

ALTERNATIVE
film/video
2023.



Akademski filmski centar
Dom kulture Studentski grad

IMPRESUM

Alternative Film/Video 2023.

Festival novog filma i videa
6-9. 12. 2023.

OSNIVAČ I ORGANIZATOR

Founded and organized by
Dom kulture "Studentski grad" -
Akademijski filmski centar
Students' City Cultural Center -
Academic Film Center

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Ministarstvo kulture Republike Srbije /
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ALTERNATIVE FILM VIDEO FESTIVAL 2023.

KATALOG
Catalogue

IZDAJE

Published by
Dom kulture "Studentski grad"/
Students' City Cultural Center

ZA IZDAVAČA

For publisher
Dubravka Tomić

UREDNIK KATALOGA

Catalog editor
Milan Milosavljević

DIZAJN I PRELOM KATALOGA

Catalog Design & Layout
Nikola Topalović

PREVOD KATALOGA

Translation
Milena Dasukidis,
Prevodilački studio Apostrof

ŠTAMPARIJA

Printing House
Sajnos, d.o.o, Momčila Tanavice 2,
Novi Sad

TIRAŽ

Circulation
100

DOM KULTURE "STUDENTSKI GRAD"

Students' City Cultural Center
Bulevar Zorana Đinđića 179
11070 Novi Beograd
www.dksg.rs
office@dksg.rs

Takmičarski program

Competition program





Nil Jang

Napomena selektora

“Dèyè mòn, gen mon.”
(“Iza planine, postoje planine”)
- Haićanska poslovice

Ovogodišnje takmičenje se sastoji od 36 filmova iz 26 zemalja, prikazanih u okviru tri takmičarska programa, tokom tri večeri, od kojih se svaki sastoji iz dva odeljka. Ovi filmovi zajednički sačinjavaju reprezentativnu panoramu aktuelnih tendencija u snimanju alternativnih filmova iz celog sveta.

Svaki od prvih pet „blokova“ nazvan je po nekoj od najpoznatijih planina Srbije: Avala, Jelica, Povlen, Golija i Stara planina. Avala je sa svojim visinom od samo 511 metara jedna od najnižih planina Srbije, koja se po vedrijim danima može videti na obodima Beograda. Stara planina (2170 metara) koja se nalazi na granici sa Bugarskom najviša je tačka u zemlji. Jelica je visoka 992 metra. Povlen 1347, a Golija 1833 metra.



Neil Young

Selector's note

“Dèyè mòn, gen mon.”
(“Beyond mountains, there are mountains”)
- Haitian proverb

This year's competition includes 36 films from 26 different countries, shown in three competition programmes across three evenings, each composed of two sections. Together they offer a representative panorama of current adventurous filmmaking from all over the world.

Each of the first five “blocks” is named after a famous Serbian mountain: Avala, Jelica, Povlen, Golija and Stara Planina. Avala (511m) is one of the lowest mountains in Serbia, you can see it on the outskirts of Belgrade on a low-smog day. Stara Planina (2170m), on the Bulgarian border, is the country's highest point. Jelica, Povlen and Golija are 992m, 1347m and 1833m respectively.

Ova imena nisu izabrana zato što se radnje filmova odvijaju na tim planinama (jer se ne odvijaju!), već zato što je pet programa raspoređeno postojanim rastućim redosledom Okej, da kažemo „težine“ (prema mojoj sopstvenoj, potpuno subjektivnoj, tek napola stručnoj proceni filmova).

Osnovna zamisao je ta da gledaoci koji nisu u velikoj meri upoznati sa eksperimentalnim i avangardnim filmom krenu na put sa blažim nagibom, te da se postepeno uhvate ukoštac sa izazovnijim materijalom, dok ne dostignu visove programa Stara planina. (Nema potrebe naglašavati da ne morate da gledate ovaj kvintet od početka, možete se pridružiti u bilo kojoj tački spajanja!)

Svaki od prvih pet programa sadrži šest do osam filmova. Smatram da kratki filmovi bilo kog tipa i žanra treba zaista i da budu kratki, zahvaljujući čemu sam i uspeo da uvrstim neobično veliki broj filmova (prema mom računanju, 36 je najveći ukupan broj takmičarskih filmova još od 2015), i to tako da vreme prikazivanja svake večeri bude relativno kratko: manje od 80 minuta tokom prva dva dana. A to znači da sam uspeo da napravim mesta za jedan izuzetno dug kratak film, koji zauzima čitav ostatak finalnog programa i vraća nas na nivo mora.

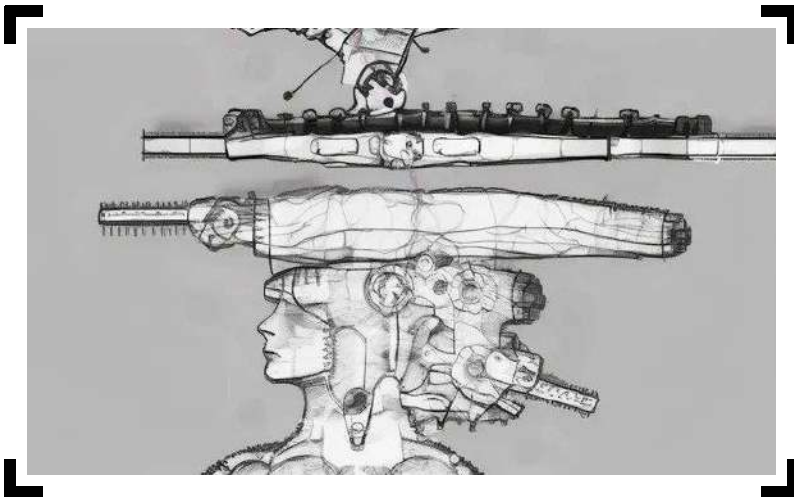
Uživajte u usponu!

I chose these names not because any of the films deal with mountains (they don't!), rather because I arranged the five programmes in steadily ascending order of... OK, let's say "difficulty" (according to my own purely subjective, only semi-expert assessments of same).

The basic idea is that viewers who aren't so familiar with experimental and avant-garde filmmaking can start with the "gentlest" slopes, and gradually tackle more "challenging" material until they reach the lofty altitudes of the Stara Planina programme. (Needless to say, you don't need to watch this quintet from the start, you can come in at any juncture!)

The first five programmes comprise between six and eight films apiece. I believe short films of all types and genres should be indeed short, which is how I've managed to include an unusual number of films (according to my calculations 36 is the highest total for the competition since 2015) while making the running-time each evening relatively brief: less than 80 minutes for the first two days. And this means I was able to find space for one decidedly long short film, which takes up the entirety of the final programme and which brings us all right back down to sea level.

Happy climbing!

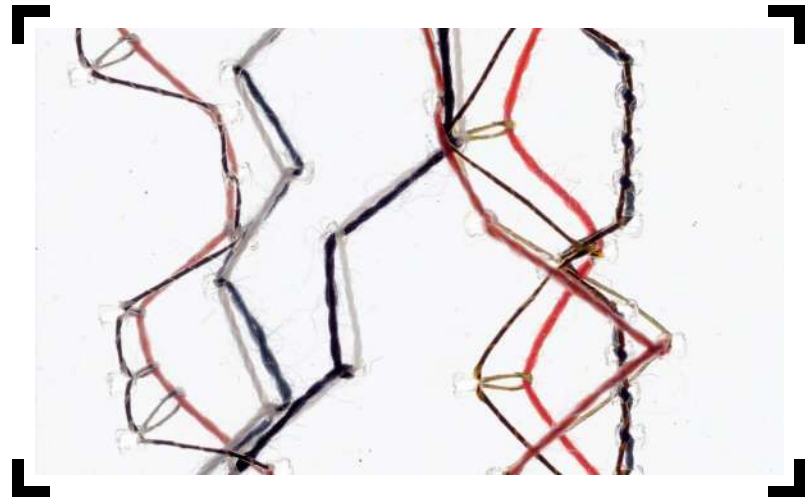


Nekada usamljen

A once lonely man

John J A Jannone
2023-SAD/USA-6'

Animacija napravljena za pesmu Dana Munkusa „Nekada usamljen“ (A Once Lonely Man) sa albuma The Edge of the High Trace.
Animation created for Dan Munkus' "A Once Lonely Man" from the album The Edge of the High Trace.



Nit

Thread

Abigail Smith
2022-SAD/USA-2'

Nit se služi tehnikama šivaće mašine za kreiranje apstrakcija u filmu koji preispituje odnos medijuma sa pokretom i mehanikom, odnos između prolaska filma kroz šivaću mašinu i filma proučenog, odnosno „udenutog“ kroz kameru ili projektor.
Thread uses machine sewn techniques to create abstractions on film that explore the medium's relationship to motion and mechanics, the relationship between passing film through a sewing machine and film passed, or "threaded" through a camera or projector.



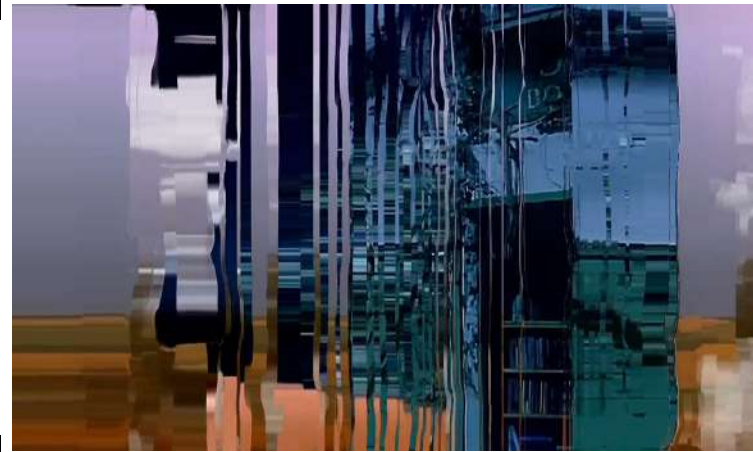
Demonstracija smelosti

A performance of valour

Hind Mezaina
2022-UAE-4'

Promišljanje na temu muževnosti, nastupanja, predstave i nacionalnog identiteta. Kolaž pronadenog snimka, isečaka iz filmova i stok video zapisa čija je početna tačka svetsko prvenstvo u disko plesu održano u Londonu 1980. godine na kom je učestvovao takmičar iz Ujedinjenih Arapskih Emirata.

A meditation on masculinity, performance, representation and national identity. A collage of found footage, film excerpts and stock videos, its starting point is the 1980 World Disco Dancing Championship in London which included a participant from the United Arab Emirates.



Kultama

Kultama

Jarkko Räsänen,
2023-Finska/Finland-7'

Zaštitnički vođen očinskom rukom, ovaj 7-minutni hipersintetički trip u digitalnu podsvest koristi deliće video snimaka sa Jutjuba i pred očima gledaoca formira od njih ekosistem oblika i boja putem algoritama umetnika. Ovaj film zastupa stav protiv ideologije autorskih prava, kao i represivne, pokroviteljske i manipulative strukture modernog i medikalizovanog društva zasnovanog na informacijama. I to sa stilom.

A fatherly-guarded, 7-minute-long hypersynthetic trip to the digital subconscious uses bits of video footage downloaded from YouTube to form an ecosystem of forms and colors before the viewer's eyes via artist's own algorithms. This film takes stand against copyright-ideology, as well as the oppressive, patronising and manipulative structure of modern and medicalised information society. With style.



Tavukschnitzel

Tavukschnitzel

Dieter Kovačić

2023-Austrija/Austria-4'

U periodu od 3. septembra do 10. decembra 2022. godine režiserka Karina Ridl je pešačila od Beča do Istanbula, preko Zagreba, Beograda, Prištine, Skoplja i Sofije. Svaki dan je pitala po jednu osobu koju bi sreala na putu da pročita jedan član deklaracije o ljudskim pravima i objavljivala video zapise tih susreta na internetu. Muzičar i filmski autor Dieter Kovačić bio je Karinin saputnik.

From September 3rd to December 10th 2022 the theatre director Carina Riedl walked from Vienna to Istanbul via Zagreb, Belgrade, Pristina, Skopje and Sofia. Every day she asked one person on the way to read a paragraph of the declaration of human rights and put a video of this encounter online. Musician and film maker Dieter Kovačić accompanied Carina.

Takmičarski program 1 -AVALA-



Terra mater-matica

Terra mater-mother land

Kantarama Gahigiri

2023-Ruanda, Švajcarska/Rwanda, Switzerland-10'

TERRA MATER govori o zemlji, prostranom i složenom pitanju u Istočnoj Africi, kao i uopšte o kontinentu. O pitanju koje je direktno vezano za ljude, njihovo nasleđe, njihovu budućnost, veoma konkretnu, veoma opipljivu. Ali moglo bi zaista da bude bilo gde. Ukradena zemlja, zagađena zemlja, opustošena zemlja nasuprot zemlji koja obiluje, koja je plodna i sveta.

TERRA MATER is talking about land, a vast and complex issue here in East Africa, and the continent in general. An issue that is directly linked to the people, their heritage, their future, very concrete, very tangible. But it could really be anywhere. Stolen land, contaminated land, ravaged land as opposed to rich land, fertile land, sacred land.

Competition program 1 -AVALA-



Mrtva priroda sa ženom, čajem i pismom

Still life with woman, tea and letter

Tess Martin

2022-Holandija/Netherlands-2'

Fotografija je prozor u prošlost, ali ponekad granica između prošlosti i sadašnjosti nije do kraja jasna. Ova filmska animacija nas poziva da razmislimo o svom odnosu prema vremenu tako što nam prikazuje ženu uhvaćenu u sredini.

A photograph is a window into the past, but sometimes the border between the past and the present is not entirely clear. This stop-motion animation invites us to think about our relationship to time by portraying one woman caught in the middle.



Između tu i tamo

Between here and there

David Anthony Sant

2022-Australija/Australia-3'28''

Kretanje dveju strana digitalnog šablona jedne prema drugoj i jedne od druge sinhronizovano je sa otvaranjem i zatvaranjem automatskih kliznih vrata. Slike rtova australijskog zaliva Botani i južnog Tihog okeana, luke Port Botani i pista Međunarodnog aerodroma u Sidneju, razdvajaju se tako da otkriju obrise kranova za prenos sa brodova u luku i naslaganih kontejnera za transport. The movement of two sides of a digital pattern towards and apart from one another is synchronised with the opening and closing of automatic sliding doors. Images of the headlands of Australia's Botany Bay and the adjoining South Pacific Ocean, Port Botany and Sydney International Airport runways, divide to disclose the forms of towering ship-to-shore cranes and stacked shipping containers.



Pravilo broj 5: pomno pratite svog čovjeka

Rule no.5: shadow your man closely

Miro Manojlović

2023-Hrvatska/Croatia-10'

„Pravilo broj 5: Pomno pratite svog čovjeka“ sastoji se od kolaža ponovljenih filmskih isečaka iz scene Bastera Kitona i Šerloka Juniora u vozu. Jedan kadar postaje osnova za specifične tehnike uređivanja putem kojih se narativ filma rekonstruiše i stvara se novi zaplet.

Rule No. 5: Shadow Your Man Closely assembles a film loop collage out of Buster Keaton and Sherlock Jr. train scene. One shot becomes the base for specific editing procedures through which the film narrative is reconstructed and a new plot is created.



Pre Iftara

Before Iftar

Julie Halazy

2022-Maroko, Francuska/Morocco, France-2'

Maroko, tokom Ramazana. Svakog dana, u periodu od 28 dana, po jedno mesto u gradu je snimljeno nekoliko minuta pred iftar, kada svi žure svojim kućama, ulice ostaju puste i počinje gozba. To je veoma poseban trenutak između dana i noći, rada i odmora, posta i obroka, samoće i porodične večere.

Morocco, month of Ramadan. Every day during 28 days, I shot a place in town a few minutes before iftar, when everyone hurries to go back home, the streets become empty and the kitchen get started. This is a very special moment between day and night, work and rest, fast and meal, being alone and family dinners.



Pikseli orijenta

Pixels of the orient

Warren Chan
2022-Kanada/Canada-9'

Film „Pikseli Orijenta“ je komično umetničko delo o apropiaciji koje predstavlja odgovor na prikaze istočne kulture u filmovima i televizijskim programima zapadnih zemalja. Pozdravivši apsurd takvog predstavljanja, ovaj rad nastoji da ispita identitet azijske dijaspore i odbaci ideju azijske autentičnosti.

Pixels of the Orient is a comedic appropriation art piece that reclaims depictions of East Asian culture in Western film and television. By celebrating the absurdity of such representation, this piece aims to examine Asian diasporic identity and reject the idea of Asian authenticity.



Noć za izgubljene

Night for a lost one

Nenad Nedeljkov,
2023-Srbija/Serbia-4'

Audiovizuelni snimak prati pticu na njenom putu ka konačnom i nedefinisano ishodu. Video diptih.

The audiovisual follows a bird to its final and undefined outcome.

A video diptych.



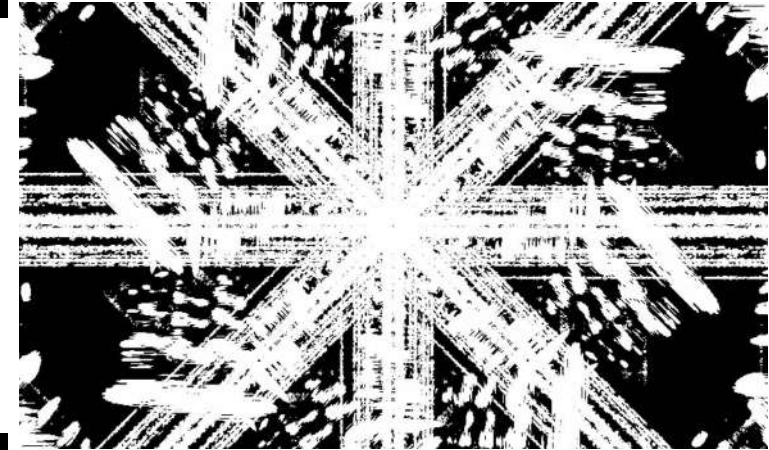
YuL20a

YuL20a

Alex MacKenzie
2023-Kanada/Canada-6'

Kao neka vrsta redimejda, betonska ploča je animirana tako da se protokoli za sletanje stapaju sa strelicama i linijama za navođenje nacrtanim farbom na izubijanom asfaltu. Zasebni četvrtasti betonski segmenti reinterpretiraju se kao kadrovi filma kroz koje treperi prošlost, dok ova hipnotička i prožimajuća vožnja napokon ne preraste u gužvu otkopčavanja.

A readymade of sorts, animating the tarmac as landing protocols fuse with painted arrows and guidelines on bruised asphalt. Distinct concrete squared segments are reinterpreted as film frames flickering past, with this hypnotic and immersive taxiing finally giving way to a rush of unbuckling.



Vamos apenas ser irritantes

Vamos apenas ser irritantes

Lucas Rebelo
2022-Brazi-3'

Vamos apenas ser irritantes (Hajde da budemo dosadni) je eksperimentalni muzički video za numeru istog naslova u okviru muzičkog projekta Coletivo 91 autora Lukasa Rebelo, koji se fokusira na ekperimentalizam i mnogo improvizacije. Ovaj video zapis je napravljen transformacijom spektrograma zvuka muzike u crno-belu sliku, a zatim u animaciju obrazaca nalik na mandalu.

Vamos apenas ser irritantes (Let's Just Be Annoying) is an experimental music video for the track of the same name from Coletivo 91, which is a musical project created by Lucas Rebelo that focuses on experimentalism and a lot of improvisation. This video was made by transforming the spectrogram of the sound of the music into a black and white image and then into a mandala-esque pattern animation.



Noćna smena

Nightshifter

Jørgen Johansen

2022-Хаити, Норвешка/Haiti, Norway-7'

Promišljanje o suprotnostima.

A meditation on opposites.



To be fair, the deity, the prayer, the congregation - all of these are mere pretexts.

Žaba je svedok bare

The frog is the pond's witness

Anuj Malhotra

2022-Indija/India-3'

Jedne sasvim obične noći digitalni prolaznik nailazi na nešifrovanu fasciklu u oblaku koja sadrži slike snimljene kamerom sistema za nadzor. Ispostavlja se da su u pitanju snimci raznih mutnih aktivnosti koje se odvijaju po marginama godišnje verske službe u parku stambene kolonije Nju Delhija.

On a night like any other, a digital passerby stumbles upon an unencrypted cloud folder of images captured by a surveillance camera. These turn out to be the records of the various shadowy activities that transpire on the sidelines of an annual religious congregation inside the park of a New Delhi residential colony.



Jučerašnji žar, raspaljen

Embers from yesterday, aflame

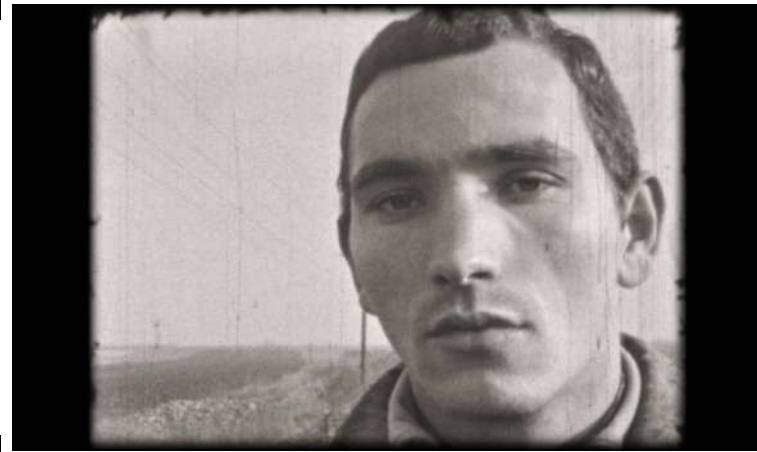
William Hong-xiao Wei

2022-Ujedinjeno Kraljevstvo/United Kingdom-10'

Onostrana meditacija o usahnulom drveću koje se bori za ponovno rođenje. Čista ekstaza fizičke intimnosti prikazane na celuloidnim filmovima, u kojima je život emulzije u raspadanju: tokom lokdauna, snimci na filmu su „dezinfkovani“ gelom za dezinfekciju ruku, konkretno: kućnom hemijom koja navodno „ubija 99,9% bakterija i virusa“, i koja je doprinela sprečavanju širenja koronavirusa. A transcendental meditation on withered trees struggling to be reborn. A sheer ecstasy of physical intimacy viewed through celluloid films, in which the life of the emulsion is decaying: during the lockdown, film footages were “disinfected” by disinfectant, surface cleanser and hand sanitiser gel, specifically, household chemicals which were alleged to “kill 99.9% of bacteria and viruses”, and which helped us prevent the spread of coronavirus.

24

Takmičarski program 2 -POVLEN-



Prolaz

Passage

Filip Markovinović

2023-Srbija/Serbia-1'

Kratak film o novom početku.
Short film about the new beginning.

25

Competition program 2 -POVLEN-



Omatidija

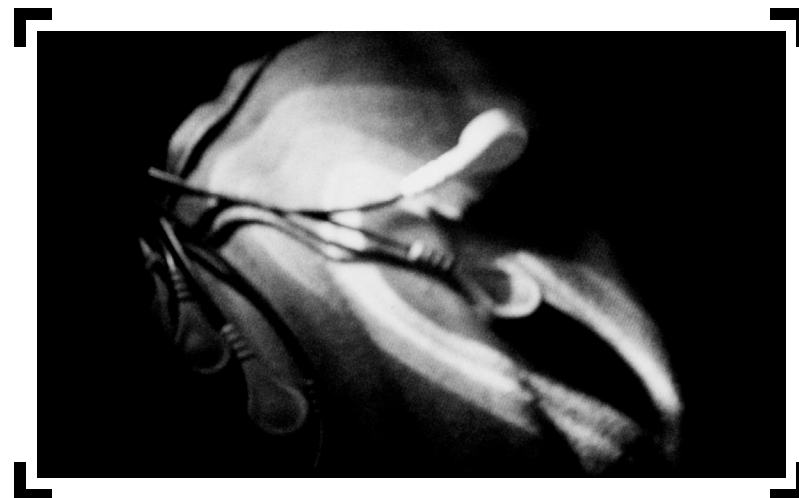
Ommatidia

Gloria Chung

2022-Island, SAD/Iceland, USA-7'

Svako kompozitno oko divovskog vilin-konjica sastoji se od čak 30.000 omatidija. Svaki omatidijum sakuplja vizuelne informacije putem fotoreceptora, te tako hiljade njih zajedničkim naporima formiraju sliku u mozgu vilin-konjica. Te slike - preuzete sa više stotina web-kamera islandskih puteva i obalske uprave - stvaraju mozaik svetlosti, vremena i fizičkih/psihičkih pejzaža.

Each compound eye of a large dragonfly is composed of up to 30,000 ommatidia. Each ommatidium collects visual information through photoreceptors, and together the thousands of them help form a image in the dragonfly's brain. These images of images--taken from hundreds of Icelandic Road and Coastal Administration web-cams--form a mosaic record of light, time, and physical/psychic landscapes.



Tako sam se osećao

This is how I felt

Josh Weissbach

2022-SAD/USA-2'

Film „Tako sam se osećao“ snimljen je tokom 24-časovnog perioda dok je autor filma nosio srčani monitor za praćenje mogućih aritmija.

This Is How I Felt was filmed in a twenty-four period while the filmmaker was wearing a heart monitor to investigate possible arrhythmias.



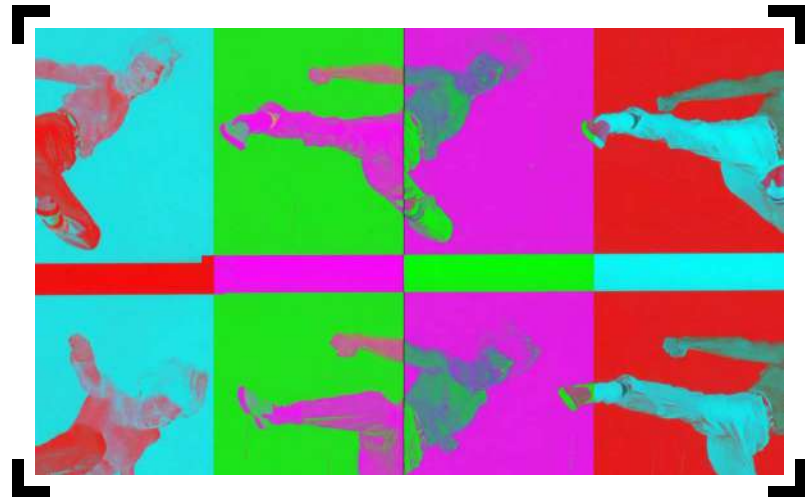
30 procenata

30 percent

Karina Acosta
2023-Argentina-7'

Snimak u sekvencama. Doba godine: 23. decembar. Mesto: šoping mol. Crno-bela slika se transformiše i narušava situaciono stanje; u nekim trenucima se rasipa, u drugim je savršeno jasna. 30 PROCENATA predstavlja potrošnju od koje niko ne može da pobjegne, čiji smo svi deo i gde se usporavanjem ravni sekvence otkriva stanje pripadnosti zahvaljujući popustu.

A sequence shot. A time of the year: December 23rd. A place: a shopping mall. The bitonal image transforms and degrades a situational state; at times diffuse, at times of extreme clarity. 30 PERCENT is a representation through consumption where no one escapes, where we are all part of it and where the slowing down of the sequence plane unveils a state of belonging thanks to a discount.



Knjigolorbar: akcija

Bookolorbar: action

Shon Kim
2022-Južna Koreja/South Korea-1'46''

KNJIKOLORBAR je animirani projekat koji kombinuje pokretne slike i traku sa bojama. Film izdiže traku sa bojama sa nivoa pomoćne alatke do glavnog junaka filma. Dva različita faktora filma posredstvom ove kombinacije postaju međusobno solidarna. BOOKOLORBAR is an animation project to combine moving images with color bar. It elevates color bar from the supporting tool to the leading actor in film. Through this combination, two different factors of film are in solidarity.



Sanjajuća tela

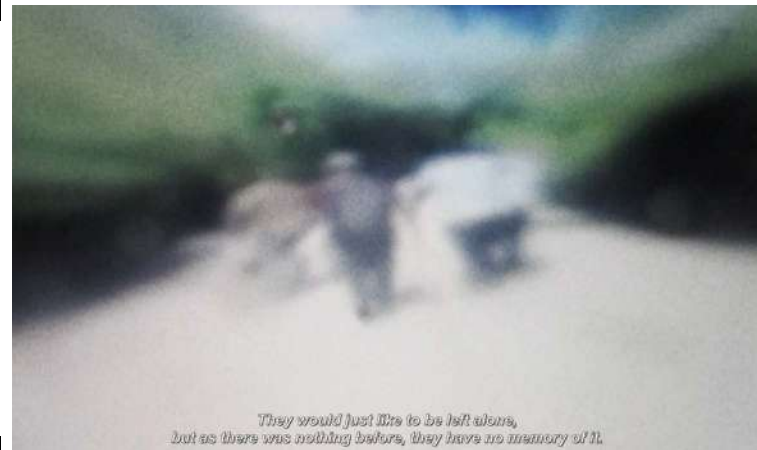
Dreaming bodies

Vivian Bausch & Ella Knorz

2022-Austrija, Nemačka/Austria, Germany-4'

Mrak. Telo se budi. Telo se menja. Snimljeno kamerom za termalno snimanje i napisano pomoću veštačke inteligencije.

It is dark. A body awakes. A body changes. Shot on a thermal imaging camera and written with artificial intelligence.



Kapsule/portreti br. 1, 2, 3

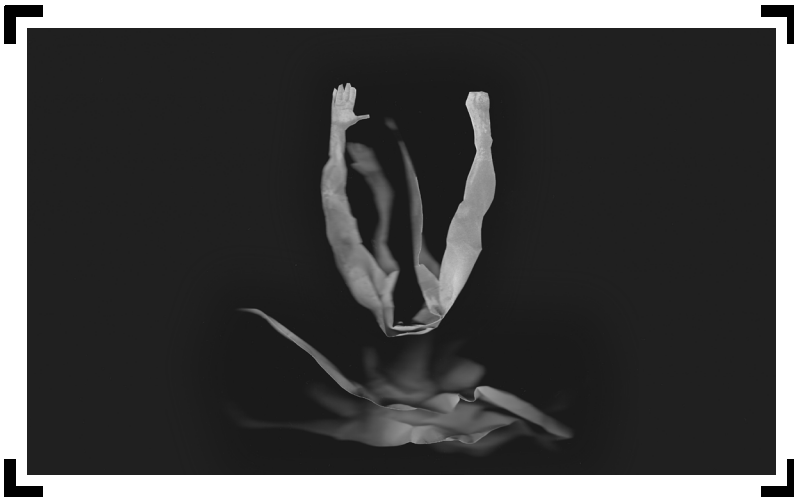
Capsules/portraits #1, 2, 3

Jules Bourbon

2023-Francuska/France-8'

Ono što pokušavam jeste da zapišem, da snimim svakodnevni život u njegovoj ponovljivosti, akumulaciji... Da probodem kroz poeziju jedinstvenost koju uočavam u banalnom. Da video zapisi postanu tačke percepcije stvarnosti koja je istovremeno nasilna, dirljiva, prljava i blistava. Nastojim da proizvedem priču koja je nalik subjektivnoj kameri.

I try to write, to film everyday life in its repetition, its accumulation... To pierce through poetry the singularity that I perceive in the trivial. That the videos be points of perception of reality which is at the same time violent, touching, dirty and splendid. I try to produce a writing that is like a subjective camera.



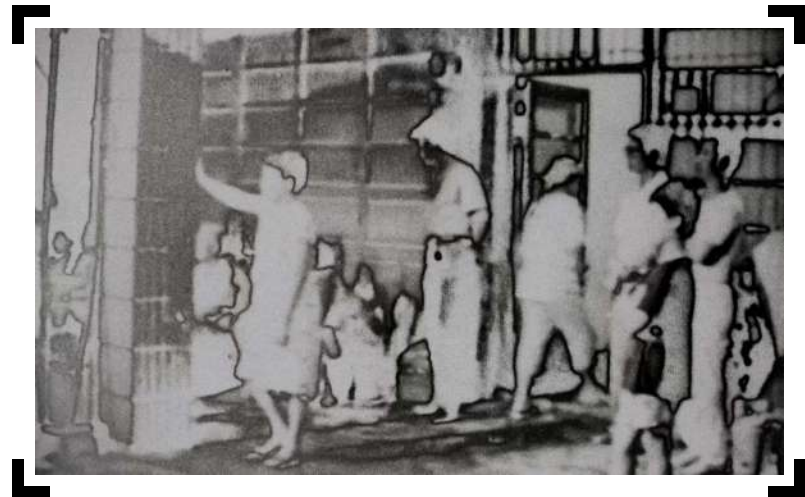
Fantomski aspekt

Phantom aspect

Oleksandr Isaienko
2023-Ukrajina/Ukraine-5'

„Fantomski aspekt“ je film koji predstavlja emocionalni transfer na sliku osećanja fantomske sirene u odnosu na pozadinu stvarnog rata.

The phantom aspect is a film which is an emotional transfer into the image of the feeling of a phantom siren against the background of a real war.



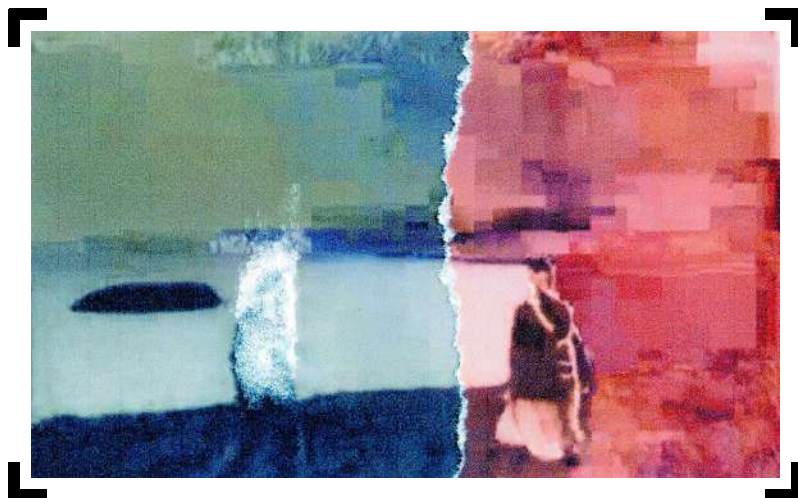
Gledanje u plamen

Flame gazing

Wang-Yun Yen
2023-Tajvan, Holandija/Taiwan, Netherlands-8'

„Gledanje u plamen“ rekreira scene sa dva pogreba, snimljena 1992. i 2001. kućnom kamerom. Ti audio-vizuelni elementi su krhki na dva načina. Da bi se očuvali, moraju da se prenesu sa jednog medijuma na drugi. Značenje snimka sa prolaskom vremena postaje fleksibilno. Na taj način sekundarne slike nude temu za promišljanje - za „guan huo“, odnosno gledanje u plamen.

Flamegazing re-composes scenes from two funerals, recorded in 1992 and 2001 via the home video camera. These audiovisual elements are fragile in two senses. For preservation, they need to be transferred from one medium to another. And the passing time makes the meaning of the footage malleable. The secondhand images thus offer something to contemplate upon-to “guan huo,” namely staring at the fire.



UljeMesecNoć

OilMoonNight

Anna Malina

2022-Nemačka/Germany-6'

Fantastična priča o osveti. Iskvarena i falšna maštarija. Uzaludno nastojanje da se izade na kraj sa vizijama užasa... Polja suncokreta zauvek!

A revenge fantasy. A corrupted & glitched daydream. A futile endeavor to cope with visions of terror... Sunflower Fields Forever!



Prije mraka

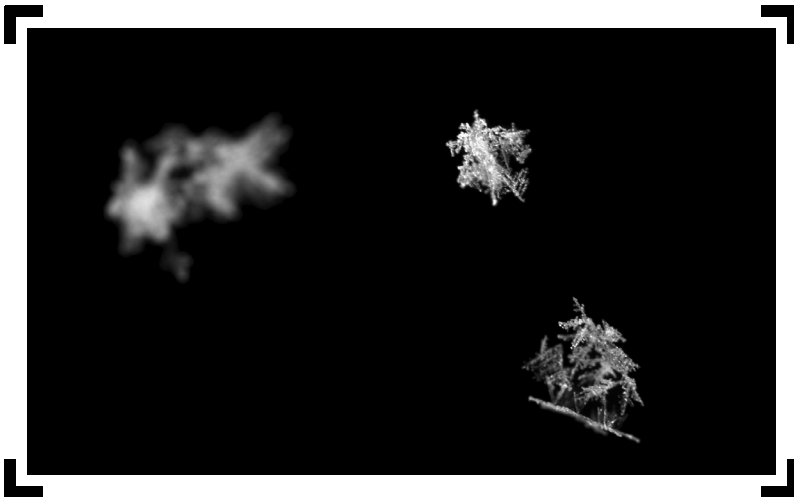
Before dark

Mare Šuljak

2022-Hrvatska / Croatia-7'

Film je napravljen na osnovu tri fotografije, digitalnim foto-aparatom, služeći se otvorom kao objektivom.

The film is created from three photographs with a digital camera and a pinhole instead of a lens.



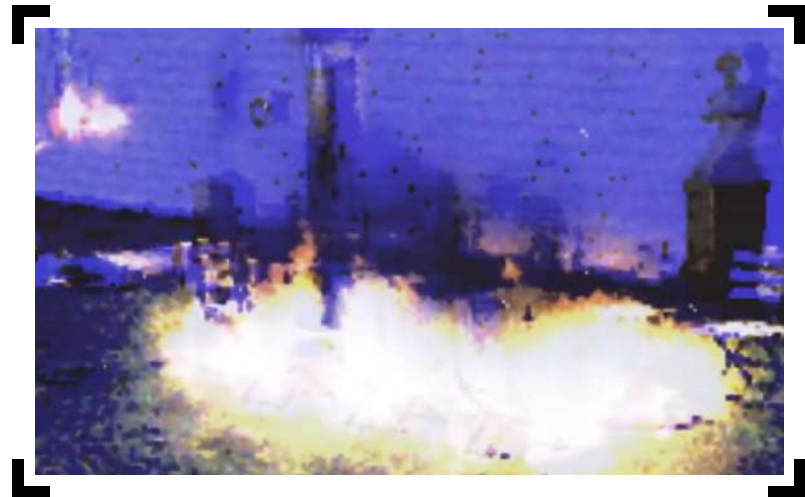
Snežni kristali

Snow crystals

Olivier Perriquet
2023-Francuska/France-9'

Film predstavlja kompoziciju sastavljenu od stereografskih slika pahuljica sakupljenih sa veba, animiranih metodima koji podsećaju na strukturni bioskop. Sneg se obično posmatra kao nešto meko, što donosi spokojnu, blistavu atmosferu ili ima običaj da izazove razigrane uspomene. Za fizičare je sneg kristal, kao i „crno telo“ zračenja dugih talasa, koje apsorbuje elektromagnetno zračenje sa kojim dođe u dodir.

Snow Crystals is a composition made from stereographic images of snowflakes collected from the web, animated with methods reminiscent of structural cinema. Snow is usually regarded as a soft element, bringing a peaceful, luminous atmosphere or prone to recall playful memories. For Physicists, it is a crystal and nearly a “black body” in longwave radiation, absorbing all electromagnetic radiation it comes into contact with.



Velika ušteda

Saving lot

“Blanche the Vidiot”
2022-Mađarska/Hungary-8'

U video igri smo želeli da preispitamo temu Poslednje večere i njen sistem umetničkih motiva, ali u ovoj prvoj fazi video zapisa sto za ručavanje je neočekivano zahvatio požar. Pogled je na vatri, perspektiva je na vatri, vizija je u vatri, percepcija oka je u vatri, radosna, bolna i neutralna osećanja koja se javljaju u zavisnosti od percepcije oka takođe su u vatri.

In a video game, we wanted to rethink the theme of the Last Supper and its system of artistic motifs, but in this first phase of the video, the dinner table unexpectedly caught fire. The eye is on fire, perspective is on fire, vision is on fire, the perception of the eye is on fire, the joyful, suffering and neutral feelings arising depending on the perception of the eye are on fire.



We've been married for 22 years.

Noć je pijana kada patimo

The night is drunk when we suffer

RS Magtaan

2022-Filipini/Philippines-6'

Majka petogodišnjaka se jedne večeri napija. Zatim provodi ostatak večeri u izražavanju svojih frustracija, inhibicija i aspiracija dok njen poetski nastrojen sin iskazuje sve nedaće i zajedničke traume koje ih povezuju.

One night, a mother of five gets drunk. She then spends the rest of the evening expressing her frustrations, inhibitions, and aspirations while her poet son tells all the miseries and shared trauma that bonded them together.



Nat: post-singularnost i apokaliptična borbena devojka

Nat: a post singularity and
apocalypse combat girl

Kang Le

2023-Tajvan/Taiwan-6'

Ovo je iskustvo vremena koje nije povezano sa koherentnošću linearnog narativa, već vremenom dominiraju nestalni i obmanjujući fenomeni, teški za beleženje.

This is an experience of time that is not related to coherence or linear narrative, but rather to a time dominated by fleeting and elusive phenomena, which are difficult to capture.



Djinn proféerer scraper

Djinn proféerer scraper

Pierre Feytis

2023-Francuska/France-13'

1993-2023. Sa praga svog turobnog malog stana Rajan pokušava da iskaže svoj bes, koji potiče od autističnog sindroma, ali koji i unosi iz „zamrznutog“ društva. S vremena na vreme, noću ga budi „lupanje“ kasnog TV programa Toonami, zvukovi koje nosi u sećanju još od detinjstva. Bunovan i dezorijentisan, ponekad razmišlja da digne ruke.

1993-2023. From its dismal studio apartment doorstep, Ryan tries to utter his anger out, an anger stemming from a autistic syndrome he carries from in a sometimes “frozen” society. On some nights, he is woken up by the ‘bumps’ of the late-night Toonami TV broadcasts, lingering tones from his childhood. Foggy, disoriented, he sometimes thinks of giving up.



Nečujno crvkutanje nevidljivih dirki

Silent chirping of invisible digits

Vera Sebert

2023-Austrija, Nemačka/Austria, Germany-10'

Poput pojedinačnog kadra u filmu, insekti zatrepere na delić sekunde, samo da bi se momentalno ponovo povukli iz vidnog polja. U međuprostoru treperavih delova njihovih tela film prikazuje nepojmljive praznine. Šta se vidi kada nema poznatih filtera vida i narativa povezanih sa njima?

Like a single film frame, insects flash for the fraction of a second, only to immediately withdraw from the field of vision again. In between their flickering body fragments, the film shows undefinable voids. What can be seen when familiar filters of vision and the narratives associated with them are missing?



Vrana

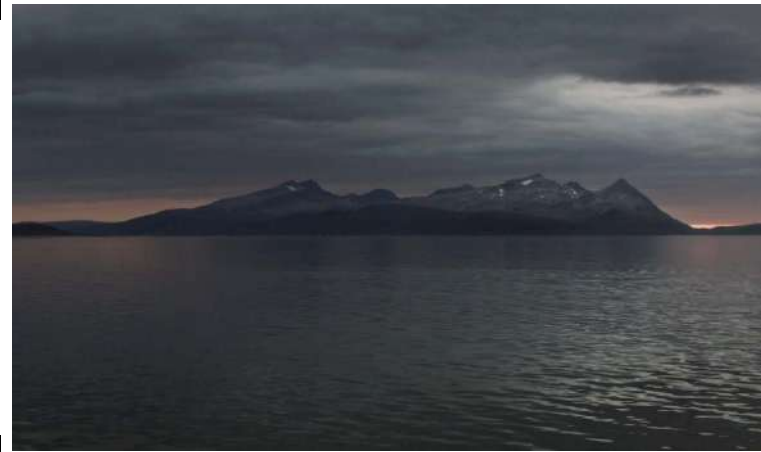
Crow

Ubu Kung

2022-Ujedinjeno Kraljevstvo/United Kingdom-3'

Vrana je eksperimentalni umetnički video koji funkcioniše kao zajednički vapaj otpora.

Crow is an experimental video artwork that works as a rallying cry of defiance.



Mørke

Mørke

Alexandre Ries

2023-Francuska/France-38'

Snimljen tokom putovanja po norveškoj Laponiji, video prikazuje večernji pejzaž. Slojevi okvira i tekstura, smenjivanje grafičkih reljefa i kontrasta boja grade harmonični i fizički prostor zvuka i slika putem progresivnog otkrivanja pejzaža. Film nam donosi sveprožimajuće iskustvo putovanja u vremenu, prostoru i svetlosti.

Filmed during a voyage in Lapland, Norway, the video depicts a crepuscular landscape. Layers of frames and textures, succession of graphic reliefs and color contrasts constitutes the harmonic and physical space of the sound and images through a progressive unveiling of the landscape. The film brings us to an immersive experience through a travelling in time, space and light.



Žiri

ἰριῖ

Jury

γῆρῆ



belit sağ

Vizuelna umetnica, proučavalac i edukator. Studirala je matematiku, audiovizuelne umetnosti i komparativnu književnost. Njena praksa pokretnih slika vuče koren iz video-aktivističkih grupa koje je osnovala u Turskoj. Izabrana je za umetničku rezidenciju na akademiji Rijksakademie van Beeldende Kunsten (2014/2015, Amsterdam) i u okviru programa International Studio and Curatorial Program (2016, 2019, Njujork). Njena umetnička praksa koja se bazira na proučavanju fokusirana je na vizuelno predstavljanje političkog nasilja i načina na koji zajednice koje ga trpe vide i doživljavaju to nasilje. Inicijator je arhivističkih projekata sa ciljem kolektivne fabulacije novih narativa i istorija u saradnji sa kvir i migrantskim zajednicama ljudi druge boje. Belit je predstavljala radove u umetničkim i filmskim objektima, između ostalog documenta u Kaselu, New York Film Festival, International Film Festival Rotterdam, Toronto International Film Festival, MOCA Taipei, EYE Filmmuseum i Flaherty NYC. Organizacija LIMA je distributer njenih filmskih radova. Predaje na Institutu Sandberg (Amsterdam) i Kraljevskoj akademiji umetnosti (KABK - Hag).



belit sağ

Is a visual artist, researcher and educator. She studied mathematics, audiovisual arts, and comparative literature. Her moving image practice is rooted in video-activist groups she co-founded in Turkey. They were an artist in residence at Rijksakademie van Beeldende Kunsten (2014/2015, Amsterdam) and International Studio and Curatorial Program (2016, 2019, New York City). Their research-based artistic practice focuses on visual representations of political violence and their role in how the affected communities perceive and experience these violences. She initiates archival projects to collectively fabulate new narratives and histories in collaboration with queer and migrant communities of color. belit has presented her works at art and film spaces including documenta, New York Film Festival, International Film Festival Rotterdam, Toronto International Film Festival, MOCA Taipei, EYE Filmmuseum, and Flaherty NYC. LIMA distributes her moving image works. They teach at Sandberg Institute (Amsterdam) and the Royal Academy of Art (KABK - Den Haag).



Dušica Dražić

Zanima se za metode produkcije znanja u pogledu socijalnih, političkih i estetskih promena (javnog) prostora. Dušica Dražić je učestvovala u brojnim individualnim i grupnim izložbama. Sa umetnikom Vimom Jansenom je 2018. učestvovala u otvaranju objekta OUT OF SIGHT u Antverpenu. To je nezavisni prostor namenjen predstavljanju eksperimentalnih audio-vizuelnih i vremenski zasnovanih praksi. Od 2020. je na funkciji umetničkog saradnika i kreativnog producenta ustanove wpZimmer u Antverpenu, međunarodnog radnog prostora za likovne umetnosti, sa fokusom na performansu i umetničkom istraživanju. Dušica trenutno radi na svom debitantskom filmu pod nazivom „Drugačije pada kiša“.



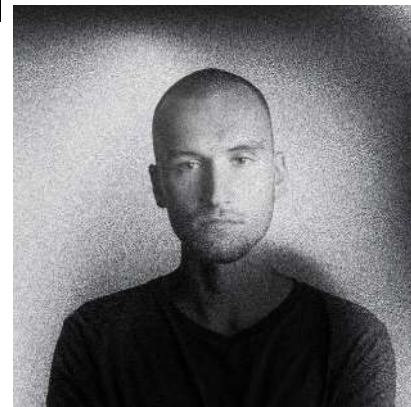
Dušica Dražić

Interested in methods of knowledge production concerning social, political and aesthetic changes of (public) space. Dražić has participated in numerous solo and group exhibitions. In 2018, together with the artist Wim Janssen, she co-founded OUT OF SIGHT in Antwerp, an independent space dedicated to presentation of experimental audiovisual and time-based practices. Since 2020 she is an artistic collaborator and creative producer at wpZimmer in Antwerp, an international workspace for the arts, with a focus on performance and artistic research. Currently Dušica is working on her debut feature film titled “It Rains Differently”.



Igor Simić

Rođen i odrastao u Beogradu, studije završio na Univerzitetu Kolumbija u Njujorku. Njegov studio ove godine objavljuje igru Highwater, kojom se nastavlja futuristička trilogija sa društvenom kritikom započeta igrama Golf Club: Wasteland i The Cub. Vizuelna umetnost Igora Simića je 2022. predstavljena na bijenalu Manifesta 14, a video igra The Cub je ušla u zvaničnu selekciju kao deo odeljka za igre filmskog festivala Tribeca. Galerija koja predstavlja Simićevu umetnost je Galerie Anita Beckers. Pored dizajna igara, u Simićevu praksu spadaju i fotografija, pisanje i objekti. Autor je nekolicine kratkih filmova sa početka profesionalne karijere, a trenutno radi na scenariju za svoj debitantski dugometražni film.



Igor Simić

Born and raised in Belgrade but completed his studies at Columbia University in New York. This year his studio is releasing the game Highwater, which continues the socially-critical futurist trilogy beginning with Golf Club: Wasteland and The Cub. In 2022 his visual art was featured as part of Manifesta 14, while his video game The Cub was an official selection as part of the gaming section at Tribeca Film Festival. Simic is represented by Galerie Anita Beckers. In addition to game design Simic's practice includes photography, writing and objects. He has been making short videos since the beginning of his professional career and he is currently developing his debut feature-length film script.

JA SE TOGA SEĆAM DRUGAČIJE

Ovaj program, koji pokriva period od dvadeset godina, pokušava da uhvati centralizovani akt mišljenja u slikama, prakse stvaranja slika, predstave, vidljivost i poigravanje sa blizinom koju pojedinac ostvari sa njima. Osnovna snaga rada na pokretnim slikama Belit Sađ sadržana je u konstantnom pomeranju unapred i unazad.

Da se pozovemo na Almuđenu Eskobar Lopez: „Belit se putem obrade priče, pokreta, kolaža i teksta odupire institucionalizovanoj istoriji, ispitujući na koji se način ideologija utiskuje u slike. Njeno prošireno opažanje nudi ličnu, meditativnu vežbu koja poziva gledaoca da proširi fokus znanja, da pojača akcent na ono što se inače previdi, ostavlja po strani, ili jednostavno ignoriše. Filmovi Belit služe kao otvoreno igralište u kom se znanje generiše kroz trenje između činjenica i subjektivne fikcije. Sećanje se ispoljava kao modularni prostor za međupovezivanje, a pričanje priče postaje precizniji način pronalaženja činjenica.“

REMEMBERING OTHERWISE

Encompassing a twenty-year time period, this program captures the centralized act of thinking through images, image-making practices, representation, visibility, and playing with one's proximity to them. It is a constant move of rewinding and forwarding as the founding force of the moving image work of belit sađ.

We tune in to Almuđena Escobar Lopez: “Through retelling, gesture, collage, and text, belit resists institutionalized histo-

Prateći program

Additional program



ry, examining how ideology is embedded in images. Her expanded viewing proposes a personal, meditative exercise that invites the viewer to defocus knowledge, to amplify things that are overlooked, left on the side, or simply ignored. belit's films create an open playground where knowledge is generated through the friction between facts and subjective fictions. Memory displays itself as a modular space of interconnections and storytelling becomes a closer way to look at facts."

PROGRAM:

Moja kamera izgleda prepoznaje ljude / My camera seems to recognize people

2015, 3'23''

Video poema iz tri dela, o snimanju i izloženosti slikama smrti i uništenja. / A video poem in three parts, on recording and being exposed to the images of death and destruction.

Isečak / Cut-out

2018, 3'49''

Video zapis predstavlja detaljniji pogled u policijske datoteke žrtava neonacističke grupe Nacionalni socijalistički underground (National Socialist Underground - NSU) u Nemačkoj. / The video takes a closer look into the police file photo of the victims of Neo-Nazi group National Socialist Underground (NSU) in Germany.

Hvala / Thank you

2013, 1'52''

Video poruka u kojoj krojač/ica negde u Indoneziji ponavlja

reči „hvala na solidarnosti“ isprobavajući različite izgovore i ton u pronalaženju pravog načina. / A video-message where an Indonesian garment worker is repeating the words 'thank you for your solidarity', in different pronunciations and tones to find the correct way.

Sevmek Zamanı (Vreme za ljubav) / Sevmek Zamanı (Time to Love)

2010, 2'29''

Repetitivni slojevi slike, koji u pratnji, otelovljuju slike žene iz filma iz 60-ih u Turskoj. / Repetitively becoming a layer, accompanying, embodying images of a woman from a film from the 60s in Turkey.

Şifa

2022, 7'54''

Tri migrantkinje zauzimaju javni prostor u različitim delovima Amsterdama i pevaju intimne pesme o gubitku koji su iskusile tokom pandemije virusa KOVID-19. / Three women migrants each take up public spaces in different parts of Amsterdam and sing intimate songs on the losses they experienced during the Covid-19 pandemic.

Remećenje / Disruption

2016, 5'

Snimak stopala iz prvog lica dok hodaju od jedne zgrade do druge, praćene mozaikom slika iz vesti, popularnih filmova i klipova iz Turske, u međusobnim interakcijama. / A first-person footage of feet as they walk from one building to another with a superimposed mosaic of images from news, popular films and clips from Turkey interacting with each other.

Ajhan i ja / Ayhan and me

2015, 14'12''

Video zapis eksplicitno komentariše vlastitu produkciju i cenzuru u rukama zvaničnih lica, te tako predstavlja britko ispitivanje snage slika, uloga i odgovornosti, sankcionisane istorije i odnosa između umetnosti i državne kontrole koji je uvek pod tenzijom. / Explicitly discussing its own production and censorship at the hands of officials, the video is an incisive examination of the power of images, roles and responsibilities of representation, sanctioned history-making, and charged relationship between art and state control.

Premotavanje u prošlost / Past forward

2013, 0'48''

U rastavljanju video dokumentacije o jednom određenom trenutku političke istorije Turske, video govori o vidljivosti, reprezentaciji i smrti slike. / Dismantling video documentation of a political historical moment in Turkey, the video discusses visibility, representation and death of an image.

Ako izgovoriš to četrdeset puta ... / If you say it forty times...

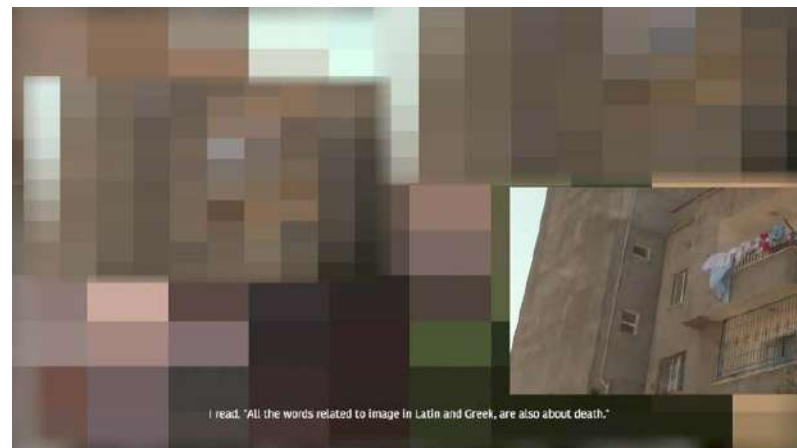
2017, 5'04''

Istražujući političku amneziju putem medijskih slika političkih javnih ličnosti u Turskoj, video zapis zaviruje u istoriju stisnutu u trenucima pamćenja i zaboravljanja. / Investigating political amnesia through media images of political public figures in Turkey, the video peeks at history squeezed in moments of remembering and forgetting.

Šta preostaje / What remains

2018, 7'05''

Video predstavlja povratak u arhivu slika napravljenih i sakupljenih tokom 2015. i 2016. godine u Džizri, primarno kurdomskom gradu Turske na granici sa Sirijom, kao i pronađeni snimak iz raznih delova Turske tokom istog perioda. / Video is a revisit of the archive of images shot and gathered during 2015 and 2016 in Cizre, a primarily Kurdish town in Turkey on the Syrian border, as well as found footage from all over Turkey from the same period.



Ansiblins

2023, 5'05''

Kamil i Lejla su učestvovala u radničkom sporu iz 1978. godine u malom gradu u Holandiji. Posle četrdeset godina, ponovo se sastaju i gledaju sebe na snimcima sa televizije i u slikama iz novinskih arhiva. Prostor koji se kreira nadilazi priču koja se gradi o sporu. / Kamile and Leyla were part of a labor dispute in 1978 in a small town in the Netherlands, they came together after more than forty years and watched their images from television and newspaper archives. The space created is beyond the story that is told of the dispute.

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JA SAM AUTOR SADRŽAJA

Radim kao autor sadržaja. Pravim sadržaj za bioskope, bijenale, galerije, muzeje, prodavnice video igara i internet. Svi ovi sadržaji se prave zajedno sa saradnicima. Sadržaji i saradnici zajedno formiraju sazvežđe. Ovde delim sa vama uvide stečene tokom više od decenije pravljenja i prodaje radova na tržištima u rasponu od umetničkih galerija Berlina do striming mreže Netflix.



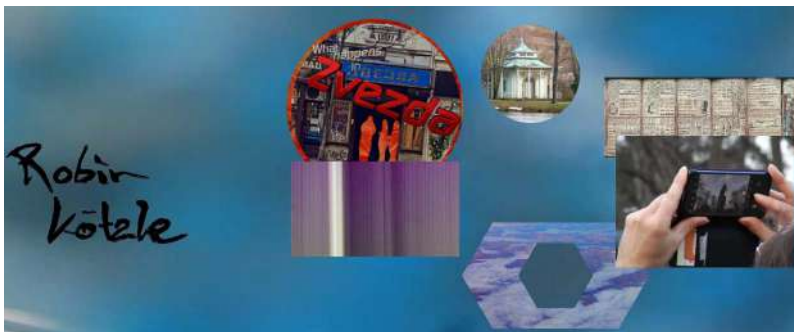
I'M A CONTENT CREATOR

I am a content provider. I supply content for the cinema, biennials, galleries, museums, video game stores, and the internet. All of this content is made in collaboration with other people. The content and collaborations form a constellation. Here I'm sharing insights from over a decade of making and peddling works from Berlin art galleries to Netflix.

Pronađeni materijal i konstrukcija realnosti

mentor **Robin Ketzle**

„Pronađeni materijal i konstrukcija realnosti“ je trodnevna radionica koja se bavi preispitivanjem koncepta stvarnosti putem alata digitalnih medija. Učesnici počinju od istraživanja kontradiktornih slika i diskutuju o njihovim značenjima i vezama. Grupne diskusije zadiru dublje u percepcije stvarnosti i načina na koji mediji oblikuju naše razumevanje stvarnosti. Praktične seanse koje se održavaju drugog dana podrazumevaju korišćenja softvera kao što su Blender, Fspy i Davinci Resolve za stvaranje vizuelnih realnosti na osnovu prikupljenih digitalnih materijala. Radionica se zatvara prezentacijama i grupnim diskusijama o kratkim video zapisima koje su učesnici napravili.



Found Footage and the Construction of Reality

Led by **Robin Kötzle**

“Found Footage and the Construction of Reality” is a three-day workshop that examines the concept of reality through digital media tools. Participants begin by exploring contradictory im-

ages, discuss their meanings and connections. Group discussions delve into perceptions of reality, and how media shapes our understanding of reality. Practical sessions on the second day involve using software like Blender, Fspy, and Davinci Resolve to create visual realities from collected digital materials. The workshop concludes with presentations and group discussions about the short videos created by participants.

ARHIVSKI PROGRAM / ARCHIVAL PROGRAM

„Projekcije seksa“ i pornografske i antipornografske slike u jugoslovenskom alternativnom filmu od 1970-ih

Kada film „prikazuje seks“, on ujedno i otkriva i sakriva, prema navodima Linde Vilijams, akademskog stručnjaka u oblasti filma. Seks na filmu nije samo priča o tome da se „ide do kraja“, već i čitava istorija pravljenja razlike među slikama u beskonačnom nizu prikaza seksa sa različitim namerama. Seks se sasvim često prikazuje iz (politički) revolucionarnih pobuda. Važan trenutak te istorije bio je početak sedamdesetih godina dvadesetog veka, kada je pornografija popularizovana. Mada su dani na vrhuncu seksualne revolucije 1968. stvarno obećavali oslobođenje u pogledu pornografije, na to je ubrzo počelo da se gleda kao na eksploatatorsku industriju, makar u heteroseksualnoj varijanti. U Jugoslaviji je situacija bila specifična jer je pornografija bila lako dostupna ali je, izuzev lagane erotike Nudie magazina, dolazila sa „Zapada“. Alternativni film je, budući u najvećoj meri oslobođen od stroge partijske cenzure, postao glavna scena Jugoslavije za „prikazivanje seksa“, kao i za hvatanje ukoštac sa pornografijom, potkopavajući najvećim delom komercijalne tendencije da seksualno uzbudi gledaoca. Ovo

je pored izbegavanja pornografskih slika sasvim često podrazumevalo njihovo „falsifikovanje“, pa se u potrazi sa intimnošću i „istinitošću“ premašivao i naturalizam. Filmski autori su, takođe, odstranjivali pornografske slike u montaži i drugim formalnim eksperimentima, ne gubeći ni u jednom trenu do kraja uverenje u njihovu subverzivnu snagu u pogledu razbijanja tabua ili vrednosti elementa šoka.

'Screening Sex', and Pornographic and Anti-Pornographic Images in Yugoslav Alternative Film since the 1970s

As film is 'screening sex' it exposes as well as conceals, according to the film scholar Linda Williams. Sex in film is not simply a story of 'going all the way', but also a history of the differentiation of a continuum of images screening sex with different intentions. Often enough, sex is screened with (politically) revolutionary intention. The beginning of the 1970s, when pornography was popularized, was an important moment in this history. While in the heyday of the sexual revolution of 1968, there was indeed a promise of liberation connected to pornography, it very soon became to be perceived, at least its heterosexual variant, as an exploitative industry. Yugoslavia had a special situation because pornography could be rather easily consumed, but came, except for the mild eroticism of Nudie magazines, from 'the West'. Alternative film, largely relieved from strict party censorship, became a stage in Yugoslavia for 'screening sex' as well as for coming to grips with pornography, for the most part undercutting the latter's commercial intention of sexually arousing the viewer. This meant not only avoiding pornographic images but often enough 'counterfeiting'

them - in search of intimacy and 'truthful', exceeding naturalism. Also, filmmakers estranged pornographic images in montage and other formal experiments, all the while never quite losing the belief in their subversive power as breaches of taboo or elements of shock value.



- Biljana Belić, **Pieta**, Kino Klub 8, (1970), B/W, 8mm, 3'50''
- Tomislav Gotovac, **Br. 187**, (1970), iz kompilacijskog filma Salt Peanuts or Hot Club of France, AFC DKSG, 2007, kolor, DV from 8mm, 14'20''
- Ivica Matić, **Mali oglasi. In memoriam**, (1971), B/W, 16mm, 6'06''
- Ljubomir Šimunić, **Pression**, (1973-1976), m: WBLS-New York, color, 8mm, 15'
- Biljana Belić/Dragiša Krstić, **Penelopa '77**, (1977), color, 8mm, 8'
- Zorica Kijevčanin/Miodrag Milošević, **GoLo**, AFC DKSG, (1983), 16mm, 8'
- Miroslav-Bata Petrović, **Srećna nova godina**, AFKDOB & FKK MMM, (1983), 16mm, 3'51''
- Borghesia, **On, Track 3 from Tako mladi**, (1985), VHS, 4'38''
- Miodrag Milošević, **Poslednji tango u Parizu**, AFC DKSG, (1983), 16mm, 6'

Akademski filmski centar aktuelna produkcija

Academic Film Center recent production

Pričaj mi / Tell me

Dunja Janićijević, 2021, 7'51''

Audio-vizuelni dnevnik putovanja na Staru planinu koji nam, kroz uhvaćene trenutke prirode, životinja, ljudi, situacija i poeziju Jonasa Mekasa, predstavlja priču ovog predela istočne Srbije.

An audio-visual diary of a trip to Stara Planina tells a story about this part of Eastern Serbia through captured moments of nature, animals, people, situations and poetry by Jonas Mekas.

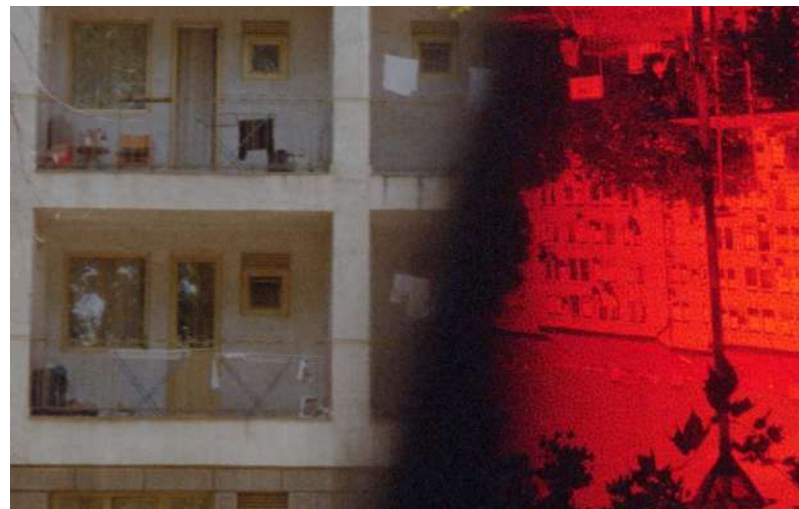


Slike koje se ponovo pojavljuju / Surfacing Images

Tara Najd Ahmadi, 2023, 5'

Slike koje se ponovo pojavljuju je eksperimentalni dokumentarac o očuvanju filma i sudbini slika koje su prepuštene same sebi. Kroz telefonski razgovor dva prijatelja, dok razgovaraju o delima filmskih stvaralaca, Dušana Makavejeva i Bojane Marijan do filmova o Revoluciji u Iranu 1979. godine, ovaj film oslikava neodoljivu želju da se slike ponovo pojave i budu videne.

Surfacing Images is an experimental documentary about film preservation and the destiny of images that are left on their own. Through a phone conversation between two friends, as they discuss the works of filmmakers, Dušan Makavejev and Bojana Marijan to the films of the 1979 Revolution in Iran, this film portrays the irresistible urge of images to resurface and be seen.



prizori tajanstvenog simpozijuma / images of the mystical sym-
posion

Milan Milosavljević, 2021, 5'25''

U toku Hladnog rata, u predvečerje nuklearne pretnje, kada deca utonu u san stariji su započinjali svoje igre u „ludim šezdesetim“...

Somewhere in Yugoslavia, during the Cold War, on the eve of the nuclear threat, when the children fell asleep, the elders began their games in the “swinging sixties” ...



Sjutra / Tomorrow

Marko Dabović, 2023, 3'

Anksioznost, koju čovjek osjeća sukobljen sa odrastanjem i strahom za sutra stvara krug po kojem ide, sadržana u fleševima prošlosti i imaginacije.

Anxiety, which a person feels in conflict with growing up and fear for tomorrow, creates a circle on which it goes, contained in flashes of the past and imagination.



Heterotopija / Heterotopia

Nikola Nikolić, 2023, 7'

Koegzistencija dva međusobno isključiva fiktionalna entiteta.

The coexistence of two mutually exclusive fictional entites.



Jedan / One

Nadine Poulain, AFC DKSG & Más Media Production, 2023, 15'54''

Film prikazuje godišnji prsten (god) drveta koji, izdvojen i blistav, podseća na planetu. Pred mrklom crnom pozadinom, prsten se pojavljuje, nestaje i ponovo se pojavljuje, nekad iznenada, nekad postepeno. Menja se njegova veličina i ugao pod kojim se vidi. Ispitujući granice percepcije, spljoštenost kruga ustupa mesto trodimenzionalnom obliku. Svedene, ali veličan-

stvene slike prelaze u muziku intenzivno visokih nota i ekstremnog basa. Onostran i neuhvatljiv, „Jedan“ vodi gledaoca na putovanje koje spaja zemaljsko i kosmičko, stvarnost i maštu.

The film features an annual growth ring of a tree that, being singled out and possessing a radiant glow, evokes a sense of



the planetary. In front of a pitch black backdrop, the ring appears, disappears and reappears, at times suddenly, at other times gradually. What changes is its scale and the angle it is seen in. Testing out the frontiers of perception, the flatness of the circular shape gives way to a three-dimensional object. The minimal, yet grand imagery unfolds to a musical soundtrack of intensely high notes and an extreme bass. Otherworldly and intangible, One takes the viewer on a journey that amalgamates earthly and cosmic spheres, the real and the imaginary.

Sonjin septembar / Sonja's September

Manifestacija ‘‘Sonjin septembar’’ se od 2017. godine održava u saradnji DKSG i Umetničke galerije ‘‘Nadežda Petrović’’ iz Čačka. Dobitnici nagrade ‘‘Sonja Savić’’ na festivalu Alternative Film/Video borave u Čačku na umetničkoj rezidenciji, u okviru koje se organizuje izložba nagrađenog autora/ke, projekcije, razgovori sa mladim kritičarima i kustosima. Ove godine, manifestacija je održana po prvi put kao bijenalna, sa dve nagrađene autorke (2021. i 2022.) Maryam Tafakory (Iran, Velika Britanija) i Gloria Gammer (Austrija, Nemačka).



Since 2017, the event ‘‘Sonja's September’’ has been held in cooperation with DKSG and the ‘‘Nadežda Petrović’’ Art Gallery from Čačak. The winners of the ‘‘Sonja Savić’’ award at the Alternative Film/Video festival are staying in Čačak on an artistic residency, which includes an exhibition of the award-winning author, screenings, discussions with young critics and curators. This year, the event was held for the first time as a biennial, with two award-winning authors (2021 and 2022) Maryam Tafakory (Iran, Great Britain) and Gloria Gammer (Austria, Germany).

Aiming at me? - između imaginarne slike i reflektovane misli

Izložba doktorskog umetničkog projekta Aiming at me? - između imaginarne slike i reflektovane misli sastoji se od simultanih video-projekcija, fotografija i konceptualnog crteža. U fokusu izloženih radova je je promišljanje tema odraza, projekcije, (auto-) refleksivnosti, (aparatskog) pogleda, subjektivnosti i intersubjektivnosti, granica autonomije sopstva u društvu, gesta kao poruke.

Video-triptih, koji čini centralni deo projekta Aiming at me? bavi se umetničkim istraživanjem optičkih zakonitosti pravilne refleksije. Ti geometrijsko-fizički principi su podvrgnuti kreativnom ekperimentu sa običnim staklenim ogledalom sa čije pozadine je, grebanjem i guljenjem, mestimično uklonjen reflektujući sloj srebra, čime prvobitni objekat prestaje da bude samo katoptričko sredstvo za stvaranje odraza (u geometrijskoj optici se umesto odraza upotrebljava termin imaginarna slika ili imaginarni lik). Obično ogledalo biva dakle transformisano u ozleđeno ogledalo sa procepima, rupama u refleksiji. Ono sada istovremeno reflektuje, transmituje i refraktuje svetlo.

Ovo ozleđeno ogledalo, sinhronim delovanjem optičkih fenomena pravilnog odbijanja i propuštanja svetla, omogućava nastajanje žive, preklapljenе, dvoslojne slike u kojoj se prizor ispred ogledala preklapa sa uprizorenjem iza ogledala.

U svakoj od tri video-projekcije vidimo snimak dobijen direktno iz video-kamere nastao bez ikakvih digitalnih efekata. Kamera je nepomična i njena funkcija je svedena na onu najbazičniju: prosto beleženje, odnosno dokumentovanje uprizorenja

dobijenog preciznom primenom optičkih zakonitosti refleksije i čistim suodnošenjem dveju scena istovremeno upriličenih ispred i iza ozleđenog ogledala.

“Akteri” koji se nalaze ispred opisanog staklenog objekta su umetnik, njegova majka i baka koji su u jednom periodu živeli u istom stanu.

Preklopljena video-slika nastala opisanim mehaničkim i optičkim procesima (a ne digitalnim ili analognim tehnikama) prikazuje apstraktne performativne radnje aktera prilikom kojih nastaju sugestivni zvukovi. Ove radnje i “gestualne poruke” se mogu razumeti i kao vid iracionalnog, neverbalnog dijaloga koji pored toga što otvara dimenziju psiholoških (porodičnih) konstelacija, postavlja i pitanja vezana za prolaznost, introspekciju, autorefleksivnost, opažaj sebe u odnosu na drugog, kontakta omeđenog barijerom (u ovom slučaju i realno opredmećenog kroz stakleni objekat koji stoji između lica) i granicama subjektivnosti.

Marko Ubović studirao je video, likovnu umetnost, nove medije i fotografiju u Bazelu, Švajcarska (Institut Kunst), Novom Sadu (Akademija umetnosti Novi Sad) i Beogradu (Nova akademija umetnosti). Od 2021. zaposlen je na Akademiji umetnosti u Novom Sadu kao stručni saradnik za užu oblast Novi likovni mediji. Od 2007. godine redovno izlaže a do sad su njegovi radovi bili izloženi/prikazani u trinaest zemalja širom sveta. Dobitnik je nekoliko nagrada iz oblasti vizuelnih umetnosti, a o njegovom eksperimentalnom filmu Valley of the Shadow of Death (2017) objavljen je i članak u najstarijem američkom časopisu za avangardne i eksperimentalne oblike pokretne slike Millennium Film Journal (The Oldest Journal of Avant-Garde and Media Art on Planet Earth), no. 68.



Aiming at me? – Somewhere between a virtual image and a reflected thought

An exhibition of a PhD art project Aiming at me? – Somewhere between a virtual image and a reflected thought is composed of simultaneous video projections, photos and conceptual drawing. The exhibited work is focused on ruminating themes of reflection, projection, (auto-) reflectiveness, (apparatus-mediated) view, subjectivity and intersubjectivity, limits of autonomy of the self in a society, gesture as a message.

A video triptych lying in the centre of Aiming at me? project engages with artistic exploration of optical rules for proper reflection. The geometrical and physical principles are being subjected to a creative experiment with a plain glass mirror, which is scratched and scraped on the back to partially remove the reflecting silver coating, by which the original object is

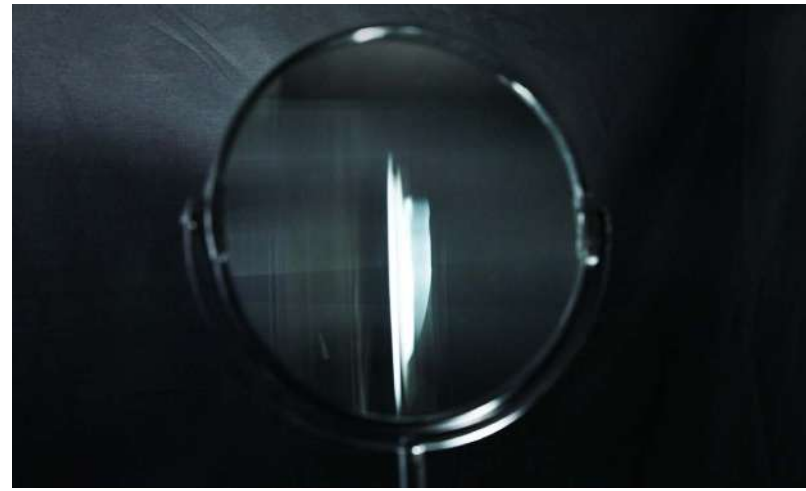
no longer only a catoptric instrument for creating reflection (geometrical optics uses the term virtual image or virtual figure rather than reflection). A plain mirror is thus transformed into an injured mirror with fissures, openings in the reflection. The mirror now simultaneously reflects, transmits and refracts the light.

By synchronous action of optical phenomena of regular reflecting and permeating light, this injured mirror enables creating live, stacked, two-layered image in which the sight before the mirror is overlapped with the scenery behind it.

Each of the three video projections features a capture obtained directly from the camera, with no digital effect whatsoever. The camera is static and put down to the most basic of functions: plain recording, that is, documenting scenes obtained by accurately applying optical laws of reflection and clean interrelating of the two sights featuring simultaneously before and behind the injured mirror.

The actors positioned in front of the above glass object are the Artist, his Mother, and his Grandmother, all living together in the same apartment at some point in time.

The overlapped video image acquired by described mechanical and optical processes (not by digital or analogue techniques) displays abstract performative actions of the actors, which produce suggestive sounds as well. These actions and “gesture messages” can be understood as an irrational, non-verbal dialogue of a kind. While opening the realm of psychological (familial) constellations, the dialogue asks questions about transience, introspection, auto reflection, viewing self as related to the Other, contact limited by a border (in this case also realistically manifested through the glass object standing between characters) and limits of subjectivity.



Marko Ubović had attended studies of video production, art, new media and photography in Basel, Swiss (Institute Kunst), Novi Sad (Academy of Arts) and Belgrade (New Academy of Arts). Since 2021, he has been employed at the Academy of Arts in Novi Sad as an expert assistant for the subject New visual art media. His work has been exhibited regularly since 2007, in thirteen countries around the world. He has won several awards in visual arts, and his experimental film “Valley of the Shadow of Death” (2017) was reviewed in an article in Millennium Film Journal, the longest existing American magazine for avant-garde and experimental forms of moving images, (The Oldest Journal of Avant-Garde and Media Art on Planet Earth), no. 68.

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Република Србија
Министарство културе

Osnivač i organizator

Koorganizator

Pokrovitelj festivala

Founded and organized by

Co-organizer

Under the auspices of

CIP - Каталогизација у публикацији

Народна библиотека Србије, Београд

791.65.079(497.11)“2023”(083.97)

7.038.53:791(082)

ФЕСТИВАЛ новог филма и видеа

Алтернативе филм/видео (2023 ; Београд)

Alternative film/video 2023. : [katalog] = [catalogue] /

[Alternative Film/Video 2023., Festival novog filma i videa 6-9. 12.

2023.] ; [organizator] Akademski filmski centar, Dom kulture Studentski grad = [organized by Students' City Cultural Center - Academic Film Center] ; [koorganizator, co-organizer Kinopravda Institut] ; [urednik kataloga, catalog chief editor Milan Milosavljević] ; [prevod kataloga, translation Milena Dasukidisi]. - Novi Beograd : Dom kulture Studentski grad = Students' City Cultural Center, 2023 (Novi Sad : Sajnos). - 71

str. : ilustr. ; 18 cm

Kor. nasl. - Tekst na srp. i engl. jeziku. - Tiraž 100.

ISBN 978-86-7933-191-5

а) Фестивал новог филма и видеа

Алтернативе филм/видео (2023 ; Београд) -- Програми

б) Алтернативни филм -- Зборници

COBISS.SR-ID 131965961
