



MISTER VORKY

МЕЂУНАРОДНИ ФЕСТИВАЛ ЈЕДНОМИНУТНОГ И КРАТКОГ ФИЛМА
INTERNATIONAL ONE-MINUTE AND SHORT FILM FESTIVAL

РУМА, СРБИЈА / 22 - 26. ЈУН 2022.

RUMA, SERBIA / 22nd till 26th JUNE 2022





**9. Međunarodni festival jednogminutnog i kratkog filma
Ruma**
*9th International One-Minute and Short Film Festival
Ruma*

“Molim vas da zaboravite na priču ili dramaturške vrednosti dok gledate ove filmove. Jednostavno, neka vaše oko bude vaš vodič. Ako možete, pokušajte da postignete nevinost oka zanemarujući sopstveno prethodno znanje.”
Slavko Vorkapić

“Please forget the story or the dramatic values as you watch these films. Simply let your eye be your guide. If you can, try to achieve an innocence of the eye by wiping away all past knowledge.”
Slavko Vorkapich



SADRŽAJ

Satnica	4
Tema festivala	8
Impresum	12
Žiri festivala	14
Reč selektora	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	55
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>Festival jury</i>	<i>14</i>
<i>A word from the selector</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>55</i>
<i>Panorama of serbian short film</i>	<i>60</i>
<i>Additional programme</i>	<i>64</i>

SATNICA

• Sreda, 22. Jun • Gradska biblioteka "Atanasije Stojković" Ruma

18.00 Panel diskusija, *Vorkapić: Teorija i praksa filma* • online

19.00 In Memoriam: Peter Bogdanovich (program predstavlja Marko Kostić)

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

20.00 Svečano otvaranje Festivala Mister Vorky • mala dvorana

20.15 *Kino-Pravda*, žurnali (Dziga Vertov) uz muzičku pratnju Boštjana Narata (program predstavlja Jurij Meden) • mala dvorana

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

22.00 Otvaranje izložbe *Vorkapić-Film i teorija* • mali hol

22.30 Koktel

• Petak, 24. Jun • Kulturni centar „Bran Crnčević“ Ruma

18.30 *FeKK predstavlja: Kratki odsjaji* (program predstavlja Matevž Jerman) • mala dvorana

20.00 Takmičarski program jednogminutnih filmova #1 • mala dvorana

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

22.30 Koncert: *Vrelo* • KC klub

• **Subota, 25. Jun • Kulturni centar „Brana Crnčević” Ruma**

17.00 Otkrivanje spomenika Slavku Vorkapiću • **gradski trg**

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

20.00 *Nun of Your Bussines* (dokumentarni film predstavlja Ivana Marinić Kragić) • **mala dvorana**

21.30 Takmičarski program kratkih filmova „9413” #3 • **mala dvorana**

• **Nedelja, 26. Jun • Kulturni centar „Brana Crnčević” Ruma**

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

20.30 Svečano zatvaranje festivala i dodela nagrada • **mala dvorana**

Mini koncert benda *Pogrešno skretanje*

Projekcija nagrađenih filmova

ULAZ BESPLATAN

SCHEDULE

• **Wednesday, 22nd June • Public library “Atanasije Stojković” Ruma**

- 18.00** Panel discussion, *Vorkapich: Film theory and practice* • **online**
19.00 In Memoriam: Peter Bogdanovich (program presents Marko Kostić)

• **Thursday, 23rd June • Cultural Center „Branica Crnčević” Ruma**

- 20.00** Opening of the Mister Vorky Festival • **small venue**
20.15 *Kino-Pravda, newsreel* (Dziga Vertov) with the music by Boštjan Narat (program presents Jurij Meden) • **small venue**
21.00 Competition programme of short films „9413” #1 • **small venue**
21.30 Exhibition opening *Vorkapich-Film and Theory* • **small venue**
22.00 Cocktail

• **Friday, 24th June • Cultural Center „Branica Crnčević” Ruma**

- 18.30** *FeKK presents: Brief Glimpses* (program presents Matevž Jerman) • **small venue**
20.00 Competition programme of one-minute films #1 • **small venue**
21.00 Competition programme of short films „9413” #2 • **small venue**
22.30 Concert: *Vrelo* • **CC club**

• **Saturday, 25th June • Cultural Center „Bran Crnčević“ Ruma**

- 17.00** Unveiling of the monument to Slavko Vorkapich • **town square**
18.30 Competition programme of one-minute films #2 • **small venue**
20.00 *Nun of Your Bussines* (documentary film presents Ivana Marinić Kragić) • **small venue**
21.30 Competition programme of short films „9413“ #3 • **small venue**

• **Sunday, 26th June • Cultural Center „Bran Crnčević“ Ruma**

- 18.30** Panorama of Serbian short film • **small venue**
20.30 Announcing winners of the Mister Vorky Festival • **small venue**
Mini concert: *Pogrešno skretanje*
Screening of Awarded Films

FREE ENTRY

TEMA FESTIVALA - Film i teorija (Philosophy of Film)

Deveto izdanje festivala Mister Vorky posvećeno je filmskoj teoriji, kritici, esejistici, publicistici i ostalim disciplinama koje slede praksu filmske proizvodnje i distribucije (mada je po mišljenju nekih teoretičara, filmska produkcija ta koja sledi filmsku teoriju, a ne obrnuto).

Pisane pedesetih godina prošlog veka za časopis Kaje de sinema (Cahiers du cinema), istorija pamti tekstove osnivača ovog lista Andre Bazena, kao i članke reditelja francuskog novog talasa koji su tumačenjem dotadašnje filmske istorije, sublimirali prošlost a posredno i budućnost sedme umetnosti. Pre Bazena, formalistička filmska teorija vođena Rudolfom Arnhajmom, Belom Balažem i Zigfridom Krakauerom naglašavala je da se film razlikuje od realnosti i da ga prevashodno treba tumačiti kao primenjenu umetnost. Bazen je reagovao protiv ove teorije navodeći da esencija filma kao umetnosti leži u njegovoj mogućnosti da mehanički reprodukuje stvarnost, a ne u njegovim razlikama od stvarnosti, i to je dalo maha onome što poznajemo kao - realističku teoriju filma. Tokom vremena, analize sprovedene od strane psihoanalitičara Žaka Lakana i semiologa Ferdinanda de Sosira podržale su razvoj teorijskih kategorija kao što su: psihoanalitička teorija filma, strukturalistička teorija filma, feministička teorija filma, i drugih disciplina koje

filmsku teoriju povezuju sa različitim oblastima teorijskog istraživanja.

Jedna od ključnih figura moderne filmske teorije bio je i profesor Slavko Vorkapić, koji je tokom 1965. održao seriju predavanja na temu fenomena kinestezije u MoMI (Muzeju moderne umetnosti u Njujorku) pod nazivom Vizuelna priroda filmskog jezika. Vorkapićev teorijski uticaj pokrenuo je talas autora koji su se teorijski i praktično bavili fenomenom kinestezije (od grčke reči: kinesis kretanje, anaesthesia osećanje). Na taj način je i sam Slavko Vorkapić postao predmet teorijskog proučavanja: Ričard Šor, Tomas Prajor, Boško Tokin, Dušan Stojanović, Aleksandar Vučo, Vladimir Pogačić, Stefan Petrović, Božidar Zečević, Marko Babac, Boro Drašković, Vlada Petrić, Ezra Gudmen, Barbara Kevles, Stiven Farber, Majkl Prajs i drugi sineasti i publicisti filmske umetnosti pisali su o Vorkapićevom specifičnom pogledu na montažu i teoriju filma i zajedno sa njim uticali na tumačenje pojma kinestezije tokom razvoja filmske kulture u drugoj polovini dvadesetog veka.

Uprkos tome, Vorkapićeva kritička sagledavanja menjala su se u toku vremena. Iako mnogi Vorkapijevi sledbenici nisu menjali principe utvrđene na osnovama njegovih kinestetičkih manifesta, raznovrsnost faza u karijeri

Slavka Vorkapića upućuje na zaključak da je Vorkijev autorski diskurs bio promjenljiv i da se nije zasnivao na samo jednoj definiciji pojma avangarde na filmu. U svom celovečernjem filmu *Hanka* koji je 1955. režirao u Jugoslaviji, Vorkapić primenjuje inkluzivni autorski postupak, ne oslanjajući se na kinestetička svojstva filmskog jezika koliko na svojstva literarnog pripovedačkog narativa, potpisanog od strane scenariste Isaka Samokovlije i lektora Meše Selimovića. Sudeći po tadašnjim kritičkim osporavanjima vrednosti ovog filma, iz današnje perspektive se može reći da je *Hanka* predstavljala realnu avangardu tog vremena koju tadašnja jugoslovenska kritika nije bila spremna da prihvati.

Uprkos slučaju *Hanke* (u kome se praksa pokazala avangardnijom od teorije) filmskoj teoriji svojstveno je da brže reaguje na društveno-političke promene i da tako vernije odrazi dinamičku prirodu kulture i avangardnog filma u njoj. Zbog velikih troškova i obima proizvodnje, kinematografska praksa često je sklona kašnjenju prilikom praćenja aktuelnih društvenih trendova (pojam koji je Valter Benjamin nazvao - zakašnjenjem u avangardi).

Pošto je razvojem novih potreba u komunikaciji, pojam autorske izolacije od početka zdravstvene krize prisutan na savremenoj medijskoj sceni, intimistička osobenost

samog čina pisanja kao i drugih literarnih procesa, deluju kao zahvalan način bavljenja filmom i sve efikasniji način praćenja novih tendencija u savremenoj kulturi.

Iznesimo još jedno zapažanje: kratkometražni filmovi proizvedeni u izolaciji – a mnogi od njih prikazani su na našem festivalu, po svojoj kamernoj atmosferi i introvertnoj osećajnosti podsećaju na pojam kreativne distance, presudan (po Jurgenu Habermasu) za razvoj teorijske misli još i pre pojave filmske umetnosti. Stoga smatramo da se između aktuelne kratkometražne produkcije i savremene filmske kritike može uočiti bliska kreativna i tehnička povezanost. Zbog svih ovih relevantnih razloga, novu ruku našeg festivala posvećujemo fenomenu analitičkog gledanja, praćenja i pisanja o filmu. *Mister Vorky – Draft 9*.

Marko Kostić

THEME OF THE FESTIVAL - Film and Theory (Philosophy of Film)

The 9th edition of the Mister Vorky Festival is dedicated to film theory, criticism, essay writing, journalism and other disciplines that follow the practice of film production and distribution (although according to some theorists, film production follows theory, not the other way around).

Written in the 1950s for the magazine *Cahiers du cinema*, history remembers the texts of the list's founder André Bazin, as well as articles by French new wave directors who, by interpreting present day film history, sublimated the past and indirectly the very future of the seventh art. Before Bazin, the formalist film theory led by Rudolf Arnheim, Béla Balázs and Siegfried Kracauer emphasized that film is different from reality and should be interpreted primarily as an applied art. Bazin reacted against this theory, stating that the essence of film as art lies in its ability to mechanically reproduce reality, and not in its differences from reality, and this gave rise to what we know as - realist film theory. Over time, analyzes conducted by psychoanalyst Jacques Lacan and semiologist Ferdinand de Saussure have supported the development of theoretical categories such as psychoanalytic film theory, structuralist film theory, feminist film theory, and other disciplines that link theory of film to various fields of theoretical research.

One of the key figures in modern film theory was Professor Slavko Vorkapich, who in 1965 gave a series of lectures on

the phenomenon of kinesthesia at MoMA (The Museum of Modern Art in New York) entitled *The Visual Nature of the Film Medium*. Vorkapich's theoretical influence was initiated by a wave of authors who theoretically and practically dealt with the phenomenon of kinesthesia (from the Greek word: kinesis-movement, anaesthesia-feeling). In that way, Slavko Vorkapich himself became the subject of a theoretical study: Richard Shore, Thomas Pryor, Bosko Tokin, Dusan Stojanovic, Aleksandar Vuco, Vladimir Pogacic, Stefan Petrovic, Bozidar Zecevic, Marko Babac, Boro Draškovic, Vlada Petric, Ezra Goodman, Barbara Kevles, Stephen Farber, Michael Price and other filmmakers and publicists have written about Vorkapich's specific view of film editing and theory and co-authored the interpretation of kinesthesia during the development of film culture in the second half of the twentieth century.

Regardless, Vorkapich's critical views have changed over time. Although many of Vorky's followers did not change the principles established on the basis of his kinesthetic manifestos, the variety of phases in Slavko Vorkapich's career suggests that Vorky's authorial discourse was changeable and based not on a single definition of the avant-garde. In his feature film *Hanka*, which he directed in Yugoslavia in 1955, Vorkapich uses inclusive authorial approach, not relying on the kinesthetic virtue of the film language but on the value of the literary narrative, signed by screenwriter Isak Samokovlija and

proofreader Mesa Selimović. Judging by the then critical disputes over the valuation of this film, from today's perspective it can be said that Hanka represented the real avant-garde of that time, which the Yugoslav critics at the time were not ready to accept.

Despite the Hanka case (in which practice proved to be more avant-garde than theory), film theory tends to react faster to socio-political changes and thus more faithfully reflect the dynamic nature of culture and avant-garde film in it. Due to the high costs and volume of production, cinematographic practice is often prone to delays in following current social trends (a term that Walter Benjamin called - delay in the avant-garde).

Since the development of new ways in communication, the notion of authorial isolation from the beginning of the Coronavirus crisis is present on the modern media scene, the intimate peculiarity of the act of writing and other literary processes, act as a grateful way of dealing with art of film and an increasingly efficient way of following new tendencies in contemporary culture.

Let us make one more observation: short films produced in isolation - and many of them were shown at our festival, with their chamber atmosphere and introverted sensitivity remind us of the notion of the creative distance, category crucial

(according to Jürgen Habermas) for the development of theoretical thought even before the art of film. Therefore, we believe that there is close creative and technical connection between the current short film production and contemporary film criticism. For all of those relevant reasons, we dedicate a new round of our festival to the phenomenon of analytical viewing, following and writing about the art of film. Mister Vorky - Draft 9.

Marko Kostić

Mister Vorky

9. Međunarodni festival jednogminutnog i kratkog filma

9th International One-Minute and Short Film Festival

22 - 26. jun 2022. / 22nd till 26th June 2022

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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

Tehnički koordinator / Technical coordinator

Nikola Nikolić

Nenad Vukelić

Petar Grubišić

Voditelj programa / Programme Announcer

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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/>

ŽIRI FESTIVALA
FESTIVAL JURY

Mister Vorky Festival



Ivana Marinić Kragić

Producentkinja i autorka Marinis Medije iz Zagreba. Nagrađivani dokumentarni film “Nun of Your Business”

(2020) je njen rediteljski debi koji je osvojio tri nagrade za najbolji film, na Evropskom filmskom festivalu Palić, Underhill Fest i FIDBA Međunarodnom festival dokumentarnog filma, nagradu za najbolju fotografiju (SEEFest Los Angeles), Specijalno priznanje na Astra Film Festivalu i nagradu publike na ZagrebDox Festivalu.

Kao producentkinja takođe potpisuje kratkometražne filmove “Mali debeli rakun” (2013), “Ispod površine” (2012), “Novi Južni Zagreb” (2016), te kao ko-producentkinja dugometražne igrane filmove “Žal” (2023) i “Grubi rez” (2019), “Jedini izlaz” (2020).

Producer and author at Marinis Media (Zagreb). The award-winning documentary “Nun of Your Business” (2020) is her directorial debut that won three awards for best film, at the European Film Festival Palić, Underhill Fest, FIDBA International Documentary Film Festival, award for best photography at SEEFest Los Angeles, and Honorable Mention at the Astra Film Festival and the Audience Award at the ZagrebDox Festival.

As a producer she also signed the short films “Mali debeli rakun” (2013), “Below” (2012), “Zagreb Confidential - Imaginary Futures” (2016), and as a co-producer feature films “Zal” (2023) and “Grubi rez” (2019), “The Only Way Out” (2020).



Petar Mitrić

Rođen 1974. godine u Subotici. U ulozi autora, producenta, montažera, glumca i člana filmske ekipe radio na mnoštvu

nezavisnih, niskobudžetnih kratkih filmova u periodu od 1994 do 2000. Od 2004. do kraja 2017. radi kao organizator, koordinator projektnog tima, selektor i član Saveta u dva saziva na Festivalu evropskog filma Palić. Na Otvorenom Univerzitetu u Subotici osniva bioskop Eurocinema gde radi kao menadžer i programski urednik. Osnivač Filmskog kluba u Subotici gde organizuje projekcije i predavanja posvećenih istoriji filma. Od 2017. godine osniva agenciju za filmsku produkciju i distribuciju No Wave Films.

Born in 1974 in Subotica. In the role of author, producer, editor, actor and film crew member, he worked on many independent, low-budget short films in the period from 1994 to 2000. From 2004 to the end of 2017 he worked as an organizer, project team coordinator, selector and council member in two convocations at the European Film Festival Palić. He founded the Eurocinema at the Open University in Subotica, where he works as a manager and film programmer. Founder of the Film Club in Subotica, where he organizes screenings and lectures dedicated to the history of film. Since 2017, he is in charge of film production and distribution agency No Wave Films.



Peter Cerovšek

Aktivno se bavi filmom u raznim ulogama: kao producent, kustos, scenarista, reditelj, kritičar, publicista.

Osnivač je i direktor Festivala kratkog filma FeKK Ljubljana, u organizaciji Društva za promociju kratkog filma Kraken, čiji je i predsednik. Direktor je Centra za savremenu umetnost SCCA-Ljubljana i rukovodilac Arhiva eksperimentalnih filmskih, video i novih medijskih programa Stanice DIVA. Takođe je kustos programa kratkog filma „Evropa u kratkim crtama” na Međunarodnom filmskom festivalu u Ljubljani (Liffe) i producent scenarističke radionice Kratka scena. Pisao je filmske kritike za Radio Student i za časopise Ekran, Filmonaut i KINO!

Actively engaged in film in various roles: as a producer, film curator, screenwriter, director, critic, and publicist. He is the founder and the director of the FeKK Ljubljana Short Film Festival, organized by Kraken short film promotion society where he is the president of the NGO. He is the director of the Center for Contemporary Arts, SCCA-Ljubljana, and the head of the DIVA Station Archive of experimental film, video and new media programs within the organization. He is also a curator for the short film program “Europe in Short” at Ljubljana International Film Festival (Liffe) and producer of the screenwriting workshop Short Scene. He wrote film reviews for Radio Student and for magazines Ekran, Filmonaut, and KINO!

REČ SELEKTORA

A WORD FROM THE SELECTOR

Mister Vorky Festival

REČ SELEKTORA

Što se jednogodišnjeg programa čine dela domaćih autora. Pre devet godina na prvom izdanju festivala domaćih ostvarenja gotovo da nije bilo, a sada je najveći broj najkraćih filmova na svetu (deset) stigao upravo iz Srbije. Autori Nikolina Santovac, Zoran Ilić, Petar Bačkonja, Lazar Bačkonja, Željko Petrović, Katarina Sapun, Nikol Jagec i Milica Stojanović učestvuju u konkurenciji za najbolji domaći jednogodišnji film, kao i za ostale nagrade u selekciji (sem nagrade koja se dodjeljuje isključivo za najbolji strani film).

Što se tiče opšteg utiska o filmovima, osećanje globalne krize u kojem ekološke, zdravstvene, ekonomske i političke neprilike kao da prate jedna drugu, izgleda da je formiralo svojevrsnu distancu autora prema svetu koji ih okružuje. Opisi teskobnih društvenih stanja i melanholičnih poetskih osećanja pokazuju odsustvo političkog pragmatizma u angažovanom karakteru njihovog dela. Stiće se utisak da ovi filmovi nude motiv za javnu diskusiju i teorijsku analizu čak i više od praktičnog smisla vlastite proizvodnje. Stoga imajući u vidu činjenicu da je montažersko-rediteljski metod profesora Slavka Vorkapića služio kao inspiracija mnogim filmskim teoretičarima, kao i našu želju da festival bude što adekvatnije teorijski ispraćen (u meri u kojoj inspiriše i praksu snimanja jednogodišnjih filmova), novo izdanje festivala posvećujemo pisanim i usmenim tumačenjima sedme umetnosti, kako na filmu, tako i oko filma. Mister Vorki, knjiga deveta: Teorija i film.

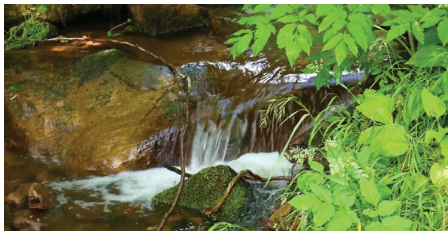
A WORD FROM THE SELECTOR

Considering one-minute films, most of this year's program consists of works by domestic authors. Nine years ago, there were almost no domestic productions at the first edition of the festival, and now the largest number of the shortest films in the world (ten) arrived from Serbia. Authors Nikolina Santovac, Zoran Ilic, Petar Backonja, Lazar Backonja, Zeljko Petrovic, Katarina Sapun, Nikol Jagec and Milica Stojanovic participate in the competition for the best domestic/Serbian one-minute film, as well as for other awards in the selection (except for the award given exclusively for the best foreign film).

As for the general impression of the films, the feeling of a global crisis in which environmental, health, economic and political troubles seem to follow each other, seems to have formed a kind of distance of the authors towards the world around them. Descriptions of anxious social conditions and melancholic poetic feelings show the absence of political pragmatism in the engaged character of their work. It seems that these films offer a motive for public discussion and theoretical analysis even more than the practical meaning of their own production. Therefore, having in mind the fact that the editing-directorial method of Professor Slavko Vorkapich served as an inspiration to many film theorists, as well as our desire for the festival to be as adequately theoretically accompanied (to the extent that it inspires the practice of making one-minute films), we dedicate the new edition of the festival to written and oral interpretations of the seventh art, both on film and around film. Mister Vorky, Book Nine: Theory and Film.

Marko Kostić

**TAKMIČARSKI PROGRAM
JEDNOMINUTNIH FILMOVA #1**
*COMPETITION PROGRAMME
OF ONE-MINUTE FILMS #1*



Voda / Water

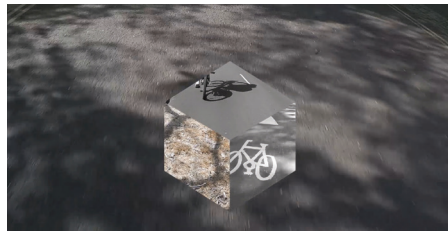
Režija/Director: *Katarina Sapun*

Serbia, 2021

Dokumentarni film / *Documentary film*

Reke, potoci, kiša... Stara planina...

Rivers, streams, rain... Old Mountain...



Shadow play

Režija/Director: *Chris Furby*

United Kingdom, 2021

Eksperimentalni film / *Experimental film*

Eksperimentalna kinetička kompozicija koja se kreće kroz senke sa četiri različite tačke gledišta, koje se igraju istovremeno.

An experimental kinetic composition that moves through shadows with four different points of view playing at the same time.



Cuilcagh

Režija/Directors: *Paweł Kleszczewski, Katarzyna Zimnoch*

Poland, 2021

Animirani film / *Animated film*

Na vrhu planine Kuilcagh, u sred noći, pojavljuju se misteriozna svetla. Svetla lete ka ulazu u megalitsku grobnicu.

On the top of the Cuilcagh Mountain, at the night, mysterious lights appear. The lights fly towards the entrance to the megalithic tomb.



Miss You Too Daddy

Režija/Director: Namo Safideen
Sweden, 2021

Igrani film / Fiction film

Kada njegova mlađa ćerka pogine u saobraćajnoj nesreći, ožalošćeni otac se vraća na njihovo omiljeno igralište, nadajući se da će se opet igrati sa njom.

When his young daughter is killed in a car accident, a grieving father returns to their favorite playground, hoping to play with her again.



Breathless

Režija/Director: Christian Schneider
Portugal, 2021

Eksperimentalni film / Experimental film

Sušenje, ekstremne teškoće u disanju; gubitak daha. Doživite savremena osećanja sada maksimizirana realnošću globalne pandemije. Memorija tela kao polazište za izražavanje čulnih i fizičkih nadražaja kroz dinamiku kretanja tela.

Suffocation, extreme difficulty in breathing; loss of breath. Experience contemporary feelings now maximized by the reality of the global pandemic. The body's memory as a starting point for expressing sensory and physical stimuli through the dynamics of the body movement.



To Accept Myself

Režija/Director: Tatyana Tyo
Uzbekistan, 2021

Animirani film / Animated film

Ponekad moramo doneti odluku - ili ćemo živeti sa našim "izmišljenim" prijateljima - ili "otvoriti vrata" pravim prijateljima.

Sometimes we have to make a choice - either to live with our "invented" friends - or "open the door" for real friends.



Our Home

.....
Režija/Director: *Finn Harvor*

.....
Republic of Korea, 2021

.....
Ekperimentalni film / Experimental film

.....
Kratka video-poema o životu u skromnoj, ali prelepoj seoskoj kući u Južnoj Koreji sa mojom ženom.

A brief videopoem about living in a humble but beautiful country house in South Korea with my wife.



Each Had Their Roll

.....
Režija/Director: *Brett Russell*

.....
United States, 2021

.....
Igrani film / Fiction film

.....
Zakleli su se da će pobediti Gilgameša. Njihovo glumatanje je bilo razočaravajuće.

They vowed to defeat Gilgamesh. Their histrionics proved anticlimatic.



Just a Show

.....
Režija/Directors: *Mustapha Benghernaout, Boukef Mohamed Taher Shawki*

.....
Algeria, 2021

.....
Animirani film / Animated film

.....
Kao deo medijskog plana usmerenog na nesvesnu grupu ciljane publike, podaci se menjaju i prioriteta se formulišu na drugačiji način.

As part of a media plan aimed at an unconscious group of target audiences, data changes and priorities are formulated in a different way.



Dance With Samantha

Režija/Director: *John Watson*

Canada, 2021

Ekperimentalni film / Experimental film

Moda i ples.

Fashion and dance.



I Remember Heidemarie Schwermer

Režija/Director: *Zoran Ilić*

Serbia, 2021

Ekperimentalni film / Experimental film

Za Nemicu, Hajdemari Švermer život se promenio onog trenutka kada se razvela i preselila u Dortmund.

For German, Heidemarie Schwermer, life changed the moment she divorced and moved to Dortmund.



News

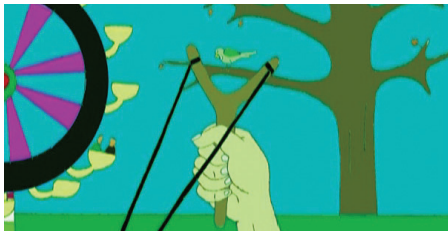
Režija/Director: *Sayed Mohsen Hossaini*

Afghanistan, 2021

Dokumentarni film / Documentary film

Kada je Fatema htela da ide u školu, njen otac je slušao vesti o miru i ratu koji se dešavaju u Dohi (Katar). U međuvremenu ona se ogleda u ogledalu i namešta haljinu, dok radio prenosi vesti iz Avganistana, o budućnosti devojaka i žena, jednakosti, obrazovanju i...

When Fatema want to ready go to school, her father listened to news of peace and war happening in Doha (Qatar). Meanwhile she looks at the mirror and set up her dress, radio broadcasted news of Afghanistan, about future of girls and woman, equality, education and...



The Circle

Režija/Director: Behzad Yaghmouri

Iran, 2020

Animirani film / Animated film

O miru i čoveku koji...

About peace and a man who...



I Just Need Love

Režija/Director: Jake J Meniani

United Kingdom, 2018

Igrani film / Fiction film

Usamljeni transvestit se bori kroz život i pokušava da bude prihvaćen takav kakav jeste. Ali čini se da samoubistvo izgleda kao najbolja opcija.

A lonely transvestite struggles through life and tries to be accepted as he is. But suicide seems like the brightest option.



Pandemic

Režija/Director: Direk Bee

Philippines, 2021

Eksperimentalni film / Experimental film

Sin otvoreno priča o svom životnom iskustvu tokom pandemije.

A son voices out his life experience during the pandemic.



Family Affair

Režija/Director: Malikakhon Zaynutdinova
Uzbekistan, 2022

Animirani film / Animated film

Albumi starih slika sadrže mnogo porodičnih tajni. Zar ne?

Old photo albums - keep a lot of family secrets. Is not it?



Camilla Can Cantata

Režija/Director: Ebba Jahn
Germany, 2021

Eksperimentalni film / Experimental film

Inspirisana enkaustičkim umetničkim delom Ulrike Hasenburg, muzičarka i improvizatorka, Kamila Kankantata, interpretira delo na svom klaviru.

Inspired by an encaustic artwork by Ulrike Hasenburg musician and Oxford Improviser Camilla Cancantata interprets it at her piano.



Translation

Režija/Director: Omer Faruk Baran
Turkey, 2022

Igrani film / Fiction film

Grupa zdravstvenih radnika pokušava da ilegalno pređe granicu Sirije iako ne govore kurdski, dok njihov vodič ne govori turski jezik. Prevod prevodioca ostaje nepotpun i nejasan.

A group of healthcare professionals who try to cross Syria border illegally do not speak Kurdish, while the guide does not speak Turkish. The translator's translation remains incomplete.



Damola in Her Mother's Dress

Režija/Director: *Adedolapo Boluwatife Abimbola*
Nigeria, 2019

Ekperimentalni film / Experimental film

Ovaj film je vizuelno istraživanje o povezanosti i nepromenljivosti prirodne lepote (i njene percepcije) crne žene, kroz generacije. Simbolizuje neprekidnu relevantnost i nepromenljivi intezitet lepote i drugih ženskih elemenata crne žene.

This film is a visual exploration of the connection and unchanging nature of beauty (and its perception) of the black woman, overtime and over generations. It symbolizes the continuous relevance and unchanging intensity of beauty and other feminine elements of the black woman.



Bad Dog / Bad Cat

Režija/Director: *Molly Brown*
United Kingdom, 2022

Animirani film / Animated film

Kratka animacija o razlikama između lošeg psa i loše mačke.

A very short animation about the differences between a bad dog and a bad cat.



Šetnja i razgovor / Walk and Talk

Režija/Director: *Petar Bačkonja*
Serbia, 2022

Igrani film / Fiction film

Svakodnevna potreba za šetnjom i rečenica koja menja stvari.

Everyday need for a walk and a sentence that changes things.



Insert

Režija/Director: Hassan Mokhtari
Iran, 2021

Eksperimentalni film / Experimental film

Eksperimentalni mobilni film; svi živimo godinu dana, čak iako ponovimo godinu devedeset puta. Čuvamo svoje misli u kutiji i ne znamo da je iza zid koji se urušava i vodi nas ka uništenju i smrti.

An Experimental Mobile Film; We all live for a year, even if we repeat a year, ninety times. We protect our thoughts in a box and do not know that behind it is a wall that has collapsed towards destruction and death.



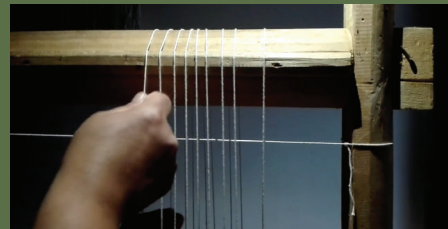
Working From Home

Režija/Director: Molly Brown
United Kingdom, 2020

Animirani film / Animated film

Kratka animacija o priči o radu od kuće (napravljena tokom prvog lokdauna, nakon čitanja članka koji sugerirše da ljudi koji rade od kuće možda jedu samo “tečne obroke”).

A short animation about the novelty of working from home (made during the first lockdown, after reading an article suggesting that people working from home may be partaking of “liquid lunches”).



Nine

Režija/Director: Behzad Yaghmour
Iran, 2020

Eksperimentalni film / Experimental film

“Nine” je film za ženska prava u društvu koje...

Nine is a film for woman’s rights in human’s society that...



I Am Eighty Years Old

Režija/Director: Roman Sinitsyn

Russian Federation, 2021

Dokumentarni film / Documentary film

Stariji čovek živi u ruskom selu.

An elderly man lives in a Russian village.



TKO

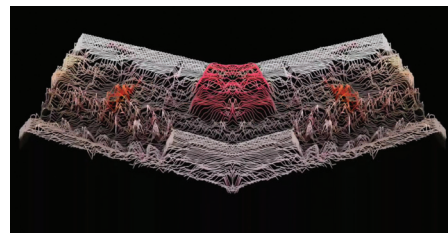
Režija/Director: Oliver Smith

United States, 2021

Eksperimentalni film / Experimental film

TKO koristi pronađene snimke Edisonovog filma iz 1894, koji prikazuje deo boks meča između Leonarda i Kušinga. Vizuelni efekti se preklapaju i usporavaju i odlažu njihove pokrete. Kreirana je i zvučna podloga kako bi se naglasio njihov uskovitlani ples.

TKO uses found footage of an Edison film from 1894. It shows a portion of the Leonard/Cushing boxing match. Added visual effects overlap and delay motions of the two men. A soundtrack was added to enhance the swirling dance created.



Rebel Hall

Režija/Director: Hassan Mokhtari

Iran, 2021

Animirani film / Animated film

Svakim korakom prelazimo beskonačnost; svake sekunde srećemo večnost.

We cross infinity with every step; we meet eternity in every second.



All of Us

Režija/Directors: Pär Sparresäter,
Isabelle Hyske
Sweden, 2022

Igrani film / Fiction film

“All of Us” je jednodominutni film o mladoj ženi koja postaje nervozna kada se sprema da ima seks sa muškarcem jer se uplaši rizika da bude seksualno zlostavljena. Kada je on konačno upita za saglasnost, ona oseti olakšanje.

“All of Us” is a 1 minute short about a young woman who gets nervous when she is about to have sex with a man and gets reminded of the risk of getting sexually assaulted. When he finally asks for consent, it is a huge relief for her.



One Day It Snowed in Cairo

Režija/Director: Reham Emam
Egypt, 2021

Eksperimentalni film / Experimental film

Običan snežni dan u Kairu. Eksperimentalni pejzaži o gradu koji ne zna za sneg. Nadrealna imaginacija o Kairu, prekrivenog belim pahuljama.

On an ordinary day it snows in Cairo. An experimental scenery of the city that knows no snow. A surreal imaginary of Cairo city covered in drops of white.



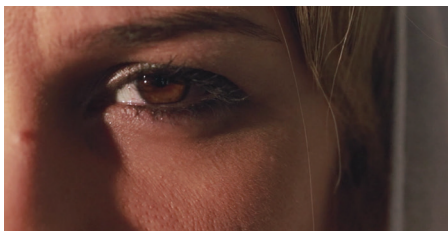
Fried Chicken Mask

Režija/Director: MCR/ELECTRIC OTTO
United States, 2020

Animirani film / Animated film

“Da li je tvoja maska mnogo hrskava ili je rađena po originalnom receptu?”

“Is Your Mask Extra D@m Crispy or the Original M*Fkn Recipe?”*



5 Julija / 5 Julias

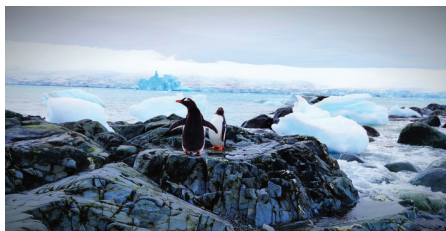
Režija/Director: *Milica Stojanović*

Serbia, 2022

Eksperimentalni film / Experimental film

Film je inspirisan životom rimskog cara Seksta Varija Avita Basijana Elagabala (218 - 222) sa posebnim naglaskom na dan njegovog pogubljenja. Četvorogodišnja vladavina cara Elagabala ostala je upamćena u istoriji po svojoj surovosti, pokušajima verske revolucije...

The film is inspired by the life of the Roman emperor Sextus Varius Avita Basian Elagabalus (218 - 222) with a special emphasis on the day of his execution. The four-year rule of Emperor Elagabalus is remembered in history for its cruelty, attempts at religious revolution...



Antarctica in 1 Min

Režija/Director: *Jivko Konstantinov*

Bulgaria, 2020

Dokumentarni film / Documentary film

Putovanje na kraj sveta. Priča o Antarktiku. Otkrivanje, nauka i snaga ljudske duhovnosti. Pravi izazov! Probajte!

Journey to the end of the world. A story about Antarctica. Discovery, science and power of the human spirit. A real challenge! Try it!



Chronos

Režija/Director: *Emmanuel Dubois*

France, 2020

Eksperimentalni film / Experimental film

Vreme leti... i naši životi sa njim.

Time flies ... and our lives fly with it.



Dilemma

Režija/Director: *Reza Golchin*

Iran, 2022

Dokumentarni film / *Documentary film*

Kuda ide čovek?

Where a man goes?



Thank You

Režija/Director: *Gustav Lillebror Ekander*

Sweden, 2022

Igrani film / *Fiction film*

Kratki film o plesnoj umetnosti i iznošenju
lične ljubavi na javnoj sceni.

*A short movie around the themes of performing
and bringing personal love to the stage.*



A Moment of Silence

Režija/Director: *Konstantia Sofokleous*

Cyprus, 2021

Animirani film / *Animated film*

„Kao dete sam odrastao u očevoj
poslastičarnici sa slatkišima i rođendanskim
tortama sa puterom, mikserima i krem
ružama.“ U znak sećanja na mog oca kojeg
sam izgubio tokom pandemije.

*“As a child I grew up in my father’s confectionery
with the sweets and buttercream birthday cakes,
mixers and cream roses.” In the memory of my
father who I lost during the pandemic.*



Spookids

Režija/Directors: *Vivianne Steiner, Aurélie Schneider, Lucie Schneider, Claire Walka*
France, 2021
Eksperimentalni film / Experimental film

Čudne stvari se dešavaju u maloj ostavi ispod stepeništa, baš sam uplaaaašen!!!

Strange things happen in the small cubbyhole under the stairs, I'm so scaaaared!!!



Ask the Super 8 Magic Ball

Režija/Director: *Jonathan Riles*
United States, 2022
Animirani film / Animated film

Magična kugla br. 8 prikazuje slikovite metamorfoze konačnih fraza i beskonačnih interpretacija.

A Magic 8 Ball showcases the pictorial metamorphosis of finite phrases and infinite interpretations.

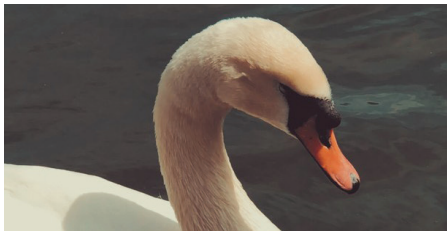


A Thousand Kisses Deep

Režija/Director: *Kang Le*
Taiwan, 2022
Eksperimentalni film / Experimental film

Hiljadu poljubaca duboko, gde ničega nema.

A thousand kisses deep, there lies nothing.



The True Story

.....
Režija/Director: Erdal Eren

.....
Turkey, 2022

.....
Dokumentarni film / Documentary film

.....
Sunčan dan je savršena prilika da podelite uspomene sa svojim prijateljima.

A sunny day is a great opportunity to share some memories with your friends.



Maramice / Tissues Issues

.....
Režija/Director: Lazar Bačkonja

.....
Serbia, 2022

.....
Animirani film / Animated film

.....
Neobičan način da se nadoknadi nedostatak papirnih maramica kada su najpotrebnije.

An unusual way to make up for the lack of tissues when they are the most needed.



TAKMIČARSKI PROGRAM
JEDNOMINUTNIH FILMOVA #2
COMPETITION PROGRAMME
OF ONE-MINUTE FILMS #2



Save the Bees

Režija/Director: Nikolina Santovac
Serbia, 2022

Animirani film / Animated film

“Spasimo pčele” je kratki stop moušn projekat. Autorka je pokušala da svojim umetničkim doprinosom podrži pokrete za zaštitu biodiverziteta kako bi istakla osetljivost same teme.

“Save the bees” is a short stop motion project. Author tried to give her artistic contribution to the global `protect biodiversity` movements, in order to emphasize the vulnerability of the topic itself.



Grace

Režija/Director: Ardian-Christian Kyçyku
Romania, 2022

Eksperimentalni film / Experimental film

Milost je misteriozna i nepredvidiva. Ponekad, neočekivano, zahvaljujući velikodušnosti koja deluje nezemaljski, može postati vidljiva, za vrlo kratko vreme. Ostatak naših života obično se odvija „u negativnosti“, ali možda je zato vredna toga.

Grace is mysterious and unpredictable. Sometimes, unexpectedly, thanks to a generosity that seems unearthly, it can become visible, for a very short time. The rest of our lives usually takes place ‘in negative’, but maybe that’s why it’s worth it.



It’S Going to Be Here

Režija/Director: Amaia San Sebastián
Spain, 2021

Igrani film / Fiction film

Starija žena hoda ka obali mora. Ne bi trebalo da napušta svoju sobu u staračkom domu. Ne bi trebalo da pokazuje svoje prestaro i odrpano telo. Ona ne bi trebalo... mnoge stvari. Ali njen život je njen, do poslednjeg daha: ona bira kada i gde.

An older woman walks inwards on the seashore. She should not leave her room at the nursing home. She should not show her too old and ragged body. She should not... many things. But her life is hers, until the last breath: she chooses when and where.



Syzygy

Režija/Director: *Kunal Biswas*

India, 2022

Ekperimentalni film / Experimental film

U ovom slučaju, pojam „sizigija” je inspirisan esejem Karla Gustava Junga, švajcarskog psihologa i psihijatra koji je koristio ovaj termin da označi arhetipsko uparivanje seksualnih suprotnosti, simbolizujući komunikaciju između svesnog i nesvesnog uma.

Here, the term “Syzygy” is inspired from an essay of Carl Gustav Jung, a Swiss psychologist and psychiatrist, who used this term to mean an archetypal pairing of counter sexual opposites, symbolizing the communication of conscious and unconscious mind.



Market Alive III

Režija/Director: *Finn Harvor*

Republic of Korea, 2021

Dokumentarni film / Documentary film

Jednominutni lični dokumentarni film o vitalnosti tradicionalnih tržišta hrane u malim gradovima i mestima Južne Koreje.

A minute long personal documentary about the vitality of traditional food markets in South Korea's small cities and towns.



Ligeia

Režija/Director: *Francesca Svampa*

Italy, 2022

Ekperimentalni film / Experimental film

Prostorija puna čudnih stvorenja, žena i mačka. Ovo je kratki umetnički film koji zadirne u unutrašnji univerzum skulptorke Katerine Silenci.

A room plenty of strange creatures, a woman and a cat. Ligeia is a short art film that delves into the inner universe of the sculptor Caterina Silenzi.



Klubok

Režija/Director: Surayyo Tashpulatova
Uzbekistan, 2021

Animirani film / Animated film

Ljudi često izmisle nešto unutar svojih glava što zapravo ne postoji. Ovo je rezultat naših misli, strahova i iskustava.

People often come up with something in their head that does not really exist ... This is the result of our thoughts, fears and experiences.



Scent - 1 Minute Short

Režija/Director: Sezgin Yüzay
Turkey, 2021

Eksperimentalni film / Experimental film

Apokaliptični dan u budućnosti... Niko nije preživio, sem jednog čovek. Priroda je uništena. Čovek kupi bočicu šumskog mirisa i ode kući gde se oseća prijatno. I uz pomoć tehnologije krenuo je na unutrašnje putovanje.

An apocalyptic day in the future... There is no one left, but just one man. The nature is destroyed. The man buys a bottle of forest scent and goes home where he feels comfortable. And with the help the technology he started an inside journey.



Sheep

Režija/Director: Dmitry Dias
Latvia, 2022

Igrani film / Fiction film

Izbeglica sa Bliskog istoka dobija posao čistačice u Evropi, ali na intervju sreće oholog nacionalistu.

A refugee from a Middle Eastern country gets a job as a cleaner in Europe, but at the interview she gets to the haughty nationalist.



It's Time

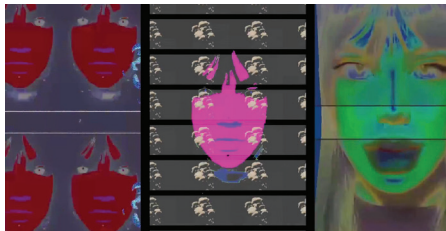
Režija/Director: *Benna Gaean Mari*

Belgium, 2020

Eksperimentalni film / Experimental film

Ljudi žive zarobljeni u kognitivnom prozoru, gde ne mogu da vide sve mogućnosti izvan granica nametnute vizije, baš kao i sat, obična konvencija, koja nikada ne pokazuje sat posle 23:59.

People live trapped into a cognitive window, where they cannot see all the possibilities beyond the bounds of the imposed vision, just like the clock, a mere convention, that never shows an hour beyond 23:59.



IG Appear

Režija/Director: *Dunja Janićijević*

Serbia, 2022

Eksperimentalni film / Experimental film

Video rad se bavi istraživanjem Instagram priča i filtera kao i novim digitalnim medijima i fenomenima koji se poigravaju sa našom realnošću.

Video work that deals with the research of Instagram stories and filters as new digital media and phenomena that plays with our reality.



The Crumbs

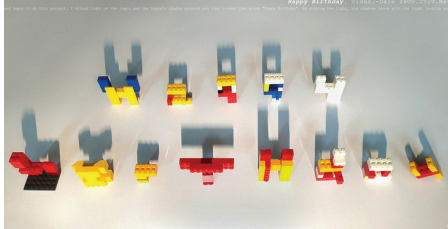
Režija/Director: *Stanislav Domanský*

Czech Republic, 2022

Dokumentarni film / Documentary film

Malo je potrebno za dobro raspoloženje.

A little for a good mood.



Happy Birthday

Režija/Director: Dale Zhou

United States, 2020

Eksperimentalni film / Experimental film

Koristio sam lego kocke za ovaj projekat. Svetlom od lampe sam obasjao lego kocke, nakon čega se njihova senka manifestovala kroz reči „Srećan rođendan (gospodo Kejsi)”. Drmajuci lampu, senke su se tresle, a svetlost je izgledala zaista srećna.

I used legos to do this project. I shined light on the legos and the legos's shados apeared and they looked like words “Happy Birthday(Mrs. Kasey)”. By shaking the light, the shadows shook with the light looking really happy.



Alisia

Režija/Director: Francisco Hervada

Spain, 2021

Martín
Igrani film / Fiction film

Slučajni pad je ulaz u Zemlju čuda.

A fortuitous fall is the entrance to Wonderland.



Vortex

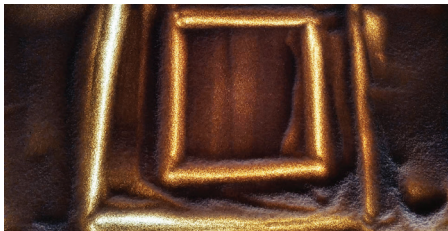
Režija/Director: Shrikant Prabhu

India, 2021

Eksperimentalni film / Experimental film

Niko ne može da pobegne iz vorteksa.

No one escapes the vortex.



Futile Attempts

Režija/Director: Evgeniya Papina

Uzbekistan, 2022

Animirani film / Animated film

Često u našem životu, mnogo stvari se ne završi sa „srećnim krajem“.

Often in our life, there are many things that do not always end with a “happy ending”.



Stroke / Woman

Režija/Director: Elvert Bañares

Philippines, 2022

Eksperimentalni film / Experimental film

Dobrodošli u doba kada trijumfalna efikasnost i jasnost žena i značaj njihovih glasova prolaze kroz široke haotične puteve dvostrukih standarda. Mikrofilm inspirisan kreiranjem plakata za pozorišni festival Kuris sa temom „Žene o ženama“.

Welcome to an age when the triumphant brevity of women and the significance of their voices go through widely chaotic paths of double standards. A microfilm inspired by the creation of the poster designs for Kuris Theater Festival with the theme “Women on Women”.



Summer morning

Režija/Director: Stanka Gjurić

Croatia, 2021

Igrani film / Fiction film

Senzualni trenuci koji se odvijaju u središtu sela, uz čari prirode i ruralnog života.

Sensual moments that take place in the heart of the village, with the charms of nature and rural life.



Idea

Režija/Director: Ebba Jahn

Germany, 2021

Ekperimentalni film / Experimental film

Jednominutni video o trombonu.

A video minute around a trombone.



Breaking News

Režija/Director: Janne Tavares

Sweden, 2021

Ekperimentalni film / Experimental film

Generalni sekretar Antonio Gutereš o najnovijem izveštaju Međuvladinog panela o klimatskim promenama.

Secretary General António Guterres on the latest IPCC report.



Sam na plaži / Alone On The Beach

Režija/Director: Zoran Ilić

Serbia, 2021

Dokumentarni film / Documentary film

Jesen je, nije leto. Rani oktobar, ne, na primer, jul ili avgust. I to je razlog zbog čega je plaža pusta, prazna... Jedva je vidljiva... Nestala je!

It is autumn, not summer. Early October, not, for example, July or August. And that's why the city beach is deserted, empty... It is barely visible... It is gone!



The Killing Beauty

Režija/Director: *Weiss Majewski*

Lithuania, 2022

Igrani film / Fiction film

Lepota će spasiti svet. Lepota je moć, fatalna moć!

Beauty will save the world. Beauty is power, deadly power!



Field Pig

Režija/Director: *Robert David Duncan*

Canada, 2020

Eksperimentalni film / Experimental film

Poetični omaž izgubljenoj igrački, prasetu.

A poetic ode to a lost toy pig.



The Letter

Režija/Director: *Mija Žnidarič*

Slovenia, 2021

Animirani film / Animated film

Jedno uobičajeno pismo ili ne.

One ordinary letter or not.



Momentum

Režija/Director: *Nichita Boico Gaghen*

Israel, 2021

Ekperimentalni film / Experimental film

Svako od nas se seća dobrih stvari i grešaka iz prošlosti, ali niko ne želi da se suoči sa greškama.

Each of us remembers good things and mistakes from the past, but no one wants to look back on those mistakes.



Tree With White Blossoms

Režija/Director: *Roy Maltby*

Poland, 2021

Dokumentarni film / Documentary film

Film koji prikazuje kako procvetalo drvo privlači pažnju prolaznika u gradskom parku.

Film showing how a tree in blossom catches the attention of passers-by in a city park.



In a Blink of an Eye

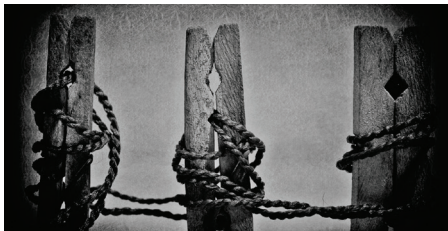
Režija/Director: *Anabela Costa*

France, 2019

Animirani film / Animated film

U treptaju oka uz 3D.

In a blink of an eye with 3D.



Borders

Režija/Director: Reham Emam

Egypt, 2019

Ekperimentalni film / Experimental film

Ekperimentalni fotografski film koji beleži patnju iza granica.

Experimental photographic film that depicts the suffering behind borders.



Winter — Solitude

Režija/Director: Finn Harvor

Republic of Korea, 2021

Ekperimentalni film / Experimental film

Video-poema zasnovana na radu devetnaestovekovnog pesnika Arčibalda Lampmena. Lampmen je dobro poznao kanadske gradove, ali ih je posmatrao iz perspektive devetnaestog veka. Ovi gradovi su se drastično promenili.

A videopoem based on a work by nineteenth century poet Archibald Lampman. Lampman knew Canadian cities well, but he knew them from a nineteenth century perspective. These cities have changed considerably.



Pollen

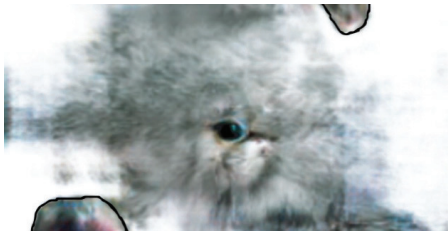
Režija/Director: Weiss Majewski

Lithuania, 2020

Igrani film / Fiction film

Polen je alergija ili spasenje.

Pollen is an allergy or salvation.



Fur Hat Is Not Just a Hat

Režija/Director: *Željko Petrović*

Serbia, 2022

Animirani film / Animated film

Film na apstraktan način, ilustruje torturu koju životinje, od čijeg krzna se prave odevni komadi, doživljavaju. Film funkcioniše na neki način kao groteskno-kritičko aktivistički gest.

The film, in an abstract way, illustrates the torture that animals, from whose fur garments are made, experience. The film functions in a way as a grotesque-critical activist gesture.



Three Days

Režija/Director: *Luis Alberto Martín*

Spain, 2021

Dokumentarni film / Documentary film

Refotografski mikrofilm o sahrani Antonija Maçada i čudnim okolnostima.

Rephotographic microfilm on the burial of Antonio Machado and the circumstances surrounding it.



Alive

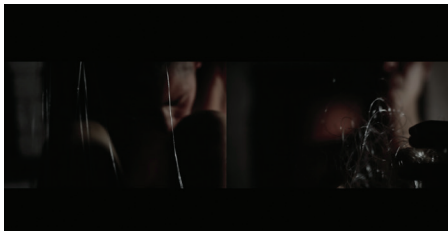
Režija/Director: *Bastien Leblanc*

France, 2021

Eksperimentalni film / Experimental film

Da li smo živi ili je sve jedna iluzija?

Are we alive or is it just an illusion?



The Cocoon Thread

Režija/Directors: Ivo Reis, Vanessa Fernandes
Portugal, 2021

Eksperimentalni film / Experimental film

Preporodi se, retuširaj, oživi u niti čaure.

Reborn, retouch, relive in thread of the cocoon.



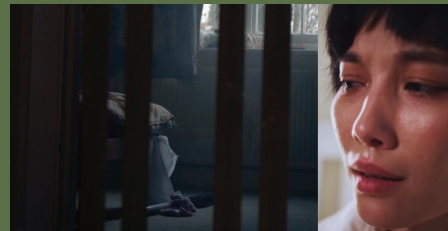
Papercut

Režija/Director: Marina Fastoso
Italy, 2020

Eksperimentalni film / Experimental film

Progonjen sećanjem na svoju ženu, muškarac se vraća na njihovo staro posebno mesto da se sretne sa njenim duhom.

Haunted by the memory of his mate, a man come back in their old special place to deal with her ghost.



October Eleventh

Režija/Directors: Damian Gonzalez, Jeremy Weinstein
United States, 2022

Eksperimentalni film / Experimental film

Naš dom se pretvorio u led jedne užasno hladne noći, zima je već bila pred vratima pre nego što smo to shvatili.

Our home turned to ice one bitter cold night, winter rattling the door before we knew it.



Pandora

Režija/Director: Kamran Hooshmandian
Iran, 2022

Ekperimentalni film / Experimental film

Svaki put kada zavrtim ovu muzičku kutiju, njegov poklon, podseti me na ono što mi se dogodilo. Da li mogu to da podnesem?

Every time I spin this music box, a gift from him, it reminds me of what hapened to me. Can I take it?



Supply

Režija/Director: Pierre Yves Clouin
France, 2019

Ekperimentalni film / Experimental film

Krugovi koje nalaziš u vetrenjačama svoga uma.

The circles that you find in the windmills of your mind.



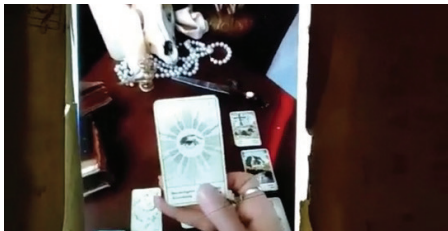
GodardLess

Režija/Director: Ali Najafi
Iran, 2021

Ekperimentalni film / Experimental film

Filmadžija ima ponudu za ostale filmadžije.

A filmmaker has an offer for other filmmakers.



Vision of Venus

.....
Režija/Director: Nikol Jagec

Serbia, 2022

Eksperimentalni film / Experimental film
.....

Video rad koji prikazuje putovanje u nepoznato. Božiji dar. Vizija Venere i njene frekvencije.

Video work that shows a journey into the unknown. God's gift. Vision of Venus and its frequencies.



**TAKMIČARSKI PROGRAM
KRATKIH FILMOVA 9413**
*COMPETITION PROGRAMME
OF SHORT FILMS 9413*



ŽIRI/JURY

Jurij Meden

Kustos Austrijskog filmskog muzeja u Beču. Prethodno je radio kao šef programskog odeljenja u Slovenačkoj kinoteci u Ljubljani i kao

kustos filmskih izložbi u Džordž Istman muzeju u Ročesteru u državi Njujork. Radio je i kao programski urednik u prvom ljubljanskom art-house bioskopu Kinodvor, koordinator programa na Crossing Europe filmskom festivalu u Lincu, urednik u ljubljanskoj naučnoj i akademskoj izdavačkoj kući Sophia, glavni i odgovorni urednik KINO!, i ko-direktor Nitrate Picture Show, festivala očuvanja i zaštite analognih filmskih materijala. Dobitnik je nagrade Jon Garlock Labor za najboljeg edukatora u 2017. godini.

He is a curator at the Austrian Film Museum in Vienna. Previously he worked as head of the program department at the Slovenian Cinematheque in Ljubljana and as curator of film exhibitions at the George Eastman Museum in Rochester, New York. He also worked as a programmer at Ljubljana's first art-house cinema Kinodvor, program coordinator at Crossing Europe film festival in Linz, editor at the Ljubljana scientific and academic publishing house Sophia, editor-in-chief of KINO!, and co-director of the Nitrate Picture Show, a festival of film conservation. He is the recipient of the 2017 Jon Garlock Labor Educator of the Year Award.

Mister Vorcky Festival

TAKMIČARSKI PROGRAM KRATKIH FILMOVA 9413 #1



Prokop

Režija/Director: Danilo Stanimirović

Scenario/Script: Danilo Stanimirović

Direktor fotografije/Director of Photography: Aleksa Borković

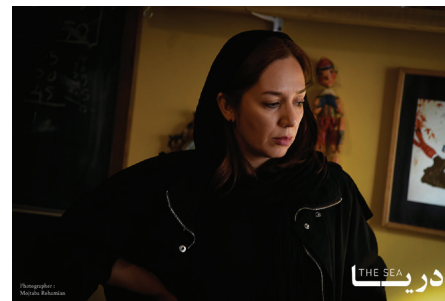
Montaža/Editing: Mina Petrović, Danilo Stanimirović

Dizajn zvuka/Sound design: Predrag Keđić

Produkcija/Production: FMK Belgrade Serbia, 12:17, 2021

Prokop, centralna železnička stanica u Beogradu, je živi arhitektonski organizam koji vuče tragove mnogih epoha u kojima je postojao, a da nikada nije nastao. Nikada nije bila samo železnička stanica i uvek je apsorbovala posledice ljudskog delovanja.

Prokop, Belgrade's central train station, is alive architectural organism which drags traces from many epochs in which existed, however it was never completed. The station itself was never a train station only, and it was always absorbing consequences of human act.



The Sea

Režija/Director: Sahra Ramezian

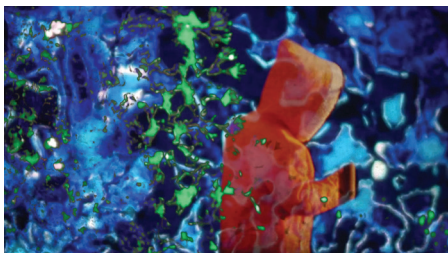
Scenario/Script: Sahra Ramezian

Uloge/Cast: Farzaneh Salahshour

Producenti/Producers: Ilia Shams, Mohammad Kazem Shiran
Iran, 6:25, 2021

Nekoliko prijatelja je planiralo putovanje, ali...

Some guys are planning to go on a trip but...



Prašina / Dust

Režija/Director: Filip Markovinović

Scenarijo/Script: Filip Markovinović

Producent/Producer: Filip Markovinović

Produkcija/Production: Mafin

Serbia, 9:19, 2022

Video rad problematizuje mogućnost sećanja. Upotrebom filmskog arhiva, ličnog i nađenog, stvara se niz oniričkih slika koje govore o jednom svetu koji se rasuo.

This video confronts the possibility of memory. Archival footage, personal and found, create a series of oneiric images about a world that has fallen apart.



Severni pol / Северен пол / North Pole

Režija/Director: Marija Apčevska

Scenarijo/Script: Marija Apčevska

Uloge/Cast: Antonija Belazelkoska, Luka Mitev, Frosina Trajkovska, Andrea Noveva

Direktor fotografije/Director of Photography:

Vladimir Samoilovski

Montaža/Editing: Dragan Von Petrović

Dizajn zvuka/Sound design: Igor Popovski, Bojan Palikuća

Producenti/Producers: Robert Naskov, Miloš Ljubomirović, Miodrag Popović, Peter Szekeres

Produkcija/Production: Kino Oko, Servia Film
North Macedonia/Serbia, 15:00, 20201

Polje u izmaglici, puna svlačionica. Margo se nigde ne uklapa. Možda bi konačno pronašla svoje mesto pripadanja, ako bi izgubila nevinost.

Misty field, crowded locker room. Margo belongs to neither. Maybe if she loses her virginity, she will finally find her place.

COMPETITION PROGRAMME OF SHORT FILM 9413 #1



The Wheel

Režija/Director: Friedl vom Gröller
Austria, 2:30, 2021

Vidimo dečaka koji spava i sanja, pojavljuju se mutni i brzi prizori: brda prekrivena oblacima, divlje mačke grabljivice, refleksije svetla koje je progutala noć koja se približava, misteriozni predmeti i iznova devojčica koja pravi zvezde, koja leti kroz slike i iznenada sleće u krevet pored dečaka. Svi sanjaju, svi žive!

Starting with a boy asleep and dreaming, the images come thick and fast: cloud-covered hills, wild cats of prey, glances swallowed up by the approaching night, mysterious objects and again and again the cartwheeling girl, who flies through the pictures and suddenly lands in bed next to the boy. Everyone dreams, everyone lives!



Dajla: Cinema and Oblivion

Režija/Director: Arturo Dueñas Herrero
Scenarijo/Script: Arturo Dueñas Herrero
Direktor fotografije/Director of Photography: Álvaro Sanz Pascual
Dizajn zvuka/Sound design: Miguel Sánchez González
Producent/Producer: Arturo Dueñas Herrero
Spain, 15:00, 2020

Život teče u Dahli, jednom od saharskih izbegličkih kampova u južnom Alžiru, skoro zaboravljenom 45 godina. Otvaranje filmskog festivala Fisahare, razbija monotoniju. Festival se završava, život (i zaborav) se nastavljaju.

Life is going on in Dakhla, one of the Sahrawi refugee camps in southern Algeria, forgotten for 45 years. The celebration of a film festival, the Fisahara, breaks the monotony. The event ends, life (and oblivion) continues.

TAKMIČARSKI PROGRAM KRATKIH FILMOVA 9413 #2



To Live

Režija/Director: Mohsen Salmani

Scenarijo/Script: Mohsen Salmani

Uloge/Cast: Abtin Ghanaatpishe

Producenti/Producers: Iman Falah, Mohsen Salmani

Iran, 17:26, 2021

Čovek je nasilno rođen i poslat u svet. Nalazi se u nepoznatom okruženju. Zbog toga, on luta okolo i istražuje stvari. Dok luta, posmatra ljudsko zlo i ružnoću sveta. Odluči da napusti svet i vrati se odakle je potekao, ali je osuđen da zauvek ostane da živi u tom svetu.

A man who has been born forcibly and sent to the world. He is unfamiliar with this environment. Therefore, he loafs around and explores things. When he moves around, he observes the evils and ugliness of the world. Once he observes and discovers such things, he decides to return, but he is doomed to stay and live there.



Girl in the Water

Režija/Director: Shi-Rou Huang

Scenarijo/Script: Shi-Rou Huang

Animacija/Animation: Shi-Rou Huang

Glasovi/Voices: Shi-Rou Huang, Chi-Yang Hsu, Peilin Wu

Muzika/Music: Peilin Wu

Producent/Producer: Shi-Rou Huang

Taiwan, 7:20, 2021

Kontemplacija o poderanim zidovima i ožiljcima podseća junakinju na uspone i padove u ljubavi. Film prikazuje ženstvenost i unutrašnju žensku svest o protoku vremena kroz oporavak slomljenog srca, koja su zasnovana na ličnim iskustvima autorke.

Contemplation of torn walls and scars reminds the heroine of the ups and downs of love. The film depicts femininity and female internal time-consciousness through the convalescence of a woman's broken heart, which is based on my personal experiences.



Papa/Valle

Režija/Director: Marco Meazzini

Scenarijo/Script: Marco Meazzini

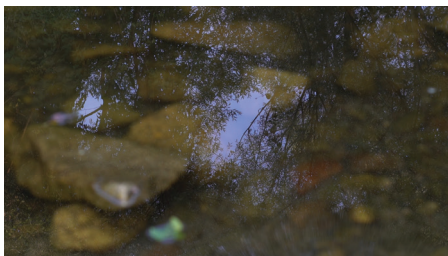
Protagonista/Prtagonist: Eugenio Meazzini

Producent/Producer: Lia Cocca

Italy, 19:06, 2021

Breša, severna Italija. U martu 2020. autorov otac je oboleo od cerebralne tromboze nakon što je dobio Covid-19. Ostaje u bolnici 100 dana, izgubivši kontrolu nad polovinom tela i moć govora. Lekari oporavljaju motoričke sposobnosti, ali se govor i pamćenje ne vraćaju u potpunosti. Da bi podstakao njegova sećanja, autor odlučuje da ga odvede u rodno mesto, u dolinu visoko u planinama u koju nije odlazio skoro 40 godina. Sećanje na mesto koje više nije dom dovelo je do ponovnog otkrića zaboravljenih porodičnih korena.

Brescia, Northern Italy. In March 2020 Dad was suffering from a cerebral thrombosis after contracting Covid-19. He remains in the hospital for 100 days, losing the use of half his body and speech. Doctors recover motor skills but speech and memory do not fully return. To stimulate his memories, his son decides to take him to his birthplace, a valley high in the mountains to which he has not returned in 40 years. The memory of a place that is no longer home is thus combined with the rediscovery of forgotten family roots.



Imam pesmu da vam pevam / I Have a Song to Sing to You

Režija/Director: Eluned Zoë Aiano, Alesandra Tatić

Producenti/Producers: Sarah Chorley, Greta Rauleac

Serbia, 5:40, 2018

Kao dete, Ivanku su odabrale žene vile za poseban zadatak da uđe u carstvo mrtvih kako bi otkrila budućnost. Kao staricu, duhovi su je napustili, pa kako se sada kreće između dva sveta?

COMPETITION PROGRAMME OF SHORT FILM 9413 #2

As a child, Ivanka was chosen by fairy women for the special task of entering the realm of the dead to discover the future. As an old lady, the spirits have left her, so how does she navigate between the two worlds now?



In the Soil

Režija/Director: Casper Rudolf Emil Kjeldsen

Scenario/Script: Casper Rudolf Emil Kjeldsen

Uloge/Cast: Sandra Guldberg Kampp, Thomas Guldberg Madsen

Direktor fotografije/Director of Photography: Tobias Scavenius

Montaža/Editing: Louis Bülov Bertelsen

Dizajn zvuka/Sound design: Maar Falke Dollerup

Muzika/Music: Andreas Kildedal Westmark

Producent/Producer: Sofie Odgaard

Produkcija/Production: Snowglobe

Danska, 14:53, 2021

Karolinin život se okreće naglavačke kada njen otac Kjeld manično počne da kopa jamu u njihovom dvorištu. Naredni dani pretvaraju se u živu noćnu moru dok jama postaje grob, a zemlja koja je generacijama u porodici vuče Kjelda sve više u dubinu.

Karoline's life is turned upside down when her father, Kjeld, manically starts digging a pit in their backyard. The following days turn into a living nightmare as the pit becomes a grave and the land, which has been in the family for generations, pulls Kjeld further and further down into the deep.



Aqualia

Režija/Director: Vladislav Knežević

Scenario/Script: Vladislav Knežević

Animacija/Animation: Boris Goreta

Dizajn slike/Art director: David Peroš Bonnot

Dizajn i animacija grafike/Graphic motion design:

Mario Kalogjera

Dodatna animacija /Additional animation: Marta Stražičić

Montaža/Editing: Vladislav Knežević, Boris Goreta

Dizajn zvuka/Sound design: Hrvoje Pelicarić, Vladislav Knežević

Muzika/Music: Tomislav Fačini, Antiphonus Ansambl

Producent/Producer: Vinko Brešan

Produkcija/Production: Zagreb Film Croatia, 20:00, 2021

U testnom bazenu za podvodnu robotiku stroj inficiran nepoznatim biološkim konglomeratom izvodi fatalan manevar. Novi sklopovi stvaraju svoje oblike, samoodržive, samooblikujuće i adaptabilne. Antropocen, ljudska tvorevina, otvorila je prostor da se na ekstenziju tela bez organa nasele drugi oblici života, neljudski, začudni i nepredvidivi.

In an underwater robotics test pool a machine infected by an unknown biological conglomerate conducts a fatal manoeuvre. The new compounds create their own forms, self-sustainable, self-forming and adoptable. Anthropocene, a human product, has opened a possibility for the extension of the body without organs to host other forms of life, inhumanly wondrous and unpredictable.

TAKMIČARSKI PROGRAM KRATKIH FILMOVA 9413 #3



The Disappearance of Tom R.

Režija/Director: Paul Sirague

Scenarij/Script: Paul Sirague

Direktor fotografije/Director of Photography: Matteo Robert Morales

Montaža/Editing: Justin MacKenzie Peers

Muzika/Music: Alan Lomax

Producent/Producer: Clément Alibert

Produkcija/Production: INSAS

Belgium, 18:55, 2020

Dana, 22. marta 1997. Tom R. je nestao. Skoro 23 godine kasnije, filmska ekipa pokušava da reši ovu misteriju.

On March 22nd 1997, Tom R. disappears. 23 years later, a film crew tries to solve this mystery.



Deep Learning Death

Režija/Director: Thorsten Fleisch

Scenarij/Script: Thorsten Fleisch

Uloge/Cast: Christian Serritiello, Bruce Woolley, Marilena Netzker

Montaža/Editing: Thorsten Fleisch

Muzika/Music: Thorsten Fleisch

Producent/Producer: Thorsten Fleisch
Germany, 15:52, 2021

Vilmos i njegov tata rade kao čistači na društvenim medijima. Tokom svog rada suočeni su sa najgorim od čovečanstva, u vidu fotografija. Kada pokušaju da naprave veštačku inteligenciju koja će obavljati posao umesto njih, veštačka inteligencija oseti ukus smrti i jedva čeka da je isproba u stvarnom svetu.

Vilmos and his dad work as social media cleaners. During their work they are confronted with the worst of humanity, in picture form. When they try to build an AI to do their work for them the AI gets a taste of death and can't wait to try it out in the real world.



Demi-Gods

Režija/Director: Martin Gerigk

Scenarij/Script: Martin Gerigk

Animacija/Animation: Martin Gerigk

Kolaž/Collage Art: Nikola Gocić

Producent/Producer: Naren Amaraneni
Germany, 5:35, 2021

Kakvo je ljudsko iskustvo rata, narcizma i ekološke destrukcije? Ovaj film razmatra ova tri mračna aspekta čovečanstva u obliku muzičkog i vizuelnog eseja. Pokazuje naše obožavanje ovih mračnih sila, koje su sada postale normalizovane i fetišizovane. Skriveni pogled nas smrtnika na mehaniku mračnih polubogova našeg vremena; pretvoren u nadrealni niz zvučnih i vizuelnih transformacija.

What is the human experience of war, narcissism and ecological destruction? Demi-Gods addresses these three dark aspects of humanity in the form of a musical and visual essay. It shows our worship of these dark forces, which have now become normalized and

fetishized. A furtive look from us mortals at the mechanics of the dark demi-gods of our time; turned into a surreal sequence of sonic and visual transformations.



Kontrafaza / Counterphase

Režija/Director: Igor M. Toholj

Scenarij/Script: Igor M. Toholj

Snimatelji/Cameramen: Stefan Momirov, Robert Kalčić, Andrej Imrić, Igor M. Toholj, Gradimir Nikolić

Animacija/Animation: Marko Kovač

Montaža/Editing: Marija Kovačina

Dizajn zvuka/Sound design: Nikola Cvijanović

Muzika/Music: Branka Popović

Producenti/Producers: Aleksandar Popović, Igor M. Toholj

Produkcija/Production: FINI ŠNIT & ZERO
Serbia, 19:25, 2021

Zgrade, kao i ljudi, mogu da izgube svoj identitet ili da poprimе novi. Mogu da budu u neskladu sa svojom namenom. Stanari zgrada koji izgube unutrašnju ravnotežu su, poput zvučnih talasa u kontrafazi. U oba slučaja integritet se neumitno poništava. Skokom sa visine, nakon koga sledi pad, oni svode svoj život na sadašnji trenutak u kome je njihova narušena unutrašnjost konačno izložena neposrednoj okolini.

Buildings, like people, can lose their identity or take on new ones. They may be inconsistent with their purpose. The occupants of buildings that lose their internal balance are, like sound waves in counter phase. In both cases, integrity is inevitably nullified. By jumping from a height, followed by a fall, they reduce their lives to the present moment in which their disturbed interior is finally exposed to its nearest surrounding.



Musicanimale

Režija/Director: Simone Rosset

Scenarijo/Script: Simone Rosset

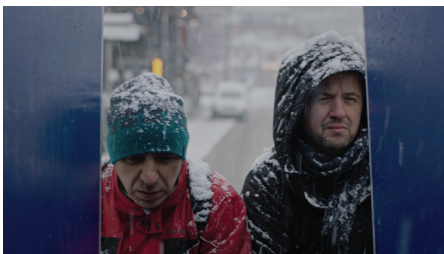
Uloge/Cast: Wanda Torgue, The Sweet Life Society

Producenti/Producers: Riccardo Annoni, Francesca Riccardi

Italy, 16:41, 2021

Vizuelni dijalog između životinja iz Muzeja nauke u Torinu i grupe muzičara (the Sweet Life Society) koji improvizuju. Od naučnog posmatranja taksidermije i sakupljanja leptira do izmaštane slobodne kompozicije.

A visual dialogue between the animals of Turin science museum and a group of musicians (the Sweet Life Society) improvising there. From the scientific observation of taxidermy and butterflies collection to imagination free composition.



Displaced

Režija/Director: Samir Karahoda

Scenarijo/Script: Samir Karahoda

Direktor fotografije/Director of Photography: Samir Karahoda

Uloge/Cast: Ermegan Kazazi, Rifat Rifati, Jeton Mazreku

Montaža/Editing: Enis Saraçi

Dizajn zvuka/Sound design: Memli Kelmendi, Gezim Rama

Muzika/Music: Memli Kelmendi

Producent/Producer: Eroll Bilibani

Produkcija/Production: SK Pictures Kosovo*, 15:00, 2021

Na posleratnom Kosovu, vođeni ambicijom da svoj voljeni sport održe u životu, dva lokalna igrača lutaju od jedne do druge opškrne lokacije noseći sa sobom jedinu imovinu kluba: svoje stolove.

COMPETITION PROGRAMME OF SHORT FILM 9413 #3

In post-war Kosovo, driven by the ambition of keeping their beloved sport alive, two local players wander from one obscure location to another carrying with them the only possession of the club: their tables.

* Ovaj naziv je bez prejudiciranja statusa i u skladu je sa Rezolucijom Saveta bezbednosti Ujedinjenih nacija 1244 i mišljenjem Međunarodnog suda pravde o deklaraciji o nezavisnosti Kosova.

This designation is without prejudice to positions on status, and is in line with UNSC 1244 and the ICJ Opinion on the Kosovo declaration of independence.



PANORAMA DOMAĆEG KRATKOG FILMA
PANORAMA OF SERBIAN SHORT FILM

Mister Vorky Festival



Za vikend gajbi Lastom u 15 do 5 sa Autokomande da ne bih plaćao peronsku 170 dinara / Home for the weekend with Lasta at 15 to 5 from Autokomanda so I don't have to pay the entry fee 170 dinars

Režija/Director: Danilo Lazović
Scenario/Script: Danilo Lazović
Producent/Producer: Danilo Lazović
Serbia, 6:37, 2021

Video esej o povratku kući i svakodnevnim dešavanjima u malom gradu u Srbiji.

A video essay about going back home and everyday events in a small town in Serbia.



Veza / The Bond

Režija/Director: Miljana Tešović
Scenario/Script: Miljana Tešović
Animacija/Animation: Miljana Tešović
Montaža/Editing: Ivan Milosavljević
Muzika i dizajn zvuka/Music and sound design: Miloš Drndarević
Produkcija/Production: Fakultet primenjenih umetnosti Beograd
Serbia, 6:30, 2020

U intimnom svetu muškarca i žene, veza koja ih spaja je opipljiva zlatna nit. Tokom vremena, par se upliće u mnoštvo neuspešnih pokušaja da se izbori sa ličnim problemima.

In the intimate world of a man and a woman, the bond that unites them is a tangible golden thread. Over time, the couple becomes entangled in a multitude of failed attempts to deal with personal problems.



Oluja / The Storm

Režija/Director: Nikola Živković
Direktor fotografije/Director of Photography: Tibor Varga
Uloge/Cast: Zoran Karajić
Montaža/Editing: Nikola Živković
Dizajn zvuka/Sound design: Aleksandar Užarević
Muzika/Music: Božidar Sekulić
Producenti/Producers: Nikola Rausavljević, Marko Vejinović
Produkcija/Production: Ciplecug
Serbia, 4:47, 2021

Ponovo (pr)oživljena osećanja običnog čoveka, vraćaju se mnogo godina kasnije nakon vojne operacije „Oluja“ iz 1995. godine.

Feelings of the common man in the foreground many years after the military operation „The Storm“, which took place in 1995, are revived here.



Linije / Lines

Režija/Director: Ivan Stojković

Scenario/Script: Ivan Stojković

Animacija/Animation: Ivan Stojković

Muzika i dizajn zvuka/Music and sound design: Israel Bañuelos

Produkcija/Production: Vorky Team/Kinematika
Serbia, 6:23, 2021

Eksperimentalna vizuelizacija ličnog dnevnika koji govori o težini odrastanja, o porodici, različitim generacijama i svim linijama koje ih povezuju.

An experimental visualization of a personal diary that talks about struggling childhood and youth turns into a story about family, generations and all the lines they hold.



3 godine 2 meseca i 1 dan / 3 years 2 months and 1 day

Režija/Directors: Nikola Topalović, Nikola Nikolić
Snimatelji/Cameramen: Nikola Topalović, Nikola Nikolić, Stefan Pavić

Montaža/Editing: Duško Stanivuk

Produkcija/Production: Akademski filmski centar
DKSG

Serbia, 8:30, 2021

Aleksandar Manić se 2018. godine vratio u kuću svoga dede u selu Izatovci na Staroj planini. Magistrirao je arheologiju na Sofijskom univerzitetu i radio je nekoliko godina u struci. Sada se bavi uzgajanjem ovaca.

In 2018, Aleksandar Manić returned to his grandfather's house in the village of Izatovci on Stara Planina. He has a master's degree in archeology from Sofia University and several years of work in that profession behind him. Now he breeds sheep.



Živeti u priči / Living in a Story

Režija/Director: Aleksa Gajić

Scenario/Script: Aleksa Gajić

Animacija/Animation: Animacija/Animation: Ivan Sto, Vladimir Štrumberger

Uloge/Cast: Tihomir Stanić, Sonja Lončar, Matija Maksimović

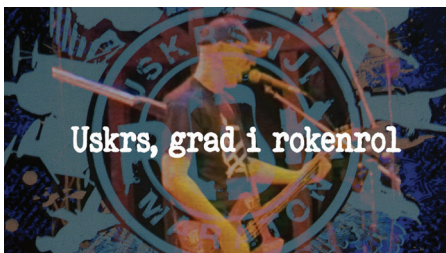
Dizajn zvuka/Sound design: Vladimir Kerkez

Muzika/Music: Milan Sv. Đurđević

Produkcija/Production: Vorky Team/Kinematika
Serbia, 10:01, 2021

Mladi kurir se nađe u neobičnoj situaciji, dok pokušava da dostavi paket piscu jeftinih pulp romana.

Young courier finds himself in an unusual situation, while trying to deliver a package to the writer of cheap pulp novels.



Uskrs, grad i rokenrol

Uskrs, grad i rokenrol / Easter, City and Rock 'n' Roll

Režija/Director: Ivan Velisavljević

Scenario/Script: Ivan Velisavljević, Katarina
Janković Popović

Snimatelj/Cameraman: Siniša Dugonjić

Montaža/Editing: Siniša Dugonjić

Produkcija/Production: Kulturni centar Šabac
Serbia, 30:00, 2022.

“Značaj lokalne scene je ogroman, jer svaki bend na svetu jednom je bio mali lokalni bend”, kaže jedan od sagovornika u filmu. Uskršnji rok maraton je festival koji se u Šapcu organizuje na Uskrs od 1993. godine. Priča o festivalu je i priča o samom gradu i šabačkoj rok sceni u poslednje tri decenije.

“The significance of the local scene is huge, because every band in the world was once a small local band,” says one of the protagonist in the film. The Easter

Rock Marathon is a festival that has been organized in Sabac on Easter since 1993. The story of the festival is also the story of the city itself and the Sabac rock scene in the last three decades.

PRATEČÍ PROGRAM
ADDITIONAL PROGRAMME

Kino-Pravda

Program predstavlja član žirija/
Program presents jury member
Jurij Meden

Između 1922. i 1925. izašla su (iako neredovno i u vrlo malom broju primjeraka) ukupno 23 broja filmskih žurnala Dzige Vertova Kino-Pravda (Kino-Istina). Njegov cilj je bio stvaranje svojevrsnih „ekranskih novina“; naslov je omaž listu Pravda koji je pokrenuo Lenjin. Baš kao i žurnal Kinonedelja (1918–19), izdanja Kino-Pravde nude fascinantan uvid u rani Sovjetski Savez i demonstriraju brzi razvoj Vertovljevog filmskog jezika.

Between 1922 and 1925, a total of 23 issues of Dziga Vertov's newsreel series Kino-Pravda (Kino-Truth) appeared (albeit irregularly and in very few copies). Vertov's goal was to create a kind of "screen newspaper"; the title is a tribute to the newspaper Pravda founded by Lenin. Just like the Kinonedelja newsreel series (1918–19), the Kino-Pravda issues offer a fascinating insight into the early Soviet Union and demonstrate the rapid development of Vertov's film language.



Kino-Pravda žurnali br. 7, 10 i 19 biće prikazani uz muzičku pratnju slovenačkog muzičara Boštjana Narata.
Kino-Pravda newsreels no. 7, 10 and 19 will be shown with the musical accompaniment of the Slovenian musician Boštjan Narat.



Foto/Photo, Collection Dziga Vertov / Austrian Film Museum, Vienna

Boštjan Narat je slovenački filozof i muzičar. Kao vođa folk rok grupe Katalena i kantautor izdao je 12 albuma. Kao dramaturg i performer redovno se bavi teatro. Piše kolumne, eseje i literarne tekstove. Bavi se moderacijom različitih sadržaja a u prošlosti bio je voditelj emisije Panoptikum na nacionalnoj televiziji. Već nekoliko puta svojom muzikom bio je pratnja nemim filmovima. Svoju pratnju žurnalima Dzige Vertova prvi put je izveo 2020. godine u ljubljanskoj Kinoteci.

Kino-Pravda



Boštjan Narat je is a Slovenian philosopher and musician. As the leader of the folk rock group Katalena and a songwriter, he released 12 albums. As a dramaturgist and performer, he is regularly involved in theater. Writer of columns, essays and literary texts. Deals with the moderation of various contents, and in the past he was the host of the show Panoptikum on national television. He has accompanied silent films with his music several times already; performed his accompaniment to the newsreels of Dziga Vertov for the first time in 2020 at Slovenska kinoteka in Ljubljana.

IZLOŽBA: Vorkapić - Film i teorija

Izložba je koncipirana na fotogramima iz filma “Život i smrt holivudskog statiste, br. 9413”, na kojima Vorkapić korača uz stepenice; uz svaki Vorkapićev pokret prikazani su različiti citati iz njegovih teorijskih radova o pravom filmu.

The exhibition is based on frames from the film “The Life and Death of a Hollywood Extra, No. 9413”, in which Vorkapich is trying to climb upstairs; with each of Vorkapich’s movements, various quotations are shown from his theoretical works on true cinema.

EXHIBITION: Vorkapich - Film And Theory



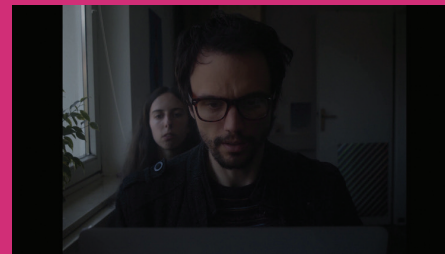
FeKK predstavlja

Kratki odsjaji i burne emotivne reakcije

Program predstavlja Matevž Jerman, programski urednik FeKK – Ljubljanskog festivala kratkog filma

S obzirom na duh i koncept festivala Mister Vorky, odlučili smo da u Rumu donesemo program najkraćih kratkih filmova koji su obeležili protekla izdanja FeKK – Ljubljanskog festivala kratkog filma. Ako se svi složimo da kratkometražna filmska forma autorima omogućava onaj dodatni prstohvat oslobađajuće stvaralačke slobode, razigranosti, istraživanja filmskog jezika i subverzivnijih stavova, onda možemo pretpostaviti: što je kraći film, to više oličava gore navedene kvalitete. Nekoliko filmova u selekciji nagrađeno je i na FeKK-u u različitim kategorijama tokom godina, ali oni pre svega predstavljaju uvid u raznolikost žanrova i eksperimentalnih pristupa savremenog nezavisnog filmskog stvaralaštva u Sloveniji. Počevši od Dobrodošlice. Davorina Marca, plodnog i priznatog veterana

slovenačkog eksperimentalnog filma, nastavljajući kroz mešavinu animacije i eksperimenta, koji variraju od klasične animacije (Perje koje miriše na more ili Poslednja cigareta na zemlji), do crtanja na filmskoj traci (Kompozicija) ili stop motion (Memory Machine), analogna manipulacija različitim tehnološkim uređajima (Shekuza – Coriolis Effect), naići ćemo na originalne dela puna žanrovskih konvencija (Detektiv Dorian)... A kad smo već kod doze svežine: program je zaokružen uzbudljivim eksperimentalnim vinjetama mladih rediteljki koje variraju po temama i formalnim pristupima od intimnih autobiografskih pesama (U mojim mladim danima), do izliva emocija, nadrealnih univerzuma i izraza (O emocijama i drugom zakonu termodinamike, Magični zamak je ovde, Sve što pokušavam da vam kažem koristeći telepatske signale kada me ne slušate). Jedini film koji prelazi granicu od 5 minuta - i film koji sve to obuhvata - je prošlogodišnji pobjednik, Grand Prix FeKK-a, epski i odgovarajući kontemplativni na kraju sveta, vvv.s-n-d.si.



FeKK Presents

Short Glimpses and Outbursts

Program presents Matevž Jerman, programme director of the FeKK - Ljubljana Short Film Festival

Considering the spirit and the concept of Mister Vorky we decided to bring to Ruma a cherry pick program of the shortest shorts that have marked the past editions of FeKK – Ljubljana Short Film Festival. If we all agree that the short film form allows the authors that extra pinch of liberating creative freedom, playfulness, exploration of the cinematic language and more subversive stands, then we can assume: the shortest the short film, the more it embodies the above mentioned qualities. Several films in the selection were also awarded at FeKK in different categories throughout the years, but first and foremost they represent a glimpse of the diversity of genres and experimental approaches of contemporary independent filmmaking in Slovenia. Starting with a Welcome. by Davorin Marc, prolific and acclaimed veteran of Slovenian experimental film, continuing through a mix-

ture of animation and experiment, which vary from classic animation (*The Feathers That Smell of The Sea* or *The Last Cigarette On Earth*), to engraving on film print (*Composition*) or film print stop motion (*Memory Machine*), analogue manipulation of different technological devices (*Shekuza – Coriolis Effect*), we'll encounter original takes on the genre conventions (*Detective Dorian*) ... And speaking of a doze of freshness: the program will be rounded up by exciting experimental vignettes made by young female directors that vary in theme and formal approaches from intimate autobiographical poems (*In My Younger Days*), to outbursts of emotions, surreal universes and expressions (*On emotions and the second law of thermodynamics*, *Magical Castle Is Here*, *Everything I'm Trying to Tell You Using Telepathic Signals When You're Not Listening to Me*). The only film which trespasses the limit of the 5 minute mark - and the film to wrap it all - is last year's FeKK Grand Prix winner, an epic and fitting contemplation on the ends of the world, www.s-n-d.si.

1. **Dobrodošlica. / Welcome.**, Davorin Marc, 2017, 3'
2. **A very short film**, Asja Trost, 2018, 1'
3. **Perje z vonjem morja / The Feathers That Smell of The Sea**, Žoel Kastelic, 2019, 3'
4. **Kompozicija / Composition**, Mitja Manček, 2014/15, 4'
5. **Shekuza - Coriolis Effect**, Gašper Milkovič Biloslav, 2020, 5'
6. **The Last Cigarette on Earth: A Steampunk Adventure**, Matic Grgič, 2018, 1'
7. **Magični grad je tu / Magical Castle Is Here**, Ester Ivakič, 2021, 3'
8. **In pride, jesen / And It Comes, Autumn**, Davorin Marc, 2018, 4'
9. **Mašina spomina / Memory Machine**, Kristina Kokalj, 2018, 4'
10. **Dere sen jas mali bija / In My Younger Days**, Tina Ščavničar, 2019, 3'
11. **Vse, kar ti hočem povedati s telepatskimi signali, ko me ne poslušáš / Everything I'm Trying to Tell You Using Telepathic Signals When You're Not Listening to Me**, Ester Ivakič, 2019, 3'
12. **Detektiv Dorian / Detective Dorian**, Luka Marčetič, 2021, 3'
13. **O čustvih in drugem zakonu termodinamike / On emotions and the second law of thermodynamics**, Nika Tomažič, 2019, 5'
14. **www.s-n-d.si**, Sara Bezovšek, 2021, 14'



Dokumentarni film

Nun of Your Business

Film predstavlja autorka filma i članica žirija Ivana Marinić Kragić

Dve mlade časne sestre upoznale su se u samostanu i zaljubile. Pratimo njihovu priču od zaređenja u potrazi za duhovnijim i boljim životom pa do odluke o napuštanju samostana.

Scenario/Written by: Ivana Marinić Kragić, Ivana Vuković

Producent, režija/Producer, Director: Ivana Marinić Kragić

Direktor fotografije/Director of photography: Ivana Marinić Kragić

Uloge/Cast: Maruška Aras, Mia Anović Valentić, Iva Mihalić, Ana Maras Harmander, Sanja Milardović, Jadranka Elezović, Asja Jovanović, Vlasta Ramljak

Ko-producenti/Co-producers: Miloš Ivanović, Miha Černec

Montaža/Editing: Ivor Šonje

Kompozitor/Composer: Filip Mitrović

Dizajn zvuka/Sound design: Luka Gamulin

Produkcija/Production: Marinis Media (CRO), Set Sail Films (SRB)
Croatia, 71:00, 2020.

Documentary film

Nun of Your Business

Film presents author of the film and a member of the jury Ivana Marinić Kragić

Two young nuns met at the convent and fell in love. We follow their story from ordination in search of a more spiritual and better life to the decision to leave the convent.



IN MEMORIAM: Piter Bogdanović (30. jul 1939 - 6. januar 2022)

Svi veliki filmovi su već snimljeni

Uz Slavka Vorkapića, Zorana Perišića, Karla Maldena i Stiva Tešića, sin srem-skog slikara Borislava Bogdanovića, Piter Bogdanović član je „kluba“ najslavnijih Srba u istoriji Holivuda. Dvapat je gostovao u Srbiji, na Festu: 1973, kada je na tečnom srpskom predstavljao svoj film Mesec od papira, kao i 2012, kada je na duhovitom engleskom, razgovarao sa mnogim kolegama, fanovima, prijateljima i rođacima iz Rume, Beograda, i ostalih delova Srbije.

U pitanju je autor koji je obeležio kasne šezdesete i rane sedamdesete svetskog filma. Uz Martina Skorsezea, Frensisu Forda Kopolu, Vilijama Fridkina, Artura Pena, Džordža Lukasa, Stivena Spilberga, spada u pionire Novog Holivuda, talasa koji je započeo eru američkog nezavisnog filma tokom druge polovine prošlog veka. Ova



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generacija suprotstavila se izumirućem sistemu velikih studija, kada je nasledila moderno filmsko znanje od autora francuskog Novog talasa. Tokom vremena, Spilberga i Lukasa subina je odvela ka vrhu globalnog mejnstrima, Fridkina i Pena ostavila je u statusu večitih filmskih opozicionara, ali slučaj Pitera Bogdanovića ne pripada ni jednom od nabrojanih. To je možda zato što estetika njegovih filmova nema mnogo veze sa njegovom gener-

acijom. Poput filmova Fransoa Trifoa, u filmovima Pitera Bogdanovića nema ničeg posebno avangardnog, nezavisnog, ili u modernističkom smislu, pro-evropskog. Naprotiv, Trifo sa jednog i Bogdanović sa drugog kontinenta, poznati su kao promoteri američke pripovedačke tradicije, kontrolisane u formi i raskošne u sadržini. Da li je reč o avangardnom ili konzervativnom autoru? Na ovo pitanje najteže je odgovoriti zato što je vreme koje je Bogdanović obeležio, u skladu sa njegovim filmovima. Ali filmovi Poslednja bioskopska predstava (1971) Mesec od papira (1973) i Dan kada su se svi smejali (1981), zbog svoje retroaktivne aktuelnosti vremenom postaju sve značajniji među postmodernim rediteljima poput Vesa Andersona i Kventina Tarantina. Baš zbog takvog značaja Bogdanovićeve filmove, raskorak između trenutka u kojem je snimao i snimljenog sadržaja, takođe raste sa vremenom. To se najbolje vidi u njegovim komedijama, što te tata pušta samu (1972), Bioskop za Groš (1976), Zaljubljeni porotnik (1988) i Iza kulisa

(1992), koje zbunjuju svojim estetskim tradicionalizmom i koje, kombinacijom nostalgичnog sentimenta i euforičnog optimizma, svedoče o autorovom bekstvu od vremena koje je propovedalo baš suprotnu tendenciju - emancipaciju od staromodne kulturne politike okrenute propagandnoj umetnosti i komercijalnoj zabavi.

Piter Bogdanovič poznat je i kao istoričar i teoretičar filma. Kao autor u centru pažnje na samoj raskrsnici najvećih filmskih epoha, stare Amerike koji se gasi i nove koji nastaje iz pepela, bio je u prilici da objavi razgovore sa veteranima režije: Džonom Fordom, Hauardom Hoksom, Alfredom Hičkokom, Fricom Langom, Alenom Dvonom i Žanom Renoarom. Iako potpisan kao asistent, Bogdanovič je glavni reditelj čuvenog filma iz šezdesetih Divlji Andjeli (66), Rodžera Kormana. U okviru produkcionog dizajna tadašnje supruge Poli Plat, režirao je oproštajni film Borisa Karlofa Mete (1968), poslednji hit Odri Hepburn Dan kad su se svi smejali (1981), glumio glavnu

ulogu u filmu Druga strana vetra svog prijatelja Orsona Welsa, konačno dovršenog tek 2018. Šer je osvojila Zlatnu palmu u Kanu za glavnu ulogu u njegovom filmu Maska (1985).

Više puta je nominovan za Oskara, ali su mu filmovi uglavnom osvajali nagrade u glumačkim kategorijama. Prvi je promovisao glumce svoje generacije: Džefa Bridžisa, Tejtum O Nil, Džona Ritera i Sibil Šepard (sa kojom je bio u braku), kao i glumce mlađih generacija - Erika Stolca, Samantu Matis i Sandru Bulok. Režirao je poslednji film Rivera Feniksa, Stvar zvana ljubav (1993). Njegov privatni život pratile su kontraverze koje su kulminirale kada je njegova verenica, Plejboj zečica i zvezda filma Dan kada su se svi smejali Doroti Straten, ubijena od strane ljubomornog muža, o čemu je Bob Fos snimio film Star 80. Više puta je bankrotirao, pa je čak u jednom trenutku živeo kod svog velikog poštovaoca Kventina Tarantina, baš kao što je na vrhuncu Bogdanovičeve popularnosti, Orson Vels živeo kod svog omiljenog kolege srpskog

porekla.

Koatur je nekoliko pesama iz svojih filmova; Love is Gamble, sa Džonijem Kešom i One day since yesterday iz Dan kada su se svi smejali. Glumio je samog sebe u filmu Džona Kasavetesa Premijera, radio voditelja u filmu Kill Bill Tarantina, psihijatra u seriji Sopranos, čije je prve epizode i režirao. Snimio je dokumentarac o Tom Pettyju Running down the dream. Čuven je po izjavi „Svi veliki filmovi su već snimljeni“.

Tokom prve decenije dvadesetog prvog veka, snimio je film o vezi glumice Marion Dejvis i Čarlija Čaplina Mačiji zov (2001). U tom periodu, bio je u braku sa rođenom sestrom pokojne Doroti, Luiz Straten, koja je ujedno i koscenariskinja njegovog poslednjeg igranog filma Ova-ko je tako zabavna (2014). Među Bogdanovičeva poslednja ostvarenja spada i dokumentarac o životu i filmovima Bastera Kitona Veličanstveni Baster (2018), uloga u seriji Uхвати Šortija, i nekoliko nezavisnih igranih filmova koje je producirao u režiji njegove ćerke Antonije

Bogdanovič. Film koji je tek planirao da snimi, bio je treći deo trilogije koju čine Poslednja bioskopska predstava i Teksasvil, pod radnim naslovom - One Lucky Moon.

Kao i njegov pro-slovenski kolega Majkl Ćimino, Bogdanovič u poslednjoj fazi karijere nije snimao filmove onoliko koliko je želeo. Producenti i urednici su ga radije koristili kao voditelja starih, nego kao kreatora novih programa. Upravo to je sudbina onih izuzetaka njegove generacije, koji su ostali kruti i rezervisani prema liberalnoj kulturi šezdesetih, koja obnovljenom memorijom novog veka, nadilazi značaj mnogih praktičnih rezultata savremene politike i umetnosti. Kada bolje pogledamo i ekonomiju Amerike i kulturu Srbije odlikuje paradoks Pitera Bogdanoviča; konzervativna muževnost u promociji liberalnih ideja.

O sebi je govorio kao o žrtvi holivudskog sistema i karijeri srušenih filmskih snova. Ta vrsta razočarenja u neskladu je sa visinom njegovog statusa kao hroničara

filmske istorije i uzora postmoderne teorije. Opraštajući se od slavnog reditelja, glumica Ileana Daglas rekla je nešto što su citirali svi veći američki mediji: Amerika je odlaskom velikog maestra izgubila svoju poslednju vezu sa zlatnom erom Holivuda.

Što se domaćih medija tiče, možemo zaključiti da će ovakvu filmsku ikonu, naša publika u savremenoj kinematografiji teško naći, i ako steknemo pravo da se poredimo sa američkim kinematografskim sistemom, to će biti iza kulisa svih prošlih, sadašnjih i budućih bioskopskih predstava Pitera Bogdanoviča. Noises Off.

Marko Kostić

IN MEMORIAM: Peter Bogdanovich (July 30, 1939 – January 6, 2022)

All the great movies have already been made

Along with Slavko Vorkapich, Zoran Perišić, Karl Malden and Steve Tešić, the son of the painter from Srem region, Borislav Bogdanović, Peter Bogdanovich is a member of the “club” of the most famous Serbs in the history of Hollywood. He was twice a guest in Serbia, at the festival FEST: in 1973, when he presented his film *Paper Moon* in fluent Serbian, as well as in 2012, when he spoke in witty English, with many colleagues, fans, friends and relatives from Ruma, Belgrade and other parts of Serbia. Movies of Peter Bogdanovich marked the late sixties and early seventies of the world of film. Along with Martin Scorsese, Francis Ford Coppola, William Friedkin, Arthur Penn, George Lucas, Steven Spielberg, he is one of the pioneers of New Hollywood, an art-wave that is related to the era of American

independent film, period that covers the second half of the previous century. This generation opposed old Hollywood studio system, when it inherited modern film knowledge from the authors of the French New Wave. Over time, Spielberg and Lucas were taken to the top of the global movie mainstream, leaving Friedkin and Penn marked as the figures of Hollywood rebel stereotype. But the case of Peter Bogdanovich does not belong to any of the above. This may be because the poetic of his films have very little to do with his generation. Like François Truffaut’s films, there is nothing particularly avant-garde, independent, or pro-European in the modernist sense in Peter Bogdanovich’s films. Truffaut from one continent and Bogdanovich from the other continent are known as promoters of the American storytelling tradition, controlled in its form and lavish in its content. Should we perceive Bogdanovich as an avant-garde or conservative type of film author? This question is difficult to answer because the era that Bogdanovich marked

is inconsistent with the content of his films. But his films *The Last Picture Show* (1971), *Paper Moon* (1973) and *They All Laughed* (1981), due to their retroactive relevance, have become increasingly important over time among postmodern directors such as Wes Anderson and Quentin Tarantino. Precisely because of the historical value of Bogdanovich’s films, the gap between the moment in which he shot them and the recorded content also grows with time. That can be seen in his comedies, *What’s Up, Doc?* (1972), *Nickelodeon* (1976), *Illegally Yours* (1988) and *Noises Off* (1992), in which, with a combination of nostalgic sentiment and euphoric optimism, those movies testify to the author’s escapism from the period that preached a quite opposite tendency - emancipation from the old - fashioned cultural policy turned to propaganda art and commercial entertainment. Peter Bogdanovich is also known as a film historian and theorist. As an author in the spotlight at the crossroads of the greatest film eras, old America fading and new

emerging from the ashes, he had the opportunity to publish interviews with veterans of film directing: John Ford, Howard Hawks, Alfred Hitchcock, Fritz Lang, Allan Dwan and Jean Renoir. Although credited as an assistant, Bogdanovich is the main director of the famous sixties biker movie, *The Wild Angels* (1966), by Roger Corman. As a part of the production design by his then-wife Polly Platt, he directed Boris Karloff farewell film *Targets* (1968), Audrey Hepburn's the last hit *They All Laughed* (1981), starred in his friend film, Orson Welles' *The Other Side of the Wind*, which was finally completed in 2018, while Cher won the *Palme d'Or* at Cannes film festival for the lead role in his film *Mask* (1985).

He has been nominated for an Oscar award several times, but his films have mostly won awards in the acting categories. He was the first to promote actors of his generation: Jeff Bridges, Tatum O'Neill, John Ritter and Sybil Shepard (with whom he was married), as well as actors of younger generations - Eric Stoltz, Samantha Mathis and Sandra

Bullock. He directed River Phoenix's last film, *The Thing Called Love* (1993). His private life was marked by public controversies, that culminated when his fiancée, Playboy bunny and star of the film *They All Laughed* Dorothy Stratten was killed by her jealous boyfriend, tragedy that inspired Bob Foss to make the film *Star 80*. He went bankrupt several times, so at one point he even lived in the house of his great admirer Quentin Tarantino, just as, at the height of Bogdanovich's popularity, Orson Welles lived with his favorite colleague of Serbian origin. He was co-author of a few songs from his films; *Love is Gamble*, with Johnny Cash and *One Day Since Yesterday* from *They All Laughed*. He played himself in the film of John Cassavetes *Opening Night*, he had a role as a radio host in the film *Kill Bill* by Tarantino, a psychiatrist in the series *The Sopranos*, whose first episodes he also directed. He made a documentary about Tom Petty *Runnin' Down a Dream*. He is famous for the statement "All great movies have already been made".

In the first decade of the 21st century, he made a film about the relationship between actress Marion Davies and Charlie Chaplin called *The Cat's Meow* (2001). During that period, he was married to the sister of the late Dorothy, Louise Stratten, who is also the co-writer of his last feature film *She's Funny That Way* (2014). Bogdanovich's one of the last achievements include a documentary about the life and films of Buster Keaton, *The Great Buster* (2018), a role in the series *Get Shorty*, and several production of independent feature films directed by his daughter Antonia Bogdanovich. The film he was just planning to make was the third part of a trilogy consisting of *The Last Picture Show* and *Texasville*, under the working title - *One Lucky Moon*.

Like his pro-Slavic colleague Michael Cimino, Bogdanovich did not make as many films as he wanted in the last phase of his career. Producers and editors used him as a presenter of old programs rather than creator of new ones. This is precisely the fate of those exceptions of his generation,

who remained rigid and reserved towards the liberal culture of the 1960s, which, with the renewed memory of the new century, exceeds the significance of many practical results of contemporary art and politics. If we would to compare some elements of the American economy and the cultural scene of Serbia, we could see in them both the paradox of Peter Bogdanovich – conservative and masculine style used for the promotion of liberal ideas.

He spoke of himself as a victim of the Hollywood system and about a career of shattered film dreams. That kind of disappointment is at odds with the height of his status as a chronicler of film history and a role-model of postmodern theory. Giving tribute to the famous director, actress Ileana Douglas said something that was quoted by all major American media: With the departure of the great maestro America lost its last connection with the golden era of Hollywood.

As far as Serbian media are concerned, we can conclude that our audience will find it

difficult to recognize icon of that kind in modern cinematography, and if we gain the right to compare ourselves with the American cinematographic system, it will be behind the backstage of all past, present and future picture shows of Peter Bogdanovich. *Noises Off*.

Marko Kostić

KONCERT: Vrelo

Muzika grupe VRELO je jednostavan, prirodan i logičan, ali neobičan i originalan spoj tradicionalnog srpskog pevanja i novijih muzičkih pravaca (punk, rok, rege, dab, tehno...). Ona je most između nekada i sada, tamo i ovdje. To je muzika za igru (za kolo, ritual, za dens arenu...), za ljubav i nadu, za suze i za radost... VRELO čuva muzički genetski kod u »specijalnoj ambalaži« i tako donosi novu vrednost na svetsku muzičku scenu. VRELO je umetnost, kultura, zabava, burleska... Grupu je osnovala Nataša Tomić početkom 1996. godine u Rumi. Do 2003. godine VRELO izvodi, ali uvek u originalnim aranžmanima, narodne vokalne i vokalno-instrumentalne pesme iz Srbije i pesme drugih slovenskih naroda. U jesen 2003. godine VRELO se pridružuje basista Stanko Tomić čije ideje menjaju dotadašnji muzički koncept grupe. Narodne instrumente zamenjuju

CONCERT: Vrelo

Foto/Photo, Aleksandar Dunkić



električna bas gitara i bubnjevi, a vokalno-instrumentalni etno ansambl transformiše se u bend.

Na Bi-Bi-Sijevom konkursu za »Sledeću veliku stvar« (BBC`s The Next Big Thing 2007) u konkurenciji preko 2500 izvođača iz 88 zemalja VRELO je nastupalo u Londonu u »Mejda Vejl« (Maida Vale) studiju i plasiralo se na drugo mesto ovog prestižnog takmičenja sa pesmom »Pošle mome«.

Od tada VRELO uspešno nastupa na velikim festivalima i prestižnim klubovima u većini evropskih gradova (Pariz, Berlin, London, Oslo, Prag, Grac, Sankt Peterburg, Budimpešta, Cirihi...). U Srbiji sviraju na svim značajnim festivalima (Egzit, Guča, Nišvil, Zaječarska gitarijada, BELEF...).

VRELO's music is simple, natural and logical, but unusual and original fusion of traditional Serbian singing and new music genres (punk, rock, reggae, dub, techno...). It is bridge between now and then, here and there. It is music for dance (Serbian kolo, ritual dance, dance arena...), for love and hope, for tears and for joy... VRELO keeps musical genetic code in a "special package" and brings a new treasure to the world music scene. VRELO is an art, culture, entertainment, burlesque... VRELO was founded by Natasa Tomic at the very beginning of 1996 in Ruma, Serbia. Up to 2003 VRELO performs traditional vocal and vocal-instrumental music of Serbs and other Slavic nations, but with original arrangements. In the autumn of 2003 the bass player Stanko Tomic joined the ensemble and brought ideas that changed music concept of VRELO. Traditional instruments were replaced by electric bass guitar

Foto/Photo, Nebojša Babić, Orange studio



and drums, and vocal-instrumental ethno ensemble was transformed into band. After entering BBC's *The Next Big Thing* 2007 VRELO was chosen among over 2500 performers from 88 countries to play in London at Maida Vale studio and won 2nd place of this prestigious competition with their song *Posle Mome*. Ever since, VRELO had a lots of performances at big festival and prestige clubs in many European cities (Paris, Berlin, London, Oslo, Prague, Graz, Saint Petersburg, Budapest, Zurich...). In Serbia VRELO performed at all important festivals (*Exit*, *Guca*, *Nisville*, *Zajecar Guitar Fest*, *BELEF*...).

ONLINE PANEL DISKUSIJA: Vorkapić: Teorija i praksa filma

Učesnici:

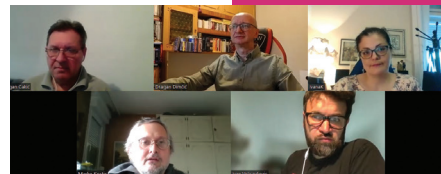
Dragan Dimčić (vanredni profesor, Katedra montaže FDU)

dr **Ivana Kronja** (filmolog i filmska kritičarka)

Ivan Velisavljević (urednik Arhiva alternativnog filma AFC DKSG)

Marko Kostić (umetnički direktor festivala Mister Vorky)

Dragan Cakić (direktor festivala Mister Vorky)



Odnos filmske teorije i prakse Vorkapićevog dela i raznovrsnost njegovog rada i uticaja na aktuelnost savremene filmske produkcije.

ONLINE PANEL DISCUSSION: *Vorkapich: Film theory and practice*

Participants:

Dragan Dimčić (Associate Professor, Editing Department of FDA)

dr. **Ivana Kronja** (filmologist and film critic)

Ivan Velisavljević (editor of *Alternative Film Archive AFC SCCC*)

Marko Kostić (Art director of *Mister Vorky Festival*)

Dragan Cakić (Director of *Mister Vorky Festival*)

The relationship between film theory and practice of Vorkapich's work and the diversity of his work and the impact on the actuality of contemporary film production.



Mister Vorky
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