ALTERNATIVE

FILM/VIDEO

DOM KULTURE STUDENTSKI GRAD AKADEMSKI FILMSKI CENTAR

Beograd / Belgrade, 7-11. 12. 2016.

Festival novog filma i videa / Festival of New Film and Video

Beograd

austrijski kulturni forum

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Alternative film/video 2016

IMPRESUM

ALTERNATIVE FILM/VIDEO 2016
Festival novog filma i videa /
New Film and Video Festival
7 – 11. 12. 2016.

www.alternativefilmvideo.org
alternative@dksg.rs

Osnivač i organizator / Organization Founder
Dom kulture Studentski grad –
Akademski filmski centar /
Students City Cultural Center -
Academic Film Center

Direktor i Glavni i odgovorni urednik, v.d. /
Acting Director and Chief Editor
Bojana Katalina

Umetnički direktor Festivala / Festival Director
Miodrag Milošević

Žiri / Jury Members
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Špica festivala / Festival Title Clip
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Dom kulture Studentski grad /
Students City Cultural Center
Bulevar Zorana Đinđića 179 Belgrade, Serbia
www.dksg.rs office@dksg.rs

Alternative film/video 2016

FESTIVAL NOVOG FILMA I VIDEA

FESTIVAL OF NEW FILM AND VIDEO

Akademski filmski centar
Dom kulture “Studentski grad”
Beograd 2017

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LISTA ZNAČAJNIH OSTVARENJA FESTIVALA

LIST OF IMPORTANT CINEMATIC WORKS OF THE FESTIVAL

U nedelju 11. decembra u Velikoj sali Doma kulture Studentski grad, saopštene su odluke žirija Festivala novog filma i videa ALTERNATIVE FILM/VIDEO 2016. Žiri u sastavu Marina Gržinić, autorka iz Slovenije, Iv Heler (Eve Heller), autorka iz Austrije, i Peter Čerkaski (Peter Tscherkassky), autor iz Austrije, doneo je odluku o filmovima koji su se našli na Listi značajnih ostvarenja Festivala.

Na Listi značajnih ostvarenja našli su se sledeći filmovi:

Soft Power, Elena Artemenko, Rusija (**Meko oružje**, Elena Artemenko)
Video je mehanički niz numera koje opisuju hijerarhije unutar različitih struktura. Postavlja pitanje ruku koje povlače obarač i snage koja izvršava naređenja. Zanimljivo je snimljen odozgo, istražuje uglove i trajektorije moći.
Procedure predstavlja kao uređene i haotične. Vizuelno je pažljivo osmišljen i koreografisan.

In, Over & Out, Sebastian Brameshuber, Austrija, Francuska (**Ući, izaći i gotovo**, Sebastijan Bramešuber)

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

More Dangerous Than a Thousand Rioters, Kelly Gallagher, Sjedinjene Američke Države (**Opasnija od hiljadu demonstranata**, Keli Galager)

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

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

Raw material, Jean-François Reverdy, Francuska (**Sirovi materijal**, Žan-Fransoa Reverdi)

Težak prikaz rute kroz Mauritaniju, od vađenja gvožđa iz rudarskih okana Zerata

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

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

Žiri je odlučio, sa 3 glasa na prema 2, da uvrsti u Listu i film **Nepoznate energije, neidentificirani osjećaji** autora Dalibora Barića iz Hrvatske. Film je napravljen od kompleksne, narativne mreže koja je napravljena od naučno-fantastične i psihotronične tradicije. Ima slojeve od kolažnih materijala sa dijalogom iz off-a. Ovo je rad koji govori o savremenom svetu. Taj svet čine virtuelne komunikacije, fiktivne reprezentacije ličnog identiteta i manipulativna društveno-politička stvarnost.

Specijalno priznanje Peter Čerkaski i Iv Heler dodeljuju filmu **Touring Holland by Bicycle** Paula de Nooijera and Jerryja Mussera (**Kroz Holandiju, na biciklu**, autora Pola de Nojera i Džerija Mjuzera).

***

THE JURY OF THE afv Festival Belgrade 2016, CONSISTING of Marina Grzinic, Eve Heller and Peter Tscherkassky, presents the following list.

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

Soft Power, video, Russian Federation, 2016
Elena Artemenko

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

choreographed.
In, Over & Out, film, Austria, France, 2015
Sebastian Brameshuber

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

More Dangerous Than a Thousand Rioters 2016 USA
Kelly Gallagher

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

Raw material Raw material 2015 France
Jean-François Reverdy

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

Schizophrenia (16mm), Japan, 2016
Yuri Muraoka

The wok that is an intimate research of almost 7 years of treatment for schizophrenia specifically obsession of “odd-numbers” torments in daily life is powerful in the usage of images and visual solutions that are resembling the history of Japanese contemporary art specifically fluxus movement. The destiny is as well a destiny of numerous artists in Japan as Yoko Ono and Yajoi Kusama, as well hospitalized. Col-

lapsing of reality and the topic is effectively visually worked through with a strong self-performativity.

The jury separately, 2 members of 3 decided as well to put on the list of important works **Dalibor Barić** film. *Unknown energies, unidentifiable feelings* by Dalibor Baric weaves an intricate narrative web spun out of science fiction and psychotronic film tradition, in the form of elaborate layers of collage and voice-over dialogue. It is a work that ambitiously speaks to our current world intricately infested by virtual communication, fictional presentations of personal identities and manipulative representations of socio-political realities, a world ever under the threat of disempowering solipsistic tendencies.

As to the Special award, Peter Tscherkassky and Eve Heller award a special mention to: **Touring Holland by Bicycle (1981)** by Paul de Nooijer and Jerry Musser.

TAKMIČARSKI PROGRAM

COMPETITION PROGRAM

TOWARDS THE HAGUE

Sylvia Winkler and Stephan Köperl,
Netherlands, 2016, 5 min

A critical approach towards the International Criminal Court for the former Yugoslavia. The song lyrics are based on our research about the pros / cons of this legal institution.

WUNSCHKONZERT

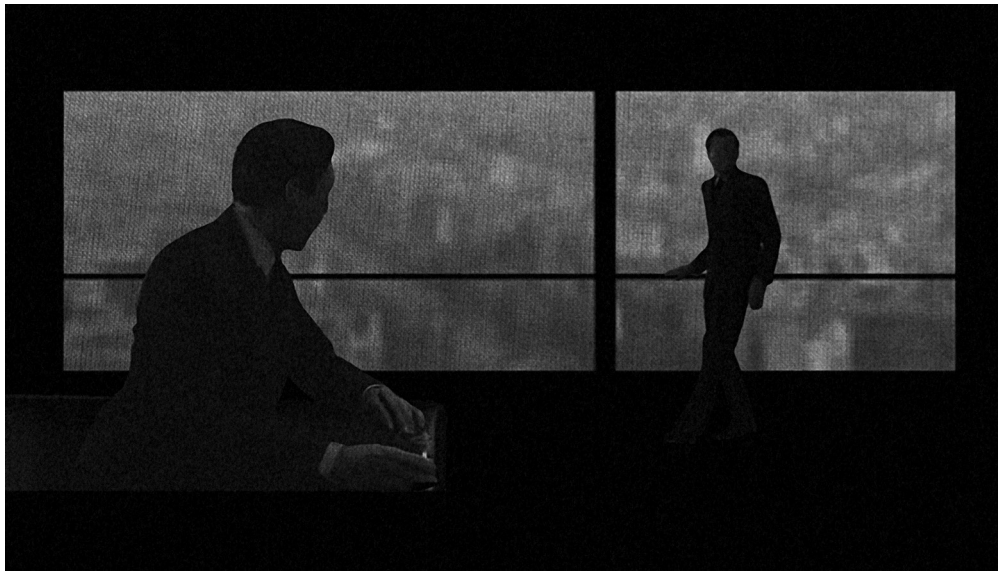
Marlene Denningmann,
Germany, 2016, 13 min

A collective is a social entity, whose voluntarily organizing members are connected by action. The term “harmony” refers to harmonizing sounds. The syllables are separated as follows: a society in which every individual can make their dreams come true by performance and competition.

ELECTION YEAR

Salise Hughes,
United States, 2015, 3 min

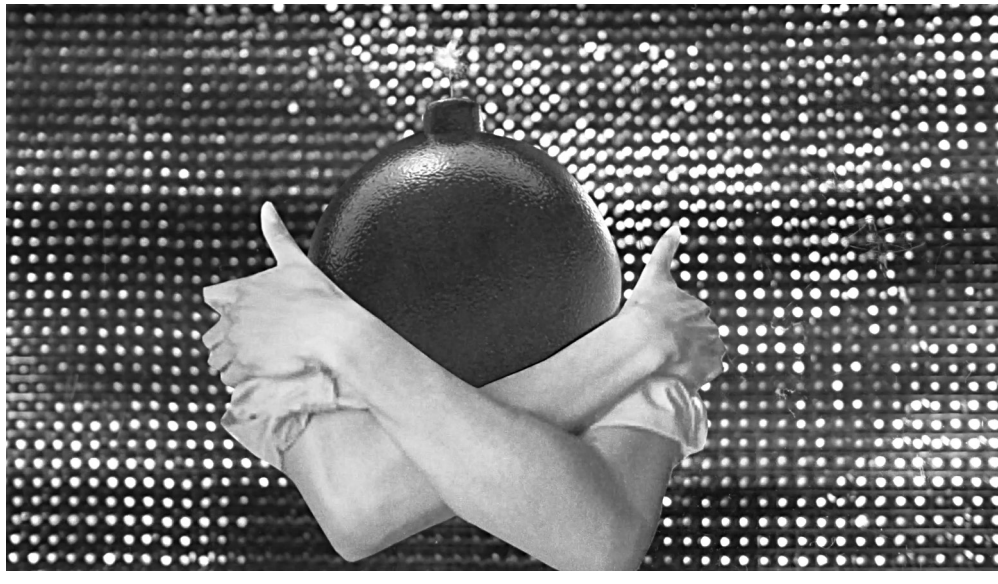
A meditation on politics and the political beast formed by footage of the first nationally televised debate. The debate is known for displaying their differences through the power of appearances, but news accounts also claim they presented remarkably similar agendas. They both emphasized national security, the threat of communism, the need to strengthen the U.S. military, and the importance of building a brighter future for America.



NEPOZNATE ENERGIJE, NEIDENTIFICIRANI OSJEĆAJI / UNKNOWN ENERGIES, UNIDENTIFIED EMOTIONS

Dalibor Barić,
Croatia, 2015, 40 min

A mysterious foundation is financing the Institute for Research of Parapsychological Phenomena. The Foundation's synthetic agent Dukas arrives at the Institute to perform an inspection. After he faces one of the test subjects, what was supposed to be a routine check-up turns into an endless maze.



MORE DANGEROUS THAN A THOUSAND RIOTERS

Kelly Gallagher,
United States, 2016, 6 min

A colorful experimental animated documentary exploring the powerful and inspiring life of revolutionary Lucy Parsons.

RANDOM ACCESS ARCHIVE NO. 1

John Di Stefano,
Australia, 2016, 2 min

This film is an ode to structuralist film-making and to theories of the gaze in cinema. RANDOM ACCESS ARCHIVE No.1 is created by using GIFs that the artist receives from varied and random sources. The GIFs are archived and then assembled in a perpetual montage process.

SOFT POWER

Elena Artemenko,
Russian Federation, 2016, 10 min

"Soft Power" is a perverse metaphor of power; it visualizes two types of movements: the "soft" gestures of the authority and the ingratiating, but precise gestures of the subordinate. The props in the video – the weapons, the flag and the hand – are made of silicon, i.e. the material most similar to human flesh. The mechanical sound of the alto, the perfectly choreographed and preconceived cyclical actions of the characters resemble creepy parade of force that gradually turns into chaos.

STILL HOLDING STILL

Sarah Vanagt,
Germany, 2015, 10 min

Inspired from the 19th century photographic practice of Invisible Mothers, visual artist Sarah Vanagt investigates the very act of seeing. If photography was in the beginning perceived as witchcraft, stealing the soul of its subjects, Still Holding Still manages to capture that precise moment of magic when the image is born, when the soul transfer happens between the real and the photographed…

IN, OVER & OUT

Sebastian Brameshuber,
Austria/France, 2015, 11 min

Experiment in the tradition of structural cinema. It is made up of a limited number of carefully planned motifs, each of them shot simultaneously with twelve cameras from different technical periods. Homage to the Lumière Brothers' WORKERS LEAVING THE FACTORY, this film constitutes a journey in time through the history of the moving image.

FEEDING BACK

Mores McWreath,
United States, 2016, 9 min

Produced during a weeklong residency at Alfred University's Institute for Electronic Arts using a mix of analog and digital equipment, this video actively experiments within the space and time of video art past and present…

REMEMBERING THE PENTAGONS

Azadeh Navai,
Iran/United States, 2015, 23 min

REMEMBERING THE PENTAGONS is a slow, rhythmic journey into filmmaker Azadeh Navai's earliest childhood memories. With an old 16mm Bolex and a hand-made pinhole camera, Navai returns to Tehran and Esfahan, Iran, where the perceptions and recollections of places, emotions and scents serve as vehicles through which she exposes a deeply personal landscape…

R-15

Kevin Jerome Everson,
United States, 2017, 5 min

The material that keeps southern homes warm in the winter months and cool in the summer.

SEKTOR / SECTOR

Goran Škofić,
Croatia, 2015, 5 min

An industrial welding machine takes on the function of a musical instrument. An audiovisual composition is created, based on the industrial noise genre. The protagonists are shipyard workers who are no longer joining two pieces of metal, but are instead using the process of welding to create music.

EXPO, MY DIRTY ATTIC

Allan Brown,
Canada, 2016, 8 min

My earliest of childhood memories are shrouded in cold war phantasm, conspiracy, sea monsters and a woman describing her first experience on LSD. Expo 67 was the blossoming of Montreal as an international city and my introduction to the complex and complicated mind of a growing child.

IMMAGINE

Gerard Cairaschi,
France, 2015, 9 min

The video Immagine is the story of Eve and the forbidden fruit. The first of many stories of the Old Testament in which food is involved. A religion story wich takes cultures and immemorial traditions texts and evokes two wonderful trees whose fruits are able to give knowledge and immortality.

MATIÈRE PREMIÈRE / RAW MATERIAL

Jean-François Reverdy,
France, 2015, 26 min

The journey proceeds on deserted lands. Starting with the laborers quarrying red dirt at open-air mines, it follows the iron ore all the way to the ocean, aboard the world's longest train. At the end, the wrecks scattered on the beach announce the voyage's end. Meanwhile, bound for prosperous countries, the cargo of valuable ore is heaped into the holds of ships at the dock.

SCHIZOPHRENIA

Yuri Muraoka,
Japan, 2016, 10 min

Self-portrait conducted in my 7th year of treatment for schizophrenia. An obsession by the name of “odd-numbers” torments me in daily life. (Chap.1 “The odd numbers”) A death sentence was being pronounced. With the sound of the scaffold coming down, the fear of self-destruction that “the reality” collapses into pieces from my foot (Chap.2 “Transparent,I am.”).

PROCEDERE

Delia Schiltknecht,
Switzerland, 2015, 6 min

“Bad images should disappear immediately!” Negative images mustn’t be thought of. Nevertheless they are here and constantly circling in one’s head. Compulsion should chase them away.

TIMELESS

Irena Paskali,
Germany, 2016, 4 min

We live in a restless world, which is changing faster than ever. What was true yesterday is already meaningless today…

UMIRUĆI FILM / DYING FILM

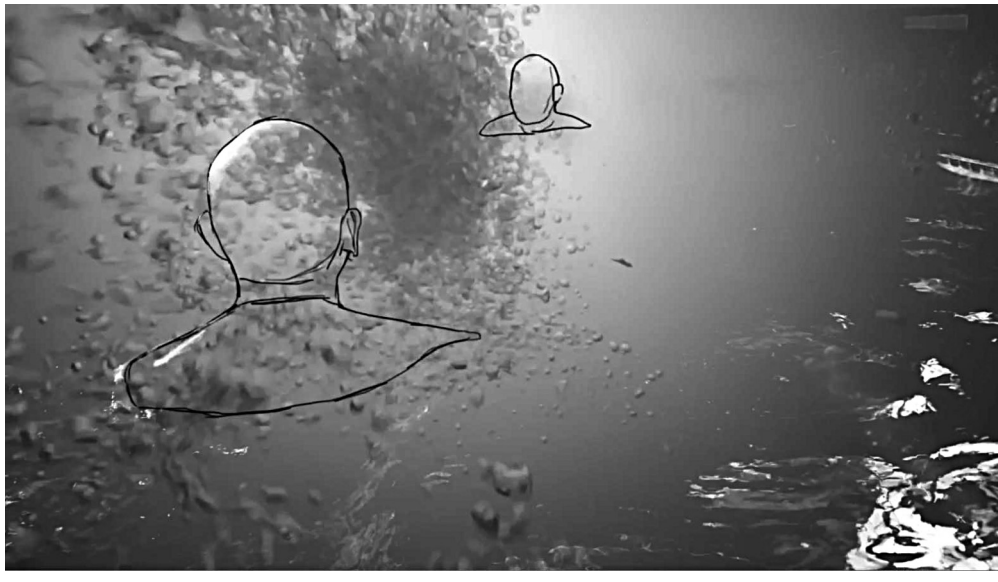
Maja Novaković,
Serbia, 2015, 3 min

Through the mirror, the author discovers her absence from the place, as in Foucalt's heterotopia. We visualize how man, in his last moments of life, sees stand-out memories, like watching a film. Each man becomes a film director, as he is at the end of his life.

DISSOCIATION

Dirk de Bruyn,
Australia, 2016, 8 min

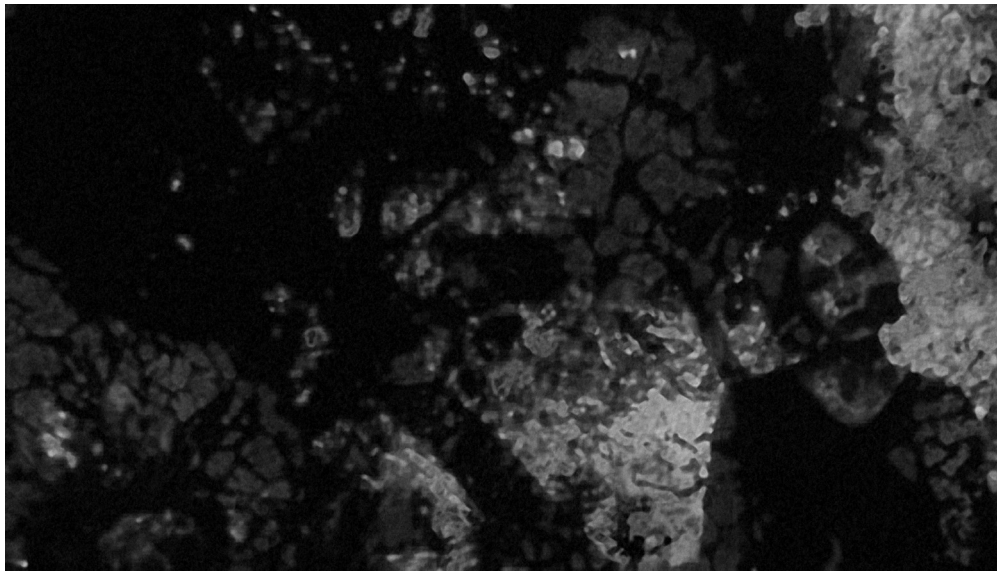
Information dissociated.



MIKVEH

Adrian Garcia Gomez,
United States, 2016, 6 min

A cleansing ceremony for Jewish brides reinterpreted by two married men.



MEANDERING

Jon Behrens,
United States, 2015, 5 min

It’s like a walk in the park, in a beautifully hand-painted and abstract park.

FLOOD

Susu Laroche,
United Kingdom, 2016, 4 min

In miasmatic apas, Lustration. Memphis reborn. Cheers to the flood that took everything away. With New Noveta. Sound by Ana Caprix. Dresses by Louis Backhouse.

MEDITERRANEAN SEA

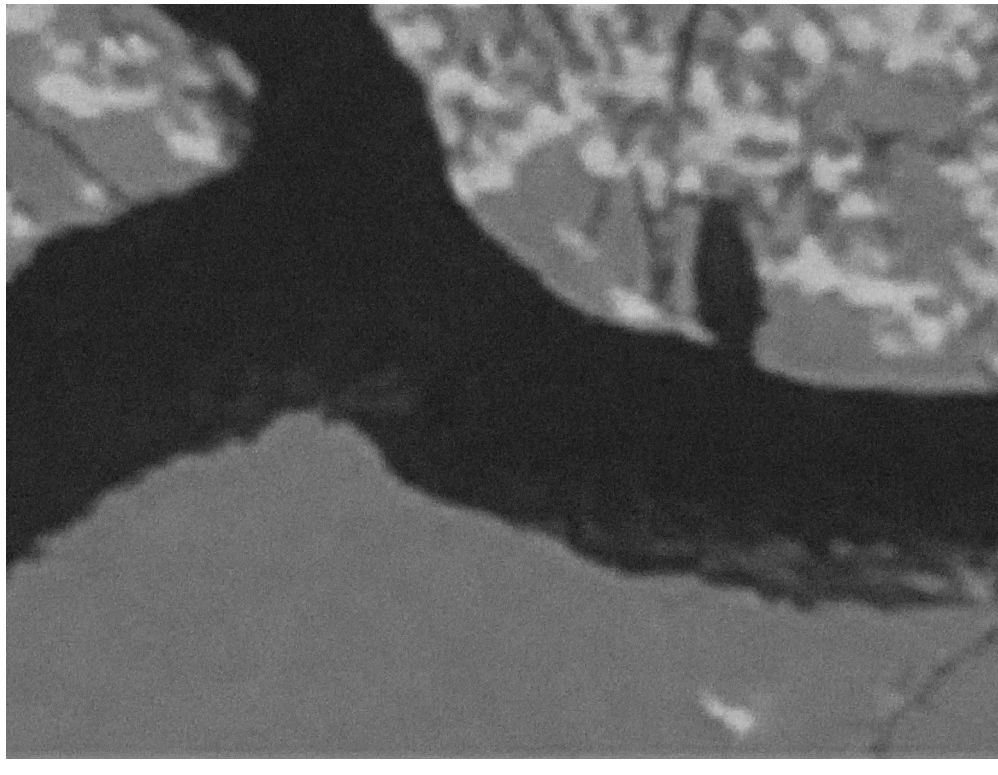
Beate Hecher and Markus Keim,
Austria, 2016, 9 min

A documentary in seven chapters about the escape route over the Mediterranean Sea. Uncontrollable waves destroy the chance for a better life. What remains is flotsam that reminds of the ones who drowned.

LAMPEDUSA

Philip Cartelli and Mariangela Ciccarello, Italy, France, USA, 2015, 14 min

Combining high definition and Super 8 footage, Lampedusa is composed of interwoven narratives based on a series of real events. In 1831, a volcanic island suddenly erupted from the sea a few kilometers off the southern coast of Sicily. An international dispute ensued, as a number of European powers laid claim to this newfound “land”. The island receded below sea level six months later, leaving only a rocky ledge under the sea…



THIS IS A TREE #1

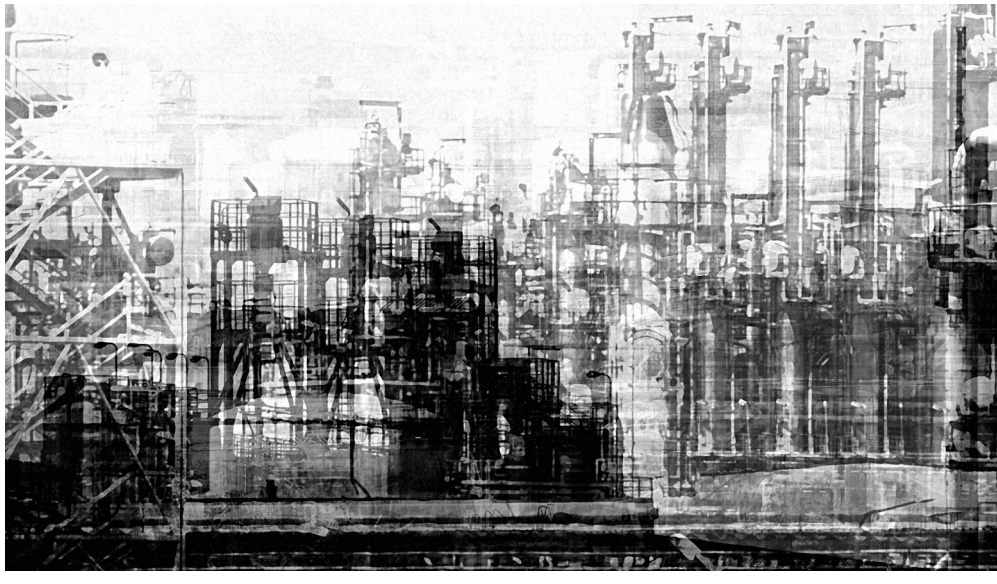
Davorin Marc,
Slovenia, 2016, 3 min

This is a real tree.

THE STREAM 6

Hiroya Sakurai,
Japan, 2015, 7 min

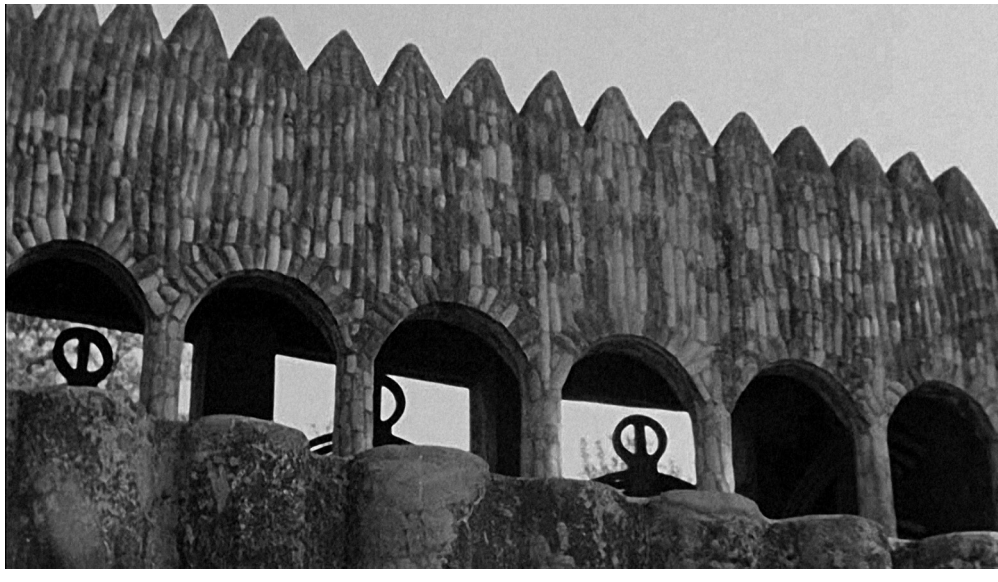
This work is a ballet using the sound and the movement of the algae and water. With the waterway as the theater, I filmed the choreography of the algae that flows in the water.I shot this with a waterproof camera on a slider dolly. Using this device I created a simulated experience of walking through the waterway for the viewer. In the man-made waterways of rice paddies, the water in nature must follow artificial rules. In that way, nature is made abstract, giving rise to a new form of beauty distinct from the natural state.



RECOVERING INDUSTRY

Andrea Slovakova,
Czech Republic, 2015, 20 min

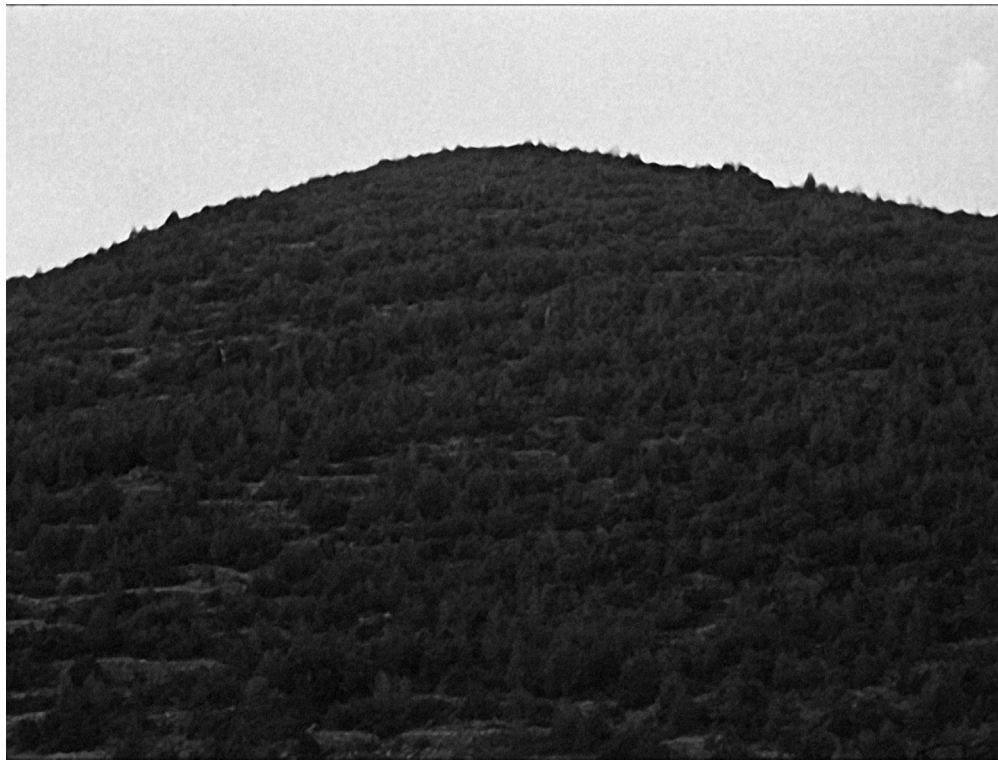
This experimental metric film shines a light on esthetic rhythms of economic cycles related to industry from the beginning of the financial crisis till the present recovery. The picture is organized along the facts and figures of the development of the automotive, chemical and heavy industries from 2009 up till now.



BURIED IN LIGHT

Gautam Valluri,
India, 2016, 7 min

Somewhere in the forests of the subconscious, a sleepwalker journeys through the remains of a lost city, a somnambular archaeological site lost in the no man's land between dream and memory.



ALMOST NOTHING

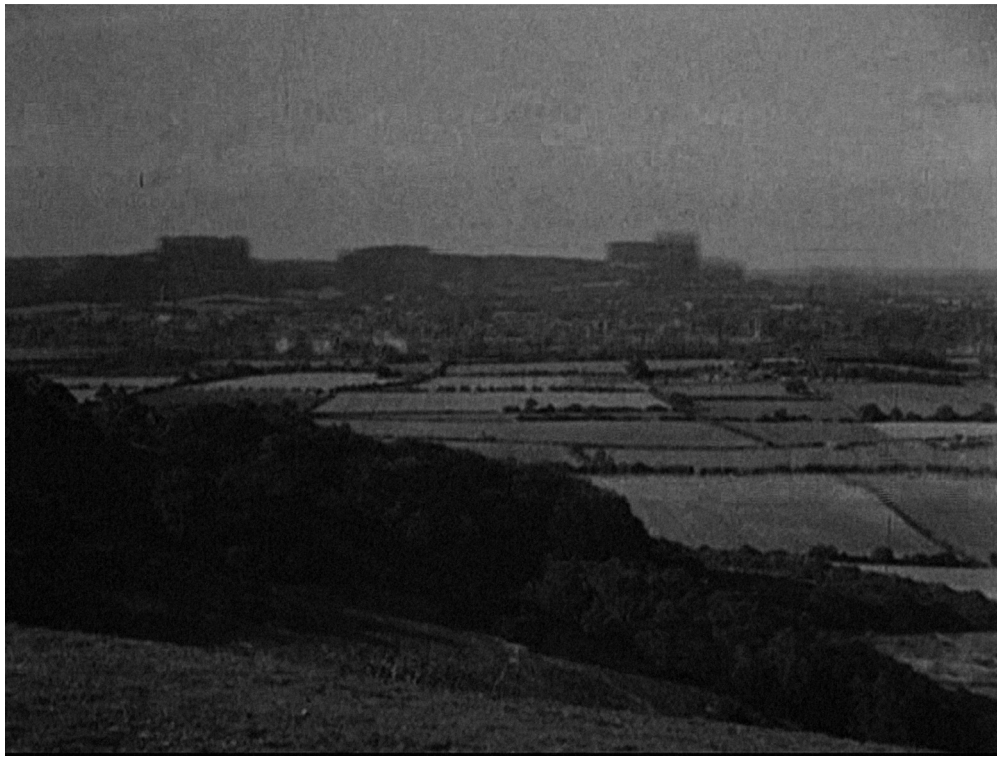
Ana Hušman,
Croatia, 2016, 16 min

As I record the vegetation on a Dalmatian island resisting the gusts of wind, the sounds reveal a wide range of changes in the landscape, brought about by land management policies. Transformed into wind, these changes return to our houses and apartments, creating a complex feedback loop between the interior and exterior spaces.

ANSWER PRINT

Mónica Savirón,
United States, 2016, 5 min

"The fading that devastates color films occurs in the dark. It is accelerated by high temperatures and, to a lesser extent, relative humidity. Dye fading is irreversible. Once the dye images have faded, the information lost cannot be recovered"—Image Permanence Institute



DISTORTION

Lydia Nsiah,
Austria, 2016, 5 min

In 1949, Hans Richter determined distortion to be the basic element in the history of avant-garde film. The film Distortion returns to the theme and uses it as its own, creative tool. The material grounds of the lm is a DVD compilation of canonic experimental, ephemeral, and animated films. In the daily work with videos, interference of damaged data or overload of the computer are emphasized. In Lydie Nsiah's rhythmical visualization, complimented finally by a modular sound track called Billy Roisz (destilled from the original visual material), distortion returns back to the laboratory of the avant-garde.

TRANSFIGURACIJA / TRANSFIGURATION

Igor. M. Toholj,
Serbia, 2016, 5 min

Experiment in visual transformation of narrow and deep corridor space into geometrical structure of intersected forms: lines, surfaces and lights, reflecting somewhat uncanny atmosphere. These forms appear and fade away as camera passes beside some of the door of the corridor along with various generic sound frequencies, additionally turning not only visual perspectives of reality upside down but also spiritual ones.

NON-PLACES: BEYOND THE INFINITE

Péter Lichter,
Hungary, 2016, 6 min

This essayist collage visually develops French anthropologist Marc Augé's concept of nonplace (ephemeral places characterized by anonymity or blurred identity) and turns images of highways and rest stops upside down, thus emphasizing the difficult-to-grasp images of these worlds.

MAPS TO THE IN-BETWEEN

Katya Yakubov,
United States, 2015, 7 min

A mining of a digital space finds characters and forms in dialogue, but the great Apparition lets it all fall down.

REGIONALNI TOKOVI

REGIONAL CURRENTS

BETWEEN FLASHBACK AND DÉJÀ-VU II

Krassimir Terziev,
Bulgaria, 2016, 9 min

Two cameras are watching each other. One of them - fixed on a tripod overseeing a wide panoramic view of Sofia from high viewpoint, the other one - mounted on a drone seeking the location of the first one in a close-up on the facade of a building.

NOVI JUŽNI ZAGREB / ZAGREB CONFIDENTIAL - IMAGINARY FUTURES

Darko Fritz,
Croatia, 2015, 14 min

By using innovative editing techniques partially based on a computer algo-rhythm, the film traces 50 years of urban development of a Zagreb neighborhood that was built in the 1960s. The heritage of modernism and utopian urbanism are placed in today's context marked by transition and lack of urban planning.

X TAPE

Dragan Mileusnić and Željko Serdarević, Croatia, 2015, 8 min.

A procession of female and male bodies ascends and descends a staircase surrounded by blackness. The characters gradually start interacting by touching each other and filling up the screen to the point of saturation, where the borders between individual figures disappear.

UNIŠTENJE KAO OBLIK KREACIJE - KREACIJA KAO OBLIK UNIŠTENJA / DESTRUCTION AS A FORM OF CREATION - CREATION AS A FORM OF DESTRUCTION
Katarina Kukolj, Serbia, 2016, 3 min

DING DONG
Maja Rezoug, Croatia, 2016, 10 min

VSI SMO TU ŽE OD NEKDAJ / WE HAVE ALL BEEN HERE SINCE FOREVER

Matevž Jerman, Peter Cerovšek
and Neža Grum,
Slovenia, 2015, 12 min

H.P. Lovecraft once said: “The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is the fear of the unknown.” Even if the unknown is Europe in 2016.

FIRST GASP

Miranda Herceg, Croatia, 2016, 21 min

First Gasp is like an ant colony with distorted voices and automated movements, where organisms mimic the colors of their environment. The suspenseful atmosphere created by the sound and the static eye of the camera suggests the presence of a hidden observer. Could it be the space around us?

AUTORSKE PREZENTACIJE

AUTHOR'S PRESENTATIONS

Autorska prezentacija / Author's presentation

PETER TSCHERKASSKY

Coming Attractions, 2010, 25 min, Color / B/W, 35 mm
Exquisite Corpus, 2015, 19 min, B/W, 35 mm
Instructions for a Light and Sound Machine, 2005, 17 min, B/W, 35 mm
Outer Space, 1999, 10 min, B/W, 35 mm

Rođen 1958. u Beču. Od 1979. do 1984. živeo u Berlinu. Studirao filozofiju. Doktorska teza: „Film kao umetnost. Ka kritičkoj estetici kinematografije“ (1985/1986). Osnivač Sixpack Film. Organizovao nekoliko festivala avangardnog filma u Beču i filmskih turneja po inostranstvu. Od 1984. objavio brojne publikacije i održao brojne lekcije na temu istorije i teorije avangardnog filma. Umetnički direktor, 1993. i 1994., godišnjeg austrijskog filmskog festivala „Diagonale“. Urednik knjiga „Peter Kubelka“ (1995, sa Gabrielom Jutz) i „Film bez okvira: Istorija austrijskog avangardnog filma“ (2012). Filmove radi od 1979. Skorašnja knjiga: Alexander Horwath, Michael Loebenstein (ur.), „Peter Tscherkassky“ (nemački/engleski, Beč, 2005).

Born in 1958 in Vienna, Austria. Lived in Berlin 1979-84. Studied philosophy. Doctoral thesis: “Film as Art. Towards a Critical Aesthetics of Cinematography” (1985/86). Founding member of Sixpack Film. Organized several international avant-garde film festivals in Vienna and film tours abroad. Since 1984 numerous publications and lectures on the history and theory of avant-garde film. 1993 and 1994 artistic director of the annual Austrian film festival “Diagonale”. Editor of the book “Peter Kubelka” (1995; with Gabriele Jutz) and “Film Unframed. A History of Austrian Avant-Garde Cinema” (2012). Films since 1979. Recent book: Alexander Horwath, Michael Loebenstein (Ed.), Peter Tscherkassky“ (germ./engl.; Vienna 2005).

The Exquisite Corpus
AT / 2015 , 19 min

It is with deceptive simplicity that Peter Tscherkassky embarks on his filmic voyage to regions of desire found in sexualized cinema: A naked couple from a 1960s nudist film climbs aboard a small sailboat, gliding over darkly tinged waters alongside a rocky coastline before stumbling on an isolated beach where a sleeping beauty lays. It takes nearly four minutes to arrive at this juncture, before Tscherkassky blows his fuses in characteristic style. Images begin to flicker and tremble, intermingling and superimposing, nervously shimmering between positive and negative, diving headlong into over-, under-, and multiple exposures, split screens and distortion effects. The title of **The Exquisite Corpus** not only refers to the Surrealist method of art making called Cadavre Exquis, but also tips its hat to the colloquial German term for a fine funeral or “schöne Leiche” – photochemical cinema is almost an anachronism in this day and age.

Tscherkassky´s is a rigorously analog film, manually composed one frame at a time out of moments from disembodied feature films, amateur and porn flics, as well as fragments of discarded advertising rushes – magic from the garbage can of commercial film. Dirk Schaefer interweaves an original hypnotic melody with ambient sounds, dislocated motifs from legendary exotica composer Les Baxter, Musique concrète, manipulated voices and quotes from Teiji Ito´s famous score for Maya Deren´s Mesh-

es of the Afternoon. A subversive humor seeps into Tscherkassky's multifaceted use of visual styles and formal play, only heightening the gentle ecstasy of voyeuristic curiosity, desire and seduction fantasy the film invokes. **The Exquisite Corpus** is a trance film that cunningly magnetizes animal sensuousness, a wet daydream composed of faces, bodies, weavings – tactile and textile: it is an erotic simulation game. (Stefan Grissemann)

Coming Attractions
AT / 2010 , 25 min.

A negative image of a man's eyes in a car's rearview mirror. The countershot shows a smiling woman, and her wholly unambiguous facial expressions call our attention to the image's left-hand side, where film clips take shape in a flickering split screen. They show models, cups and various types of vehicles, which are then worked over thoroughly in the next 25 minutes: **Coming Attractions**. The title refers to both the nature of advertising films and early cinema, the 'cinema of attractions.' The initial visual contact juxtaposes the two genres through editing, and together with avant-garde film they represent the basic troika for 11 chapters in which Peter Tscherkassky examines the varying relationships between these three worlds of moving images. His film, a look at cinematic history through the rearview mirror, has been enriched with references in the carefully worded headings, to painting, music and film theory, in the form of wordplay. At the same time, what is being shown is fairly obvious.

Using screen tests for commercials that were not meant to be preserved, Tscherkassky, the master of found footage, composed Coming Attractions in minute dark-

room work. He adopted a variety of approaches in the individual chapters and, understandably, reveled in the absurd character of his raw material. Associations and cross connections are created, some of them mischievous and others with a deeper meaning: from the 'Ballet monotonique' of the daily grind at work, inspired by Léger, and actresses in advertising films who are doomed to mechanically repeat the same actions again and again, to the downright surreal scene of a model with an inflatable hood drier and a saxophone, not to forget a farewell scene in which two seemingly bewildered Pasolini actors encounter a sheepishly grinning tractor driver from a dumpling-mix commercial. This amusing cinematic cross-section presented as a cryptic visual poem, or poem of visuals, showing (un)conscious missteps is amusing, lighthearted and playful.
(Christoph Huber)

Coming Attractions and the construction of its images are woven around the idea that there is a deep, underlying relationship between early cinema and avant-garde film. Tom Gunning was among the first to describe and investigate this notion in a systematic and methodical manner in his well known and often quoted essay: 'An Unseen Energy Swallows Space: The Space in Early Film and Its Relation to American Avant-Garde Film' (in: John L. Fell [ed.], Film Before Griffith, Berkeley 1983).

Coming Attractions additionally addresses Gunning's concept of a 'Cinema of Attractions'. This term is used to describe a completely different relation between actor, camera and audience to be found in early cinema in general, as compared to the 'modern cinema' which developed after 1910, gradually leading to the narrative technique of D.W.Griffith. The notion of a 'Cinema of Attractions' touches upon the exhibitionistic character of early film, the undaunted show and tell of its creative possibilities, and its direct addressing of the audience.
At some point it occured to me that another residue of the cinema of attractions lies within the genre of advertising: Here we also often encounter a uniquely direct relation between actor, camera and audience.

The impetus for Coming Attractions was to bring the three together: commercials, early cinema, and avant-garde film. (P. Tscherkassky)

Outer Space
AT / 1999 , 10 min

A premonition of a horror film, lurking danger: A house – at night, slightly tilted in the camera´s view, eerily lit – surfaces from the pitch black, then sinks back into it again. A young woman begins to move slowly towards the building. She enters it. The film cuts crackle, the sound track grates, suppressed, smothered. Found footage from Hollywood forms the basis for the film. The figure who creeps through the images, who

is thrown around by them and who attacks them is Barbara Hershey. Tscherkassky´s dramatic frame by frame re-cycling, re-copying and new exposure of the material, folds the images and the rooms into each other. It removes the ground from under the viewer´s feet and splits faces, like in a bad dream.

From the off, from outer space, foreign bodies penetrate the images and cause the montage to become panic stricken. The outer edges of the film image, the empty perforations and the skeletons of the optical sound track rehearse an invasion. They puncture the anyway indeterminate action of the film. Cinema tearing itself apart, driven by the expectation of a final ecstasy. Glass walls explode, furniture topples over. Tscherkassky puts his heroine under pressure, drives her to extremes. Time and time again she appears to hit out against the cinematic apparatus, until the images begin to stutter, are thrown off track. **Outer Space** is a shocker of cinematographic dysfunction; a hell-raiser of avant-garde cinema. It conjures up an inferno which pursues the destruction (of cinematic narrative and illusion) with unimaginable beauty.
(Stefan Grissemann)

Instructions for a Light and Sound Machine

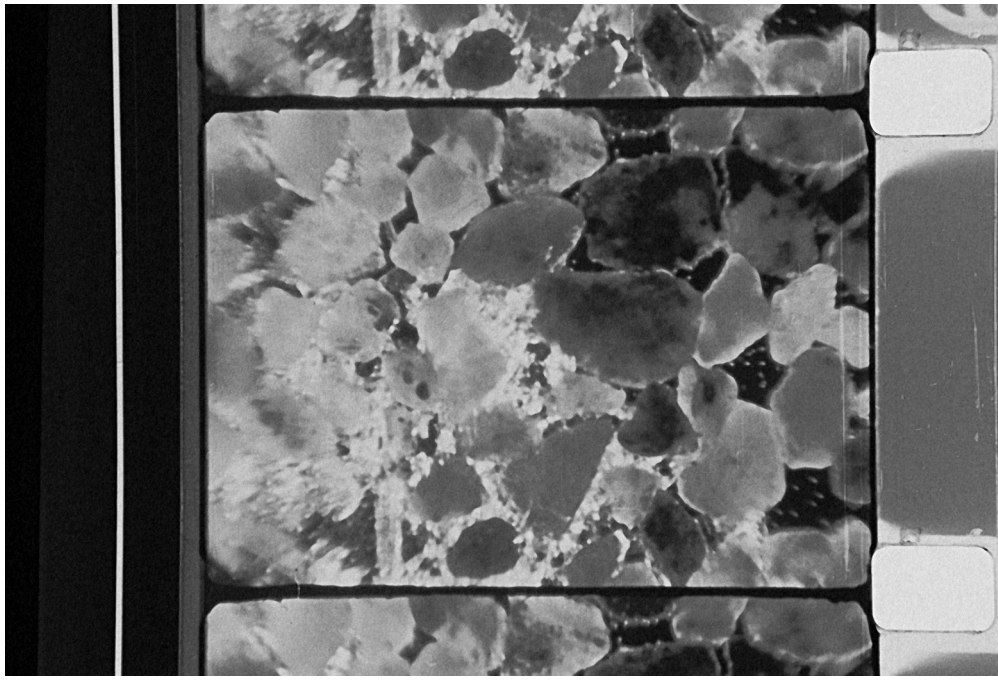
AT / 2005 , 17 min.

The hero of **Instructions for a Light and Sound Machine** is easy to identify. Walking down the street unknowingly, he suddenly realizes that he is not only subject to the gruesome moods of several spectators but also at the mercy of the filmmaker. He defends himself heroically, but is condemned to the gallows, where he dies a filmic death through a tearing of the film itself.
Our hero then descends into Hades, the realm of shades. Here, in the underground of cinematography, he encounters innumerable printing instructions, the means whereby the existence of every filmic image is made possible. In other words, our hero encounters the conditions of his own possibility, the conditions of his very existence as a filmic shade.

Instructions for a Light and Sound Machine is an attempt to transform a Roman Western into a Greek tragedy. (Peter Tscherkassky).

Autorska prezentacija / Author's presentation

EVE HELLER



Self-Examination Remote Control,
1981-2010, 5 min, Color, S8 transferred to 35 mm
Juice, 1982-2010, 4 min, B/W, S8 transferred to 35 mm
One, 1978-2010, 2 min, B/W, S8 transferred to 35 mm
Last Lost, 1996, 14 min, B/W, 16 mm
Her Glacial Speed, 2001, 4 min, B/W, 16 mm
Astor Place, 1997, 10 min, B/W, 16 mm.
Ruby Skin, 2005, 4 min, Color, 16 mm
Behind this Soft Eclipse, 2004, 10 min, B/W, 16 mm
Creme 21, 2013, 10 min, Color, Digital (Bly-Ray / HD)

Rođena 1961. u Amherstu, Masačusets, SAD.
Studije filma započela je u 17. godini, kada je pohađala S. U. N. Y. Odsek za medijske studije u Bafalu, i Univerzitet u Njujorku. Diplomirala je nemačku književnost i interdisciplinarne studije na Hanter koledžu (1987), a master studije filma završila na Bardu 1993. godine. Njeni radovi dobijali su nagrade i prikazivani širom sveta, u Vitni muzeju američke umetnosti i u Kolektivu za živi film, na Njujorškom filmskom festivalu, Međunarodnom filmskom festivalu u Roterdamu, Pacifik filmskom arhivu, kinoteci u Ontariju, u Luvru, na Vijenalu i u Austrijskom filmskom muzeju u Beču. Eve drži radionice analognog filma širom sveta i radi kao prevodilac sa nemačkog i engleskog, uglavnom tekstova o filmu. Trenutno živi i radi u Beču i u Hajd parku u Njujorku.

Born:1961 Amherst, Massachusetts USA
Eve Heller began studying filmmaking when she was 17, attending the S.U.N.Y. Department of Media Studies at Buffalo and New York University. She received her BA in German Literature and Interdisciplinary Studies from Hunter College in 1987 and an MFA in filmmaking from Bard College in 1993. Her award winning work has been widely shown, both in the U.S. and internationally, at such venues as the Whitney Museum of American Art, the Collective for Living Cinema, the New York Film Festival, Pacific Film Archives, Cinematheque Ontario, the Rotterdam International Film Festival, the Louvre, the Viennale and the Austrian Filmmuseum in Vienna. Eve teaches workshops throughout the world on analog filmmaking and works as a German/English translator specializing in texts about cinema. She currently lives and works in Vienna, Austria and Hyde Park, New York.

Self-Examination Remote Control

Lomljivi Super8 autoportret ponovo otkriven na 35mm, stvoren od strane besne devetnaestogodišnjakinje nezadovoljne pseudobrekidžovskim spektaklima koje su pravile njene kolege krajem 1970-ih. Snimila sam ga daljinskim upravljačem i umontirala pasaže crne magnetne trake da bih prikazala svoje dileme. Paradoksalni položaj u kom sam istovremeno subjekat i objekat stvorio je film koji predstavlja možda obaveznu fazi filmskog narcizma u ranim radovima svakog onog ko želi da postane avangardni filmadžija.

Her Glacial Speed

Nepredvidljive konstelacije značenja izlaze na površinu razumevanja, na mestu izvan sveta. Ova premisa postaje samoispunjavajuće proročanstvo. Neočekivani enterijer se otkriva, postaje opipljiv putem traume koja ostaje apstraktna. Svet viđen u kapljici mleka. (Eve Heller)

Najbolji filmovi Eve Heller su misteriozni i suptilni kao njihovi naslovi, prepliću jezovite, uglavnom crno-bele 16mm vizije u kojima vreme kao da je zaustavljeno. U isto vreme eterični i do prezasićenja živopisni, njeni onirični radovi ostaju u sećanju dugo nakon gledanja. (Maximilian Le Cain)

Self-Examination Remote Control

A fragile Super 8 self-portait rediscovered on 35mm, made by a struggeling nineteen year old discontented with the pseudo-Brakhagean spectacle presented by her fellow students at the end of the 1970´s. I shot with a remote control and intercut magnetic striped passages of black to record my quandary. The paradoxical predicament of being both subject and object in myself resulted in a film that represents a perhaps obligatory phase of cinematic narcissism in the early work of an aspiring avant-garde filmmaker. (Eve Heller)

Her Glacial Speed

Unwitting constellations of meaning rise to a surface of understanding at a place outside of worldly time. This premise becomes a self-fulfilling prophecy. An unexpected interior unfolds, made palpable by a trauma that remains abstract. The world as seen in a teardrop of milk.
(Eve Heller)

The best of Heller's films (...) are as mysterious and subtle as their titles, weaving ghostly, mainly black and white 16mm visions in which time seems suspended. At once ethereal and almost cloyingly vivid, these oneiric works linger in the mind long after viewing.
(Maximilian Le Cain)

Autorska prezentacija / Author's presentation

GRŽINIĆ I ŠMID: POLITIKE EKSPERIMENTALNOG VIDEA / GRŽINIĆ AND ŠMID: THE POLITICS OF EXPERIMENTAL VIDEO

O istoriji, seksualnosti, autorstvu, ratu i videu / filmski dispozitivi uključenja i isključenja

Questions of history, sexuality, authorship, war and video / films apparatuses of exclusion and inclusion

Učesnici / Participants: Marina Gržinić, Miško Šuvaković, Aneta Stojnić, Saša Kesić, Želimir Žilnik

GRŽINIĆ I ŠMID: POLITIKE EKSPERIMENTALNOG VIDEA

Marina Gržinić predstavlja/presents video radove/works Marine Gržinić i/and Aine Šmid

Bilokacija / Bilocation, 1990, 12.06 min, Betacam SP

Labirint / Labyrinth, 1993, 11.45 min, Betacam SP

Luna 10, 1994, 10.35 min, Betacam SP

A3 – apatija, aids in Antartika / A3 – Apathy, Aids and Antarctica, 1995, 9.37 min, Betacam SP

Obsedenost / Obsession, 2008, 16.10 min, mini DV

Čista svoboda / Naked Freedom, 2010, 19.27 min, digital Beta

O istoriji, seksualnosti, autorstvu, ratu i videu / filmski dispozitivi uključenja i isključenja

Razgovor će se fokusirati na pitanja istorije, seksualnosti, autorstva, rata i filmske/video aparature uključenja i isključenja.
Gržinić i Šmid uronjene su u citate, mešavinu stilova, dokumentaraca i smrti. U isto vreme to je priča o video-filmskim referencama na dokumentarce o ratu na Balkanu, filmovima crnog talasa i autorima poput Želimira Žilnika, Dušana Makavejeva, etc., i o današnjim pričama o izbeglicama u EU i nasilju nad LGBTQI osobama u bivšoj Jugoslaviji i bivšoj Istočnoj Evropi.

Marina Gržinić i Aina Šmid bave se videom of 1982. sarađivale su na više od 40 video-art projekata, uradile kratki 16mm film i brojne video i medijske instalacije; svaka je režirala i nekoliko video-dokumentaraca i televizijskih emisija. Godine 1997. napravile su interaktivni CD-ROM za ZKM iz Karlsruea. Tokom saradnje duge skoro tri decenije, Gržinić i Šmid predstavile su i izlagale svoje video-radove i video-instalacije na više od sto festivala videa na svetu i dobile nekoliko vodećih nagrada za svoje video-produkcije. Godine 2009. na engleskom je objavljena knjiga o njihovom radu New-Media Technology, Science, and Politics The Video Art of Marina Gržinić and Aina Šmid („Tehnologija, nauka i politika novih medija: Video art Marine Gržinić i Aine Šmid“), koju su uredile Marina Gržinić i Tanja Velagić, a objavio Löcker Verlag iz Beča.

Marina Gržinić (1958) doktorirala je filozofiju i radi kao naučni savetnik na Filozofski inštitut ZRC SAZU u Ljubljani (Institut za filozofiju Naučno-istraživačkog centra Slovenačke akademije nauka i umetnosti). Takođe radi kao freelance teoretičarka medija, likovna kritičarka i kustoskinja. Profesorka je na Akademiji likovnih umetnosti u Beču (Akademie der bildenden Künste Wien). Objavila je stotine članaka i eseja i nekoliko knjiga.

Aina Šmid (1957) profesorka je istorije umetnosti i već dugo radi kao urednica časopisa za dizajn iz Ljubljane. Trenutno je freelance spisateljica.

Questions of history, sexuality, authorship, war and video / films apparatuses of exclusion and inclusion

The talk will center around questions of history, sexuality, authorship, war and video/films apparatuses of exclusion and inclusion.

Gržinić and Šmid, are drowned into citations, mixture of styles, documentaries and death. This is also the story about video-film references to documentaries of the Balkan war, films of the black wave and autors as Želimir Žilnik, Dušan Makajev, etc. and to the present stories of refugees in the EU and violence against LGBTQI people

in former Yugoslavia and former Eastern Europe.

Marina Gržinić and Aina Šmid are involved in video from 1982. They have collaborated in more than 40 video art projects, they made a short feature 16 mm film and numerous video and media installations; independently they directed several video documentaries and television productions. In 1997 they realized an interactive CD-ROM for ZKM, Karlsruhe. Gržinić and Šmid in their almost 3 decades long collaborative engagement presented and exhibited their video works and video installations in more than 100 video festivals in the World and have received several major awards for their video productions. In 2009 a book was published in English language about their work with the title New-Media Technology, Science, and Politics The Video Art of Marina Gržinić and Aina Šmid. Edited by Marina Gržinić and Tanja Velagić. Published by Löcker Verlag, Vienna.

Marina Gržinić (1958) is doctor of philosophy and works as researcher advisor at the Institute of Philosophy at the ZRC SAZU (Scientific and Research Centre of the Slovenian Academy of Science and Art) in Ljubljana. She also works as a freelance media theorist, art critic and curator. She is Professor at The Academy of Fine Arts in Vienna. Marina Gržinić has published hundreds of articles and essays and several books.

Aina Šmid (1957) is Professor of art history and has been for a long working as editor of a design magazine in Ljubljana. At the present she is free-lance writer.

IZLOŽBE

EXHIBITIONS

Izložba / Exhibition

ALTERNATIVE FILM ARHIV Akademskog filmskog centra

Kustos Nikola Đurić

Alternative film arhiv

Alternative film arhiv osnovan 1982. godine predstavlja idejnu sintezu rada Akademskog filmskog centra Doma kulture "Studentski grad" sagledanog kroz intenzivno negovanje filmskog stvaralaštva i aktivnosti na planu kritičke revalorizacije i teorijskog definisanja alternativne filmske produkcije.

U Arhivu alternativnog filma čuvaju se filmovi koje su autori realizovali u AKK/AFC-u od njegovog osnivanja 1958. godine do danas. Veliki i značajan deo fonda predstavljaju i filmovi koje su autori iz Beograda, Srbije i Jugoslavije pohranili u Arhivu. Prateća građa: publikacije, fotografije, dokumentarni filmski, video i fono zapisi kao i tehnika za reprodukciju starih filmskih i video formata, upotpunjuju sliku kulturnog miljea i vremena u kome su ovi filmovi nastajali. Umetnički i proizvodno alternativan u odnosu na vladajući kod profesinalne kinematografije, alternativni film je uvek bio na margini pažnje. Delimično digitalizovan filmski fond i mogućnost uvida samo u okviru Arhiva ili posebnih projekcija nisu pogodovali njegovoj prezentaciji i vrednovanju. Zato su dalja digitalizacija i dostupnost ovog filmskog fonda putem interneta jedan je od ključnih preduslova za istraživanje eksperimentalnog i avangardnog filma u Srbiji i njegovu prezentaciju u svetu.

Alternative Film Archive

Alternative Film Archive was founded in 1982 and represents the ideal synthesis of the work of Academic Film Center at Culture Centre "Studentski grad", seen through the intensive development of film creation and activity in the field of critical revalorization and theoretical definition of alternative film production.

The Alternative Film Archive preserves films by artists who produced work within Academic Kino Club/Academic Film Center from 1958 to today. A significant part of the collection also includes films by artists not associated with AFC, who deposited their works for preservation and protection in the archive. Activities include: publications, photographs, documentary, video and audio recordings, also technology for reproducing old film and video formats, which depict the cultural milieu and the era in which these films were created. In relation to the mainstream of professional cinema, alternative film was always on the margins. The relatively small number of digital copies of these films and the limited opportunities to view them, usually either in the archive or through special projections, has resulted in a lack of recognition and valu-

ation. This is why further digitalization and the availability of this film heritage online is one of the key preconditions for researching experimental and avant-garde film in Serbia and presenting it throughout the world.

ALTERNATIVE FILM ARHIV*

Sledeći tradiciju negovanja alternativnog filma, začetu u nekadašnjem Akademskom kino klubu, danajšnji Akademski filmski centar Doma kulture "Studentski grad" svoju aktivnost ovog puta usmerava u ostvarenje jednog značajnog kulturnog projekta. Osnivanje arhiva alternativnog filma, predstavlja, u izvesnom smislu, idejnu sintezu dosadašnjeg rada Akadmeskog filmskog centra sagledanog kroz intenzivno negovanje filmskog stvaralaštva i aktivnost na planu kritičke revalorizacije i teorijskog definisanja ove vrste filmske produkcije.

Iako je i ranije ukazivano na vrednosti našeg alternativnog filma, dosadašnja društvena briga za očuvanje njegovog postojećeg fonda nije bila i usaglašena sa njegovim celokupnim umetničkim, estetskim i kulturnim značajem. Stvaran uglavnom sredstvima i entuzijazmom zaljubljenika, jugoslovenski alternativni film je ostao u potpunosti prepušten svojim stvaraocima – amaterima i kino klubovima.

Umetnički i proizvodno alternativan u odnosu na vladajući kod profesinalne prdukcije, ovaj film je do sada bio na margini pažnje postojećih ustanova za čuvanje filmskih dela.

Osnivanje Arhiva alterantivnog filma je zato najadekvatniji način stvarnog iskazivanja svesti o umetničkoj i kulturnoj relevantnosti jugoslovenske alternativne filmske prakse. U tom smislu i koncepciju Arhva treba razumeti kao jedno od najcelishodnijih rešenja za očuvanje svih umetnički vrednih dela stovrenih u našem alternativnom filmu.

ALTERNATIVE FILM ARHIV

Osnivač Arhiva je Akademski filmski centar. Doma kulture "Studentski grad", u čijem sastavu Arhiv deluje.

Oblici rada

Arhiv prikuplja i čuva značajna ostvarenja alternativne filmske i video produkcije. Prikuplja i čuva dokumente, fotose i knjige vezane za alternativni film i video. Izdaje publikacije iz oblasti alternativnog filma i videa, kao i informacije o filmskom fondu i svojim aktivnostima. Priredjuje projekcije u dvorani Alternativnog bioskopa. Autorima, teoretičarima, kao i svim zainteresovanim omogućuje uvid u arhivirane filmove putem video-tejpa.

Način prikupljanja i čuvanja filmova

Arhiv prikuplja i čuva filmove na više načina:
Kopira originale, vlasništva autora i čuva ih kao arhivske kopije
Autori i klubovi mogu dati Arhivu filma na čuvanje, zadržavajući pravo vlasništva.
Autori zadržavaju autorska prava nad svojim filmovima.
Originali i arhivske kopije se ne prikazuju
Filmovi se čuvaju prema medjunarodnim standardima za arhiviranje filmova.
U zavisnosti od finansijskih mogućnostni praviće se kopije za projekciju isključivo u Sali Alternativnog bioskopa, koji ima 80 mesta i mogućnost projektovanja svih filmskih formata i načina ozvučavanja.
Svi arhivirani filmovi prebacuju se na video-tejp, čime se omogućuje svim zainteresovanima uvid u fond Arhiva.

Savet Arhiva

Sastoji se od autora i teoretičara Alternativnog filma. Predlaže filmove za koje smatra da su značajni za arhiviranje. Članovi Saveta, pored samostalnog praćenja alternativne filmske i video produkcije za svoju informaciju koriste i ALTERNATIVE FILM FESTIVAL koji organizuje Akademski filmski centar Doma kulture "Studentski grad".

**Tekst letka iz 1982. godine.*

Video-instalacija / Video installation

TI SI SAT / YOU ARE THE CLOCK

Nemanja Lađić

Zakonitosti veba, operativnih sistema, video-igara i socijalnih mreža utiču na duboke procese svesti, menjajući saznanja, doživljaje i razmišljanja. Sistem hiperlinkova, na kome je zasnovano korišćenje interneta, postepeno slabi našu sposobnost da linearno primamo informacije i da se usredsređujemo na tok podataka kakav je bio dostupan čovečanstvu još od pojave pisma. Čak i kada tražimo oslonac u opštem mestu, onome što poznajemo ili mislimo da poznajemo, promenljiva priroda medija zahteva od nas da pratimo i usvajamo nove propozicije saznanja. Izložba „Ti si sat“ obuhvata dve video-instalacije, kojima se preispituje uticaj digitalne slike na percipiranje vremena. U prepoznatljive scene iz okruženja uvedene su varijacije zasnovane na logici digitalne slike, pejzaži se izvode iz sfere fizički mogućeg, ali omogućavaju opažanje suptilnih promena i graničnih situacija u percipiranju neposrednog okruženja.

Nemanja Lađić je diplomirao na vajarskom odseku Fakulteta likovnih umetnosti u Beogradu 2009. godine, u klasi profesora Mrđana Bajića, a 2011. završio Transmedia program na univerzitetu Sint Lukas u Briselu.

The laws of the Web, operating systems, video-games and social networks have a deep influence on the processes of consciousness, changing our cognition, experience and thinking. The system of hyperlinks, on which the internet is based, gradually

weakens our ability to follow the linear flow of information and to focus on the flow of data known to mankind since the appearance of the first writing systems. Even if we look to rely on what we know or what we think we know, the changing nature of the media demands from us to follow and accept the new propositions of knowledge. YOU ARE THE CLOCK consists of two video installations that question the influence of digital image on the perception of time. Variations based on the digital image logic have been introduced into recognizable scenes from the environment; landscapes are taken out of the sphere of what's possible, only to enable the perception of the subtle changes and limit situations in the immediate environment.

Nemanja Lađić graduated in 2009 at the Sculpture department of the Faculty of Fine Arts in Belgrade, under the mentorship of Professor Mrđan Bajić. In 2011 finished the Transmedia Program at Hogeschool Sint-Lukas Brussels.

ISTRAŽIVAČKI FORUM

RESEARCH FORUM

5th Alternative Film/Video Research Forum / 5. Alternative Film/Video istraživački Forum

DOCUMENTARY INTERSECTIONS

Učesnici / Participants: Marina Gržinić, Bruce Checefsky, Aleksandra Milovanović, Mariangela Ciccarello & Philip Cartelli, Isidora Ilić & Boško Prostran (Doplgenger), Ed Webb-Ingall, Sanne Sinnige, Sebestyén Kodolányi, Esther Johnson, Anna Almeida

Moderator Greg DeCuir

Program:

10:00 – 10:10

Welcome/Introduction, **Greg de Cuir Jr** (Selector/Curator, Alternative Film/Video)

10:10 – 11:30
Panel 1

- **Marina Gržinić** (Professor/Artist, Academy of Fine Arts Vienna), 'Documentary materials in video-film works from the former Eastern Europe: Space, territory, geography, and death'
- **Bruce Checefsky** (Director/Artist, Reinberger Gallery, Cleveland Institute of Art), 'Borderless remakes: The politics of history'
- **Aleksandra Milovanović** (Professor/Editor, Faculty of Dramatic Arts, Belgrade), 'Belgrade is the world: Documentary film and subversion during civil protest in Serbia, 1996-1997'

11:30 – 11:40
Break

11:40 – 12:30
Panel 2

- **Mariangela Ciccarello & Philip Cartelli** (Researchers/Artists, Nusquam Productions, Naples), 'Representation and absence: Audiovisual practice at the crossroads of documentary and experimental film/video'
- **Isidora Ilić & Boško Prostran** (Researchers/Artists, Doplgenger, Belgrade), 'Fragments Untitled: In search of the repressed images'

12:30 – 13:30
Lunch break

13:30 – 14:20
Panel 3

- **Ed Webb-Ingall** (Curator/PhD Candidate, Royal Holloway, University of London), 'Community video and alternative media practices'
- **Sebestyén Kodolányi** (Curator/Archivist/Cineaste, Budapest), 'Public theatrical reality images'

14:20 – 14:30
Break

14:30 – 15:20
Panel 4

- **Sanne Sinnige** (Curator/PhD Candidate, Vrije Universiteit Brussels), 'Episode III: Enjoy Poverty'
- **Anna Almeida** (Artist, Porto), 'Documentary and found footage: Appropriation and recontextualization of found footage in a new (visual and sonorous) documentary'

15:20 – 16:00
Closing thoughts

PRATEĆI PROGRAM

ACCOMPANYING PROGRAM

Prezentacija / Presentation

CONNECT ARCHIVES
EVROPSKA MREŽA ONLAJN FILMSKIH ARHIVA / EUROPEAN NETWORK OF ONLINE FILM ARCHIVES

Predstavljaju / Presented by
Sebestyén Kodolányi, Natalie Gravenor, Bálint Csöllei

Projekat Connect Archives

Connect Archives je međunarodna digitalna filmska biblioteka i inicijativa za razvoj veb-aplikacije u saradnji sa filmskim i audiovizuelnim arhivima, zbirkama, kinotekama i medijatekama širom Evrope.

Connect Archives (CA) veb-aplikacija najpre je primenjena na filmove i dokumente iz Bela Balazs Studio Researc Arhiva (BBS). Dodatni digitalni medijski sadržaj (odlomci filmova i celoviti filmovi, video-radovi, klipovi i fotografije) digitalizovani su i priloženi uz filmski registar. Sajt BBS-a pokrenut je 2016. na adresi http://bbsarchiv.hu/en
Kao primer iz zbirke, demo-sajt Akademskog filmskog centra (AFC) pokrenut je u maju 2016. godine na http://afcarchive.rs/ i sadrži 28 filmova sa propratnim medijskim sadržajem. Na sajtu AFC-a mogu se naći odlomci iz filmova, a u nekim slučajevima i javno dostupni celoviti filmovi (na YouTubeu).

Dom kulture Studentski grad (Akademski filmski centar), Hrvatski filmski savez i Slovenačka kinoteka izrazili su spremnost da otpočnu saradnju na razvoju digitalnih veština tokom 2016. godine, pridruživši se programu inicijative za Connect Archives platformu. Cilj učesnika je da pokrenu inovativnu i onlajn-kompatibilnu bazu podataka, bogatu sadržajem, koja će omogućiti lakši pristup filmskom nasleđu i savremenoj produkciji.

Connect Archives project

‘Connect Archives’ is an international digital film library and web application development initiative in collaboration with film and audiovisual archives, collections, cinematheques and mediatheques around Europe.

‘Connect Archives’ (CA) web application has been applied first on the Bela Balazs Studio Research Archives (BBS) films and documents.. Additional digital media content (film excerpts and full film - video - clips and photos) have been digitized and attached to film records. The BBS site has been launched in 2016 at bbsarchiv.hu.

As a sample of the collection, an AFC demo site has been launched in May 2016 at afcarchive.rs which is featuring 28 films with attached media content. On the AFC site film excerpts (and in some cases full-length YouTube videos) are available with public access.

Dom kulture studentski grad (Akademski Filmski Centar), Hrvatski Filmski Savez and Slovenska Kinoteka have expressed their common will to begin a collaboration based on digital skills' development in 2016 by joining the program initiative of Connect Archives platfrom. The participants' goal is to establish an innovative, context-rich on-line and a compatible database which will provide better access to their film heritages and contemporary productions.

Sećanje / In memoriam

SLOBODAN MIČIĆ (1948 – 2016)

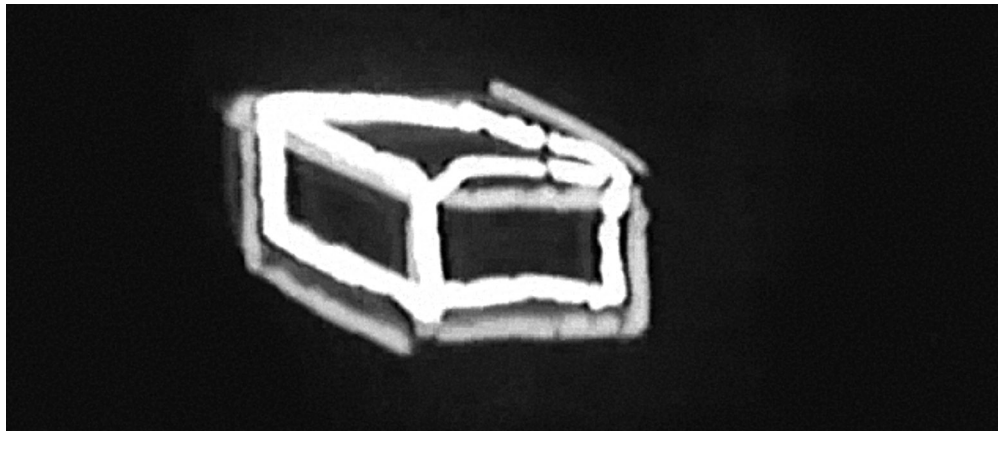
Filmovi i snimak razgovora iz 1995

Uvodna reč / Introduction by Miroslav Bata Petrović

Rođen u Beogradu. Filmom počeo da se bavi 1970. godine. Studije na Fakultetu dramskih umetnosti u Beogradu završio 1973. Dobitnik velikog broja visokih priznanja i nagrada na festivalima amaterskog filma u zemlji i svetu.

Započeo u Kino klubu 8 Beograd filmovima Crveni dan, Autobuska stanica, Težnja, Drugo saznanje, Etida, Dijalog, Pijani karneval, Priviđanje..U svom razvojnom periodu snima uglavnom eksperimentalne i dokumentarne filmove na 8 mm formatu.

Najvažniji filmovi: Poslednji trenuci, Zadovoljstvo, Filmovi, Provokacija, Čudovište, Instant, Devojka, Lutkica, Otvoreno delo, Savremenik, Vidikovac.



Retrospektiva / Retrospective

FOUND FOOTAGE, ART OF SELF DEFENSE
FAUND FUTIDŽ, UMETNOST SAMOODBRANE

Predstavlja / Presented by Derek Woolfenden

Program

1. **Amazon Women on the Moon**, Joe Dante, Carl Gottlieb, Peter Horton, John Landis and Robert K. Weiss; 1987, 5min (extract)
2. **NOW**, Santiago Alvarez, Cuba, 1965, 5 min
3. **9/11**, Stratis Vouyoucas, France, 2002, 5 min
4. **Revisions**, Chris Oakley, UK, 2012, 8 min 30 s
5. **The Catalogue**, Chris Oakley, UK, 2004, 5 min 30 s
6. **Scarface**, The Short Version, BROmance, 2006, 1 mn 39 s
7. **The fall (Le voyage imaginaire)**, Tarsem Singh, India/UK/USA, 2006, 2 min (extract)
8. **Can't remember to forget you**, Mario Wienerroither, 2014, 1 min
9. **Contre, tout contre,** Yohann Stehr, Belgique, 2010, 6 min 14 s

10. **The Things**, Ilich Castillo, Ecuador, 2012, 5 min.
11. **PET TAGGING**, NEOZOON, 2013, Allemagne-France, 3 min 20 s
12. **Crop Duster Octet**, Gregg Biermann , USA, 2011, 5 min 30 s
13. **Mirodrome (Peep show 1 & 2)**, Derek Woolfenden, France, 2004-2005, 8 min
14. **Debbie does ascii (an ascii pr0n from a 1981 bbs)**, Clint Enns, Canada, 2009, 1 min 21 s
15. **Touche moi pas!**, Yves-Marie MAHÉ, France, 2011, 1 min 40 s
16. **Sync**, Marco Brambilla, UK/USA, 2006, 1 min 52 s
17. **Martha Colburn imagines Diana Wagman: An Electric Literature Single Sentence Animation**, Martha Colburn, USA, 2009, 1 min 55 s
18. **The Action**, David Matarasso, France, 2012, 3 min 30 s
19. **Blow job**, François Rabet, France, 2008, 2 min 30 s
20. **Pigalle Vortex**, Fiston and Arthur, France, 2012, 3 min

Derek Woolfenden

Rođen je u Parizu 1978. godine, Derek Vulfenden je scenarista, snimatelj, reditelj i montažer vlastitih filmova koje samostalno producira (više od dvadeset kratkih filmova, jedan srednje-metražni i jedan igrani film). Vulfenden je član Kolektiva Negativ (Collectif Négatif) od njegovog osnivanja 2006. godine od strane Iv Mari-Mahea (Yves-Marie Mahe), osnivač je i izdavač kino magazina “Inserts” u kojem piše i objavljuje filmske članke, intervjue, eseje i radove u progresu. Derek je urednik i programer filmova različitih žanrova u alternativnim prostorima, a od 2010. godine je i član kolektiva Curry Vavart. Od 2006. godine zaposlen je u Francuskoj kinoteci a od 2015. godine i u bioskopu La Clef. Derek Vulfenden je i izvođač, skript-doktor, umetnički savetnik i organizator kulturnih događanja

Born in Paris in 1978, Derek Woolfenden is a script-writer, camera operator, director and editor for his own self-produced films (more than 20 shorts, one medium-length film and a feature film). Member of Collectif Négatif since it was created in 2006 by Yves-Marie Mahé, founder and publisher of the cinema magazine Inserts, Derek Woolfenden continuously writes about cinema (articles, interviews, essays and projects about works in progress). Programmer of films from every genre in alternative spaces, since 2010 he’s been one of the members of the collective Curry Vavart. Since 2006 he has worked at the Cinémathèque française and since 2015 at the La Clef cinema. Derek Woolfenden is also a performer, a script-doctor, an artistic adviser and an organiser of cultural events.

Gostovanje Dereka Wolfendena na Alternative Film/Video 2016 realizuje se u saradnji sa kulturno-obrazovnim programom “Videodrom” i podržan je od strane ECF Step Beyond programa za mobilnost i Ministarstva kulture i informisanja Republike Srbije.

Retrospektiva / Retrospective

HOLLAND REVISITED

Holandski eksperimentalni film 1960 - 1990.
Predstavlja / Presented by Simona Monizza, EYE Filminstitut Nederland

Ovaj program, koji je uredila i koji će predstaviti Simona Monizza iz EYE Film muzeja, eklektičan je izbor filmova proizvedenih tokom četiri decenije, od 1960-ih do 1990-ih, od strane raznih umetnika iz Holandije. Iako su upadljivo različiti, filmovi nude jedinstvenu priliku da se baci pogled na relativno nepoznatu alternativnu filmsku kulturu zemlje koja je prošla kroz ogromne transformacije u ključnom tranzicionom periodu, od posleratnih godina do radikalnih promena tokom 1960-ih. Humorom, meditativnošću ili provokacijom – kao i pristupom filmskom mediju – svi oni odražavaju političku, društvenu i umetničku klimu svoje zemlje.

Razlike između filmova takođe svedoče o specifičnosti holandske eksperimentalne scene, koja nije bila organizovana, nasuprot, na primer, engleskoj ili austrijskoj, u grupe, škole i žanrove. Prisustvo Amsterdam Film Co-op (Amsterdamske filmske zadruge) i procvat alternativnih prostora za film, muziku i praksu mixed-media, pomogli su da se, kasnih 1960-ih i ranih 1970-ih, stvori plodno tlo za filmadžije. Projekcije Electric Cinema i događaji koje su organizovali, između ostalih, Barbara Meter i Mathijn Seip, gradili su mostove između holandske scene i umetnika iz drugih zemalja i ohrabrivali razmenu filmova i ideja. Intenzivna saradnja sa London Film Co-op i njenim članovima može se pratiti u pojedinim filmovima, nastalim pod vidnim uticajem britanskog strukturalizma, od kojih će dva biti prikazana u okviru ovog programa. Ali generalno gledano, ovi autorski putevi nisu doveli do formiranja zajedničkog pristupa stvaranju filmova, već je holandska scena ostala fragmentirana, u čemu se možda može pronaći razlog što nije imala onakav uticaj na internacionalnu scenu kakav su imale druge scene. Ipak, nasleđe idiosinkratične umetničke i filmske prakse, na koju ne utiču trendovi i mode, oblikovalo je umetničku scenu Holandije, i vidljivo je do dan-danas.

Unutar ovog okvira, Frans Zwartjes, „otac“ holandskog eksperimentalnog filma, predstavlja zaseban slučaj. Bez ikakvih prethodnika ili uticaja, Zwartjes je uspeo da stvori fantastičan opus koji se sastoji od filmova u kojima kombinacija ekstremno sirovog crno-belog filma sa seksualnošću dovodi do dramatičnih efekata na gledaoce. Kao predavač i mentor na Slobodnoj akademiji Psihopolis u Hagu, Zwartjes je imao veliki uticaj na generacije filmadžija koje su studirale kod njega, ali većina je krenula drugačijim putem, tako da se teško može govoriti o Zwartjesovoj školi. Umetnički duo Karin Wiertz/Jacques Verbeek i filmadžija Paul de Nooijer dobri su primeri za to: njihovi animirani filmovi govore sasvim drugačijim vizuelnim jezikom i svaki se izdvaja

originalnom kreativnom snagom. Wiertz/Verbeek pravili su apstraktne filmove, ali je tu formu Bart Vegter odveo na idući nivo veštine i posvećenosti, i tako započeo delo koje će nastaviti i razviti Joost Rekveld, najmlađi i međunarodno najaktivniji filmadžija iz ovog programa.

Iako je avangarda 1920-ih poznatiji period umetničkih inovacija u Holandiji, pre svega zbog pionirske uloge Filmlige i njenog međunarodno priznatog predstavnika Jorisa Ivensa, eksperimentalna scena koja se pojavila posle rata i cvetala od 1960-ih nadalje nije tako dobro dokumentovana i istražena i zato je manje poznata i manje vidljiva. Tokom dugog niza godina, nakon što se politička i kulturna klima izmenila, ovi filmovi su prestali da budu u centru pažnje javnosti i nisu bili dostupni, pa je postojao rizik da postanu sasvim izgubljeni. Zahvaljujući združenim naporima Filmbank (distributer koji se sada spojio sa EYE-om), i našim muzejom, pokrenut je veliki projekat da se najzad udome brojni eksperimentalni filmovi iz ovog perioda, tako da postanu dostupni putem prezervacije, istraživačkog rada i organizovanja programa.

Ovaj program vam pruža šansu da te filmove, koji se retko prikazuju izvan Holandije, pogledate u njihovim restauriranim verzijama na 16mm i 35mm kopijama.

Uživajte u putovanju.
Simona Monizza

This program, curated and presented by Simona Monizza from the EYE Film Museum, shows an eclectic selection of artist's films from the Netherlands covering four decades, from the 60's onto the 90's. Even in their striking difference, all the films offer a unique glimpse into a relatively unknown alternative film culture of a country that went through a tremendous transformation in the crucial transition period from the post-war years up to the radical changes of the 60's. In their funny, meditative or provocative way- and their use of the film medium- they all reflect the political, social and artistic climate of the country.

The difference between each film also testifies to a specific characteristic of the Dutch experimental scene, which, others than the one associated with England or Austria for instance, did not organize itself in groups, schools or genres. The presence of the Amsterdam Film Co-op and the flourishing of alternative venues for film, music and mixed media of the late 60's and early 70's helped of course create a fertile ground for the practicing filmmakers. The Electric Cinema screenings and events organized among others by Barbara Meter and Matthijn Seip, bridged the gaps between the Dutch scene and the fellow artists from other countries, promoting the exchange of films and ideas. During this time the intense exchange with the London Film co-op and its practitioners can be traced back in some of the films, two of which are shown in this program, visibly influenced by the British structuralism. But on a general note,

all these artistic developments did not lead to the forming of a common approach to filmmaking, which retained instead its fragmentary nature, maybe the reason behind the marginal role that the Dutch scene played when compared to other international filmmaking scenes. Nonetheless, the heritage of this idiosyncratic practice of art and filmmaking outside of trends or fashions has shaped the artistic scene of The Netherlands, which is still visible today.

Within this framework filmmaker Frans Zwartjes, the 'father' of the experimental film in The Netherlands, forms a case apart. Without any previous specific influence, Zwartjes, managed to build up an amazing oeuvre consisting of films where the use of extreme harsh black and white film look combined with sexuality achieve a dramatic effect on the spectator. As a teacher and a mentor at the Free Academy Psychopolis in The Haghe, Zwartjes exercised a great influence upon the generation of filmmakers studying under him, but most of them took a very different path, making it hard to speak of a Zwartjes school. The artistic duo Karin Wiertz/Jacques Verbeek and filmmaker Paul de Nooijer are a good example of this. Their animation films speak a very different visual language and distinguish themselves for their original creative force. With Bart Vegter the abstract film, already practiced by Wiertz/Verbeek enters another level of craftsmanship and dedication initiating a sparkle that will be picked up and further developed by Joost Rekveld, the youngest and internationally most active filmmaker of the program.

While the avant-garde of the 20's is the better known period of artistic innovations in The Netherlands due to the pivotal role of the Filmliga and its internationally renowned representative Joris Ivens, the experimental scene emerging after the war and flourishing from the 60's on has not been documented or researched as well and is therefore less known or visible. For many years, after the political and cultural climate changed, the films fell out of interest and were not available anymore, risking of disappearing altogether. Thanks to joined efforts between the Filmbank (a distribution organization, now merged with EYE), and our museum, a large-scale project was initiated to give finally a secure home to a lot of these experimental films, making them available again through preservation, research and programming.
This program offers a chance to see films, which are rarely shown outside of The Netherland, and which can be appreciated in their restored form on 16mm and 35mm copies.

Enjoy the journey.
Simona Monizza

Ovaj program podržala je Ambasada Kraljevine Holandije u Beogradu.
This program was supported by The Embassy of the Kingdom of the Netherlands in Belgrade.

Regional Archives Heritage

MIDDLE CLASS CRISES / KRIZA SREDNJE KLASE

Lični pogled, uporedni izbor filmova /
Personal view, comparative curation of films
Sebestyén Kodolányi

Wohnhaft / Housebound, Bernhard Marsch, 35 mm. col., 2001/04, 8 min
Crni film / Black Film, Zelimir Zilnik, 16mm., bw., 1971, 14 min
Izlazak / Exit, Ivan Martinac, 35 mm, col., 1978., 19 min
Ko sem majhen bil, sem bil zdrav, vesel / Was Little, I Was Healthy And Merry, Jože Pogačnik, 35mm, col., 1969, 11 min
Komunikacija gastronomije / Communication of Gastronomie, Nuša Dragan, 8 mm, col., 1971, 3 min
Tábor / Camp, Sebestyén Kodolányi - Independent Theather Budapest, digital, col. 2014 – 2016, 25 min
Nosila je Zutu Traku - Zvijezde i vojnici / She Wore a Yellow Ribbon - Stars and Soldiers, Tomislav Gotovac, video, col., performance - video, 2002, 5 min

*Related program to Connect Archives project development

„It was strange when my boss fired me. Besides, he was right about it. Well, basically I went beyond my power and assumed liabilities I shouldn't have. And it was a huge problem. Not to me, mind you, but for my boss because... because he's in all kinds of racket.. and that's what he does himself so... the last thing he needs someone else doin' it and make more trouble for the finance manager... So it was shit for him but I didn't get it then. I was working in a public archive and I didn't get how redundant my job was, either. My boss told me, though. He asked how many people are interested in what I do. I said 10 thousand people all over Europe. And he said it was ridiculous. So it wasn't worth the trouble because it doesn't drraw tender money in, no EU money, nothing... That is to say, I'm superfluous so it was still nice from him to keep me. I didn't understand it, I was cocky and stuff so he fired me. Then the unemployment, and then strangely enough I got back to the same system. As a graduate archivist in public employment. Then they were nice and told me about this camp where I could have a documenting job. I can become a senior documentor. And there would be archiving work, too. But the point is you have to document everything. And I was happy about it. For two reasons. One is, that if I have to document everything, myself and the others, then I won't make mistakes as I will concentrate more. The other is that it didn't matter what I recorded, what will they make of it. It doesn't matter to me anyway. I'm only interested in the recording.

I don’t know the purpose of it; they don’t, either. I just give the phone to Péter in the evening, then pick it up again the following day. It is empty by then, with no videos on it. And that’s it... „

Excerpt from the film „Tábor / Camp, dir: Sebestyén Kodolányi/

Retrospektiva / Retrospective

NE/PRIKAZANE: EKSPERIMENTATORICE U JUGOSLAVENSKOM ALTERNATIVNOM FILMU / DIS/APPEARANCES: WOMEN’S EXPERIMENTAL FILM IN YUGOSLAVIA

Predstavlja / Presented by Petra Belc

Program

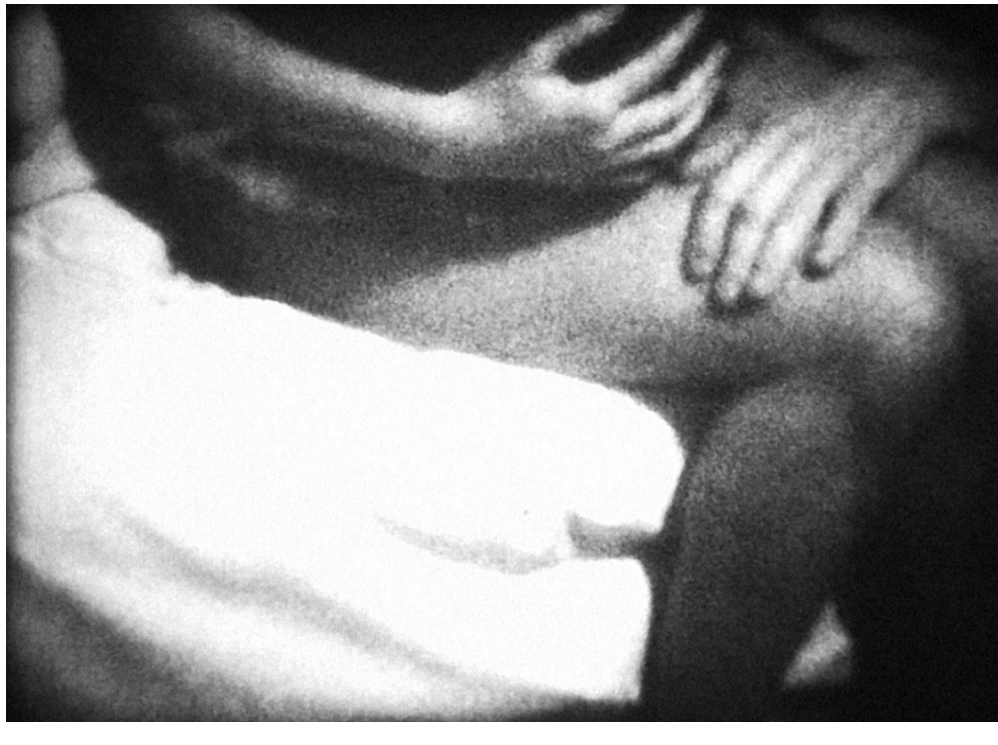
Putositnice, Tatjana Ivančić, 1976., 5'
Četvorodimenzionalna kuća, Mirjana Božin, 1982., 9'
Grad u izlogu, Tatjana Ivančić, 1969, 5'
Rok, Divna Jovanović, 1960., 2'20''
Žemsko, Dunja Ivanišević, 1968., 6'
Igra, Sunčica Jergović, 1982., 2'
Rondo, Divna Jovanović, 1963., 3'50''
Ekvinocij, Tatjana Ivančić, 1973, 4’20
Erna, Erna Banovac, 1963., 2'30
Pieta, Biljana Belić, 1970., 4'
Diabl, Zorica Kijevčanin, 1988., 10'
Do posljednje kapi, Tatjana Ivančić, 1972., 3'
Preobražaj, Divna Jovanović, 1973., 3'

NE/PRIKAZANE: EKSPERIMENTATORICE U JUGOSLAVENSKOM ALTERNATIVNOM FILMU

Povijest eksperimentalnog filma pisana je pod hegemonijom narativnog igranog filma s jedne i "divova" filmske avangarde s druge strane, a takva je dvostruka veza u patrijarhalnoj i tržišno usmjerenoj kulturi autoricama osigurala gotovo potpunu nevidljivost. Snažna scena jugoslavenskog kinoklupskog filma često se pritom spominje kao rasadnik najznačajnijih redatelja "jugoslavenskog filmskog iskustva", i nerijetko se zaboravlja na činjenicu da je sam amaterski film u to vrijeme lavirao između potrage za

izrazom u granicama naracije i pravila žanra, i probijanja puta do vlastite rodne samostalnosti — eksperimentalnog filma. Sličan su problem imale i autorice koje su svoje filmske eksperimente ostvarivale u onodobnim kinoklupskim okvirima, a uz praktične stvaralačke prepreke njihovi su radovi danas gotovo nepoznati. Pišući o američkim filmskim eksperimentatoricama, Jean Petrolle i Virginia Wexman precizno su stoga istaknule da "mnogi kritičari često zanemaruju ili podcjenjuju ova djela djelomično zbog toga što ženski eksperimentalni filmovi učestalo revidiraju same paradigme unutar kojih je ova filmska tradicija bila promatrana" (2005).

Ne/Prikazane treća je projekcija u nizu (sad već putujućeg) programa koji je nastao kao pokušaj objedinjavanja dostupnih filmova jugoslavenskih autorica koje su stvarale u periodu između 1960. i 1980. godine. Filmovi iz programa nastajali su uglavnom u okvirima kinoklubova i ostali su velikim dijelom nevidljivi suvremenim domaćim i stranim kustosima koji su počeli objedinjavati ovo polje u muzejskom kontekstu. U programu s kojim je ova nenamjeravana mini-turneja započela, "Drugačije/ Isto/ Oboje/ Nijedno"[1], filmovi su bili podijeljeni u četiri tematske cjeline: animacija/ slikanje na vrpci/ rotoskopija, konceptualni film, strukture i teksture svakodnevice te izvedba/ tijelo/ partnerstvo. Nevidljiva strujanja bila su pokušaj doživljajno-filmski fluidnije



Pieta, Biljana Belić 1970.

programske cjeline uz uvođenje novih filmova koji bi osvijetili moguće zajedničke provodne niti prikupljenih filmova, dok Ne/Prikazane — uz nekoliko izmijenjenih naslova — svoje značenje velikim dijelom nastoji crpiti iz samog imena programa.

Filmovi u programu heterogeno su tkivo radova autorica različitih poetika i estetika, različitih razdoblja, medija i proizvodnih uvjeta. Neke od njih radile su na cjelovitim opusima koje nikada nisu dovršile, neke su napravile svega nekoliko filmova, dok je o pojedinim autoricama teško naći bilo kakav tekstualni zapis. Dio je filmova izgubljen, neki su ovdje zalutali sretnom greškom, a mnogi dostupni filmovi nisu restaurirani i postoje samo u obliku preglednih kopija. No unatoč ovim nedostacima i istraživačkim preprekama čini se da okupljeni filmovi hrabro provociraju postojeći kanon jugoslavenskog eksperimentalnog filma. Čine to napadajući ga temama kojima se rijetko bavio (na takav način): svakodnevicom, majčinstvom, seksualnošću i vlastitim vizijama ritma, teksture, cirkularnosti i tišine.

1 Naslov programa bio je preuzet iz eseja Paula Arthura "Different/Same/Both/Neither — The Polycentric Cinema of Joyce Wieland" (2007) jer dobro opisuje i heterogenost filmova u programu.

DIS/APPEARANCES: WOMEN'S EXPERIMENTAL FILM IN YUGOSLAVIA

The history of experimental cinema had been written under the hegemony of the narrative films on the one hand, and 'giants' of the avant-garde cinema on the other – this double connection of the patriarchal and market-oriented culture ensured almost complete invisibility of the women auteurs. The strong Yugoslav cine-club scene is often mentioned as the blossoming garden of the most important directors of the 'Yugoslav Film Experience,' while it is often forgotten that the amateur film itself levitated between the pursuit for the expression between the limits of narration and the rules of the genre, breaking the waves to reach its own independence – what we now know as experimental film. Similar problem was faced by the women authors who were experimenting in cine-clubs of the time – in addition to their practical artistic obstacles their works have become almost unknown. When they write about women experimental filmmakers, Jean Petrolle and Virginia Wexman underline precisely that "many critics often undermine or underestimate these works partly because women's experimental films frequently revise the very paradigms inside of which this film tradition was perceived".

Dis/Appearances is the third screening of (now a travelling) program created as an attempt to gather available films made by the Yugoslav women authors active in the period from 1960 to 1980. Films in the program were created mainly in cine-clubs and for the most part stayed unseen by the domestic and foreign curators interested in the field. In this program, that without intention became a mini-tour, Different/Same/Both/Neither[1] films were divided in four thematic selections: animation/drawn-on-

film/rotoscoping, conceptual film, structures and textures of everyday life, and performance/body/partnership. Invisible currents was an attempt to create a more fluid film program experience by introducing new films that could shine a light to possible common denominators of the collected films, while Dis/Appearances – with few changes in the program – most of its meaning takes from the very name of the program.

Films in the program make a heterogeneous web of works by women authors with different poetics and esthetics, who worked in various periods, media and production conditions. Some of them had worked on their oeuvres that remained uncompleted; some made just a couple of films, while on some of them it's really hard to find any written traces. Some of the films are lost, some made it here by a lucky mistake, and many of the films are available but not restored. Yet, in spite of all these flaws and obstacles, the films collected in the program seem to provoke the canon of Yugoslav experimental cinema with courage. They do that by attacking it with themes rarely found inside its frames (or at least not in that kind of way): everyday life, motherhood, sexuality and their own visions of rhythm, texture, circularity and silence.

1 The title of the program was taken from an essay by Paul Arthur "Different/Same/Both/Neither — The Polycentric Cinema of Joyce Wieland" (2007) because it fits as an excellent description of the heterogeneity of the films in the program.

RADIONICA
WORKSHOP

Radionica / Workshop

DÉJÀ-VU (PSYCHO REMAINS) / DEŽA VI (PSIHO OSTACI)

Derek Woolfenden

Filmsku radionicu vodi ove godine francuski autor Derek Volfenden koji će polaznike kroz rad i intervencije na pronađenim filmskim materijalima, uvesti u analizu Hičkokovog filma Psiho. On će takođe prikazati selekciju found footage filmova i održati predavanje Faund futidž, umetnost samoodbrane.

This year the film workshop will be led by Derek Woolfenden, a French artist, who will teach the workshop participants how to analyze Hitchcock's Psycho through found-footage intervention and give a lecture under the title Found Footage: The Art of Self-Defense.

DISKUSIJE
DISCUSSIONS

Okrugli sto / Round Table Discussion

UMETNIČKI POKRETI I ALTERNATIVNI FILM I VIDEO
ART MOVEMENTS AND ALTERNATIVE FILM & VIDEO

Učesnici / Participants: Božidar Zečević, Eve Heller, Marina Gržinić, Slobodan Šijan, Diana Nenadić, Petra Belc, Dejan Sretenović, Sebestyén Kodolányi, Miroljub Stojanović, Miroslav Bata Petrović, Zoran Saveski ....

Okrugli sto / Round Table Discussion

ALTERNATIVNI FILM U REGIONU 2016
ALTERNATIVE FILM IN REGION IN 2016

Učesnici / Participants: Marina Gržinić, Eve Heller, Zoran Saveski, Greg DeCuir Jr. …

Razgovor/Talk

O ISTORIJI, SEKSUALNOSTI, AUTORSTVU, RATU I VIDEU / FILMSKI DISPOZITIVI UKLJUČENJA I ISKLJUČENJA
QUESTIONS OF HISTORY, SEXUALITY, AUTHORSHIP, WAR AND VIDEO / FILMS APPARATUSES OF EXCLUSION AND INCLUSION

Učesnici / Participants: Marina Gržinić, Miško Šuvaković, Aneta Stojnić, Saša Kesić, Želimir Žilnik

PROGRAM FESTIVALA
FESTIVAL PROGRAM

ALTERNATIVE FILM/VIDEO 2016

Festival Novog Filma i Videa / New Film and Video Festival
7 – 11. decembar 2016.

7. 12. | Sreda | Wednesday

16:00 | Mala sala | Small Theatre
Retrospektiva / Retrospective
ALTERNATIVE FILM/VIDEO 2015
Lista značajnih ostvarenja Festivala / List of Important Works of the Festival
27.12.2013 St. Louis Senegal, Friedl vom Gröller, Austria, 2014, 3 min
9,8m/s., Davorin Marc, Slovenia, 2015, 4 min.
A Fire in My Brain That Separates Us, Benjamin Ramirez Pérez, Germany, 2015, 17 min
Demountable, Douwe Dijkstra, Netherlands, 2014, 12 min
Pure Virtual Function, Péter Lichter, Hungary, 2015, 3 min
The Exquisite Corpus, Peter Tscherkassky, Austria, 2015, 19 min
The Figures Carved Into the Knife by the Sap of the Banana Trees, Joana Pimenta, Portugal, 2014, 16 min.
This is Not Another Spaghetti Western, Asbel Esteve Obiol, Spain, 2015, 4 min

18:00 | Mala sala | Small Theatre
Sećanje / In memoriam
SLOBODAN MIČIĆ (1948 – 2016)
Filmovi i snimak razgovora iz 1995.
Uvodna reč / Introduction by
Miroslav Bata Petrović

19:00 | Galerija | Gallery
Video instalacije / Video installations
TI SI SAT / YOU ARE THE CLOCK
Nemanja Lađić

19:45 | Velika Galerija | Main Theatre Gallery
Izložba / Exhibition
ALTERNATIVE FILM ARHIV Akademskog filmskog centra
Kustos Nikola Đurić
Prezentacija / Presentation
CONNECT ARCHIVES
EVROPSKA MREŽA ONLAJN FILMSKIH ARHIVA / EUROPEAN NETWORK OF ONLINE FILM ARCHIVES

Predstavljaju / Presented by
Sebestyén Kodolányi, Natalie Gravenor, Bálint Csöllei

20:45 | Velika sala | Main Theatre
Konkurencija / Competition
PROGRAM #1
Towards the Hague, Sylvia Winkler and Stephan Köperl, Netherlands, 2016, 5 min.
Wunschkonzert, Marlene Denningmann, Germany, 2016, 13 min.
Election Year, Salise Hughes, United States, 2015, 3 min.
Nepoznate energije, neidentificirani osjećaji, Dalibor Barić, Croatia, 2015, 40 min.
More Dangerous Than a Thousand Rioters, Kelly Gallagher, United States, 2016, 6 min.
Random Access Archive No. 1, John Di Stefano, Australia, 2016, 2 min.
Soft Power, Elena Artemenko, Russian Federation, 2016, 10 min.
Still Holding Still, Sarah Vanagt, Belgium, 2015, 10 min.

8. 12. | Četvrtak | Thursday

9:00 | Sala za sastanke | Conference Hall
Team work / Ex-Yu regionalni arhivi
CONNECT ARCHIVES PROJECT DEVELOPMENT
Slovenska kinoteka, Hrvatski filmski savez,
Akademski filmski centar i pozvani eksperti / and invited experts

11:00 | Atelje 26
Radionica / Workshop
DÉJÀ-VU (PSYCHO REMAINS) / DEŽA VI (PSIHO OSTACI)
Derek Woolfenden

15:00 | Mala sala | Small Theater
Konkurencija / Competition
PROGRAM #1

17:00 | Mala sala | Small Theatre
Retrospektiva / Retrospective
FOUND FOOTAGE, ART OF SELF DEFENSE /
FAUND FUTIDŽ, UMETNOST SAMOODBRANE
Predstavlja / Presented by
Derek Woolfenden

19:00 | Mala sala | Small Theatre
Retrospektiva / Retrospective
HOLLAND REVISITED
Holandski eksperimentalni film 1960 - 1990
Predstavlja / Presented by
Simona Monizza, EYE Filminstitut Nederland
Tulips, Wim van der Linden/Wim T. Schippers, 1966, 3 min, 16 mm
Birds, Frans Zwartjes, 1968, 5 min, 35 mm
Daydreams, Elsa Stansfield/Madelon Hooykaas, 1972, 8 min, 16 mm
Touring Holland by Bicycle, Paul de Nooijer/Jerry Musser, 1981, 3 min, 16 mm
Case of the Spiral Staircase, Karin Wiertz/Jacques Verbeek, 1981, 3 min, 35 mm
Song for Four Hands, Barbara Meter, 1970, 4 min, 16 mm
Rubbish, Matthijn Seip, 1972, 13 min, 16 mm
Re-Action in A, Noud Heerkens, 1979, 5 min, 16 mm
Oblique, Maarten Visser, 1980, 3 min, 35 mm
Space Modulation, Bart Vegter, 1994, 1 min, 16 mm
#3, Joost Rekveld, 1994, 4 min, 16 mm
Ruby is the One, Earth and Fire, 1970, 3 min, 35 mm

21:00 | Velika sala | Main Theatre
Konkurencija / Competition
PROGRAM #2
In, Over & Out, Sebastian Brameshuber, Austria/France, 2015, 11 min.
Feeding Back, Mores McWreath, United States, 2016, 9 min.
Remembering the Pentagons, Azadeh Navai, Iran/United States, 2015, 23 min.
R-15, Kevin Jerome Everson, United States, 2017, 5 min.
Sektor, Goran Škofić, Croatia, 2015, 5 min.
Expo, My Dirty Attic, Allan Brown, Canada, 2016, 8 min.
Immagine, Gerard Cairaschi, France, 2015, 9 min.
Matière première / Raw Material, Jean-François Reverdy, France, 2015, 26 min.

9. 12. | Petak | Friday

10:00 | Sala za sastanke | Conference Hall
5. Alternative film-video istraživački forum / 5th Alternative Film-Video Research Forum
DOCUMENTARY INTERSECTIONS
Učesnici / Participants: Marina Gržinić, Bruce Checefsky, Aleksandra Milovanović, Mariangela Ciccarello & Philip Cartelli, Isidora Ilić & Boško Prostran (Doplgenger),, Ed Webb-Ingall, Sanne Sinnige, Sebestyén Kodolányi, Esther Johnson, Anna Almeida
Moderira / Moderated by Greg DeCuir Jr.

11:00 | Atelje 26
Radionica / Workshop
DÉJÀ-VU (PSYCHO REMAINS) / DEŽA VI (PSIHO OSTACI)
Derek Woolfenden

15:00 | Mala sala | Small Theatre
Konkurencija / Competition
PROGRAM #2

17:00 | Mala sala | Small Theatre
Regional Archives Heritage
MIDDLE CLASS CRISES / KRIZA SREDNJE KLASE
Personal view, comparative curation of films / Lični pogled, uporedni izbor filmova
Sebestyén Kodolányi
Related program to Connect Archives project development
Önzetlenül másokért Békéscsabán / Selflessly for Others, Georg Pintér, Fridgyes Gödrös, newsreel, 35mm, bw., 1972, 7 min
Crni film / Black Film, Zelimir Zilnik, , 16mm., bw., 1971, 14 min
Izlazak / Exit, Ivan Martinac, 35 mm, col., 1978., 19 min
Ko sem majhen bil, sem bil zdrav, vesel / Was Little, I Was Healthy And Merry, Jože Pogačnik, 35mm, col., 1969, 11 min
Komunikacija gastronomije / Communication of Gastronomie, Nuša Dragan, 8 mm, col., 1971, 3 min
Tábor / Camp, Sebestyén Kodolányi - Independent Theather Budapest, digital, col. 2014 – 2016, 25 min
Nosila je Zutu Traku - Zvijezde i vojnici / She Wore a Yellow Ribbon - Stars and Soldiers, Tomislav Gotovac, video, col., performance - video, 2002, 5 min

19:00 | Mala sala | Small Theatre
Autorska prezentacija / Author's presentation
PETER TSCHERKASSKY
Coming Attractions, 2010, 25 min, B/W, 35 mm
Exquisite Corpus, 2015, 19 min, B/W, 35 mm
Instructions for a Light and Sound Machine, 2005, 17 min, B/W, 35 mm
Outer Space, 1999, 10 min, B/W, 35 mm

21:00 | Velika sala | Main Theatre
Konkurencija / Competition
PROGRAM #3
Schizophrenia, Yuri Muraoka, Japan, 2016, 10 min.
Procedere, Delia Schiltknecht, Switzerland, 2015, 6 min.
Timeless, Irena Paskali, Germany, 2016, 4 min.

Dying Film, Maja Novaković, Serbia, 2015, 3 min.
Dissociation, Dirk de Bruyn, Australia, 2016, 8 min.
Mikveh, Adrian Garcia Gomez, United States, 2016, 6 min.
Meandering, Jon Behrens, United States, 2015, 5 min.
Flood, Susu Laroche, United Kingdom, 2016, 4 min.
Mediterranean Sea, Beate Hecher and Markus Keim, Austria, 2016, 9 min.
Lampedusa, Philip Cartelli and Mariangela Ciccarello, Italy, 2015, 14 min.

10. 12. | Subota | Saturday

11:00 | Sala za sastanke | Conference Hall
Okrugli sto / Round Table Discussion
UMETNIČKI POKRETI I ALTERNATIVNI FILM I VIDEO / ART MOVEMENTS AND ALTERNATIVE FILM & VIDEO
Učesnici / Participants: Božidar Zečević, Eve Heller, Marina Gržinić, Slobodan Šijan, Diana Nenadić, Petra Belc, Dejan Sretenović, Sebestyén Kodolányi, Miroljub Stojanović, Miroslav Bata Petrović, Zoran Saveski ....

11:00 | Atelje 26
Radionica / Workshop
DÉJÀ-VU (PSYCHO REMAINS) / DEŽA VI (PSIHO OSTACI)
Derek Woolfenden

15:00 | Mala sala | Small Theatre
Konkurencija / Competition
PROGRAM #3

17:00 | Mala sala | Small Theatre
Program
REGIONALNI TOKOVI / REGIONAL CURRENTS
Between Flashback and Déjà-vu II, Krassimir Terziev, Bulgaria, 2016, 9 min.
Zagreb Confidential – Imaginary Futures, Darko Fritz, Croatia, 2015, 14 min.
X Tape, Dragan Mileusnić and Željko Serdarević, Croatia, 2015, 8 min.
We Have All Been Here Since Forever, Matevž Jerman and Peter Cerovšek and Neža Grum, Slovenia, 2015, 12 min.
Destruction as a Form of Creation / Creation as a Form of Destruction, Katarina Kukolj, Serbia, 2016, 3 min.
Ding Dong, Maja Rezoug, Croatia, 2016, 10 min.
First Gasp, Miranda Herceg, Croatia, 2016, 21 min.

18:30 | Mala sala | Small Theatre
Autorska prezentacija / Author's presentation
GRŽINIĆ I ŠMID: POLITIKE EKSPERIMENTALNOG VIDEA / GRŽINIĆ AND ŠMID: THE POLITICS OF EXPERIMENTAL VIDEO
Marina Gržinić predstavlja/presents video radove/works Marine Gržinić i/and Aine Šmid
Bilokacija / Bilocation, 1990, 12.06 min, Betacam SP
Labirint / Labyrinth, 1993, 11.45 min, Betacam SP
Luna 10, 1994, 10.35 min, Betacam SP
A3 – apatija, aids in Antartika / A3 – Apathy, Aids and Antarctica, 1995, 9.37 min, Betacam SP
Obsedenost / Obsession, 2008, 16.10 min, mini DV
Čista svoboda / Naked Freedom, 2010, 19.27 min, digital Beta

20:00 Razgovor/Talk
O istoriji, seksualnosti, autorstvu, ratu i videu / filmski dispozitivi uključenja i isključenja / Questions of history, sexuality, authorship, war and video / films apparatuses of exclusion and inclusion
Učesnici / Participants: Marina Gržinić, Miško Šuvaković, Aneta Stojnić, Saša Kesić, Želimir Žilnik

21:00 | Velika sala | Main Theatre
Konkurencija / Competition
PROGRAM #4
This Is a Tree #1, Davorin Marc, Slovenia, 2016, 3 min.
The Stream 6, Hiroya Sakurai, Japan, 2015, 7 min.
Recovering Industry, Andrea Slovakova, Czech Republic, 2015, 20 min.
Buried in Light, Gautam Valluri, India, 2016, 7 min.
Almost Nothing, Ana Hušman, Croatia, 2016, 16 min.
Answer Print, Mónica Savirón, United States, 2016, 5 min.
Distortion, Lydia Nsiah, Austria, 2016, 5 min.
Untitled, Igor. M. Toholj, Serbia, 2016, 5 min.
Non-Places: Beyond the Infinite, Péter Lichter, Hungary, 2016, 6 min.
Maps to the In-Between, Katya Yakubov, United States, 2015, 7 min.

11. 12. | Nedelja | Sunday

11:00 | Sala za sastanke | Conference Hall
Okrugli sto / Round Table Discussion
ALTERNATIVNI FILM U REGIONU 2016 / ALTERNATIVE FILM IN REGION IN 2016
Učesnici / Participants: Marina Gržinić, Eve Heller, Zoran Saveski, Greg DeCuir Jr. …

15:00 | Mala sala | Small Theatre
Konkurencija / Competition
PROGRAM #4

17:00 | Mala sala | Small Theatre
Retrospektiva / Retrospective
NE/PRIKAZANE: EKSPERIMENTATORICE U JUGOSLAVENSKOM ALTERNATIVNOM FILMU /
DIS/APPEARANCES: WOMEN'S EXPERIMENTAL FILM IN YUGOSLAVIA
Predstavlja / Presented by
Petra Belc
Putositnice, Tatjana Ivančić, 1976., 5'
Putovanje, Bojana Vujanović, 1972., 2'
Četvorodimenzionalna kuća, Mirjana Božin, 1982., 9'
Tatjana Ivančić: Grad u izlogu (1969) 5'
Žemsko, Dunja Ivanišević, 1968., 6'
Igra, Sunčica Jergović, 1982., 2'
Rondo, Divna Jovanović, 1963., 3'50''
Linija manjeg otpora, Bojana Vujanović, 1969., 5'
Ekvinocij, Tatjana Ivančić, 1973., 4’20
Erna, Erna Banovac, 1963., 2'30
Pieta, Biljana Belić, 1970., 4'
Golo, Zorica Kijevčanin i Miodrag Milošević, 1983., 8'
Do posljednje kapi, Tatjana Ivančić, 1972., 3'
Preobražaj, Divna Jovanović, 1973., 3'

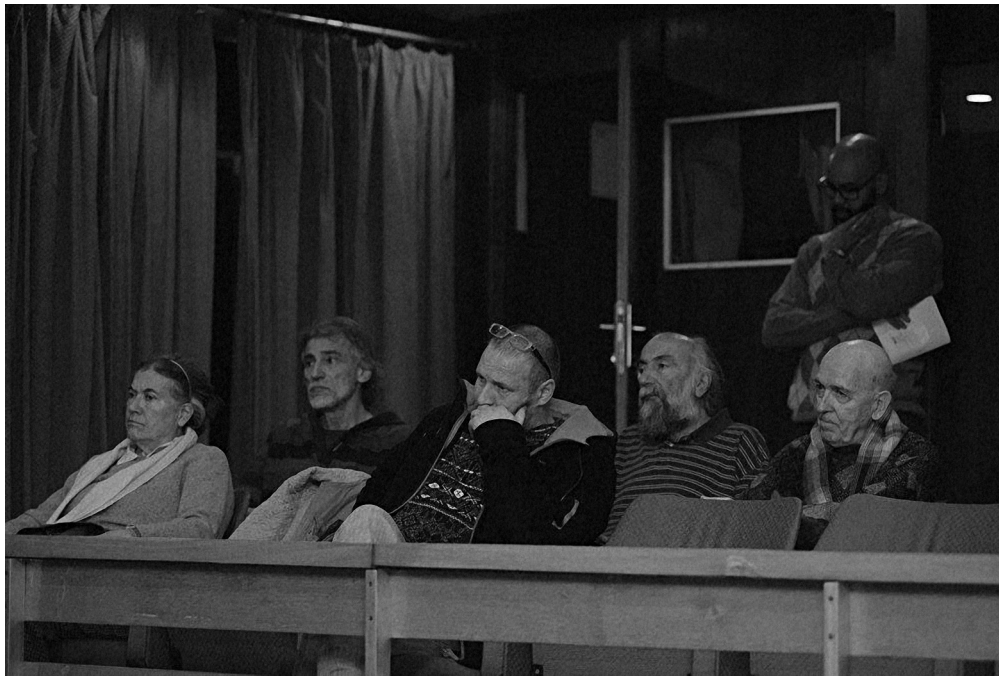
19:00 | Mala sala | Small Theatre
Autorska prezentacija / Author’s presentation
EVE HELLER
Self-Examination Remote Control, 1981-2010, 5 min, Color, S8 transferred to 35 mm
Juice, 1982-2010, 4 min, B/W, S8 transferred to 35 mm
One, 1978-2010, 2 min, B/W, S8 transferred to 35 mm
Last Lost, 1996, 14 min, B/W, 16 mm.
Her Glacial Speed, 2001, 4 min, B/W, 16 mm
Astor Place, 1997, 10 min, B/W, 16 mm.
Ruby Skin, 2005, 4 min, Color, 16 mm
Behind this Soft Eclipse, 2004, 10 min, B/W, 16 mm
Creme 21, 2013, 10 min, Color, Digital (Bly-Ray / HD)

21:00 | Velika sala | Main Theatre
Lista značajnih ostvarenja Festivala / List of Important Works of the Festival
ALTERNATIVE FILM/VIDEO 2016

Žiri / Jury Members
Eve Heller, Marina Gržinić, Peter Tscherkassky

Selekciona komisija / Selection Committee
Zoran Saveski, Greg DeCuir Jr.

FOTO GALERIJA
PHOTO GALLERY



GERDT

SAMOGLASNIC
A
I
O
U
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ĐURIĆ

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