



MISTER VORKY

10. MEĐUNARODNI FESTIVAL FILMSKE UMETNOSTI

10th INTERNATIONAL FESTIVAL OF CINEMA ART

RUMA, SRBIJA / 21 - 25. JUN 2023.

RUMA, SERBIA / 21st till 25th JUNE 2023





MISTER VORKY

10. Međunarodni festival filmske umetnosti

Ruma

10th International Festival of Cinema Art

Ruma

“Dok gledate (film), dozvolite da vaša percepcija bude vaš potpuni vodič, a ne bukvalno čitanje. Gotovo svaka greška može biti prihvaćena ako ‘čitate’ priču.”

Slavko Vorkapić

“By seeing, I mean let your perception be your complete guide, without reading them. Almost any mistake can be accepted if you ‘read’ the story.”

Slavko Vorkapich

SADRŽAJ

Satnica	4
Tema festivala	8
Impresum	12
Reč selektora	14
Žiri festivala	16
Takmičarski program jednogminutnih filmova #1	18
Takmičarski program jednogminutnih filmova #2	34
Takmičarski program kratkih filmova #1	50
Takmičarski program kratkih filmova #2	53
Takmičarski program kratkih filmova #3	54
Srednjoškolski žiri	57
Panorama domaćeg kratkog filma.....	60
Prateći program	64

TABLE OF CONTENTS

<i>Schedule</i>	<i>6</i>
<i>Theme of the festival</i>	<i>10</i>
<i>Impresum</i>	<i>12</i>
<i>A word from the selector</i>	<i>14</i>
<i>Festival jury</i>	<i>16</i>
<i>Competition programme of one-minute films #1</i>	<i>18</i>
<i>Competition programme of one-minute films #2</i>	<i>34</i>
<i>Competition programme of short films #1</i>	<i>50</i>
<i>Competition programme of short films #2</i>	<i>53</i>
<i>Competition programme of short films #3</i>	<i>54</i>
<i>Highschool jury</i>	<i>57</i>
<i>Panorama of serbian short film</i>	<i>60</i>
<i>Additional programme</i>	<i>64</i>

SATNICA

• Sreda, 21. Jun • Gradska biblioteka "Atanasije Stojković" Ruma

19.00 Predavanje: *Simfonija grada u avangardnom filmu i oblici i vrste eksperimentalnog filma*
(Dr Ivana Kronja)

• Četvrtak, 22. Jun • Kulturni centar „Bran Crnčević“ Ruma

20.00 Otvaranje izložbe *Sonja Savić – devojka iz grada* • **veliki hol**

20.30 Svečano otvaranje Festivala Mister Vorky • **mala dvorana**
Nagrada direkcije festivala: Želimir Žilnik, reditelj • **mala dvorana**

21.00 Takmičarski program kratkih filmova „9413“ #1 • **mala dvorana**

22.30 Koktel • **gradska biblioteka**

• Petak, 23. Jun • Kulturni centar „Bran Crnčević“ Ruma

18.00 Predavanje: *Animirani film i džez: Novo doba* (Milen Alempijević) • **mala dvorana**

19.00 Takmičarski program kratkih filmova „9413“ #2 • **mala dvorana**

20.00 Takmičarski program jednogminutnih filmova #1 • **mala dvorana**

21.00 Koncert: *Nikola Vranjković* • **veliki hol***

• **Subota, 24. Jun • Kulturni centar „Bran Crnčević” Ruma**

17.30 Pozdravna reč ispred biste Slavka Vorkapića • **plato**

18.00 *Topografije mogućeg* (program filmova predstavlja Vladislav Knežević) • **mala dvorana**

19.00 *Glad za Apokalipsom* (program filmova predstavlja Alan Braun) • **mala dvorana**

20.30 Takmičarski program jednogminutnih filmova #2 • **mala dvorana**

21.30 Takmičarski program kratkih filmova „94|3” #3 • **mala dvorana**

• **Nedelja, 25. Jun • Kulturni centar „Bran Crnčević” Ruma**

18.00 Panorama domaćeg kratkometražnog filma • **mala dvorana**

20.00 Svečano zatvaranje festivala i dodela nagrada • **mala dvorana**
Projekcija nagrađenih filmova

ULAZ BESPLATAN

***cene ulaznica za koncert Nikole Vranjkovića su 900/1.200 dinara**

SCHEDULE

• Wednesday, 21st June • Public library “Atanasije Stojković” Ruma

19.00 Lecture: *Symphony of the city in avant-garde film and forms and types of experimental film*
(PhD Ivana Kronja)

• Thursday, 22nd June • Cultural Center „Bran Crnčević” Ruma

20.00 Exhibition opening *Sonja Savić – girl from the city* • **big hall**

20.30 Opening of the Mister Vorky Festival • **small venue**

Festival award: Želimir Žilnik, director • **small venue**

21.00 Competition programme of short films „9413” #1 • **small venue**

22.30 Cocktail • **public library**

• Friday, 23rd June • Cultural Center „Bran Crnčević” Ruma

18.00 Lecture: *Animated film and jazz: The New Age* (Milen Alempijević) • **small venue**

19.00 Competition programme of short films „9413” #2 • **small venue**

20.00 Competition programme of one-minute films #1 • **small venue**

21.00 Concert: *Nikola Vranjković* • **big hall***

• **Saturday, 24th June • Cultural Center „Brana Crnčević” Ruma**

- 17.30** A word of welcome in front of the bust of Slavko Vorkapich • **plateau**
- 18.00** *Topographies of the possible* (program presented by Vladislav Knežević) • **small venue**
- 19.00** *Appetite for the Apocalypse* (program presented by Allan Brown) • **small venue**
- 20.30** Competition programme of one-minute films #2 • **small venue**
- 21.30** Competition programme of short films „9413” #3 • **small venue**

• **Sunday, 25th June • Cultural Center „Brana Crnčević” Ruma**

- 18.00** Panorama of Serbian short film • **small venue**
- 20.00** Announcing winners of the Mister Vorky Festival • **small venue**
Screening of Awarded Films

FREE ENTRY

***ticket prices for Nikola Vranjković's concert are 900/1,200 dinars**

TEMA FESTIVALA - Film i 21. vek

Stigli smo i do jubilarnog desetog izdanja festivala Mister Vorky. Manifestacija koja je počela kao festival jednogminutnog filma, pa je potom prerasla u festival jednogminutnog i kratkog filma (do 25. min) sada nosi ime *Mister Vorky - Međunarodni festival filmske umetnosti*. Pored pomenutih kratkometražnih programa, odlučili smo da u posebnoj selekciji ove i svake naredne godine predstaviti po jedno novije dugometražno ostvarenje nekog od aktuelnih evropskih autora. Pošto se i sam Slavko Vorkapić svakako nije bavio samo kratkom formom, odlučili smo da i celovečernja ostvarenja postanu deo zvaničnog programa ovog festivala.

Temu ovogodišnjeg festivala naslovili smo *Film i 21. vek*, naziv koji sem što generalno upućuje na tumačenje sedme umetnosti u tekućem veku, takođe obuhvata i istoriju ovog festivala koji potiče od 2013. a čiji koreni datiraju još od 2005, kada su Dragan Cakić i Milan Milosavljević došli na ideju o osnivanju *Vorky Team*-a, udruženja i produkcije koja ne samo što obnavlja sećanje na Slavka Vorkapića, već i nastavlja kinematografsku misiju čuvenog montažera i reditelja na polju razvoja modernog filmskog jezika koji je uticao kako u Americi tako i na prostoru bivše Jugoslavije.

Iako je živio u prošlom veku Vorkapićeve avangardne ideje očigledno su uticale na mnoge autore rođene posle njega. Pored činjenice da je sa svojim filmom *Život i smrt*

holivudskog statista 9413 bio prvi američki autor koji je pripadao pokretu ekspresionizma, njegovo tumačenje odnosa svetlosti i pokreta putem istraživanja pojma *filmske kinestezije* (čime se kao profesor i filmolog bavio drugom polovinom prošlog veka), a posebno vezama pokretnih slika sa muzikom i plesnom umetnošću, prethodilo je mnogim kako komercijalnim tako i alternativnim programima sa kraja prošlog i početkom novog milenijuma. Kinestetično-koreografska režija spotova prisutna u okviru TV programa prošlog veka, u dvadeset prvom zastupljena je u okviru novog tipa festivala posvećenih plesnom filmu, a mnoga ostvarenja sa tih festivala redovno su zastupljena u takmičarskoj selekciji "Vorkija".

Pored uticaja na režiju modernih muzičkih i plesnih spotova, Vorkapić je predvideo inovacije u programima koji beleže veću brzinu zbivanja, poput sportskih - što se posebno vidi u direktnim prenosima trka Formule 1. Po M. Novoviću iz teksta *Kinestezija: opšti aspekti o kretanjima subjekta na filmu i uticaj psihomotorne funkcije na čoveka*, moderna TV opcija *onboard view* predstavlja mogućnost da trku posmatramo iz perspektive vozača i da prostor staze sagledamo sa kamere koja je u pokretu. Ova inovacija povezana je sa Vorkapićevom teorijom pokreta po kojoj gledalac zahvaljujući posebnoj vrsti montaže i audio-grafičke realizacije svedoči o *svojevrsnoj sinesteziji slike i zvuka u predstavi događaja* (M. Novović). Uz *highlights* i *slow motion* efekte, u kojima se informacije

o prikazanom događaju dopunjavaju detaljnim opisom kretanja aktera u njemu, pomenute opcije nadovezuju se na pojam kinestezije baš onako kako ga je Vorkapić definisao. (Novović spominje i *bullet time* efekat, koji se u ovom veku koristi za koreografske scene borilačkih veština u savremenim akcionim filmovima, *Kuća letećih bodeža*, *Pritajeni tigar, skriveni zmaj*, kao i serijalu *Matriks*, gde u realizaciji stilizovanog pokreta aktera u sceni primećujemo uglove kamere koji su inače nevidljivi oku i koji opravdavaju logiku nepostojećih prirodnih zakona upravo na način koji bi se Vorkapiću danas po svojoj kinestetičkoj prirodi verovatno dopao).

Što se igranih TV programa tiče, imajući u vidu ekspanziju kablovskih TV serija koje po željenom efektu ističu peripetijska svojstva dramske fikcije (određena kombinacijom vizuelno statične režije i narativno dinamične dramaturgije), treba reći da su takvi medijski izrazi sasvim različiti od Vorkapićevih kinestetičkih principa. Ali takođe treba imati u vidu da su Vorkijeve ideje pre svega i uvek bile dinamičke prirode čak i onda kada po svojoj strukturi nisu bile kinestetične. Osobnost njegovog profesionalnog identiteta nalazila se u činjenici da se on nalazio u autorskoj manjini bez obzira da li se u datom trenutku bavio avangardnim ili konvencionalnim filmskim pripovedanjem. Takva promenljiva autorska pozicija ukazuje na svojevrsnu Vorkapićevu **sociologiju pokreta** koja se ne odnosi samo na film već i na transformativno

svojstvo pojma kulturne percepcije kao kategorije od najšireg društvenog značaja.

U veku u kome kult bioskopskog filma kao da gubi na ekskluzivnosti kakvu je ranije posedovao, aktuelnost TV serija u kojima se vizuelno svedeni rakordni sistem vraća u modu dramskog snimanja, upućuje na zapažanje po kome scenaristička **orijentacija u vremenu** postaje traženije medijsko svojstvo od montažno-rediteljske **orijentacije u filmskom prostoru**. Literarna, i u osnovi realistična struktura, koja putem igranih serija opisuje preokrete u statusnoj determinaciji likova, ujedno predstavlja simbolički proces u kome prizori socijalne pokretljivosti (kakve je i Vorkapić opisivao u svojim igranim filmovima) utiču na promene individualne percepcije prilikom praćenja i memorisanja kontinuiteta dramskog vremena.

Jubilarno izdanje, kruna desetogodišnjeg procesa koji je počeo kao festival najkraćeg filma a sada u Rumi okuplja autore i publiku svih vrsta sedme umetnosti, pokazuje da se kreativne investicije u vremenu mogu isplatiti svim autorima koji putem svog dela otkrivaju nekakav društveni, kulturni ili scenski pokret. Upravo zato i mi, članovi Vorki tima posle decenije ovog festivala, prepoznati smo od savremene publike kao pripadnici najvećeg umetničkog pokreta Slavka Vorkapića u dvadeset prvom veku.

Druga sezona počinje.

Marko Kostić

THEME OF THE FESTIVAL - Film and the 21st Century

We have reached the tenth edition of the Mister Vorky festival. The event that started as a one-minute film festival, then grew into a one-minute and short film festival (up to 25 minutes), now carries the name Mister Vorky - International Festival of Cinema Art. In addition to short films, we have decided to introduce a new special selection - a Feature Film by one of the contemporary European authors. Since Slavko Vorkapich himself certainly did not produce only short movies, we decided that the full-length films will also become part of the official program of our festival.

The theme of this year's festival is called Film and the 21st Century, a name that, apart from generally referring to the art of film in the current century, also includes the history of this festival, which originates from 2013, and whose roots date back to 2005, when Dragan Cakić and Milan Milosavljević came up with the idea of founding the Vorky Team, an association and production that not only restores the memory of Slavko Vorkapich, but also continues the cinematic mission of the famous editor and director in the field of developing the modern film language, which he influenced both in America and in the former Yugoslavia.

Although he lived in the previous century, Vorkapich's avant-garde ideas obviously influenced many authors born after him. In addition to the fact that with his film *The Life and Death of a Hollywood Extra 9413* was the first American author who belonged to the expressionism movement, his

interpretation of the relationship between light and movement through the research of the concept of kinesthesia (which he shared as a professor and as filmologist in the second half of the last century, especially connections of moving images in relation with the art of music and the art of dance) preceded many commercial and alternative programs that shaped the end of the last and the beginning of the new millennium. The kinesthetic-choreographical direction of video clips in TV programs of the last century, is in new one represented within a new type of film festival dedicated to art of dance – and many films from those festivals have been represented in the competitive selection of “Mister Vorky”.

In addition to influencing the direction of modern music and dance videos, Vorkapich predicted innovations in TV programs that record a higher speed of events, such as sport live coverages - which is visible in the live broadcasts of Formula One races. According to M. Novović's text *Kinesthesia: general aspects of subject movements on film and the influence of psychomotor function on humans - the modern onboard option view represents the possibility to observe the race from the driver's perspective and see the track area from a moving camera. This innovation is connected with Vorkapich's theory of movement, in which the viewer, due to a special type of montage and audio-graphic realization, witnesses a kind of synesthesia of image and sound in the representation of the event (M. Novović). Along with highlights and slow motion effects, where information about*

the event is supplemented by a detailed description of the movements of the performers, all those options are connected to the concept of kinesthesia exactly as Vorkapich defined it. (Novović also mentions the Bullet time effect, which is used for choreographic scenes of martial arts in contemporary action films: *House of Flying Daggers*, *Crouching Tiger, Hidden Dragon*, as well as the *Matrix* series, where the audience can see the camera angles which are otherwise invisible to the eye, justifying the principles of non-existent natural laws in the way that Vorkapich would probably liked due to his kinesthetic nature).

As far as TV programs are concerned, especially the expansion of cable fiction programs which emphasise the peripatetic elements of dramatic fiction (determined by a combination of visually static and narratively dynamic storyline) – one can say that such media expressions are quite different from Vorkapich's kinesthetic principles. But we should also have in mind that Vorky's ideas were primarily and always dynamic in nature, even when they were not kinesthetic in structure. The peculiarity of his professional identity can be found in the fact that as a filmmaker he was always in minority, regardless of whether he was engaged in avant-garde or conventional film storytelling at the given moment. Such a changeable authorial position indicates something we could name - **Vorkapich's sociology of the movement**, which does not only refer to the film, but also to the transformative property of the concept of cultural perception as a category of the widest social

importance.

In a century in which the cult of the cinema seems to be losing its once claimed exclusivity, the realism of cable TV shows in which visually reduced aesthetic forms evoke the memory of the classical studio era broadcasting point the possibility that temporal properties of media communication are becoming a more prominent quality than spacial ones. Realistic narrative structure of cable TV shows - that through numerous episodes bring reversals in the social determination of its characters (such as Vorkapich also described in his feature films) can influence change in individual perception while following the continuity of different types of cultural narratives.

The jubilee edition of Mr. Vorky, the crown of a ten-year process that began as a festival of the shortest film and now gathers authors and audiences of all production types in Ruma shows that in time, creative investments can pay off for all those filmmakers who through their work discover some kind of social, political or cultural art movement. That is exactly why we, members of the Vorky Team after a decade of our festival, are recognised by contemporary audiences as founders of Slavko Vorkapich's greatest artistic movement in the twenty-first century.

The Second season now begins.

Marko Kostić

Mister Vorky

10. Međunarodni festival filmske umetnosti

10th International Festival of Cinema Art

21 - 25. jun 2022. / 21st till 25th June 2022

<http://vorkyteam.rs>

mistervorky@gmail.com

Osnivač i organizator / Founder and organizer

Nezavisni filmski centar Vorki Tim /

Independent Film Center Vorky Team

Ko-organizatori / Co-organizers

Kulturni centar "Branica Crnčević" Ruma /

Cultural Center "Branica Crnčević" Ruma

Gradska biblioteka "Atanasije Stojković" Ruma /

Town Library "Atanasije Stojković" Ruma

Direktor festivala / Festival Director

Dragan Cakić

Selektori festivala / Festival Selectors

Marko Kostić

Milan Milosavljević

Dizajn vizuelnog identiteta festivala / Design of the Festival Visual Identity

Dejan Delić

Autor animirane špice festivala / Author of animated festival clip

Mihajlo Dragaš

Idejno rešenje i izrada nagrade Grand Prix /

Design concept and production of Grand Prix award

Branislav Crvenković

Željko Radić

Tehnički koordinatori / Technical coordinators

Duško Stanivuk

Miša Eremić

Nenad Vukelić

Petar Grubišić

Voditelj programa / Programme Announcer

Boško Negovanović

Društveni mediji / Social media

Katarina Bugarin

Nikola Topalović

Pokrovitelji / Under the Auspices of

Ministarstvo kulture i informisanja Republike Srbije / *Ministry of Culture and Information Republic of Serbia*

Opština Ruma / *Municipality of Ruma*

Partneri festivala / Festival partners

Umetnička galerija "Nadežda Petrović", Čačak /

Art Gallery "Nadežda Petrović", Čačak

Sponzori / Sponsors

Konoba, riblji restoran / *Konoba, fish restaurant*

Rum Bum

Prijatelji festivala / Friends of the festival

Turistička organizacija opštine Ruma / *Tourist organization Ruma municipality*

Mesna zajednica Dobrinici / *Local Community Dobrinici*

Medijski sponzori / Media Sponsors

Radio i TV Fruška Gora, <http://tvfruskagora.rs/>

Rumske novine, <http://m-novine.com/>

Sremske novine, <http://www.sremskenovine.co.rs/>

Radio Srpski Sion, <http://radiossr.net/>

Iz OFFa, <https://offns.rs/izoffa/>

REČ SELEKTORA

*A WORD FROM THE
SELECTOR*

REČ SELEKTORA

Na ovogodišnjem jubilarnom desetom izdanju *Međunarodnog festivala filmske umetnosti Mister Vorky*, selekcija jednogminutnog filma pokazala se kao jedna od najboljih do sad, pa stoga pruža povod za malu rekapitulaciju festivala. Od svoga prvog izdanja "Mister Vorky" je igrao važnu ulogu u promociji jednogminutne forme - tako da se zahvaljujući nama i festivalima srodne sadržine - produkcija najkraćih filmova danas razvila do svojevrsnog umetničkog žanra. To potvrđuje uspešna saradnja sa mnogim autorima koji se kontinuirano bave jednogminutnom formom: Robertom Dejvidom Dankanom, Nikolinom Santovac, Anabelom Kostom, Krisom Farbijem, Milicom Stojanović, Rezom Golčijem, Zoranom Ilićem, Pjer Iv Kalinom, Ileanom Gavinoser, Filipom Markovinovićem i mnogim drugima.

Iz ovogodišnje selekcije posebno bih preporučio domaće ostvarenje *In my Mind* autorke Teodore Koledin, delo koje sadrži karakteristike dugometražnog filma briljantno postavljene u jedan minut filmskog trajanja. *In my Mind* ujedno predstavlja i glavnu odliku ovogodišnjeg jednogminutnog programa: *poetsko tumačenje fenomena protoka vremena*. Ako postoji primer filma u kome je *utisak u prostoru* podređen dramskoj igri sa *memorijom u vremenu* to je ovo realistično ostvarenje o problemima mlade pojedinke u pokušaju pamćenja redovnih zadataka državne birokratije. Fobije i anksioznosti koje donosi tipična svakodnevnica, prikazane su kao deo građanskih obrazaca i rituala koje ne moramo kategorički prihvatati koliko sa dozom humora i blažim merilima, kritički sagledavati. A formalno gledano, *In my Mind* postavlja pitanje - zašto tražiti odgovore u avangardnim formama kada realizam nudi one najizazovnije i najkonkretnije okvire za kritičko razmišljanje? Zbog ovih a i mnogih drugih socio-kulturnih zapažanja (kakvim se u svojim konvencionalnijim delima bavio i sam Slavko Vorkapić) izborom naslova teme ovogodišnjeg festivala ne upućujemo na sinematičnost prošlog koliko na serijsku, dramsku i realističnu budućnost tekućeg stoleća - **Film i 21. vek.**

A WORD FROM THE SELECTOR

At this year's tenth edition of the Mister Vorky International Festival of Cinema Art, the selection of one-minute films proved to be one of the best so far, and therefore brings forth an occasion for a small recapitulation of the festival. Since its first release, "Mister Vorky" played an important role in the promotion of the one-minute format - so thanks to us and festivals of similar content - the production of the shortest films has today developed into a kind of artistic genre. That confirms our successful collaboration with many authors who continuously work in the one-minute framework: Robert David Duncan, Nikolina Santovac, Anabela Costa, Chris Furby, Milica Stojanović, Reza Golchin, Zoran Ilić, Pierre Yves Clouin, Ileana Andrea Gavinoser, Filip Markovinović and many others.

*In this year's selection, I would especially recommend the domestic production *In my Mind* by Teodora Koledin, a story that contains characteristic of a feature length film brilliantly placed in one minute of the film's duration. *In my Mind* also represents the main feature of this year's one-minute program: a poetic interpretation of the Time Flow phenomenon. If there is an example of a film in which the "spacial" is subordinated to a "temporal", that is this realistic story about the problems of a young individual trying to remember the tasks of the state bureaucracy. Phobias and anxieties brought about by typical everyday life are shown here as part of civic patterns that we do not necessarily have to understand, but observe with a sense of humor and sound reasoning. And formally speaking, *In my Mind* brings up the question - why looking for answers in avant-garde forms when realism offers the most challenging and concrete reasons for critical thinking? Due to these and many other socio-cultural observations (such as Slavko Vorkapich himself dealt with in his more conventional works), the title of the theme of this year's festival does not refer to the cinematography of the past, but rather to the serial, dramatic and realistic future of the current century - **Film and the 21st century.***

Marko Kostić

ŽIRI JEDNOMINUTNIH FILMOVA

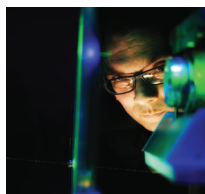
*ONE-MINUTE FILM
JURY*



Dr Ivana Kronja

Rođena 1970. u Beogradu. Teoretičarka kulture, medija i filma i filmska kritičarka. Magistrirala i doktorirala (2010) filmologiju na FDU, Univerzitet umetnosti u Beogradu. Stipendista OSI/FCO za doktorsko istraživanje na Univerzitetu Oxford, UK (2002-03). Od 2003. profesor na OUD BAPUSS, Beograd. Autorka je monografija: *Smrtonosni sjaj: Masovna psihologija i estetika turbofolka* (2001) i *Estetika avangardnog i eksperimentalnog filma: Telo, rod, identitet*. Članica udruženja filmskih kritičara Fipresci - Srbija. Saradnica Dana slovenačkog filma u Beogradu i Srbiji od osnivanja, ko-selektorka i članica žirija na više filmskih i pozorišnih festivala u zemlji i regionu.

*Born in 1970 in Belgrade. Culture, media and film theorist and film critic. Master's degree and doctorate (2010) in filmology at FDU, University of Arts in Belgrade. OSI/FCO Doctoral Research Fellow at Oxford University, UK (2002-03). Since 2003, professor at OUD BAPUSS, Belgrade. She is the author of the monograph: *Deadly Splendor: Mass Psychology and Aesthetics of Turbofolk (2001) and Aesthetics of Avant-Garde and Experimental Film: Body, Gender, Identity*. Member of the association of film critics Fipresci - Serbia. Collaborator of the Slovenian Film Days in Belgrade and Serbia since its inception, co-selector and member of the jury at several film and theater festivals in the country and the region.*



Vladislav Knežević

Rođen 1967, studirao je na De Vrije Academie (Audio-visual Dept.) u Hagu. Od 1993. radi kao reditelj za različite televizijske programe. Eksperimentalnim filmom, videom i zvukom bavi se od 1988. Bio je inicijator i organizator programa Reference to Difference, televizijske emisije o eksperimentalnom filmu i videu Videodrom, te 25 FPS Internacionalnog festivala eksperimentalnog filma i videa u Zagrebu.

Born in 1967, student from De Vrije Academie (Audio-visual Dept.) in Den Haag. Professionally works as a freelance director for TV and various productions since 1993. He is into experimental film, video and sound processing since 1988. He has also initiated and organized several film programmes and presentations (Reference to Difference, Videodrome TV edition, 25 FPS International Experimental Film Festival).



Milen Alempijević

Rođen 1965. godine. Pisac i publicista. Osnivač i umetnički direktor međunarodnog festivala animacije ANIMANIMA u Čačku. Autor je filmske studije *Dan kada je nestao Miles Davis: džez i filmska naracija* (2016) i dve zbirke eseja o animiranom filmu, *Umetnost preterivanja: beleške jednog gledaoca* (2014) i *Poslednje skretanje za Alburkerki* (2022). Urednik dvobroja 183-184 časopisa *Gradac* (2012) posvećenog džezu. Multimedijalno predavanje *Džez i animirani film* Milen je predstavio je na festivalima animiranog filma u Srbiji, Sloveniji, Rumuniji, Slovačkoj, Portugalu i Španiji. Milen radi u Kulturnom centru Čačka kao urednik Filmskog programa.

*Born in 1965. Writer, publicist, and also a founder and artistic director of the international animation festival ANIMANIMA in Čačak. Milen is author of a film study *The Day Miles Davis Disappeared: Jazz and Film Narration* (2016) and two books on animated film, *The Art of Exaggeration: Notes from a Spectator* (2014) and *The Last Turn At Albuquerque* (2022). He was an editor of special edition of the "Gradac" magazine (2012) dedicated to jazz. Milen was a member of the different juries on several European animation festivals, and his multimedia lecture *Jazz and Animated Film* was presented at animated film festivals in Serbia, Slovenia, Romania, Slovakia, Portugal and Spain. Milen works at the Cultural Centre of Čačak as the editor of the Film Program.*

**TAKMIČARSKI PROGRAM
JEDNOMINUTNIH FILMOVA #1**

*COMPETITION PRO-
GRAMME
OF ONE-MINUTE
FILMS #1*



Prolaz / Passage

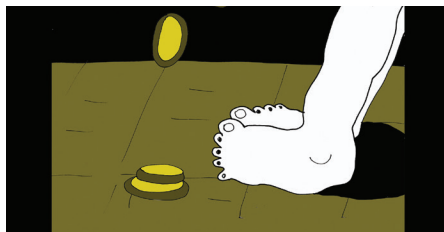
.....
Režija/Director: *Filip Markovinović*

Serbia, 2023

.....
Eksperimentalni film / Experimental film

Kratak film o kraju.

Short film about the end.



I'm Out

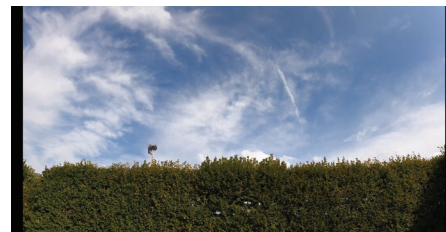
.....
Režija/Director: *Ileana Andrea Gómez
Gavinoser*

Argentina, 2022

.....
Animirani film / Animated film

Priča o jednom momku.

A story of a poor boy.



Seated

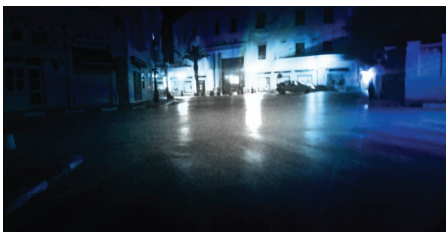
.....
Režija/Directors: *Pierre Yves Clouin*

France, 2022

.....
Eksperimentalni film / Experimental film

Na krošnjama drveća.

On the treetops.



Empty Blue

Režija/Director: *Noomen Noomen*

Tunisia, 2021

Eksperimentalni film / Experimental film

Subjektivna kinematografija za šetnju po praznoj ulici, koja može stati u tvoje srce, ali okean ljudi ne može...

Subjective cinematography to walk alone in empty street can fit your heart however ocean of people can not...



P[]P C()RN

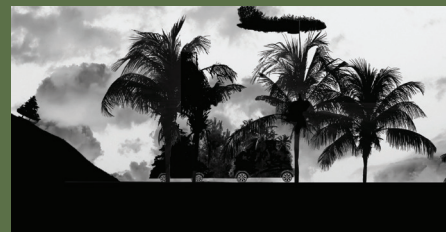
Režija/Director: *Jonathan Riles*

United States, 2022

Eksperimentalni film / Experimental film

Dva jela američkog srednjeg zapada spajaju se i stvaraju žargonizovanu grdosiju.

Two comestibles of the American Midwest splice together to create a jargonized monstrosity.



In the Bush

Režija/Director: *Chris Furby*

United Kingdom, 2022

Animirani film / Animated film

Gde se drveće pretvorilo u bilo šta što ih može udaljiti od požara.

Where the trees have morphed into anything that can get them away from the wildfires.



Reflection

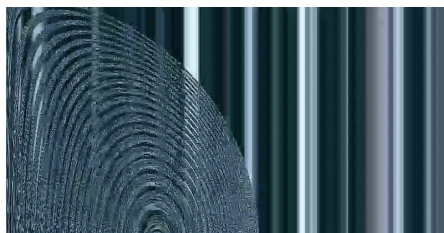
.....
Režija/Director: Tanya Vigel

.....
Russian Federation, 2021

.....
Igrani film / Fiction film

.....
Užasan osećaj ludila vremena..

Fearful feeling of time flipping.



N6MAA10816

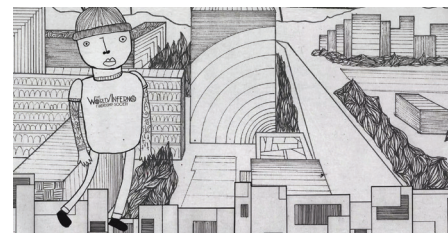
.....
Režija/Director: Kang Le

.....
Taiwan, 2022

.....
Eksperimentalni film / Experimental film

.....
Otisci kiborga.

Fingerprints of a Cyborg.



Leaves

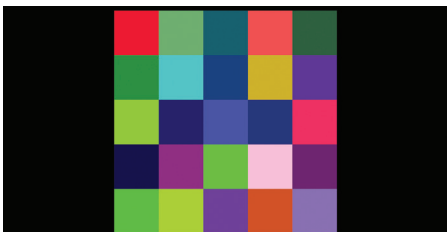
.....
Režija/Director: Rob Terrestrial

.....
United Kingdom, 2023

.....
Animirani film / Animated film

.....
Animirana priča o liku koji odlazi.

Animation telling the story of a character who leaves.



4913 Colors

Režija/Director: *Tom Bessoir*

United States, 2020

Eksperimentalni film / Experimental film

4900 boja + moj 13. eksperimentalni film

4900 Colors + my 13th experimental film



Imagine Life On Plus Eleven Eleven Notes Five Degrees Of Celsius

Režija/Director: *Zoran Ilić*

Serbia, 2023

Eksperimentalni film / Experimental film

Ne toliko loše za prolećni dan ali malo
prohladno za letnju noć.

*Not too bad for a spring day and just a little cool
for a summer night.*



Fog

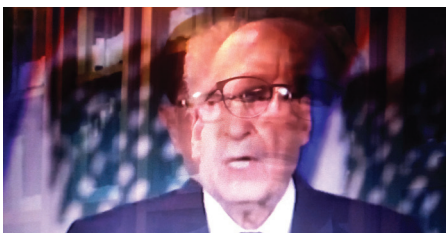
Režija/Director: *Mohammad Hossein Safari*

Iran, 2015

Dokumentarni film / Documentary film

Sve je moguće. Ostanite čisti.

Everything can be. Stay clean.



Poruka / The Message

Režija/Director: Bruno Pavić

Croatia, 2022

Eksperimentalni film / Experimental film

Govori predsjednika svih 195 zemalja. Njihove poruke postaju jedna globalna poruka. Ta poruka je nejasna, uznemirujuća i ne garantuje svetlu budućnost.

Speeches by the presidents of all 195 countries. Their messages become one global message. That message is vague, disturbing and does not guarantee a bright future.



Mirror

Režija/Director: Direk Bee

Philippines, 2022

Eksperimentalni film / Experimental film

Student koji se pogledao u ogledalo i napravio pauzu nakon što je uvideo bitke koje vodi iznutra.

A student who looked at the mirror and take a pause after he had seen the battles his been fighting inside.



Water Wheels

Režija/Director: Ebba Jahn

Germany, 2022

Dokumentarni film / Documentary film

Zvuk kreiran od vode koju pokreću razni vodeni točkovi zanimljivog izgleda...

It is a sound made of water moved by various interesting looking water wheels...



Dosadni su kao stenice / They Are Bugging Me

Režija/Director: *Marija Stanojević*

Serbia, 2021

Igrani film / Fiction film

Devojka sa dugom plavom kosom ima stalni strah da joj bube puze po kosi. Čini se da zamišlja sve dok se ne nađe sama u svojoj sobi, pokušavajući da zaspi.

A girl with long blonde hair has a constant fear of bugs crawling in her hair. She seems to imagine everything until she is alone in her room, trying to sleep.



World Chocolate Day

Režija/Director: *Otto Logan*

United States, 2022

Animirani film / Animated film

Iskuliraj i zagrizi...u pošti je Svetski dan čokolade.

Chill and take a bite...it's World Chocolate Day at the post office.



On the Other Side of the Window

Režija/Director: *Dariusz Henka*

Poland, 2022

Dokumentarni film / Documentary film

Biljka bi želela da bude na drugoj strani prozora.

The plant would like to be on the other side of the window.



Tabloid Beauty Queen Apocalypse

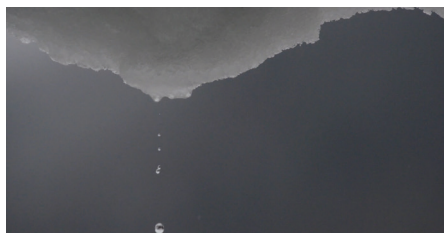
Režija/Director: *John Watson*

Canada, 2022

Ekperimentalni film / Experimental film

Kraljica je spremna.

The queen is ready.



Point of No Return

Režija/Director: *Lutz P. Kayser*

Germany, 2022

Ekperimentalni film / Experimental film

Zemlja se dramatično zagreva.

The earth is warming up dramatically.



Easily

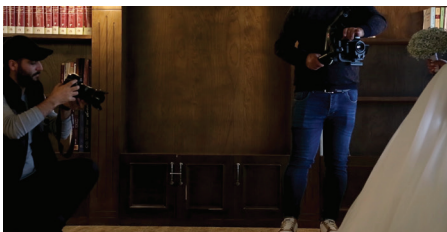
Režija/Director: *Dunja Janičijević*

Serbia, 2021

Ekperimentalni film / Experimental film

Savremeno doba donelo je sa sobom brojne promene u načinu posmatranja lepote i uopšte fizičkih karakteristika. Društvene mreže, influenseri i poznate ličnosti zasipaju nas sa mnogo informacija, a od žena se očekuje da postanu mršave sa oblikovanim telom.

The modern age has brought with it numerous changes in the way of observing beauty and in general, physical characteristics. Social networks, influencers, and celebrities flood us with a lot of information, and women are expected to become skinny with a shapely bodies.



Bride

.....
Režija/Director: Reza Golchin

.....
Iran, 2023

.....
Eksperimentalni film / Experimental film

.....
Foto i video sesija.

.....
Photo and video session.



Man By the Window

.....
Režija/Director: Roman Sinitsyn

.....
Russian Federation, 2022

.....
Igrani film / Fiction film

.....
Čovek sedi u vozu kraj prozora. Gde ide i zašto?

.....
*A man is sitting on the train by the window.
Where is he going and why?*

NO TO WAR!

НЕТ ВОЙНЕ!

Again and Again...

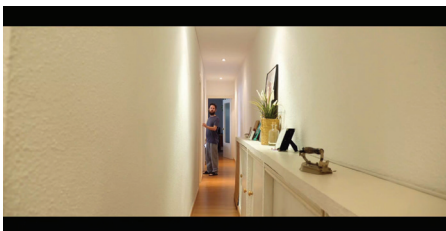
.....
Režija/Director: Lutz P. Kayser

.....
Germany, 2022

.....
Eksperimentalni film / Experimental film

.....
*Sami ne možete skoro ništa da postignete,
zajedno ste jači.*

.....
*You can achieve almost nothing on your own, you
are strong together.*



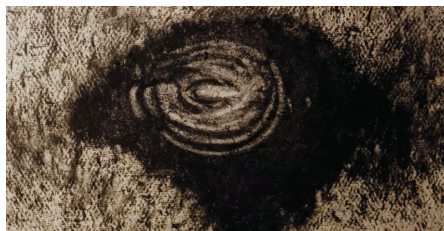
Pasillo

Režija/Director: David Castro González
Spain, 2021

Igrani film / Fiction film

Da li se još uvek plašite mračnog hodnika?

Are you still afraid of a dark hallway?



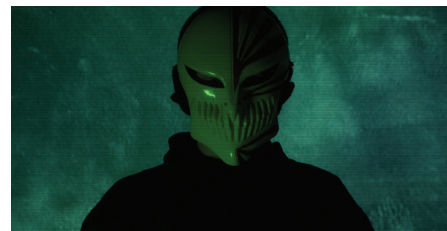
FLOCK 众

Režija/Director: Fiona Chen
United Kingdom, 2022

Animirani film / Animated film

Projekat „Flock 众“ proučavao je temu spirale tišine, teoriju koja kaže da je veća verovatnoća da ćemo prećutati svoje mišljenje, ako verujemo da se percipirano mišljenje većine razlikuje od našeg. U društvu nas ponekad učtkaju sopstveni izbori, a ponekad autoritet.

The project 'Flock 众' studied the theme of the spiral of silence, a theory that states that we are more likely to remain silent about our opinion, if we believe that the perceived majority opinion is different from ours. In society, sometimes we are silenced by our own choices and other times by authority.



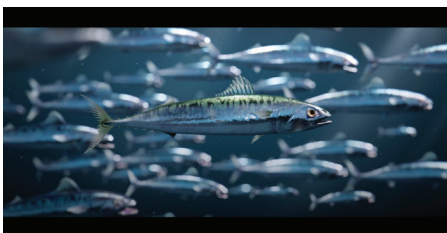
Mortal Exam

Režija/Director: Erik Sellarés
Spain, 2023

Igrani film / Fiction film

Mladi ništa ne poštuju!

Young people don't respect anything!



Fishlike

Režija/Directors: Adrien Blanchard, Théophile Farant, Matéo Grossi, Pablo Jegado
France, 2023

Animirani film / Animated film

Zar se ne osećate kao da je ceo vaš život već napisan? To je pitanje koje postavlja ovaj mali oglas koji prati život skuše od njenog života u okeanu do njenog pakovanja u supermarketu.

Don't you feel like your whole life has already been written? That's the question asked by this little ad that traces the life of a mackerel from its life in the ocean to its packaging in a supermarket.



Sirenhead

Režija/Director: Dale Zhou
United States, 2021

Eksperimentalni film / Experimental film

Isprogramirani softer stvara tekst i slike, beskonačne derivate različitih dimenzija, promenljive i beskrajne.

The programming software creates text and images, infinite derivatives of different dimensions, changeable and endless.



Just a Walk

Režija/Director: Masoud Moein
Iran, 2022

Eksperimentalni film / Experimental film

Prošetajte pored šarenolikih zidova u ulici Valiasr u Teheranu, koja je iz moje perspektive metafora hodanja između paralelnih svetova!

Walk along the colorful walls of Valiasr Street in Tehran, which from my perspective, is a metaphor of walking between parallel worlds!



In My Mind

Režija/Director: *Teodora Koledin*

Serbia, 2023

Igrani film / Fiction film

Stanje anksioznosti sa kojim se glavni lik bori u svakodnevnom životu.

The state of anxiety with which the main character struggles in everyday life.



Treeman

Režija/Director: *Chris Furby*

United Kingdom, 2022

Animirani film / Animated film

Kada bi drveće moglo da trči...

If trees could run...



Mom

Režija/Director: *Aniez Atlas*

Spain, 2023

Igrani film / Fiction film

Mama je dobila poklon.

Mom got a present.



Beyond the Known

Režija/Director: *Gabriele Rossi*

France, 2022

Eksperimentalni film / Experimental film

Uprkos i protiv svega, popećemo se na taj zid!

Despite and against everything, we'll climb that wall!



Waterfall

Režija/Director: *Kazuya Ashizawa*

Japan, 2023

Dokumentarni film / Documentary film

Trinaestogodišnji dečak došao je sa majkom do vodopada, koji se nalazi duboko u planinama. Tamo se odvija misteriozni japansko-budistički ritual. Šta će biti sa dečakom i njegovom majkom?

A 13-year-old boy came with his mother to a waterfall deep in the mountains. There, a mysterious Japanese Buddhist ritual takes place. What will happen to the boy and his mother?



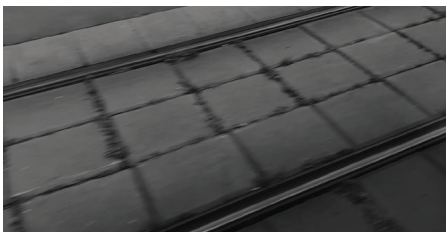
The Body

Režija/Director: *Nika Zhukova, Rimma Gefen*
Israel, 2022

Eksperimentalni film / Experimental film

„Telo“ je film o ženstvenosti, samoučenju i izrazu ženskog tela, jedinstven, ali ipak univerzalan. „Telo“ govori o samoidentifikovanju i ideji pojedinca koji sebe posmatra kao zasebnu biološku jedinku.

“The Body” is a video art film about femininity, self-study and the expression of the woman’s body, unique but still universal. “The Body” is about self-identification and the idea of an individual looking at itself as a separate biological unit.



Dushno

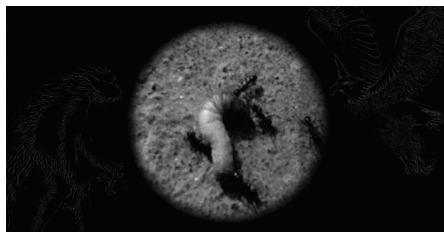
.....
Režija/Directors: Andrey Kryuchkov

.....
Russian Federation, 2022

.....
Eksperimentalni film / *Experimental film*
.....

Vreme prolazi, misao beži.

Time passes, thought flees.



April, Somewhere

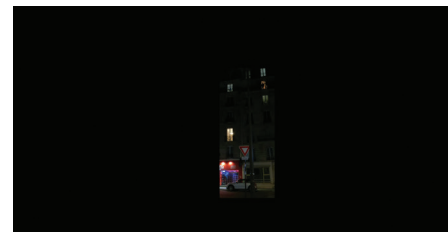
.....
Režija/Director: Hongxiang Zhou

.....
China, 2022

.....
Eksperimentalni film / *Experimental film*
.....

April, magični svet. Događaj u treptaju oka!
Jednom kada zatvorite oči, neki ljudi nestaju!

*April, magic world. An event somewhere in the
blink of an eye! Once you close your eyes, some
people disappear!*



The Very Big Boy

.....
Režija/Director: Pierre Yves Clouin

.....
France, 2023

.....
Dokumentarni film / *Documentary film*
.....

Tamo gore.

Up there.



Classroom

.....
Režija/Director: Reza Golchin

.....
Iran, 2023

.....
Dokumentarni film / Documentary film

.....
Učenici u planinama grada Taleš.

Students in Talesh city mountains.

**TAKMIČARSKI PROGRAM
JEDNOMINUTNIH FILMOVA #2**

*COMPETITION PRO-
GRAMME
OF ONE-MINUTE
FILMS #2*



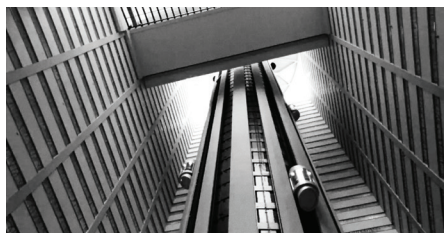
Alice in Uncomfort Zone

Režija/Director: Nikolina Santovac
Serbia, 2023

Animirani film / Animated film

Alice je ušla u čudan svet promena i čudne slike njenog uma počinju da se vrte. Koliko je apsurdno da ona najviše raste na mestu bez granica, bez sigurnosti i bez logike.

Alice has entered into the weird world of change and strange pictures of her mind begin to spin. How absurd is that she grows the most in the place of no boundaries, no secure and no logic.



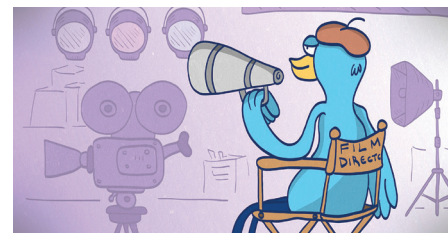
Strange Town Tonight

Režija/Director: Dustin Morrow
United States, 2023

Eksperimentalni film / Experimental film

Strange Town Tonight je komad koji evocira klasični noir film. Liftovi predstavljaju simbol zatočeništva i atmosferu za napete scene.

Strange Town Tonight is a mood piece evoking classic film noir. Elevators, like those featured in Strange Town Tonight, as a symbol of confinement and a setting for tense, suspenseful scenes.



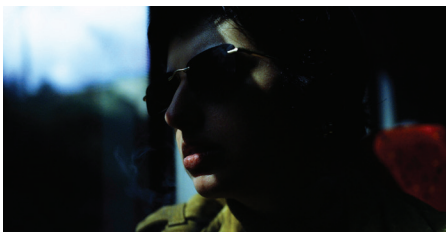
Birdies

Režija/Director: David Ibernia Etayo
Spain, 2021

Animirani film / Animated film

Uzbuđeni mladić deli svoje buduće filmske projekte sa majkom, ali ona ne doživljava stvarnost na isti način. Ima li sin mnogo leptirića u stomaku?

An excited young man shares his projects as a future film director with his mother, but she does not perceive reality in the same way. Does the son have many birdies in his head?



BACCY

Režija/Director: *Pedro Nogueira*

Portugal, 2023

Igrani film / Fiction film

Priča o devojci koja ne poštuje društvena pravila, bez obzira na cenu.

A story of a girl that likes to disobey the rules of society, no matter the cost.



Letters of Juan

Režija/Director: *Julián Cáneva*

Argentina, 2022

Eksperimentalni film / Experimental film

Tumačenje pesama koje je Juan Gelman posvetio piscima Rodolfu Volšu, Paku Urondu i Haroldu Kontiju, ubijenim u poslednjoj građansko-vojnoj diktaturi u Argentini.

An interpretation of the poems that Juan Gelman dedicated to the writers Rodolfo Walsh, Paco Urondo and Haroldo Conti, assassinated in the last civic-military dictatorship in Argentina.



Where Do They Come From? (And Where Do They Go?) - Police Car

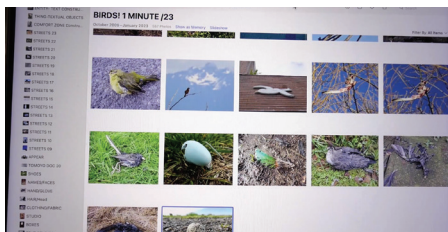
Režija/Director: *Christen Bach*

Germany, 2021

Animirani film / Animated film

Polijski pas je u pokretu... Ali odakle dolazi? I gde ide?

The Police Dog in on the move... But where does he come from? and where does he go?



DATA MIGRATION 1

Režija/Director: *My Name Is Scot*

Canada, 2023

Eksperimentalni film / *Experimental film*

Meditacija o promenljivim tehnologijama, ranjivim pejzažima, virtuelnom prostoru i izazovima sa kojima se suočava naša ekološka i emocionalna raznolikost.

A mediation on shifting technologies, vulnerable landscapes, virtual space and the challenges facing our ecological and emotional diversity.



Promised Land

Režija/Director: *Gunga Guerra*

Brazil, 2023

Animirani film / *Animated film*

Čovek nosi svoj krst i završi na krstu...

A man carries his cross and ends up on the cross...



Belongings and Surroundings

Režija/Director: *Nichita Boico Gaghen*

Israel, 2023

Eksperimentalni film / *Experimental film*

Ljubavna priča koju ne preporučavaju oni, već njihove stvari i okolina.

A love story recounted not by them, but by their belongings and surroundings.



Sea of Problems

Režija/Director: Dani Micóids

Brazil, 2023

Animirani film / Animated film

More problema je animacija koja kritikuje posledice proždrljivog kapitalizma.

Sea of Problems is an animation that criticizes the consequences of voracious capitalism.



Samo to / Only That

Režija/Director: Darko Dragiša Trajanović

Serbia, 2023

Eksperimentalni film / Experimental film

Pokušaj uspostavljanja sinergije između dva umetnička izraza: poezije i filma.

That is an attempt to establish a synergy between two artistic expressions: poetry and film.



The Self-Transformation of Fatback Freddy

Režija/Director: MCR/ELECTRIC OTTO

United States, 2023

Animirani film / Animated film

Otresite se teškog zombi nereda ako želite da se oslobodite ne-mrtvog stresa.

Shake off Heavy Zombie Mess if you want to be free from Undead Stress.



Plivač / Swimmer

Režija/Director: Zoran Ilić

Serbia, 2022

Animirani film / Animated film

Plivanje je aktivnost kretanja živih bića kroz vodu, koja uključuje zadržavanje na površini vode i kretanje u željenom pravcu.

Swimming is the activity of moving living beings through water, which includes keeping on the surface of the water and moving in the desired direction.



Lost

Režija/Director: Masoud Moein

Iran, 2023

Eksperimentalni film / Experimental film

Dok se susrećemo sa gradom, doživljavamo različite emocije i osećanja koja su uzrokovana našim ličnim i kolektivnim iskustvima. Osećaj sreće, ponosa, straha, nade, tuge, a ponekad izgubljenosti.

As we encounter a city, we experience different emotions and feelings which are caused by our personal and collective experiences. A feeling of happiness, pride, fear, hope, sadness, and sometimes "Being Lost".



TikTort

Režija/Director: Reinhold Bidner

Austria, 2022

Animirani film / Animated film

Konačno! TikTort: Tatort za TikTok generaciju.

Finally, TikTort: the Tatort for the TikTok generation!!!



The Death Ox

Režija/Director: Serkan Aktaş

Turkey, 2022

Eksperimentalni film / Experimental film

Eksperimentalni video art film o volu kojeg mesar iskasapi.

Experimental and video art film about an ox is butchered by a butcher.



Free Fall

Režija/Director: Julia Ro

Brazil, 2023

Animirani film / Animated film

Antena šalje frekvenciju slobodnog pada žene.

The antenna transmits the woman's free fall frequency.



ATM Horror

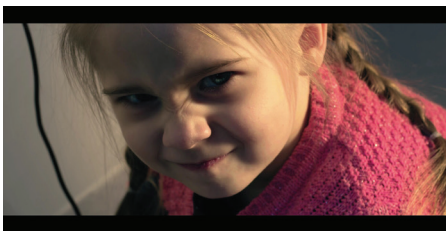
Režija/Director: Neil Young

Austria/Poland, 2023

Eksperimentalni film / Experimental film

Omaž Bresonu i Hičkoku, ovaj film ispituje strah koji vreba unutar naizgled bezazlenog urbanog filma.

A homage to Bresson and Hitchcock, this film probes the dread lurking inside a seemingly innocuous urban feature.



HN 30 Second Spec Commercial

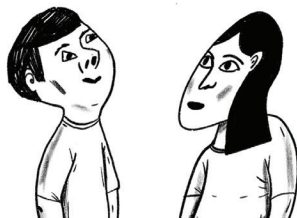
Režija/Director: *Lukasz Wdowicz*

Poland, 2023

Igrani film / Fiction film

Ovo je reklama od 30 sekundi za određenu uslugu.

This is a 30 second spec commercial for a specific service.



Bad Joke

Režija/Director: *Alexandra Dzhiganskaya*

Austria, 2021

Animirani film / Animated film

Apsurdne priče o odnosima.

Absurd stories about relationships.



Digna

Režija/Director: *Milica Slobodan Stojanović*

Serbia, 2023

Eksperimentalni film / Experimental film

Film je posvećen životu rimske carice Julije Akvilije Severe, žene cara Elagabala (218 -222. n.e.), koja je bila sveštenica kulta boginje Veste.

The movie is dedicated to the life of the Roman empress Iulia Aquilia Severa, the wife of the emperor Elagabalus (218.-222. AD), who was the priestess of the cult of the goddess Vesta.



Rack

Režija/Director: *Mohammad Hossein Safari*
Iran, 2021

Dokumentarni film / Documentary film

Elegija za mojim psom.

A poetic mourning for my dog.



Halloween

Režija/Director: *Ana Kaučič*
Slovenia, 2022

Animirani film / Animated film

Animacija napravljena uz pomoć mobilne aplikacije FlipaClip.

Short animation made with mobile app FlipaClip.



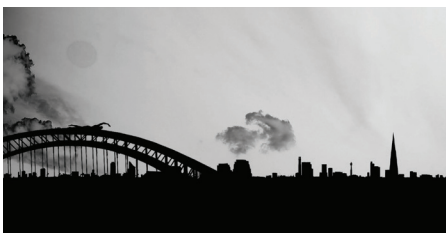
Bottle

Režija/Director: *Damian Gonzalez*
United States, 2022

Eksperimentalni film / Experimental film

Poruka u boci izgubljenoj u moru je priča koja nikad neće biti ispričana.

A message in a bottle lost at sea is a story that will never be told.



In the Swim

Režija/Director: *Chris Furby*

United Kingdom, 2022

Animirani film / *Animated film*

Plivač koji pokušava da bude u koraku sa svime što se dešava u društvu, ne može ništa da promeni se neizvesnog kraja.

The swimmer in keeping up with everything that happens in society can do nothing but come to an uncertain end.



Icicles

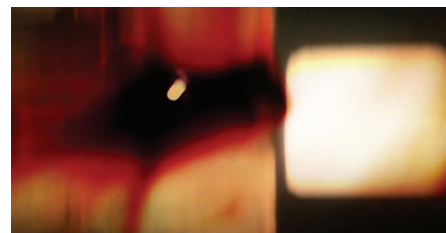
Režija/Director: *Jeremy Newman*

United States, 2023

Eksperimentalni film / *Experimental film*

Video rad koji se fokusira na prolaznu lepotu zimskog dana.

This video focuses on the fleeting beauty of a wintry day.



Ignite

Režija/Director: *Kang Le*

Taiwan, 2023

Eksperimentalni film / *Experimental film*

Masna ljubav.

Love of Fat.



Sisterly Love

Režija/Director: Thea Balich, Tom Knight
United Kingdom, 2023

Igrani film / Fiction film

Kada se Erin suoči sa teškom situacijom na igralištu, Rouz ustaje u žestoku odbranu svoje male sestre, ali ubrzo shvata da joj je potrebna samo ljubav.

When Erin faces a tough time in the playground, Rose rises up in fierce defence of her little sister, but soon realises that all she needs is love.



Where Do They Come From? (And Where Do They Go?) - Umbrella Car

Režija/Director: Christen Bach
Germany, 2021

Animirani film / Animated film

Nilski konj je napolju... odakle dolazi? i gde ide?

The Hippo is out and about... But where does he come from? and where does he go?



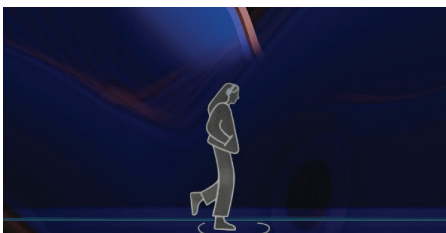
Bridge

Režija/Director: Andrew Payne
United Kingdom, 2023

Eksperimentalni film / Experimental film

Snimak pejzaža mosta. Dubina polja sočiva kamere komprimuje izgled prostora, stvarajući spljoštenu sliku na ekranu.

A single shot of part of a bridge in a landscape. The depth of field of the camera lens compresses the appearance of space, creating a flattened image on the screen.



Heartsick Raving

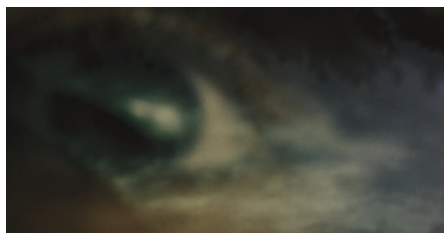
Režija/Director: Katarina Kovjanić

Serbia, 2023

Animirani film / Animated film

Vizuelna predstava osećaja življenja sa srčanom aritmijom, kao beskrajni samodestruktivni rejv. Zapetljane boje se menjaju u ritmu muzike, stvarajući psihodeličnu atmosferu. Srce i mozak nikada ne prestaju da pate.

Visually represents how it feels living with heart arrhythmia, like endless self-destructive rave. Looped, colors change in a rhythm of music, creating psychedelic atmosphere. Heart and brain never stop to suffer.



Illumination

Režija/Director: Szabina Péter

Hungary, 2020

Eksperimentalni film / Experimental film

Priroda i ljudsko postojanje u njoj uvek su bili suštinski izvor i žarište mojih radova.

Nature and human existence within it in particular, always was a substantial source and a focal point of my works.



The Lovers

Režija/Director: Rimma Gefen

Israel, 2022

Animirani film / Animated film

Euforični osećaj zaljublivanja i uznemirujući strah od gubitka kontrole nad svojim životom i identitetom se stapaju jedno u drugo.

The euphoric feeling of falling in love and the disturbing fear of losing control of one's life and identity while melting into each other.



Essence, Babe

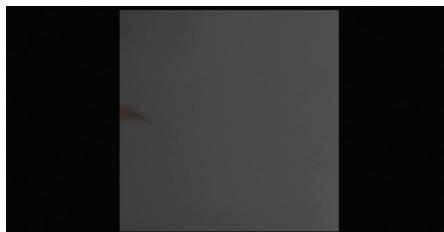
Režija/Directors: *Robert David Duncan*

Canada, 2023

Eksperimentalni film / Experimental film

Računa se ono što je unutra.

It's what's inside that counts.



Autumn

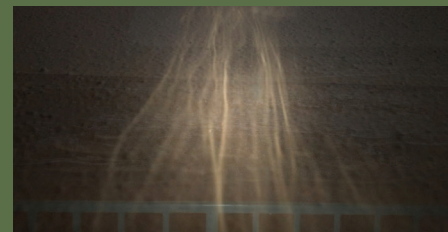
Režija/Director: *Pierre Yves Clouin*

France, 2022

Eksperimentalni film / Experimental film

Sezonska migracija nove vrste.

Seasonal migration of a new species.



As the Night

Režija/Directors: *Adam E. Stone*

United States, 2023

Eksperimentalni film / Experimental film

Film poema o selektivnom mutizmu, privedenju, žaljenju i nadi- čovek zamišlja da živi mnogo drugačijim životom.

Poem film about selective mutism, an apparition, regret, and hope, a man imagines living a much different life.



STATIONED

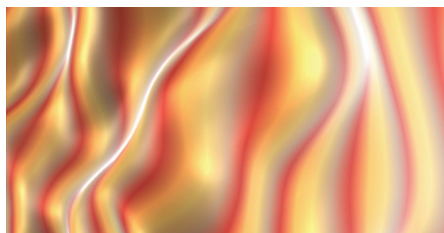
Režija/Director: Anne Gart

United Kingdom, 2023

Eksperimentalni film / Experimental film

STATIONED je projekat postmoderne prirode. Započet je diskusijom o ulozi percepcije u pamćenju i kompulzivnom ponašanju. Gledalac je pozvan da učestvuje u kreativnom procesu tako što će osmisлити sopstveni narativ za film.

STATIONED project is postmodern in nature. It started with a discussion about the role of perception in memory and compulsive behaviour. The viewer is invited to partake in the creative process by coming up with their own narrative for the film.



About Satin

Režija/Director: Anabela Costa

France, 2023

Animirani film / Animated film

Neka vaš pogled sklizne na glatkom i sjajnom ekranu.

Sliding your gaze in a smooth and glossy screen.



Draught

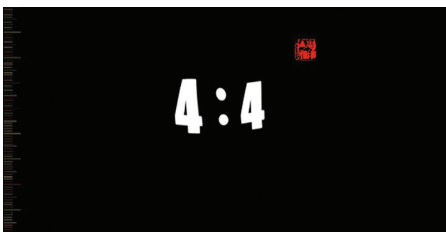
Režija/Director: Weston Terray

United States, 2022

Eksperimentalni film / Experimental film

Daleka uspavanka koja lebdi, odmotavajući se u viktorijanskoj noći.

A distant lullaby floating, unraveling away in the Victorian night.



4:4

Režija/Director: Hongxiang Zhou

China, 2021

Animirani film / Animated film

Kvadratna studija višestrukih situacija-istraživanje života i vitalnosti objekata. Konkretno, apstraktno, opipljivo i neuredno.

A square study of multiple situations, exploring the life and vitality of objects. Concrete, abstract, tangible, and disorderly.



The Eyes

Režija/Director: Zlatko Milojičić

Serbia, 2023

Eksperimentalni film / Experimental film

Toni Montana u Licu sa ožiljkom veruje da se dopada šefovoj devojci (zbog njenog pogleda), time pokazujući poznavanje antroposkopije (na grčkom muškarac i gledati). On veruje da oči otkrivaju istinu. Da li se gledalac slaže?

Tony Montana in Scarface believes the boss's girlfriend likes him due to her gaze, showing his knowledge of anthroposcopy (Greek for "man" and "to look"). He believes the eyes reveal the truth. Does the viewer agree?

**TAKMIČARSKI PROGRAM
KRATKIH FILMOVA 9413**

***COMPETITION PRO-
GRAMME
OF SHORT FILMS
9413***



ŽIRI/JURY

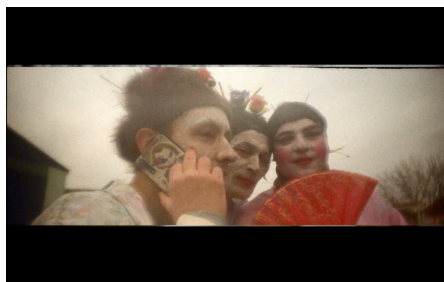
Allan Brown

Rođen u Šaviniganu u Kanadi. Njegovi filmovi su osvajali nagrade na festivalima kao što su Semana de cine experimental de Madrid,

Fesancor (Santjago, Čile), Stuttgart Filmwinter, Alternative Film Video Festival (Beograd), Winnipeg Underground Film Festival i fLEXiff (Sidnej, Australija) i prikazivani na desetinama festivala širom sveta, uključujući IFF Rotterdam, VideoEx, Kurzfilm Hamburg i l'Alternativa Barcelona. Snimio je preko 25 kratkih filmova i jedan dugometražni pod nazivom Srebro.

Born in Shawinigan, Canada. His films have won awards at festivals such as Semana de cine experimental de Madrid, Fesancor (Santiago, Chile), Stuttgart Filmwinter, Alternative Film Video Festival (Belgrade, Serbia), Winnipeg Underground Film Festival and fLEXiff (Sydney, Australia) and have been shown in dozens festivals around the world, including IFF Rotterdam, VideoEx, Kurzfilm Hamburg and l'Alternativa Barcelona. He made over 25 short films and one feature titled Silver.

TAKMIČARSKI PROGRAM KRATKIH FILMOVA 9413 #1



Debeli utorak / Fat Tuesday

Režija/Director: Aleksandrija Ajduković

DF/DOP: Aleksandrija Ajduković

Montaža/Editing: Nebojša Miljković, Marija Arandelović

Muzika/Music: Miloš Drobnjaković

Dizajn zvuka/Sound design: Miloš Drobnjaković

Producent/Producer: Nebojša Miljković

Produkcija/Production: Talas Film

Serbia, 8:25, 2022

Pokladne svečanosti ili maškare zabeležena Lomo kamerama u tri srpska sela: Starci u Vukovcu, Fašanke u Grebencu i Bele poklade u Lozoviku...

Film "Fat Tuesday", shot with Lomography cameras, is an illustration of three carnivals taking place in different parts of Serbia...



Legenda o Zlatorogu / The Legend of Goldhorn

Režija/Director: Lea Vučko

Animacija/Animation: Lea Vučko

Montaža/Editing: Damir Grbanović

Dizajn zvuka/Sound design: Julij Zornik

Muzika/Music: Janez Dovč

Producent/Producer: Damir Grbanović

Produkcija/Production: IOctopics

Slovenia, 13:35, 2022

Dobrodušni lovac, zanemarujući sopstvene vrednosti i uverenja, kreće u lov na Zlatoroga, zlatnorogu divokožu, boga Julijskih Alpa. S ovim lovcem na zlatnada se da će ponovno osvojiti srce svoje voljene.

A kindhearted hunter disregarding his values and beliefs goes hunting for Goldhorn, a gold horned chamois, the god of the Julian Alps. With this gold hunter hopes to win back the heart of his beloved.

COMPETITION PROGRAMME OF SHORT FILM 9413 #1



Prilagođeni / Adjusting

Režija/Director: Dejan Petrović

Scenarij/Script: Dejan Petrović

DF/DOP: Dragan Vildović

Dizajn zvuka/Sound design: Nikola Cvijanović

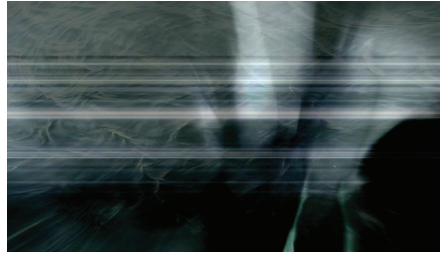
Muzika/Music: Vojin Ristivojević

Montaža/Editing: Aleksandar Uhrin, Aleksandar Popović

Produkcija/Production: Filmart, Cinnamon Films
Serbia, 19:21, 2021

Gledajući na odbijanje ljupkog psa da se pokori volji svog trenera, Prilagođavanje se odražava na relativnost bilo kog autoriteta koji nas čini poslušnim kroz vršenje nagrade i kazne.

Through looking at a loveable dog's refusal to submit to the will of her trainer, Adjusting reflects on the relativity of any authority that renders us obedient through the exercise of reward and punishment.



Permission To Land

Režija/Director: Martin Gerigk

Scenarij/Script: Martin Gerigk

Montaža/Editing: Martin Gerigk

Digital Art: Jutta Pryor

Australia, 3:10, 2022

Rat. Krhkost. Pridržavanje instrukcija. Intuicija. Digitalizacija. Dihotomni putevi odlučivanja. Šta bismo uradili da nam je data sloboda da usmeravamo mogućnosti?

War. Fragility. Instruction Abidance. Intuition. Digitalization. Dichotomous decision paths. What would we do if we were given the freedom to direct possibilities?



Škatla / The Box

Režija/Director: Tomaž Pavkovič

Scenarij/Script: Tomaž Pavkovič, Marko Pogačar

DF/DOP: Franc Pavkovič

Dizajn zvuka/Sound design: Rok Kovač

Produkcija/Production: Pavkovič film

Slovenija, 21:52, 2023

Kompletan materijal je u Jugoslaviji snimio otac režisera i podeljen je na dva dela. Prvi deo govori o dva brata i njihovom odrastanju i percepciji sveta oko sebe, a drugi prikazuje dešavanja u društvu, industriji i masovnim okupljanjima.

The whole visual material was filmed by the director's father in Yugoslavia and is divided into two parts. The first part tells us about two brothers and their growing up and perception of the world around, and the second one shows events in society, industry and gatherings of people.

TAKMIČARSKI PROGRAM KRATKIH FILMOVA 9413 #2



Film Rosa

Režija/Director: Silvia Bertocchi

Scenario/Script: Silvia Bertocchi

DF/DOP: Paolo Boriani

Montaža/Editing: Paolo Boriani

Muzika/Music: Roberto Dell'Era

Dizajn zvuka/Sound design: Carlo Giardina

Producenti/Producers: Silvia Bertocchi, Shirly Fein

Produkcija/Production: Issues Production

Italy, 14:27, 2023

Redina Rosenberg je psiholog sa perspektivnom karijerom. Novi je dan u Redininom životu. U pozadini se čuje samo zvuk basa, koji svira čovek koji je ni na trenutak ne ostavlja samu, kao njena savest. Čini se da se njih dvoje ni ne vide.

Regina Rosenberg is a psychologist with a promising career. It's a new day in Regina's life. In the background, only the sound of the bass, played by a man who does not leave her alone for a moment, like her conscience. The two seem not to even see each other.



Zvezda / Star

Režija/Director: Danilo Stanimirović

Scenario/Script: Danilo Stanimirović

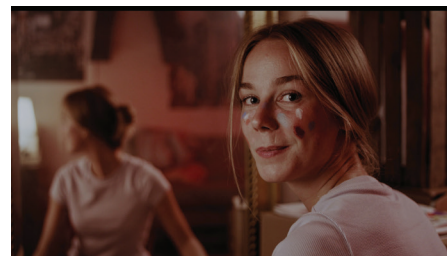
Producent/Producer: Danilo Stanimirović

Produkcija/Production: FMK

Serbia, 6:51, 2021

Zvezda je brutalistički jugoslovenski spomenik u Požarevcu, a Srbija je mesto susreta svih generacija. Zvezda je film o nebrizi, ali i o brizi.

The Star is he brutalist Yugoslavia monument in Požarevac, Serbia is a meeting place for all generations. The Star is a film about carelessness but also about care.



High & Low

Režija/Director: Morten Vang

Scenario/Script: Morten Vang, Iskra Kostić

DF/DOP: Fredrik Sellergren

Uloge/Cast: Oskar Laring, Eternell Andrés

Muzika/Music: Jonas Aldin

Producent/Producer: Morten Vang

Produkcija/Production: FilmCloud

Sweden, 14:48, 2022

Mats (21) se nedavno odselio od roditelja. Mlađa sestra Laura (18) mu dolazi u posetu, ali pre nego što ona stigne, dobije poziv od majke koja tvrdi da Laura deluje depresivno i pita da li on može da shvati šta nije u redu sa njom.

Mats (21) recently moved out from his parents. He's having his little sister Laura (18) over for a visit, but before she arrives their mother calls and says that Laura seems depressed, and asks if he can figure out what is wrong with her.

COMPETITION PROGRAMME OF SHORT FILM 9413 #2



Ana Morphose

Režija/Director: João Rodrigues

Scenario/Script: João Rodrigues, Pedro Bastos

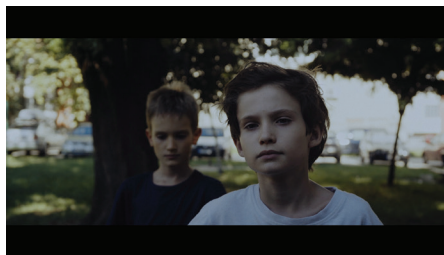
Animacija/Animation: João Rodrigues, Jasper Kuipers

Producent/Producer: Rodrigo Areias

Produkcija/Production: Bando à Parte Portugal, 9:47, 2023

Devojčica čita knjigu pred spavanje. Kada zadrema, fizički svet počinje da se pretvara u alternativnu stvarnost u kojoj sadržaj knjige vlada zakonima fizike.

A little girl reads herself to sleep. As she dozes off, the physical world starts melting into an alternate reality where the contents of a book rule over the laws of physics.



Čekaj me ovde / Water Balloons

Režija/Director: Aleksa Borković

Scenario/Script: Irena Parezanović

DF/DOP: Marija Momić

Uloge/Cast: Aleksa Gulan, Miloš Koprivica

Montaža/Editing: Andrijana Krčmar

Dizajn zvuka/Sound design: Alen Duš

Produkcija/Production: FMK

Serbia, 13:04, 2022

Desetogodišnji dečak provodi letnje dane u svom rodnom gradu. Pošto nema pravih prijatelja, stalno je izložen nasilju i zadirkivanju od strane drugih dečaka. Njegov mlađi brat je jedina osoba koja zaista brine o njemu, ali to nije dovoljno.

10 year old boy is spending summer days in his hometown. Having no real friends he's constantly being exposed to violence and teasing by other boys around him. His younger brother is the only person who really cares about him, but that's not enough.

TAKMIČARSKI PROGRAM KRATKIH FILMOVA 9413 #3



The Winner

Režija/Director: Ali Keyvan

Scenario/Script: Ali Keyvan, Mosayyeb Hanaei

DF/DOP: Morteza Najafi

Uloge/Cast: Ilia Mashayekhi, Kiyam Davood Azad, Jamal Foadian

Montaža/Editing: Mahdi Moghadam

Muzika/Music: Ali Vahid

Producenti/Producers: Mahdi Moghadam,

Hamed Rahnama

Iran, 14:53, 2021

Vahidov novi bicikl koji mu je tata kupio, da bi mogao da učestvuje u trci, podseća na bicikl njegovog prijatelja koji je nedavno ukraden...

Vahid's new bike which his dad bought for him so he could participate in a race is resembling his friend's bike that has been recently stolen...



Hi Radish Man!

Režija/Director: Natalia Ryss

Scenario/Script: Natalia Ryss

DF/DOP: Natalia Ryss

Producent/Producer: Natalia Ryss

Israel, 5:00, 2022

... i režimi će pasti.

...and regimes will fall.



There Is No Reverse Metamorphosis

Režija/Director: Michel Pavlou

Scenario/Script: Natasha Heidsieck Mak

Norway, 3:00, 2022

Vreme, neprestano okretanje svega oko sebe i oko drugih. Kada se naše orbite, u vremenu poravnaju, gradimo sećanje, dobijamo trajanje.

Time, the incessant rotation of everything on itself and around others. When our orbits, at times, get aligned, we build memory, we gain duration.



Daljne njive / Faraway fields

Režija/Director: Filip Jembrih

Scenario/Script: Filip Jembrih, Ela Božič

DF/DOP: Tadej Vintar

Uloge/Cast: Maks Dakskobler, Radoš Bolčina

Montaža/Editing: Neža Tretnjak

Muzika/Music: Lenart Merlin

Produkcija/Production: AGRFT

Slovenia, 16:40, 2022

Žan, mladi francuski huligan, odlazi na pri-
nudni odmor kod svog dede Evalda, koji živi
na slovenačkom selu. Uprkos Evaldovoj toploj
dobrodolici, Žan ostaje prilično povučen, sa dedom
govori samo na francuskom i hladno odbacuje
njegov način života.

*Jean, a young French hooligan, is sent on a forced vaca-
tion to his grandfather Evald, who lives in the Slovenian
countryside. Despite Evald's warm welcome, Jean
remains quite withdrawn, speaks only French with his
grandfather, and coldly rejects his lifestyle*



1 MTH/MIN

Režija/Director: Ethann Néon

Scenario/Script: Ethann Néon

Montaža/Editing: Anton Henne

Muzika/Music: Igor Stravinsky

Producent/Producer: Anton Henne

Produkcija/Production: Play on Pause

Belgium, 3:45, 2021

1 MTH/MIN prikazuje proleće 2020. i autorov
pogleda na spoljni svet tokom ovog perioda. Svaka
slika predstavlja 24-časovno skeniranje snimljeno
svakog dana od 21. marta do 21. juna.

*1 MTH/MIN crosses the spring of 2020 from the
author's main view of the outside world during this
particular period. Each image represents a 24-hour
scan taken every day from March 21 to June 21.*



A Butterfly Is Knocking on the Window

Režija/Director: Mohammad Hasani

Scenario/Script: Mohammad Hasani

DF/DOP: Mohammad Sadegh Darvish Amiri

Uloge/Cast: Reyhane Esmaeili, Neda Naser

Montaža/Editing: Abbas Mohammadi

Dizajn zvuka/Sound design: Abbas Mohammadi

Producent/Producer: Mohammad Hasani

Iran, 7:49, 2022

Povrede se ne manifestuju uvek kao vidljivi ožiljci.

*Injuries do not always manifest themselves as visible
scars.*

COMPETITION PROGRAMME OF SHORT FILM 9413 #3



Vdor / Intrusion

Režija/Director: Matevž Jerman, Niko Novak
Scenarij/Script: Matevž Jerman, Niko Novak
Producenti/Producers: Jerca Jerič, Andraž Jerič
Produkcija/Production: Temporama
Slovenia, 11:15, 2021

Gimnazija Đan Rinaldo Karli u Kopru sadrži komplet životinja iz kasnog 19. veka, sačuvan u formaldehidu, i jedna je od najstarijih kolekcija te vrste u Sloveniji. Film prikazuje primerke pohranjene u staklenim teglama u kabinetu istorije prirode Oreste Gerosa.

The Gian Rinaldo Carli High School in Koper keeps a late 19th century set of animals preserved in formaldehyde, one of the oldest collections of the kind in Slovenia. The film shows specimens stored in glass jars in the Oreste Gerosa Natural History Cabinet.



Marie. Eduardo. Sophie

Režija/Director: Thomas Corriveau
Muzika/Music: Guido Del Fabbro
Producent/Producer: Thomas Corriveau
Canada, 3:15, 2022

Imerzivno ronjenje u pokrete tela i slika, sa tri veličanstvena izvođača savremenog plesa iz Montreala, Mari Mužol, Eduardo Ruiz Vergara i Sofi Korivo.

An immersive diving into the movement of bodies and painting, with three magnificent performers of contemporary dance from Montreal, Marie Mougeolle, Eduardo Ruiz Vergara et Sophie Corriveau.



Στον Θρόνο Του Ξερξη / On Xerxes' throne

Režija/Director: Evi Kalogiropoulou
DF/DOP: Evan Maragkoudakis
Uloge/Cast: Yorgos Mazonakis, Angela Brousko
Montaža/Editing: Yorgos Zafirios
Muzika/Music: Kid Moxie
Produkcija/Production: Neda Film
Greece, 15:59, 2022

Distiopijsko radno mesto u brodogradilištu Perama. Zabrana fizičkog kontakta pretvorila je ljudsku interakciju u onostrane simulacije. Potiskivanje dodira otuđilo je komunikaciju radnika pretvarajući brodogradilište u nabijeni pejzaž otuđenja i potisnute senzualnosti...

A dystopian workplace at the Perama shipyard. A ban on physical contact has turned human interaction into otherworldly simulations. The suppression of touch has alienated the workers communication transforming the boatyard into a charged landscape of alienation and repressed sensuality...

Srednjoškolski žiri za kratkometražne filmove u programu "9413"

Gimnazija "Stevan Puzić", Ruma

*High school jury for
short films in the
program "9413"*

*Gymnasium "Stevan Puzić",
Ruma*



Mihailo Maljković,
18 godina



Milka Radosavljević,
18 godina



Lena Ljubinković,
17 godina



Sofija Vukelić,
16 godina



Sara Grković,
15 godina

**PANORAMA DOMAĆEG KRATKOG
FILMA**

*PANORAMA OF
SERBIAN SHORT
FILM*



Rupe / Holes

Režija/Director: Saša Petrović

Montaža/Editing: Miloš Korać

Muzika/Music: Miša Vasić

Producent/Producer: Vladimir Šojat

Produkcija/Production: Filmska revolucionarna akcija

Serbia, 7:18, 2022

Na ekranu podeljenom na tri dela, simultani prizori različitih rupa mapiraju egzistencijalni strah od savremene pojavnosti.

In a split screen, three simultaneous moving images of different holes map existential fear from contemporary reality.



Juče je ono što nikada nije bilo / Yesterday is what never was

Režija/Director: Nikola Nikolić, Nikola Topalović

DF/DOP: Katarina Bugarin

Montaža/Editing: Duško Stanivuk

Produkcija/Production: Akademski filmski centar DKSG

Serbia, 10:25, 2023

Priča o samohranoj majci, koja u maloj multietničkoj sredini, između posla i majčinstva, pronade vremena i za volonterski rad u Crvenom krstu.

The story of a lone mother, who in a small multi-ethnic environment, between work and motherhood, finds time for volunteer work in the Red Cross.



Fragmenti / Fragments

Režija/Director: Milica Milenković

DF/DOP: Milica Milenković

Montaža/Editing: Milica Milenković

Produkcija/Production: FMK

Serbia, 2:54, 2023

Fragmenti uspomena, lepih i bolnih. Metafora za ulazak u najdublje i najbolnije sećanje. Osećaj nostalgije i praznine, čežnja za uspomenama i prošlim vremenima. Ali na kraju dana, sve čega se sećam su samo pozitivni trenuci. Mesta, ljudi koje volim.

Fragments of memories, both beautiful and painful. Metaphor for entering the deepest and most painful memory. Feeling of nostalgia and emptiness, longing for memories and past times to come back. But at the end of the day, all I remember is only good ones. Places, people I love.



Ulica nade / Street of Hope

Režija/Director: Anđela Dabić, Tamara Radojković

DF/DOP: Anđela Dabić, Tamara Radojković, Nikola Topalović

Montaža/Editing: Duško Stanivuk

Produkcija/Production: Akademski filmski centar DKSG

Serbia, 14:30, 2023

Samo se deca smeju - Jer još ne znaju - Da treba da porastu - I da drugi izbor nemaju.

And only the children laugh - Because they don't know yet - That growing old awaits them - And that there is no other path.

U krtogu, Nikola Vranjković



Blago puževima / Lucky Snails

Režija/Directors: Olga Milisavljević

Scenario/Script: Olga Milisavljević

DF/DOP: Nemanja Jovanov

Uloge/Cast: Atina Milutinović, Sanja Marković, Vahid Džanković

Montaža/Editing: Nikola Morača

Dizajn zvuka/Sound design: Srđan Milovanović

Muzika/Music: Miloš Spasić

Producenti/Producers: Jovan Kosovac, Lazar Ivanović

Produkcija/Production: FMK, Cinnamon Productions

Serbia, 29:43, 2021

U hladnom i emocionalno udaljenom domu, mentalno zlostavljana devojčica svoju istinu zasniva na neopreznim rečima svoje majke. Ona se bori sa sve većim strahom od Božje kazne i stalno pokušava da se iskupi za svoje izmišljene grehe.

In a cold and emotionally distant home, mentally abused girl is basing her truth on careless words said by her mother. She battles her ever-growing fear of God's punishment, and constantly tries to make up for her imaginary sins.

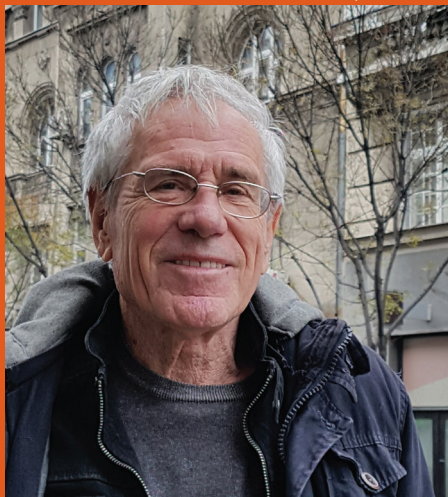
PRATEČÍ PROGRAM

***ADDITIONAL
PROGRAMME***

NAGRADA : “Slavko Vorkapić”

Novoustanovljena nagrada od strane direkcije festivala, koja nosi ime našeg čuvenog filmskog umetnika i radnika za 2023. godinu dodeljuje se reditelju i scenaristi Želimiru Žilniku - za prepoznatljivost i konzistentnost filmskog stila i izraza. Tokom dugogodišnje karijere Žilnik je svoju autorsku osobenost i društveno-političku angažovanost jednako uspešno predstavljao u okviru dokumentarnih kao i u okviru igranih filmskih formi.

Foto/Photo, Peter Roesler



Želimir Žilnik (r. 1942, Jugoslavija) je novosadski umetnik-filmski autor. U svojoj veoma plodnoj karijeri, Žilnik je snimio preko 50 dugometražnih i kratkih filmova, koji su prikazivani na međunarodnim filmskim festivalima uključujući Berlin, Toronto, Rotterdam, Moskvu i Oberhausen. Od kasnih 60-ih, njegovi društveno angažovani filmovi u bivšoj Jugoslaviji doneli su mu priznanja, ali i cenzuru 70-ih i 90-ih zbog nepokolebljive kritike državnog aparata. Njegova moć da posmatra i prikaže hrabre i neobične priče iz života običnih ljudi su zajednička nit celog njegovog opusa.

Nedavno su Žilnikovi filmovi bili predmet velikih retrospektiva u Kunsthalle Wien, 2020/21; Centar Pompidu, Pariz, 2019; Cinemateca Argentina, 2018; Mar del Plata Međ. filmski festival, 2017; Anthology Film Archive, New York i Harvard Film Archive, 2017...

Njegov rad je predstavljen u programima umetničkih galerija, muzeja i umetničkih instituta širom sveta (Documenta, Kasel, Nemačka; Bijenale u Veneciji; ICA London, UK; Nacionalna galerija umetnosti, Vašington DC; MUMOK, Beč; MACBA, Španija; Museo Universitario Arte Contemporaneo, Meksiko Siti).

Želimir Žilnik (b. 1942, Yugoslavia) is an artist-filmmaker from Novi Sad, Serbia. In his highly prolific career, Žilnik has made over 50 feature and short films, which have been exhibited internationally at film festivals including Berlin, Toronto, Rotterdam, Moscow and Oberhausen. From the late 60s, his socially engaged films in former Yugoslavia earned him accolades, but also censorship in the 70s and the 90s for his unflinching criticism of the government apparatus. His power to observe and unleash compelling narratives out of the lives of ordinary people is the common thread throughout his work.

Recently, Žilnik has been the subject of major career retrospectives at Kunsthalle Wien, 2020/21; Centre Pompidou, Paris, 2019; Cinemateca Argentina, 2018; Mar del Plata Int. Film Festival, 2017; Anthology Film Archive, New York & Harvard Film Archive, 2017 etc.

His work has been featured in programs of art galleries, museums and art institutes around the world (Documenta, Kassel, Germany; Venice Biennale, Italy; ICA London, UK; National Gallery of Art, Washington DC, USA; MUMOK, Vienna, Austria; MACBA, Spain; Museo Universitario Arte Contemporaneo, Mexico City, Mexico, etc.)

AWARD: “Slavko Vorkapich”

The newly established award by the festival board, which bears the name of our famous film artist and worker, for the year 2023 is awarded to the director and screenwriter Želimir Žilnik - for recognition and consistency of film style and expression. During his long career, Žilnik presented his authorial personality and socio-political involvement equally successfully in documentaries as well as feature fiction films.

Foto/Photo, Vuk Vukmirović



IZLOŽBA: “Sonja Savić, devojka iz grada”



Sonja Savić

(Čačak 1961 - Beograd, 2008)

glumica, dobitnica brojnih nagrada od Niša do Kana, autorka eksperimentalnih i alternativnih filmova i video radova.

Već na samom početku svoje impresivne glumačke karijere ostvarila je uloge koje će joj doneti veliku popularnost i kulturni status. Kroz njene filmske likove govorilo je nekoliko generacija urbane omladine. Njene replike su postale uzrečice u svakodnevnom govoru tokom osamdesetih i devedesetih godina prošlog veka. Paralelno sa radom na filmu, po čemu je najpoznatija, intenzivno se bavila video artom i alternativnim teatrom. Družila se i stvarala autentična umetnička dela sa najistaknutijim imenima alternativne umetničke scene sa prostora bivše Jugoslavije.

Beskompromisna u svom umetničkom angažmanu, netolerantna prema svemu

što predstavlja normu, instituciju i “truli” kompromis, razlog je što je posle 2000. godine neopravdano zapostavljena i zanemarena kao glumica. Ne pristajući na kolotečinu, okreće se gotovo isključivo radu na samostalnim umetničkim projektima za koje kulturna javnost u Srbiji nije imala razumevanja smatrajući je osobenjakom i “neprikladnom”. Neshvaćena i neprihvaćena, preminula je 2008. godine ostavivši za sobom veliku i nedovršenu umetničku zaostavštinu.

Izložba realizovana u saradnji sa Umetničkom galerijom “Nadežda Petrović” Čačak

EXHIBITION: "Sonja Savić, Girl From the City"



Already at the very beginning of her impressive acting career, she achieved roles that would bring her great popularity and cult status. Several generations of urban youth spoke through her film characters. Her lines became proverbs in everyday speech during the eighties and nineties of the last century. In parallel with her work on film, for which she is best known, she was intensively engaged in video art and alternative theater. She socialized and created authentic works of art with the most prominent names of the alternative art scene from the former Yugoslavia.

Uncompromising in her artistic involvement, intolerant of everything that represents the

norm, institution and "rotten" compromise, the reason is that after 2000 she was unjustifiably neglected as an actress. Not agreeing to the routine, she turns almost exclusively to work on independent artistic projects for which the cultural public in Serbia did not understand, considering her peculiar and "unadapted". Misunderstood and unaccepted, she passed away in 2008, leaving behind a large and unfinished artistic legacy.

The exhibition was realized in cooperation with the Art Gallery "Nadežda Petrović" Čačak

Sonja Savić

(Čačak 1961 - Belgrade, 2008)

actress, winner of numerous awards from Niš to Cannes, author of experimental and alternative films and video works.

PREDAVANJE:

Simfonija grada u avangardnom filmu

dr Ivana Kronja, filmolog
autorka studije: "Estetika avangardnog i eksperimentalnog filma: telo, rod, identitet. Evropa-SAD-Srbija", Filmski centar Srbije, Beograd, 2020

Avangardni film 1920-ih godina izdvaja se kao moćan tok unutar istorije filmske umetnosti, koji potom prerasta u neoavangardni i eksperimentalni film. "Simfonija grada", jedan od popularnih žanrova međuratne filmske avangarde, uključuje dokumentarne snimke gradskih pejzaža komponovane u uzbudljivoj vizuelnom ritmu, a jedan od ovih filmova uradio je 1929. i saradnik Slavka Vorkapića, Amerikanac Robert Flori (Robert Florey), pod nazivom "Simfonija oblakodera".



LECTURE:

Symphony of the city in avant-garde film

Dr. Ivana Kronja, filmologist
author of the study: *Aesthetics of avant-garde and experimental film: body, gender, identity. Europe-USA-Serbia*, Film Center Serbia, Belgrade, 2020

The avant-garde film of the 1920s stands out as a powerful current within the history of film art, which then grew into neo-avant-garde and experimental film. "Symphony of the city", one of the popular genres of the interwar film avant-garde, includes documentary footage of cityscapes composed in an exciting visual rhythm, and one of these films was made in 1929 by Slavko Vorkapich's collaborator, the American Robert Florey, under the name "Skyscraper Symphony".

PREDAVANJE SA VIDEO PRIMERIMA:

Animirani film i džez: Novo doba

Milen Alempijević

Neobično ponašanje ljudi i životinja je nešto što se podrazumeva u animiranom filmu. U animiranom filmu uvek je neko čudo u toku. Ništa ne mora da podleže gravitaciji racionalnog, lebdeći paradoks je svakodnevnica. Posebno uzbudljiva pomisao jeste da se neka od čuda događaju u prisustvu – džeza. Krećući se u razmišljanjima napred-nazad kroz vreme, uvek iznova otkrivamo zapanjujuće tačke semantičkog ukrštanja, međusobnih uticaja dve umetničke forme, čiji veza datira iz njihove mladosti, još od 30-ih godina XX veka. Stimulišući njihovu imaginaciju, permanentno kretanje i istraživanje, posledično i preoblikovanje poretka unutaršnjeg, vlastitog prostora, džez i dalje nesmanjenom energijom pobuđuje interesovanja savremenih autora animiranih filmova.



LECTURE WITH VIDEO EXAMPLES:

Animated film and jazz: The new age

Milen Alempijević

Unusual behaviour of people and animals is something that is taken for granted in animated film. In animated film, wonders never stop. Nothing has to obey the gravity of the rational, the hovering paradox is an everyday thing. What is interesting though is the thought that some of the miracles, including the ones from the above examples, are taking place in the presence of – jazz. Moving through contemplation forward and backward in time, we keep discovering amazing intersectional points of semantic interactions of the two art forms, whose interplay dates back to the time of their youth, back in 1930s. By stimulating their imagination, the permanent motion and exploration, as well as the resulting reshaping of the order of their own inner space, jazz continues to arouse interest of modern authors of animated films with undiminished energy.

TOPOGRAFIJE MOGUĆEG



rad 30 autora

Jednominutni filmovi i televizijski džinglovi u dužini od 10 sekundi medijskih umetnika za Hrvatsku televiziju HTV3 (desetogodišnjica emitovanja / 2022)

One minute films and ten seconds tv jingles created by Media Artists for Croatian Television HTV3 (10 years of broadcasting anniversary / 2022)

selektor i kustos / *selector and curator* - Vladislav Knežević
Grafički dizajn / *Graphic Design* - Gamba HTV3
Glavna urednica / *Editor in Chief* - Vlatka Kolarović



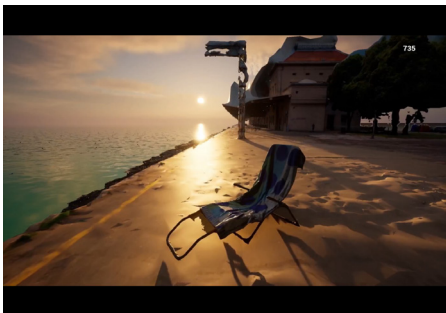
omnibus (njemački Omnibus < francuski [voiture] omnibus: [kola] za sve, prema lat. omnibus: svima)
omnibus (German Omnibus < French [voiture] omnibus: [car] for all, according to Lat. omnibus: all)

Jednominutni filmovi autora / *One minute films by*

Marko Tadić, Tomislav Šoban, Marko Meštrović, Ana Hušman, Dalibor Barić, Renata Poljak, Damir Gamulin, Vitar Drinković, Simon Bogojević Narath, Matija Debeljuh, Hrvoslava Brkušić, Miro Manojlović, Tea Stražičić, Boris Poljak, Sunčana Brkulj, Davor Sanvincenti, Antonija Begušić, Mario Mu, Dalija Dozet, Knežević/Goreta

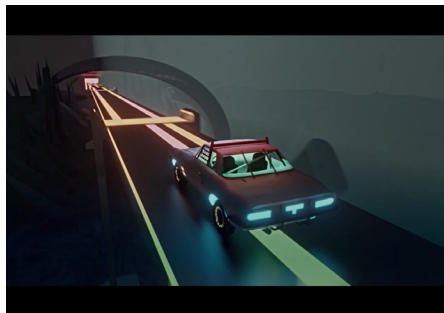
10 sekundi TV džinglovi / *10 seconds TV design by*

Marko Dješka, Natko Stipaničev, Jelena Oroz, Božidar Trkulja, David Lovrić, Martina Meštrović, Dea Jagić, Lucija Bužančić, Ivana Bošnjak/Thomas Johnson, Bruno Razum



Godine 1819. Jacques Lafitte pokrenuo je u Parizu stalan linijski prijevoz putnika kočijama s većim brojem sjedala, koje su nazvane omnibusima.

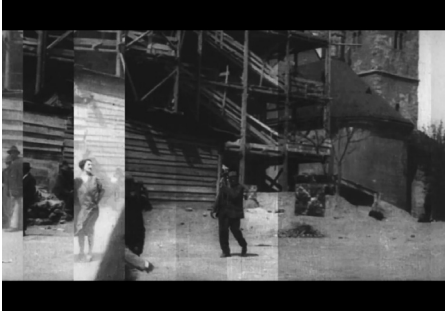
Ovaj nas omnibus od dvadesetak jed-nominutnih filmova vozi kroz autorska tumačenja zemljopisnog pojma, kroz moguće zemaljske površine u kojima se njihove fizičko-geografske karakteristike predstavljaju jezikom eksperimentalnog filma. Ulogu topografskih znakova preuzimaju prepoznatljivi rukopisi uključenih autorica i autora, koji kreiraju bilo realnu bilo virtualnu geografiju naslanjajući se na elemente svojih dosadašnjih os-



tvarenja. Stoga bismo mogli govoriti i o svojevrsnim autoportretima, odnosno portretima raznih osobnih dijalekata eksperimentalnog jezika. Tomu svakako doprinosi tema koja određuje proizvodnju prostora, njegovih konkretnih karakteristika, a istodobno sve ostalo ostavlja slobodnim, pa budući da je prostor moguće predstaviti na bezbroj načina, reklo bi se kako je tema zapravo njihova vizija prostora. Pa kad se u propozicije uključi i vremensko ograničenje od jedne minute, proizlazi kako se omnibus sastoji od uzoraka raznih autorskih razmišljanja o onome što je vizualnim autoricama i autorima zapravo prva etapa: ustanoviti

kontekst, odnosno izgraditi vizualan svijet pogodan za ono što se želi izraziti, s time da je ovdje u glavnoj ulozi kontekst, a eventualan narativni razvoj (dakako, osvojen nenarativnim elementima) u njegovoj je službi.

Boris Greiner



In 1819, Jacques Lafitte started a regular line passenger transport in Paris in carriages with a larger number of seats, which were called omnibuses.

This omnibus of about twenty one-minute films takes us through the author's interpretations of the geographical concept, through possible earth surfaces in which their physical-geographical characteristics are presented in the language of experimental film. The role of topographic signs is taken over by the recognizable manuscripts of the involved authors, who create either real or virtual geography, relying on elements of



their previous achievements. Therefore, we could talk about a kind of self-portraits, that is, portraits of various personal dialects of experimental language. The theme certainly contributes to this, which determines the production of space, its specific characteristics, and at the same time leaves everything else free, so since space can be presented in countless ways, one could say that the theme is actually their vision of space. So when the time limit of one minute is included in the propositions, it turns out that the omnibus consists of samples of various author's reflections on what is actually the first stage for visual authors: to establish a

TOPOGRAPHIES OF THE POSSIBLE

context, that is, to build a visual world suitable for what one wants to express, with the fact that the main role here is the context, and the eventual narrative development (of course, conquered by non-narrative elements) is at its service.

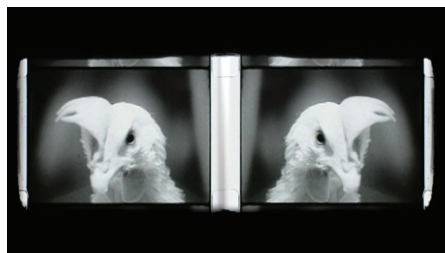
Boris Greiner

Glad za Apokalipsom



filmovi Alana Brauna (Montreal, Kanada)

Od alternativne terapije do halucinogenih konja, preko tragičnih poziva do transformacije živine nalik čeličnom čoveku, pet filmova koji zure u bezdan sa ukusom apokalipse.



Films of Allan Brown (Montréal, Canada)

From alternative therapy to mind bending trotters, tragic calls to tetsuo-like poultry transformations, five films sitting on the precipice with an apocalyptic flavour.

Appetite for the Apocalypse



Expo, My Dirty Attic (8min, 2016)

Wishful Thinking (13min, 2017)

Seventh Submarine (5min, 2014)

Therapy? (2min, 2008)

Square Dance Hypnotist (17min, 2011)

KONCERT: Nikola Vranjković



Foto/Photo, Nikolina Popratnjak

Nikola Vranjković je kulturni beogradski rok autor, pesnik i kompozitor i muzički producent. Više od jedne decenije bio je ključna autorska ličnost beogradskog benda Block Out sa kojim je snimio četiri studijska albuma: "Crno Belo i Srebrno" (1994), "Godina Sirotinjske Zabave" (1996), "San Koji Srećan Sanjaš Sam" (1998) i "Ako imaš s kim i gde" (2005).

Njegov prvi samostalni album "Za ovde ili za poneti" izašao je 2001. godine uz istoimenu knjigu pesama, a posle raspada matičnog benda objavio je mini album i knjigu "Bremeplov" (2014) (sa muzičarima bendova Darkwood Dub, Orthodox Celts i Goribor) i dvostruki album "Veronautika" (nazvan po istoimenoj pesmi snimljenoj sa Damirom Martinovićem Mrletom – Let 3) u novembru 2017. U decembru 2019. izdaje trostruki živi album "Biološki Minim" snimljen na koncertu u Kombank Dvorani u Beogradu. U maju 2022. izdaje mini album sa četiri pesme "Teorija Zabave".

Po rečima Dragana Ambrozića njegova pozicija na sceni nezavisna je i samostalna – u pitanju je poseban fenomen koji na različite načine traje više od dvadeset pet godina.

Za album "Godina Sirotinjske Zabave" na kojem se prvi put pojavljuje kao kompletan autor muzike i tekstova dobija

nagradu grada Beograda za album godine. Album "Veronautika" je po glasovima slušalaca radija Beograd 202 proglašen za najbolji album 2017. Nikola Vranjković je dobitnik nagrade "Strune od svetla" koja se dodeljuje za poseban doprinos afirmaciji pesničke reči u rok i bluz muzici. U knjizi Duška Antonića "Kako (ni) je propao rokenrol u Srbiji - 100 najboljih domaćih albuma od raspada SFRJ" u kojoj su sabrani glasovi svih eminentnih domaćih muzičkih kritičara, zauzima drugo mesto iza benda Partibrejkers.

Uz Nikolu Vranjkovića, nastupa sastav u kome su bubnjar Vladan Božilović, basista Miroslav Užarević, gitaristi Danilo Ikodinovski, Milan Vučković i Ivan Zoranović, koji svira i klavijature.



Foto/Photo, Marina Pešić

Nikola Vranjković is a cult Belgrade rock author, poet and composer and music producer. For more than a decade, he was the key author of the Belgrade band Block Out, with whom he recorded four studio albums: “Crno Belo i Srebrno” (1994), “Godina Sirotinjske Zabave” (1996), “San Koji Srećan Sanjaš Sam” (1998). and “Ako imaš s kim i gde” (2005).

His first independent album “Za ovde ili za poneti” was released in 2001 with a book of songs of the same name, and after the breakup of the parent band, he published a mini-album and book “Bremeplov” (2014) (with musicians from the bands Darkwood Dub, Orthodox Celts and Goribor). and the double album “Veronautika” (named after the song of the same name recorded with Damir Martinović Mrle - Let 3) in November 2017. In December 2019, he released the triple live album “Biološki Minimum” recorded at a concert in Kombank Dvorana in Belgrade. In May 2022, he released a mini-album with four songs “Teorija Zabave”.

According to Dragan Ambrozić, his position on the stage is independent - it is a unique phenomenon that has been going on for more than twenty-five years in different ways.

For the album “Godina Sirotinjske Zabava”, on which he appears for the first time as a complete author of music and lyrics, he

CONCERT: **Nikola Vranjković**

received the award of the city of Belgrade for the album of the year. The album “Veronautika” was voted the best album of 2017 by the listeners of Radio Beograd 202. Nikola Vranjković is the winner of the “Strune od svetla” award, which is awarded for a special contribution to the affirmation of the poetic word in rock and blues music. In Duško Antonić’s book “Kako (ni)je propao rokenrol u Srbiji - 100 najboljih domaćih albuma od raspada SFRJ”, in which the votes of all eminent domestic music critics were collected, he ranks second behind the band Partibrejkers.

Along with Nikola Vranjković, the band includes drummer Vladan Božilović, bassist Miroslav Užarević, guitarists Danilo Ikodinovski, Milan Vučković and Ivan Zoranović, who also plays keyboards.

Mister Vorky
Katalog festivala / *Festival Catalogue*

Izdaje / *Publisher*
Nezavisni filmski centar Vorki Tim /
Independent Film Center Vorky Team

Za izdavača / *for Publisher*
Dragan Cakić

Urednik kataloga / *Catalogue Editor*
Milan Milosavljević

Dizajn kataloga / *Layout Design*
Milena Hadži-Đokić

Prevod tekstova / *Translation*
Nikola Nikolić i Milan Milosavljević

Nezavisni filmski centar Vorki Tim /
Independent Film Center Vorky Team

Drvarska 54
Ruma, Srbija
<http://vorkyteam.rs>



