

TAKMIČARSKI PROGRAM / COMPETITION PROGRAM

12. 12. | Sreda | Wednesday
20:00 | Velika sala | Main Theatre

TAKMIČARSKI PROGRAM #1 / COMPETITION PROGRAM #1

- R_ don't give an inch**, Anne-Marie Bouchard
(Canada, 2014, digital, 9'42)
- Running in Circles**, Ei Toshinari & Duy Nguyen
(USA / Japan, 2018, digital, 4'20)
- Urban Sculptures**, Di Hu
(China, 2017, digital, 6'15)
- Community**, Maja Hodošček
(Slovenia, 2017, digital, 9'22)
- Field of Infinity**, Guli Silberstein
(UK, 2018, digital, 5'22)
- Scipio's Elephants**, David Pantaleón, Pilar Aldea
(Spain, 2018, digital, 5'49)
- Frequencies**, Thomas Peeters
(Belgium, 2018, digital, 12'50)
- July**, Ian Menoyot
(France, 2017, digital, 2'25)
- Manus x Machina x Moralia**, Igor Simic
(Serbia, 2018, digital, 8'50)
- DizzyMess**, Vivian Ostrovsky
(USA, 2017, digital, 7'43)
- A bar on Majorca**, Marian Mayland
(Germany, 2017, digital, 15')

14. 12. | Petak | Friday
19:00 | Velika sala | Main Theatre

TAKMIČARSKI PROGRAM #3 / COMPETITION PROGRAM #3

- 1440 fotograms: Focus Puller**, Tara Najd Ahmadi, Jurij Meden, Davorin Marc
(Slovenia, 2017, 35mm, 1'00)
- Transposition**, Igor Toholj
(Serbia, 5:25, digital)
- Bottom of 6th Expos vs Mets July 3, 1973**, Allan Brown
(Canada, 2018, digital, 13'13)
- How Flowers Never Became a Food Group**, Charlotte Clermont and Alain Lefebvre
(Canada, 2017, digital, 4'44)
- Marilyn Monroe Wants to Speak With Warhol**, Christian Flores
(Spain, 2018, digital, 3'26)
- Speech**, Steve Hawley
(UK, 2018, digital, 8'30)
- It's shit**, Yves-Marie Mahé
(France, 2018, digital, 4')
- the_other_images**, Iris Blauensteiner
(Austria, 2018, digital, 17')
- Pivot**, Maki Satake
(Japan, 2017, digital, 6')
- CONFLUENCE**, Benjamin & Stefan Ramírez Pérez
(Germany / Netherlands / Serbia, 2018, digital, 20'45)

13. 12. | Četvrtak | Thursday
19:00 | Velika sala | Main Theatre

TAKMIČARSKI PROGRAM #2 / COMPETITION PROGRAM #2

- GOAT VISION**, Jefferson Kielwagen, Jean-Daniel Lafontant, Marcos Serafim and Steevens Simeon
(Haiti and Brazil, 2018, digital, 15')
- 3 Dreams of Horses**, Mike Hoolboom
(Canada, 2018, digital, 5'30)
- MIXED SIGNALS**, Courtney Stephens
(USA, 2018, digital, 8'45)
- TRACES: BIRDS**, Jean-Michel ROLLAND
(France, 2018, digital, 1'00)
- Trenody for the Victims of Hiroshima**, Zorko Sirotić
(Croatia, 2018, digital, 9'50)
- Instructions for making a film in an underdeveloped country**, M. Djanela Torres
(México, 2016, digital, 3'23)
- Digital Trauma (And the Crystal Image)**, María Molina Peiró
(Netherlands and Spain, 2018, digital, 8'10)
- An Infinite Loop for Resistance**, M. Woods
(USA, 2017, digital, 5'41)
- UNAMERICA - Relocating memories**, Luise Schröder
(Germany, 2018, digital, 16'31)
- Empire Valley**, Ryan Ermacora
(Canada, 2018, digital, 13')

INSTALACIJE / INSTALLATIONS:

- **Dead Angle** by Derek Woolfenden
(France, 2018, digital, 18'50)
- **LEADERS OF THE WORLD, SERVANTS OF BUSINESS: A HISTORY OF THE G7** by Thibault LE TEXIER
(France, 2018, digital, 30'15)
- **I am One** by Kenji Ouellet
(Germany/Japan, 2016/2017, digital, 20'30)

IMPRESUM

Za izdavača: Boris Postovnik,
v. d. direktora i glavni i odgovorni urednik DKSG

Urednik novina: Jovan Marković

Izvršni urednik: Ivan Velisavljević

Redakcija: Mina Milošević, Maša Seničić,
Galina Maksimović, David Jakovljević, Irena Parezanović,
Borisav Matić, Vladimir Zaharijević, Neda Gojković

Dizajn: Antun Gverović

Tiraž: 300

Štamparija: Sajnos doo,
Momčila Tapavice 2, Novi Sad

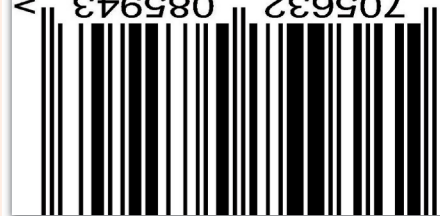
2018.



AKADEMSKI FILMSKI CENTAR
DOM KULTURE STUDENSKI GRAD

ALTERNATIVE FILM / VIDEO 2018.
FESTIVAL NOVOG FILMA I VIDEOA / FESTIVAL OF NEW FILM AND VIDEO
BEOGRAD / BELGRADE
12 – 16. DECEMBAR 2018.

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“TWO ARE MORE THAN ONE AND IT IS
A START OF A COLLECTIVE”

- Doplenger

EXPERIMENTAL
FILM SOCIETY

COLECTIVO
LOS INGRÁVIDOS

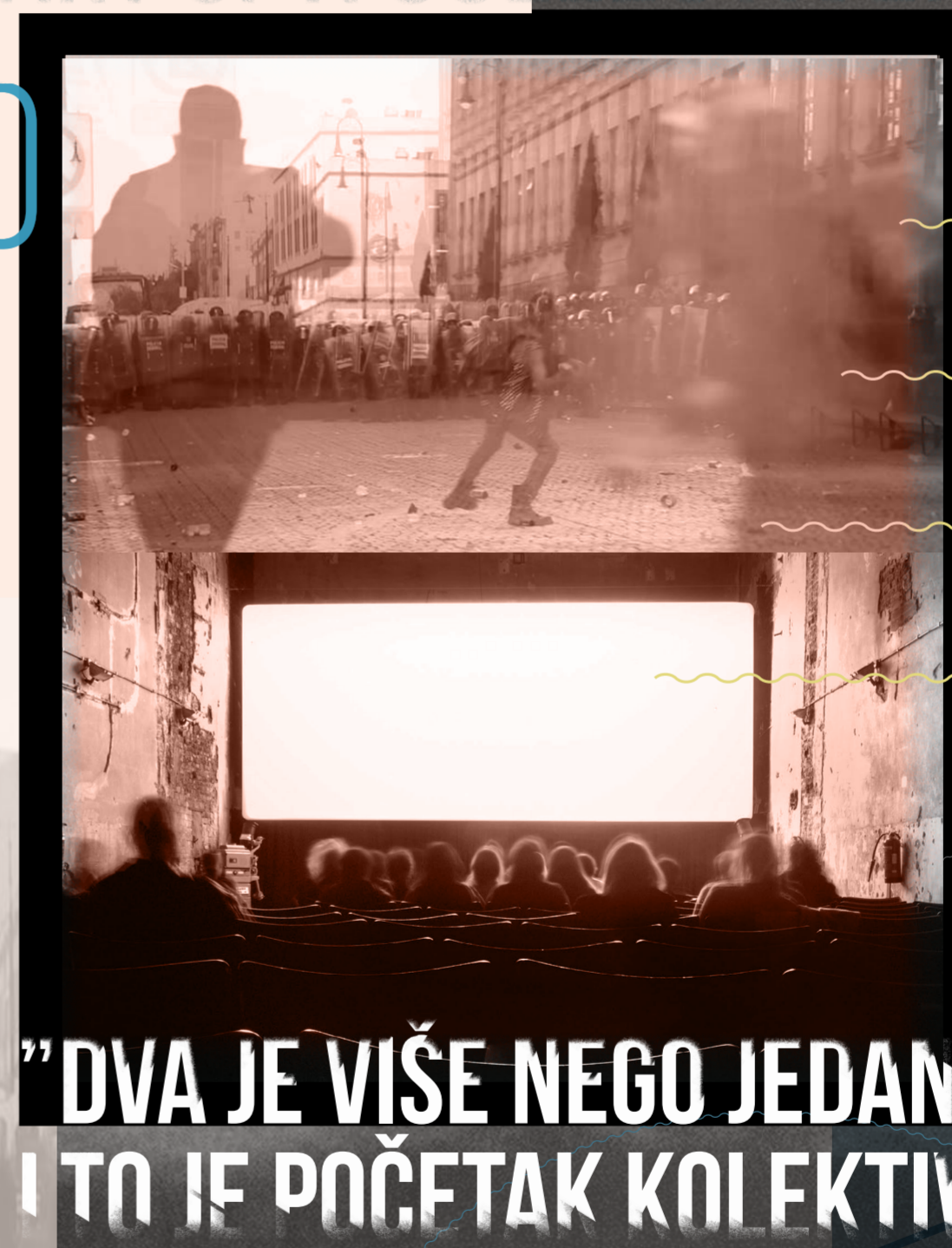
SCOTT
BARLEY

ROUZBEH
RASHIDI

NE PROPUSTITE NA STR. 18-19

DON'T MISS ON PAGES 18-19

VIRTUAL REALITY-
INFINITE STORY



“DVA JE VIŠE NEGO JEDAN
I TO JE POČETAK KOLEKTIVA!”

- Doplenger

EKSKLUZIVNO NA ALTERNATIVAMA / EXCLUSIVE AT ALTERNATIVE

FILMOVI SA FESTIVALA
IMAGES CONTRE NATURE



I na ovogodišnjem Alternative film/video festivalu nastavljamo praksu uvedenu na prošlogodišnjem da program bude praćen festivalskim novinama u kojima ćemo pokušati da bliže uputimo publiku u ono što će videti, da ukažemo na ključne tačke festivala, kao i da uz pojedine teme/filmove pružimo dublji uvid i analizu. U skladu sa temom festivala – KOLEKTIVIZAM – iza ovog broja stoji kolektiv, sastavljen od mladih ljudi, pretežno studenata sa filmske akademije. Time smo želeli da polje proučavanja eksperimentalnog filma bude prošireno van okvira uske zajednice posvećenih eksperata i da se otvori za upliv nove energije. Smatramo da na ovaj način ostvarujemo dvostruku dobit: studenti filmskih škola dobijaju priliku da se bave značajnim filmskim rodom kome se u studijskim programima ne pridaje zaslužena pažnja, dok istovremeno eksperimentalni film dobija nove poklonike i tumače koji mu nude svež pogled. Taj pogled je rasterećen suvoparnog teoretisanja, a obogaćen intuicijom, što je za filmski rod koji nosi i epitet "avangardni" – od presudnog značaja.

Urednik novina, Jovan Marković

At this year's Alternative Film/Video festival we continue the practice introduced last year - the program is accompanied by festival newspaper where we try to bring the audience closer to what they will see, underline the key points of the festival, and provide deeper insight and analysis of certain films and themes. In accordance with the theme of the festival - COLLECTIVISM - a collective stands behind the newspaper, the collective composed of young people, mostly students from the Faculty of Dramatic Art. In that way we wanted to expand the field of study of the experimental film beyond the framework of a narrow community of dedicated experts and to open it up for the influx of new energy. We think there's a double benefit to that: students of film schools get the opportunity to deal with significant film mode that is almost excluded from their study programs, while at the same time experimental film gets new fans and interpreters who give it a fresh look. This view is relieved of a thorough theorization, and enriched by intuition, which is for the film mode that often carries the epithet "avant-garde" - of crucial importance.

Newspaper editor
Jovan Markovic



Selektor međunarodnog programa ovogodišnjeg Alternative film/video festivala jeste duo Doplgener (Isidora Ilić & Boško Prostran), koji je po prvi put uveo tematski okvir selekcije na ovom festivalu. Tema kojoj je međunarodna selekcija ovogodišnjih Alternativa posvećena jeste „Kolektivizam kao predstavljačka vizija u eri mreža, informacija i post-istine“, te odabrane programe čine filmovi i video radovi koji se bave kolektivizmom kao temom, koji imaju kolektiv kao autora i koji se bave kolektivno-nesvesnim društvenim fenomenima.

Razgovarali smo o njihovom konceptu selekcije, o pojmu kolektivizma u filmu i o tome šta sve on podrazumeva, o savremenom tehnološko-društvenom kontekstu za stvaranje eksperimentalnih filmova, o angažovanosti ovih filmova i o revolucijama.

Koje su prednosti i mane kolektivnog rada na filmu?

Ako govorimo o filmskoj industriji, uvek je postojala ogromna razlika između individualističkog i kolektivističkog pristupa filmu. U tom kontekstu, individualistički pristup karakteriše autorstvo i lična sloboda, dok se kolektivizam češće vezuje za velike sisteme produkcije i distribucije filmova, koji kontrolišu proces stvaranja filma; samim tim, kolektivizam se često vezuje i za

cenзуru. Ono što smo želeli da naglasimo uvođenjem ideje kolektivizma u ovogodišnji Alternative film-video festival nije povezano toliko sa savremenom filmskom industrijom, već je pre pokušaj revalorizacije kolektivističke filmske i video prakse (posebno one iz prošlosti) u savremenom umetničkom i aktivističkom kontekstu.

Da li kolektiv podrazumeva potpunu anonimnost individue?

Ne, apsolutno ne. Iako možemo raspravljati o tome da je anonimnost ponekad dobra strategija, ukoliko se neka praksa želi održavati na radikalniji način – bilo da se radi o nastojanju da bude subverzivnija ili univerzalnija – tako da rad, sam po sebi, nije nužno povezan sa biografijom ili individualnim tragovima, već je pre kolektivno iskustvo. Anonimnost je važan faktor za deljenje takvog iskustva.

Da li uprkos anonimnosti postoji jasno razgraničena podela rada?

Podela rada kao dominantan fordistički koncept organizacije produkcije u XX veku primenjena je u filmskoj industriji, uspešno i na Istoku i na Zapadu, doprinoseći

razvoju onoga što je danas poznato kao „nacionalna kinematografija“. Bilo je teško implementirati podelu rada u filmove nerazvijenih država, odnosno u „film Trećeg sveta“, pošto se radi o neindustrijalizovanim državama. Na tim područjima mnogo češće možemo naići na kolektivizam i anonimnost, budući da su se tu ljudi udruživali u zadruge radi kreativnog procesa. Svako je radio sve, iako anonimnost i kolektivni identitet nisu bili cilj, već način borbe protiv kolonijalizma i dominantne imperijalističke slike tog vremena. Vremena su se promenila, i danas, u svetu globalizacije, od pojedinca se očekuje da dostavi maksimum svog znanja i svojih veština u kreativnim industrijama kapitalističkog sistema. Može li nas zaista taj individualni napor dovesti do drugačijeg društva – pitanje je koje je se i dalje provlači.

Da li smatrate da je postojanje hijerarhije neophodno za uspeh složenijih projekata kolektiva?

Ukoliko uspeh znači vrednovanje finalnog produkta više od procesa, da. Možda je hijerarhija potrebna, ukoliko govorimo o kompleksnim projektima, ali ne i kada su u pitanju manji projekti.

DOPLGENER 0 KOLEKTIVIZMU

Da li biste rekli da je eksperimentalni film inherentno kolektivistički, zbog česte nedefinisane granice između podele zadataka u fazama rada na filmu i zbog česte nedefinisane granice između dokumentarne i igrane forme, onoga što ste nazvali "igranjem sa označiteljem"?

Sredinom sedamdesetih Piter Volen je zatražio ujedinjenje dve filmske avangarde: američkog „anderground filma“ i evropskog avangardnog filma, posebno na osnovu njihovih produkcijskih principa, ali i na osnovu uticaja koje su te tradicije imale jedna na drugu. Za primer, zatražio je zajedničku platformu za istovremeno gledanje i čitanje Jonasa Mekasa i Žan-Lika Godara. Međutim, istorija filma je u to vreme već razdvojila te dve tradicije i danas ih ne učimo zajedno. Ukoliko uključimo eksperimentalni film i političku praksu cinema nuovo ili „film Trećeg sveta“, kao što je već napomenuto, situacija postaje komplikovanija. Da, inherentno, originalna eksperimentalna filmska praksa uvek je bila avangardna filmska praksa, koja je dekonstruisala produkciju filmske industrije. I da, kolektivistička je isto koliko i celokupna umetnost – za početak, neko je morao da napravi filmsku traku ili filmsku kameru da bi je neko drugi koristio.

Da li biste se složili da se kolektivi danas lako formiraju, na društvenim mrežama, ali teško aktiviraju? U svom kustoskom tekstu Alternative film-video festiva-

la postavljate pitanje da li kolektive danas čine oni koji se nostalgичno prisećaju šezdeset osme. Šta sprečava fanove revolucija da pokrenu jednu?

To je veliko pitanje savremenog društva i ne mislimo da mi imamo odgovor. Ukoliko interpretiramo rečenicu Valtera Benjamina – „Revolucija je tigrov skok u prošlost“ – kao želju da se nasilno zaustavi protok vremena, onda su konstantna modernizacija i tehnološki progres jedan od glavnih neprijatelja revolucionara. Ipak, revolucija mora biti usaglašena sa epohom koristeći sve dostupne olakšice koje ona pruža. Verovatno je da ova i slične kontradikcije mogu voditi do Revolucije, a ne neke specifične odluke "revolucionara".

Kakva je srazmera između idealizacije i kritike kolektiva u selektovanom programu?

Za ovogodišnju selekciju međunarodnog programa iskoristili smo pojam „kolektiva“ kao vodeću ideju i želeli smo da pristupimo ovoj temi veoma široko: od utopijskih i antiutopijskih ideja kolektiva, preko ličnog pogleda na kolektiv, do radova sa zajedničkim autorstvom. I priznajemo da, naravno, više cenimo kritički pristup. U isto vreme, verujemo da bi odabrani videi i filmovi trebalo da komuniciraju međusobno u svakoj programskoj celini.

Koliko je u pristiglim filmovima bilo funkcionalne upotrebe nove tehnologije i društvenih mreža, a koliko su to bila samo lenja rešenja i trend?

Nove tehnologije i društvene mreže promenile su audio-vizuelni jezik. S jedne strane, suočavamo se sa vrlo kompleksnim utiskom reprezentacije otkad filmadžije pozajmljuju pokretne slike iz gejming industrije, na primer. Ove slike menjaju ono što je Andre Bazan nazvao „ontologijom fotografske slike“, gde su sve slike, pre svega, dokumenti ljudskog života. Čini se da generisane slike treba da budu na neki način dekodirane ili „gličovane“ da bi nam rekle nešto o ljudima iz „postljudske ere“. S druge strane, društvene mreže su omogućile pravljenje filmova bez kamere i montaže. Performans na kompjuterskom ekranu i njegov interfejs omogućili su takozvani desktop cinema. I ima dobrih primera toga. Druga, manje značajna strana uticaja društvenih mreža su predominantna prisutnost subjektivnog naratora, koja može biti vrlo iritantna, i pojednostavljen odnos između slike i izgovorenog ili napisanog teksta, dok je muzički aspekt filma potpuno zaboravljen. Trendovi ili ne, to su današnje okolnosti.

Druga programska celina koju ste selektovali bavi se kolektivnim telima, kolektivnim sećanjem, kolektivnim fantazmima. U kakvom su odnosu Jungovi psihološki koncepti i socijalistički koncept kolektivism koji kao tema obeležava ostale programe festivala?

Dok je prvi program o slikama i reprezentaciji kolektiva, drugi program je više posvećen tragovima kolektivnih predstava, onih koje govore kroz metafore i društvene kodove.

U kontekstu vašeg Trećeg programa, koji su jezici kolektiva?

Treći program nam daje uvide u različite načine kolektivne performativnosti i govora. Ovaj program artikuliše ideologiju u različitim registrima, od formalnog do sadržinskog.

Koja je specifičnost postupaka korišćenih u tri video rada koja će biti predstavljena u galeriji?

Jedno od pravila ovogodišnjeg festivalskog poziva je bilo da filmovi ne bi trebalo da traju duže od dvadeset minuta. Uzevši u obzir eksperimentalnu prirodu festivala i poštujući druge videe u selekciji, verujemo da je to bilo dobro pravilo. Međutim, jedan od trendova ili okolnosti današnjice je da videi postaju veoma dugi. Zaključili smo da su ova tri videa mnogo duža od ostalih i da bi verovatno narušila strpljenje publike ukoliko bismo ih stavili u projekcionu selekciju. Sa druge strane, zaključili smo da su važni i jedinstveni i verujemo da bi trebalo da budu uključeni u program. Imaju konstantan ritam, tako da kad god biste naleteli na njih, videli biste nešto interesantno. Instalacije su nam se činile kao bolje rešenje.

Da li je post-istina nešto protiv čega se treba boriti? Ako jeste, kako program ovog festivala to čini?

Cilj umetnosti nije borba ni protiv čega, štaviše, ona ni ne može da se bori protiv nečega. Ali može da postavlja pitanja i da doprinosi određenim uvidima, dok ukazuje na nešto što nije tako vidljivo u životu

i većini nas. U tom kontekstu, verujemo da bi program Alternative film-video festivala 2018 mogao da postavi određena pitanja i da ponudi uvide, da neguje razmišljanje i da pomogne pri sklapanju slagalice. Da li ćemo koristiti stečeno znanje je nešto iznad toga, i to je prepušteno svakome od nas.

Da li je arhivski program Akademskog filmskog centra na bilo koji način uključen u program ovogodišnjeg festivala, budući da je rad AFC-a vrlo prožet kolektivističkim duhom?

Naravno! Tema ovog festivala je omaž STAF filmskom festivalu koji je bio amaterski filmski festival Akademskog kino kluba pre nego što je Alternative film-video festival i osnovan.

Da li biste rekli da je i Doplenger kolektiv?

Pa, dva je više nego jedan i to je početak kolektiva.

Intervju vodila: Mina Milošević

DOPLGENDER ON COLLECTIVISM

Selection of this year's Alternative Film/Video festival is made by the artist duo Doplenger (Isidora Ilić & Boško Prostran), which also chose the theme of the festival, for the first time since the foundation of the festival. The theme is „Collectivism as a performing vision in the era of networks, information and post-truth“. The material included in the program consists of films and videos which explore collectivism as an issue, films and videos which have shared authorship and films and videos which examine collective unconscious social phenomena.

Here we discuss their concept of selection, the notion of collectivism in film and what it all includes in its meaning, contemporary technological and social context for experimental filmmaking, engagement of these films and revolutions.

What are the advantages and disadvantages of a collectivist approach in the film industry?

If we talk about film industry there's always huge tension between individual and collectivist approach to cinema. In that context individual approach characterizes authorship and personal freedom while collectivism is more aligned with huge controllable systems of productions and distributions of moving images and quite often censorship. What we wanted to emphasize with intervening with idea of collective in this year Alternative film-video issue is not related so much to contemporary film industry, but more to attempt of revalorization of collective film and video practice (especially one from the past) in contemporary artistic and activist context.

Does the collectivism necessarily means anonymity for an individual?

No, absolutely not. Although we can argue that anonymity is sometimes good strategy if one wants to foster the practice in more radical way — weather to be more subversive or more universal — so that the work itself is not necessary related to biography or individual trace, but rather one's collective experience. Anonymity is valuable in the sense of sharing that experience.

If there's anonymity, is there a clear division of labour?

Division of labour as dominant fordist concept of organization of production in XX century was applied in moving image industries, both in the East and the West successfully, contributing to the developing what is today known as „national cinemas“. It was hard to implement division of labour in movies of non-developed countries or in „third world cinema“ since they were non-industrialized. One would come across to collectivism and anonymity there more often and people used to gather in cooperatives for the creative processes. Everyone was doing everything, although anonymity and collective identity was not a goal, but the mean for the fight against colonialism and dominant imperialist images of that time. Times have changed in globalized world and one is required to deliver maximum of one's knowledge and skills in creative industries of capitalist system. Weather we can really employ that individual effort toward different society has been a question that still lingers.

Do you find hierarchy necessary for success of the complex projects of a collective?

If success means valuing the finished product over the process, yes. And if we speak about complex projects perhaps it might be needed, but not for smaller ones.

Would you agree that experimental film is inherently collectivistic, because of the undefined borders in the division of labour and because of the undefined borders between documentary and fiction, the phenomena that you named "the game with a signifier"?

In mid seventies Peter Wollen asked for unification of two film avantgardes: American „underground film“ and European avantgarde cinema, especially on the basis of their principles of production, but also influences that those traditions had on each other. He asked for common platform for viewing and reading both Jonas Mekas and Jean-Luc Godard at the same time for example. However, the film historiography principally divided those traditions already in that time, and nowadays we don't teach them together. If we include experimental film and political practice of cinema nuovo or „third world cinema,“ as mentioned above, things become even more complicated. Yes, inherently, true experimental film practice was always avant-garde film practice dissolving and deconstructing ways of production of film industry. And yes, it is collectivistic just as all art is — someone else had to make the film strip or film camera that one would use, just to begin with.



Would you agree that the collectives are nowadays easily formed online, but that they rarely take part in a serious activism? In your text of explication for the festival selection, you pose the question if collectives are nowadays formed by those who are nostalgic about 1968. What stops the fans of the Revolution to start one?

That is big question in contemporary society and we don't think that we have an answer. If we interpret Walter Benjamin's sentence — „revolution is tigers leap into the past“ — as a desire to violently stop the flow of time, that is, of constant modernization, then the technological progress is one of the main enemy of the revolutionaries. Still, revolution must be in tune with the epoch using all accessible facilities. Possibly, only this and similar contradictions can lead the way to The Revolution, not the specific decision of „revolutionaries“.

What is the ratio between idealization and a critic approach to collectivism in the selected program?

For this year selected international program we used focus term „collective“ as a leading idea, and we wanted to approach the theme in a very broad way: from utopian and anti-utopian ideas of collective, via the personal views of collective, to the works under shared authorship. And we admit that we of course appreciate critical approach much more. At the same time we believe that selected videos and films ought to communicate between one another in every program slot.

Are the new technology and social networks used functionally in most of material applied for the festival, or is there a lot of examples of a lazy solutions or just a trend?

New technologies and social networks changed audio-visual language. On one side there is quite complex notion of representation since filmmakers borrow moving images from gaming industry, for example. These images changed what Andre Bazin called „ontology of photographic image“ where all

images are documents of human life first of all. It seems that generated images, which are saturated documents, need to be in a way decoded or „glitched“ in order to tell us something about humans in „post-human era“. On the other hand social networks made possible moviemaking without camera and editing. Performing on the computer screen and its interface enabled so called „desktop cinema“. And there are some good examples of it. Flip side of the social networks' influences are predominant presence of subjective narrator which can be very annoying and simplifies the relation between image and spoken or written text, while musical aspects of film language are completely forgotten. Trends or not, those are nowadays circumstances.

The theme of the second program of the festival is the collective memory, phantasms and bodies. In what kind of relation are Jung's psychological concepts and the concept of collectivism which is the theme of the rest of the festival?

While the first program is about the images and the representations of collective, the second program is more about the traces of the collective notion, those that are speaking through metaphors and social codes.

In the context of your Third program, what are the languages of a collective?

The third program gives us the insights into the different modes of collective performativity and speech. These images are articulating the ideology in various registers from formal to content wise.

What are the specific formal elements of the three videos which will be presented in the gallery?

One of the rule of this Festival's call was that the films should not exceed 20 minutes. Given its experimental nature and respecting the other videos

in selection, we believe that was the good rule. However, one of the trends or circumstances nowadays is that videos are becoming very long. We have found these three videos much longer than others and likely they would disturb the patience of the audience if put in the projecting selection. We also found them important and unique and we believe they should be in the program. They have constant rhythm, so whenever you bump on them you will see something interesting. Installation seemed to us as a better solution.

Is the post-truth something that should be fought against? If it is, how does the program of this festival makes its contribution to the fight?

The strength of art is not in fighting anything, moreover, it cannot do it. But it can pose questions and contribute towards certain realizations, while pointing at something that is not that visible in life and for most of us. In this sense we believe that the program of Alternative Film/Video 2018 could pose certain questions and offer the insights, foster the thinking and help connecting the dots. Whether we would use the gained knowledge is something beyond it and it is up to each of us.

Is the archive material of The Academic Film Centre included in any way in the program of this year's festival, considering its collectivist spirit?

Of course! This festival's issue makes a homage to the STAF film festival which was amateur film festival of Academic Kino Club before Alternative film-video even started.

Would you say that Doplenger is also a collective?

Well, two is more than one and it's the beginning of collective.



SOUTH BY SOUTHEAST

- Koliko geografske koordinate mogu da odrede/ utiču na dosledan umetnički (u ovom slučaju – filmski) program?

Geografsko poreklo može biti nedovoljno zastupljeno, isto koliko i identiteti ili neki drugi politički sklopovi. Verujem da je uvek zanimljivo predstaviti umetničke temperature koje se u regionu ne slave. Što je kreativnija definicija tog regiona, to bolje. Na taj način mogu da se dogode uzbudljiva i neočekivana povezivanja.

- Možeš li da izdvojiš neke od glavnih motiva ovogodišnje selekcije? (U smislu fraza, reči, prizora, tema)

Ne postoje motivi koji ujedinjuju ovaj program, osim te definicije regiona, koja je do izvesne mere apstraktna. U pitanju je istinsko istraživanje čija je namera da ponudi jedinstvo nejedinstva – ili ne. Možda je to jedno isprekidano putovanje kroz zemlje koje mnogi nemaju prilike da posete.

- Koji je bio najveći izazov u pravljenju selekcije? (I da li je doslednost ubila selektora)

Najveći izazov bio je pokušaj da se ostane veran ovom neprirodnom grupisanju zemalja i pokušaju da se predstavi što više glasova. Istraživanje je uvek izazov, a ponekad je najveće pitanje gde povući crtu. Ipak, svaki kraj nudi mogućnost za novi početak. South by Southeast će možda imati sasvim drugačije granice i obrise u svojoj reprizi.

- Šta bi voleo da publika oseća/misli po završetku projekcija?

Želim da publika u ovom programu oseti neku novinu. Nadam se da će ih on upoznati sa novim radovima i novim autorima – novim, makar za njih. Nadam se i da će ih inspirisati na sveže pravce u njihovim istraživanjima.

INTERNATIONAL KINO

CLUB HISTORIES

- Zašto je važno da iznova promišljamo tradicionalne/kolektivne napore filmskih zajednica?

U ovom slučaju je refleksija značajna jer mnogi od tih klubova i dalje postoje, u jednom ili drugom obliku. Oni nude nacrt za ujedinjavanje ljudi preko granica, za istinsku interkulturalnu akciju i izražavanje. Promišljanje je takođe bitno zato što su prošlosti klubova slabo zastupljene u opštim pregledima istorije filma. Treba učiniti još mnogo toga zarad skretanja pažnje na snažne uticaje koje su Kino klubovi imali na kinematografiju, još od ranog 20. veka.

- Koje su savremene alternative Kino klubovima? Šta možemo da uradimo da održimo živim ideje koje stoje iza njih?

U svoje vreme su Kino klubovi, zapravo, bili alternativa, a to ostaju i do danas. Najlakši način da se ideje održe je da se održe i ti klubovi. To znači učlaniti se u njih, biti aktivan, posećivati festivale i izložbe svojih kolega, pisati o njihovim radovima i neprestano tražiti načine i prostore za saradnju. Suprotno pomodnim verovanjima, film neće nikada u potpunosti umreti, a samim tim neće ni Kino klubovi.

Reflection in this case is important because many of these clubs still exist in one from or another. They offer a schematic for uniting people across borders, for true cross-cultural action and expression. Reflection is also important because these histories are underrepresented in the general history of cinema. Much work needs to be done to account for the powerful influence clubs have had on cinema since the early 20th century.

- Are there any contemporary alternatives to Kino Clubs? What can we do to keep the ideas behind Kino Clubs alive?

In fact, kino clubs were the alternative in their heyday and they are still an important alternative now. The easiest way to keep the ideas alive is to keep the clubs alive. That means joining, getting active, visiting each other's festivals and exhibitions, writing about each other's work, and always looking for ways to collaborate. Cinema will never really die, despite fashionable opinion, and therefore cinema clubs will not either.

- What was the main challenge of making a selection? (And did consistency kill the programmer?)

The biggest challenge was trying to be true to this arbitrary grouping of countries and trying to represent as many voices as possible. Research is always a challenge, and sometimes the biggest question is where to draw the line. But every ending offers an opportunity for a new beginning. South by Southeast might have completely different borders and contours in its next iteration.

- What would you like the audience to feel/think when leaving the cinema after the screening?

I want the audiences to experience novelty with this program. Hopefully they will be introduced to new works and new artists -- at least new to their own eyes. And hopefully it will inspire them on new research paths of their own.

INTERNATIONAL KINO CLUB HISTORIES (FORUM)

- Why is it important to reflect on these traditional and collective film community efforts, in 2018?

SOUTH BY SOUTHEAST

(FILM PROGRAMME)

- How much do you think geographical coordinates can influence/determine an undeviating artistic (in this case - cinematic) programme?

Geographies can be underrepresented just as identities and other political assemblages. I think it is always interesting to take the artistic temperature of a region that is not often celebrated. The more creative the definition of that region, the better. In this way interesting and unexpected linkages can occur.

- Could you highlight some of the main motifs behind this year's selection? (phrases, words, images, themes)

There are no unifying motifs for this program, other than the semi-abstract regional definition of "south by southeast". It is a true survey that is meant to offer unity out of disunity -- or not. Maybe it is rather a discontinuous journey through countries many do not often get to visit.

EXPERIMENTAL FILM SOCIETY

MARGINALCI NA TRŽIŠTU

Experimental Film Society je udruženje koje je osnovao Ruzbeh Rašidi 2000. godine u Teheranu, a koje se 2004. godine preselilo u Irsku i uskoro postalo vodeće evropsko udruženje na polju eksperimentalnog filma. Posvećeno radikalno hermetičnom pristupu filmu, uz ovo udruženje ide netipična priča o uspehu. Ako pročitamo „about me“ stranicu na njihovom sajtu, pomislimo na dobro poznat kinoklubaški model, udruženja posvećena niskobudžetnim eksperimentalnim filmovima, pisanju publikacija, okupljanju entuzijasta na projekcijama i drugim filmskim događajima, na udruženja koja rade uglavnom na volonterskoj bazi. Na neki način, EFS je upravo to. Ali ova organizacija ima i sjajan skor – producirala je preko 50 dugometražnih i preko 500 kratkometražnih eksperimentalnih filmova u poslednjih par decenija. Štaviše, njihovo javno prisustvo, pogotovo na društvenim mrežama, veoma je zapaženo – čak i oni koji nisu toliko zainteresovani za eksperimentalne filmove sigurno su nekad naleteli na njihovu stranicu na Fejsbuku ili Instagramu. Takođe, ovo udruženje je prisutno na festivalima i u filmskim prostorima širom sveta i čini se da u male kino klubove dolaze jednako rado kao na Berlinski festival eksperimentalnog filma. EFS je nesumnjivo značajna organizacija, ali koliko je to dovoljno da jedan



eksperimentalni kolektiv ostane underground ili funkcioniše bez budžeta? Nakon skoro dve decenije visoke produktivnosti i popularnosti niskobudžetnih i bezbudžetnih projekata, 2017. godine Rašidi je objavio da EFS menja svoju strukturu – više neće biti udruženje, već preduzeće za produkciju i distribuciju. Ovo podrazumeva produciranje manjeg broja filmova, koji su ambiciozniji i obezbeđeni finansijama, dok će filmske projekcije u sklopu EFS biti selektivnije. Da li ovo znači da se udruženje „prodalo“ i dostiglo kraj svog dvodecenijskog pank pristupa filmu? Ili je upravo suprotno – je li ovo najpankerskiji potez u dve decenije njihovog postojanja? Hajde da ovu dilemu ostavimo po strani i porazgovaramo o radu najistaknutijih EFS autora – tu negde bi trebalo da se nalazi i odgovor.

Ruzbeh Rašidi je snimio preko 30 dugometražnih i nebrojeno mnogo kratkih filmova – i svi su underground – a njegov novi film Phantom Islands uvršten je u ovogodišnji program Alternativa. Uglavnom se oslanja na postulate pokreta remodernizma, koji insistira na upotrebi intuicije pri stvaranju, kao i poetičkog i minimalističkog pristupa. U sklopu ovih širih parametara, uglavnom pravi filmove o (očigledno) svojim strahovima koji, dok ih gledamo, postaju naši. Njegov vizuelni stil varira od crno-belih kadrova niskog kvaliteta slike nalik na found footage, do pseudo-tople atmosfere koja ipak uzrokuje anksioznost. Zvučna atmosfera je – pogadate – češće tu da pojača nego da ublaži to osećanje. U proteklih sedam godina Rašidi se istakao svojim radom naslovljenim Homo Sapiens Project, koji predstavlja seriju od 199 eksperimentalnih filmova u trajanju između 1 i 120 minuta. Kako su svi ovi filmovi lični, a neki i čista refleksija autorove svakidašnjice, Rašidijevo se filmsko stvaralaštvo očigledno nameće kao vrlo hermetično.

Pored Rašidija, Maksimilijan Le Kejn je najvažnije ime EFS-a. Njegovi filmovi možda vizuelno deluju vedrije od Rašidijevih, ali su na svoj način takođe mračna i bizarna viđenja čovečanstva. Često su praćeni jednako bizarnim humorom i skoro uvek neprirodnim ritmom, naglim rezovima – „estetikom prekidanja“, kako je eksperimentalista Donal Forman primetio. Potpuno suprotno Rašidijevom pristupu, koji neguje duge kadrove kako bi se osećaj straha pojačao. Za Le Kejna je značajno i što se bavi filmskom kritikom (preko 20 godina uređivao je Experimental Conversations, onlajn filmski magazin koji je osnovao; poslednje izdanje magazina objavljeno je 2014. godine). Pisao je i za neke poznate žurnale, poput Senses of Cinema i bio ko-autor nekoliko knjiga. Nemojte da vas Le Kejnov analitički pristup u teoriji prevari – njegovi filmovi su jednako hermetični kao Rašidijevi.

Ova dvojica filmskih autora su ne samo najistaknutiji autori u kontekstu EFS-a; oni su, uz pomenutog Donala Formana, najvažniji irški, ali i svetski priznati eksperimentalisti. Koliko je često da ovako alternativni autori počnu kao marginalci i postanu toliko poznati? Ovim tipovima je to nekako pošlo za rukom. Sada, međutim, EFS ide korak dalje i odlučuje da radi kao preduzeće za produkciju i distribuciju (uključujući VOD distribuciju). Sve ovo može delovati kao izdaja underground filmskih principa kroz komercijalizaciju, ali, sa druge strane, ujedno je veoma smelo. Moćno je videti kako se marginalci uvlače u mejnstrim preuzimajući njegove principe. To, za početak, nije nimalo lako. Mejnstrim filmsko tržište često je bilo neprijateljski nastrojeno prema eksperimentalnim filmovima; oni su bili dobrodošli uglavnom na specijalizovanim festivalima i malim projekcijama za najupornije entuzijaste. Činjenica da je EFS restrukturisan znači da su ljudi koji vode ovu organizaciju prepoznali da im je rad dovoljno cenjen da se usude na ovako hrabar potez. I to je nešto što bi svi mi koji volimo eksperimentalni film trebalo da prepoznamo kao izuzetno.

EFS je organizacija koja je izgradila moćnu reputaciju, što znači da ne mora da se suočava sa previše kompromisa u pogledu umetničke slobode. Odluka da počnu da prave manje filmove koji su ambiciozniji i imaju budžete takođe znači da će u svaki od tih filmova uložiti više truda, što ne može da škodi. Umesto da im lepimo etiketu na kojoj piše da je pank mrtav, možemo da pozdravimo činjenicu da je njihova hermetična umetnost evoluirala i uspeła da preživi.

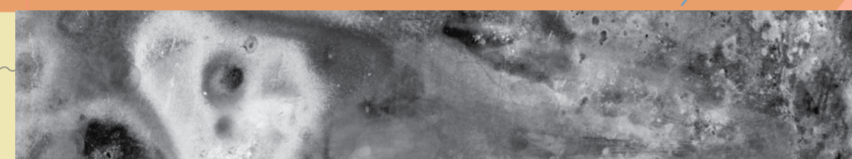
Galina Maksimović

Established in 2000 by Rouzbeh Rashidi, Experimental Film Society moved to Ireland in 2004 and soon became the leading European society in the field of experimental cinema. Devoted to radically hermetic filmmaking approach, EFS has an atypical success story attached to its name. Reading their "about me" page rings a bell of a well-known cine club model, devoted to making low budget experimental films, creating publications, gathering enthusiasts at screenings and other film events, working mostly on a voluntary basis. In a way, that's exactly what this organization is. But this organization also has an excellent score, producing over 50 feature-length and over 500 short experimental films in the past couple of decades. Moreover, their public presence, especially in the social media, is very strong – even those who are not that much into experimental cinema have probably bumped into EFS Facebook or Instagram page. They are also present at festivals and in cinema spaces worldwide, seeming as eager to visit small cine clubs as the Berlin Experimental Film Festival. They are a big deal. But how big is big enough for an experimental collective to stay underground or budget-free?

After almost two decades of being highly productive and loved for their low-budget and no-budget projects, in 2017, Rashidi has announced that the Society's structure is changing – it will no longer be a member-based collective but a production and distribution company. This implies producing fewer but more ambitious and fully-financed films and being more selective about their screenings, according to Rashidi. Are they sell-outs and could this be the end of their two-decade-long punk filmmaking style? Or could it be the opposite – is this their most punk move in the two decades of their existence? Let's put this dilemma aside for now and discuss the work of the Society's most prominent authors – that's where the answer should be.

Rouzbeh Rashidi has made over 30 feature-length films and god knows how many shorts – all of them underground pieces – with his new film Phantom Islands being featured at this year's Alternative. He mostly relies on the postulates of the remodernism movement, which insists on filmmakers' use of intuition, as well as poetical and minimalistic approach. Within these wide parameters, he mostly makes films about his (obviously) personal fears that become ours as we watch them. His visual style varies from found footage-like, low-quality black and white creepy frames to the pseudo-warm atmosphere that still provokes anxiety. The audio atmosphere is – you can guess – more commonly an anxiety booster than an anxiety alleviator. For the past 7 years, he came to prominence with his Homo Sapiens Project, a series of 199 experimental films, which vary from 1 to 120 minutes in length. With all of them being personal (and some of them being pure reflections of the author's daily life), expectedly, Rashidi's filmmaking comes as highly hermetic.

EXPERIMENTAL FILM SOCIETY: MARGINALS ON THE MARKET



Besides Rashidi, Maximilian Le Caine is the most important name of the Experimental film society. Le Caine's films may seem visually brighter than Rashidi's but they are also dark and bizarre visions of the humankind. This is sometimes accompanied by an equally bizarre humor and almost always by an uncanny rhythm, sudden cuts – "the aesthetics of interruption", as experimentalist Donal Foreman noticed. Rashidi's approach, which often prolongs frames or scenes to enhance the feeling of fear is quite the opposite from this. Another important thing about Le Caine is that he is also a film critic (for over 20 years, he had been editing *Experimental Conversations*, an online film magazine he founded; the magazine's last issue was published in 2014). He also wrote for some well-known journals such as *Sense of Cinema* and was a contributor to some books. Don't let his interest in explanatory things such as the theory of experimental film trick you – his films are as hermetic as Rashidi's.

The two filmmakers are the most prominent authors not only in the context of the EFS; they are, along with Donal Foreman, the three most important Irish experimentalists, and their work is recognized world-wide. How common is a situation in which such alternative filmmakers start as marginals and become so renowned? These guys somehow made it. And now the Experimental Film Society went a step further by deciding to work as a production and distribution company (which includes VOD distribution as well). This all may seem like a betrayal of the underground film principles through commercialization but on the other hand, it seems pretty badass. It is powerful to see that the marginals are infiltrating the mainstream by taking over the mainstream production principles. It's not easy by any means. The mainstream film market has often been hostile to experimental films; they were welcome mostly to specialized festivals and small screenings for hardcore enthusiasts. The fact that the EFS is now structured differently means that the people who run it recognized their work is valued enough for them to make such a bold move. And that's something all of us who are into experimental cinema should recognize as spectacular.

The EFS has built a powerful reputation, which means they won't have to compromise a lot (or at all) in the sense of their artistic freedom. Their decision to start making fewer films that are more ambitious and fully funded also means that they will put more thought into each of the films and that can't hurt. Rather than sticking a "punk's dead" note on their forehead, we can clap our hands before the fact that their hermetic art evolved and found a way to survive.

Galina Maksimović

Fantomska ostrva (2018) su dugometražni eksperimentalni film Ruzbeha Rašidija, iranskog reditelja, direktora i osnivača udruženja Experimental Film Society koje je osnovano 2000. godine u Teheranu, da bi se 2004. preselilo u Irsku, sa sedištem u Dublinu.

Fantomska ostrva su, po obimu i ambiciji, verovatno najveći domet dosadašnjeg rada udruženja koji se pretežno sastoji od kratkih eksperimentalnih filmova. Analiza ovog dela se, logično, ne može zasnivati na rasčlanjivanju narativne strukture i dramskih likova i to ne samo zato što je ovo eksperimentalni film, već zato što se on ni u kom slučaju čak ni ne poigrava sa navedenim elementima; jednostavnije rečeno – ne poseduje ih. Ovde se pak treba pozabaviti autohtonim odlikama filma poput ritma, vizuelnog identiteta, montaže i zvučne slike, kao i konačnom idejnom podlogom koja sve prethodne segmente objedinjuje.

Ruzbeh Rašidi nas zajedno sa dva glavna junaka, momkom i devojkom bez imena, vodi kroz nama nepoznata i misteriozna ostrva Irske. Sve što znamo jeste da su oni u nekoj vrsti emotivnog odnosa koji nijednog trenutka ne pokušavaju da artikuliraju niti ćemo ih zateći u bilo kakvoj radnji izuzev besciljnog šetanja ostrvskim predelima ili fotografisanja istih – što je ujedno i jedan od lajtmotiva filma. Na nekim fotografijama, u koje mi kao gledaoci imamo uvid, pojavljuju se likovi kojih nema u ostatku filma. Naši junaci su nakon fotografisanja često uplašeni, gotovo katatonični.

S obzirom na činjenicu da je film posvećen nedavno preminulom poljskom režiseru, Andrzej Żulavskom, logično bi bilo pretpostaviti da je ostrvo na neki način zaposednuto. S druge strane, Ruzbeh Rašidi nema nameru da se upusti u dalju elaboraciju toga; zaposednutost je bitna koliko i klimatske prilike tog ostrva. Ona je još jedan spoljašnji odraz nedokučivih unutrašnjih stanja likova.

Upečatljiv postupak kada je reč o tretmanu filmske slike je zamućenost priivicama ekrana i fokus u sredini, čime režiser kao da naglašava da je upravo on ta sila koja ih sve vreme motri. Čini se da autor time uvodi i metapostupak kojim nam sugerise svoje prisustvo i tako elaborira postavku filma: dva lika je uzeo kao objekte svog eksperimenta i stavio ih na misteriozno ostrvo, a zatim ih voajerski posmatra čekajući da vidi šta će se dogoditi. Zvučna slika je sveprisutna i disonantna. Evocira nelagodu, nekad je preteča, a vrlo retko neutralna ili umirujuća. U svakom slučaju, osećanja koja izaziva nikad nisu ekstremnih intenziteta, već su uvek odmerena i delimično naznačena. Slično se dešava i sa likovima. Oni najčešće izgledaju jako umorno, njihova osećanja nisu naglašena, a povremeno se stiće utisak da je prisutan i strah koji pokušavaju da zauzdaju. U scenama kada leže u krevetu jedno do drugog, nema erotike niti strasti.

Kako su na ostrvu, reditelj nam često u vidu pasażnih kadrova daje prizore vode ili vodenih životinja. Pred kraj filma naši junaci odlaze u obilazak velikog

akvarijuma prilikom čega su, reklo bi se, spokojniji nego do tog trenutka, što se može tumačiti kao njihova identifikacija sa vodenim svetom iz kojeg su potekli. Ovo tumačenje će dobiti svojevrsni odjek i potvrdu na kraju.

Utisak koji začudno drži od ranih faza filma i koji se nastavlja i po njegovom završetku jeste da je film mogao trajati 20 minuta, kao i 20 godina, i da ne postoji fundamentalna razlika između te dve opcije. Reditelj nas uvodi u jednu bezvremenu oniričku filmsku avanturu sa razuđenom strukturom koja se, ipak, na kraju sliva u jednu tačku.

Stihijska egzistencijalna kriza junaka kulminira u sceni kada se oni, gotovo u delirijumu, skidaju na tlu ostrva. Najočiglednije čitanje ove scene vodi u pravcu: ogoljavanje, povratak u primitivno, u animalno, povratak prirodi i povratak kontaktu s njom. Odmah zatim, u epilogu filma, sledi i zalazak sunca, dakle – kraj.

Ove dve vrlo konkretne i znakovite scene, stavljene jedna do druge, sugerisu da se ljudska avantura i civilizacijsko bitisanje završava u trenutku kada se ljudi vrate prirodi u potpunosti, tj. vrate se odande odakle su i potekli. Taj čin možda isprva može delovati kao regresija, ali ne treba zanemariti da su junaci ovog filma povratkom prirodi razrešili neuroze i unutrašnje krize. Povratili su mir.

David Jakovljević

FANTOMSKA OSTRVA / PHANTOM ISLANDS



Phantom islands (2018) is a feature-length experimental film by Rouzbeh Rashidi, an Iranian director and also a director and founder of the Experimental Film Society which is founded in Tehran and in 2004 moved to Ireland (Dublin).

Phantom islands are, by its scope and ambition, probably the greatest reach of their work so far, which consists predominantly of short experimental films. Interpretation of this film, logically, could not be based on the analysis of narrative structure and characters, not only because it is an experimental film, but because it doesn't deal with such elements, put simply – it doesn't have that. So, the main interpretative method must consider indigenous features of the film, such as rhythm, visual identity, editing and sound image, and also the main conceptual foundation that embraces all of these elements.

Rouzbeh Rashidi, together with two main characters, a guy and a girl without names, leads us through the unknown and mysterious islands of Ireland. All we know is that they are in some kind of emotional relationship which they do not try to explain at any moment nor will we find them in any action other than aimless walking through the islands or photographing them – which is also one of the film's leitmotifs. In some of the photographs, in which as viewers we have an insight, characters appear that are not in the movie. Our heroes are, very often, scared, almost in a catatonic state after photographing.

Considering the fact that the film is dedicated to the recently deceased Polish director, Andrzej Żulawski, it is a logical assumption that the island is in some way possessed. On the other hand, Rouzbeh Rashidi has no intention of going on further with elaboration; possession is as important as the climatic conditions of that island. It is another external reflection of the inaccessible internal state of the characters.

A striking procedure when it comes to the treatment of film image is that it is almost always blurred at the edges of the screen and focused in the middle. In this way, the director seems to emphasize that he is exactly the one who watches them all the time. The author introduces meta-elements, by which he suggests his presence and gives a certain elaboration of his approach: he takes two characters as objects of his observation and he is waiting for something to happen.

The sound image is always present and dissonant. It evokes discomfort, sometimes it is threatening, very rarely neutral or calming. The characters usually look very tired, their feelings are not vibrant nor colourful, they even express fear with a certain hold. In the scenes when they are lying in bed next to each other, there is no eroticism nor passion.

As far as the island is concerned, the director often gives us scenes of water or aquatic animals. At the end of the film, our characters go on a tour to see a large aquarium where they are, it would seem,

calmer than they were before that moment, which could be interpreted as their identification with the aquatic world, from which they came from. This conclusion has a certain reflection and confirmation at the end.

The impression that was surprisingly present from the early stages of the film and continued after its end is that it could be 20 minutes or 20 years long, and there is no fundamental difference between these two options. The director guides us through timeless and oneiric film adventure with a very dispersive structure which at the end still merges to one point.

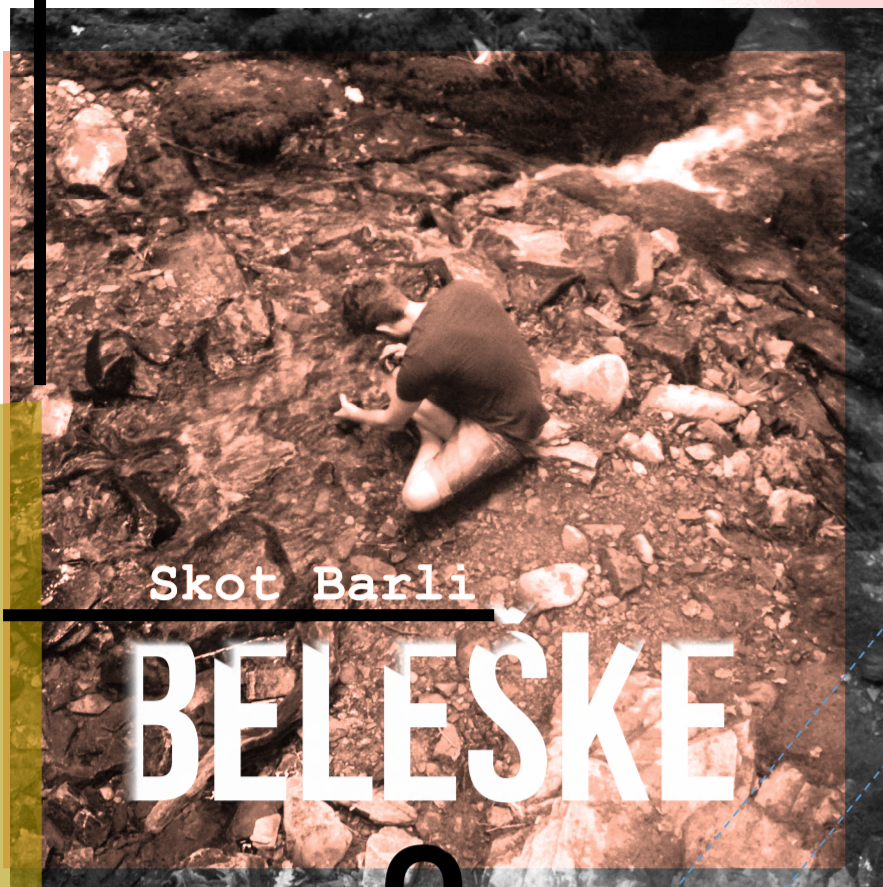
This spiritual and existential crisis culminates in the scene when the two, in some kind of delirium, are taking their clothes off on the ground. The most logical reading of this scene leads in the direction of: return to primitive, animal, analogous, contact with nature, etc. Immediately after, in the epilogue, we see the sunset and that is the end.

These two very concrete and significant scenes, put together, suggest that human adventure and civilization end in the moment of complete return to the nature – to their source. That act could seem like some kind of regression, but we must consider the fact that the characters of this film, thanks to that, solved their neuroses and inner crises. They have regained their peace.

David Jakovljević

Rouzbeh Rashidi will talk about Experimental Film Society at the round table discussion on COLLECTIVISM, on Saturday December 15, at 11am (SCCC Conference Hall), and also present the book *Luminous Void: Experimental Film Society Documents*.

15. 12. | Subota | Saturday
19:00 | Mala sala | Small Theatre
PHANTOM ISLANDS / FANTOMSKA OSTRVA (2018, 86')
Rouzbeh Rashidi + Q&A / razgovor sa autorom



Skot Barley

BELEŠKE

0 TAMI

Tama je oduvek bila preduslov za istinski ulazak u svet na ekranu, a njena važnost za iskustvenu rezonancu ne može se preglasiti. U dvorani se svetla gase. Čekamo u zamračenoj prostoriji na svet(lost) u tami, i mađa naše telo može ostati na svom mestu, bestelena suština u svima nama preokreće se prema treperavoj svetlosti, progoni je, kao što i ona progona nas. Naše duše se ulažu, znatljivo i gladno istražuju slike i zvukove. Film je simbioza naših utocišta. Stupamo u njega, on stupa u nas. Ulazak u svet filma je vrlo spektralna stvar. Zaista iskusiti film znači dopustiti talasima okeana da vas zapljusnu, a da se ne plašite da ćete se utopiti. Biti u tami i dopustiti filmu da vas obuzme i prožme – to je sama definicija predaje. To znači predati sebe drugome.

Isticanje važnosti tame i nedovoljno osvetljene slike dolaze takođe iz moje želje da donesem taktilnost viziji - da odem s onu stranu figuriranja, s onu stranu objekta, da osetim i istaknem kao zasebnu temu liminalnost između svetla i tame, da osetim težinu onoga što je poznato i onoga što je nepoznato. Snaga filma može istovremeno biti i njegova slabost. Budući da moć filma umnogome dolazi od njegove, u odnosu na druge umetnosti distinktivne, jedinstvene bastardizacije dve umetnosti – slike i zvuka – kojom se kreiraju živopisni audio-vizuelni scenariji, gledaocima često nije ostavljeno dovoljno prostora da sanjaju, da zamišljaju, da preispituju. Tama, zamračivanje – i vizuelno i metaforično – može pomoći u stvaranju okruženja u kojem imaginacija može koegzistirati i uskladiti se s telom filma, tako da stvore sasvim jedinstveno, višeznačno iskustvo za svakog pojedinca, zaokružujući svoju simbiozu. Tama je tekstura, veo, ona je mistično, nematerijalno zaleđe. To je šuma od koje sve dolazi i odlazi. Svi smo se u jednom trenutku osećali kao da barm na trenutak vidimo nešto što prolazi s onu stranu tog vela, i zurili smo u duboku tamu – istinsku tamu – i osetili da je naš optički živac napregnut do krajnjih granica, da vidi čudna svetla koja izviru odnekle, plešu, naizgled ni iz čega, izvan granica naše vizije, tako da nikad nismo sigurni da li nam naše oko, ili nešto drugo što je deo nas, unutar nas, a nama nepoznato, dopušta da tim svetlima svedočimo. Tama omogućava otvaranje uma, kako bi naša mašta lutala. Podešava i neguje naš odnos s našim telom, našim čulima i krajolikom izvan nas. Želim da stvorim svet u kom se poznato čini nepoznatim, da dopustim da nas još jednom obuzme to krhko, ali intenzivno pulsiranje dečje radoznalosti. Tama nam dopušta da se prepustimo toj misteriji, tom čudu, da plivamo u njemu i povratimo onaj duboki, pa čak i paroksizmalan odnos s nama samima i onim što leži izvan nas; da se bez straha utopimo u beskonačnom bazenu tame.

14. 12. | Petak | Friday

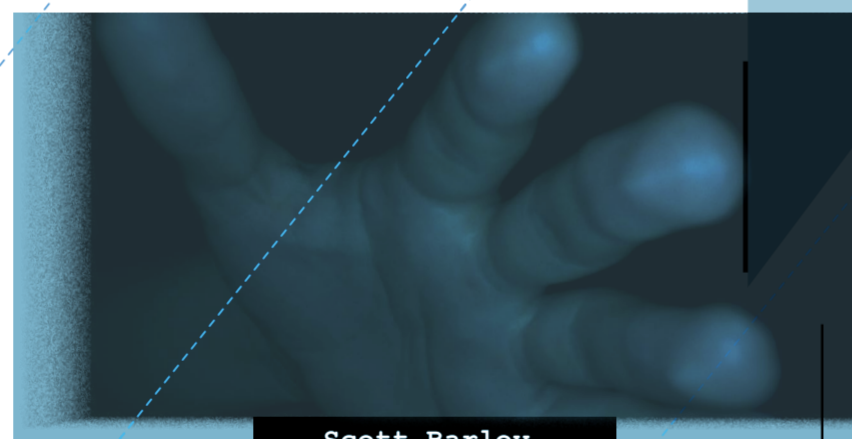
21:00 | Mala sala | Small Theatre
KRATKI FILMOVI SKOTA BARLIJA / SCOTT BARLEY'S SHORT FILMS
+ Q&A / razgovor sa autorom

Darkness has always been a prerequisite to truly enter the world on the screen, and its importance in granting experiential resonance cannot be overstated. In the auditorium, the lights go down. We wait in a darkened room for a world of light to open up to us, and while our body may remain in our seat, the incorporeal essence in all of us wades toward the flickering light, haunting it, as it haunts us. Our souls invest, they search in curiosity and hunger in the images and sounds. Cinema is a symbiosis of haunts. We enter it as it enters us. To enter a film's world is a very spectral thing. To truly submit to the cinema experience is like letting the waves of the ocean crash over you and not be afraid of drowning. To be in that darkness and let the film envelop and pervade us is the very definition of surrender. To give oneself up to the other.

The importance of darkness and the underexposed image also come from my desire to bring a tactility to vision – to go beyond figuration, beyond the object, and to feel the liminality between light and darkness itself as its own subject, to feel the weight of what is known and what is unknown. Cinema's strength can also be its weakness. With so much of cinema's power coming from its unique distinction in the arts as a bastardization of two arts—image and sound—creating vivid audio-visual scenarios, often there isn't enough room for the spectator to dream, to imagine, to question. Darkness, obfuscation—both visual and metaphorical—can assist in creating an environment where one's imagination can coexist and harmonize with the film's body, and create an utterly unique, polysemic experience for each individual, fulfilling that symbiosis.

Darkness is a texture, a veil, mystical, an immaterial hinterland. It is the backwoods from which everything enters and leaves. We have all at one time or another felt like we have at least for a moment seen something passing through beyond that veil, where we have stared into deep darkness—true darkness—and felt our optical nerve pushed to its limits, seeing strange lights emanating, dancing, from seemingly nothing, beyond the boundary of our vision, never quite sure if it is our eye or something else that is part of us, within us, yet unknown to us, permitting us a witness to it.

Darkness allows the mind's eye to open, for our imagination to wander. It recalibrates and nurtures our relationship with our body, our senses, and the landscape beyond us. I want to create a world that makes the known feel unknown again, allowing that fragile, profoundly intense pulse of childlike curiosity that beats inside us to take hold once more. Darkness allows us to surrender ourselves to that mystery, that wonder, and to swim in it, and reclaim our profound and even paroxysmal relationship with ourselves and what lies beyond ourselves; to fearlessly drown in its infinite pool.



Scott Barley

NOTES ON DARKNESS

22:30 | Mala sala | Small Theatre
SAN IMA SVOJU KUĆU / SLEEP HAS HER HOUSE
2017, 90') Scott Barley

Kad nas vlade napadnu svojom mašinerijom birokratije, rata i masovnih medija, osećamo da je jedini način da se odbranimo od toga osnaživanje naše potrebe za pobunjeništvom i neposlušnošću, čak i po cenu opšte anarhije i nihilizma. Sve javne ideologije, vrednosti i načini življenja moraju biti preispitani, napadnuti. — Jonas Mekas, Manifesto by Los Ingravidos, 1962.

Meksičku avangardnu grupu Colectivo Los Ingravidos čine nezavisni filmski stvaraoči koji, na eksperimentalan način, u svojim filmovima manipulišu pseudo-dokumentarnim i dokumentarnim materijalima. Od kada su 2011. godine osnovali grupu, a verovatno zbog predostrožnosti, svoje radove objavljuju anonimno. U Manifestu (Manifesto por los Ingravidos), objavljenom 2014, kažu da "televizijska imperija ideološki rešava svoje kontradikcije kroz ogromnu propagandnu mašinu". Stoga, oni pozivaju na degradaciju takvog načina komunikacije, koji promovise "konzistentnu, totalitarnu i tradicionalnu sliku". To uključuje pomeranje diskursa i pravog značenja jezika, intervenisanje u gramatici unošenjem "nerazumevanja, mucanja i eholalije". Protiv "kamera užasne oštine" i "frivolnog romantizma", ova grupa propagira



LOS INGRAVIDOS

When governments invade us with their huge machinery of bureaucracy, war and mass media, we feel that the only way to preserve ourselves is to encourage our sense of rebellion and disobedience, even if we must pay the price of mere anarchy and nihilism. All public ideologies, values and ways of life must be questioned, attacked. — Jonas Mekas, Manifesto by Los Ingravidos, 1962

The Mexican avant-garde group Colectivo Los Ingravidos is a collective of independent artists who are experimenting with documentary approaches and found footage. Formed in 2011, they have been publishing their works anonymously ever since, probably because of their political decision. In their Manifesto (Manifesto por Los Ingravidos), published in 2014, they said that "the television empire is tackling its contradictions ideologically through a huge propaganda machine", so they call for the degradation of that kind of communication that promotes, as they said, a "self-consistent, totalitarian and traditional image". This includes removing the actual meaning from language, interventions in the grammar, by inoculating "dis-understanding, stuttering and echolalia". Standing firm against "horrible sharpness of millionaire cameras" and "frivolous romanticism", they propagate some kind of permanent degradation, destruction of pseudo-poetry, constant devastation of traditional audiovisual language and the "systematic de(re)connection of image and sound".

13. 12. | Četvrtak | Thursday

21:00 | Mala sala | Small Theatre
WEIGHTLESS PRESENT /BESTEŽINSKA SADAŠNJOST
Films by los Ingravidos from Mexico
/ Filmovi kolektiva Los Ingravidos
+ Q&A / razgovor sa kustoskinjom

neku vrstu permanentne degradacije, uništavanje pseudo-poezije, stalno razaranje tradicionalnog televizijskog audio-vizuelnog jezika i "sistematičnu de(re)konekciju slike i zvuka". Neznan broj članova kolektiva, društveno angažovanih filmskih stvaralaca, izbegava klasične forme u nameri da izrazi svoju kritičku percepciju stvarnosti. Filmovima kao što su Triptych (2015) ili Leon (2016), eksperimentišući različitim kinematografskim sredstvima, demonstriraju kako slika ili zvuk postaju platforma za političku umetnost. Ovi kratki filmovi pokazuju vezu između političkih figura (meksičke i sovjetske istorije) i njihove manifestacije u životima običnih ljudi i žrtava rata. Monolog koji traje skoro deset minuta u jednom od njihovih poslednjih filmova Dry blood (2018), ostrašćen govor žene koji problematizuje i dovodi u pitanje autoritete, problem ženskih prava i slobode govora, izgleda kao čista poezija. S druge strane, filmovi kao što su Birkenau (2017), Treblinca (2017), Tierra y Libertad (2018), još više su eluzivni, a već njihovi naslovi sami svedoče koliko su uznemirujući u svojoj apsolutnoj apstrakciji.

Kombinujući govorne sa drugim (pseudo)dokumentarnim zvučnim zapisima (zvuci rata i pobuna),

video snimcima i fotografijama mnogih istorijskih i političkih događaja, autori se igraju formom i sadržajem (Fiesta Nacional, Nestora-Eva, 2016). Igra svetla i senki (Fracking, 2018) manipuliše našom percepcijom i stvara efekte koji hipnotišu. Koncept zasnovan na muzici, pokretu i svetlu kreira određeni ritam – muzika je uglavnom kakofona i polifona; slika i zvuk korespondiraju u svojoj disharmoniji (kao što smerjivanje kadrova prirode i demonstracija u Piedra de Sol, 2017, na asocijativnom nivou stvara snažan kontrast). Metaelementi su prisutni u filmovima Making off (2017) u kojem je proces snimanja pokriven distrakcijama slike i zvuka koje izazivaju neprijatan osećaj, kao i u filmu CI(S)NE NEGRO (2016), u kojem vidimo bioskop koji (iz subjektivnog kadra) napadaju snajperisti, što podseća na estetiku video igara.

Inspirisan istorijskim avangardama, kolektiv Los Ingravidos održava svoju konzistentnost i jasnu ideološku orijentaciju, zasnovanu na odbrani nezavisnog eksperimentalnog filma u kome forma i sadržaj prkose sveopštem otuđenju realnosti.

Irena Parezanović



The works of this unknown number of filmmakers/activists avoid official forms in order to present their critical view of reality. In their movies, such as Triptych (2015) or Leon (2016), they experiment with different documentary and cinematographic devices and show us how image or sound can become a condition of possibility for political art. These short films, Triptych and Leon, suggest a connection between political figures from the history (Mexican and Soviet history in this case) and their manifestation in everyday life of ordinary people. Almost ten minutes of one of their latest films Dry blood (2018) consist of a monologue, female voice that questions the authorities, women issues, freedom of speech and it all seems like poetry. On the other hand, films like Birkenau (2017), Treblinca (2017), Tierra y Libertad (2018) are even more elusive, with titles which testify how disturbing they are in their absolute abstraction.

By combining speech materials with other documented sounds, videos and photographs of many historical and political events, they play with form and content

(Fiesta Nacional, Nestora-Eva, 2016). The dance of lights and shadows (Fracking, 2018) creates effects that hypnotize. Their artistic concepts supplied by music, movement and lighting create a specific rhythm – music is mostly cacophonous and polyphonic; image and sound correspond in their disharmony (frames in Piedra de Sol, 2017 form a contrast – shots of nature and demonstrations). There are some meta-elements in the movie Making off (2017), showing the process of filming while the image and sound, used as distractions, produce a feeling of discomfort. Similarly, in the movie CI(S)NE NEGRO (2016) we can see a cinema attacked by snipers, from the subjective point of view which resembles the aesthetics of video games. Denying classic film language and form, inspired by historical avant-garde, Colectivo Los Ingravidos maintain their consistency and clear ideological orientation which is based on the defense of an independent experimental film in which form and content resist alienating realities.

Irena Parezanović

AC/E
ACCIÓN CULTURAL
ESPAÑOLA



IMAGES

Festival *Images Contre Nature* predstavlja svoj kustoski program zasnovan na izboru filmova iz svoje arhive, a koji je inspiriran ovogodišnjom temom festivala *Alternative Film/Video – KOLEKTIVizam*. Selekcija sadrži 8 filmova koji se pretežno bave ključnim problemima modernog društva, ali koji su, kako stilski tako i tematski, veoma različiti, što govori o težnji selektora da obuhvate totalitet stanja ljudskog duha, bez isticanja jedne posebne ideje.

Snaga eksperimentalnog filma nije toliko u značenju i poruci koju pokušava da prenese gledaocu, već u upečaljivom vizuelnom izrazu, te se efekti koje ova vrsta filma proizvodi odražavaju najpre na podsvesnom nivou. Čak i kada su društveno-angažovani, eksperimentalni filmovi to postižu atakom na čula i percepciju, obično pružajući fragmente koji podsećaju na delove snova ili, često, košmara. Autori filmova ove selekcije postižu to raznovrsnim sredstvima: dokumentarnim pristupom, found-footage, transcendentnim i poetskim diskursom itd.

Iako se koristi u različite svrhe, možemo izdvojiti jedan zajednički metod za većinu filmova iz selekcije, a koji se zasniva na dekonstrukciji slike. Brza montaža koja stvara raznovrsnu celinu, dvostruka ekspozicija koja združuje slike i tako zamagljuju njihov sadržaj kao i značenja koja nose, crtanje po traci – sve su ovo uobičajene tehnike koje se koriste kao sredstvo za postizanje jednog od glavnih ciljeva eksperimentalnog filma – subverzije klasičnog filmskog jezika, kao i subverzije uvreženog javnog mišljenja i uverenja, dominantnih

društvenih narativa. Verovatno najeksplicitniji takav primer u selekciji je film *Surplus* beogradskog umetničkog dua Doplenger (Isidora Ilić i Boško Prostran), u kome autori koriste kadrove različitih reklama kako bi istražili drugu stranu njihovih kodova. "Višak vrednosti", ključni termin Marksove kritike kapitalizma, u ovom filmu istražen je sa post-strukturalističkog stanovništva (autori u eksplicaciji filma pominju Žaka Lakana, ali možemo prepoznati i uticaj teorije Rolana Barta). Izvlačeći kadrove iz njihovog primarnog konteksta i stavljajući ih u novi, autori pozivaju gledaoca da ponovo promisle narativ reklama, da primete skrivena značenja u sadržaju koji im se do tada činio kao poznat.

Sličan obrazac primenjen je i u filmu *Los (De)pendientes* (Sebastian Wiedmann) koji kolažira kadrove iz argentinskog politički angažovanog filma između 1956. i 2006. Ipak ovaj film nije u tolikoj meri zasnovan na rekontekstualizaciji kao *Surplus*, jer fragmenti ne stvaraju takve "pukotine" među sobom, a ni između onoga što publika očekuje i onoga što vidi. U ovom slučaju autor pokušava da pruži širu sliku određenog istorijskog perioda viđenu očima filma. U istom smislu možemo govoriti i o filmu *Poble* (Albert Bayona) u kome se kombinuje arhivski materijal, ali jednog konkretnog događaja: kada je, početkom Španskog građanskog rata, hotel Ric bio preuzet od strane radničkih sindikata.

Tu su još dva filma koji se oslanjaju na dokumentarnu formu: *Slapstick Social* (Frank Gatti) i *A Droite Toute* (Kolektiv 360° et même plus). U

prvom filmu dokumentarni snimci, koji prikazuju okrutnost određenog dela društvene stvarnosti, transformisani su formom slepstika. Drugi film je standardni dokumentarac, jednostavan snimak demonstracija desničarskih grupa u Marseju i koji predstavlja izuzetak u selekciji, jer je jedini film u kome nema vidljivog upliva autorske intervencije. Ostali filmovi pokušavaju da modifikuju, deformišu sliku kako bi stvorili drugačiji smisao u odnosu na izvor ili da u njemu otkriju neki skriveni sadržaj. Takođe, u nekim slučajevima, možemo reći da autor svesno izbegava taj put i pokušava da sliku oslobodi bilo kakvog značenja.

U tom aspektu film *Scherzo* odlazi korak dalje od gorepomenutih. Zasnovan je takođe na found-footage obrascu, kombinujući raznovrsni materijal: od lansiranja raketa i snimaka astronauta u svemiru, preko mikroorganizama, prizora ubijanja konja, sve do kadrova iz starih filmova sa holivudskim zvezdama. Činjenica da su kao autori potpisane dve osobe, jedna zadužena za video materijal (Fabio Scacchioli) i druga koja je kreirala muziku (Vincenzo Core), sugerise da u ovom filmu obe forme izražavanja treba tretirati kao podjednako važne. Takođe, naslov (skerco je klasična muzička kompozicija kratke forme) upućuje na istu stvar – struktura filma je podređena muzici, te je razumljivo što je ritam, a ne tema, glavni princip. Iako na momente Skerco daje naznake nekih ideja, obično obojene humorom koji se zasniva na sukobu među kadrovima, glavni efekat filma ipak ostaje neprevodiv u reči.

Najpoetičniji film u grupi je snimljeni *Kairos* (Stefano Canapa i Elisa Ri-

bes). Za razliku od ostalih ovaj film se ne služi found-footage i nema veze sa dokumentarnom formom, već je bliži poetici ranije avangarde oličene u delima Žana Koktoa ili Maje Deren. Ipak, prisutna je i ovde deformacija slike, postignuta stop-mouš tehnikom, ali sa nešto drugačijom svrhom u odnosu na druge – ne da sugerise ideju, već da stvori atmosferu anksioznosti.

S druge strane, najpolitičniji film u selekciji je *An Infinite Loop of Resistance* (Michael Woods). Brzim montažnim ritmom koji ne ostavlja vremena za razmišljanje, snimcima demonstracija, policijske represije i zapaljane lutke Donald Trampa koja se provlači kao lajtmotiv, kao i rep muzikom – film pokušava da prenese energiju, da podstakne bes i želju za otporom. Stoga, to nije film za analizu, već predstavlja poziv na pobunu.

Interesantno je da su ova dva filma, *Kairos* i *An Infinite Loop*, prvi i poslednji u programu. Stavljajući na te pozicije dva filma sa potpunim drugačijim stilovima, selektori su pokušali da kreiraju heterogenu celinu, raznovrsnu priču, u okviru koje su ponudili različite umetničke odgovore na bitne probleme modernog sveta. Kao što smo videli, nekada su ti odgovori veoma jasni i direktni, nekada su zasnovani na suptilnijem vidu subverzije kao što je dekonstrukcija dominantnih narativa i diskursa, kompleksni proces dekontekstualizacije, a nekada su veoma poetični i odražavaju atmosferu anksioznosti. Zato verovatno nije slučajno da je ovako šaren program naslovljen *All We Need* (Sve što nam je potrebno).

Jovan Marković

Images Contre Nature, a festival from Marseille, presents a curatorial program based on the films from its archive, trying to tell a specific story inspired by this year's topic of *Alternative Film/Video Festival – COLLECTIVism*. The selection consists of 8 movies which mostly deal with the problems of modern society, but, at the same time, they are very different, when it comes to topic and style as well, which suggests the effort of its selectors to embrace the totality of modern human condition, without emphasizing any specific ideas.

The power of experimental cinema is not in its explicit meaning nor in the message it tries to communicate, but in the strong visual expression, so the effects those kinds of films have on audience are mostly of subconscious nature.

Even when they try to point out some important social problems, they do that by provoking our senses and perception, giving us fragments that resemble elements of a long dream, or, more commonly, a nightmare. The authors of the movies from this selection achieve that task by various stylistic devices: documentary approach, found footage, transcendental poetic discourse, etc.

Although it is used for different purposes, we can notice one mutual method for most of the films from this selection: it is based on the deconstruction of image. Brief editing that creates heterogeneous unity, double exposure which blurs the boundaries between the shots and meanings they have, painting on film – these are common techniques suitable for the main goal of experimental cinema:

the subversion of classical film language and, even more, subversion of dominant public beliefs, dominant narratives.

Maybe the most explicit example of this approach in the selection is *Surplus*, a film made by Belgrade artist duo *Doplenger (Isidora Ilić and Boško Prostran)* in which the authors use shots from various commercials in order to investigate the other side of their codes. "Surplus value", the key term of Marx's critique of capitalism, in this film is investigated from the standpoint of Post-structuralism (the authors in their explanation quote Jacques Lacan, but in the film's concept we can also recognize the elements of Roland Barthe's theory). By extracting the shots from their primary context and putting them together in another one, they provoke the audience to re-think the narrative of commercials, to notice the hidden meanings of a well-known content.

A similar pattern is used in *Los (De)pendientes* by *Sebastian Wiedemann* which samples Argentinian political films from 1956. to 2006.

This film is not based on recontextualization in such a degree as *Surplus*, because its parts put together don't create the same "gap" among themselves and, also, between what the audience expect and what they see. The author, in this case, is trying to convey a broader picture of a specific historic period through the cinema's gaze. In the same way we can speak about the film *Poble* in which the author *Albert Bayona* edits the archive material, but from one event: at the beginning of Spanish Civil War, the Ritz Hotel was taken by the trade unions.

There are also two more films in the selection with documentary style, *Slapstick Social* of *Frank Gatti* and *A Droite Toute* made by the *collective 360° et même plus*.

to generate anger and desire for a violent resistance. So, it is not a film for analyzing, it represents a call for revolt.

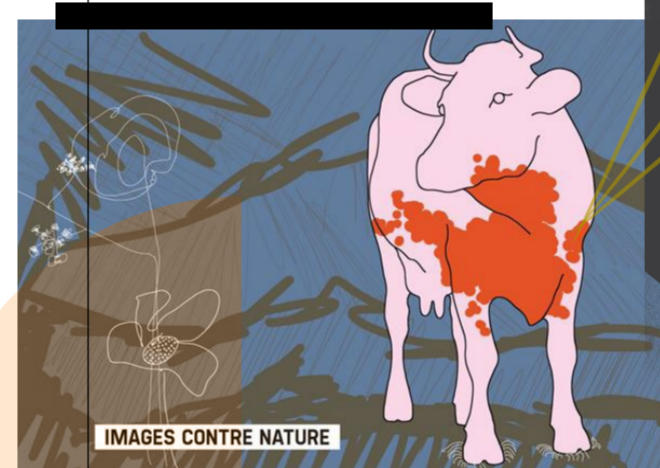
It is interesting that these two movies, *Kairos* and *An Infinite Loop of Resistance*, are the first and the last in the selection. By putting films with totally different styles and strategies on these positions in the program, selectors try to tell one heterogeneous story, to offer different ways of artistic answers to important problems of modern world. As we have seen, those answers are sometimes very clear and direct, sometimes they are based on a more subtle way of subversion such as the deconstruction of dominant narratives, and sometimes they are very poetical with the atmosphere that reflects the anxiety of a modern subject. Therefore, it is logical why this program is called *All We Need*.

On the other hand, the most political film in the selection is *An Infinite Loop of Resistance* of *Michael Woods*. With the intensive editing rhythm that doesn't leave time for audience to think, shots of demonstration, police repression, rap music and the leitmotif of burning Donald Trump effigy – this film tries to pass on the energy,

found footage pattern, combining various archive material – from the rocket launch and astronauts in the space, microorganisms, killing of horses, to the shots from the films with the old Hollywood stars. The fact that this film officially has two authors, the one who did the video part (*Fabio Scacchioli*) and the other who made the music (*Vincenzo Core*) suggests that both artistic forms need to be treated as equally important. Also, the title (*Scherzo* is a short classical music composition) indicates the same point – development of the film is structured in accordance with the music, so it is logical that rhythm would be the main principle, not a specific topic. Only from time to time does *Scherzo* give us some glimpses of ideas, mostly with a pinch of humor based on the discrepancy between the contents of the shots, but the main effect of the film remains untranslatable into words.

Jovan Marković

COUNTYRE NATURE



In the first one, the documentary image, which shows the cruelty of certain social realities, is transformed by the slapstick form. The second one is more like a standard documentary film, a simple record of a right-wing demonstration in Marseille and it represents an exception in this group, because it is the only film without a visible author's intervention. The others are trying to modify and deform the image in order to create a different meaning from the primary source or to reveal some hidden content in it. Also, in some cases, we can say that the authors intentionally avoid meanings, trying to deliberate the images from precise signification.

Film *Scherzo* goes one step further in that effort from the above-mentioned. It is based on the same

The most poetic and dream-like film in the group is *Kairos*, directed by *Stefano Canapa* and *Elisa Ribes*. It differs from the rest because it is the only one which is not based on found footage or documentary approach, it is more similar to the early avant-garde cinema, such as Jean Cocteau or Maya Deren's films. Still, there is also an image deforming intervention, in this case achieved by the stop motion technique, but with a different function – not to suggest the idea, but to create a certain atmosphere of anxiety.

13. 12. | Četvrtak | Thursday

17:00 | Mala sala | Small Theatre
IMAGES CONTRE NATURE (ICN): "ALL WE NEED"

Kustosi / Curated by: Hélène Bez, Claude Ciccolella + Q&A / razgovor sa kustosima

IF STAF CITATI IZ



I sam tražio da članovi žirija razgovaraju neposredno nakon projekcije o filmu. Neki su se bunili protiv toga i govorili da je potrebno da im se utisici slegnu da bi razgovarali o filmu. Međurim to je pogrešno, potreban je neposredni utisak o filmu i njegovoj formi koju ste upravo videli, van ikakvog naknadno ubačenog konteksta.

Sava Trifković

I requested from the members of the jury to discuss the films just after the projection. Some rebelled against that and said that it was necessary for them to think about the film and to form a concrete opinion in order to talk about the film. But that is wrong, you need a point-blank impression of the film which you have during and just after the end of the film. This way you're beyond any subsequently inserted context.

Sava Trifković

IF STAF je prevazišao tradicionalne modele vrednovanja. Prestali smo da delimo film na kategorije igranog, dokumentarnog i eksperimentalnog, što je do tada bilo obavezno na festivalima. Ova promena je značila i promenu sveopšteg stava o filmu, počeli smo da tretiramo svaki film istovetno.

Sava Trifković

IF STAF has overcome traditional valuation models. We stopped dividing films into categories of feature, documentary and experimental, which was required at festivals until then. This change also meant changing the general attitude of the film, we began to treat each film identically.

Sava Trifković

Narativ ne postoji kao dominantna u eksperimentalnom i avantgardnom filmu. Narativ je samo jedan segment i značajan je kao i bilo koji drugi, poput fotografije, muzike ... Film se ne pravi zbog narativa, što je danas teško zamislivo. Narativ nije u prirodi filma, on je njemu nametnut i time je film komercijalizovan.

Sava Trifković

Narration is not dominant in experimental and avant-garde films. Narration is just one segment and it is important as any other, such as photography, music ... The film is not made for narrative, which is hardly understandable today. Narration is not the nature of the film, it is imposed on the film's nature and the film is commercialized by that.

Sava Trifković

Da se Če Gevara bavio filmom, on bi pravio filmove kao što mi pravimo. A da smo mi borci, mi bismo bili uz Če Gevaru. Mi se bavimo revolucijom filma i kulture.

Sava Trifković

If Guevara was working with film, he would make films as we were. And if we were fighters, we would be like Che Guevara. We are dealing with the revolution of film and culture.

Sava Trifković

U kulturnom sfverama za vreme postojanja IF STAF-a je dominirao kritički duh. A samo postojanje festovala koji je bio studija i to amaterskog filma, je samo po sebi subverzivno i kritički nastrojeno i prema filmu i prema društvu.

Trifković

In the cultural spheres during the existence of IF STAF, the critical spirit was a dominant factor. And the very existence of the festival, which was a study of an amateur film, is in itself subversive and critical of both film and society.

Trifkovic

Bili smo veoma praktični pri organizovanju festivala jer, iako smo delom bili finansirani od Univerziteta umetnosti, nismo bili u zavidnoj finansijskoj situaciji. Sva tehnika koju smo koristili je bila skromna tehnika iz Akademskog kino kluba, a nalazili smo i neke sponzore koji su nam pomagali.

Nikola Đurić

We were very practical when organizing the festival because, although we were partly financed by the University of Arts, we were not in an enviable financial situation. All the technique we used was a modest technique from the Academic Cinema Club, and we found some sponsors who helped us.

Nikola Đurić

Kada je Akademski kino klub premešten iz centra grada, iz Balkanske ulice u Studentski grad – to je u to vreme bilo izmeštanje na periferiju kao kada biste danas otišli u Rakovicu. Zbog toga smo, kako bismo uopšte opstali, morali da se izuzetno trudimo oko programa.

Ivko Šešić

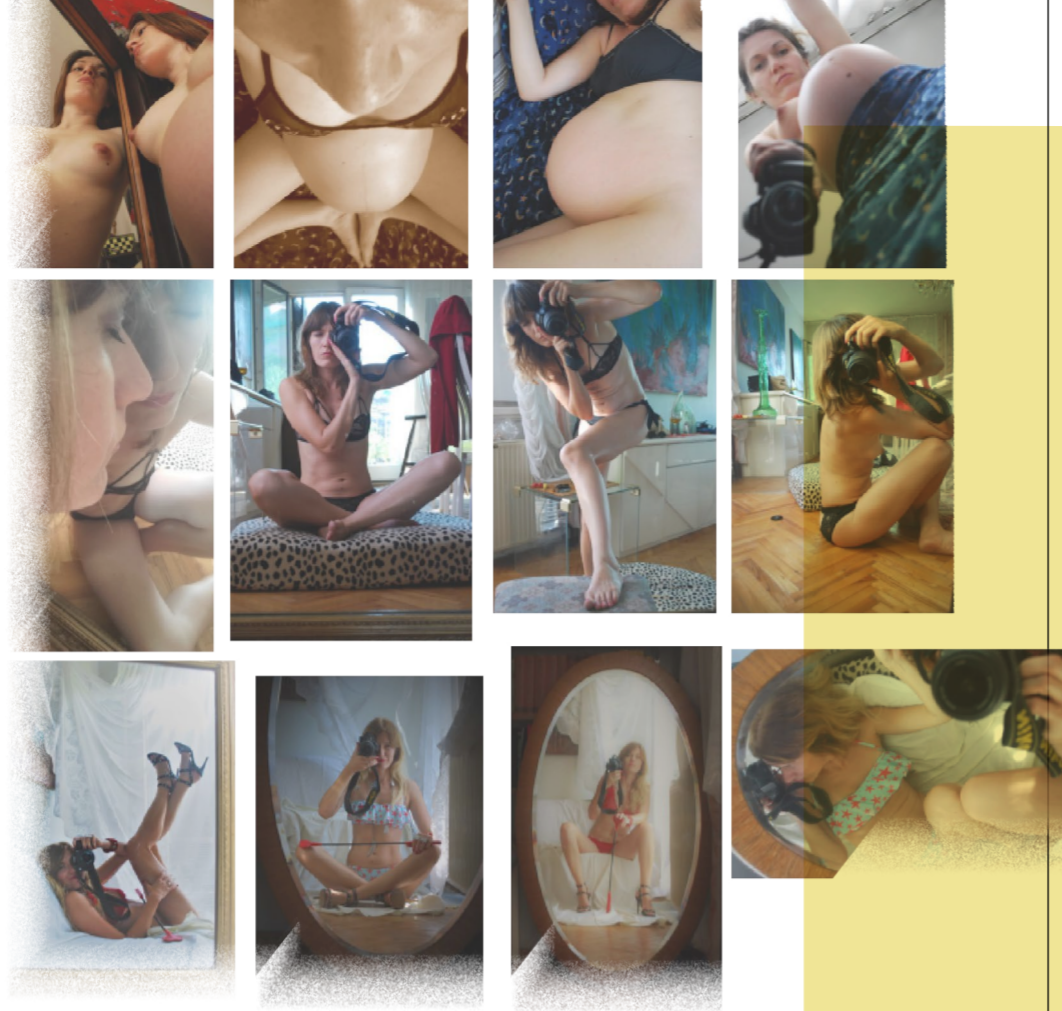
When the Academic Cinema Club was moved from the city center, from Balkan Street to the Student City - at the time, it was a movement to the periphery as if you would go to Rakovica today. Therefore, in order to survive at all, we have to extremely put an effort in creating the program.

Ivko Šešić

12. 12. | Sreda | Wednesday
17:00 | Mala sala | Small Theatre
REMEMBERING IF STAF / SEĆANJE NA IF STAF
Filmovi sa festivala IF STAF (1970-1974) /
Films from the IF STAF festival (1970-1974)



JELENA MARTA GLIŠIĆ



Jelena Marta Glišić je umetnica iz Beograda koja je stvaralaštvu posvećena već 13 godina, jer kako sama kaže: umetnost je njen spas. Povod za ovaj razgovor je njena samostalna izložba koju priprema za dvanaesti decembar u galeriji Doma kulture "Studentski grad" pod naslovom Layers of self, a koja će biti održana u sklopu ovogodišnjeg Alternative film/video festivala.

Šta je to što te je „odvuklo“ od izražavanja klasičnim slikarskim tehnikama i privelo na stranu multimedije i korišćenja relativno novih likovnih i vizuelnih formi poput videa, performansa, instalacija?

Meni je već klasična podela studija umetnosti na odseke – slikarski, vajarški, grafički – bila neprimodna. Slikarske tehnike su samo to – tehnike, sredstva da se izraziš, preneseš poruku što preciznije. Imala sam dovoljno radoznalosti na početku studija slikarstva. I dovoljno sreće da tada sretnem ličnosti koje će mi dati prave odgovore i putokaze. Imala sam sjajne profesore, Mariju Dragojlović, Dragana Jovanovića, Zorana Todorovića... Počela sam rano da izlažem zahvaljujući Biljani Tomić i SKC-u Beograd, a Biljanin projekat *Real Presence* omogućio mi je da dosta putujem tokom studija, vidim interesantne radove, upoznam umetnike različitih generacija. Sva ta iskustva daju ti samopouzdanje da tražiš sebe i svoj izraz i da ne postavljaš sebi neka veštačka ograničenja.

Kako bi glasila tvoja lična definicija umetnosti, ono što ti služi kao krilatica i motivacija za rad?

Najintimnije, meni je umetnost oduvek bila spas. Prostor koji mi niko ne može oduzeti ni osporiti. Ono što je sigurno moje i kada mi se čini da je sve drugo nestalo. Referenca za ono što ja jesam, kada zaboravam ko sam. Ne bih da zvučim teatralno... Ali umetnost je kanal kojim se nakratko povežeš sa večnošću, sa suštinom, i svojom i nekom univerzalnom...

Tvoji radovi su duboko emotivni i direktni, u njima dosta ulažeš i izlažeš sebe eksperimentima duhovne i psihološke potrage. Kako doživljavaš taj momenat davanja sebe na uvid drugima, ali i davanje sebe sebi na uvid. Naime, čini mi se da u radovi-

ma sve doživljavaš u trenutku dok rad nastaje i da nemaš potpunu kontrolu nad procesom, makar ne u emotivnom smislu?

Mislim da je to vrlo slično u svakoj umetnosti, možda i u bilo kojoj profesiji. Taj strah, trema kada je tvoj rad izložen oceni, pogledu javnosti. Možda zapravo kada god treba nešto da kažemo, neko svoje važno mišljenje, zapravo osetimo mrvicu takvog straha. Potreba za izrazom je ogromna i možda instinktivna, a svakako izuzetno, sirovo snažna. A strah je takođe jak. Osećaj pobeđe nad strahom je neprocenljiv. Vremenom se navikneš na taj proces i naučiš da uživaš u njemu.

Kako doživljavaš sam stvaralački proces, opiši nam faze kroz koje prolaziš dok ne stigneš do momenta kada sebi kažeš: „Ovo je gotov proizvod“?

Ideje za radove stalno beležim. Zapravo, zapisujem misli, emocije, asocijacije, citate, neke mentalne slike. Akumuliram ogroman energetski korpus. Iz toga se onda iskristališe rad. Ponekad bih to uporedila sa obradom kamena u vajarstvu: od tog ogromnog korpusa odbacuješ viškove, oblikuješ ga i u nekom trenutku "zasija". I kažeš: kraj. Imam neke zamisli koje me prate od kada znam za sebe, ali one nisu našle svoje uobličjenje. Doći će, nadam se, i one na red.

Rad *Layers of self* je možda nešto najkompleksnije i najzahtevnije što si uradila do sada, ako imamo u vidu vreme koje ti je bilo potrebno da uobličiš rad. Naime, kroz period od 8 godina fotografišeš sebe i beležiš lične procese i promene. Kako se osećaš kada posložiš čitav taj ciklus ispred sebe, šta je to što jedan takav poduhvat učini tebi kao umetniku a šta očekuješ da će probuditi kod publike?

To su bile vrlo intimne beleške koje sam počela u trenutku života kada sam bila daleko od mehanizma koji sam u prethodnim odgovorima pominjala – bila sam zaboravila kako da se kroz umetnost povežem sa sobom i sa tim nekim sferama iz kojih crpimo energiju. Tražila sam "lozinku" a da nisam ni bila svesna toga. Samo sam se "gledala". Beležila. Pokušavala da prepoznam sebe u ogledalu. Uvek sebi postavljam pitanje da li će se uopšte bilo ko

identifikovati sa pričom koja je toliko lična. Ali to se dešava. Svaki čovek se traži, ogleda se i u sebi i u drugima, posmatra svoj odraz i izraz, pita se... Samo su nam tehnike različite...

Kako i da li uopšte težiš da se izboriš za neko svoje mesto na umetničkoj sceni kod nas?

Mnoge stvari u životu kojima je čovek sklon da pridaje značaj zapravo su lični ili društveni konstrukti koji suštinski ništa ne znače. Bez mnogih od tih konstrukata svet ne bio ovako lep i ovako grozan kao što jeste. Ne mogu da kažem da težim da se izborim za neku poziciju. Ali znače mi prilike da izlažem, samostalno i sa kolegama, i da razgovaram o svom radu, o radu drugih, o umetnosti...

A kako vidiš domaću umetničku scenu, programске i kustoske prakse, radove kolega?

Svaka čast i ogromno poštovanje za entuzijazam umetnika, kustosa, institucija, nezavisnog sektora... Vremena su već tradicionalno teška. A uprkos tome puno se radi i rade se dobre stvari. Mom ukusu nedostaje malo više hard-corea. Malo više bezobrazluka u izrazu i u izboru, izlazak iz zone komfora i "sigurice"...

I za kraj, kakvi su ti planovi za neku blisku budućnost?

Radujem se što moj kratki film Jelena! nastavlja da putuje po svetu. Upravo zahvaljujući tome otvorile su se prilike i za neke nove poduhvate. U maju po pozivu idem u Sjedinjene američke države na festival performansa u Muzeju savremene umetnosti u Minneapolisu, gde ću u saradnji sa dve muzičke umetnice uraditi seriju radionica i performansa, a planiram da tamo uradim i neke svoje interaktivne radove koje dugo već planiram. Radujem se i samostalnoj izložbi u Salonu 77 Galerije savremene umetnosti u Nišu. To je bajkovito zdanje nekadašnje Bali-begove džamije koje predstavlja veliki izazov za mene, i za koje spremam nove radove i planiram intervencije u prostoru.

Razgovor vodilo: Vladimir Zaharijević

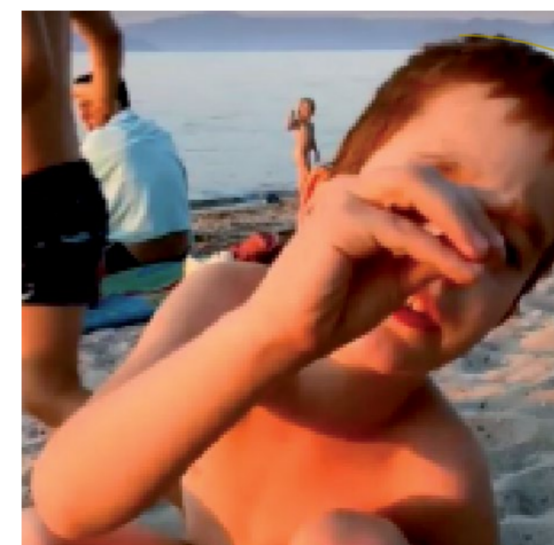
Jelena Marta Glišić is an artist from Belgrade who has been committed to creation for 13 years already, because, as she claims: art is her salvation. Her exhibition *Layers of Self* in Student City Cultural Center is a part of this year's Alternative Film/Video Festival.

What pulled you away from the classical artistic expression and made you choose multimedia and relatively new art and visual forms such as video-art, performance, installation instead?

Traditional classification into painting, sculpture and graphic has always seemed unnatural to me. Painting techniques are just that – techniques, tools which help you express yourself, to get the message across precisely. I was curious enough at the beginning of my studies and lucky enough to meet the people who gave me proper answers and coordinates. I had great professors: Marija Dragojlović, Dragan Jovanović, Zoran Todorović... I started to exhibit very early, thanks to Biljana Tomović and Student Cultural Center in Belgrade, and Biljana's project *Real Presence* allowed me to travel a lot during the studies, to see interesting works, meet the artists of different generations. Those different experiences give you the confidence to explore yourself, to look for your own expression and encourage yourself not to be constrained by some artificial boundaries.

What would be your personal definition of art, the one you use as a motto and work motivation?

On the most intimate level, art has always been a salvation for me, the space nobody can take away from me, something which is completely mine even when it seems that everything else has disappeared. A certain reference for what I am, when I forget that. I don't want to sound theatrical... But art is a stream that, for a brief moment, connects you with eternity, with essence – your own and universal alike.



Your works of art are deeply emotional and direct, you expose yourself to the experiments of spiritual and psychological quest. How do you experience the moment of letting yourself be seen by others and having to face yourself through your work? Namely, it seems to me that while creating you do not have complete control over that process, at least not in the emotional way?

I think it is very similar in every art, maybe in every profession. That fear, apprehension when your work is presented to the public observation. Actually, maybe every time we need to say something important we feel a pinch of that fear. The need for expression is huge and probably instinctive, but certainly it is extremely raw and powerful. Since fear is also strong, the feeling we get once we overcome it is priceless. In time, you get used to it and learn to enjoy it.

What is your view of the creative process itself, could you describe the phases you undergo until you reach a point when you say – This is finished?

I constantly make notes for future projects. Actually, I put my thoughts, emotions, associations, quotes, some mental images on paper – in order to accumulate my energetic corpus. A piece of art sometimes emerges from it. I would compare that to stone carving – you eliminate the surplus from that enormous mass, shape it and, at one moment, it "shines". I have some ideas that have been with me ever since I can remember, but they still haven't found a proper expression. Hopefully, their turn will come.

***Layers of self* is perhaps the most complex and demanding piece you've done so far, at least if we take into consideration the time needed for it to take shape. Specifically, you've been taking pictures of yourself and recording your personal processes and changes throughout the period of 8 years. How do you feel when you arrange that whole cycle in front of yourself? What does this feat make you feel as an artist and what kind of public reaction do you expect?**

Those were very intimate "notes" which I started at the moment when I was far away from those mechanisms that I have mentioned – I forgot how to connect with myself through the art and with some spheres from which I extract the energy. I was looking for some "secret code", although I wasn't aware of that. I was just observing. Recording. I was trying to recognize myself in the mirror. I always ask myself if people will be able to identify with such a personal story. But, it happens. Every person is looking for himself/herself, expecting to find their reflection in the others and themselves alike, wondering... Only our techniques are different.

How and do you aspire to earn a position on the artistic scene in our country?

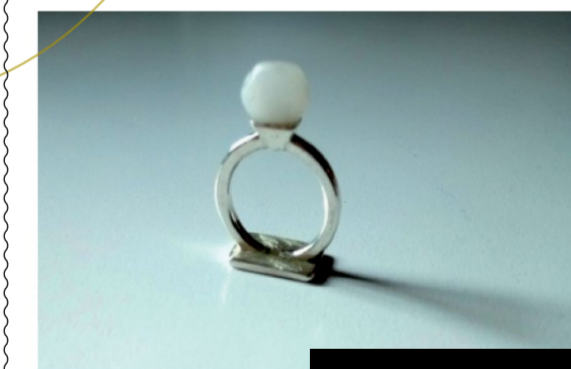
Many things in life people deem significant are in fact personal or social constructs and don't mean anything. Life would not be so beautiful and so terrible as it is without many of these constructs. I cannot say that my aim is securing a position. However, having the opportunities to exhibit, independently and with colleagues, and talking about my work and works of others and about art generally, are very important to me.

And what is your opinion of the domestic art scene, program and curatorial practice, your colleagues' artworks?

I have a big respect for enthusiasm of artists, curators, institutions, independent sector... The situation is traditionally difficult and even despite that, people work a lot and do many good things. For my taste, it lacks a little bit more "hard-core", more "arrogance" in the way of expression and choice, coming out of the comfort zone...

And lastly, what are your plans for the near future?

I am happy that my short film *Jelena!* continues to travel around the world. Thanks to that, some new opportunities for future projects have emerged. I received an invitation to visit the USA in May for a festival of performance in Contemporary Art Museum in Minneapolis, where I, in collaboration with two women, music artists, am going to do a series of workshops and performances. Also, I want to do some interactive works there that I have had in mind for a long time. I am also happy because of my independent exhibition in Salon 77 in the Gallery of Contemporary Art in Niš. It is a magical building of former Bali-beg's mosque and it represents a big challenge for me. I am preparing new works which involve intervention in that space.



12. 12. | Sreda | Wednesday

19:00 | Galerija | Gallery
Izložba / Exhibition
LAYERS OF SELF - MARTA JELENA GLIŠIĆ

VIRTUELNA REALNOST — BESKONAČNOST PRIČE?

Za vreme trajanja Alternative Film/Video festivala, u Akademskom filmskom centru, održaće se i radionica VR filma koju će voditi Antonio Giacomini poznat i kao Fluido. Zajedno sa petnaest učesnika radionice, Fluido će proći kratku istoriju VR-a, praveći razliku između „ravnog“ filma i onoga što definišemo kao VR film. Fluido će učiti učesnike kako se snima u VR-u i kako funkcionišu kamere koje snimaju prostorno 360 stepeni, deleći ih u manje grupe za rad. Zajedno će savladati VR storytelling, da bi odmah potom prešli i na snimanje, zatim montažu i postprodukciju zvuka. Na kraju pokazaće 6DOF (kamera koja omogućava snimanje kako po horizontalnoj, tako i po vertikalnoj osi) mogućnosti i fotogrametriju na primeru njegovog rada za Biennale Cinema VR.

Još od pojave Planet Earth Google mapa, ljudi širom sveta su masovno iskusili mogućnosti snimanja kamerama od 360 stepeni. Jednim klikom i pozicioniranjem virtuelnog čovečuljka na mapu, mogli ste da se prošetate gotovo svakom ulicom na svetu, Central Parkom, stanete ispred Ajfelove kule, svratite do mora po želji ili, pak, udete u sopstveni kraj, ponosni na činjenicu da ga sada može videti bilo ko na svetu, onako kako ga i vi vidite. Poistovećenje čoveka za svojim računarnom sa čovečuljkom na mapi može se smatrati začetkom onoga što danas postaje sve masovnija pojava u razvoju VR cinematic iskustva – VR bioskopi, u kojima, kao i u svim drugim bioskopima, sedi veliki broj ljudi, s tim što u slučaju VR-a, za razliku od običnih bioskopa, svako od gledalaca gleda samo svoj film, poput mnoštva ljudi koji u isto vreme pozicioniraju čovečuljka na različitim mestima na istoj mapi.

Iako prostorno ograničenje ipak postoji (gledalac može da dođe do kraja prostora i udari u virtuelni zid), mogućnosti po kojima će se pratiti priča su mnogostrukije. U različitim delovima prostora, mogu se odvijati potpuno različite priče, koje su povezane u većoj ili manjoj meri na različite načine, po odluci kreatora, a njihovo mozaično spajanje ostavlja se samom gledaocu. Smernice koje gledaocu pomažu da se snađe u virtuelnom prostoru svakako postoje i najefikasnije se ostvaruju zvukom (određeni zvučnici u određenom delu prostora navešće gledaoca da nastavi da se kreće u tom pravcu, ali da li će on to učiniti, samo je njegova odluka), zatim pomoću prsluka koji pumpa veštačke otkucaje srca i na taj način nagoveštava gledaocu stanje u kom njegovo telo treba da se nalazi (što dalje podsvesno gledaoca gura u određeno osećanje), ali i efekti koji su deo spoljašnjeg sveta (na primer, simuliranje vetra), koji u gledaocu doživljaju postaju deo virtuelnog sveta. Autori, dakle, mogu da ograniče gledaoca u njegovim izborima i insistiraju na osnovnoj priči, ali ne postoji nikakva garancija da će ih gledaoci u tome pratiti. Sa pojavom VR filmova dolazi se do potpune slobode gledaoca da sam učestvuje u priči koja mu je data onako kako on

želi, neometano, jer niko sem njega neće ni znati kojim putem je u virtuelnom prostoru on pošao. Svaki gledalac imaće samo svoje, jedinstveno, gledalačko iskustvo. Mentalna montaža, kao deo flat cinema tradicije, a koja je uslovljena pojedinačnim osećanjima i stanjima u kojima se različiti gledaoci nalaze u toku gledanja istog filma, a koja dovodi do različitih tumačenja i pogleda na jednu priču, sada dobija jedan viši oblik, savršen u svojoj anarhičnosti.

Od pojave filma kao novog oblika umetnosti, pa sve do danas, gledalac se, zajedno sa tehnološkim razvojem, sve više približavao mogućnosti da ostvari osnovnu pobudu koja nastaje u dodiru sa dramskim umetnostima – uživljanje i poistovećivanje sa likovima, u okviru priče koju prati. Dve su mogućnosti kojima gledalac raspolaže na tom putu: zamišljajući da je i sam akter sa kojim se saživljava ili, pak, nemi posmatrač, treće lice, voajer, koji sve vidi, a niko za njegovo prisustvo ne zna. Sa pojavom VR-a, obe gledačeve pozicije u uživljanju konačno se odvajaju od mentalnog i postaju stvarne. Gledalac je deo prostora koji posmatra, priče i likova koje prati ili je i sam jedan od njih. Tako se dolazi do srži paradoksa koji VR umetnost čini posebnom: virtuelna stvarnost postaje jednako stvarna kao i ona u kojoj gledalac živi, za razliku od one koju vidimo na filmu. Zvučna i vizuelna izolovanost od stvarnog sveta gledaoca potpuno prenosi u virtuelni, čak i protiv njegove volje, jer zaokupljenost novim, jednako stvarnim svetom u kome se našao, ne ostavlja mu prostora za zapitanost, za razliku od filma, u kom gledalac mora da pristane na uslovnosti, kako bi mogao da se saživi sa pričom.

Sa druge strane, postavlja se pitanje da li je potpuna individualnost priče, koja se dobija razvojem VR filma, ono što ovu vrstu umetnosti odvađa od onoga što je neodvojivo od dramskih umetnosti, a to je element kolektivnog doživljaja onoga što se gleda ili se na taj način samo pomeraju granice i proširuju umetnički dometi. Videćemo. Uskoro, jer se za razliku od filma, VR umetnost razvija neverovatnom brzinom, praćena tehnološkim procvatom. Postoji čak i nagoveštaj da će u skorijoj budućnosti tehnologija omogućiti da algoritam u VR-u predvidi strahove i osećanja gledaoca i na osnovu toga formira samo njegovu priču u okviru one opšte, primenjujući na taj način metodu nano targetinga u marketin-

gu na filmsku umetnost. Da li će se na taj način poništiti univerzalnost priče ili će se time ona još više potvrditi, uslovljena kolektivnim nesvesnim, saznačemo. Ono što je sigurno jeste da će VR film predstavljati polje sa najviše mogućnosti za eksperimentisanje, posmatranje i tumačenje publike, njenih nagona, želja, osećanja... Ako izuzmemo VR bioskope (kojih u ovom trenutku nema mnogo u svetu), VR iskustvo podrazumeva da gledaoci kroz njega prolaze jedan po jedan, dok ostali, dok čekaju da dođu na svoj red, posmatraju reakcije onog koji trenutno nosi VR set, u slučaju da su svi zajedno u prostoriji. Tada će reakcije drugih uticati na njihov doživljaj priče kojoj tek treba da pristupe. Posmatranjem gledaoca u manjim ili većim grupama ili, pak, izolovane, nastaje još jedno nepregledno polje za eksperimentisanje autora u odnosu na VR priču koju žele da ispričaju.

Učesnici Fluidove radionice moći će da načnu neke od ovih eksperimenata, da pokušaju da odgovore na neke od paradoksa koje VR film sa sobom nosi, konstruišući svoju priču, sa zadatkom da snime svoj film. Nije sigurno da li će se na neka od postavljenih pitanja odgovoriti, ali ono što jeste sigurno jeste da će nastati mnoštvo novih.

During the Alternative Film/Video Festival at the Academy Film Center, a VR film workshop will be held. It will be led by Antonio Giacomini, also known as Fluido. Together with fifteen workshop participants, Fluido will go through a short history of Virtual Reality, making the difference between the “flat” cinema and what we define as cinematic VR. Fluido will teach participants how to record in VR and how to work with cameras that shoot spatially 360 degrees, putting them into smaller groups. Together they will master VR storytelling, and then they will move to recording, then editing and sound design. Lastly, Fluido will show the 6DOF (camera that allows both horizontal and vertical axis recording) possibilities and photogrammetry along with the case study of his work for the Biennale Cinema VR.

Ever since the launch of Planet Earth Google Maps, people around the world have massively experienced capabilities of shooting with 360 degree camera. With one click and positioning a virtual man on the map, you could walk around almost every street in the world, Central Park, stand in front of the Eiffel Tower, stop by the sea of your choice or you could enter your own neighborhood, proud of the fact that it can now be seen by anyone in the world in the way you see it. Identifying a man sitting in front of his computer with a little man on a map can be considered the beginning of what is now becoming a more massive phenomenon in the development of VR cinematic experiences – VR cinemas where, like in all other average cinemas, a large number of people are sitting together, including the fact that in the case of VR, unlike to ordinary cinemas, each of the viewers is watching his own film, like a multitude of people who at the same time are positioning the man in different places on the same map.

Although, constraint of the space does exist (the viewer can reach the end of the space and hit the virtual wall), the possibilities to follow the story are multiple. In different parts of the space, there can be many of completely different stories, which are connected more or less in different ways, by the creator's decision, and their mosaic connection is left to the viewer. Guidelines that help the viewer to work in a virtual space certainly exist and are most effective in the sound (certain sounds in a certain area will tell the viewer to continue to move in that direction, but whether he will do that, it is only his decision), or by using a vest that pumps an artificial heartbeat and in that way suggests to the viewer the state in which his body should be (which further pushes the viewer subconsciously into a certain feeling), but also using the effects that are part of the outside world (for example, wind simulation), which in the viewer's experience become part of the virtual world. The authors, therefore, can limit the viewer in his choices and insist on the basic story, but there is no guarantee that the viewer will follow it. With the development of VR movies, the viewer's full freedom comes when he realize that he participate in a story given to him the way he wants it to be, because no one else will even know which way he went in the virtual space. Each viewer will have only one, unique, theater experience. Mental editing, as part of a flat cinema tradition, which is conditioned by individual feelings and states in which different viewers are in the process of watching the same film, which leads to a variety of interpretations and views on one story, now receives a higher form, perfect in its own anarchy.

From the emergence of a film as a new art form, to this day, the viewer, together with technological development, has increasingly approached the possibility of achieving the basic initiative that comes

in hand in hand with dramatic arts - enriching and identifying with characters, within the story he is following. There are two possibilities that the viewer has on this path: imagining that he is himself a character with whom he is being revived with, or a mere observer, a third person, a voyeur who sees everything and no one knows about his presence. With the occurrence of VR, both viewer's positions are finally separated from the mental and became real.

VIRTUAL REALITY — INFINITE STORY?

The viewer is part of the space that he sees, the stories and the characters he is following, or he is one of them. Thus, the core of the paradox that makes VR art special is: virtual reality becomes as real as the one in which the viewer lives, unlike the one we see on the film. Sound and visual isolation from the real world of the viewer is completely transmitted into the virtual, even against his will, because the preoccupation with the new, equally real world in which he is found does not leave him a space for questioning, unlike the film, in which the viewer must agree with conditions, so that he could be summarized with the story.

On the other hand, the question is whether the complete individuality of the story, obtained by the development of the VR film, is what separates this kind of art from what is inseparable from dramatic arts, which is an element of the collective experience of watched material or that only shifts the

boundaries and expands artistic reach. We'll see. Soon, because unlike the film, VR art is developing at an incredible pace, followed by technological flourishing. There is even a hint that in the near future, technology will enable an algorithm in VR to predict the fears and feelings of the viewer, and on that basis allow that viewer to form his own story within the general, thus applying the method of Nano targeting in marketing to film art. Will the universality of the story be reversed, or it will be confirmed even more by this, conditioned by the collective unconscious, we will find out. What is certain is that the VR film will represent the field with the most possibilities for experimenting, observing and interpreting the audience, their instincts, desires, feelings – if we exclude VR cinemas (in the present moment there are not many of them in the world) – the VR experience implies viewers pass through it one by one, while others, waiting to come to their queue, are watching the

reactions of the one currently carrying the VR set, in case they are all together in the room. Then the reactions of others will affect their experience of the story they are yet to access. By observing the viewer in smaller or larger groups or, in isolation, another non-transparent field is created for the author experimenting – in relation to the VR story they want to tell.

Participants in the Fluid Workshop will be able to cut in one of these experiments, to try to answer some of the paradoxes that VR film includes, constructing their own story, with the task of filming their own film. It is not certain whether any of the asked questions will be answered, but what sure is certain is that many new ones will arise.