother-daughter relationship, and the media.

SHE VANISHES / ONA NESTAJE

Bonaventura Sara

Italija / Italy, 2010, 7:00

Režija / Director: Bonaventura Sara

Scenarij / Script: Bonaventura Sara

Direktor fotografije / Director of

Photography: Bonaventura Sara

Montaža / Editing: Bonaventura Sara

Glumci / Actors: Bonaventura Sara

Muzika / Music: Bonaventura Sara

Produkcija / Production: Bonaventura Sara

E-mail: sara_vlinder@yahoo.it

Ovaj video je mizanscen jedne nemogućnosti, jednog virtuelnog prisustva. "Nemoguće telo" je izvođenje fantazije na temu gubitka i udaljavanja, tj. takođe je i fantazija želje. Stoga rad ostavlja otvorenim ovo pitanje, kao i o ženskoj poziciji u odnosu na isto, odbijajući da pruži "odgovor" na samouvorni, statičan način i sa monolitnom definicijom o "prirodi" muške i ženske želje, kao i o samoj prirodi želje uopšte. Naše Zapadno mišljenje je uvek upleteno u zamci binarnih dihotomija. Ali čak i u zatvoru moguće je pronaći alatke kojima bismo se oslobodili. Ne samo kroz eskapističku imaginaciju već stvarnom kontra-dikcijom. Putem tela, subjekta/objekta, metaforom i materijom, formom i sadržajem, identitetom i razlikama. Procepom između privatnog i javnog. Telo je napisano ali može i da govori. Poigravanje sa citatima ili idiomima, kao pokušaj dočaravanja novog smisla, ali i impliciranje i besmislenost. Popunjavajući neke praznine, neke tišine, neke tačke nestajanja, izostavljene zgrade; nigde pak sad tu (na početku video-rada) označava *hic et nunc*, koje je uvek neizrecivo. Sadašnjost je uhvaćena između prošlosti i budućnosti. Pri kraju videa na jednom među-tablou piše "peek a boo-merang" (prim. prev. igra reči tipa: Uja... pronađi me-boomerang), aludirajući na prošlost i budućnost prostornih i vremenskih dimenzija na ironičan način. Ironija okreće sve naopačke i na taj način otvara nove perspektive ili uglove posmatranja. Bilo je zamišljeno da se završi kao igra "Obešena žena". Ali to nije cilj po sebi, već igra ostaje otvorena. Tebi, onom drugom, referentu. I tablo "The End/Kraj!" se nalazi unutar velikog mehura, kao neki *vanitas vanitatae* ("Taština



nad taštinama"); koja nas podseća da je život smrt, ali takođe i da je smrt život.

The video is a *mise en scene* of an impossibility, a virtual presence. An "impossible body" is enacting a fantasy of loss and distance, i.e. also a fantasy of desire. It thus leaves open the question, and of a feminine position in relation to it, refusing to "answer" it with an assured, static, monolithic definition of the "nature" of both masculine and feminine desire, of desire itself. Our Western thinking is always entrapped in binary dichotomies. But even inside the prison, we may find tools to get free. Not just through an escapist imagination, but actual contra-diction. Through the body, subject/object, metaphor and matter, form and content, identity and difference. The chiasm between the private and the public. The body is written, but can speak also. Playing with quotes or idioms, trying to disclose a new sense, impling also nonsense. Filling some gaps, some silences, some vanishing points, left out parenthesis; nowhere now here (at the beginning of the video) means in this *hic et nunc*, which is always ineffable. The present is captive, between past and future. Towards the end of the video an inter-text says peek a boo-merang, referring to past and future space-time dimensions in an ironic way. Irony turns everything upsidedown and so opens up new perspectives. It was meant to finish like a hang-woman game. But it is not an end in itself, the game is open. To you, the other, the referent. And the inter-text the end is in a big bubble, a *vanitas vanitatae*; to remind us that life is death, but also that death is life.



SHUTTERED CUT / ZATVORENI REZ

Alexandra Moralesová

Češka Republika / Czech Republic, 2009,
3:00 min

Režija / Director: Alexandra Moralesová

Scenarij / Script: Alexandra Moralesová

Direktor fotografije / Director of

Photography: Alexandra Moralesová

Montaža / Editing: Alexandra
Moralesová

Glumci / Actors: Alexandra Moralesová

Muzika / Music: Alexandra Moralesová

Produkcija / Production: Alexandra
Moralesová

E-mail: am.alex@seznam.cz

Zatvoreni rez je ponovno ispričana priča o kosi kroz eksperiment sa makazama. Kosa, koja je u ovom radu zamenjena filmskim materijalom je po svojoj prirodi ambivalentna: ona je deo nas, ona je naš imidž - interfejs pomoću koga komuniciramo - ali istovremeno kako raste ona formira jedan posebni deo nas samih. Čin sečenja kose je ambicija da se ovlada kontrolom nad našim imidžom.

Shuttered cut is a story of hair retold through a scissors experiment. Hair, there replaced by the material of film, is in its nature ambivalent: it's part of us, it's our image - the interface we communicate by - but at the same time by growing it forms a separate part of us. The action of cutting hair is an ambition to take control of our image.



SUITCASE / KOFER

Farhad Bazyan

Austrija / Mađarska // Austria / Hungary
/, 2010, 9:33 min

Režija / Director: Farhad Bazyan

Scenario / Script: Farhad Bazyan

**Direktor fotografije / Director of
Photography:** Narges Kalhor

Montaža / Editing: Farhad Bazyan

Glumci / Actors: Ulduz Ahmadzadeh-
Amir Saidi- B

Muzika / Music: Rakhmaninov-Avro Part

Produkcija / Production: Farhad Bazyan

E-mail: far.eloy@gmail.com

Jedan ljubavnik pomaže devojci iz Azije
da ubije svog čoveka a devojka gubi
razum.

A lover helps a girl from Asia kill her
man and the girl goes mad.



**SYMPHONIE (IN) OUIË / SIMFONIJSKA
NEČUJNOST / SYMPHONIC APHONY**

Zahra Poonawala

Francuska / France, 2011, 7:00 min

Režija/ Director : Zahra Poonawala

Scenario / Script: Zahra Poonawala

**Direktor fotografije / Director of
Photography:** Sylvain Briend

Montaža / Editing: Zahra Poonawala

Glumci / Actors: Mathieu Gourlet

Muzika / Music: Zahra Poonawala

Produkcija / Production: Le Fresnoy

E-mail: ntrebik@lefresnoy.net

Negde noću, neki muzičar svira Tubu na kiši. Zvuk kapi se meša sa muzikom. Neka žena ga posmatra otpozadi.

Unutar prostora neprestanog tranzicije, gde vektori zvuka ostaju zaustavljeni u vremenu uprkos pokušajima da se ostvari komunikacija, naslućuju se obrisi jedne nekoherentne putanje sećanja.

Somewhere at night, a tubist plays in the rain. Drops mix together with the music. A woman watches him from behind. Within a space of permanent transition, where vectors of sound remain suspended in time in spite of attempts to communicate, the outline of an incoherent memory path seems to appear.



THE GOLDEN AGE / ZLATNO DOBA

Toby Tatum

Velika Britanija / U.K., 2010, 6:00 min

Režija / Director: Toby Tatum

Direktor fotografije / Director of

Photography: Alexander Hill

Montaža / Editing: Toby Tatum

Glumci / Actors: Abi Fry, Jo Israel, Sarah Will

Muzika / Music: Original Soundtrack by Abi Fry

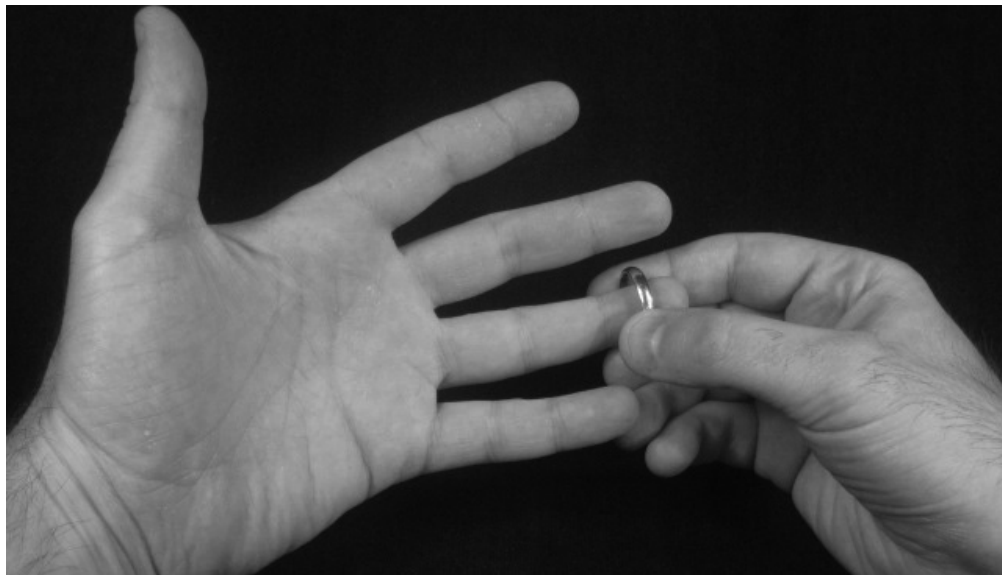
Produkcija / Production: Toby Tatum /

Jo Israel

E-mail: info@tobyatum.com

Stanovnici jedne udaljene i izolovane utopije posvećuju se odmoru i bavljenju umetnošću, nad njima se nadvija zlosutna melanholija.

The inhabitants of a secluded utopia dedicate themselves to relaxation and artistic pursuits, overshadowed by an ominous melancholy.



**THE PERSISTENCE OF FORGETTING /
POSTOJANOST ZABORAVLJANJA**

Jeremy Newman

SAD / USA, 2010, 12:00

Režija / Director: Jeremy Newman

Scenarij / Script: Jeremy Newman

Direktor fotografije / Director of

Photography: Jeremy Newman

Montaža / Editing: Jeremy Newman

Glumci / Actors: Jeremy Newman

Muzika / Music: Fatima Adamu

Produkcija / Production: Jeremy
Newman

E-mail: jerenew8@yahoo.com

Ovaj video istražuje postojanje kulture razvoda preko nelinearnih tematskih obrazaca. Digitalna video građa i arhivski filmski snimci su isprepleteni da bi se dočaralo jedno amnezijско iskustvo fакtičkog zaboravljanja kroz sećanje. Arhivski filmovi odražavaju pomak glavnog protagoniste od podsvesnog ka svesnom stanju, i predstavljaju društveni uticaj holivudskog Studijskog sistema.

This video explores the culture of divorce via nonlinear thematic patterns. Digital video footage and archival film clips are interwoven to embody an amnesiac experience, forgetting through remembering. The archival films reflect the protagonist's shift from subconscious to conscious awareness, and represent the societal impact of the Hollywood studio system.



THIS IS A SACRED PLACE / OVO JE SVETO MESTO

Maya Connors

Nemačka / Germany, 2011, 3:00 min

Režija / Director: Maya Connors

Direktor fotografije / Director of Photography: Maya Connors

Montaža / Editing: Maya Connors

Glumci / Actors: Asia Trzebiakowski, Louis Frie

Produkcija / Production: HfbK Hamburg

E-mail: filmfestival@hfbk-hamburg.de

Molimo Vas pridržavajte se tišine i razmišljanja.

Please observe silence and reflection.



ULTIMO RETRATO / POSLEDNJI PORTRET
/ THE LAST PORTRAIT

David Varela

Španija / Indija // Spain / India, 2011,
11:00 min

Režija / Director: David Varela

Scenarij / Script: David Varela

Direktor fotografije / Director of

Photography: David Varela

Montaža / Editing: David Varela

Produkcija / Production: David Varela,

Lola Martínez

E-mail: natalia@playtimeaudiovisuales.
com

Epilog za nepoznatog čoveka (na putu ka
Nirvani).

Epilogue for an unknown man (on the
way to Nirvana).



W

Radoy Nikolov

Bugarska / Bulgaria, 2:00 min

Režija / Director: Radoy Nikolov

Scenarij / Script: Radoy Nikolov

Direktor fotografije / Director of photography: Andrey Rashev

Montaža / Editing: Radoy Nikolov,
Blagomir Aleksiev

Dizajn zvuka / Sound Director: Blagomir
Aleksiev

Produkcija / Production: Radoy Nikolov,
Design Group, Ars Digital Studios

Kada se slovo M preobrazi u W, onda tamne sene prošlosti postaju deo sadašnjosti.

When the letter M transforms into a W, the dark shadows of the past become part of the present.

NARRATIVE



1000 GRAMM / 1000 GRAMA/ 1000 GRAMS

Tom Bewilogua

Nemačka / Germany, 2011, 15:00 min

Režija / Director: Tom Bewilogua

Scenarij / Script: Tom Bewilogua

Direktor fotografije / Director of Photography: Alex Beier

Montaža / Editing: Tom Bewilogua

Glumci / Actors: Catrin Striebeck, Guntbert War

Muzika / Music: Johannes Koeniger

Zvuk / Sound: David Brych

Kostimi / Costumes: Jasmin Daouiji

Produkcija / Production: Chris Krueger

E-mail: festival@k-247.de

1000 Grama: je prosečna količina masti koja biva odstranjena liposukcijom da bi se poboljšala kontura utrobe neke osobe normalne težine. Ovo je film o ljudskom mesu. Meso u svim svojim značenjima! Ovo je priča o dva sveta koja se tragično sudaraju. Sveta siromašnih i bogatih! Nenalickani pogled na trenutne prilike i ideale naše stvarnosti. Kratki film koji vas primorava da proletite društvom na način kao što bi to neki duh učinio. Od vas samih zavisi kakav mentalni okvir ćete za prosuđivanje odabrati!

1000 Grams: Is the average quantity of fat that gets lipoed to contour the abdominals of a normal weight person. A film about Flesh. Flesh in all of its meanings! A story of two tragically colliding Worlds. Poor and Rich! An unadorned view on the current circumstances and ideals of our reality. A short that makes you fly through society like a ghost. A judging mindset is up to you!



BANIG / PROSTIRKA / THE MAT

Joaquin Gasgonia Palencia

Filipini / Philippines, 2010, 17:00 min

Režija / Director: Joaquin Gasgonia Palencia

Scenarij / Script: Joaquin Gasgonia Palencia

Direktor fotografije / Director of

Photography: Joaquin Gasgonia Palencia

Montaža / Editing: Joaquin Gasgonia Palencia

Produkcija / Production: Joaquin Gasgonia Palencia

E-mail: joaquinpalencia@gmail.com

Prostirka za spavanje iz Jugoistočne Azije, poznata kao “banig” na Filipino jeziku, je mesto osporavanih/produktivnih društvenih odnosa koje prevazilazi određene kulturne konvencije, i manifestuje se kao mesto za ostvarivanje univerzalnih ljudskih ulaganja u emocije, materijalne odnose, i estetiku odmaranja, prokreaciju i odgoj. Njena glavna upotreba kao ljudskog spavališta, a i kao podne obloge, sa druge strane, takođe je asocijativno povezuju sa širim društvenim odnosima, kao što su njena upotreba u svrhu rituala u lokalnoj zajednici, javnim

spektaklima, i pogrebnim obredima. Stoga, banig, ispunjava nekoliko različitih uloga istovremeno, i postaje indeks polisemičnosti koji takav jednostavni, inače krhki komad nameštaja zauzima interpelacijom u odnosu na značajnija društvena pitanja, poput pitanja identiteta, životne prakse, i predestinacije.

The Southeast Asian sleeping mat, known in Filipino as banig, is a site of contesting/productive social relations that transcends particular cultural conventions, and manifests as a site of universal human investments in emotion, materialities, and the aesthetics of relaxation, procreation, and nurturing. Its prevalent use as human bedding, and as floor matting, on the other hand, also associates it with larger social relations, such as its use within community rituals, public spectacles, and burial rites. The banig thus fulfills several roles simultaneously, and becomes an index of the polysemy that such a simple, otherwise fragile piece of furnishing interpellates within larger human concerns, such as identity, life praxis, and predestination.



**DER IMAGEFILM / IMIDŽFILM / THE
IMAGEFILM**

Konrad Bohley

Nemačka / Germany, 2011, 26:00 min

Režija / Director: Konrad Bohley

Scenarij / Script: Konrad Bohley

Direktor fotografije / Director of

Photography: Andrzej Krol

Montaža / Editing: Konrad Bohley

Glumci / Actors: David Liske, Konrad
Bohley, Ma

Muzika / Music: Extreme Music

Produkcija / Production: Academy of
media Arts Cologne

E-mail: dilger@khm.de

Frido Geršl kazuje priču o svom bivšem šefu, dizajneru. U skladu sa zahtevom nekog svog klijenta on je snimio video koje je trebalo da ga predstavi na "autentičan" način. Ni jedan od tih videa nije bio dovoljno dobar za njega tako da je ceo projekat poprimio karakter beskrajnog "nikad dovršenog" road movie-ja.

Frido Gerschl tells the story of his former chief, a designer. Following a customer's request, he created a video which should represent him as "authentic". None of these videos was satisfying for him, so the whole project seems to become a never ending roadmovie.



DIMMI COSA VEDI / RECI MI ŠTA VIDIS̃ /
TELL ME WHAT YOU SEE

Dario Jurilli

Italija / Italy, 2011, 27:00 min

Režija / Director: Dario Jurilli

Scenarij / Script: Dario Jurilli

**Direktor fotografije / Director of
Photography:** Antonio Scappatura

Montaža / Editing: Alberto Masi

Glumci / Actors: Roberta Mattei,
Stefano Gabrin

Muzika / Music: Luigi Mastandrea

Produkcija / Production: DIMMI COSA
VEDI LAB

E-mail: dimmicosavedi@gmail.com

Sve se događa tokom treptaja oka: nekoliko dugih sekundi gde granica između onog što je stvarno i što je iluzija gubi svoj značaj i iščezava. Ovo je neverovatna priča iz života Garsona Pula.

It all happens in a wink: a few long seconds where the borders between what is real and what is illusory lose their meaning and fade away. The extraordinary story of Garson Poole.



EL HOMBRE QUE ESTABA ENTRE LA GENTE / ČOVEK KOJI JE BIO MEĐU LJUDIMA / THE MAN THAT WAS AMONG THE PEOPLE

Manuel Loyola Bahrs

Čile / Chile, 2011, 17:00

Režija / Director: Manuel Loyola Bahrs

Scenarij / Script: Manuel Loyola Bahrs

Direktor fotografije / Director of

Photography: Juan Pablo Ruiz

Montaža / Editing: Kristina Gómez

Glumci / Actors: Nicolás Zárata, Sergio Hern

Produkcija / Production: Paulina Álvarez

E-mail: paulina.alvarez.avila@gmail.com

Roman, tridesetogodišnjak, radi na poslovima digitalizacije fotografija i negativa koje sakuplja iz fotografskih radnji u centru Santijaga. Svakodnevno on manipuliše slikama njemu nepoznatih porodica. Jednog dana on dobija paket koji sadrži slike nekog čoveka koji liči na njegovog oca, koga je video samo na nekolicini fotografija njegove majke. Od tog trenutka Roman počinje da istražuje tragove u slikama koji bi mogli da dovedu do toga da se susretne s ovim čovekom.

Roman (30 years-old) works digitizing photographs and negatives that he gathers from photo developing shops in the center of Santiago. Every day he manipulates images of unknown families. One day he receives a package that contains images of a man that looks like his father, whom he has only seen in a couple of pictures his mother has. Since that moment, Roman begins to look for clues in the pictures that might lead him to meet this man.



GHORUBE HALAZOUN / ZALAZAK
JEDNOG PUŽA / THE SUNSET OF SNAIL

Azad Mohammadi

Iran / Iran, 2011, 19:00 min

Režija / Director: Azad Mohammadi

Scenarij / Script: Azad Mohammadi

Direktor fotografije / Director of

Photography: Mohammad Rasouli

Montaža / Editing: Emad Khodabakhsh

Glumci / Actors: Pouria Rahimi Sam

Obrada zvuka / Sound Designer: Arash
hasemi

Produkcija / Production: Evareh film

E-mail: azad.mohamadi@yahoo.com

Domar neke beskorisne automobilske
garaže upoznaje jednu ženu...

The janitor of a useless automobile
garage gets to know a woman...



**PATERAZMI LUSAVOR KOGHME /NA
SVETLOJ STRANI RATA / THE BRIGHT
SIDE OF THE WAR**

Bagrat Simonyan

Jermenija / Armenia, 2010, 35:00 min

Režija / Director: Bagrat Simonyan

Scenarij / Script: Mher Nahapet, Bagrat
Simonyan

Direktor fotografije / Director of

Photography: Ashot Boyajyan

Montaža / Editing: Bagrat Simonyan

Glumci / Actors: David Gasparyan, Mher
Nahapet

Muzika / Music: Arthur Mitinyan

Produkcija / Production: Mher Nahapet

E-mail: mhernahapet@mail.ru

Film "Svetla strana rata" govori o tome kako marionetska vlada, koja se upetljala u besmisleni rat, primorava heroje iz jednog filma da izgube nadu u budućnost i život onda gubi svoju vrednost...

The film "The Bright Side of the War" tells how the puppet government, getting in senseless war, forces heroes of a film to lose hope for the future and life loses the value...



RIO GRANDE

Louis Fried

Nemačka / Germany, 2011, 10:00 min

Režija / Director: Louis Fried

Scenarij / Script: Louis Fried

**Direktor fotografije / Director of
Photography:** Michael Steinhauser

Montaža / Editing: Maya Connors

Glumci / Actors: Louis Gläsker, Taeckgo
Goldt,

Muzika / Music: Gonzalo Bara, violin
exercises

Produkcija / Production: Louis Fried/
Hfbk

E-mail: filmfestival@hfbk-hamburg.de

U gradu na velikoj reci sve se nalazi u prostoru između vremena, i sve je pomalo pomućeno, dan i noć, ono što je unutra i ono spolja. Teško je pronaći neku zajedničku osnovu tako da svi nešto iščekuju - osim tamo u pristaništu. Da li se ikada radi o dve osobe ili se uvek radi o svima na kraju? A kada će doći to vreme?

In the city at the big river it is in-between-time and everything is a bit blurred, day and night, inside and outside. Hard to find common ground and so everybody is waiting for something - except over in the harbour. Is it ever only about two or always about everyone in the end? And when will that be?



SOPRAFFAZIONE, SOGNO E REDENZI
/ UGNEJTAVANJE, SAN I IZBAVLJENJE
/ OPPRESSION, DREAMS AND
REDEMPTION

Gabriele Lenzi

Italija / Italy, 2010, 25:00 min

Režija / Director: Gabriele Lenzi

Scenarij / Script: Gabriele Lenzi

Direktor fotografije / Director of

Photography: Gabriele Lenzi

Montaža / Editing: Gabriele Lenzi

Glumci / Actors: Dalia Zipoli, Gaspare
Accomand

Produkcija / Production: Clubsilencio
a.c.

E-mail: club@clubsilencio.org

Dva muškarca i jedna žena žive u bedi, odbegli u prostor temelja jedne antičke građevine. Ova žena, koju redovno maltretiraju i ponižavaju ova dva muškarca, jedne noći ona iznalazi odgovor za svoj jadni život, zahvaljujući rečima svoje stare, mrtve, mati.

Two men and a woman are living in misery, exiled to the foundations of an antique building. The woman, regularly mistreated and humiliated by the men, one night finds an answer to her miserable life, thanks to the words of her old, dead mother.



**THE STORY OF JOHN MULE / DŽON
MJULOVA PRIČA**

Orly Nurany

Nizozemska / The Netherlands, 2010,
30:00 min

Režija / Director: Orly Nurany

Scenarij / Script: Orly Nurany

**Direktor fotografije / Director of
Photography:** Lonneke Worm

Montaža / Editing: Orly Nurany

Glumci / Actors: Sylvia Hoeks

Muzika / Music: Willem de Wijs

Produkcija / Production: LEVpictures

E-mail: tessa@levpictures.com

Film "Džon Mjuloва priča" prikazuje Džona, režisera, dok on snima svoj film. Džon je jedini muškarac u filmu; svi ostali likovi su žene. Međutim, Džon je zainteresovan za samo jednu ženu: Mariju, glumicu koju je on odabrao za svoj film. Postepeno počinje da nam se javlja sumnja vezana za ovu ženu: da li je ona stvarna? Ili je ona iskrsla iz Džonove mašte?

"The story of John Mule" features John, the director, while he is shooting his film. John is the only male in the film; all other characters are women. But John is interested in one woman only: Merry, the actress he choose for his film. Gradually we start having suspicions about the woman: is she real? Or did she spring from John's imagination?

LISTA ZNAČAJNIH OSTVARENJA FESTIVALA

LIST OF IMPORTANT CINEMATIC WORKS OF THE FESTIVAL

Žiri u sastavu Žan Gabriel Perio (Francuska), Jurij Meden (Slovenija) i Stevan Vuković (Srbija), na Listu značajnih ostvarenja Festivala uvrstio je sledeće filmove (prema abecednom redosledu)

The Festival Jury Members, comprised of Jean Gabriel Periot (France), Jurij Meden (Slovenia), and Stevan Vuković (Serbia), have included the following films onto the List of Important Cinematic Works of the Festival (cited in alphabetical order):

360°

Nadine Poulain, Nemačka

Nagrada Ivan Kaljević / The Ivan Kaljević Prize

Kinetosis / Mučnina

Allan Brown, Kanada

U znak sećanja na prerano preminulog autora avangardnih i alternativnih filmova Ivana Kaljevića:

Pain So Light It Appears as Tickle

Dalibor Barić, Hrvatska

Specijalna nagrada festivala se dodeljuje samom festivalu, zbog stvaranja posebne festivalske atmosfere koja je mešavina zabavnih okupljanja i ozbiljnih razmena, i zbog zaista izvandredne retrospektive i pregleda istorijski bitnih ostvarenja. Hvala!

Ray Ban Meltdown

Mane Žuđelović, Srbija

Žiri smatra da ova ostvarenja istinski razumeju velike i možda čak neograničene mogućnosti eksperimentalnog filma i ne plaše se da istražuju te oslobađajuće potencijale.

In a memory of the early departed author of avant-garde and alternative films Ivan Kaljevic:

The jury believes that these works truly understand the vast or perhaps even limitless potentials of experimental cinema and are not afraid to explore these liberating potentials.

The special award Ivan Kaljević goes to the festival itself, for creating a very special festival atmosphere, a mixture of playful gatherings and serious exchanges, and for the truly outstanding retrospective and historical programs. Thank you!

Članovi žirija:

Žan Gabriel Perio
Jurij Meden
Stevan Vuković

Jury members:

Jean Gabriel Periot
Jurij Meden
Stevan Vuković

ALTERNATIVE FILM / VIDEO 2011

Festival novog filma i videa
New Film and Video Festival

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

7 – 11. 12. 2011.

PROGRAM



Sreda / Wednesday, 7. Decembar

15:00 Mala sala / Small Hall

Retrospektiva / Retrospective

ALTERNATIVE FILM-VIDEO 2010

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

Abstract? / Apstraktno?, Alexei
Dimitriev, Rusija / Russia, 4 min
Mozmad's Symphony / Mozmadova
simfonija, Vasco Mendes, Portugal, 13
min

On a trip down memory lane / Putem
aleje sećanja, Marie Elisa Scheidt,
Nemačka / Germany, 17 min
Postcards / Razglednice, Nika Autor,
Slovenija / Slovenia, 9 min
Sky spirits, Damir Čučić & Boris Poljak,
Hrvatska / Croatia, 6 min
Stochatics / Stohastika, David Kidman,
Francuska / France, 9 min

A time shared unlimited / Beskonačno
podeljeno vreme, Zachary Epcar, Češka

Rapulika / Czech Republic, 10 min
Transformance, Nina Kurtela, Hrvatska/
Nemačka / Croatia/Germany, 10 min
Utopia, Estela Estupinyà Garcia,
Nemačka / Germany, 8 min

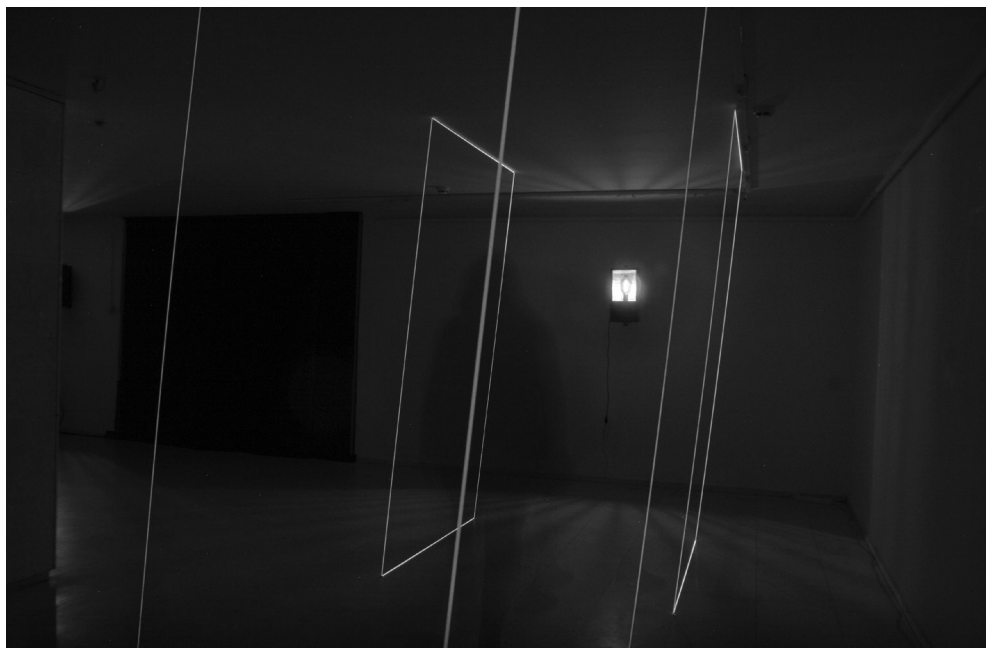
17:00 Mala sala / Small Hall
*Autorska prezentacija / Director's
Selection*

Žan Gabriel Perio (Jean-Gabriel Périot)

21.04.02, (2002), 10 min
We are winning don't forget / Mi
pobeđujemo, ne zaboravi, (2004), 7 min
Undo / Poništi, (2005), 10 min
Dies Irae / Dan gneva, (2005), 10 min
Under twilight / U suton, (2006), 5 min
Even is she had been criminal / Čak i
ako je ona bila kriminalac, (2006),
10 min

Nijuman no Borei (200000 Phantoms)
(10') 2007

The delicate art of the bludgeon / Nežna
umetnost batine, (2009), 4 min
The Barbarians / Varvari, (2010), 5 min



19:00 Galerija / Gallery
Izložba / Exhibition
 Ana Knežević
LIGHT ON VOID

19:45 Velika Galerija / Big Gallery
Izložba / Exhibition
 Dragica Vukadinović:
RAZGOVOR O FILMU /
CONVERSATION ABOUT FILM
Jedna šetnja Novim Beogradom sa
Tomom / One walk on the streets of
New Belgrade with Tom
 prilog sećanju na Antonija G. Lauera /
 contribution to a memory of
 Antonije G. Lauer
 izložba foto-printova / exhibition of
 photo prints

Video instalacija / Video installation
 Sava Trifković
BULEVAR / BOULEVARD
 Sećanje na Toma Gotovca / In a
 memory of Tom Gotovac

20:00 Velika sala / Big Hall
Konkurencija / Competition
REGIO_PRO_1
 Nogomet / Football / Fudbal, Ana
 Hušman, Hrvatska / Croatia, 15 min
 About a City / Noćna šetnja, Dragana
 Nikolić, Srbija / Serbia, 9 min
 Ray Ban Meltdown, Mane Žuđelović,
 Srbija / Serbia, 15 min
 Le Samourai / Samuraj Ivan Faktor,
 Hrvatska / Croatia, 22 min
INTER_PRO_1
 Ink Bird / Ptica od mastila, Inbar Ben
 Yishay, Izrael / Israel, 15 min
 Shattered Cut / Zatvoreni rez,
 Alexandra Moralesová, Češka
 Republika / Czech Republic, 3 min
 Dolce di Limbo / Sweets from Limbo
 / Slatkiši iz zaborava, Arantzazu G.
 Bayón, Španija / Spain, 10 min
 The Golden Age / Zlatno doba,
 Toby Tatum, Velika Britanija / United
 Kingdom, 6 min
 Suitcase / Kofer, Farhad Bazyan,
 Austrija/Mađarska / Austria/Hungary,
 10 min



Kreisen / Circling / Kruženje, Helena Wittmann, Nemačka / Germany, 16 min

Četvrtak / Thursday, 8. Decembar

13:00 Mala sala / Small Hall
Konkurencija / Competition

REGIO_PRO_1
INTER_PRO_1

15:30 Mala sala / Small Hall

NARATIVE_1

Ghoroube Halazoun / The Sunset of the Snail / Zalazak jednog puža, Azad Mohammadi, Iran, 19 min

Rio Grande, Louis Fried, Nemačka / Germany, 10 min

The Story of John Mule / Džon

Mjulova priča, Orly Nurany, Holandija / Netherlands, 30 min

17:00 Mala sala / Small Hall

Jurij Meden

ISTORIJA I NEKE SPECIFIČNOSTI

AVANGARDNOG FILMA Socijalističke Republike Slovenije / HISTORY AND SOME SPECIFICS OF AVANTGARDE FILM in Socialist Republic of Slovenia

Predavanje sa primerima / Lectures with examples

19:00 Mala sala / Small Hall

Galeta & Sharits

SEARCH and SEIZURE I deo / Part I

Priredio Vasili Burikas (edited by Vassily Bourikas)

Žileti / Razor Blades, (1965/68), 25 min, 16mm film (Color), dupli ekran / double screen

TV ping-pong, (1975/78), 2 min, video

Film reč / Word Movie, (1966), 4 min,

16mm film (Color), (Fluxfilm 29)

WATER PULU, (1973/1987), 9

min, 16mm film (Color)

T.O.U.C.H.I.N.G, (1968), 12 min, 16mm

film, (Color)

Dva vremena u jednom prostoru / Two



Times in One Space, (1976/1984), 12 min, 16mm film (Color)

UPOZORENJE:

Određene sekvence sadrže efekte stroboskopa i treperenja. Osobe koje su osjetljive na svjetlo mogu biti izložene riziku prilikom projekcije.

WARNING:

Certain sequences, contain flickering and strobe lighting. Those who become dizzy or disoriented from such effects, as well as those suffering from photosensitive epilepsy, may be at risk.

21:00 Velika sala / Big Hall
Konkurencija / Competition

REGIO_PRO_2

Bluebird, Milena Z. Petrović, Srbija / Serbia, 3 min

Pain So Light It Appears as Tickle, Dalibor Barić, Hrvatska / Croatia, 4 min

Prostor tela / Space/Body, Selena Junačkov, Srbija / Serbia, 4 min

Cesta / The Road, Igor Dropuljić, Hrvatska / Croatia, 3 min

Atelje / Atelier, Atej Tutta, Slovenija / Slovenia, 43 min

INTER_PRO_2

Hamletmachine / Hamletmašina, Agustín Calderón, Španija / Spain, 16 min

Symphonie (in)ouïe / Symphonic Aphony / Simfonijska nečujnost, Zahra Poonawala, Francuska / France, 7 min
Drop Still / Ne mrdaj, Courtney Krantz, SAD / USA, 7 min

Ceci n'est pas un reve / This is Not a Dream / Ovo nije san, Shon Kim, Južna Koreja/SAD / South Korea/USA, 5 min
/s/, Sunjha Kim, Nemačka / Germany, 11 min

Shanghai Immigrant Self-Portrait / Autoportret šangajskog imigranta, Betty Wen Wen Jiang, Kanada / Canada, 3 min

Ultimo retrato / The Last Portrait / Poslednji portret, David Varela, Španija/ Indija / Spain/India, 11 min

17:00 – 23:00 Izložba / Exhibition
Ana Knežević

LIGHT ON VOID

Dragica Vukadinović:



RAZGOVOR O FILMU

Sava Trifković
BULEVAR

Petak / Friday, 9. Decembar

13:00 Mala sala / Small Hall

Konkurencija / Competition

REGIO_PRO_2

INTER_PRO_2

15:30 Mala sala / Small Hall

NARATIVE_2

*Der Imagefilm / The Imagefilm /
 Imidžfilm, Konrad Bohley, Nemačka /
 Germany, 26 min*

*1000 Gramm / 1000 Grams / 1000
 Grama, Tom Bewilogua, Nemačka /
 Germany, 15 min*

*Sopraffazione, sogno e redenzi /
 Oppression, Dream and Redemption /
 Ugnjetavanje, san i izbavljenje, Gabriele
 Lenzi, Italija / Italy, 25 min*

17:00 Mala sala / Small Hall

Galeta & Sharits

SEARCH and SEIZURE II deo / Part II
 Priredio Vasili Burikas (edited by Vassily
 Bourikas)

*Brancusi's Sculpture Garden at Tirgu
 Jiu, (1984), 25 min, 16mm film (Color)
 sound*

*sfaira, (1971/1984), 10 min, 16mm film
 (B&W)*

*Epileptic Seizure Comparison, (1976),
 30 min, 16mm film*

*WAL(L)ZEN, (1977/1989), 7 min, 16mm
 film (Color)*

UPOZORENJE:

Određene sekvence sadrže efekte stroboskopa
 i treperenja. Osobe koje su osetljive na svetlo
 mogu biti izložene riziku prilikom projekcije.

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 lighting. Those who become dizzy or disoriented
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 photosensitive epilepsy, may be at risk.



19:00 Mala sala / Small Hall

**AUSTRIJSKA FILMSKA AVANGARDA
/ AUSTRIAN FILM AVANTGARDE**

Predstavlja Džerald Veber (presents
Gerald Weber)

Peter Kubelka:

Adebar (1957), 1 min

Schwechater (1958), 1 min

Arnulf Rainer (1960), 6 min

Unsere Afrikareise / Our trip to Africa /

Naš put u Afriku (1966), 13 min

Kurt Kren:

3/60 Bäume im Herbst (1960), 5 min

6/64 Mama & Papa (Aktion Mühl),
(1964), 3 min

8/64 Ana (Aktion Brus), (1964), 2 min

37/78 Tree Again / 37/78 Opet drvo,
(1978), 3 min

Ernst Schmidt jr.

12 Uhr Mittags / High Noon / Podne ,
(1977), 4 min

Hans Scheugl

Hernals, (1967), 11 min

Valie Export

...Remote...Remote..., (1973), 12 min

Mara Mattuschka

Kugelkopf / Ballhead / Loptoglava,
(1985), 6 min

Danke, es hat mich sehr gefreut /

Thank you, it was my pleasure / Hvala /

bilo mi je zadovoljstvo, (1987), 2 min

21:00 Velika sala / Big Hall

Konkurencija / Competition

REGIO_PRO_3

No Comment, Davor Bosankić, Srbija /
Serbia, 3 min

Reopening the Past, Liliana Resnick,
Hrvatska / Croatia, 12 min

Prostor v tej galaksiji / A Place in This
Galaxy / Mesto u ovoj galaksiji, Alvaro
Petricig, Slovenija / Slovenia, 43 min



INTER_PRO_3

Dystopia St / Ulica Distopija, David Cave, Velika Britanija / United Kingdom, 10 min

Lighthouse Polka / Svetlosna polka, Neil Ira Needleman, SAD / USA, 6 min

Decapoda Shock / Desetonožni šok, Javier Chillon, Španija / Spain, 9 min

360°, Nadine Poulain, Nemačka / Germany, 10 min

She Vanishes / Ona nestaje, Sara Bonaventura, Italija / Italy, 7 min

W, Radoy Nikolov, Bugarska / Bulgaria, 2 min

33.116667, 35.816667, Niall Farrell, Severna Irska / Northern Ireland, 4 min

The Persistence of Forgetting / Postojanost zaboravljanja, Jeremy Newman, SAD / USA, 12 min

17:00 – 23:00 *Izložba / Exhibition*

Ana Knežević

LIGHT ON VOID

Dragica Vukadinović:

RAZGOVOR O FILMU

Sava Trifković

BULEVAR

Subota / Saturday, 10. Decembar

11:00

Okrugli sto / Round table

ARHIVI, DIGITALIZACIJA, DISTRIBUCIJA ALTERNATIVNOG FILMA / ARCHIVES, DIGITALIZATION, DISTRIBUTION OF ALTERNATIVE FILMS

Učestvuju / Participants: Hrvoje

Turković, Ivan Ladislav Galeta,

Džerald Veber (Gerald Weber),

Karpo Godina, Sebastian Kodolani

(Sebestyén Kodolányi), Vasili Burikas

(Vassily Bourikas), Želimir Žilnik, Žan

Gabriel Perio (Jean-Gabriel Périot),

Jurij Meden, Ivan Nedoh, Stevan

Vuković, Nikola Đurić, Greg Dekur

(Greg DeCuir), Ivana Kronja, Miodrag

Milošević

13:00 Mala sala / Small Hall

Konkurencija / Competition

REGIO_PRO_3



INTER_PRO_3

15:30 Mala sala / Small Hall

NARATIVE_3

Dimmi Cosa Vedi / Tell Me What You See / Reci me šta vidiš, Dario Jurilli, Italija / Italy, 27 min

Banig / The Mat / Prostirka, Joaquin Gasgonia Palencia, Filipini / Philippines, 17 min

El hombre que estaba entre la gente / The Man that Was Among the People / Čovek koji je bio među ljudima, Manuel Loyola Bahrs, Čile / Chile, 17 min
 Paterazmi Lusavor Koghme/The Bright Side of the War/Na svetloj strani rata, Bagrat Simonyan, Jermenija / Armenia, 35 min

17:00 Mala sala / Small Hall

Promocija knjige Amira Muratovića / Amir Muratovic book promotion

SLATKA STRAST PERIFERIJE / ENCIKLOPEDIJA IVICE MATIĆA / SWEET PASSION OF OUTSKIRTS / ENCYCLOPEDIA OF IVICA MATIC

Uz projekciju filmova Ivice Matića / with screenings of Ivan Matic films

Nariman, (1969), 4 min

Intervju s ljubavnicom / Interview with a lover, (1969), 7 min

Proces / Process, (1971), 5 min

Mali oglasi / Small ads, (1971), 6 min

Theme 1, (1971), 7 min

Theme 2, (1971), 7 min

Čistilište / Purgatory, (1974), 9 min

Žuto-zeleno / Yellow-green, (1973), 7 min

Čista voda / Clean water, (1976), 10 min

19:00 Mala sala / Small Hall

FILMSKI AUTORSKI STUDIO / FILM AUTHOR STUDIO, Zagreb

Predstavlja / Presents Hrvoje Turković

Ljudi (u prolazu) II / People (Passing) II, Lordan Zafranović, (1967), 11'

Fokus / Focus, Ivan Martinac, (1967), 7' 12"



Poslije podne (puška) / Afternoon (The Gun), Lordan Zafranović, (1968), 15' 11'

Karanfil / Carnation, Ranko Kursar, (1968), 10'

Ubrzanje / Acceleration, Ivan Martinac, (1969), 7' 14"

Hitch... Hitch... Hitchcock, Zoran Tadić, (1969), 6' 21"

Amerikanka / The American Woman, Zoran Tadić, (1970), 12' 40"

Sve jedno drugo pojede / All Eat Each Other, Rajko Grlić, (1971), 11' 54"

21:00

Velika sala / Big Hall

Konkurencija / Competition

INTER_PRO_4

In Particular / Naročito, Nicole Wegner, Nemačka / Germany, 7 min

Home Not Yet Arrived / Još nije kod kuće, Ming-Yu Lee, Tajvan / Taiwan, 8 min

Rewind / Unazad, Recep Akar, Turska /

Turkey, 5 min

Kinetosis / Mučnina, Allan Brown, Kanada / Canada, 9 min

This is a Sacred Place / Ovo je sveto mesto, Maya Connors, Nemačka / Germany, 3 min

My Apologies / Izvinjavam se, Andreas Goldfuss, Kanada / Canada, 1 min

Pigs in Zen / Svinje u zenu, Michael Ziming Ouyang, Kina / China, 15 min

Lazarus Go Home / Lazaruse, idi kući, Rowan Brooks & Pierre Alain Cl, SAD / USA, 14 min

REGIO_PRO_4

Moment of Movement, Zoran Tairović, Srbija / Serbia, 69 min

17:00 – 23:00 *Izložba / Exhibition*

Ana Knežević

LIGHT ON VOID

Dragica Vukadinović:

RAZGOVOR O FILMU

Sava Trifković

BULEVAR



Nedelja / Sunday, 11. Decembar

11:00

Okrugli sto / Roundtable

ALTERNATIVNI FILM U REGIONU / ALTERNATIVE FILM IN THE REGION

Učestvuju / Participants: Žan Gabriel Perio (Jean-Gabriel Périot), Jurij Meden, Stevan Vuković, Zoran Saveski, Greg Dekur (Greg DeCuir), Fric Hok (Fritz Hock), Džerald Veber (Gerald Weber), Vasili Burikas (Vassily Bourikas), Miodrag Milošević

15:00 Mala sala / Small Hall

Konkurencija / Competition

REGIO_PRO_4 INTER_PRO_4

17:00 Mala sala / Small Hall

K3 Internationales Kurzfilmfestival

Villach/Udine

Predstavlja Fric Hok (presents Fritz Hock)

Mouse Palace / Palata miševa, Harald Hund, Austrija / Austria, 10:20

Street of the invisibles / Ulica nevidljivih, Remo Rauscher, Austrija / Austria, 11:18

RaumZeitHund, Nikolaus Eckhard, Austrija / Austria, 06:00

Der Zusammenhang, Christian Höller, Austrija / Austria, 8:51

Die Gedanken sind frei, Gerda Lampalzer, Austrija / Austria, 03:00

Herna, Josef Dabernig, Austrija / Austria, 17:00

Io sono qui, Piredda Mario, Italija / Italy, 20:00

HOME, Filippi Francseco, Italija / Italy, 15:00

19:00 Mala sala / Small Hall

BELA BALASZ STUDIO

Predstavlja Sebastian Kodolani



(presents Sebestyén Kodolányi)
 Vízkereszt / Twelfth Night / Dvanaest
 noći, Sándor Sára, 1967, 12 min, bw
 , 35mm

Elégia / Elegy / Elegija, Zoltán Huszárik,
 1965, 19 min, color, 35mm

Hajnal - allegro / Dawn – allegro / Zora
 – allegro, András Szirtes, 1980, 6 min,
 bw, 16mm

Négy bagatell / Four Bagatell / Četiri
 bagatela, Gábor Bódy, 1975, 28 min,
 bw, 35mm/DVD

Pihenés / Relaxation / Opuštanje,
 Miklós Erdély, 1984, 2 min, bw, video/
 DVD

Időmérés / Timing / Vreme, Dóra
 Maurer , 1973 – 80, 10 min, bw, 16mm

Visszaélés / Abuse / Zloupotreba,
 Sebestyén Kodolányi - Csaba Uglár,
 2002, 22 min, color, video/DVD

21:00 Velika sala / Big Hall

ALTERNATIVE FILM-VIDEO 2011

Lista značajnih ostvarenja Festivala /
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Festival

360°

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Kinetosis / Mučnina

Allan Brown, Kanada

Pain So Light It Appears as Tickle

Dalibor Barić, Hrvatska

Ray Ban Meltdown

Mane Žuđelović, Srbija

Žiri / Jury

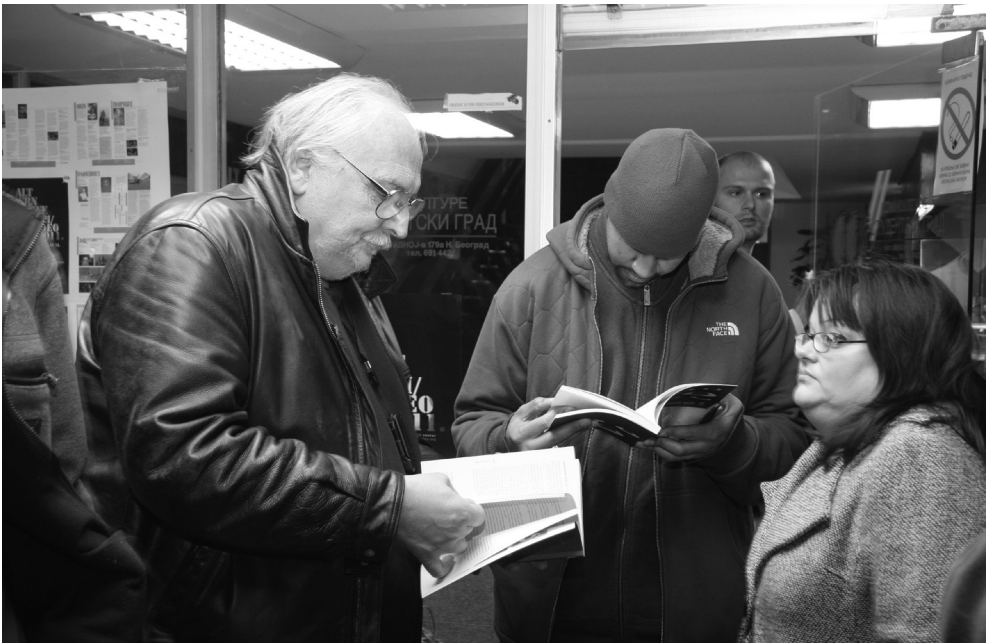
Žan Gabriel Perio (Jean-Gabriel Périot),
 Jurij Meden, Stevan Vuković

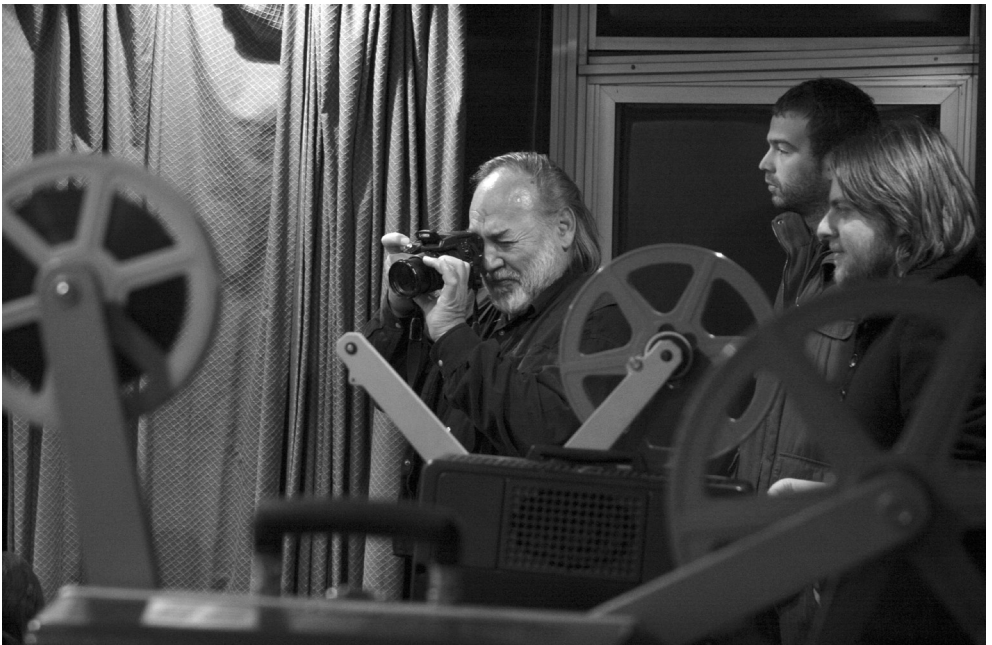
**Selekciona komisija / Selection
 Committee**

Zoran Saveski, Greg Dekur (Greg
 DeCuir)







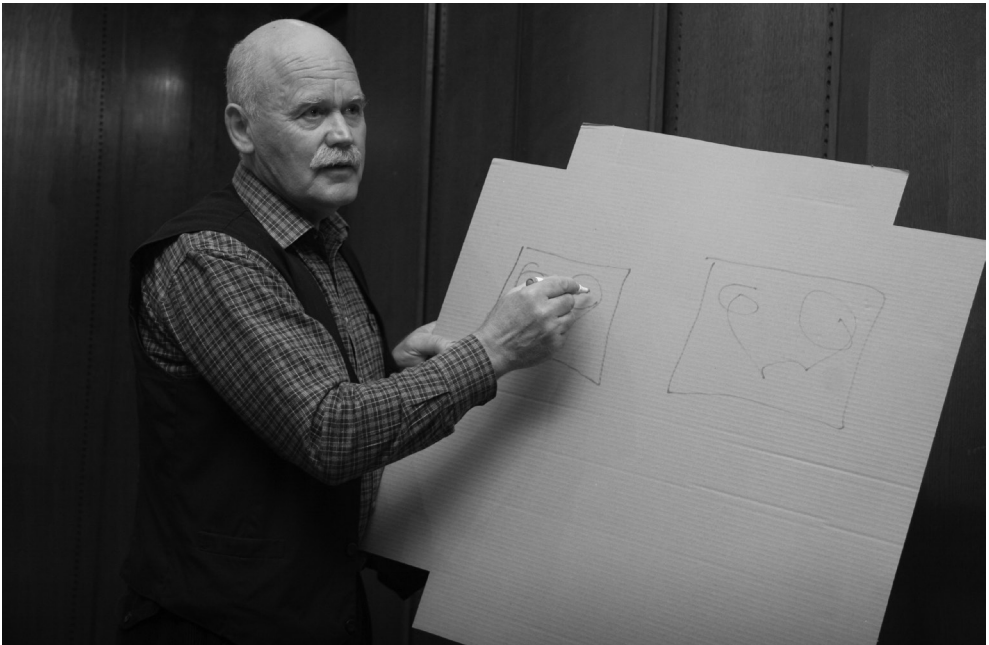




















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**Studentski
 Centar
 Beograd**

