



MISTER VORKY

MEĐUNARODNI FESTIVAL JEDNOMINUTNOG FILMA

INTERNATIONAL ONE-MINUTE FILM FESTIVAL

RUMA, SRBIJA / 2 - 4. JUN 2017.

RUMA, SERBIA / 2nd till 4th JUNE 2017





4. Međunarodni festival jednogminutnog filma
Ruma
4th International One-Minute Film Festival
Ruma

"Film je i jedno i drugo - prostoran poput slikarstva i vremensko dinamičan poput muzike."

Slavko Vorkapić

"Film is one and the other - spacious like painting and temporarily dynamic like music."

Slavko Vorkapich



SADRŽAJ

Satnica	4
Uvod	6
Impresum	8
Reč selektora	10
Žiri festivala	16
Takmičarski program I	17
Takmičarski program II	37
Prateći program	57

TABLE OF CONTENT

Schedule	5
Introduction	7
Impresum	8
A word from the selector	12
Festival jury	16
Competition Programme I	17
Competition Programme II	37
Additional programme	57

SATNICA

• petak, 2. jun • KC

- 20.00 Otvaranje Festivala Mister Vorky • mala dvorana
- 20.30 Takmičarski program • mala dvorana
- 21.45 Otvaranje izložbe "Vorkapić-crteži" i koktel • mali hol

• subota, 3. jun • KC, Gradska biblioteka, Dom omladine

- 16.00 Predavanje: Vorkapić, Vinaver i srpski avangardni film, Božidar Zečević, filmolog • mala dvorana
- 18.00 Predavanje: Večna gerila: suprotstavljene interpretacije Drugog svetskog rata u Jugoslaviji na igranom filmu (1941–1991), Goran Miloradović, član žirija • Gradska biblioteka "Atanasije Stojković"
- 19.00 Prezentacija: Centar Novih Tehnologija • mala dvorana
- 20.00 Takmičarski program II • mala dvorana
- 21.30 Film iznenađenja, tema festivala "Novac i film", selektor Marko Kostić • mala dvorana
- 22.00 Koncert: Cefalni atentat (Ruma) • Dom omladine

• nedelja, 4. jun • KC

- 17.00 Film iznenađenja, tema festivala "Novac i film", selektor Marko Kostić • mala dvorana
- 18.00 Prezentacija: članica žirija Sunčica Fradelić (Hrvatska) i član žirija Radoy Nikolov (Bugarska) • mala dvorana
- 20.30 Proglašenje pobednika Festivala Mister Vorky • mala dvorana
- 21.00 Film iznenađenja, tema festivala "Novac i film", selektor Marko Kostić • mala dvorana

• ULAZ BESPLATAN •

SCHEDULE

• Friday, 2nd June • Cultural Centre

- 20.00** Opening of the Mister Vorky festival • small venue
- 20.30** Competition Programme I • small venue
- 21.45** Opening exhibition “Vorkapich-drawings” and cocktail • small hall

• Saturday, 3rd June • Cultural Centre, Town Library, Youth Center

- 16.00** Lecture: Vorkapich, Vinaver and Serbian Avant-Garde Film, Božidar Zečević, filmologist • small venue
- 18.00** Lecture: Eternal Guerilla: opposing interpretations of the Second World War in Yugoslavia on film (1941–1991), Goran Miloradović, jury member • Town Library “Atanasije Stojković”
- 19.00** Presentation: Center of New Technologies • small venue
- 20.00** Competition Programme II • small venue
- 21.30** Surprise Film, theme of the festival “Money and Film”, by selector Marko Kostić • small venue
- 22.00** Concert: Cefalni atentat (Ruma) • Youth Center

• Sunday, 4th June • Cultural Centre

- 17.00** Surprise Film, theme of the festival “Money and Film” • small venue
- 18.00** Presentation: jury member Sunčica Fradelić (Croatia) and jury member Radoy Nikolov (Bulgaria) • small venue
- 20.30** Announcing the Winner of the Mister Vorky festival • small venue
- 21.00** Surprise Film, theme of the festival “Money and Film”, by selector Marko Kostić • small venue

• FREE ADMISSION •

UVOD

I ove godine, prvog vikenda u junu u Rumi, po četvrti put Vorki tim zainteresovanoj publici organizuje Međunarodni festival jednogminutnog filma Mister Vorky i nastavlja svoju misiju promosivanja filmske i video umetnosti. Očekuju nas zanimljivi gosti, predavanja, prezentacije, razgovori, koncert i 105 jednogminutnih filmova u dva takmičarska programa. Evo i nekoliko reči selektora filmova, filmskog reditelja, Marka Kostića o selektovanim filmovima i temi festivala:

“U okviru takmičarskog programa ovogodišnjeg izdanja festivala Mr Vorky, biće prikazano 105 filmova. Kao i svake godine biće animiranih, dokumentarnih, igranih i eksperimentalnih jednogminutnih ostvarenja. Tema ovogodišnjeg pratećeg programa je – novac, ali će biti filmova sa tom temom i u takmičarskoj selekciji. Što se ostalog izbora tiče, veliku pažnju sam posvetio filmovima sa literarnim autorskim pretenzijama, odnosno filmovima koji eksperimentišu sa poezijom, a ne samo sa likovnim shvatanjem filmskog jezika. Ove godine, takvih „filmova poezije“ biće više nego do sad. Takođe, selekcija domaćeg, srpskog jednogminutnog filma jača je nego ikad pre. Posebno bih preporučio film Tri sestre autora Jelene Spaić i Zorana Đurkovića.”

U nastavku ovog kataloga možete pronaći kompletan program, imena gostiju i predavača, kao i kompletanu satnicu.

Vidimo se na 4. festivalu Mister Vorky!

INTRODUCTION

Also this year, in the first weekend of June in Ruma, for the fourth time Vorky Team organizes for the audience - International One Film Festival Mister Vorky and continues its mission to promote film and video art. You can expect interesting guests, lectures, presentations, discussions, concerts and 105 one-minute films in two competition programs. Here are a few words of the selector, film director, Marko Kostic on selected films and the theme of the festival:

“The main competition program of this year’s festival, Mister Vorky, will screen 105 films. As every year, there will be animated, documentary, fiction, and experimental one-minute films. The theme of this year’s accompanying program is – Money, but there will be also films with the same topic in the competition. In regards to the chosen pieces, I have devoted great attention to the films with literary aspirations of the authors, films that experiment with poetry and not only with visual artistic understanding of the film language. This year, such „poetry pieces“ will be in greater number than before. Also, the selection of domestic, Serbian one-minute film is stronger than ever before. I would particularly recommend the film *The Three Sisters* by Jelena Spaic and Zoran Djurkovic.”

In the following texts of this catalog you can find the complete program, names of guests and lecturers, as well as a complete schedule.

See you at 4. Mister Vorky Festival!

Mister Vorky

4. Međunarodni festival jednogminutnog filma

4th International One-Minute Film Festival

2-4. jun 2017. / 2nd till 4th June 2017

<http://vorkyteam.rs>
mistervorky@gmail.com

Osnivač i organizator / Organization Founder

Nezavisni filmski centar Vorki Tim /

Independent Film Center Vorky Team

Ko-organizatori / Co-organizers

Kulturni centar Ruma / Cultural Centre Ruma

Zavičajni muzej Ruma / Local Museum Ruma

Mesna zajednica Dobrinici / Local Community Dobrinici

Direktor festivala/ Festival Director

Dragan Cakić

Selektor festivala/ Festival Selector

Marko Kostić

Programski urednik i organizator / Programme Editor and Organizer

Milan Milosavljević

Dizajn vizuelnog identiteta festivala / Design of the Festival Visual Identity

Dejan Delić

Autor animirane špice festivala / Author of animated festival clip

Rune Eriksson

Idejno rešenje i izrada nagrade Grand Prix / Design

concept and production of Grand Prix award

Branislav Crvenković

Tehnički koordinator / Technical coordinator

Marija Kovačina

Voditelj programa / Programme Announcer

Boško Negovanović

Pokrovitelji / Under the Auspices of

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Odred izviđača Ruma / Scouts Unit Ruma

Nani Print Ruma / Printing House Nani Ruma

Centar Novih Tehnologija / Center of New Technologies

Specijalna zahvalnica / Special thanks to

profesoru Vladi Petriću / Professor Vlada Petric

Medijski sponzori / Media Sponsor

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Radio Srem Ruma, <http://radiosrem.rs/>

Radio Srpski Sion Ruma, <http://radio.sr.net/>

Film Freeway, <https://filmfreeway.com/>

REČ SELEKTORA

A WORD FROM THE SELECTOR

• marko kostić •

Tema pratećeg programa ovogodišnjeg izdanja festivala Mr Vorky je - novac.

Novac je povezan sa samim početkom istorije filma. To je bio period pre potopa Titanika, dok građanska kultura još nije stekla pridev-malograđanska, kada je slikanje uličnih detalja bilo isplativije od naručenih portreta, život na trgovima bio inspirativniji nego život na dvorovima, melodijski prelazi bili izraženiji od ritmičke preciznosti, viteški mitovi ustupili mesto činovničkoj kalkulaciji, centralne banke bile u modnom središtu a fabrike predstavljale ostvarenje modernih snova. Sjaj nežnosti, feminiziranosti, provodadžisanja i ogovaranja reflektovan je ovim trenutkom u kojem su pozeri nadjačali naturaliste, slabići pobedili siledžije a plašljivi postali ravnopravni sa hrabrima. Astrologijom davidovske zvezde, sintetički kraj je tih dana nadjačao prirodnu sirovinu, lepi maniri bili zavodljiviji od neobuzdanih strasti, a rukavice gospodina bile viđenije od šake gospodara. Od kolonizacije Indije, pa do britanskog napada na Kinu, osvajanja Hong Konga i legalizovanja tržišta opijuma, ne samo zapadne, već i istočne kulture uslovljene su faktorima koji nisu samo politički i religiozni, već pre svega ekonomski i trgovački. Film i ekonomija od tada postaju nerazdvojni.

Film i njegov glamur je, naglašavanjem javno-scenskih društvenih funkcija, obnovio ideju liberalne industrijske revolucije, one u kojoj je urbanistički plan podelio feudalno domaćinstvo, ekonomski račun redukovao važnost krvnog nasledstva a tehnička invencija, barem u početku, uštedela energiju ratničkog naoružanja. To je period u kojem je emigrantski Izrailj posle viševekovnog obitavanja na tuđem zemljištu Golijata, pronašao način da nedostatke svog materijalnog statusa nadoknadi simboličkim vrednostima. Istorija filma i to što nazivamo masovnom kulturom prošlog veka, povezano je sa kapitalom emigrantskih producenata, inovatora, menadžera, agenata, promotera, špekulanata, novinara i distributera, kao i ostalih trgovaca informacijama, suokupljenih sa evropskom vojno-političkom elitom koja je kulturu tumačila kao kolektivnu (ideološku), a ne individualnu (ekonomsku) kategoriju. Razvojem ekonomskih sloboda i tržišnih vrednosti, ispostavilo se da su oni koji zagovaraju kolektivnu vlast nad idejama najčešće i vlasnici teritorija na kojima se te ideje nalaze. Pod izgovorom društvene svojine, oni zapravo štite svoj vlasnički interes (vlasnici rente su u fizičkoj prednosti nad vlasnicima autorskih prava, pa im je lako da prisvoje tuđ kulturni kapital tako što će ga nazvati zajedničkim dobrom). Od tada, umetnička slava i ekonomija bliske su kategorije, sasvim suprotno onome kako se na Balkanu definišu. Slava donosi ekonomiji duhovni smisao, a ekonomija slavi slobodu kretanja kroz duhovno tržište.

Film nije aristokratska već građanska (trgovačka) veština. To je stvaralačka funkcija u kojoj je tržišni učinak bitniji od teritorijalnog osvajanja i statusne pobeđe bitnije od viteške časti. U takvom odnosu, reakcija publike uvek može da nadvlada predrasudu čaršije, a mogućnost širenja kulturnih granica vrednija je od veštine oponašanja sopstvenog mentaliteta. Dok su dokumentarci vrsta filma koja ne zahteva obimnu scenarističku građu, jer su zasnovani na produkcijom osvajanju teritorija (pejsaža) i lica (portreta) onih ljudi koji nisu profesionalci kinematografije, istorija studijskog igranog filma predstavlja utvrđenu tehniku koja, umesto da dovodi nepoznate ljude pred svetlost reflektora projektuje nepoznatim ljudima svetlosne iluzije u mraku bioskopa. Dok u prvom slučaju autori koriste njihov prostor, u drugom oni koriste njihov novac.

Novac i (igrani) film prevazilaze ograničenje materijalnog prostora osvajanjem scenskog tržišta. Razlog što neke drevne kulture

kaskaju za scenskim tržištem je taj što njihove nasledno-imovinske vrednosti sputavaju upoređivanje javno-stečenih kategorija. I Srbija spada u starinske zajednice u kojima je šansa da se bude stvarni autoritet veća od želje da se postane javni autor. Status privilegovanih u zemlji bez pravog tržišta statičniji je nego tamo gde se bazira na zakonima ekonomije. To je tako jer su posledice ekonomskih promena vidljivije od društvenih, a privilegovani ne žele promenu jer oni imaju više, pa bi više mogli i da izgube. Boriti se za cirkulaciju ekonomskog prometa znači boriti se za mogućnost da svako u toj ekonomiji učestvuje. Jer, ekonomska dobit povećava broj zaposlenih, a to povećanje je neposredna opasnost za statičnu hijerarhiju.

Iz istog razloga, mreža svetskih banaka je već dugo u medijskoj krizi i na meti građana, novinara i umetnika, ne samo kod nas nego u celom svetu. Biti kritičar korporativnog ekonomskog uređenja odavno je postalo popularno stanje svesti i jezika današnjice. Nema filma koji se nije bavio ovom temom na negativan i oštar način. Ali u zadnje vreme, ako je verovati medijima, dolazi do krize ekonomskog sistema, na čelu sa najvećim svetskim korporacijama. Da li je to znak da će kapitalizam, kada izađe iz ekonomske, ponovo ući u umetničku modu i da će računice i brojevi ponovo postati inspiracija za umetnike, kao u doba renesanse?

Otpor prema bankama i bankarima vidljiv je kod bankovnih klijenata, kod umetničke publike, kod filmskih autora, čak i kod političara u parlamentu. Ali zar nije novčani sistem izgradio vrstu uređenja koju zovemo pacifističkom, u kojoj investicije zamenjuju fizičko osvajanje teritorija, trezori zamenjuju vojne tvrđave, krediti zamenjuju krvne zakletve i u kojoj dugoročni planovi zamenjuju vitešku hrabrost? U takvom, građanskom društvu nema robova ali postoji transparentnost poslova u kojima javni autoritet može biti samo onaj koji svoje bogatstvo nije stekao tajno, već finansijskim poređenjem sa drugima na otvorenom vrednosnom tržištu.

Ne želimo da ovde predstavimo novac kao nešto samo po sebi pozitivno, već da postavimo pitanje; ako je toliko kritičara kapitalizma u svetu, kako je moguće da se kapitalizam može nazvati dominantnim ekonomskim i političkim uređenjem? Da li je možda obrnuto? Možda snaga kapitalističkog društva predstavlja umetničku inspiraciju koju će kulturna politika budućnosti tek prepoznati. Drugim rečima, kritičara kapitalizma je previše da bi se tretirali kao da nosioci avangardnih ideja a premalo je filmova o kapitalizmu da bi se ti filmovi mogli nazvati propagandom globalnog poretka. Ovaj program želi da predstavi novac kao simbol globalnog umetničkog tržišta, a u balkanskoj zemlji kao što je Srbija, to je više nego očigledno. Otvaramo ga premijerom kratkog eksperimentalnog filma Alogon u produkciji Vorky Teama, filma koji govori o nevidljivom novcu i u prisustvu banaka u našem svakodnevnom, ali i noćnom, životu.

Suprotno od opšteg mišljenja, smatram da su ekonomija i umetnost u tesnoj povezanosti. Čini mi se da mnogi konzervativni pojedinci, zbog svojih nasleđenih privilegija, sprečavaju da se finansijeri i umetnici pronađu u zajedničkoj ideji i saradnji. Novac je simbol demokratije, a to što su na kritičkoj meti društva govori o tumačenju novca kao progresivne ideji koja i dalje pripada vizijama budućnosti.

Novac je dokaz progresa u kojem se sreću i kultura i ekonomija. Pogled na brojeve tema je ovog programa u kojem banke mogu računati na našu sliku, jer promena ekonomskog utiče na promenu umetničkog sistema i obrnuto.

Being 4 the Benefit of Mr. V!

Money and Film

The theme of the accompanying program of this year's festival, Mr. Vorky is - money.

Money is linked to the very beginning of film history. This was the period before Titanic sunk, while civic culture had not yet acquired the adjective bourgeois, when the painting of street details was more profitable than commissioned portraits, life on the streets was more inspiring than life on the courts, melodic gradation were more pronounced than the rhythmic precision, medieval myths ceded city clerical calculation, the central banks were in the fashion center and factories represented a realization of modern dreams. The glow of tenderness, effeminacy, matchmaking and gossip is reflected in this moment in which the posers override naturalists, the weak beaten the bullies, and the cowardly become equal to the brave. With the astrology of the David's star a synthetic cut has in those days overpowered natural raw materials, good manners were more seductive than unbridled passion, and the gentleman gloves were more prominent than the hands of its master. Since the colonization of India, the British attack on China, the conquest of Hong Kong and legalization of the opium market, not only western but also eastern culture was conditioned by factors which are not only political and religious but above all economic and commercial. Film and economy have since become inseparable.

The film and its glamor has, by emphasizing public-performing social functions, renewed the idea of liberal industrial revolution, in which the urban plan divided the feudal household, economic account reduced the importance of blood succession and technical inventions, at least initially, conserve energy of warrior weapons. This is the period in which the emigrant Israel, after centuries of residence in a foreign land Goliath, found a way to compensate the shortcomings of his financial status with symbolic values. History of film and what we call mass culture of the last century, has been associated with capital emigrant producers, innovators, managers, agents, promoters, speculators, journalists and distributors, as well as other retailers of information conflicting with the European military-political elite that interpreted culture as collective (ideological) rather than individual (economic) category. With the development of economic freedom and market value, it turned out that those who advocate the collective power over ideas usually are the owners of the territory where those ideas are. Under the pretext of social property, they actually protect their ownership interest (annuity owners are in physical advantages over copyright owners, so it is easy to take others' cultural capital by calling it the common good). Since then, the artistic glories and economy were close categories, quite contrary to that how they are defined in the Balkans. Glory brings economy spiritual sense and economics celebrates freedom of movement through the spiritual market.

The film is not aristocratic but civil (commercial) skills. This is a creative function in which the market performance is more important than territorial conquest and victory more important than the status of knightly honor. In such relationship, the reaction of the audience can always overcome prejudice of the bazaar, and the possibility of expanding cultural boundaries is more valuable than skills of imitating one's own mentality. While the documentary type of movie that does not require an extensive screenwriting structure, as they are based on a production conquering of territory (landscape) and face (portrait) those people who are not professionals of cinema, the history of Film in the studio presents an established technique that, instead of leading strangers under the light of the reflector, it projects illusion of light to strangers in the dark theater. While in the first case the

authors use their space in the second they use their money.

Money and (fiction) film overcome the limit of material space by conquest of theatrical market. The reason why some ancient culture lag behind theatrical market is that their hereditary property values hamper the comparison of publicly acquired categories. And Serbia is one of the ancient communities in which the chance to be a real authority is greater than the desire to become a public author. Status of the privileged in the country without a real market is more static than where it is based on the laws of economics. This is so because the consequences of economic change are more visible than social and privileged do not want to change because they have more, so they could lose more. Fighting for the circulation of economic overturn means to fight for every opportunity to participate in the economy. For economic gain increases the number of employees, and this increase is a direct threat to the static hierarchy.

For the same reason, a network of banks in the world has long been in a media crisis and targeted by citizens, journalists, and artists, not only in our country but throughout the world. Being a critic of corporate economic system has long since become a popular state of mind and language of today. There is no film that did not deal with this issue in a negative and sharp manner. But lately, if you believe the media, there is a crisis of the economic system, led by the world's largest corporations. Is it a sign that capitalism, when out of the economic, will re-enter the artistic mode and that the calculations and the numbers will become again an inspiration for artists, as in the Renaissance?

Resistance to banks and bankers is seen with banking clients, art audiences, filmmakers, even among politicians in parliament. But has the monetary system not built a kind of organization that we call pacifist, where investments replace physical conquest of territory, safes replace military fortress, loans replace blood oaths and where long-term plans replace knight's courage? In this, civil society there are no slaves but there is a transparency of transactions in which public authority may be only one who did not gain his wealth secretly but by financial comparison with others in the open value market.

We do not want money here to be presented as something positive in itself, but to ask the question; if there are so many critics of capitalism in the world, how is it possible that capitalism can be called a dominant economic and political system? Could it be the other way around? Maybe the force of the capitalist society presents the artistic inspiration that the cultural politic has yet to recognize in the future. In other words, there are too many critics of capitalism to be treated like holders of avant-garde ideas and too few films about capitalism that these films to be called propaganda of the global order. This program seeks to present money as a symbol of the global art market, and in the Balkan country like Serbia, this is more than obvious. We open it with the premiere of a short experimental film Alogon produced by Vorky Team, the film that speaks of invisible money and in the presence of banks in our everyday life, but also in nocturnal lives.

Contrary to general opinion, I think that the economy and the arts are in close connection. It seems to me that many conservative individuals, because of their inherited privileges, prevent that the financiers and artists find themselves in a common idea and cooperation. Money is a symbol of democracy, and being the critical target of the society speaks on the interpretation of money as a progressive idea, which still belongs to the visions of the future.

Money is proof of progress in which culture and economy meet. Look at the numbers is the subject of this program, in which banks can count on our image because economic changes affect the change of the art system and vice versa.

Being 4 the Benefit of Mr. V!

ŽIRI FESTIVALA

FESTIVAL JURY

• radoj nikolov • sunčica fradelić • goran miloradović •



Radoy Nikolov

Magistrirao i doktorirao filmsku i TV režiju na NATFA (Nacionalnoj akademiji za pozorišnu i filmsku umetnost "Sarafov Kr." - Sofija, Bugarska). Radio je kao režiser i kreativni producent na filmovima, serijama, TV emisijama, reklamama... Njegov kratki film "TIR" (2005) osvojio je nekoliko nagrada na međunarodnim festivalima - Royal Television Society London, najbolji postdiplomski film, 18. Filmski festival u Trstu, 13. Međunarodni festival filmskih i televizijskih škola, Lođ, Poljska... Voli da igra tenis.

Has an MA and Ph.D. diploma in Film and TV directing from the NATFA (National Academy for Theatre and Film Arts "Kr. Sarafov" - Sofia, Bulgaria). He worked as a director and creative producer for films, series, TV shows, commercials... His short film "TIR" (2005) has won several awards at international festivals - Royal Television Society London, Best Postgraduate film, 18.Trieste Film Festival, 13th International Film and Television Schools Festival, Lodz, Poland... He likes to play tennis.



Sunčica Fradelić

Diplomirala slikarstvo na Umjetničkoj akademiji u Splitu gde je radila je kao spoljni saradnik u zvanju asistenta na katedri za Film i video. Do 2016. bila je glavna saradnica Bele Tarra na vođenju film.factory programa u Sarajevu na kojem je pohađala radionice na doktorskom programu. Kino klub Split vodi od 2008. godine, a od 2011. je i predsednica udruženja. Radila je na brojnim amaterskim i profesionalnim produkcijama, koprodukcijama i projektima kao kreativna direktorka, izdavač, urednica, mentorka, producent...

Graduated painting at the Art Academy in Split where she worked as an Assistant Professor at the Department of Film and Video. Till 2016 she was the principal associate of Bela Tarr on running the film.factory Ph.D. program in Sarajevo and attended workshops at the doctoral program. She has been running Kino klub Split since 2008, and since 2011 she is president of the association. She has worked on numerous amateur and professional productions, co-productions and projects as creative director, publisher, editor, mentor, producer...



Goran Miloradović

Diplomirao i doktorirao na studijskoj grupi za istoriju Filozofskog fakulteta u Beogradu. Zaposlen je u Institutu za savremenu istoriju u Beogradu u zvanju višeg naučnog saradnika. Bavi se temama iz istorije srednje i istočne Evrope: Rusije/SSSR-a, Jugoslavije... Posebnu pažnju posvećuje istoriji ideja i ideologija, društvenoj i kulturnoj istoriji. Istraživanju prošlosti pristupa na multidisciplinarni i komparativan način, neretko koristeći atipične istorijske izvore i savremene metodološke pristupe.

He graduated and received Ph. D. in history at Philosophical Faculty in Belgrade. He works at the Institute for Contemporary History in Belgrade as a senior research fellow. He deals with topics from the history of Central/ Eastern Europe: Russia/ USSR, Yugoslavia... Particular attention in his work is devoted to the history of ideas and ideologies, social and cultural history. His approaches to research of the past are multidisciplinary and comparative, often using atypical sources and contemporary methodological approaches.

TAKMIČARSKI PROGRAM 1

COMPETITION PROGRAMME 1

• observation of hawks in the sky • resilience • es mü z'äng • imagination focus • kitsune • over • the amusement park • unhappy animal • where music begins • the ideal crash • women acting like roomba • air beggars • the light in the dark • please see me • entangled • the view • low cost • changing cars • position • foundations • where is home? • interference • #9 dicen de todo (they say a little bit of everything) • night night • open your mind just a minute • melting pop • childrens right • berlin remixed • .littletrip • won't record • paillette • a mermaid • tear-ror • journey • beeboy • broken heart • the last night of the russian monarchy • mad cinema • addiction • the line • sandman • bun bun blast • saisunee • spirits passing through my home • meknes haikus • the author • the airplane • observer • happetizer • cascabel • winter • moksh •



Observation of Hawks in the Sky

Režija/Director: Daniel Asadi Faezi

Pakistan, 2016

Eksperimentalni film / Experimental film

Takatak. Jelo, profesija. Zvuci noža i njegovi pokreti spajaju se u predstavu askete. Tepih od zvukova prirodne i neprirodne buke...

Takatak. A dish, a profession. The sounds of his knife and his movements merge into an ascetic performance. A sound carpet of natural and unnatural noise...



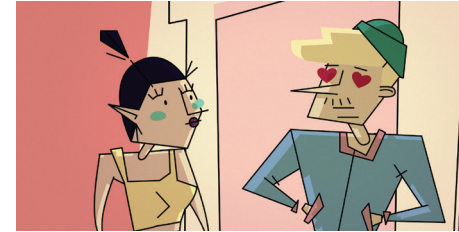
Resilience

Režija/Director: Jorge Mario Zuleta

Costa Rica, 2016

Eksperimentalni film / Experimental film

Sposobnost nečega da se vrati u svoj originalni oblik nakon što je vučeno, rastezano, pritiskano, savijeno, itd. The ability of something to return to its original shape after it has been pulled, stretched, pressed, bent, etc.



Es Mü Z'äng

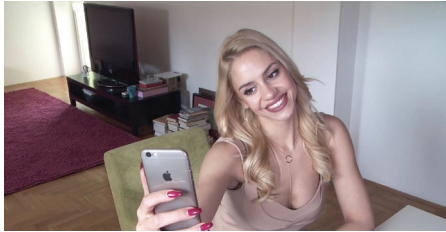
Režija/Director: Lalita Brunner

Switzerland, 2015

Animirani film / Animated film

Uska borba pogrešno obučene ljubavnice.

The tight fight of a misdressed mistress.



Imagination Focus

Režija/Director: Nebojša Rudić

Serbia, 2017

Ekperimentalni film / Experimental film

Društvene mreže i mogućnost lažnog predstavljanja, koje rezultira gubljenjem fokusa junakinje koja živi kroz lažnu sliku o sebi.

Social networks and the possibility of misrepresentation, resulting in loss of focus of the heroine who lives through a false image of herself.



Kitsune

Režija/Director: Guillermo P. Bosch

Spain, 2016

Animirani film / Animated film

Kitsune ("duh lisice" na japanskom) je eksperimentalni animacija materijalizovana kroz igru babuška.

Kitsune ("spirit of the fox" in japanese) is an experimental animation materialized through a matryoshka game.



Over

Režija/Director: José David Apel

Argentina, 2016

Igrani film / Fiction film

Čovek se bori na ratobornom terenu, biva iznenađen hicem koji okončava njegov život. On umire ustupajući put stvarnom životu, dok je ranije bio u simulatoru virtualne stvarnosti.

A man fights in warlike terrain, on his way he is surprised by a shot that ends with his life. He dies giving way to real life, being previously in a simulator of Virtual Reality.



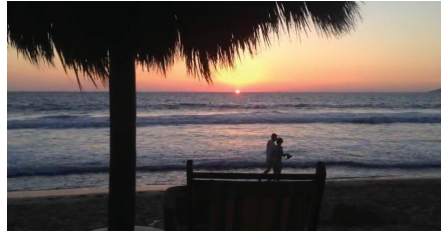
The Amusement Park

Režija/Director: Baining Ku

USA, 2016

Eksperimentalni film / Experimental film

Ovo je luna park.
This is the Amusement Park.



Unhappy Animal

Režija/Director: Robert David Duncan

Canada, 2016

Eksperimentalni film / Experimental film

Da li su ljudi samo nesrećne
životinje? (Pacifik je vizuelno pred-
stavljen tokom filma - Timecode 0:00
pa nadalje)
Are humans the only unhappy
animals? (Pacific Ocean is visually
featured throughout the film - Time-
code 0:00 onward)



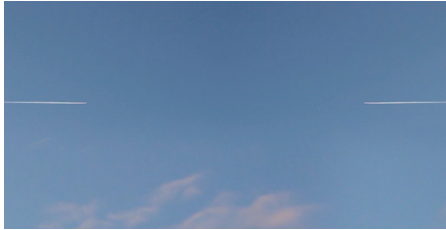
Where Music Begins

Režija/Director: Vladimir Antić

Serbia, 2017

Igrani film / Fiction film

Mlada kompozitorka se bori sa
nedostatkom inspiracije za delo koje
treba da izvede na koncertu.
The young composer is struggling
with a lack of inspiration for the
piece that she should perform in
concert.



The Ideal Crash

Režija/Director: Roberto Voorbij

Netherlands, 2015

Eksperimentalni film / Experimental film

Kratki film koji se poigrava sa očekivanjima gledalaca.
Short film that plays with the viewers expectation.



Women Acting Like Staub-saugerroboter

Režija/Director: Marion Pfaus

Germany, 2016

Eksperimentalni film / Experimental film

Žene koje se ponašaju kao robot usisivač.
Women acting like Roomba.



Air Beggars

Režija/Director: Mira Lane

USA, 2016

Eksperimentalni film / Experimental film

Jezero Žozefina. Ovaj trenutak.
Dođite pčele. Radite svoj posao. Ja
ću svoj pa ćemo živeti u harmoniji.
Lake Josephine. This moment. Come
bees. Do your thing. I'll do mine and
we'll live in harmony.



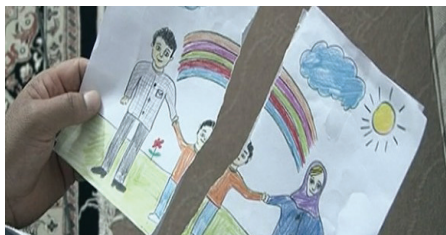
The light in the Dark

Režija/Director: Victoriia Džaparidze & Kseniia Belčenko

Russian Federation, 2017

Animirani film / Animated film

Poreklo života.
Origin of life.



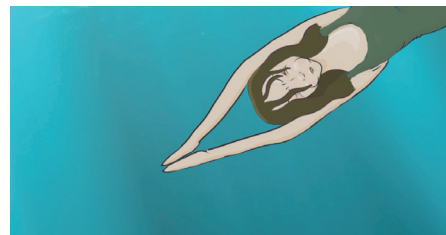
Please See Me

Režija/Director: Hassan Mokhtari

Iran, Islamic Republic of, 2017

Igrani film / Fiction film

Ponekad se majka i otac svađaju ali onda su deca žrtve.
Sometimes mother and father fight but then kids to fall a victim.



Entangled

Režija/Director: Jenae Hall

Australia, 2016

Animirani film / Animated film

Devojka stoji na peščanoj obali i gleda talase koji nežno zapljuskuju njene noge. Ulazi u vodu i zaranja. Njeno okružunje prelazi iz mirnog i sporog do izbezumljenog i divljeg.
A girl stands on a sandy shore watching the waves gently lapping at her feet. She wades into the water and dives in. Her surrounds go from calm and slow to frantic and wild.



The View

Režija/Director: Diana Kasem

Syrian Arab Republic, 2016

Eksperimentalni film / Experimental film

Reprodukcija poslednje scene filma „Ruski kovčeg“ od Aleksandra Sokurova.

The View is a reenactment of the last scene in The Russian Ark by Alexander Sokurov.



Low Cost

Režija/Director: Adrian Cuesta

Spain, 2017

Igrani film / Fiction film

Živimo u vremenu u kome putovanje postaje sve više dostupno svima. We live in a time in which traveling is getting more and more accessible for everyone.



Changing Cars

Režija/Director: Levi White

USA, 2017

Animirani film / Animated film

Automobili igračke upravljaju kućom za igru. Džoker je divlji. Dinos na paradi. The toy cars are running the playhouse. The Joker is wild. Dinos on parade.



Position

Režija/Director: Vladimir Bayandin

Russian Federation, 2017

Igrani film / Fiction film

Nakon preuzimanja dužnosti u kriminalnim krugovima stičete dostojanstvo. To pomaže da se izborite sa opasnosti.

After taking the position in criminal circles, you acquire dignity. It helps you to cope with the danger.



Foundations

Režija/Director: Rahim Moledina

United Kingdom, 2017

Eksperimentalni film / Experimental film

Temelji života.
Life foundations.



Where is Home?

Režija/Director: Asad Nazari

Sweden, 2016

Eksperimentalni film / Experimental film

Asad, 14 godina, pobjegao je iz Afganistana u Švedsku.

Asad, 14 years old, fled from Afghanistan to Sweden.



Interference

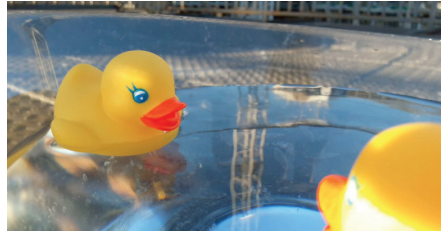
Režija/Director: Pablo García Sanz

Spain, 2016

Igrani film / Fiction film

Žena hoda kroz grad bez pomisli da će se nešto loše dogoditi...

A woman walks through a city not imagining that something bad will happen...



#9 DICEN DE TODO (They Say a Little Bit of Everything)

Režija/Director: Elena Saenz

Spain, 2016

Eksperimentalni film / Experimental film

#9 Dicen De Todo (Kažu pomalo od svega) je tužna pesma za prošlu ljubav i sumnje u mogućnost ponovnog zaljubljanja.

#9 Dicen de todo (They say a little bit of everything) is a sad song to a past love and to the doubt of the possibility of being in love again.



Night Night

Režija/Director: Golnaz Moghaddam

Iran, Islamic Republic of, 2016

Animirani film / Animated film

Govoreći laku noć svom sinu, tata će saznati da dete nije na krevetu, onda noćna mora počinje...!

Saying good night to his son, Dad will find out the kid is not on the bed anymore, then the nightmare begins...!



Open Your Mind Just a Minute

Režija/Director: Rudi Uran

Slovenia, 2015

Eksperimentalni film / Experimental film

Kratka verzija dužeg filma "Open Your Mind".

Short version of the film "Open Your Mind".



Melting Pop

Režija/Director: Alexandre Dubosc

France, 2015

Animirani film / Animated film

"Čokoladna" mešavina moje vizije POPa.

A "chocolate" mixture of my vision of POP.



Childrens Right

Režija/Director: Solmaz Etemad

Iran, Islamic Republic of, 2017

Eksperimentalni film / Experimental film

Zemlja je naša.

Earth is our's .



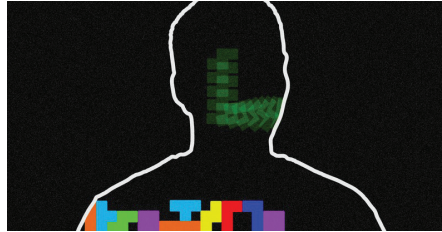
Berlin Remixed

Režija/Director: Luis Bezeta

Spain, 2016

Eksperimentalni film / Experimental film

Jedna godina u jednom minutu.
One year in one minute.



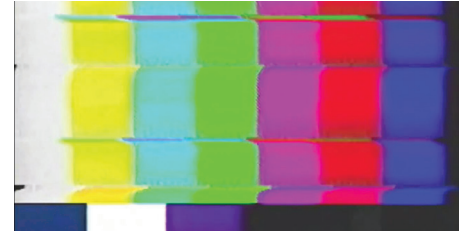
.littletrip

Režija/Director: Luis Ales

Portugal, 2016

Animirani film / Animated film

Malo putovanje kroz svet retro gejminga.
Little voyage through a retro gaming world.



Won't Record

Režija/Director: Rahim Moledina

United Kingdom, 2017

Eksperimentalni film / Experimental film

VHS stil.
VHS style.



Paillette

Režija/Director: Danit Elgev

Netherlands, 2015

Eksperimentalni film / Experimental film

Čovek i žena govore bez reči.
Pokušavaju da saznaju ko su oni tako
što će skinuti spoljašnje slojeve.
A man and a woman talking without
words. Trying to find out who they
are by shedding the outside layers.



A Mermaid

Režija/Director: Ileana Andrea Gómez
Gavinoser

Argentina, 2015

Animirani film / Animated film

Mesec i more pronalaze morskú
sirenu.
The moon and the sea find a mer-
maid.



TEARror

Režija/Director: Mr Joshua Ngiam

Singapore, 2017

Animirani film / Animated film

Ova stop motion animacija cepanjem
papira otkriva važnu poruku - ako
smo ujedinjeni, teror ne može da nas
razdvoji.
This paper-tearing stop motion
animation reveals an important mes-
sage - if we're united, terror can't
tear us apart.



Journey

Režija/Director: Tara Vulović

Serbia, 2017

Eksperimentalni film / Experimental film

Da li su spomenici izgrađeni u znak sećanja na život, obeležavanje prolaznosti, ili su eho sećanja nade i tražanja za večnost?

Are monuments built in memory of life, marking the transience, or are they an echo of memories of hope and of search for eternity?



BeeBoy

Režija/Director: Sadko Hadžihasanović,
Hanna Jovin

Canada, 2016

Animirani film / Animated film

Film je alegorija, možda za život u našem vremenu.

Film is allegory, perhaps for living in our times.



Broken Heart

Režija/Director: Scott Ennis

USA, 2016

Eksperimentalni film / Experimental film

Sonet koji posmatra ljubav kao keramičko srce lutke.

A sonnet looking at love like a toy doll's ceramic heart.



The Last Night of The Russian Monarchy

Režija/Director: Yana Uvarova

Russian Federation, 2017

Eksperimentalni film / Experimental film

Poslednja noć.
The last night.



Mad Cinema

Režija/Director: David Valverde Martínez

Spain, 2016

Eksperimentalni film / Experimental film

U Mad Cinema likovi su ljudi u okruženju koje je takođe ludo. Kratki film od 1 minuta sa iznenađujućim krajem.

In Mad Cinema the characters are like crazy in an environment also crazy. 1 minute short film with a surprise ending.



Addiction

Režija/Director: Luka Padežanin

Croatia, 2017

Igrani film / Fiction film

Devojka koja se bori sa svojim vlastitim stavom i držanjem, pokušava pronaći svoj mir pomoću istočnjačkih metoda. Film je baziran na ritmu.

The girl who is struggling with their own attitude in trying to find her peace, using Eastern methods. The film is based on a rhythm.



The Line

Režija/Director: Hamid Borzooley

Iran, Islamic Republic of, 2017

Animirani film / Animated film

Zatvorena linija.
Closed line.



Sandman

Režija/Director: Joseph Monahan

United Kingdom, 2015

Igrani film / Fiction film

Dečak pronalazi nešto misteriozno u pesku u ovom super kratkom filmu koji traje 14 sekundi!
A boy finds something mysterious in the sand in this super short, 14 second film!



Bun Bun Blast

Režija/Director: Drake Tuura

Canada, 2017

Animirani film / Animated film

Animirani kratki film o maloj devojčici koja je prisiljena da upuca slatkog zeku.
An animated short about a little girl being forced to shoot a cute bunny.



Saisunee

Režija/Director: Oradol Kaewprasert

Thailand, 2016

Dokumentarni film / Documentary film

Saisunee Jana, dobitnica zlatne medalje za mačevanje u kolicima na paraolimpijskim igrama u Londonu. Saisunee Jana, the gold medalist, wheelchair fencing, the Paralympics, London.



Spirits Passing Through My Home

Režija/Director: Atton Paul

USA, 2017

Eksperimentalni film / Experimental film

Nekoliko duhova u prolazu.
Some ghosts are passing by.



Meknes Haikus

Režija/Director: Bommenel Yves

France, 2016

Eksperimentalni film / Experimental film

Putopis u obliku video haikua napravljenih tokom umetničkog boravka "Sur les pas de Delacroix" na poziv Francuskog Instituta u Meknesu (Maroko).

Travel diary in the form of haikus videos made during the artistic residence "Sur les pas de Delacroix" at the invitation of the French Institute of Meknes (Morocco).



The Author

Režija/Director: Elvert Bañares

Philippines, 2017

Igrani film / Fiction film

Pisanje može biti ponekad zamorno...
Writing can be sometimes tiresome...



The Airplane

Režija/Director: Jesús Martínez Nota & Jotoni

Spain, 2016

Animirani film / Animated film

Otvori usta, stiže avion.
Open your mouth, here comes the plane.



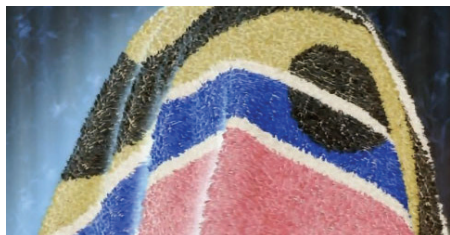
Observer

Režija/Director: José Paulo Santos

Spain, 2016

Igrani film / Fiction film

Gledajući ih kako hodaju, zna šta vidi
- oni su sve videli; oni su u žurbi; žele
da posmatraju susedno selo...
Watching them walk he knows what
he sees – they've seen it all; they're
in a hurry; they want to observe the
next village...



Happetizer

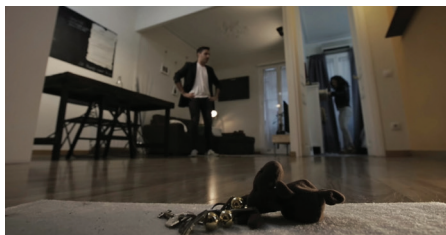
Režija/Director: Vera Sebert

Austria, 2016

Ekperimentalni film / Experimental film

Peškir je jednostavno najkorisnija stvar koju bilo koji međuzvezdani autostoper može da nosi. Što je još važnije, peškir ima ogromnu psihološku vrednost.

A towel is just about the most massively useful thing any interstellar Hitchhiker can carry. More importantly, a towel has immense psychological value.



Cascabel

Režija/Director: Ignacio F. Rodó

Spain, 2016

Igrani film / Fiction film

Zvuk zvona je proizveden od strane sudara dve metalne sfere: jedne spoljašnje i jedne unutrašnje. Isto se dešava sa nekoliko borbi.

The sound of a bell is produced by the crash of two metallic spheres: the exterior one and the interior one. The same happens with couple fights.



Winter

Režija/Director: Ji Yoon Chung

Germany, 2017

Animirani film / Animated film

Kratka animacija o tmurnom zimskom jutru (u Evropi).

A short animation on a gloomy winter morning (in Europe).



mOksh

Režija/Director: Abhinav Vats Schamber

USA, 2017

Eksperimentalni film / Experimental film

Jednog dana čovek će dostići slobodu
od mnogih krugova rođenja, života i
smrti.

Someday one shall attain freedom
from many a circles of Birth, Life &
Death.

TAKMIČARSKI PROGRAM 2

COMPETITION PROGRAMME 2

- 3 sisters • k • there is a place • the one sure thing • sofaholic • take 2 • missing • outside marx's dog • orange • rush • shadows of a radio in the east • the fine line between self control and self abuse • misadventures of moroccan (actor) • blogavista • the man • our sg dollar • fogette • the old man and the sea • szpilman's piano • rain • podium – abbr • aristmena's gallery room • video015 • winter • the inspective machine • make music, not war • utopia • armacedon • the p.s. botoxbabe machine • efecto tunel • alone video • macroicarus • me inspiring death • amnesia • solar fishing • mind • budding • no sense • harihara jewelers ad • meal • early wish (not a ballerina) • beings of nature • the last minute • joe vs joe • dancing cubed • kansay's glorius death • nightmare endless • studies of life • darker than black • i can't remember your name • fruitlympics • blackboard • a little beetle •



3 Sisters

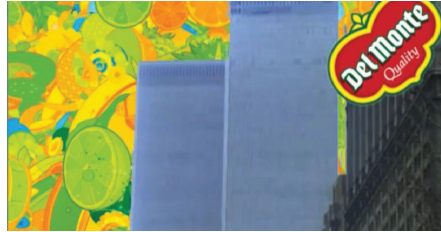
Režija/Director: Jelena Spaić, Zoran Đurković

Serbia, 2016

Eksperimentalni film / Experimental film

Film je rađen po istoimenoj drami Anton Pavlovič Čehova. 3 Sestre su 3 sekvence tuge, nemoći, nepripadanja i odbačenosti, tri mladosti unapred osuđene na propast.

Film is based on the same drama by Anton Pavlovich Chekhov. 3 Sisters, 3 sequences in 1 minute, elements of hopelessness, sense of not belonging, three misfits doomed to fail.



K

Režija/Director: Rick Niebe

Italia, 2017

Eksperimentalni film / Experimental film

Varijacije na temu uvodne muzičke sekvence tv drame.

Variations on a teleplay theme song.



There is a Place

Režija/Director: Denys Kushnarov

Ukraine, 2016

Dokumentarni film / Documentary film

Postoji mesto, gde je prekinuta veza između čoveka i prirode.

There is a place, where the relationship between human & nature was broken off.



The One Sure Thing

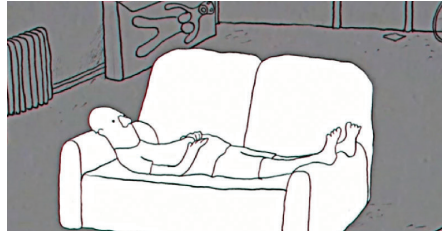
Režija/Director: Bogdan Bošnjak

Croatia, 2016

Igrani film / Fiction film

Zaista, postoji samo jedna sigurna stvar.

Truly, there's only one sure thing.



Sofaholic

Režija/Director: Nicolás Petelski

Spain, 2016

Animirani film / Animated film

Čovek, sofa i najveće otkriće na svetu.

A man, a sofa, and the world's greatest discovery.



Take 2

Režija/Director: Enrique Ortega

Spain, 2017

Igrani film / Fiction film

Ekipa snima video.

A crew shooting a video.



Missing

Režija/Director: Rahim Moledina

Brasil, 2015

Eksperimentalni film / Experimental film

Kako nestati...

How to disappear...



Outside Marx's Dog

Režija/Director: Jorge Mario Zuleta

Costa Rica, 2016

Eksperimentalni film / Experimental film

"Izvan psa, knjiga je čovekov najbolji prijatelj. Unutar psa je previše mračno za čitanje."

Gručo Marks

"Outside of a dog, a book is a man's best friend. Inside of a dog it's too dark to read."

Groucho Marx



Orange

Režija/Director: Maximilien Luc Proctor

Germany, 2016

Eksperimentalni film / Experimental film

Vizuelna poema.

A visual poem.



Rush

Režija/Director: Molly Brown

United Kingdom, 2017

Eksperimentalni film / Experimental film

Kratki eksperimentalno-dokumentarni film kombinuje animaciju sa ubrzanim, filtriranim snimkom sa mobilnog telefona koji prikazuje londonske putnike .

A short experimental documentary combining animation with speeded-up, filtered mobile phone footage of London commuters .



Shadows of a Radio in the East

Režija/Director: Nacho Recio

Spain, 2016

Eksperimentalni film / Experimental film

“Shadows of a Radio in the East”, predstavljen je kao audio-vizuelni eksperiment u kontekstu Berlinu koji je i dalje u senci teške i neizvesne prošlosti.

‘Shadows of a Radio in the East’, is presented as an audiovisual experimentation in the context of a Berlin still overshadowed by a dense and uncertain past.



The Fine Line between Self Control and Self Abuse

Režija/Director: Kathryn Olson

USA, 2016

Animirani film / Animated film

Ovaj film je uspomena na mog oca ali i njegov problem sa alkoholom. Originalno korišćen kao način traženja olakšanja o ovim i drugim pitanjima u životu, sada je postao podsetnik... Both a memento to my father and to his alcoholic tendencies. Originally used as a way of seeking relief about these and other issues in my life, it has now become a reminder...



Misadventures of Moroccan (actor)

Režija/Director: Rogelio Sastre

Spain, 2016

Igrani film / Fiction film

Glumac i njegov agent su se sastali da bi razgovarali o budućim mogućnostima.

An actor and his agent meet to discuss future prospects.



Blogavista

Režija/Director: Zachary Weinstein

USA, 2016

Animirani film / Animated film

Blogavista je bolest od koje se tvoje lice topi.

Blogavista is a disease that makes your face melts off.



The Man

Režija/Director: Marko Mutavdžić

Serbia, 2017

Igrani film / Fiction film

Obično jutro u čekaonici. Nekoliko ljudi čeka svoj red da uđe kod doktora...

Regular morning in the doctor's waiting room...



Our SG Dollar

Režija/Director: Mr Joshua Ngiam

Spain, 2016

Animirani film / Animated film

Svaka beleška nudi uvid u priču Singapura, kako su generacije naporno radile na izgradnji nacije za budućnost.

Every note to offers a glimpse of the Singapore story, of how generations have worked hard at building a nation for the future.



Fogette

Režija/Director: Jorge Mario Zuleta

Costa Rica, 2016

Eksperimentalni film / Experimental film

Čudna izmaglica u prostoru se polako ispunjuje šarenim elementom.

A strange mist all over the place is slowly interrupted by a colorful element.



The Old Man and the Sea

Režija/Director: Clyde James Aragon

USA, 2016

Eksperimentalni film / Experimental film

Kratka poema pretvorena u film.

A short poem put to a film.



Szpilman's Piano

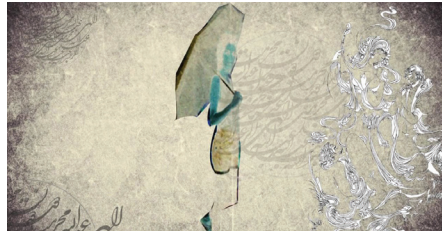
Režija/Director: Tosh Leykum

Germany, 2015

Dokumentarni film / Documentary film

Salmon Finkelštajn Finkelštajn je preživeo holokaust. On je govori o svom prijatelju Spilmanu, njegovom klaviru i i zašto će klavir spasiti njegov život.

Salmon Finkelstein Finkelstein is a holocaust survivor. He talk about his friend Szpilman, his Piano and and why the piano will save his life.



Rain

Režija/Director: Motahareh Ahmadpour

Iran, Islamic Republic of, 2017

Animirani film / Animated film

Boje i muzika kiše.
Colours and music of the rain.



Podium – ABBR

Režija/Director: Helvecio Parente

Brazil, 2016

Reklamni film / Advertising film

Ne samo lični trijumf pojedinca. Ovo je trijumf mnogih.
Not one single personal triumph. But the triumph of many.



Aristmena's Gallery Room

Režija/Director: Jorjesús

Spain, 2017

Eksperimentalni film / Experimental film

Španski akvarelista Horhe Blanco Mena je referenca slikarske tehnike korišćene u filmu. Tajna umetnosti je na drugoj strani horizonta.
The Spanish watercolor artist Jorge Blanco Mena has been a reference of this painting technique. The mystery of art is on the other side of that horizon.



Video015

Režija/Director: Petar Vakić

Serbia, 2017

Eksperimentalni film / Experimental film

Dve autobuske linije, jedan putnik.
Drama; napetost. Suočavanje sa "realnošću". Stanje konstantnog putovanja uz zvukove muzike...
Two bus lines, one passenger. Drama; tension. Dealing with the "reality". The state of constant traveling to the sound of music...



Winter

Režija/Director: Malas Twins

Syrian Arab Republic, 2016

Igrani film / Fiction film

Devojka je gladna na ulicama Francuske.
A Girl is hungry in the streets of France.



The Inspective Machine

Režija/Director: Jorge Mario Zuleta

Costa Rica, 2016

Eksperimentalni film / Experimental film

Samoposmatrajuća mašina.
Self-reflecting machine.



Make Music, Not War

Režija/Director: Denys Kushnarov & Oles Seredytskyi

Ukraine, 2015

Dokumentarni film / Documentary film

Juče - mir, danas - rat. Ako bi sve vojske mogla da reše svoje probleme kroz sviranje, a ne da se igraju sa našim životima, - dobili bismo drugačije sutra.

Yesterday – peace, today – war. If all the military could solve their issues by playing music, but not playing with our lives, - we'd get another tomorrow.



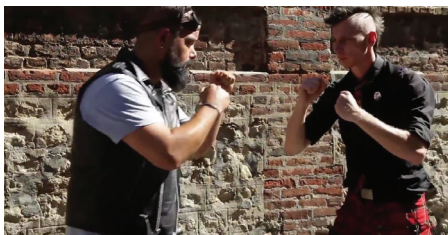
Utopia

Režija/Director: Daniel Zagórski

Poland, 2015

Animirani film / Animated film

Ne postoji mesto kao što je Utopija.
There's no place like Utopia.



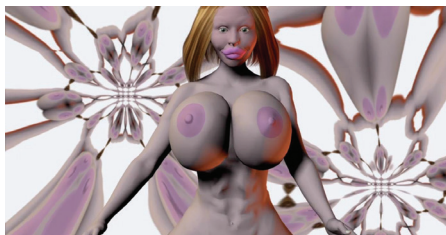
Armacedon

Režija/Director: Bruno Veljanovski

Macedonia, FYRo, 2016

Igrani film / Fiction film

Za neke, to je samo igra. Za druge, to je njihov život. Snimljeno, smontirano i predstavljeno u 1 danu.
For some, it's just a game. For others, it's their life. Shot, edited and presented in 1 day.



The P.S. Botoxbabe Machine

Režija/Director: Janetta Abbenbroek

Netherlands, 2017

Animirani film / Animated film

Mašina za plastičnu hirurgija botoks lepotica.
The Plastic Surgery Botox Babe Machine.



Efecto Tunel

Režija/Director: Teresa Marcos

Spain, 2017

Igrani film / Fiction film

Dve žene voze pepeo voljene osobe na more. Svakako, one su trebale da se drže tihe intimnosti, naročito prilikom ulaska u tunel.
Two women drive the ashes of a loved one down to the seaside. Arguably, they should have hold on to a silent intimacy, particularly when entering that tunnel.



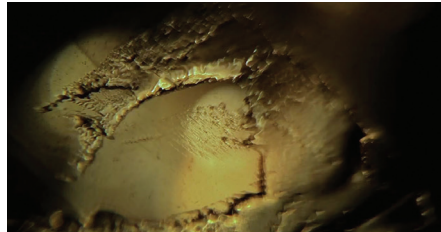
Alone Video

Režija/Director: Robert Burks

USA, 2016

Igrani film / Fiction film

Jedna mlada žena je sama u malom gradu, i mora da ode iz njega.
A young woman is all alone in a small town, and must leave.



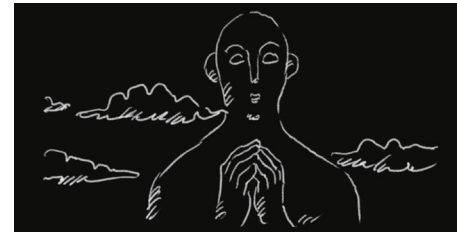
Macroicarus

Režija/Director: Viktor Hertz

Sweden, 2017

Eksperimentalni film / Experimental film

Ponekad je potrebno da se žrtvujete, ako želite da budete stvarno blizu...
Sometimes you need to make sacrifices, if you want to come really close...



Me Inspiring Death

Režija/Director: Dimitar Dimitrov

Bulgaria, 2016

Animirani film / Animated film

Za izgubljenu dušu na svom putu.
For a lost soul on his way.



Amnesia

Režija/Director: Gala Shiyan

Russian Federation, 2016

Igrani film / Fiction film

Dve reči o savremenoj poeziji.
Two words about modern poetry.



Solar Fishing

Režija/Director: Gilles Vuillard

France, 2016

Eksperimentalni film / Experimental film

Ovaj jednogminutni film je spekulacija
oko svetlosti.
This one minute film is a speculation
about light.



Mind

Režija/Director: Samuel Carrillo

Mexico, 2017

Animirani film / Animated film

Nagoveštaj onoga što je um.
A glimpse of what mind is.



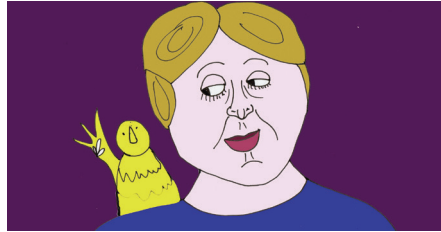
Budding

Režija/Director: Zoran Đurković

Serbia, 2016

Ekperimentalni film / Experimental film

Proleće je došlo...
Spring has sprung...



No Sense

Režija/Director: Ileana Andrea Gómez
Gavinoser

Argentina, 2016

Animirani film / Animated film

Ekperimentalni animirani kratki film
o besmislenosti.
Experimental animated short film
about no sense.



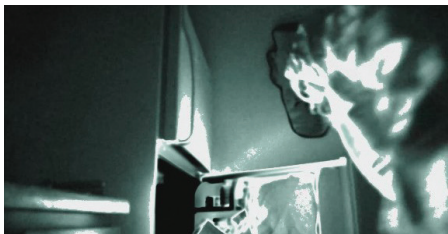
Harihara Jewelers AD

Režija/Director: Vamshi Krishna Kan-
dukuri

India, 2015

Reklamni film / Advertising film

Kako nakit povećava bliskost u vezi
novih bračnih parova, veoma svež
koncept koji nikada ranije niste videli.
How a jewellery increases the
relationship bond of newly married
couple, very fresh concept that you
never witnessed before.



Meal

Režija/Director: Coalfather Industries

USA, 2016

Eksperimentalni film / Experimental film

Kasna večera.
Late night dinner.



Early Wish (Not a Ballerina)

Režija/Director: Hetty van Oordt

Netherlands, 2016

Animirani film / Animated film

Želja iz detinjstva izgleda postaje
ispunjena.
A childhood wish seems to become
fulfilled.



Beings of Nature

Režija/Director: Cristina Barriguete &
Joaquín Murad

Spain, 2016

Plesni film / Dance film

Dvoje ljudi traže vezu sa prirodom i
sa samim sobom. Pronalaze jedno
drugo, njihova tela počinju da razgo-
varaju, prouzrokujući da prepoznaju
u drugom sopstvena osećanja.
Two people seek the connection with
nature and with themselves. Find-
ing each other, their bodies begin to
converse, causing them to recognize
in the other their own feelings.



The Last Minute

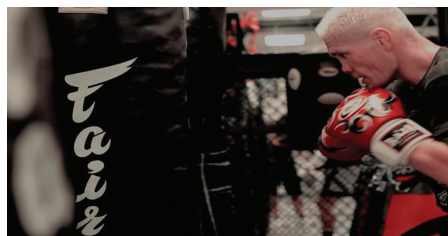
Režija/Director: Anae Bilodeau

Canada, 2015

Animirani film / Animated film

Disidentkinja o prednostima bitisanja u poslednjem minutu.

A dissident woman set out the benefits of being at the last minute.



Joe vs Joe

Režija/Director: Juno Hymaen

USA, 2016

Eksperimentalni film / Experimental film

Borac se suočava sa svojom senkom.

A fighter faces his shadow.



Dancing Cubed

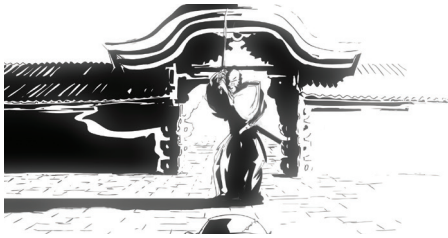
Režija/Director: Tony Prieto

USA, 2017

Eksperimentalni film / Experimental film

Snimljena verzija (ra)sklapanja strašne Rubikove kocke biva pozajmljena folk plesu ili kvadratnom plesu... Kvadrat, u kocki, Kocka; to je kratak skok.

A filmed version of the solution of the dreaded Rubix Cube seems to lend itself to folk dancing or even Square Dancing... Square, Cubed, Cube; it is a short leap.



Kansay's Glorius Death

Režija/Director: Chris Sagovac

USA, 2016

Animirani film / Animated film

Kansai Pauk suočava sa polubogom Tesshin na Gvozdenoj Kapiji. Pauk je jedan od 99 ubica poslatih da se oslobodi pakao na zemlji iz groba. Kansay the Spider faces the demigod Tesshin at the Iron Gate. The Spider is one of 99 assassins sent to unleash Hell upon Earth from beyond the grave.



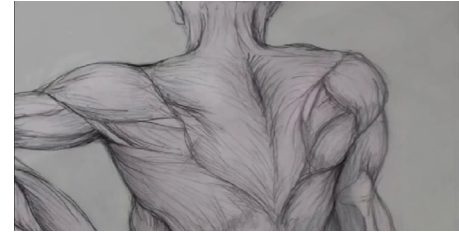
Nightmare Endless

Režija/Director: Jorge F. de Souza

Brazil, 2015

Animirani film / Animated film

Da li je stvarno ili je sve samo iluzija našeg uma? Mučeni sećanjima, razdvajanje realnosti od imaginarnog je beskrajni košmar! Is it real or is it endless illusions of your mind? Tormented by memories, to distinguish the real world from the imaginary is an endless nightmare!



Studies of Life

Režija/Director: Rahim Moledina

United Kingdom, 2017

Eksperimentalni film / Experimental film

Umetničke studije o životu.
Art studies about life.



Darker Than Black

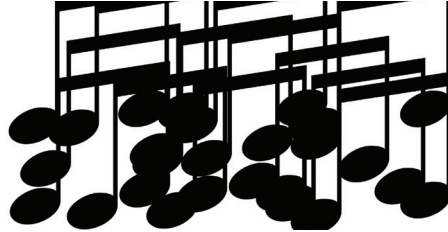
Režija/Director: Hassan Mokhtari

Iran, Islamic Republic of, 2017

Animirani film / Animated film

Ponekad neko misli da je njihov stil života za mir, ali moramo im reći da njihov način života je zapravo suprotan svetlosti!

Sometimes someone think them lifestyle is for peace, but we must say them that the lifestyle is light opposite!



I Can't Remember Your Name

Režija/Director: H. C. Turk

USA, 2015

Animirani film / Animated film

Najbolja pesma na svetu od 9 sekundi.

World greatest 9 sec. song



Fruitlympics

Režija/Director: Andre Maat

Netherlands, 2016

Eksperimentalni film / Experimental film

Ovo su vrhunci izvođenja stop-motion-a.

These are the highlight performances of the stop-motion.



Blackboard

Režija/Director: Reza Golchin

Iran, Islamic Republic of, 2016

Eksperimentalni film / Experimental film

Tabla mnogih učionica.
Blackboard of classrooms.



A Little Beetle

Režija/Director: Elene Sebiskveradze

Georgia, 2017

Animirani film / Animated film

Mala buba namerno koristi sve svoje napore da pobegne iz beskrajnog prostora... ali problematičan susret sa vodom komplikuje situaciju još više...
A Little Beetle deliberately puts all its efforts to escape from the endless space...but the trouble in the face of water complicates the situation even more...

PRATEĆI PROGRAM ADDITIONAL PROGRAMME

- opening • vorkapich - drawings • cefalni atentat • money and film • vorkapich, vinaver and serbian avant-garde film • eternal guerrilla • kino klub split • radoj nikolov • paper moon • center of new technologies •

OTVARANJE

- Izložba „Vorkapić – crteži“ • Uvodna reč: Dragomir Janković, istoričar umetnosti, muzejski savetnik Zavičajnog muzeja Ruma



SV

Glava Sremice



Autoportret

OPENING

- Exhibition “Vorkapich – drawings” • Introduction: Dragomir Janković, art historian, professional advisor of the Local Museum Ruma



SV



SV

Ženski aktovi

PREDAVANJA

• Vorkapić, Vinaver i srpski avangradni film • Božidar Zečević, Srpski filmološki centar

Do sada nije bila istraživana veza između stvaralaštva Slavka Vorkapića i srpske avangarde, pre svega one koja je nastajala u Parizu, u vreme Vorkapićevog školovanja 1916-1920. godine. Pre svih Stanislav Vinaver, a zatim Rastko Petrović i Boško Tokin bili su u Parizu fascinirani ne samo pojavom filma, već i poetičke i filofske misli pokrenute ovom pojavom, koja je nadahnula vodećeg filsofa svog doba, Anrija Bergsona, da ukupnu stvaralačku evoluciju sveta sagleda kroz kinematografski princip. Bergsonovo učenje o ritmu direktno je uticalo na Vinaverovu poetiku i Vorkapićevo shvatanje filma kao umetnosti svoje vrste, docnije ovaploćeno u njegovim filmovima Fingalova pećina i Šuma šumori.

Posle predavanja projekcija filma Fingalova pećina (1941).

• Vorkapich, Vinaver and Serbian avant-garde film • Božidar Zečević, Serbian Center of Filmology

Until now the link between the creative work of Slavko Vorkapich and the Serbian avant-garde has not been investigated, especially the one that existing in Paris, during Vorkapich school years 1916-1920. Before others Stanislav Vinaver, then Rastko Petrovic and Bosko Tokin were fascinated in Paris not only by the appearance of the film, but also by poetic and philosophical thoughts started by this phenomenon that inspired the leading philosophers of his time, Henri Bergson, to perceive the overall creative evolution of the world through the cinematographic principle. Bergson study about rhythm directly affected Vinaver's poetics and Vorkapich's understanding of film as an art of its kind, later embodied in his films Fingal's Cave and Forest Murmurs.

After the lecture, there will be a screening of the film Fingal's Cave (1941).



LECTURES

- **Večna gerila: suprotstavljene interpretacije Drugog svetskog rata u Jugoslaviji na igranom filmu (1941–1991) • Goran Miloradović**

Usled specifične pozicije Jugoslavije između NATO pakta i Varšavskog sporazuma u jugoslovenskom i stranom igranom filmu su se pojavila dva različita tumačenja Drugog svetskog rata u Jugoslaviji. Jedan diskurs afirmiše višenacionalnu jugoslovensku državnost i njene veze sa Zapadom, po cenu očuvanja komunističke vlasti u njoj. Drugi ističe srpsko-ruske istorijske veze i tradicionalne vrednosti, poričući službena jugoslovenska tumačenja novije istorije i zablude komunističke ideologije.

- **Eternal guerrilla: opposing interpretations of the Second World War in Yugoslavia on film (1941-1991) • Goran Miloradović**

Due to the specific position of Yugoslavia between NATO and the Warsaw agreement in Yugoslav and foreign feature film two different interpretations of World War II in Yugoslavia have appeared. One discourse affirms the multinational Yugoslav statehood and its ties with the West, at the cost of preserving communist power in it. Other highlights the Serbian-Russian historical ties and traditional values, denying the official Yugoslav interpretations of recent history and delusions of communist ideology.



Слика 59. Пријем Славка Воркапића (сасвим десно) и директора Босна-филма Монија Финција (десно), код Тита, 20. јануара 1956.

• Kino klub Split • Sunčica Fradelić

Kino klub Split je udruženje građana iz Splita koja kontinuirano deluje od 1952 godine na polju audiovizuelne umjetnosti: obrazovanja, produkcije i distribucije audiovizuelnih dela. Klub deluje kroz dva osnovna principa: besplatno bavljenje filmom za članove i ideal autorske slobode. Do danas je producirano blizu 750 radova, od toga oko 280 na filmu, dok je samo u poslednje dve godine producirano oko 70 različitih audio-vizuelnih dela. Filmovi su prikazivani na brojnim festivalima u zemlji i inostranstvu, od revija amaterskog filma, do konkurencije međunarodnih festivala i prikazivanja u poznatim svetskim muzejima i galerijama. Uspeh se meri i u u više od stotinu različitih nagrada i priznanja.

• Cine Club Split • Sunčica Fradelić

Cine Club Split, established in 1952 is an association for education, production and distribution of audiovisual works. Today we operate through two basic principles: free filmmaking for members and artistic freedom of the authors. To this date nearly 750 works have been produced, of which about 280 are on film celluloid. Only in the last two years we have produced about 70 different audio-visual works. The films were screened at numerous festivals in the country and abroad, from amateur movie reviews, to competitions of international festivals and performances in famous world museums and galleries. Success is counted in over a hundred different awards and recognitions.

PREZENTACIJE

Flouresecencije, Ante Verzotti, 1967, 4'26"

AKT, Tamara Bilankov, 2016, 25'32"

Žemsko, Dunja Ivanišević, 1968, 4'30"

Čudotvorna tvornica sinjska, Rino Efendić, 2016, 6'

Lula & Bručke, Igor Jelinović, 2016, 15'

Nemoj da ti bude neugodno, Ivan Jamić, Tonči Kranjčević Batalić, Tanja Minarik, 2016, 9'

Bageri proždiru zemlju, Martin Crvelin, 1967, 5'22"



PRESENTATIONS

• Radoy Nikolov •

40 Days Life, 2003, 3'37"

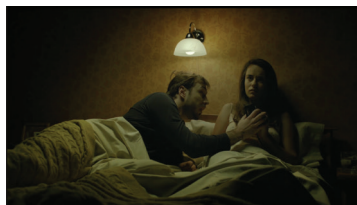
Beni&Art, 2011, 13'10"

September, pp, 1'22"

October, pp, 1'24"

November, pp, 3'14"

On the Hills of Manchuria, pp, 3'52"



• **Centar Novih Tehnologija** • je relativno mlada firma osnovana u oktobru 2004. godine u Rumi sa ciljem da se tadašnjem tržištu Srbije i Crne Gore kao okolnih zemalja pruži adekvatna i potpuna podrška za brzo usvajanje i primenu novih tehnologija.

Naša prvenstvena orijentacija je pružanje kompletne usluge u oblasti informacionih sistema i web-a: od pomoći pri izboru računara i računarske opreme, pa do izrade softvera i prezentovanja firmi i institucija na Internetu i putem multimedije. Energičan i mlad, ali iskusan tim informatičara čini oslonac ove firme i garant njene uspešnosti u pružanju kvalitetnih usluga svim svojim korisnicima.

• **Center of New Technologies** • is a relatively young company, founded in October 2004 in Ruma in order to provide on the market of the then Serbia and Montenegro and neighboring countries adequate and full support for the rapid adoption and implementation of new technologies.

Our primary orientation is to provide complete services in the field of information systems and web: assist in the selection of computers and computer equipment, software development and presentation of companies and institutions on the Internet and through multimedia. Energetic and young, but an experienced team of computer scientists makes the backbone of the company and a guarantee of its success in providing quality services to all its customers.

FILM IZNENAĐENJA

• Mesec od papira • Piter Bogdanovič, 1973, 105 min

Otac i ćerka u stvarnom životu, Rajan i Tejtum O'Nil postaju tim veštih prevaranata Mojsije Moli i Adi Logins 30-ih u Kansasu. Kada je "Moze" neočekivano zadužen da odvede devetogodišnju Adi kod rodbine u Misuri, nakon smrti njene majke, njegov pokušaj da je prevari za njen novac obija mu se o glavu i on biva primoran da je uzme za partnera. Pomoću prevare uspevaju da prođu kroz zemlju farmera, par je skoro dokrajčen od strane burleska plesačice (Medlin Kan) i ljutitog krijumčara.



SURPRISE FILM



• **Paper Moon** • Peter Bogdanovich, 1973, 105 min

Real-life father and daughter Ryan and Tatum O'Neal team up as slick con-artists Moses Pray and Addie Loggins in 1930s Kansas. When “Moze” is unexpectedly saddled with getting the 9-year-old Addie to relatives in Missouri after the death of her mother, his attempt to dupe her out of her money backfires, and he’s forced to take her on as a partner. Swindling their way through farm country, the pair is nearly done in by a burlesque dancer (Madeline Kahn) and an angry bootlegger.



KONCERT

• Cefalni atentat • Neuhvatljiv za malograđanštinu

Reći će neki – to više nije u modi. Međutim, odgovor je efikasan i lak: Cefalni Atentat zaista nikada nije u modi, on je moda za sebe. Cefalni Atentat je autentičan, odan sebi i svom unutrašnjem porivu ka stalnom istraživanju i pogađanju najtananijih meta ljudskog duha. Bend je nastao 1990.godine. Zaliči kao da je zajahao na oblaku umakavši tik ispred eksplozije zla u regionu. Muzika koja se rađa iz Cefalnog Atentata je teška, tekstovi prepuni strasti i energije. Ali, prebrodite li taj prvi i skoro zastrašujući dodir sa neuobičajenim i nepoznatim, postaćete deo čarolije i na neki način član Cefalnog Atentata.

I nakon 27 godina grupa je aktivna, gotov je set novih pesama, ali zaista novih i opsesivno svežih. Cefalni Atentat nikada nije vrebao popularnost, nije želeo da bude miljenik. I uspeva u tom htenju, evo, čitavih 27 godina. Neuhvatljiv za malograđanštinu. Kroz bend je protutnjalo dosta dobrih muzičara a jedina konstanta je idejni tvorac Borislav Dimković. Koncertno uvek jaki, danas u Cefalnom Atentatu dokazuju svoju muzičku zrelost i superiornost.

Borislav Dimković (vokal i gitara), Branislav Mitić (bubnjevi), Aleksandar Ivić (gitara) i Gvozden Leković (bas gitara).



CONCERT

Borislav Dimković (vocals and guitar), Branislav Mitic (drums), Aleksandar Ivic (guitar) and Gvozden Lekovic (bass guitar).



• **Cefalni atentat** • Elusive for the petty bourgeois Someone will say: that's not in fashion anymore. However, the answer is an efficient and easy one: Cefalni atentat was never really in fashion, it rather created its own fashion. Cefalni atentat is an authentic band of musicians, true to themselves and their urge to constantly research and hit the most delicate targets of the human spirit. The band was formed in 1990. Sometimes it looks like it flew to the sky to escape the explosion of evil in the region. Music that Cefalni atentat gives birth to is difficult; the lyrics are full of passion and energy. But once you pass the first and almost frightening touch of the unusual and the unknown, you become a part of magic and a member of the band in a way. Even after 27 years the band is still active, with a set of new, really new songs that are obsessively fresh. Cefalni atentat has never been interested in popularity, never wanted to be a celebrity band. And they made it – still here after 27 years, still elusive for the petty bourgeois. A lot of good musicians played in the band, but the only constant is the founder and the main auteur Borislav Dimković. Always great in concert, Cefalni atentat proves its musical maturity and superiority.

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
Milena Popović

Dizajn kataloga / Layout Design
Dejan Delić
Milena Popović
Dragan Cakić

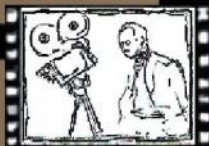
Prevod tekstova / Translation
Anja Stjepanović
Marko Kostić

Nezavisni filmski centar Vorki Tim /
Independent Film Center Vorky Team

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



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Vorky Team

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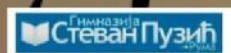
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