



International video festival **Međunarodni video festival**

Videomeđeja 2009

11-13.
december
decembar



Museum
of Contemporary Art
of Vojvodina

Muzej
savremene umetnosti
Vojvodine

No commercial value!



VIDEOMEDEJA 2009

13th International Video Festival
VIDEOMEDEJA
13. Međunarodni video festival
VIDEOMEDEJA

December 11 - 13 2009
Museum
of Contemporary Art of Vojvodina
Novi Sad

11 - 13. decembar 2009.
Muzej savremene umetnosti Vojvodine
Novi Sad

<http://videomedeja.org/2009>

NO COMMERCIAL VALUE!

By Dragan Živančević

[e] *Value = 0. Temporary loan for the Festival...*

Parcels labeled like this or similarly, carry, among other contents, our video works and films to be viewed by the Festival audience. Sending parcels online has become very common for speed and convenience, if not reliability. It is only up to your bandwidth how much data you can download, legally or otherwise. I wouldn't go into the recurring issues of censorship or copyright (they come back to life like characters in horror movies). Whether the labelling is correct or not, the declared Zero value of a film or video puts their authors into the group of romantic-idealist losers, incapable of making money and forever maintained, handicapped from the outset by the fact that their brain-child is not really wanted in the wide world of trade policy. I bet there is no film maker who would object to a new, less depreciating label without the Zero value attached to a possible master-piece... unlike labels on bottles of sugar-free carbonated water (stuffed with deadly sweeteners). Here are some recommendations for labelling parcels with video or film contents:

1. C'est Ne Pas Une Pipe
2. Dangerous Works of Art!
3. Beware of The Artist!
4. Caution, Art!
5. Unbreakable!!!!
6. All Four Sides Up (marked with arrows)
7. Etc.

The correct label would read: Value-Unknown!

This transient side-effect could be a formal indication of general social erosion going on forever, like TV soaps or stars-in-their eyes reality shows for general education. Art, or aspiring after Art, is simply out of social focus, or at least in the opinion of independent or collective art producers. The entertainment industry lists of the most expensive ('the best') films remind us to what extent it was obvious even at the beginning of the film adventure that the film would die of money, in the words of the great movie Director Rene Clair. He was, of course, referring to poetic licence, as an artus becomes just a tiny bit of the global structure of a film production, and wily-nilly financially dependent on it. In his book *Der Film aus Ware* Peter Bächlin concluded that in the age of silent movies circumstances allowed experiments and research without concessions to financial considerations. Due to higher production prices it is not possible any more. Luckily, the film experiment which grew into video experiment with the advance of technology, is still in evidence despite complicated market forces where the true research spirit of art is not at its best - unable to pamper to the viewing public, i.e. to the broadcasters or producers perception of the viewing public needs.

The TV and most notoriously, TV advertising, tell us loudly and clearly that it doesn't really matter what we broadcast but rather how many hypnotic times we repeat the same thing, to consumers. Much like the famous uncommercial and therefore obviously inconsequential Marcell Duchamps *Anemic Cinema*. Back in 1973, Richard Serra and Carlotta Fray Schoolman announced in *Television Delivers People* (6 minute TV spectacle, yellow letters on blue background): *The audience is the product of Television, the commercial television.*

The commercial television delivers 20 million people per minute.

The consumer is consumed.

In commercial broadcasts, the viewers pay for the privilege to be sold to themselves.

You are the product of Television...

Is it possible without the hindsight to describe certain art works as worthy or worthless production? However, it keeps on happening in every society, regardless of possible consequences and injustice resulting from wrong packing and labelling in art practices. The commercial or communication value of an art film is decreed by huge capital. The cultural policy in a society, it may be even your society, can be well written but implemented in an entirely different manner, because the progress in the selfsame society may be perceived as the amount of money in circulation. The logic of making money to spend money (on art, for example) does not go in the direction of actions of those who cherish the dogmatic view of culture and entertainment (art) as a one-sided coin. The history of art, moving image, film, television and video, as well as more recent history of electronic media, clearly shows that there can be no true progress without experimenting, trial and error.

Can you imagine Oskar Fischinger posting his DVD featuring experimental animated films in wax leaves (*Wax experiments*, 1921-26), marked *No Commercial value, Value = 0*? Imagine some TV programme of similar experiments made in good faith. Can you imagine our senses free of constant and directional attacks by various vulture commercials enticing us to spend, spend, spend? I assume the world would not stop turning but it would lose the pyramid shape visible now even from Méliès Moon. (Georges Méliès, *A trip to the Moon*, 1902)

NO COMMERCIAL VALUE!

piše Dragan Živančević

[s] *Value = 0. Temporary loan for the Festival...*

Iza ovakvih i slično označenih bezvrednosnih poštanskih pošiljki, između ostalih sadržaja, stoji i naš video-filmski materijal, upravo onaj koji se nalazi pred festivalskom publikom. Sa druge strane, svedoci smo da se internet distribucija video materijala odomačila kao brza i spretna ako već ne i pouzdana tako da je samo pitanje vašeg propusnog opsega u kojoj meri ćete na svoj računar dopremati, legalno ili ne, različite materijale. Ne bih govorio o pitanjima cenzure, odnosno o pitanjima autorskih prava - motivi koji uvek ožive (baš kao više puta ubijeni subjekt u horor filmovima). Bez obzira na celishodnost etikete, samodeklarisana Nulta vrednost filma ili videa, pozicionira autora u grupu romantično-idealističkih gubitnika, nesposobnih i većito izdržavanih, u startu hendikepiranih činjenicom da njihovo čedo nije istinski željeno u belom svetu robnih odnosa. Verujem da nema tog autora koji bi se bunio da redefinišemo ove deklaracije u neke koje bi bile manje nipođaštavajuće, koje ne bi, kao da je u pitanju gazirana vodica bez šećera (sa sve razarajućim zaslađivačem), očitavale nultu vrednost potencijalnog remek-dela... ili pak njeno privremeno stanje. Evo par predloga šta bi moglo da se napiše na transportnim omočnicama koji sadrže video i filmske materijale:

1. C'est ne pas un Pipe
2. Opanan rad!
3. Čuvaj se Autora
4. Oprez, Umjetnost!
5. Nesalomivo!!!
6. Sve četiri strane gore (uz obavezne strelice)
7. Itd.

Istina bi bila napisati: Vrednost- Nepoznata!

Formalno, ova tranzitna nus-pojava mogla bi da bude indikator opšte društvene erozije koja svakako traje poput mamutskih sapunica ili pogleda uprtih u beskonačnost opšte-obrazovnih *reality* atrakcija. Umetnost, ili ono što tome teži, jednostavno nije u društvenom fokusu, bar ne na način koji bi odgovarao samostalnim i udruženim umetničkim proizvođačima. Industrija zabave sa svojim rang listama najskupljih ('najboljih') filmova poseća nas u kojoj meri se još na početku filmske avanture uočavalo da će film umreti od novca, kako to kaže i veliki režiser Rene Kler (Rene Clair). On naravno govori o umetničkoj slobodama jer autor postaje samo mali segment u globalnoj konstrukciji jedne produkcije i, hteo to ili ne, biva ekonomski zavisian od iste. Peter Behlin (Peter Bächlin) u svojoj knjizi *Film kao roba* (*Der Film aus Ware*), između ostalog zaključuje da su u vreme nemog filma prilike u proizvodnji još donekle dozvoljavale da nastaju umetnički pokušaji i da se vrše istraživanja kod kojih nije bilo ustupaka trgovačkom duhu i navodi da danas zbog porasta proizvodne cene to više nije moguće. Na svu sreću filmski eksperiment, koji je razvojem tehnologija sve više u tom pogledu prerastao u video eksperiment, i dalje ostaje prisutan bez obzira na složene i razvijene tržišne odnose u kojima se istinski istraživački duh jedne umetnosti ne snalazi najbolje. To nesnalaženje je uglavnom izraz nemoći da se publici, tačnije onoj percepciji emitera ili producenta u kojoj se zna šta je publici potrebno, povlađuje na odgovarajući način.

Televizija i TV reklame kao njen najozloglašeniji sveprisutni momenat, jasno nam poručuju da zapravo i nije bitno šta emitujemo već koliko puta smo istu stvar hipnotički, poput čuvenog nekomercijalnog a samim tim svakom i nebitnog Dišanovog spiralno-hipnotičkog *anemičnog* filma (Marcell Duchamp, *Anemic Cinema*), ponovili svojim potrošačima. Umetnici Ricard Sera (Richard Serra) i Karlota Frej Šulman (Carlotta Fray Schoolman) u svom šestominutnom TV spektaklu *Televizija isporučuje ljude* (Television Delivers People) iz davne 1973. godine žutim slovima na plavoj pozadini poručuju najširoj publici:

Produkt Televizije, komercijalne televizije, je publika.

Komercijalna televizija isporuču 20 miliona ljudi u minuti.

Potrošač je taj koji je konzumiran.

U komercijalnom emitovanju gledalac plaća za privilegiju da bude sebi prodat.

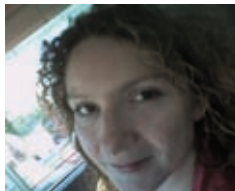
Vi ste Produkt Televizije...

Da li je bez istorijske distance i vremenskog otklona moguće govoriti o određenim delima u umetničkoj produkciji kao o vrednim ili pak bezvrednim? Ipak, to se stalno događa u svim društvima, bez obzira na eventualne posledice i nepravdu koju nesuvisli proces pakovanja i etiketiranja jedne umetnosti sobom nosi. Komercijalnost ili komunikativnost jednog filmskog, umetničkog dela, dekretom određuje veliki kapital. Kulturna politika nekog društva, možda baš vašeg, jednako može da bude dobro zapisana a pritom totalno drugačije sprovedena, pre svega zato što se percepcija napretka u tom istom društvu vezuje za količinu novca koji je u opticaju, a logika da se novac zarađuje zato da se troši (i to da se troši na recimo umetnost!) ne ide u pravcu akcije onih koji imaju dogmatsku percepciju da su kultura i zabava (umetnost) novčić koji zapravo ima samo jedno lice. Istorija umetnosti, istorija pokretnih slika, filma, televizije i videa, kao i novija istorija elektronskih medija jasno nam ukazuju da bez eksperimenta u samom mediju, bez igre i svih grešaka koje se događaju dok ona traje, nema ni pravog napretka.

Zamislite samo jednog Oskara Fišingera (Oskar Fischinger) koji svoj DVD sa eksperimentalnim animiranim filmovima u kojima istražuje postupke animacije u listicima voska (*Wax experiments*, 1921-26) šalje na festival sa oznakom *No Commercial value, Value = 0*. Zamislite da je TV program satkan u dobroj volji sličnih eksperimenata. Zamislite da su naša čula oslobođena konstantne i usmerene agresije od strane raznih reklamožderskih apela koji nas vode u nepotrebnu, prekomernu potrošnju. Pretpostavljam da svet ne bi prestao da se okreće ali bi sigurno izgubio oblik piramide koja se sada vidi čak sa Meliesovog Meseca (Georges Méliès, *A trip to the Moon*, 1902)!

JURY
ŽIRI

Joke Ballintijn



- [e] After graduating in Film and Television Studies at the University of Utrecht (The Netherlands), Joke Ballintijn (1969) worked as a producer, program maker and curator in the field of media art. She has given numerous presentations at international festivals, academies and symposia and was part of juries, advisory boards and selection-committees in various visual art organizations like the Impakt Organization, the Amsterdam Fund for the Arts in the Netherlands and the European Media Art Festival in Osnabrück (Germany). Since 1999 she is a staff member of the collection and distribution department of the Netherlands Media Art Institute in Amsterdam.
- [s] Posle diplomiranja na Fakultetu za film i televiziju Univerziteta u Utrehtu (Holandija), Joke Ballintijn (1969.) je radila kao producent, urednik programa i kustos na polju medijske umetnosti. Održala je brojne prezentacije na međunarodnim festivalima, akademijama i simpozijumima, i sudelovala u radu žirija, savetodavnih odbora i selekcionih komisija u raznim organizacijama za vizuelnu umetnost, kao što su Organizacija Impakt, Amsterdamska fondacija za umetnost u Holandiji i Evropski festival za medijsku umetnost u Osnabruku (Nemačka). Od 1999. godine radi na Odseku za kolekciju i distribuciju Instituta za medijsku umetnost Holandije u Amsterdamu (Netherlands Media Art Institute in Amsterdam).

Vladimir Frelih



- [e] Born in Osijek in 1963, studied Sculpture/Installations at Kunstakademie Düsseldorf (Germany). His tutors were Professors Hoover, Paik and Jatel. He became a Master Grade student in 2001 and attended tutorial classes by Professor Jatel. 2008 Multimedia Lecturer at the Osijek Academy of Fine Arts and leader at the Department of Art. From 1994 his work has been shown nationally and internationally at exhibitions and events. He uses a variety of art media and techniques with reference to their structural faults and advantages. His art work has received a number of awards and scholarships and is on display in several contemporary art collections and museums. Currently based in Osijek and Düsseldorf.
- [s] Rođen u Osijeku 1963. godine, 2002. studirao kiparstvo/instalaciju na Kunstakademie Düsseldorf (Nemačka) kod profesora Hoover, Paik i Jetelova gde je 2001. godine postao Meisterschuler/ master grade student. Od 2008. godine docent za multimediju na Umetničkoj Akademiji Osijek i voditelj odsjeka za likovnu umetnost. Od 1994. godine izlaže na nacionalnim i internacionalnim umetničkim izložbama i projektima. U svom radu koristi se različitim medijima i tehnikama u kojima se između ostalog bavi strukturalnim manama i prednostima istih. Do sada je za svoj rad primio više nagrada i stipendija, a radovi mu se nalaze u nekoliko kolekcija savremene umetnosti i muzeja. Živi, radi i deluje većinom u Osijeku i Düsseldorfu.

Ivan Šijak



- [e] Born in Belgrade in 1969, graduated Film Camera at the University of Drama. From 1987, Movie Director, Arts Director, Creative Director and Photographer in a number of projects. 1994-97 Director of Photography and Film Production in the New Moment Journal of Visual Culture, Belgrade. Worked with many advertising agencies: Idols & Friends, Saatchi&Saatchi, Ogilvy&Mather, McCann-Ericson, NOVA Communications, Bates, Ovation, Allied Domecq, Young&Rubicam Czechoslovakia, Radost agentura Praha. Several solo exhibitions at home and abroad. Directed Michael Nyman's video opera *The Man Who Mistook his Wife for a Hat* performed at BITEF in 2001. Assistant Professor at the Academy of Arts, Novi Sad, teaches Animation and Camera at the University of Drama, Belgrade, Teacher at the Art Rectory, Belgrade, Leader of Digital Image Course for doctoral students. He supervised visual effects in *Plavi ciganin* and *Zavet* by Emir Kusturica, *Čarleston za Ognjenku* by Uroš Stojanović, also *12, Varljivo sunce II* and *Varljivo sunce III* by Nikita Mihalkov, *Prehod* by Boris Palčić and *Travelator* by Dušan Milić. Founder of *Mechanical Duck* production company.
- [s] Rođen u Beogradu 1969. godine, diplomirao na Fakultetu dramskih umetnosti na katedri za filmsku kameru. Od 1987. godine radi kao reditelj, umetnički direktor, kreativni direktor i fotograf na mnogim projektima. Od 1994-1997. godine direktor fotografije i filmske produkcije u časopisu za vizuelnu kulturu New Moment Beograd. Tokom profesionalnog rada saradivao sa mnogim marketinškim agencijama: Idols & Friends, Saatchi&Saatchi, Ogilvy&Mather, McCann-Ericson, NOVA Communications, Bates, Ovation, Allied Domecq, Young&Rubicam Chechoslovakia, Radost agentura Praha. Kao umetnik imao je nekoliko samostalnih izložbi u zemlji i inostranstvu. Režirao video operu: *The Man Who Mistook his Wife for a Hat* Michael Nyman-a izvedenu na BITEF-u 2001 godine. Predavač na Akademiji umetnosti u Novom Sadu u zvanju docenta, predavač na Fakultetu dramskih umetnosti u Beogradu na predmetima Animacija i Kamera, predavač u Rektoratu umetnosti u Beogradu, rukovodilac grupe Digitalna slika na doktorskim post diplomskim studijama. Supervisor vizuelnih efekata na igranim filmovima Emira Kusturice *Plavi ciganin* i *Zavet*, *Čarleston za Ognjenku* Uroša Stojanovića, zatim *12, Varljivo sunce II* i *Varljivo sunce III* Nikite Mihalkova, *Prehod* Borisa Palčića i *Travelator* Dušana Milića. Jedan od osnivača i vlasnika *Mechanical Duck* produkcijske kuće.



SCREENINGS
PROJEKCIJE

Blind Hands

04:10, Color, Stereo, RS, 2009



- [e] In video work *Blind Hands* body is used as a screen to project digital images on. This work is dedicated to one the human senses that are disappearing in this era and that would be the sense of touch. The growth of technology and overcoming digitization made an effort to develop a substitute and to please human need for touch. In this work human body is a source of exploration, is placed to be an object. The exploring subjects are digital hands.
- [s] U video radu *Blind Hands* telo je u funkciji platna za projektovanje digitalnih slika. Ovaj rad je posvećen ljudskim čulima koja nestaju u ovom dobu, pre svega čulo dodira. Razvoj tehnologije i preterana digitalizacija potrudili su se da stvore zamenu i da zadovolje ljudsku potrebu za dodirom. U ovom radu ljudsko telo je izvor istraživanja, postavljeno je da bude objekt. Subjekti koji istražuju jesu digitalne ruke.

Aleksandra Aćić

- [e] Born in 1980 in Zaječar (Serbia), graduated in 2006 at the Faculty of Fine Arts, painting department in Belgrade (Serbia). As a student of final year she received award for painting *Ljubica Sokic, painter and professor ALU*. Currently, she is a PhD student of the second year at the University of Arts, at digital arts department in Belgrade. Member of ULUS since 2007.
- [s] Rođena 1980. godine u Zaječaru, diplomirala 2006. godine na Likovnoj akademiji u Beogradu, odsek slikarstvo. Na poslednjoj godini studija dobila je nagradu za slikanje *Ljubica Sokic, slikar i profesor ALU*. Sada je na drugoj godini doktorantskih studija na Akademiji umetnosti, Katedra za digitalnu umetnost u Beogradu. Član je ULUS-a od 2007. godine.

Made In Japan

05:00, Color, Stereo, ES, 2007



<http://www.ciroaltabas.com>



[e] '... My mother admitted that the man who I thought was my father was not my father.'

[s] '.....Majka mi je priznala da čovek za koga sam mislio da mi je otac nije moj otac.'

Ciro Altabás

[e] Ciro Altabás was born in Zaragoza (Spain), but soon he had to pack his stuff and move first to Madrid and later on, to Los Angeles and London to study filmmaking. Altabás has written screenplays for feature films and tv-movies for Manga Films and Vaca Films. Besides, he has taught Film Directing in Camilo José Cela University, collaborated as a video-game expert for the magazine *Primera Línea*, and translated some works for the publishing house 8 ½. His short films have won more than 150 awards in festivals around the world.

[s] Ciro Altabás je rođen u Saragosi (Španija), ali je morao da spakuje kofer i da se preseli prvo u Madrid, a kasnije u Los Anđeles i London kako bi studirao film. Altabás je pisao scenarije za dugometražne filmove i filmove za TV, za Manga Films i Vaca Films. Osim toga, predavao je režiju na Camilo José Cela univerzitetu, saradivao sa časopisom *Primera Línea* kao stručni saradnik za video-igre, prevodio neka dela za izdavačku kuću 8 ½. Njegovi kratki filmovi osvojili su više od 150 nagrada na festivalima širom sveta.



Paesaggio Composto #3

05:51, Color, Stereo, IT, 2009

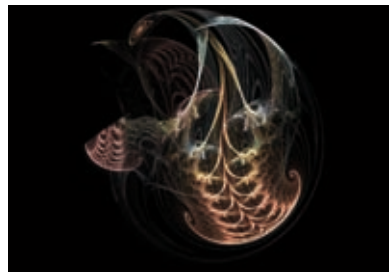
- [e] *Paesaggio Composto (Composed Landscape) #3* is the third version of a video series born in 2008. 'Paesaggio Composto' is a game of the view. It moves in a landscape that changes continuously, that reveals new looks, that regenerates new points of view. Video is created by compositing 70-80 analogic photographs and moved then in a tridimensional space with After Effects. Photographs belong to Francesco's personal collection, both urban and natural landscape pictures. They are taken in various places around Europe with *Holga* with 120 slide film and modified with Photoshop. Sound is made by manipulating urban and natural sounds.
- [s] *Paesaggio Composto (Composed Landscape) #3* je treća verzija video serije nastale 2008. godine. 'Paesaggio Composto' je igra pogleda. On se pomera u predelu koji se stalno menja, koji otkriva nove perspektive, koji iznova stvara nove vizure. Video je napravljen kompozitngom 70-80 analognih fotografija koje su potom pomerene u trodimenzionalni prostor pomoću After Effects programa. Sve fotografije pripadaju autorovoj privatnoj kolekciji, slike iz gradova kao i slike prirodnih predela. Snimljene su na različitim mestima širom Evrope sa *Holga* aparatom (120 film) i naknadno modifikovane uz pomoć Photoshop programa. Zvuk je napravljen manipulacijom urbanih i zvukova iz prirode.

Francesco Biccheri

- [e] Graduated in Painting at Academy of Fine Arts in Perugia (Italy) in 2005, also studied b/w photography in dark room and music. Later he started working with video media to mix all his knowledge and experience of painting, photography and music. He has worked with video for advertising, music videoclip and videoart for exhibitions.
- [s] Diplomirao slikarstvo na Akademiji umetnosti u Perudi (Italija) 2005. godine. Takođe izučavao crno-belu fotografiju u mračnoj komori i muziku. Kasnije počeo da radi sa videom i da kombinuje svoje znanje i iskustvo slikanja, fotografije i muzike. Radio video za reklame, muzičke video klipove i video art za izložbe.

Drishti III

06:30, Color, Stereo, US, 2008



<http://www.jkchang.com>

- [e] *Drishti III*, a term describing visions one experiences during meditative states, is the third installment in the series realized when taking up an artist residency at the Kimmel Harding Nelson Center for the Arts in 2008. Both computer-generated and sampled sounds are incorporated as to achieve the intended variety of sonic landscapes to match the vivid, but delicate visualization. The sampled sounds include sonic elements contributed by fellow residents at KHN Center including sounds captured during a poetry reading session by poets Louise Beach, Jon Volkmer, and Tyrone Williams, as well as wood-sanding sounds by visual artist Annette Shepherd. By presenting this composition, the composer invites listener to actively contemplate one's Self and the interaction between Self and the immediate surroundings that might be fallacious and misleading to one's true understanding of inner divinity.
- [s] *Drishti III*, termin koji opisuje vizije koje ljudi doživljaju tokom meditativnih stanja, jeste treći deo u seriji koja se ostvaruje kada kao umetnik živite u *Kimmel Harding Nelson* Centru za Umetnost godine 2008. Kompjuterski generisani kao i prikupljeni zvuci ubačeni su da bi se postigla raznolikost zvučnih predela koja treba da odgovara živoj ali krhkoj vizuelizaciji. Prikupljeni zvuci uključuju zvučne elemente koje su priložile kolege iz istog KHN Centra, zatim snimke čitanja poezije od strane pesnika Louise Beach-a, Jon Volkmer-a i Tyrone Williams-a, kao i zvuke šmirglanja drveta koje proizvodi vizuelna umetnica Annette Shepherd. Prikazujući ovu kompoziciju, kompozitor poziva slušaoca da aktivno ispituje sopstveno Ja kao i interakciju između sebe samog i neposredne okoline, što može da zavara nečije istinsko razumevanje unutrašnje božanske prirode.

Jen-Kuang Chang

- [e] Jen-Kuang Chang, a native of Taiwan, is working on the acoustic composition, electro-acoustic, and audiovisual as expressive agents. He is the recipient of the Music Omi International Musicians Residency Award, the Millay Colony for the Arts Residency Award, and the CLIC Foundation Digital Art International Contest Award. His *Chakra* was named the Second Prize winner of the JIMS *Stadtperifer* International Composition Contest for Improvised Chamber Music in Salzburg and was selected for the SCI Journal of Music Scores. His works have been selected for inclusion in the numerous international exhibitions and festivals.
- [s] Jen-Kuang Chang, rođen na Tajvanu koristi akustičnu, elektro-akustičnu i audio-vizuelnu kompoziciji kao izražajna sredstva. Dobio je sledeće nagrade: Music Omi International Musicians Residency Award, the Millay Colony for the Arts Residency Award, and the CLIC Foundation Digital Art International Contest Award. Njegova *Chakra* dobila je drugo mesto na takmičenju JIMS *Stadtperifer* International Composition Contest for Improvised Chamber Music u Salzburgu i izabrana je za SCI Journal of Music Scores. Njegovi radovi su izabirani za programe brojnih međunarodnih izložbi i festivala.



I Left My Silent House

09:30, Color, Stereo, US, 2007

- [e] Typical for Cho's work, everything revolves around studies of human, natural and artificial movements in image and sound, in rhythm and space – about how such motions can be followed and registered from a virtually immobile camera standpoint, with the help of an editing method that ensures almost magical fade-overs. *I Left My Silent House* never becomes purely formal registration or analysis, due to the remarkable, sometimes spooky use of sound and music – a composition by Stephen Vitiello. The work as a whole evokes associations with the dreamy state that steals over you during a long trip – with fleeting impressions of unknown passers-by, in crowded places, on the train, in towns and cities. (Netherlands Media Art Institute, Esma Moukhtar)
- [s] Tipično za Cho-ov opus, sve se vrti oko proučavanja ljudskog, prirodnog i veštačkog pokreta u slici i zvuku, ritmu i prostoru – oko toga kako ovakvi pokreti mogu da se prate i registruju sa praktično nepomičnog ugla kamere, uz pomoć metoda montaže koji omogućava skoro čarobne *fade-overe*. Usled naglašenog, ponekad zastrašujućeg korišćenja zvuka i muzike, *I Left my Silent House* nikad ne postaje čisto formalna registracija ili analiza kompozicije Stephen-a Vitiello-a. Rad kao celina izaziva asocijacije sa dremljivim stanjem koje vas obuzme na dugačkom putu- sa trenutnim utiscima nepoznatih prolaznika, na prometnim mestima, u vozu, u mestima i gradovima.

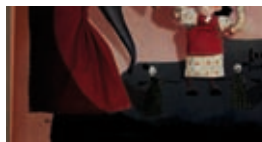
Seoungcho Cho

- [e] Seoungcho Cho (1959, Pusan, South Korea) currently lives and works in New York (US). He received a BA and an MA in graphic arts from Hong-Ik University (Korea), and an MA in video art from New York University. He has had solo exhibitions in many prestigious venues such as the Museum of Modern Art in New York and his videos have been shown in biennales and group screenings throughout Europe and North America. Cho has received various awards and grants, including ones from the Jerome and Rockefeller foundations. Cho uses digital image processing techniques to manipulate simple, everyday objects, scenes or landscapes into highly lyrical sound and image collages. Cho's videos are often very painterly in their use of rich, saturated colour and exquisite composition of the space on the screen.
- [s] Seoungcho Cho (1959., Pusan, Južna Koreja), živi i radi u Njujorku (SAD). Diplomirao je i magistrirao Grafičku umetnost na Univerzitetu Hong-Ik (Koreja) i magistrirao video umetnost na Univerzitetu u Njujorku. Imao je samostalne izložbe u mnogim prestižnim institucijama, kao što je Muzej moderne umetnosti u Njujorku, a njegovi video radovi prikazivani su na biennialima i grupnim manifestacijama širom Evrope i Severne Amerike. Cho je dobio mnoge nagrade i stipendije, uključujući stipendije fondacija Jerome i Rockefeller. Cho koristi tehnike digitalne obrade slike da bi pretvorio jednostavne, svakodnevnne predmete, scene ili predele u veoma poetične zvučne i slikovne kolaže. Njegovi video radovi imaju izražen likovni kvalitet zato što Cho koristi bogate, zasićene boje i izuzetnu kompoziciju prostora na ekranu.

Red Revenge

06:00, Color, Stereo, US, 2009

<http://www.redrevenge.org>



- [e] Based on quirky yet poignant vignettes from pre-adolescence, *Red Revenge* is a surreal animation that takes us on a journey through a woman's trials and tribulations coming into her self, as she sinks deeper into her psyche and comes to a startling self-revelation. This story represents the complex psychological emotions lifted from Freud's Dream theory and helps us to define on our own coming of age stories. It is also a personal narrative derived from real experiences and visualizations derived from my diary and doodling.
- [s] Zasnovana na osobenim ali i potresnim vinjetama iz doba predpuberteta, *Red Revenge* je nadrealistička animacija koja nas vodi na putovanje kroz iskušanja žene koja postaje ono što jeste dok zaranja duboko u svoju psihu i dolazi do frapantnog otkrića o sebi. Ova priča predstavlja složene emocije poreklom iz Frojdove teorije snova i pomaže nam da sami sročimo naše priče o sazrevanju. To je takođe i lična pripovest potekla od stvarnih iskustava i zamišljanja nastalih iz mog dnevnika i beleški.

Eunha Choi

- [e] Eunha Choi was born in Seoul (Korea) and currently resides in Brooklyn (New York, US). She received her BFA, in Fabric Art and Printmaking from Hong Ik University, and studied at Art Center College of Design in Pasadena, California with focus on graphic design and illustration. Recently she finished her MFA Computer Art program in School of Visual Arts.
- [s] Eunha Choi rođena je u Seulu (Koreja) a sad živi u Bruklinu (Njujork, SAD). Diplomirala je Tekstil i štampu na *Hong Ik* Univerzitetu i studirala grafički dizajn i ilustraciju na *Art Center College of Design* u Pasadeni, Kalifornija. Nedavno je magistrirala Kompjutersku umetnost u Školi za vizuelne umetnosti.



Endless Cities

04:36, Color, Stereo, GB, 2009

- [e] Continuing D-Fuse's exploration into urban landscapes, *Endless Cities_Redux (Surface 2.0)* is a condensed extract from D-Fuse's project *Surface (Surface 1.0)* starting out as a journey to some of the rising metropolitan centres of East Asia and the Pacific Rim. D-Fuse have been collaborating with local artists in each city to document their urban spaces and the dynamics at work within them. This has been done through exploration on street level, media research, and the sharing of materials, ideas and working methods. This collaborative aspect, while also giving rise to questions of authorship, has served to subvert any preconceived notions of a given place, culture or society on the part of the visitors, instead creating a lively interchange between local and global, interior and exterior viewpoints. Overall, D-Fuse have worked with around 80 artists on this project.
- [s] Kontinualno istraživanje D-fuse-a u oblasti urbanih predela, *Endless Cities_Redux (Surface 2.0)* je sažeti odlomak iz njihovog projekta *Surface (Surface 1.0)* koji započinje kao putovanje u neke nove metropole Istočne Azije i Pacifika. D-Fuse su saradivali sa lokalnim umetnicima u svakom gradu da bi dokumentovali ondašnje urbane prostore i dinamiku koja deluje u njima. Ovo su radili putem istraživanja na ulici, po medijima, i korišćenjem zajedničkih materijala, ideja i metoda rada. Ovaj aspekt saradivanja, pored toga što pokreće pitanja autorstva, služio je da obori predrasude o dotičnim gradovima, kulturi ili društvu, umesto toga stvarajući živu razmenu između lokalnog i globalnog, unutrašnjih i spoljašnjih gledišta. Sveukupno D-Fuse su saradivali sa oko 80 umetnika na ovom projektu.

D-Fuse

- [e] D-Fuse are a group of London based artists founded in the mid 90's by Michael Faulkner who explored a range of creative media, from art, architecture, photography and film to live A/V performances. Working in a trans-disciplinary method with cutting edge technology D-Fuse encourage their audience to reflect on the process of experiencing art in a multi-dimensional, multi-sensory way with emphasis on the key relationship between sound and image. Widely recognized as pioneers of VJ culture, have collaborated with groundbreaking musicians including Beck, Scanner, Burnt Friedman and Swayzak. As well as the contemporary classical composer Steve Reich (performed with The London Symphony Orchestra). D-Fuse's visual art has been shown internationally - incl. The V&A Museum (London), Sonar (Barcelona), onedotzero festivals, Nokia Labs (St Petersburg and Moscow), Mori Arts Center (Tokyo), Rotterdam and Seoul film festivals, Eyebeam (NYC), San Francisco Museum of Modern Art, Prix Ars Electronica (Linz, AT), TriBeCa Film Festival (NYC), Lisbon + Valencia Biennales and Get It Louder (China).

Brilliant City

14:30, Color, Stereo, GB/CN, 2009

<http://www.dfuse.com>



- [e] The title refers to the location, a residential complex comprised of 25 high rises in the northern part of Shanghai (China). It is entirely shot from the 34th floor of one of the buildings and stages a peeping tom view of the city below, capturing everyday activities that can be observed from this vantage point such as training soldiers, building activity, traffic, gardening. The camera hovers above the entire panorama and focuses on details in the everyday life of this rapidly changing metropolis.
- [s] Naslov se odnosi na lokaciju, 25 stambenih višespratnica u severnom delu Šangajja (Kina). U celosti je snimljen sa 34-og sprata jedne od zgrada i prikazuje pogled odatle dole na grad, beležuci svakodnevne aktivnosti sa te visine - vojnike na vežbi, gradnju, saobraćaj, baštovane. Kamera lebdi nad celom panoramom i zadržava se na detaljima svakodnevnog života ove metropole koja se naglo menja.

D-Fuse

- [s] D-Fuse je grupa umetnika iz Londona, osnovao ih je Michael Faulkner sredinom 90-ih istražujući niz kreativnih medija - od slikarstva, arhitekture, fotografije i filma do živog AVV performansa. Radeći transdisciplinarnim metodom uz pomoć najsavremenije tehnologije, D-Fuse podstiču svoju publiku da razmišlja o procesu doživljavanja umetnosti na višedimenzionalan, i multisenzorni način, sa naglaskom na ključni odnos između zvuka i slike. Priznati od mnogih kao pioniri VJ kulture, saradivali su sa avangardnim muzičarima uključujući imena kao što su Beck, Scanner, Burnt Friedman i Swayzak. Takođe i sa savremenim klasičnim kompozitorom Steve Reich-om (nastup sa Londonskim simfonijskim orkestrom). Vizuelna umetnost grupe D-Fuse prikazana je na međunarodnoj sceni, uključujući The V&A Museum (London), Sonar (Barcelona), onedotzero festivale, Nokia Labs (St Petersburg i Moskva), Mori Arts Center (Tokio), filmske festivale u Roterdamu i Seulu, Eyebeam (Njujork), San Francisco Museum of Modern Art, Prix Ars Electronica (Linc, Austrija), TriBeCa Film Festival (Njujork), Lisabon + Valencia Biennales i Get It Louder (Kina).



SPAM the musical (THE LONELY GIRLS)

04:56, Color, Stereo, DE/AU/NG, 2008

<http://www.eldagsen.com>

- [e] Based on the texts of e-mail-spam, this work is about make-believe and truth, hope and betrayal. Having collected e-mail-spam for over 2 years, Boris Eldagsen turns e-mail-spam into video art and video art into art spam. Together with a group of nearly a dozen Melbourne artists: renowned composers and sopranos; video and mixed-media artists of the next generation; new talents in art, music or drama, he has created a unique project that stretches genre limits and plays with the viewer's mind.
- [s] Na osnovu tekstova iz e-mail spam-a, ovaj rad je o izmišljotini i istini, nadi i izdaji. Pošto je prvo skupljao e-mail-spam preko 2 godine, Boris Eldagsen ga je pretvorio u video art a video art u art spam. Zajedno sa grupom od desetak umetnika iz Melburna: poznatim kompozitorima i sopranima; umetnicima sledeće generacije koji se bave videom i kombinovanim medijima; novim talentima u slikarstvu, muzici ili drami, on je stvorio jedinstveni projekat koji pomera granice žanrova i poigrava se sa umom posmatrača.

Boris Eldagsen

- [e] Berlin-based artist Boris Eldagsen was born 1970 in Pirmasens (Germany). He studied philosophy and fine arts in Cologne and Mainz (Germany), Prague / Czech Republic and Hyderabad (India). Boris works as a multi-media consultant and an arts lecturer at the Centre for Ideas / VCA, Melbourne and the PSC Melbourne. His work revolves around the idea of redemption, from the metaphysical to the erotic. Boris's work has been shown internationally in institutions and festivals such as Fridericianum Kassel, Deichtorhallen Hamburg, House of Art Brno (Slovakia), CCP Melbourne and ACP Sydney (Australia), EMAF Osnabrück (Germany), F/Stop Leipzig, Videonale Bonn, Open Visions London, Edinburgh Art Festival, Athens Video Art Festival, Media Forum Moscow, WRO Media Art Biennale (Wroclaw, Poland)...
- [s] Berlinski umetnik Boris Eldagsen rođen je 1970. godine u Pirmasensu (Nemačka). Studirao je filozofiju i slikarstvo u Kelnu i Majncu (Nemačka), Pragu (Češka Republika) i Hiderabadu (Indija). Radi kao konsultant za multimedije i docent u Centru za Ideje / VCA, Melbourne i PSC Melbourne. Njegov rad se vrti oko ideje o iskupljenju, od metafizičkog do erotskog. Izlagao je na međunarodnoj sceni, u institucijama i na festivalima kao što su Fridericianum Kassel, Deichtorhallen Hamburg, House of Art Brno (Slovačka), CCP Melbourne i ACP Sydney (Australija), EMAF Osnabrück (Nemačka), F/Stop Leipzig, Videonale Bonn, Open Visions London, Edinburgh Art Festival, Athens Video Art Festival, Media Forum Moscow, WRO Media Art Biennale (Wroclaw, Poljska)...

Crude Carrier

06:31, Color, Stereo, DE/TR, 2009



<http://crudecarrier.videokunst.org>

- [e] On its way along the Bosphorus, the border between Europe and Asia, an oil tanker gets into a space-time abnormality. The skyline of Istanbul is drifting away in the background turning into a multidimensional hyperspace structure. Undisturbed by this phenomenon the ship continues traveling to nameless regions ahead.
- [s] Na putu po Bosforu, na granici između Evrope i Azije, naftni tanker zapada u poremećaj prostor-vreme. Obrisi Istanbula gube se u pozadini i prevaraju u multidimenzionalnu strukturu hiper-prostora. Neuznemiren ovim fenomenom, brod nastavlja put prema nekim bezimenim predelima.

Pascal Fendrich, Bernd Härpfer

- [e] Pascal Fendrich (1972) is a video and photo artist. He studied media arts at the Academy of Media Arts in Cologne (Germany). His work includes classical picture formats and linear projections as well as experimental projects, large multi channel video installations and mixed media environments. Central to his art are conceptual and formal approaches which often emphasize the materiality of the image carrier. Fendrich's work has been shown in numerous international exhibition and screenings, mainly in Europe and in Eastern Asia.

Bernd Härpfer (1967) is a composer and producer of electronic and instrumental music. He also creates sound installations and videos. He studied electronic composition at the Institute of Sonology in The Hague (Netherlands) as well as musicology and philosophy at the University of Cologne (Germany). Härpfer is particularly interested in developing custom software which forms the basis of his musical works. In recent years digital transformation of natural sounds and the use of computer-controlled acoustic instruments have been recurring aspects of his music.

- [s] Pascal Fendrich (1972.) je video i foto umetnik. Studirao je medijsku umetnosti na Akademiji za Medijske umetnosti u Kelnu (Nemačka). Njegov rad uključuje klasične formate slika i linearne projekcije kao i eksperimentalne projekte, velike višekanalne instalacije i mešovite medije. Centralno mesto njegove umetnosti jeste konceptualni i formalni pristup koji često naglašava materijalnost nosioca slike. Fendrich-ov rad prikazan je na mnogobrojnim međunarodnim izložbama i manifestacijama, uglavnom u Evropi i Istočnoj Aziji.

Bernd Härpfer (1967) je kompozitor i producent elektronske i instrumentalne muzike, takođe stvara zvučne instalacije i video. Studirao je elektronsku kompoziciju na Institutu za sonologiju u Hagu (Holandija) kao i muzikologiju i filozofiju na Univerzitetu u Kelnu (Nemačka). Härpfer se naročito zanima za razvoj kompijskog softvera koji čini osnovu njegovih muzičkih radova. Poslednjih godina digitalna transformacija prirodnih zvukova i upotreba kompjuterski vođenih akustičnih instrumenata postaju redovni aspekti njegove muzike.



Because There Are Things You Never Forget... (Porque Hay Cosas Que Nunca Se Olvidan)

13:00, Color, DolbySR, ES, 2008

<http://www.lucasfigueroa.com>

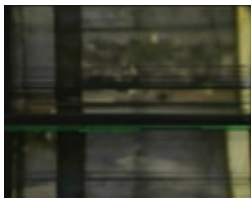
- [e] Naples (Italy), 1950. Four friends are playing soccer out on the street when their ball is accidentally kicked into the evil old lady's yard. They'll never play with their ball again ... and for that the revenge will be deadly.
- [s] Napulj (Italija), 1950. godina. Četvorica prijatelja igraju fudbal na ulici kada im lopta slučajno upadne u dvorište jedne opake starice. Nikad više neće igrati s tom loptom ... a osveta za to će biti krvava.

Lucas Figueroa

- [e] Lucas Figueroa (1978, Buenos Aires, Argentina), studied music at the Laferre Conservatory and cinema at the University of Buenos Aires, earning a degree in Image and Sound. He has published two books, one of which received an honourable mention from the Argentina Ministry of Culture. He has filmed in more than 20 countries. He works for Universal Studios, Fox, Disney, NBC, Hollywood Channel, History Channel, etc. He founded LMF Films, a film production company located in Madrid.
- [s] Lucas Figueroa (1978., Buenos Aires, Argentina), studirao je muziku na Laferre Conservatory i kinematografiju na Univerzitetu u Buenos Airesu, diplomirao na predmetu Slika i zvuk. Objavio je dve knjige, od kojih ga je za jednu pohvalio argentinsko Ministarstvo kulture. Snimao je filmove u više od 20 zemalja i režirao mnoge reklame za televiziju i bioskop. Radi za Universal Studios, Fox, Disney, NBC, Hollywood Channel, History Channel, itd. Osnovač je LMF Films, producentske kuće iz Madrida.

Wound Footage

06:02, Color, Stereo, DE, 2009

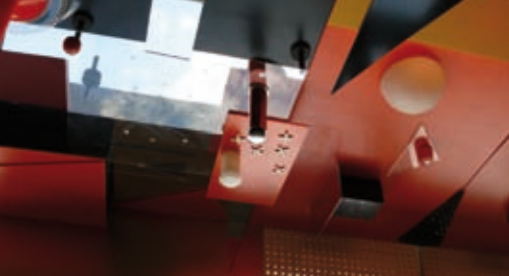


<http://www.fleischfilm.com>

- [e] Source material is a found footage super 8 film. The visual carrier was attacked in a multitude of ways. It was scratched, cut open and violated. Thorsten captured an attempt to screen it. There it burned and was destroyed by the projector (Sorry little film)... Even though this might sound very negative and destructive, the goal was an almost humanist one: Unification of the digital with the analogue world. They seem so far apart and yet they aren't. By exposing every material's weaknesses and injuries it was made one. It's all visual sensations in the end.
- [s] Izvorni materijal je pronađeni snimak na super 8 filmu. Vizuelna osnova je napadnuta na mnogo načina - grebana, sečena i uništavana. Thorsten je zabeležio pokušaj da se to pokaže na platnu. Tu je ona gorela i projektor ju je uništio (izvini mali filmu)... Iako ovo nekom može da zvuči negativistički i destruktivno, cilj je bio gotovo humanistički: ujedinjavanje digitalnog sa analognim svetom. Oni izgledaju tako udaljeni jedni od drugog a ipak to nisu. Razotkrivanjem slabosti svakog materijala i njihovim sakaćenjem, oni su postali jedno. Na kraju su to samo vizuelne senzacije.

Thorsten Fleisch

- [e] Thorsten Fleisch works with digital and experimental film and video art. With subjects such as the body, crystals, fire and electricity, he works directly on 16 mm film strips. Crystals are grown on the film and 30,000 volts burn through it. The results are poetic and abstract visual systems with references to catharsis, cosmos and the universe. In 2003 Fleisch received Honorary Mention at Prix Ars Electronica in Linz (Austria) for his computer animated film *Gestalt*. High voltage is at the centre of his work, as in *Energie!* for which he has won international acclaim.
- [s] Thorsten Fleisch radi sa digitalnim i eksperimentalnim filmom i videom. Sa subjektima kao što su telo, kristali, vatra i elektricitet, on radi direktno na 16 mm filmskoj traci. Kristali su uzgajani na filmu i 30.000 volti gori kroz njih. Rezultati su poetični i apstraktni vizuelni sistemi sa osvrtom na katarzu, kosmos i univerzum. Za svoj animirani film *Gestalt* Fleisch je 2003. godine dobio Posebno pominjanje festivala Prix Ars Electronica u Linzu (Austrija). Visoka voltaža je u centru njegovog dela, kao u *Energie!*, za koje je dobio međunarodno priznanje.



AANAATT

04:45, Color, Stereo, GB/DE/JR, 2008



- [e] The ever-shifting shape of analogue futurism.
 'Hattler's elegantly choreographed object animation tilts the camera so that the mirrored table surface seems to be the ceiling. In smooth stop-motion replacements, he explores the abstract logic of tubes, discs, cylinders and other shapes as they grow, shrink, slide, and change to the ethereal murmur of ambient music.' *Cine Source Magazine*
- [s] Zauvek promenljivi oblik analognog futurizma.
 'Hattler-ova elegantno koreografisana animacija predmeta zakreće kameru tako da površina stola izgleda kao da je plafon. Glatkim stop-motion izmenama, on istražuje apstraktnu logiku cevi, diskova, valjaka i drugih oblika dok se povećavaju, smanjuju, klize i menjaju uz eterično šaptanje ambijentalne muzike.' *Cine Source Magazine*

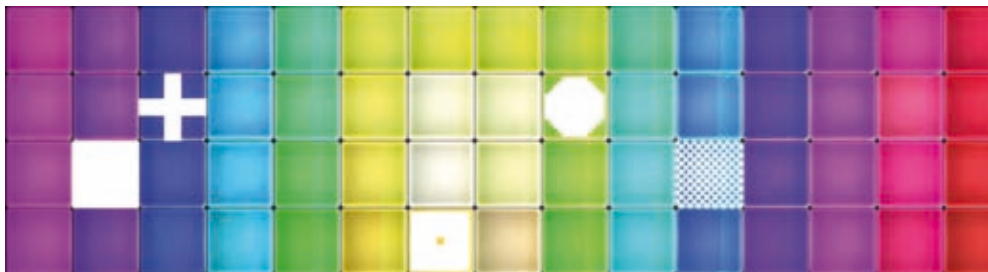
Max Hattler

- [e] Max Hattler has shown his experimental animation short films at hundreds of festivals worldwide including Onedotzero, Resfest, Annecy, Rotterdam, EMAF, Edinburgh and Animafest Zagreb. His films won prizes at the London International Animation Festival, Videofestival Bochum, Videologia, Darklight Film Festival, 700IS Festival, and others. Max has made music videos and tour visuals for several bands including Basement Jaxx and The Egg, and he has performed live audio-visuals across Europe, the US and Japan. Max lives and works in London and Germany and teaches animation at Goldsmiths College and at the University of East London. (where he's also doing a Professional Doctorate in Fine Art).

Where's Your Head At

05:55, Color, Stereo, GB/DE, 2009

<http://www.maxhattler.com>



- [e] Connect four on the disco dance floor. Light, liquid, shape and colour locked into a pixel playground.
- [s] Poveži četvoro na plesnom podijumu. Svetlost, tečnost, oblik i boja ubačeni u piksel igralište.

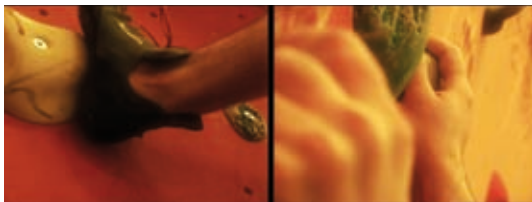
Max Hattler

- [s] Kratki eksperimentalni animirani filmovi Max Hattler-a prikazivani su na stotinama festivala po celom svetu, uključujući Onedotzero, Resfest, Anney, Rotterdam, EMAF, Edinburgh i Animafest Zagreb. Dobijali su nagrade na London International Animation Festival, Videofestival Bochum, Videologia, Darklight Film Festival, 700IS Festival, itd. Max je pravio muzičke video spotove i video materijale za tuneje nekoliko grupa, uključujući Basement Jaxx i The Egg, i izvodio je audio-vizuelne performanse širom Evrope, SAD i Japana. Max živi i radi u Londonu i Nemačkoj i predaje animaciju na Goldsmiths Koledžu i na Univerzitetu East London.



Eventually

03:20, Color, Stereo, GB, 2009



- [e] An outlook on the struggle for ascension and the persistence of loss.
- [s] Pogled na borbu za uzdizanje i na trajnost gubitka.

Gareth Hudson

- [e] Gareth Hudson tries to disseminate the cultural implications of both old and emerging technologies. He enjoys hinting at the macro through using the more empathetic, intimate intricacies of the micro. Most importantly, his aim is to create palpable experiences for people. Recently his work had taken on a more global slant after researching the cultural and political differences of a developing third world country. Having produced several more video works his work lends itself more to ideas of dystopia; of environmental crisis and its possible preservation through technology.
- [s] Gareth Hudson širi kulturne implikacije starih i novijih tehnologija. Voli da aludira na makro nivo kroz naglašene, komplikovane pojedinosti mikro nivoa. Što je još važnije, njegov cilj je da ljudima dočara opipljiva iskustva. U poslednje vreme, posle istraživanja kulturnih i političkih razlika jedne zemlje trećeg sveta u razvoju, njegov rad poprma nešto globalniji pravac. Nakon još nekoliko radova, njegov opus više pogoduje idejama distopije, krize životne sredine i njenog mogućeg očuvanja putem tehnologije.

Motholic mobble part 1

03:38, Color, Mono, NO/ES, 2008

<http://www.kaiahugin.com>



- [e] An unexpected physical motion staged in a dark, narrow apartment. Out of the horror movie aesthetic, questions related to the free will are raised. Who or what put the story in motion? The video piece is part of the *Motholic mobble* series that thematically orbiting various questions related to human condition, and where movement, space, humor and horror are key instruments.
- [s] Neočekivani fizički pokret insceniran u mračnom uzanom stanu. Estetika hororaa, postavljaju se pitanja o slobodnoj volji. Ko ili šta je pokrenuo priču? Video rad je deo *Motholic mobble* serije koje tematski kruže oko ljudske sudbine, i gde su pokret, prostor, humor i horor ključni elementi.

Kaia Hugin

- [e] Kaia Hugin is master student at Bergen National Academy of the Arts and works mainly with video. Exploration and a mixing of cinematic elements with choreography, performance and sound work is central to her productions. Her films often have a self-reflective dimension related to moving images; mixing the genres, playing with references and producing, 'real film tricks'.
- [s] Kaia Hugin je magistrant na Bergen Akademiji umetnosti i radi uglavnom sa videom. Istraživanje i mešanje kinematografskih elemenata sa koreografijom, performansom i zvukom imaju centralno mesto u njenim produkcijama. Njeni filmovi često imaju auto-refleksivnu dimenziju u odnosu na pokretne slike; mešanje žanrova, igranje sa referencama i produkcijom, 'pravi filmski trikovi'.



Lunch (Ručak)

17:20, Color, Stereo, HR, 2008



- [e] The rules of correct behavior found in books of etiquette present themselves as aiding communication and helping people understand each other. They also claim to help us engage socially with greater ease and self-confidence. These rules are learnt from birth, which is the only way for us to completely internalize them. Their model is found in western civilizations, and compliance with them makes it easy to discern who is civilized and who is not. The film deals with customs of eating and drinking - specifically with the lunch situation, as communal eating is the central site of showing others our breeding and finesse.
- [s] Pravila lepog ponašanja nađena u knjigama o bontonu predstavljaju se kao da pomažu komunikaciji i doprinose da se ljudi međusobno razumeju. Oni takođe navodno omogućavaju da se snalazimo u društvu opuštenije i sa više samopouzdanja. Ova pravila se uče od rođenja, što je jedini način da ih potpuno usvojimo. Njihov model nalazimo u Zapadnoj civilizaciji, a njihovo poštovanje nam omogućava da lako prepoznamo ko je civilizovan a ko nije. Ovaj film se bavi običajima u vezi jedenja i pijačja - naročito oko ručka, jer zajedničko obedovanje je centralno mesto gde se drugima pokazuje naša klasa i otmenost.

Ana Hušman

- [e] Ana Hušman (Zagreb, Croatia, 1977), studied multimedia and art education graduating in 2002 from the Academy of Fine Arts Zagreb. Works at the Academy of Fine Arts in Zagreb, Department for animated film and new media. She exhibits regularly at solo and group exhibitions, while her films have been screened at many international film festivals and received a number of awards.
- [s] Ana Hušman (Zagreb, Hrvatska, 1977.) studirala je Multimedijalnu umetnost i umetničku edukaciju i diplomirala 2002. godine na Likovnoj akademiji u Zagrebu. Radi na Likovnoj akademiji u Zagrebu, na Katedri za animirani film i nove medije. Redovno izlaže na samostalnim i grupnim izložbama, a filmovi su joj prikazivani na mnogim međunarodnim festivalima i dobili mnoge nagrade.

Private Dancers

01:02, Color, Mono, FI, 2008



- [e] A man's first pin-up tattoos, taken a long time ago in his youth, come to life and start dancing among his other tattoos.
- [s] Čovekove prve tetovaže od pre mnogo godina, iz njegove mladosti, oživljavaju i počinju da igraju usred njegovih drugih tetovaža.

Petra Innanen

- [e] Born 1970 Lappenranta (Finland), lives and works in Helsinki (Finland). Graduated from the Academy of Fine Arts Helsinki (Finland) 1992. MA Academy of Fine Arts, Helsinki 1996. Works with painting, drawing and animation. Solo and group exhibitions, videofestivals and screenings in Finland, Europe, United States and Japan since 1992. Teacher in different artschools in Finland and Sweden since 1992. Teacher and leader of a educationally challenged student project in Taidekoulu Maa since 2004. Hosts cabaret drawing club-events and burlesque parties since 2007.
- [s] Rođena 1970. u Lappenranti (Finska), živi i radi u Helsinkiju (Finska). Diplomirala na Akademiji umetnosti u Helsinkiju (Finska) 1992. godine. Magistrirala u istoj ustanovi 1996. godine. Bavi se slikanjem, crtanjem i animacijom. Samostalne i grupne izložbe, video festivali i projekcije u Finskoj, Evropi, SAD i Japanu od 1992. godine. Nastavnik u raznim umetničkim školama u Finskoj u Švedskoj od 1992. Nastavnik i voditelj specijalnog studentskog projekta u Taidekoulu Maa od 2004. Vodi večernje časove crtanja u klubovima i vodiljske zabave od 2007.

Whirr

02:30, Color, Stereo, DE, 2006



- [e] With mechanical precision this 'landscape animation' captures the tension between differences and repetitions of form sampled in a suburban housing estate.
- [s] Mehaničkom preciznošću ova 'pejzažna animacija' beleži tenziju između razlika i ponavljanja oblika sakupljenih u jednom predgrađu.

Timo Katz

- [e] Timo Katz (1977, Siegen, Germany) studied the photo and film design at the University of applied sciences Bielefeld in Germany, where he obtained his diploma in 2006. Since 2002 he has been working in the field of videos and experimental films.
- [s] Timo Katz (1977., Sigen, Nemačka) studirao je Foto i filmski dizajn na Univerzitetu primenjenih nauka u Bilefeldu u Nemačkoj, gde je diplomirao 2006. godine. Od 2002. godine radi u oblasti videa i eksperimentalnog filma.

The Tiger and the Lamb

02:29, Color, Stereo, NO, 2009

<http://www.ulfkristiansen.com>



- [e] Two poems by William Blake, animated by Ulf Kristiansen, give a perspective on religion that includes the good and clear as well as the terrible and inscrutable. These poems complement each other to produce a fuller account than either offers independently. They offer a good instance of how Blake himself stands somewhere outside the perspectives of innocence and experience he projects. By letting the tiger recite *The Lamb* to the lamb makes the tiger appear somewhat mephistophelian even though it does not seem like the lamb is letting herself to be seduced. The tiger is also less than impressed by the lamb's poetry reading and seems to be planning his next meal.
- [s] Dve pesme od William-a Blake-a koje je animirao Ulf Kristiansen, daju pogled na religiju koji uključuje dobro i jasno kao i stravično i nedokučivo. Ove pesme se dopunjuju i na taj način daju jasniju sliku nego što bi to svaka od njih mogla zasebno. One pružaju dobar primer kako sam Blake stoji negde van gledišta nevinosti i iskustva koje projektuje. Time što recituje jagtnetu pesmu *The Lamb*, tigar izgleda nekako mefistofeloški iako ne izgleda kao da jagnje dozvoljava da bude zavedeno. Tigar takode baš nije zadivljen jagtnetovim recitovanjem poezije i izgleda kao da planira svoj sledeći obrok.

Ulf Kristiansen

- [e] Ulf Kristiansen (1969, Norway) is a painter and video artist, currently living at Nesodden, a peninsula outside of Oslo (Norway). While starting out as a figurative painter, Ulf is now mainly focusing on 3D animation and machinima. His films have been shown in numerous international video festivals and exhibitions.
- [s] Ulf Kristiansen (1969., Norveška) je slikar i video umetnik, živi na poluostrvu Nesodden kod Osla (Norveška). Iako je počeo sa figuralnim slikama, Ulf se sad uglavnom usmerio na 3D animacije i machinimu. Njegovi filmovi prikazani su na mnogobrojnim međunarodnim video festivalima i izložbama.

The Bud, the Seed, the Egg

15:00, Color, Stereo, US, 2008

<http://www.willwestlake.com>



- [e] This video interrogates and restages the fragmented nature of human subjectivity through diverse scenes of comedic performance. The artist's body appears in this artwork as a pile of rubble composed of clips, segments, and quotations that perform on camera in short bursts of dialogue, action or sculpture. The vaudevillian juxtaposition of fragmentary elements culled from the world of images creates a visual and textual metaphor for the nature of human existence in the face of overwhelming information.
- [s] Ovaj video ispituje i ponovo sastavlja iscepanu prirodu ljudske subjektivnosti kroz različite scene komičnih predstava. Umetnikovo telo pojavljuje se u ovom delu kao gomila šuta kojeg čine video klipovi, odlomci i citati koji su pred kamerom predstavljeni u obliku kratkih dijaloga, akcije ili skulpture. Vodviljsko suprotstavljanje fragmentiranih elemenata izabranih iz sveta slika stvara vizuelnu i tekstualnu metaforu za prirodu ljudskog života pred obiljem informacija.

Mores McWreath

- [e] Mores McWreath was born in Washington (PA, US) in 1980 and grew up in ten different cities scattered throughout the South and Midwest. He received a BFA from The Cooper Union for the Advancement of Science and Art, where he currently teaches, and an MFA from the University of Southern California Roski School of Fine Arts. He attended the Whitney Museum of American Art Independent Study Program in 2008-09. His work has been screened in film festivals both nationally and internationally.
- [s] Mores McWreath je rođen u Vašingtonu (PA, SAD) 1980. a odrastao u deset različitih gradova širom država juga i srednjeg zapada. Diplomirao je na Cooper Union Unapređenje nauke i umetnosti gde sada i predaje, a magistrirao na Univerzitetu Južna Kalifornija-Roski School of Fine Arts. Pohađao je program Whitney Museum of American Art Independent Study Program u razdoblju od 2008-2009. godine. Njegovi radovi prikazivani su na domaćim i međunarodnim filmskim festivalima.

The River

07:16, BW, Stereo, HR/AT, 2009



<http://www.messmatik.net>

- [e] The video pervades the navigation beyond one photography, captured with 82 years old camera-box which portrays the social landscape that is devoid of any romanticism. The human is the unforeseeable active presence between the nature and technology, analogue and digital. Through multiple crackling structures *The River* spreads audiovisual resources to create atmospheres that combine narrative and aesthetic concepts, exploring and revealing a research for the essence of seeing and hearing, for ontology of the audiovisual landscape.
- [s] Video koji prožima navigaciju dalje od jedne fotografije, snimljene aparatom starim 82 godine koji portretise socijalni predeo bez ikakve sentimentalnosti. Čovek je nepredvidljivo aktivno prisustvo između prirode i tehnologije, analognog i digitalnog. Kroz višestruke ispucale teksture *The River* širi audiovizuelne resurse kako bi stvorio atmosfere koje kombinuju narativne i estetske koncepte, istražujući i otkrivajući suštinu gledanja i slušanja, za ontologiju audiovizuelnog pejzaža.

Messmatik, Fennesz

- [e] Davor Sanvincenti a.k.a. Messmatik (b.1979) is international visual artist from Croatia. After the diploma in Visual Arts at the European Institute of Design in Milan (Italy), he advanced his studies obtaining the Sound Design and the Master-class diploma for multimedia programming of the artistic events at Agon - electro acoustic centre in Milan. His work involves the creation of perceptual scenarios in immersive environments. Over the last years he has been specifically interested in a field of audiovisual research and anthropology of visual culture, developing permanent installations for various places, such museums, public spaces and private collections. His interactive installations, that are at the intersection of video and performance art, have been exhibited and presented internationally (Italy, Spain, Austria, Turkey, UK, Greece, Japan, USA). His physical video installation *1001* takes part of the a/v collection of the Museum of Contemporary Art in Zagreb.
- [s] Davor Sanvincenti alijaz Messmatik (1979.) je međunarodni vizuelni umetnik iz Hrvatske. Posle diplomiranja na Vizuelnoj umetnosti na Evropskom institutu za dizajn u Milanu (Italija), nastavio je školovanje na Dizajnu zvuka i magistrirao multimedijsalno programiranje na Agon - electro acoustic centre u Milanu. Njegov rad podrazumeva stvaranje perceptualnih scenarija u trodimenzionalnim okruženjima. Poslednjih godina naročito se zanima za oblasti audiovizuelnog istraživanja i antropologije vizuelne kulture, stvarajući permanentne instalacije za muzeje, javne prostore i privatne kolekcije. Njegove interaktivne instalacije, koje su ukrštanje videa i performansa, izlagane su na internacionalnoj sceni (Italija, Španija, Turska, Engleska, Grčka, Japan, SAD). Njegova fizička video instalacija *1001* se nalazi u a/v kolekciji Muzeja savremene umetnosti u Zagrebu.

Echoing Spaces

09:02, Color, Stereo, US, 2009



<http://www.dennismiller.neu.edu>

- [e] *Echoing Spaces* (2009) is a nine-minute work for single-channel video and stereo audio. The work explores a number of virtual environments in which echoing, repeating lines and forms emerge. The visual imagery employs a number of similarly shaped elements that appear in overlapping, morphing configurations, and the restricted color palette helps maintain a focus on the primary objects. The music of *Echoing Spaces* was created using a variety of modern techniques including convolution and physical modelling. The quasi-tonal context adds an additional layer of continuity to the work.
- [s] *Echoing Spaces* (2009.) je devetominutni rad za jednokanalni video sa stereo zvukom. Istražuje veliki broj virtuelnih okruženja gde se pojavljuju linije i oblici koji se ponavljaju i odzvanjaju. Od vizuelnih stilskih figura ima veliki broj elemenata sličnog oblika koje se javljaju u preklapjenim konfiguracijama, a ograničena paleta boja doprinosi da se pažnja održi na primarnim objektima. Muzika *Echoing Spaces* je komponovana uz pomoć raznoikih modernih tehnika, uključujući *convolution* i fizički modeling. Pseudo-tonalni kontekst dodaje još jedan sloj kontinuitetu dela.

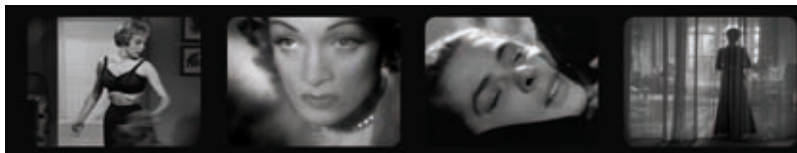
Dennis H. Miller

- [e] Dennis Miller is on the Music faculty of Northeastern University in Boston (US). His mixed-media works have been presented at numerous venues throughout the world. His work was also presented at the gala opening of the new Disney Hall in Los Angeles and at SIGGRAPH 2006 etc. His work is cited in recent publications including *Sonic Graphics: Seeing Sound* (Rizzoli Books) and *Art in the Digital Age* (Thames and Hudson). Miller's artworks illustrate principles of organization and development drawn from musical composition that are applied to the visual imagery.
- [s] Dennis Miller je na Fakultetu Muzike Northeastern univerziteta u Bostonu (SAD). Njegovi radovi sa mešovitim medijima prikazani su širom sveta, a njegov takođe i na gala otvaranju novog Disney Hall-a u Los Andelesu i na SIGGRAPH 2006 festivalu i dr. Radovi su mu citirani u novijim publikacijama, uključujući *Sonic Graphics: Seeing Sound* (Rizzoli Books) i *Art in the Digital Age* (Thames and Hudson). Millerova dela dela ilustruju principe organizovanje i razvoja koji potiču iz muzičke kompozicije a primenjeni su na vizuelne stilске figure.

Hitchcock Heroine

02:15, BW, Stereo, MX, 2009

<http://www.kmonico.com>



- [e] Hitchcock Heroine features the leading female figures from four Alfred Hitchcock films: *Psycho*, *Stage Fright*, *Notorious* and *Rebecca*. The piece consists of strategically dissected audio and video tracks that create an immersive orchestral arrangement of dialogue and sound bits extracted from the four films. All audio and video clips are native to one another, confronting the viewer with a conceptual and visually rhythmic composition.
- [s] U *Hitchcock Heroine* su glavni ženski likovi iz četiri filma Alfreda Hičkoka: *Psycho*, *Stage Fright*, *Notorious* i *Rebecca*. Delo se sastoji od strateški isečenih audio i video delova koji stvaraju sveobuhvatni orkestrirani aranžman dijaloga i zvukova uzetih iz ta četiri filma. Svi audio i vizuelni klipovi su srodni jedan drugome i suočavaju gledaoca sa konceptualnom i vizuelno ritmičnom kompozicijom.

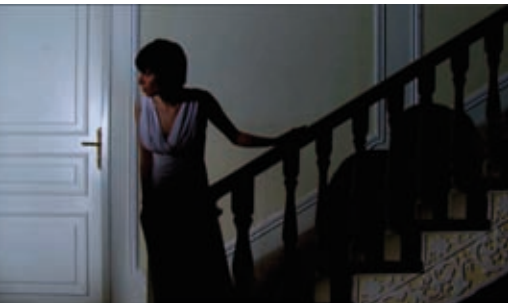
Kelly Monico, Scott Bagus

- [e] Kelly Monico is an Assistant Professor of Art in the Communication Design program at the Metropolitan State College of Denver. She is an interdisciplinary artist and designer who received her BFA from the University of Minnesota, Minneapolis and her MFA from the Electronic Media Arts and Design program at the University of Denver. Her work exists in a wide variety of media including film, video, interactive design and installation. She has shown nationally and internationally at film, performance and interactive media festivals and exhibitions.

Scott Bagus is an audio engineer adept in studio engineering, production and recording. He is also involved with live sound, audio forensics, performance art and audio/visual installations. He is currently completing his graduate thesis for the Masters of Science in Recording Arts at the University of Colorado, Denver.

- [s] Kelly Monico je docent na predmetu Umetnost u dizajnu komunikacije na fakultetu Metropolitan State College of Denver. Ona je interdisciplinarni umetnik i dizajner i diplomirala je na Univerzitetu u Minesoti (Minneapolis) a magistrirala na Univerzitetu u Denveru na Katedri Elektronske medijske umetnosti i dizajn. Njeni video, performans i interaktivni radovi su prikazivani na raznim festivalima i izložbama.

Scott Bagus je inženjer zvuka i producent. Takođe radi sa zvukom uživo, audio forenzikom, performansom i audiovizuelnim instalacijama. Završava magistarsku tezu iz oblasti *Recording Arts* na Univerzitetu u Koloradu (Denver, SAD).



Exile Paranoia

10:30, Color, Stereo, GB/IR, 2009



- [e] The consequences of geopolitical conflicts can alter our personal life and restrict our choices. As an Iranian, Nassrin found herself highly bound by immigration restrictions due to political issues between Iran and the Super Powers. This project represents her personal perception of these consequences. The metaphorical story addresses the obstacles an immigrant confronts throughout her journey. The events are illustrated from her emotional perspective; her sense of security is tied with the possession of her passport which is a fragile situation frequently threatened by official and non-official types of authority. Her journey resembles a continual nightmare, a fusion between dream and reality.
- [s] Posledice geopolitičkih sukoba menjaju naš lični život i ograničavaju naš izbor. Kao Iranka, Nassrin se našla na udaru ograničenja prema emigrantima zbog političkih problema između Irana i svetskih super sila. Ovaj projekat predstavlja njenu ličnu percepciju ovih posledica. Metaforička priča, bavi se preprekama sa kojima se suočava emigrant na svom putu. Događaji su ilustrovani iz njene emotivne perspektive; njen osećaj bezbednosti vezan je za posedovanje njenog pasoša, što je nesigurna situacija kojoj često prete zvanični i nezvanični tipovi vlasti. Njeno putovanje liči na neprekidni košmar, na spoj stvarnosti i sna.

Nassrin Nasser

- [e] Nassrin Nasser is 25 and she is from Iran, currently she is based in London. She finished a MA in Communication Design [Digital Media] at Central Saint Martins College and Art and Design. Nassrin belongs to the suppressed generation of Iranian youth that were born during the Iran-Iraq war, after the Islamic revolution. After moving to London she discovered a strong urge in herself to share her emotional experiences, which are mainly inspired by her social and cultural background.
- [s] Nassrin Nasser je iz Irana, ima 25 godina, trenutno živi u Londonu. Magistrirala je Dizajn komunikacija i Umetnost i Dizajn (Digitalni mediji) na Central Saint Martins Koledžu. Nassrin pripada ugroženoj generaciji iranske omladine rođene za vreme iransko-iračkog rata, posle islamske revolucije. Nakon preseljenja u London, otkrila je u sebi snažnu potrebu da podeli svoja emocionalna iskustva koja su uglavnom inspirisana njenim socijalnim i kulturnim poreklom.

Visions of Wasted Time

04:40, Color, Mute, US, 2007



<http://www.neilneedleman.com>



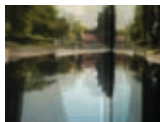
- [e] It's impossible to look back at 1985, the year my father died, without feeling bitter about our relationship. To his consternation, I became interested in art, classical music, and shooting/editing moving pictures. These were useless things that didn't fit into my father's very practical notion of life. But I am what I am, and I shot what I shot. And I'm still shooting. And I guess I'm still a little bitter.
- [s] Nemoguće je osvrnuti se na 1985., godinu kad je moj otac umro, a ne osetiti gorčinu u vezi našeg odnosa. Na njegovo zgražanje, počela je da me interesuje umetnost, klasična muzika i snimanje/montiranje filmova. Ovo su bile beskorisne stvari koje se nisu uklapale u veoma praktične pojmove o životu mog oca. Ali ja sam to što jesam, i snimio sam što sam snimio. Čini se da sam i dalje pomalo ogorčen.

Neil Ira Needleman

- [e] Born in Brooklyn (NY, US) in 1957 and learned film making in the alleys of Brooklyn. Somewhere along the way he got lost in a tunnel that led him into a career in advertising. Presently, he rededicated himself to tinkering with motion images.
- [s] Rođen 1957. u Bruklinu (NY, SAD) u čijim uličicama je i naučio kako se prave filmovi. Negde usput se pogubio u tunelu koji ga je odveo do karijere u marketingu. Sada se ponovo posvetio petljanju s pokretnim slikama.

Under Skies

03:30, Color, Stereo, GB, 2008



- [e] Sequential photographs of a model-boat lake at dawn are projected onto sets, re-photographed and animated into new scenes. The projected stills are manipulated through mirrors and curved glass to create kaleidoscopic patterns of light and colour, transforming the environment into something otherworldly. Location recordings are diffused through sheets of glass and jam jars, and granulated into minute parts: time-slices of sounds. The work attempts to pause and look more closely on an everyday, urban backdrop; to capture and expand hundreds of tiny, frozen moments that might otherwise escape us or pass by unseen.
- [s] Sekvencijalne fotografije makete broda na jezeru u zoru projektovane su na scenu, ponovo fotografisane i animirane u nove scene. Projektovane nepokretne slike propuštene su kroz ogledala i zakrivljena stakla da bi se stvorili kaleidoskopski oblici svetlosti i boje, pretvarajući okolinu u nešto kao iz drugog sveta. Snimljene lokacije raspršene su kroz staklene ploče i tegle, i usitnjene u sitne deliće: vremenske odsečke zvukova. Ovaj rad nastoji da pažljivije osmotri svakodnevnu gradsku pozadinu; da sačuva i proširi stotine majušnih zaustavljenih trenutaka koji bi nam inače umakli ili bi prošli nezapaženo.

Michaela Nettell

- [e] Nettell (1981) graduated from Norwich School of Art and Design in 2003, and the Royal College of Art in 2007. Her short films and installations have been exhibited in galleries throughout Europe and the US. Her films have also screened at international moving image, video art and cross-disciplinary events. <http://www.michaela-nettell.com>
- [s] Michaela Nettell (1981.) je diplomirala na Školi za umetnost i dizajn u Norviču 2003. godine i Kraljevskom koledžu umetnosti 2007. godine. Njeni kratki filmovi i instalacije izlagani su po galerijama širom Evrope i SAD a filmovi su joj takode prikazivani na međunarodnim video art i multidisciplinarnim manifestacijama. Godine 2008. dobila je zajedničku nagradu Wellcome Trust Arts Award.

Vantaa

11:50, Color, Stereo, NL, 2008



[e] A musical journey.

[s] Muzičko putovanje.

Erkka Nissinen

[e] Erkka Nissinen (b.1975) lives and works in Helsinki and Hong Kong. Works with video, performance, and comics.

[s] Erkka Nissinen (1975.) živi i radi u Helsinkiju i Hong Kongu. Bavi se videom, performansom i stripom.



Horizon #2

01:31, Color, Stereo, ES, 2009

<http://www.sociotree.com/mattortega>

- [e] Made in the city of Barcelona, *Horizon* is a video work that tries to summarize this unique city by the textures of its streets, walls, and buildings as seen by the person who lives among them. The compiled textures are then juxtaposed, through association, with abstract sounds (field recordings, synthetic, sampled, spoken) to give a voice to these overlooked devices of the city.
- [s] Napravljen u Barceloni, *Horizon* je video koji teži da rezimira ovaj jedinstveni grad teksturama svojih ulica, zidova i zgrada onako kako ih vidi osoba koja živi među njima. Sakupljene teksture su putem asocijacije stavljene jedna naspram druge, sa apstraktnim zvukovima (snimci sa terena, sintetizovani, skupljeni, izgovoreni) da bi se dao glas ovim zanemarenim pukotinama grada.

Matthew Ortega

- [e] As an artist working with sound, moving images, and collage, his work combines the formal and conceptual qualities of each medium. Hoping to use art democratically and to reinforce community, his work is inspired by the everyday and by the limitations of DIY methods. He recently started to work with found and cultural materials after taking interest in the theoretical ideas behind remix culture. He believes that the current state of information overload can be remedied by remixing and recycling these materials and promote an ethical use of information.
- [s] Kao umetnik radi sa zvukom, pokretnim slikama i kolažem, njegov rad kombinuje formalne i konceptualne kvalitete svih ovih medija. U nadi da će umetnost koristiti demokratski i da će učvrstiti zajednicu, njegov rad inspiriše svakodnevnica i ograničenja metoda uradi-sam. Nedavno je počeo da radi sa nađenim materijalima, i to od momenta kad je počeo da se interesuje za teorijske ideje koje stoje u osnovi remiks kulture. Veruje da se sadašnje stanje prezasićenosti informacijama može popraviti mešanjem i recikliranjem ovih materijala i promoviše etičko korišćenje informacija.

The delicate art of the bludgeon (L'art délicat de la matraque)

04:00, BW, Stereo, FR, 2009

<http://www.jgperiot.net>

- [e] About policemen's sensibility.
- [s] O razumnosti policajaca.



Jean-Gabriel Périot

- [e] Born in France in 1974. He directed several short movies, both in video and cinema. He develops his own editing style with archives. Between documentary, animation and experimental, most of his works deal with violence and history. His last works, including *Dies Irae, Even if she had been a criminal...* and *Nijuman no borei*, were shown worldwide in numerous festivals and were honoured by many prizes.
- [s] Rođen u Francuskoj 1974. Režirao je nekoliko kratkih filmova, video i kinematografskih. Razvija sopstveni stil montaže arhivskih snimaka. Od dokumentarnih, animiranih i eksperimentalnih, većina njegovih radova bavi se nasiljem i istorijom. Njegovi poslednji radovi, uključujući *Dies Irae, Even if she had been a criminal...* i *Nijuman no borei*, prikazani su širom sveta na brojnim festivalima i dobili mnoge nagrade.



Defenestrator

08:44, Color, Stereo, FI, 2008

<http://pinktwins.com>

- [e] A spectacle of grandiose spaces, monumental halls and majestic architecture. Overpowering architectural constructions disintegrate, deform and transform into a flowing stream of lava, creating new distorted spaces as building blocks of a new order.
- [s] Spektakl grandioznih prostora, monumentalnih dvorana i velelepne arhitekture. Impozantne arhitektonske strukture se razlažu, deformišu i pretvaraju u potok lave, stvarajući nove izobličene prostore kao građevinski materijal novog poretka.

Pink Twins

- [e] Pink Twins, brothers Juha (b.1978) and Vesa Vehviläinen (b.1974) are Helsinki-based visual artists and musicians working with digital music and video. The video works by Pink Twins are usually processed on *Framastein*, a video software developed by Juha, and combined to a soundtrack of Pink Twins music. Live Pink Twins deliver improvised digital soundscapes, often with video screenings.
- [s] Pink Twins, braća Juha (1978.) i Vesa Vehviläinen (1974.) žive u Helsinkiju i rade kao vizuelni umetnici i muzičari (digitalna muzika i video). Njihovi video radovi se obično stvaraju na video softveru *Framastein* koji je razvio Juha, i kombinuju se sa njihovom muzikom. Uživo isporučuju improvizovane digitalne zvučne pejzaže, često praćene video projekcijama.

black hole

02:00, Color, Stereo, DE, 2009

<http://www.johannareich.com>



- [e] The video *black hole* shows a strategy to escape in front of a camera. A person dressed in black digs a hole into snow until the black of the clothes and the black of the ground fuse. The person disappears in front of the camera, escaping in front of the audience into another space.
- [s] Video *black hole* pokazuje strategiju kako pobeći ispred kamere. Osoba obučena u crno kopa rupu u snegu dok se crno od odela i crno od zemlje ne stope. Osoba nestaje ispred kamere, beži ispred publike u drugi prostor.

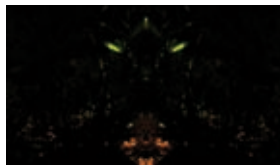
Johanna Reich

- [e] Born in Minden (Westphalia, Germany), graduated at the Academy of Fine Arts in Hamburg (HfbK Hamburg, Germany), postgraduate studies at the Academy of Media Arts Cologne (Germany). Participated in numerous festivals and exhibitions worldwide, among others at Japan Media Arts Festival (Tokyo, JP), EMAF Osnabrück (Germany), CASZuidas Urban Screen Festival Amsterdam (NL), 13th Media Art Biennale WRO 09 (Wrocław, Poland), Athens Video Art Festival (Greece) ... Currently lives and works in Barcelona (Spain) and Cologne.
- [s] Rođena u Mindenu (Westfalia, Nemačka), diplomirala na Akademiji umetnosti u Hamburgu (HfbK Hamburg, Nemačka), postdiplomске studije na Akademiji za medijske umetnosti u Kelnu (Nemačka). Učestvovala na brojnim festivalima i izložbama po svetu, između ostalog na Japan Media Arts Festival (Tokio, Japan), EMAF Osnabrück (Nemačka), CASZuidas Urban Screen Festival Amsterdam (Holandija), 13th Media Art Biennale WRO 09 (Vroclav, Poljska), Athens Video Art Festival (Grčka)... Trenutno živi i radi u Barceloni (Španija) i Kelnu.



Catamarca's Landscapes (Paisajes de catamarca)

07:20, Color, Stereo, AR, 2009



- [e] Catamarca's* landscape is a compendium of fantasies, realities and pre-concepts. A strange memory of that land, of that joy and the inhabitants' passions. At the end, you can hear a chachalero** practicing his song.
* *Argentinian province*
** *Typical bird of Catamarca*
- [s] Pejšaž filma *Catamarca** je zbir fantazija, stvarnosti i pretpostavki. Čudno sećanje na tu zemlju, na tu radost i strasti stanovništva. Na kraju čujete kako chachalero** vežba svoju pesmu.
* *Argentinska oblast*
** *Tipična ptica u Katamarki*

Juan Rey

- [e] Juan Rey (Buenos Aires, Argentina, 1978), living and working in the city of Cordoba (Argentina). He has made exhibitions in museums and cultural centers and interventions in public areas. He was a co-founder of the audiovisual groups *Pornois* and *Mongo*. Juan Rey is one of the curators from the Photo Gallery from the Universidad Nacional de Córdoba.
- [s] Juan Rey (Buenos Aires, Argentina, 1978.), živi i radi u gradu Cordoba (Argentina). Izlagao je u muzejima i kulturnim centrima, i radio intervencije u javnim prostorima. Bio je jedan od osnivača audio-vizuelnih grupa *Pornois* i *Mongo*. Juan Rey je jedan od kustosa u Photo Gallery sa Universidad Nacional de Cordoba.

Bastet

07:45, Color, Mono, EG/GB, 2008



<http://www.alicjarogalska.co.uk>

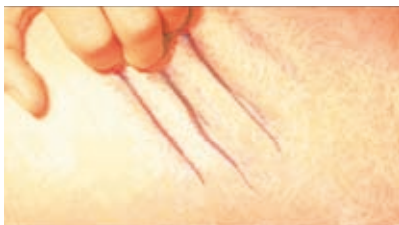
- [e] Site-specific video installation created in Alexandria (Egypt) during Dwyer International Female Artists Workshop. A beautifully laid table was left in the street for stray cats to enjoy - an offering to the once sacred animal. Bastet was a cat-headed solar goddess and protector of women in ancient Egypt. Sound by Martin Clarke.
- [s] *Site-specific* video instalacija nastala u Aleksandriji (Egipat) u toku Dwyer International Female Artists radionice. Divno postavljen sto ostavljen je na ulici da bi se mačke lutalice gostile na njemu - prinošenje darova životinji koja je nekad bila sveta. Bastet je bila boginja sunca sa glavom mačke i zaštitnica žena u drevnom Egiptu. Zvuk je uradio Martin Clarke.

Alicja Rogalska

- [e] Alicja Rogalska is an multidisciplinary artist with a background in cultural studies whose work is context-specific, process-based. She is particularly interested in issues of: identity of people and places, perception and representation, communication, personal/collective narratives. Alicja has worked on projects across the UK as well as in Poland, Greece, Lithuania, Egypt, Lebanon, Sweden, Portugal, Georgia and Armenia. In 2009 she will be commencing an MFA in art practice at Goldsmiths College, University of London.
- [s] Alicja Rogalska je multidisciplinarna umetnica koja je studirala kulturologiju. Njen rad je kontekstualan, baziran na procesu. Naročito je zanimaju pitanja identiteta ljudi i zemalja, percepcije i reprezentacije, komunikacije, ličnih/kolektivnih priča. Alicja je radila na projektima po Engleskoj kao i u Poljskoj, Grčkoj, Litvaniji, Egiptu, Libanu, Švedskoj, Portugaliji, Gruziji i Jermeniji. Godine 2009. počinje postdiplomске studije na Goldsmiths Koledžu Univerziteta u Londonu.

In Aporia

03:35, Color, Stereo, IL, 2008



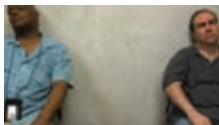
- [e] A relationship between the Skin, a structured border, and the content- A system of abstract red strings or lines with no defined shape, that aspires to break out.
- [s] Odnos između Skin, ivice s teksturom i sadržaja - sistem apstraktnih crvenih nizova linija bez određenog oblika, koji teže da izađu.

Michal Ronen

- [e] Graduated from Bezalel Academy of Art and Design (Jerusalem, Israel, 2008) and since then works as an independent animator and artist as well as an art and animation teacher for children.
- [s] Diplomirao na Bezalel Akademiji Umetnosti i dizajna (Jerusalim, Izrael, 2008.) i od tada radi kao nezavisni animator i umetnik, kao i nastavnik likovnog i animacije za decu.

Adrift

05:22, Color, Stereo, NL, 2007



- [e] A repetitive, hummed song is the first thing that draws your attention; it immediately sucks you into the enigmatic work *Adrift*. Over and above the humming the viewer sometimes hears a high singing voice, which flies up above the rest like an angel, searching for a melody. This is accompanied by images of sitting people, immersed in their own thoughts, differing in age and background. They constitute a group, but in a vague kind of way. What binds them together is the fact that they are rocking along with the sound, as if the humming came from them – but just like their eyes, their mouths are closed. Nor does it look as if anyone is aware of the sounds, or conscious of himself. (Netherlands Media Art Institute, Esma Moukhtar)
- [s] Prvo što vam privlači pažnju jeste repetativna melodija koja se pevuši; ona vas odmah uvuče u enigmatski svet *Adrift*-a. Osim pevušenja, gledalac ponekad čuje i visok glas koji peva i uzleće iznad svih kao anđeo tražeći melodiju. Ovo prate slike ljudi koji sede, zaokupljeni svojim mislima, različitih godina i statusa. Oni čine grupu, ali na jedan neodređen način. Ono što ih povezuje jeste činjenica da se njišu u ritmu zvuka, kao da pevušenje dolazi od njih, ipak, kao i njihove oči, njihova usta su zatvorena. Izgleda kao da niko nije svestan zvukova niti je svestan samog sebe.

Julika Rudelius

- [e] Julika Rudelius (1968, Cologne, Germany) and is currently based in Amsterdam. She attended the Hochschule für Bildende Künste in Hamburg, Germany, from 1993-1994, the Gerrit Rietveld Academy in Amsterdam from 1995-1996 and participated in the Rijksakademie artist-in-residence program from 1999-2001. Her videos, usually showing people in 'everyday' interactions, are marked by an ambiguity between 'staged' and 'spontaneous' situations. Her work has been exhibited in various solo and group shows in Europe.
- [s] Julika Rudelius (1968., Kejn, Nemačka) živi u Amsterdamu. Pohađala je Hochschule für Bildende Künste u Hamburgu (Nemačka) od 1993-1994. godine, Gerrit Rietveld Akademiju u Amsterdamu (Holandija) od 1995-1996. godine i učestvovala u programu Rijksakademie za umetnike od 1999-2001. godine. Njeni video radovi, koji uglavnom prikazuju ljude u 'svakodnevnim' interakcijama, obeleženi su dvosmislenošću između 'insceniranih' i 'spontanih' situacija. Izlagala je na raznim samostalnim i grupnim izložbama u Evropi.

Synchronisation

08:15, Color, Mute, LT, 2009



<http://www.sakalaukasrimas.com>

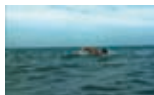
- [e] The main idea of the film was to release the images from childhood. That was done by creating one consistent atmosphere. The soviet times objects, places and slow pace was selected for making those shots monumental and suggestive. The film is designed by the principle of associations - the birth of a surprise, or just logically impossible sight.
- [s] Poenta ovog filma je da se oslobode slike iz detinjstva. To je učinjeno kreiranjem konzistentne atmosfere. Objekti iz sovjetskih vremena, mesta i spori korak su izabrana kako bi ovi snimci bili monumentalni i sugestivni. Film je dizajniran po principu asocijacija – rođenje iznenađenja, ili tek logički nemoguć pogled.

Rimas Sakalauskas

- [e] Rimas Sakalauskas was born in 1985 in Vilnius (Lithuania). From early childhood he tend to visual arts and music. By the 1997 he succesfully started to participate in various artistic competitions. In 2009 he achieved Bachelor of Audiovisual Art in Vilnius Academy of Arts, State University.
- [s] Rimas Sakalauskas je rođen 1985. godine u Viljnusu (Litvanija). Od ranog detinjstva se interesovao za vizuelne umetnosti i muziku, a od 1997. godine sa uspehom učestvuje na raznim umetničkim takmičenjima. U 2009. godini je diplomirao na Audiovizuelnim umetnostima na Akademiji umetnosti u Viljnusu.

The Buoy (La Boya)

12:00, Color, DolbySR, ES, 2009



<http://promofest.org>

- [e] During his summer holidays on the beach, a man decides to swim to a buoy at sea, away from the coast dangerously.
- [s] Tokom letnjeg godišnjeg odmora, jedan čovek na plaži odlučio da otpliva do bove na pučini, opasno daleko od obale.

Mariano Salvador

- [e] Born in Zaragoza (Spain) in 1971, has a Journalism Degree by The University of Navarre (1990-95). He worked as a script analyst at Morena Films Production Company and as a freelance journalist as specialist in cinema information for several medias but mostly for the newspaper Heraldo de Aragon. He has also shot several short films. At present he works in the Audiovisual Department of the National Center of Arts Reina Sofia Museum.
- [s] Rođen u Saragosi (Španija, 1971.), diplomirao novinarstvo na Univerzitetu Navarre (1990-95.). Radio je kao analitičar scenarija u Morena Films Production kompaniji i honorarno kao novinar specijalizovan za kinematografsku oblast u nekoliko novina, uglavnom za Heraldo de Aragon. Takođe je snimio i nekoliko kratkih filmova. Trenutno radi u Audiovizuelnom odelu pri Nacionalnom centru umetnosti Reina Sofia Museum.



The Golden Thread (El Hilo De Oro)

19:00, Color, DolbySR, ES, 2007



<http://promofest.org>

- [e] Sometimes, mystifying bonds set connections among people. Bonds which overcome distance, unawareness and oblivion. And, when these bonds are created, they can become what we need to survive.
- [s] Ponekad zamršene veze postavljaju relacije među ljudima. Veze koje prevazilaze razdaljinu, nesvesnost i zaborav. Potom, kada su stvorene, ove veze mogu postati ono što nam je neophodno da preživimo.

Diego Sanchidrián

- [e] Diego Sanchidrián (Madrid, Spain, 1977) started his way in the audiovisual creation by making some amateur short films when he was 15 years old. In 1995 he began his audiovisual studies at University, participating in almost 50 short films. Meanwhile, he worked as TV director for the Spanish company *Europroducciones*. From that moment on, he has devoted to an intense production of short films which have got more than 20 awards in film festivals worldwide.
- [s] Diego Sanchidrián (Madrid, Španija, 1977.) je kratkim amaterskim filmovima započeo svoje audiovizuelno stvaralaštvo kao petnaestogodišnjak. Godine 1995. počinje audiovizuelne studije na fakultetu, učestvujući u stvaranju skoro 50 kratkih filmova. U međuvremenu radio je kao TV reditelj za špansku kompaniju *Europroducciones*. Od tog trenutka intenzivno se posvetio produkciji kratkih filmova koji su potom osvojili više od 20 nagrada na filmskim festivalima širom sveta.

dead SEEquences

04:11, Color, Stereo, IT, 2009

www.fabioscacchioli.jimdo.com



- [e] *dead SEEquences* is a video composed of 3770 frames. Working frame by frame, we find that nothing happens inside each single image, but all pass between the frames, in the invisible gap that separates a frame by others. The film is here, but there isn't something to see, the most important remain invisible and uncertain. There is no truth to discover. The truth is always elsewhere. This is a study about the vanishing of an image. It's the image of a naked body, the most tangible and real thing for a human being. Not a body, but the image of a body. In this gap operates the principle of disappearance: between the object and his image there is a distance, a limit, a separation; this is the functioning of language, the only way we know to relate with the world and the others.
- [s] *dead SEEquences* je video sastavljen od 3770 frejmova. Idući od frejma do frejma, uviđamo da se ništa ne dešava u okviru svake pojedinačne slike, nego sve prolazi između frejmova, u nevidljivi procep koji odvaja jedan frejm od ostalih. Film je ovde, ali nema šta da se vidi, ono najvažnije ostaje nevidljivo i nesigurno. Nema istine da se otkrije. Istina je uvek drugde. Ovo je esej o nestajanju slike. To je slika golog tela, najopipljivijeg i stvarnog za ljudsko biće. Ne telo, nego slika tela. U ovom procepu deluje princip nestajanja: između objekta i njegove slike postoji razmak, granica, podvojenost; ovo je funkcionisanje jezika, jedini način na koji znamo da odnosimo prema svetu i drugima.

Fabio Scacchioli

- [e] Born in Teramo (Italy, 1979), studied Communication Science and Audiovisual Language in Perugia (Italy) and Direction and Audiovisual Production at Universidad Complutense in Madrid (Spain). Since 2006 lives and works in Rome (Italy). His works were shown in United States, Cuba, Germany, France, Spain), Estonia, Switzerland and Italy.
- [s] Rođen u Teramu (Italija, 1979.), studirao Komunikologiju i audiovizuelni jezik u Perudi (Italija) i režiju i audiovizuelnu produkciju na Univerzitetu Complutense u Madridu (Španija). Od 2006. godine živi i radi u Rimu (Italija). Radovi su mu prikazivani u SAD, na Kubi, u Nemačkoj, Francuskoj, Španiji, Estoniji, Švajcarskoj i Italiji.



Grid

05:32, BW, Mono, DE, 2009

<http://www.volkerschreiner.de>

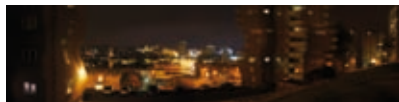
- [e] Traces, devices, indications, found and discovered, clues and hints referring to absentees - a compilation of excerpts from movies and feature films.
- [s] Tragovi, naprave, indikacije, nađeni i otkriveni, nagoveštaji i aluzije u vezi odsutnih - kompilacija isečaka iz filmova i dugometražnih filmova.

Volker Schreiner

- [e] 1988/89 grant Cité Internationale des Arts Paris, 1993 lectureship HfG Karlsruhe, 1994-98 lectureship HBK Braunschweig, 1998/99 grant Deutsche Akademie Villa Massimo Rome, 2000/01 associate professor HBK Braunschweig, 2002/03 associate professor Johannes-Gutenberg-Universität Mainz, participation in numerous festivals and tours, works owned a.o. by the NBK Berlin, the ZKM Karlsruhe, the Ludwig Museum Cologne, the Museum fuer Neue Kunst Karlsruhe, the Amsterdam Film Museum
- [s] 1988./89. dobija stipendiju Cité Internationale des Arts Paris, od 1993. docent na HfG Karlsruhe, 1994.-98. docent na HBK Braunschweig, 1998./99. stipendija Deutsche Akademie Villa Massimo Rome, 2000/01 vanredni profesor na HBK Braunschweig, 2002./03. vanredni profesor Johannes-Gutenberg-Universität Mainz. Učestvovao je na brojnim festivalima i gostovanjima, radovi su mu u kolekcijama NBK Berlin, the ZKM Karlsruhe, the Ludwig Museum Cologne, the Museum fuer Neue Kunst Karlsruhe, the Amsterdam Film Museum.

Earth Moves

05:04, Color, DolbySR, GB, 2006



<http://www.semiconductorfilms.com>

- [e] By editing photos and placing them in an animated sequence, Semiconductor create the suggestion of film. Elements in the landscape begin to move on the basis of the frequencies of sound recordings that were made locally. *Earth Moves* is the poetic answer to the tidings of earth being doomed that are constantly being scattered over us. It conveys a vision that briefly makes us forget the harsh reality of everyday life, in which natural disasters have become all too common occurrences. In the earthquakes created by Semiconductor there are no victims and no suffering; these brute forces of nature yield visual pleasure with a touch of humor.
(*Netherlands Media Art Institute, Nanda Janssen*)
- [s] Manipulišući fotografijama i stavljajući ih u animiranu sekvencu, Semiconductor stvaraju iluziju filma. Elementi pejzaža počinju da se pomeraju na osnovu frekvencija tonских snimaka napravljenih u blizini. *Earth Moves* je poetski odgovor na vesti kojima smo stalno obasuti - da je našoj planeti odzvonilo. On nam prenosi viziju koja nas na kratko odvaja od surove stvarnosti svakodnevnog života u kojem su prirodne katastrofe postale obična pojava. U zemljotresima koje stvara Semiconductor nema žrtava ni patnje; ove okrutne prirodne sile daju vizuelno zadovoljstvo sa dozom humora.
(*Netherlands Media Art Institute, Nanda Janssen*)

Semiconductor

(see biography on next page / vidi biografiju na sledećoj strani)



Matter in Motion

05:41, Color, DolbySR, GB, 2008



- [e] The Universe is at once in a constant state of integration and disintegration. In searching for an understanding of the material world around us, Semiconductor have restructured the city of Milan. Displaying attributes more familiar to the molecular world its cityscapes have started to take on natural properties that reveal a city in pieces and where generative forms are in perpetual transformation.

Matter in Motion is a series of vignettes which originated as photographic panoramas taken around Milan. In each setting field recordings have been made and used to directly reconstruct the fabric of the city, introducing a temporal and spatial allusion.

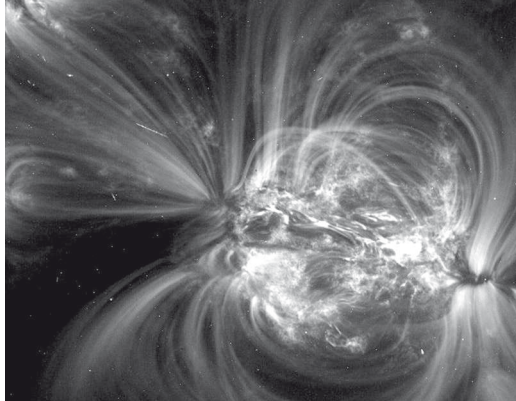
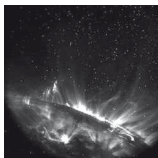
- [s] Kosmos je iznenada neprestano u stanju integracije i dezintegracije. U potrazi za razumevanjem fizičkog sveta oko nas, Semiconductor su rekonstruisali grad Milano. Prikazujući osobine koje su više poznate molekularnom svetu, prejaži gradova počeli su da stiču prirodne osobine, otkrivajući grad u delovima gde se generisane forme neprekidno preinačavaju. *Matter in Motion* je serija vinjeta koje su izvorno fotografske panorame snimljene u Milanu. Snimci napravljeni u okruženju korišćeni su da neposredno rekonstruišu tkivo grada, uvodeći vremensku i prostornu iluziju.

Semiconductor

- [e] Semiconductor (Brighton, UK) make moving image works which reveal our physical world in flux; cities in motion, shifting landscapes and systems in chaos. Since 1999 UK artists Ruth Jarman and Joe Gerhardt have worked with digital animation to transcend the constraints of time, scale and natural forces, they explore the world beyond human experience questioning our very existence. Central to these works is the role of sound, which becomes synonymous with the image, as it creates, controls and deciphers it; exploring resonance, through the natural order of things. Their work has been exhibited extensively in a wide variety of festivals and museums all over the world, including the Venice Biennale. Additionally, they have been involved in research and experimentation at several cultural and research institutes in Europe and the US.

Brilliant Noise

05:56, Color, DolbySR, GB, 2006



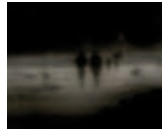
- [e] This black-and-white film shows grainy images of the exterior of a celestial body. Its swirling surface suggests a powerful source of energy: the sun. In contrast to the stereotypical yellow ball that we usually imagine, *Brilliant Noise* shows the sun as a constellation of fields of force, currents and energy bands. Its surface is in a constant state of flux, with eruptions, fumes and gases dancing across its burning skin. The unpolished and grainy images give the film something just slightly romantic. The images look like found footage. In a sense they are, because they have been picked out from among the hundreds of thousands of NASA files made by satellites orbiting the sun. Normally NASA edits these files before they are published, but Semiconductor used the raw footage. By editing similar images together, they have created sequences and thereby movement.
(Netherlands Media Art Institute, Nanda Janssen)
- [s] Ovaj crno-beli film prikazuje neoštre (zrnaste) fotografije spoljašnjosti nebeskog tela. Njegova vijugava površina nagoveštava moćan izvor energije: sunce. Za razliku od stereotipne žute kugle koju obično zamišljamo, *Brilliant Noise* prikazuje sunce kao konstelaciju polja sile, struja i pojasa energije. Njegova površina je u stalnom kretanju, sa erupcijama, isparenjima i gasovima koji igraju po njegovoj upaljenoj koži. Nesređene i neizoštrene slike daju ovom filmu izvesnu notu romantičnosti. Slike deluju kao pronađeni snimci. U nekom smislu one to i jesu, jer su izabrane između stotine hiljada snimaka NASA-e koje su napravili sateliti koji kruže oko sunca. NASA obično pregleda ove dokumente pre no što se objave, ali je Semiconductor koristio sirov materijal. Spajajući slične slike, oni su stvorili sekvence a time pokret.
(Netherlands Media Art Institute, Nanda Janssen)

Semiconductor

- [s] Semiconductor (Brighton, Engleska) prave pokretne slike koje otkrivaju naš fizički svet u neprekidnom toku; gradovi u pokretu, predeli koji promiču i sistemi u haosu. Od 1999. godine britanski umetnici Ruth Jarman i Joe Gerhardt rade sa digitalnom animacijom kako bi prevazišli okvire vremena, razmera i prirodnih sila, oni istražuju svet izvan ljudskog iskustva dovodeći u pitanje samo naše postojanje. Centralno mesto u ovim radovima ima zvuk koji postaje sinonim za sliku, jer je stvar, dešifruje i upravlja njome; istražuje rezonanciju kroz prirodni poredak stvari. Njihovi radovi su prikazivani na mnogim festivalima i po muzejima širom sveta, uključujući i Bijenale u Veneciji. Pored toga, oni su bili uključeni u istraživanja i eksperimente u nekoliko kulturnih i istraživačkih instituta u Evropi i SAD.

Our Voices Are Mute

04:42, Color, Stereo, NZ, 2008



<http://www.ramirfilms.co.nz>

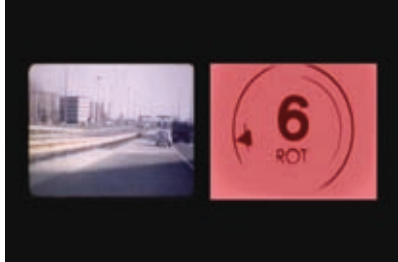
- [e] In *Our Voices Are Mute*, geographical landscapes are used to explore the concept of intangible journeys that are made through metaphysical landscapes of the mind. Anonymous figures move in slow motion through desolate and remote environments. The focus is on the figures passage as they negotiate often harsh and inhospitable terrain.
- [s] U *Our Voices Are Mute*, geografski predeli su korišćeni za ispitivanje koncepta mističnih putovanja kroz metafizičke predele uma. Anonimne figure usporeno se kreću kroz napuštene i udaljene predele. Središte je na figurama koje prolaze dok se probijaju kroz često surove i negostoljubive terene._

SJ. Ramir

- [e] New Zealand video artist SJ.Ramir resides in Melbourne (Australia). Much of his recent work explores the connection between the physical, external landscape and the internal landscape that resides within the mind. Using visual distortion as a tool, his work examines the journeys that we make as we move between the two. Ramir's video works have screened at many major international film festivals and curated events.
- [s] Novozelandski video umetnik SJ. Ramir živi u Melburnu (Australija). Veliki deo njegovog skorijeg opusa istražuje vezu između fizičkog, spoljašnjeg predela i unutrašnjeg predela koji obitava u umu. Koristeći vizuelno iskrivljavanje kao sredstvo, njegov rad ispituje kako mi putujemo između ta dva predela. Ramirovi radovi prikazani su na mnogim važnijim međunarodnim video festivalima i umetničkim manifestacijama.

ON/OFF

19:20, Color, Mute, HR, 2007



<http://www.irenaskoric.com>

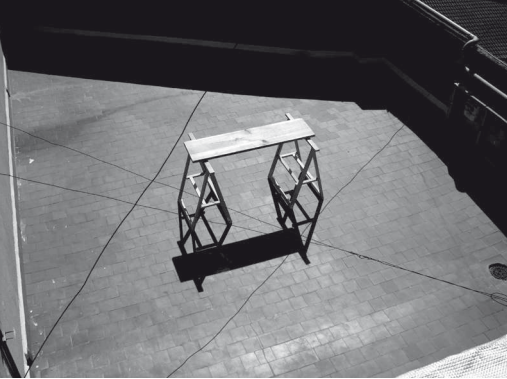
- [e] The main idea of this film is to emphasize activity and passivity of human life which is at one moment turned on and in another, due to human carelessness and disregard, turned off. This film combines history and present time, memories and future. Traffic lights and their colours as symbol of human life are the main thesis: red - the colour of death, which is slowly turning off like human life, yellow - the colour of cautiousness, but also the colour of human carelessness, green - the colour of human freedom, movement and human life in full blossom. In final human moment other lives enter, disturb, or connect with somebody else's lives. Most of events pass by quickly and are forgotten, but some are remembered. In that way the captured photos show specific moments 'for memories' of these presented lives.
- [s] Poenta ovog filma jeste da naglasi aktivnost i pasivnost ljudskog života koje se u jednom trenutku uključuju, a u drugom, zbog ljudske nebrige i bezobzornosti, isključuju. Ovaj film kombinuje istoriju i sadašnji trenutak, sećanja i budućnost. Semafori i njihove boje kao simboli ljudskog života predstavljaju glavnu tezu: crveno- boja smrti, koja se lagano gasi kao ljudski život, žuto - boja opreznosti, ali takođe i boja ljudske nepažnje, zelena - boja ljudske slobode, pokreta i ljudskog života u punom cvatu. U krajnjem ljudskom momentu drugi životi ulaze, uznemiravaju ili se povezuju sa drugim životima. Većina događaja prolaze brzo i zaboravljaju se, ali neki se i pamte. U tom smislu zabeležene slike pokazuju specifične momente 'za sećanje' ovih prikazanih života.

Irena Škorić

- [e] Born in Zagreb (Croatia), graduated film and TV directing in 2008 at the Academy of Dramatic Art in Zagreb, now doing MA in narrative film. She directed a number of short, feature, documentary and experimental films. Her films have participated in numerous local and international festivals (France, Austria, Czech Republic, USA, Switzerland, Netherlands, Macedonia, Spain, Bosnia and Herzegovina, Germany, Slovenia, Portugal and Hungary) and won a number of prizes - on the festivals like The experimental film festival in Madrid, Motovun film festival (Special Jury Mention, Motovun, Croatia, 2008), The European environmental and arts festival (EEAF, Scotland, 2007), Mostar short film festival (BIH, 2008), Libertas film festival (Croatia, 2008)... She writes for film magazine Hollywood and The Croatian Cinema Chronicle.
- [s] Rođena u Zagrebu (Hrvatska), diplomirala filmsku i televizijsku režiju 2008. na Akademiji Dramske umetnosti u Zagrebu, trenutno sprema magistraturu iz narativnog filma. Režirala je veliki broj kratkih, dugometražnih, dokumentarnih i eksperimentalnih filmova. Njeni filmovi su učestvovali na brojnim domaćim i međunarodnim festivalima (Francuska, Austrija, Češka Republika, SAD, Švajcarska, Holandija, Makedonija, Španija, Bosna i Hercegovina, Nemačka, Slovenija, Portugalija i Mađarska) i osvojili mnoge nagrade na festivalima kao što su The experimental film festival u Madridu, Motovun film festival (Special Jury Mention, Motovun, Hrvatska, 2008), The European environmental and arts festival (EEAF, Škotska, 2007), Mostar short film festival (BIH, 2008), Libertas film festival (Hrvatska, 2008)... Piše za filmski časopis Hollywood i The Croatian Cinema Chronicle.

AU

05:45, BW, Stereo, ES, 2008



<http://www.vicentgisbert.com>

- [e] Another day. Another space. This is the moment to put the things in order. I need to start the game. Now. All this reminds me of the past. It will be nice to repeat although you are not there.
- [s] Drugi dan. Drugi prostor. Ovo je pravi trenutak da se stvari stave na svoje mesto. Moram da počnem igru. Sad. Sve ovo podseća me na prošlost. Biće lepo ponoviti je iako ti nisi tu.

Vicent Gisbert Soler

- [e] Vicent Gisbert Soler (1976, Ontinyent, Spain) lives and works in Valencia (Spain). At the moment he is quite implicated in audiovisual projects using the movement and the space like basic factors of his creation. With his previous work, *Rumores*, he participated in diferent national and international festivals
- [s] Vicent Gisbert Soler (1976., Ontinyent, Španija) živi i radi u Valensiji (Španija). Trenutno intenzivno učestvuje u audiovizuelnim projektima, koristeći pokret i prostor kao osnovne faktore svoje kreacije. Sa svojim prethodnim radom *Rumores* učestvovao je na raznim domaćim i međunarodnim festivalima.

So long (Nii pikk)

04:15, Color, Stereo, EE, 2009



<http://tencu.vjestonia.com>

- [e] This film is like the essential nightmare. People are very afraid of things that come out of them. They are also very afraid of things that are coming at them or into them.
- [s] Ovaj film je kao tipični košmar. Ljudi se veoma boje stvari koje potiču od njih. Oni se također jako boje onoga što ide na njih ili u njih.

Andres Tenusaar

- [e] Andres Tenusaar has studied art and photography. Since 2000 he has been working as an animator and film director. He has also made video for theatre and dance pieces, composed music for films, and performs often as a VJ playing his own animated videos.
- [s] Andres Tenusaar je studirao umetnost i fotografiju. Od 2000. godine radi kao animator i reditelj. Takođe je radio video za pozorište i baletske numere, komponovao muziku za filmove, a često nastupa i kao VJ puštajući svoje animirane radove.



Paris

With No People

04:30, Color, Mute, US, 2007



- [e] This work is from a series of conceptually re-edited Hollywood feature films. In this case, the film *Paris, Texas* has been edited so that all frames with a person in it have been removed, leaving the stuttering in-between moments of the original.
- [s] Ovaj rad je iz serije konceptualno prerađenih Holivudskih dugometražnih filmova. U ovom slučaju, film *Paris, Texas* prerađen je tako da su uklonjeni svi kadrovi u kojima ima ljudi, ostavljajući od originala mucave momente između njih.

Jeff Thompson

- [e] Jeff Thompson received his BFA from the Minneapolis College of Art and Design and his MFA from Rutgers University. He is currently Assistant Professor of Digital Arts at the University of Nebraska, Lincoln. Thompson has exhibited and performed his work internationally and was awarded the Van Lier Fellowship from Harvestworks in 2008 and a commission from Dispatx, an alternative curatorial platform based in Spain and NYC, in 2007. In addition to his studio work, Thompson helped found the Texas Firehouse, an alternative gallery space in New York City.
- [s] Jeff Thompson je diplomirao na Katedri za umetnost i dizajn u Mineapolisu a magistrirao na Univerzitetu Rutgers (SAD). Sad je docent na predmetu Digitalna umetnost na Univerzitetu Nebraska, Lincoln. Thompson je izlagao i predstavljao svoj rad širom sveta i 2008. godine dobio priznanje Van Lier Fellowship od Harvestworks-a 2007. narudžbinu od Dispatx-a, alternativna kustoska platforma sa sedištem u Španiji i Njujorku. Pored rada u studiju, Thompson je bio jedan od osnivača the Texas Firehouse, alternativne galerije u Njujorku.

PIM, PAM, PUM

03:00, Color, DolbySR, ES, 2008

- [e] Mikel should find his brother if he doesn't want to have problems when he gets home.
- [s] Mikel treba da nađe svog brata da ne bi bilo gužve kad se vrati kući.



Asier Urbieta, Andoni De Carlos

- [e] Asier Urbieta works as assistant director in advertising and cinema, and sometimes he writes scripts for Television. His short films have won and have been selected in several cinema festivals around the world: Iceland, Greece, Germany, United Kingdom, France, Italy, Hungary, Argentina, Chile, Bolivia, U.S...among others.

Andoni De Carlos (Donostia-San Sebastián, 1980) did not know very well what to do with his life until 2001, when he studied a scriptwriter course and he decided to record his first short film in video. However, this one did not work and it was a botch but he loved the experience. Then, he was registered in a school of cinema in Madrid to learn about good scripts writing (or at least try it). After several shorts filming, he reached his first professional work as creator and scriptwriter of the TV serial *Genesis, in the mind of the murderer*. Nowadays, he is working as freelance scriptwriter.

- [s] Asier Urbieta radi kao asistent reditelja za reklame i film, a ponekad piše i scenarije za televiziju. Njegovi kratki filmovi su pobeđivali i bili birani na nekoliko kinematografskih festivala širom sveta: na Islandu, u Grčkoj, Nemačkoj, Engleskoj, Francuskoj, Italiji, Mađarskoj, Argentini, Čileu, Boliviji, SAD, itd.

Andoni De Carlos (Donostia-San Sebastián, 1980.) nije znao tačno šta da radi u životu do 2001., kad je završio kurs za scenaristu. Tada je rešio da snimi svoj prvi kratki video. Međutim, nije ispio kako treba, ali mu se dopalo to iskustvo. Upisao se na kinematografski kurs u Madridu da nauči kako se piše scenarij (ili bar da proba!). Posle nekoliko kratkih filmova, dobio je svoj prvi profesionalni posao kao stvaralac i scenarista TV serije *Genesis, in the mind of the murderer*. Sada radi kao honorarni scenarista.



Up And About Again (Jalkeilla taas)

09:49, Color, Stereo, FI, 2009

<http://www.av-arkki.fi>

- [e] *Up and About Again* is moved by motion, laid back in the outback. Dreamlike images depict a saloon car driving, covered in a thick layer of snow and ice, through a summer landscape. Something inexplicable has turned an ordinary day upside down.
- [s] *Up and About Again* pokreće pokret, opušten u daljini. Slike kao iz snoviđenja pokazuju neka kola kako voze, pokrivena debelim slojem snega i leda, kroz letnji predeo. Nešto neobjašnjivo je okrenulo naglavačke jedan običan dan.

Maarit Suomi-Väänänen

- [e] Moving image is the central art form for film director and media artist Maarit Suomi-Väänänen. Her work also encompasses photography and installations, including the immaterial such as smoke and light. Praised as fascinating and open to a multitude of interpretations, Suomi-Väänänen's awarded works have toured from San Fransisco to Hanti-Mansisjk, appearing in exhibitions, at festivals and on television.
- [s] Pokretne slike su glavna umetnička forma rediteljke i medijske umetnice Maarit Suomi-Väänänen. Njen rad takođe obuhvata fotografiju i instalacije, uključujući nematerijalno kao što su dim i svetlo. Hvaljen kao fantastičan i pogodan za mnoštvo interpretacija, nagrađivani radovi Maarit Suomi-Väänänen su bili na turnejama od San Franciska do Hanti-Mansisjk-a, pojavljivali se na izložbama, festivalima i na televiziji.

Destination Finale

09:15, Color, Stereo, DE, 2008

<http://www.workscited.de>



- [e] A man, presumably of Vietnamese origin, travels Europe. Shortly after, American troops enter the ground war in Vietnam.
- [s] Neki čovek, verovatno poreklom iz Vijetnama, putuje Evropom. Ubrzo potom, američke trupe ulaze u kopneni rat u Vijetnamu.

Philip Widmann

- [e] Lives in Berlin (Germany), graduated in Cultural Anthropology and Visual Communications and works with film and video. In 2008, together with Karsten Krause he founded the audiovisual production cooperative *Works Cited*.
- [s] Živi u Berlinu (Nemačka), diplomirao Kulturnu antropologiju i vizuelnu komunikaciju. Bavi se filmom i videom. Zajedno sa Karsten Krause-om 2008. godine osnovao audiovizuelnu koprodukciju *Works Cited*.

Medicare

03:00, Color, Stereo, CN, 2007



<http://www.winkler-koepferl.net>

[e] A brief introduction into Chinese Medicine.

[s] Kratak uvod u kinesku medicinu.

Sylvia Winkler, Stephan Koepferl

[e] Sylvia Winkler (1969, Austria) and Stephan Koepferl (1966, Germany) got their degrees from the State Academy of Fine Arts Stuttgart (Germany). Their collaboration started 1997 in Kunming/P.R. China. Since then they have realized urban interventions in numerous different places around the world.

Alexandra Open

02:00, Color, Stereo, Northern
Ireland, 2009



- [e] Alexandra Park is a public park in North Belfast (Northern Ireland) that has a massive fence splitting it in two. This so called 'Peaceline' was erected to keep rival gangs of Catholic and Protestant young people from engaging in rioting and fighting. As there are still incidents, there is no reasonable chance that this barrier between the both communities is going to be removed. One fine day we play badminton across the separating wall.
- [s] Alexandra Park je javni park u Severnom Belfastu (Severna Irska) sa ogromnom ogradom koja ga deli na dva dela. Ova takozvana 'linija mira' podignuta je da bi se sprečile tučnjave i obračuni između bandi mladih protestanata i katolika. Pošto i dalje ima incidenata, nema realnih izgleda da će ova prepreka između dve zajednice biti uklonjena. Jednog lepog dana igramo badminton preko zida.

Sylvia Winkler, Stephan Koeperl

- [s] Sylvia Winkler (1969., Austrija) i Stephan Koeperl (1966., Nemačka) diplomirali su na Akademiji umetnosti u Štutgartu (Nemačka). Njihova saradnja započela je 1997. godine in Kunmingu (Kina). Od tada su realizovali urbane intervencije u brojnim različitim mestima širom sveta.



INSTALACIJE
INSTALLATIONS

LoopLoop

video installation, CA, 2008

<http://patrickbergeron.com>



- [e] In a train going to Hanoi in Vietnam, the houses boarding the railroad are passing by. Using animation and time shifts this video runs forwards and backwards looking for forgotten details, mimicking the way memories are replayed in the mind. *LoopLoop* is a video loop.
- [s] U vozu koji ide za Hanoi u Vijetnamu, prolaze kuće pored pruge. Koristeći animaciju i pomeranje vremena, video ide napred i nazad tražeći zaboravljene detalje, imitira način na koji se sećanja vrtu u glavi. *LoopLoop* je video lup.

Patrick Bergeron

- [e] Video artist and researcher, Patrick Bergeron modifies and manipulates the image and its details. Exploring the concepts of speed, time and memories, his work is a mix of animation, experimental film and documentary. For the last 15 years, he has been working in special effects for the film industry and worked on films such as *The Lord of the Rings* and *The Matrix*.
- [s] Video umetnik i istraživač, Patrick Bergeron prepravlja i manipuliše slikama i detaljima na njima. Istražujući pojam brzine, vremena i sećanja, njegov rad je mešavina animacije, eksperimentalnog filma i dokumentarca. Poslednjih 15 godina radi na specijalnim efektima za filmsku industriju a radio je i na filmovima kao što su *The Lord of the Rings* i *The Matrix*.



Shan-Shui-Hua

HD video installation, DE, 2008

<http://www.christinbolewski.de>

- [e] Proceeding from Chinese thought and aesthetics, the traditional concept of landscape painting *Shan-Shui-Hua* (mountain-water-painting) is recreated as modern video art. The concept of multi-perspective and the endless scroll are explored through digital filmmaking, video compositing and virtual camera, depths and particle systems. Challenging the Western preoccupation with narrative and distinct meaning, the work contains no complex narration and attempts to be a meditative open artwork. Chinese landscapes usually include small human figures that blend harmoniously into the vast world around them. Man and nature interact and complement each other to reach a state of balance and harmony. The 'video scroll' transposes this traditional relation of man and nature into a different, more contemporary Western manner: it uses the figure of the Western mountaineer equipped with special tools and protective clothing to vanquish the highest peaks in order to conquer nature rather than searching for harmonious existence, thus counterpointing Eastern and Western ideals.
- [s] Nastavljajući se na kinesku misao i estetiku, tradicionalni koncept pejzažnog slikarstva *Shan-Shui-Hua* (planina-voda-slika) ponovo se stvara kao moderna video umetnost. Koncept višestruke perspektive i beskrajnog savijutka ispituju se kroz digitalni film, video kompoziting i virtualnu kameru, dubine i sisteme čestica. Dovodeći u pitanje Zapadnjačku preokupaciju narativnim i specifičnim značenjem, ovaj rad nema složenu naraciju i teži da bude meditativni otvoreni rad. Kineski pejzaži obično imaju sitne ljudske figure koje se harmonično uklapaju u beskrajni svet oko sebe. Čovek i priroda stupaju u interakciju i dopunjuju se da bi postigli stanje ravnoteže i harmonije. 'Video svitak' premešta ovaj tradicionalni odnos između čoveka i prirode u jedan drugačiji, savremeniji Zapadni manir: 'koristi figuru planinara zapadnjačka opremljenog specijalnim alatom i zaštitnim odelom da bi osvojio najviše vrhove i pobedio prirodu umesto da traži harmonično postojanje, na taj način suprotstavljajući Istočnjačke i Zapadnjačke ideale.

Christin Bolewski

- [e] Christin Bolewski is a digital media artist and filmmaker from Germany; postgraduate studies at Academy of Media Arts Cologne (Germany). Her work is a critical investigation of the potential of digital media to expand the aesthetic possibilities of audiovisual / film art. It includes video installation, genre mix, alternation and remediation of traditional art concepts / film structures, nonlinear storytelling, combination of still / moving image, video / photography. Regular exhibitions at international digital media art events and museums in Europe, Asia, North and South America, including SIGGRAPH Asia, FILE Brazil, Transmediale Berlin; international awards including UNESCO Webprize, etc.
- [s] Christin Bolewski je medijska umetnica autorka filmova iz Nemačke; postdiplomske studije na Akademiji za medijsku umetnost u Kelnu (Nemačka). Njen rad je kritičko ispitivanje potencijala digitalnog medija radi proširivanja estetskih mogućnosti audiovizuelne/filmske umetnosti. To uključuje video instalacije, mešovite žanrove, s menjanje i ispravljanje tradicionalnih umetničkih koncepata/ strukture filma, nelinearno pripovedanje, kombinacija nepokretnih/pokretnih slika, video/fotografija. Redovno izlaže na međunarodnim manifestacijama digitalnih medija i po muzejima u Evropi, Aziji, Severnoj i Južnoj Americi, uključujući SIGGRAPH Asia, FILE Brazil, Transmediale Berlin; međunarodne nagrade, uključujući UNESCO Webprize, itd.

EC-101,
Maribor/Ljubljana,
15h14
video installation, SI, 2007



<http://www.pauldestieu.com>



- [e] The EC-101 projects is an intervention realized in Slovenia by the rail-track joining the city of Maribor to Ljubljana. A shade of coloured napkins was set on 100 meters along the track to create an attack of colours. Time table and reference of the targeted train gave the title to the piece. In this installation, during a short instant, the viewer becomes the witness of a furtive and hyper intense encounter between time and space.
- [s] Projekti EC-101 su intervencija ostvarena u Sloveniji pomoću željezničkih šina koje povezuju grad Maribor sa Ljubljanom. Salvete u boji stavljene su na 100 metara dužine pruge da predstavljaju koloristički šok. Red vožnje i broj voza dali su naslov ovog dela. U ovoj instalaciji, za jedno kratko vreme, gledalac postaje svedok tajnog i veoma intenzivnog susreta između vremena i prostora.

Paul Destieu

- [e] Paul Destieu lives and works in France and Slovenia. Combining video, architecture and graphic design, his work results in an area of experimentation and confrontation with space. His interventions attempt to initiate landslides through landscape manipulations. The situations that he develops rely on the spot of break between coincidence and mechanism, between accident and attack. Paul Destieu graduated from the Institute of visual arts in Orleans (Fr) in 2006 and studied at the Fine Art Academy of Warsaw (Pl.). For several years his work his been exhibited in France and abroad.
- [s] Paul Destieu živi i radi u Francuskoj i Sloveniji. Kombinujući video, arhitekturu i grafički dizajn, njegov rad je u oblasti eksperimentisanja i suočavanja sa prostorom. Njegove intervencije teže da započnu odrone kroz manipulisanje pejzažom. Situacije koje on stvara oslanjaju se na mesto prekida između slučajnosti i mehanizma, između nezgode i napada. Paul Destieu je diplomirao na Institutu za vizuelnu umetnost u Orleansu (Francuska) 2006. i studirao na Likovnoj akademiji u Varšavi (Poljska). Već nekoliko godina izlaže u Francuskoj i inostranstvu.



Rip in pieces

America

video installation, CA, 2009



<http://zlatanov.tripod.com>

- [e] 'I was watching video on the Internet and I noticed that certain homemade clips were flagged for their content. As they were disappearing from free hosting sites, I started to save and edit them in a capsule format. Working in a gray zone about copyright, I nevertheless fulfill the authors' will to contextualize their situation by grouping their videos together and more importantly diffuse / preserve their messages.' D.G.
- [s] 'Gledao sam neki video na Internetu i primetio sam da su neki amaterski klipovi zabranjeni zbog svog sadržaja. Pošto su nestajali sa besplatnih hosting sajtova, počeo sam da ih čuvam i editujem u 'capsule' formatu. Radeći u svojoj zoni vezano za autorska prava, ipak sam uspeo da ispunim želju autora da kontekstualizujem njihovu situaciju tako što sam grupisao njihove klipove, i što je još važnije, raširio/sačuvao njihovu poruku.' D.G.

Dominic Gagnon

- [e] Inventor, director, installer and active performer on the international scene, Dominic Gagnon considers cinema as a technique for measuring the immeasurable or as a discipline of chaos. Since 1996, he has made public presentations of moving images, invents machines and concepts, performs sound works, built facilities and creates performances in various galleries, festivals and biennials around the world. Dominic Gagnon has produced and directed more than a dozen films / video / documentaries and experimental shorts many of which have won national and international awards. Among others - First prize in Videox (Zurich), Gold Plaque at the International Film Festival Chicago (Intercom), Claude Jutra Awards (QC). In 2004, Cinémathèque québécoise de Montréal organized a complete retrospective of his work (film, video, installation and performance).
- [s] Pronalazač, režiser, umetnik i aktivni izvođač na međunarodnoj sceni, Dominic Gagnon posmatra kinematografiju kao tehniku za merenje nemerljivog ili kao disciplinu haosa. Od 1996. godine priređuje javne prezentacije pokretnih slika, smišlja mašine i koncepte, izvodi zvučne i druge predstave u raznim galerijama, festivalima i bienalima širom sveta. Dominic Gagnon je bio režiser i producent desetine filmova/videoa/dokumentaraca i eksperimentalnih kratkih filmova, od koji su mnogi dobili domaće i međunarodne nagrade. Između ostalih- prvu nagradu na Videox (Ciri), Zlatnu plaketu na International Film Festival Chicago (Intercom), Claude Jutra Awards (QC), Godine 2004. Cinémathèque québécoise de Montréal organizovao je retrospektivu njegovog celokupnog dela (film, video, instalacije i performans).

Tumbarumba

software/open source, US/CH, 2008

<http://www.tumbarumba.org>

- [e] Tumbarumba is an add-on for Firefox web browsers. It quietly sits in the background, occasionally inserts a fragment of a story into a webpage that is being viewed. The result is an absurd sentence that is reminiscent of the surrealist exquisite corpse game. If the inserted fragment (we call the fragments "tumbarumbas") is spotted and clicked upon, the entire story will emerge and eventually take over the page. Our intention is for the reader to not only have the pleasure of finding and reading the stories, but also the momentary disorientation of stumbling upon a nonsensical sentence as well as a heightened awareness of textual absurdities (of which only a fraction will be the result of Tumbarumba).
- [s] Tumbarumba je add-on za Firefox web pretraživače. Mirno čuči u pozadini, povremeno ubaci delić priče na stranicu interneta koja se gleda. Rezultat je besmislena rečenica koja podseća na nadrealističku "exquisite corpse" igru. Ako приметimo ubačeni fragment (ove fragmente zovemo "tumbarumbe") i kliknemo na njega, pojavljuje se cela priča i na kraju zauzima celu stranu. Naša namera je da se čitalac, pored toga što ima zadovoljstvo da nađe i pročita priču, takođe na trenutak zbuni i izgubi kad naleti na besmisleni rečenicu. Isto tako, želimo da povećamo svest o apsurdnosti teksta (od kojih je samo jedan delić posledica tumbarumbe).

Ethan Ham, Benjamin Rosenbaum

- [e] Ethan Ham is a sculptor and installation artist who often explores themes of translation and mutation. His projects include literary/art hybrids, kinetic sculptures, and internet-based artworks. He has been commissioned by Turbulence.org (*Tumbarumba* and *Self-Portrait*), The Present Group (*Anthropic*), and Rhizome.org (*Email Erosion*).

Benjamin Rosenbaum is an author whose work has been published in Harper's, Nature, McSweeney's, F&SF, Asimov's, Interzone, All-Star Zeppelin Adventure Stories, and Strange Horizons. Small Beer Press published his collection *The Ant King and Other Stories* and the chapbook *Other Cities*. The Present Group published his collaboration, *Anthropic*, with artist Ethan Ham. His stories have been translated into fourteen languages, listed in Best American Short Stories: 2006, and shortlisted for the Hugo and Nebula awards. Benjamin lives near Basel (Switzerland).

- [s] Ethan Ham je vajar i umetnik koji radi instalacije i koji često eksperimentiše sa temama translacije i mutacije. Njegovi projekti uključuju književne/umetničke hibride, kinetičke skulpture i umetničke radove na internetu. Imao je projekte za Turbulence.org (*Tumbarumba* i *Self-Portrait*), The Present Group (*Anthropic*) i Rhizome.org (*Email Erosion*).

Benjamin Rosenbaum je autor čiji je rad objavljivao u Harper's, Nature, McSweeney's, F&SF, Asimov's, Interzone, All-Star Zeppelin Adventure Stories i Strange Horizons. Small Beer Press objavio je njegovu kolekciju *The Ant King and Other Stories* i the chapbook *Other Cities*. The Present Group objavio je njegov zajednički projekat *Anthropic* sa umetnikom Ethan Ham-om. Njegove priče prevedene su na 14 jezika, uvedene u Najbolje američke pripovetke 2006. godine, i kandidovane za nagrade Hugo i Nebula. Benjamin živi blizu Bazela (Švajcarska).

Tumbarumba.org
add some absurdity to your web-browsing

To the right is an example of how Tumbarumba might manipulate a webpage. Can you spot where the text was changed?

Tumbarumba is an add-on for Firefox web browsers. It quietly sits in the background, occasionally inserts a fragment of a story into a webpage that is being viewed. The result is an absurd sentence that is reminiscent of the surrealist exquisite corpse game. If the inserted fragment (we call the fragments "tumbarumbas") is spotted and clicked upon, the entire story will emerge and eventually take over the page.

Our intention is for the reader to not only have the pleasure of finding and reading the stories, but also the momentary disorientation of stumbling upon a nonsensical sentence as well as a heightened awareness of textual absurdities (of which only a fraction will be the result of Tumbarumba).

The award-winning text of Tumbarumba was written by Vladimir Cigler-Winski, Greg van Kirkham, Stephen Gaskill, James Patrick Kelly, Gary Shteynberg, David Hickey, John Phillips, Tom Pratz, Kim Stearns Salomon, David J. Schwartz, Heather Shaw, & Jeff Spurr.

If the manipulated text is clicked upon, the story appears, using the format of the webpage it is on.



Tumbarumba was created by Ethan Ham & Benjamin Rosenbaum. It is a 2008 contribution of New Media and Performing Arts, Inc. (aka Ether-City) for the Turbulence web site. It was made possible with funding from the Anne Jordan Foundation.

Obama Orders Treasury Chief To Try to Block A.I.G. Bonuses
By HELENE COOPER 12:41 PM ET

The president said that he has instructed Timothy F. Geithner to "pursue every single legal avenue" to block away from a brown-brick warehouse in the garment district.

Post a Comment | Read (225)

For more information, or to download the browser add-on, visit Tumbarumba.org

Atlantida

video installation, NL/ES/GB, 2009



<http://www.videology.nu>

- [e] A work by Olga Mink and Scanner made for the 2nd Biennial of the Canaries 2009. A multi-channel video with immersive sound work, that addresses the themes of silence and landscape with location recordings of each of the seven volcanic islands captured in high detail. Its ten minute duration presents an ethereal sequence of scenes that resonates with the glory of the natural environment. Mink and Scanner captured the idea of silence and human intervention, by creating traces through different areas which addresses the existence of the real and imagined landscapes that they've confronted and readjusted throughout their journey.
- [s] Rad Olge Mink i Scanner-a napravljen za 2. Kanarski Bijenale 2009. godine. Višekanalni video sa višeslužnim zvukom koji obrađuje teme tišine i predela sa detaljnim snimkom napravljenim na lokaciji svih sedam vulkanskih ostrva. Deset minuta trajanja predstavlja božanske sekvence scena koje odjekuju veličanstvenom lepotom prirode. Minkova i Scanner su zabeležili ideju tišine i ljudskog delovanja stvarajući tragove kroz različite predele, čime se obrađuje postojanje stvarnih i zamišljenih pejzaža koje su susreli i preuredili tokom svog putovanja.

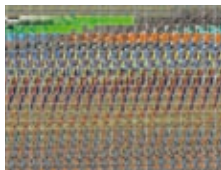
Olga Mink, Scanner

- [e] Olga Mink and Scanner have collaborated frequently for the past two years, touring with their live cinema performance *The Nature of Being*, across Europe and USA. Mink and Scanner share a restless desire to search for the extraordinary in the ordinary, the colour in the darkness, the sound in the silence. Olga Mink works in the fields of new media, live performance and interactive art, exploring new possibilities in digital representation. Scanner is a conceptual artist, writer, and musician working in London, whose work traverses the experimental terrain between sound, space, image and form.
- [s] U toku poslednje dve godine Olga Mink i Scanner su često saradivali, imajući turneje po Evropi i SAD sa svojim 'live-cinema' projektom *The Nature of Being*. Mink i Scanner imaju zajedničku želju da traže neobično u običnom, boru u mraku, zvuk u tišini. Olga Mink radi na polju novih medija, performansa i interaktivne umetnosti, ispitujući nove mogućnosti u digitalnom predstavljanju. Scanner je konceptualni umetnik, pisac i muzičar koji živi u Londonu. Njegov rad prelazi eksperimentalni teren između zvuka, prostora, slike i forme.

Realm 1 Part 1

video installation, NL, 2008

<http://nimk.nl>



- [e] In the long-term project *Conditions of Existence* Thomas Mohr has built a model for (the visualisation of) the processing of incoming images: storing, naming, ordering, structuring, experiencing, sedimentation and erosion. It is a (re) construction of memory, built from 266,144 photographs, taken over a period of 4 years, on different levels of being handled. *Realm 1* is the product of a first phase in this research. In this case, the source material is a small sample of an exemplary series of photographs (comparable to samples taken from sediment). *Realm 1 (Part 1)* is an investigation within the framework of the 4:3 aspect ratio (typical for 'old' video and photos), the next parts of the work (*Realm 1 (Part 2-4)*) investigate the 16:9 aspect ratio (used in high definition video). In the beginning the viewer can still distinguish photos in the graphical images, but the whole doesn't represent a recognisable event or traceable story anymore. (*Netherlands Media Art Institute, Esma Moukhtar*)
- [s] U dugoročnom projektu *Conditions of Existence* Thomas Mohr je izgradio model (vizuelizacije) obrade ulaznih slika: čuvanje, imenovanje, redosled, struktura, doživljaj, sedimentacija i erozija. To je (re)konstruisanje sećanja, sačinjeno od 266,144 fotografija snimljenih tokom 4 godine, na raznim nivoima manipulacije. *Realm 1 (Part 1)* je ispitivanje u okviru proporcije 4:3 (tipično za 'stari' video i fotografije), a sledeći delovi rada (*Realm 1 (Part 2-4)*) ispituju proporciju 16:9 (koja se koristi kod videa visoke definicije). U početku gledalac može još uvek da razlikuje fotografije u grafičkim slikama, ali celina više ne predstavlja prepoznatljivi događaj ili priču koja može da se otkrije. (*Netherlands Media Art Institute, Esma Moukhtar*)

Thomas Mohr

- [e] Thomas Mohr (1954, Mainz, Germany) currently lives and works in Amsterdam (The Netherlands). Since the late 1980s, Mohr has been working on a consistent oeuvre of video works and installations in which he systematically and rigorously researches the processes of image generation, and the transformation from perception to experience. His artworks can be situated at the intersection between common media and software; they refer both to conceptual and abstract tendencies in modern art and to automated, computer-generated processes. Thomas Mohr's earlier works mainly explored abstract imagery; later on, he became fascinated by (digital) photography, basing his newer works on a personal photo archive containing more than 300,000 pictures taken since 1985.
- [s] Thomas Mohr (1954., Majnc, Nemačka) živi i radi u Amsterdamu (Holandija). Od kraja osamdesetih godina Mohr se dosledno bavi video opusom i instalacijama u kojima strogo i sistematski istražuje procese stvaranja slika i transformaciju od percepcije do iskustva. Njegovo stvaralaštvo može da se smesti u tačku ukrštanja uobičajenih medija i softvera; ono se poziva i na konceptualne i apstrakne tendencije u modernoj umetnosti i na automatizovane, kompjuterski stvorene procese. Ranija dela Thomasa Mohra su uglavnom istraživala apstrakne slike; kasnije njega će opočiniti (digitalna) fotografija, a njegovi noviji radovi oslanjaju se na ličnu fotografsku arhivu koju čini više od 300,000 slika snimljenih od 1985. godine naovamo.



Sowjet- Unterzögersdorf/ Sektor 2/ The Adventure Game

video game, AT, 2008

<http://monochrom.at>

- [e] For years monochrom has been occupied with the construction, analysis and reflexion of alternative worlds and models of recording history. monochrom projects are treating this field partly as a discussion with concepts deriving from popular culture, science and philosophy, partly as a direct reference to science fiction and fantasy fan culture. monochrom's project *Soviet-Unterzögersdorf - The Adventure Game* is the implementation of a 'false reminiscence' into the Austrian cultural memory - a fictitious country taking the shape of a computer game adventure. The enclave Soviet-Unterzögersdorf, created by Monochrom, is the last remaining USSR republic, situated in the Austrian wine growing area.
- [s] Monochrom se godinama bavi strukturom, analizom i premišljanjem o alternativnim svetovima i modelima beleženja istorije. Projekti monochroma se odnose prema ovoj oblasti delimično kao prema polemici sa pojmovima iz popularne kulture, nauke i filozofije, a delom direktno kao prema naučnoj fantastici i kulturi obožavanja idola. Projekat monochroma *Soviet-Unterzögersdorf - The Adventure Game* jeste primena 'lažnog prisećanja' austrijske kulturne memorije - izmišljena zemlja uzima oblik kompjuterske igre. Enklava *Soviet-Unterzögersdorf koju su stvorili* Monochrom, jeste poslednja preostala sovjetska republika, smeštena u vinskoj oblasti Austrije.

Monochrom

- [e] Monochrom is a worldwide operating collective dealing with technology, art, context hacking and philosophy and was founded 1993 in Stockerau (Lower Austria). So to sum up, monochrom is an peculiar mixture of proto-aesthetic fringe work, pop attitude, subcultural science and political activism. Their mission is conducted everywhere, but first and foremost in culture-archeological digs into the seats (and pockets) of ideology and entertainment. The group's members are: Johannes Grenzfurthner, Günther Friesinger, Evelyn Furlinger, Harald List, Anika Kronberger, Franz Ablinger, Frank Apunkt Schneider, Daniel Fabry, Roland Gratzler.
- [s] Monochrom je kolektiv koji deluje u globalnim okvirima i koji se bavi tehnologijom, umetnošću, 'kontekstualnim hackingom' i filozofijom, a osnovan je 1993. u Stokerau (Donja Austrija). Ukratko, to je neobična mešavina proto-estetike na marginama, pop stava, supkulturne nauke i političkog aktivizma. Njihova misija se sprovodi svugde, ali prvo i najvažnije u kulturi - arheološko kopanje po sedištima (i džepovima) ideologije i zabave. Članovi grupe su Johannes Grenzfurthner, Günther Friesinger, Evelyn Furlinger, Harald List, Anika Kronberger, Franz Ablinger, Frank Apunkt Schneider, Daniel Fabry, Roland Gratzler.

Dance (Kolo)

video installation, FR, 2009

<http://www.paganelli-lang.com>



- [e] The video *Kolo/Dance* spreads a spectacular enchantment which could remind of some minimalist version of the choreographic inventions of the time of Russian Ballet... It makes appear in the style of kaleidoscope, the fiction of one popular vitality stemming from the Nature.
- [s] Video *Kolo/Dance* širi oko sebe čaroliju koja podseća na umanjenu verziju koreografskih novina iz vremena Ruskog baleta... Javlja se u stilu kaleidoskopa, fikcija popularne vitalnosti koja potiče iz prirode.

Natacha Paganelli

- [e] Born in 1972, lives and works in Strasbourg (France), BA at *L'École supérieure des arts décoratifs* in Strasbourg 1997.
- [s] Rođena 1972., živi i radi u Strazburu (Francuska), diplomirala na *L'École supérieure des arts décoratifs* u Strazburu 1997. godine.



Pericycle

video installation, HU, 2008



[e] *Pericycle* is a metaphoric video about a peripheral way of exchange.

[s] *Pericycle* je metaforički video o perifernom načinu razmene.

Szacsva y Pál

[e] Born in 1967, graduated at the Academy of Visual Arts, Kolozsvár (Hungary). He has recently obtained his Doctorate in Fine Arts at the Hungarian University of Fine Arts, Budapest. In 2008 he was the winner of the Projections on Lake Competition, Pasadena, USA.

[s] Rođen 1967. godine, diplomirao na Akademiji vizeulnih umetnosti, Kolozsvár (Mađarska). Nedavno je doktorirao slikarstvo na Mađarskom univerzitetu umetnosti u Budimpešti. Godine 2008. pobedio je na takmičenju Projections on Lake Competition, u Pasadeni, SAD.

PEEL

video installation, US, 2009

<http://surabhisaraf.net>



- [e] Peel is a multi-channel audio-visual installation, it presents a visual echo of the present instance: it takes an unexamined moment and gives it life. The transitional motion of going to the fridge to get an ingredient is stretched into the echo of an unforgettable instant, and what emerges is an examination of the subtlety and hidden beauty of that moment. The mass repetition of small videos magnifies subtle nuances while blurring the whole ensemble into a mass of activity. For instance, the elementariness of simple gestures of a seemingly mundane daily activity (such as those of stirring, or putting hair behind the ear) get morphed into a complex choreography when multiplied. The effect of this process is mirrored in the dense and rich textured sound that emerges from the layering of the audio from the individual videos.
- [s] *Peel* je višekanalna audio-vizuelna instalacija i predstavlja vizuelni odjek sadašnjosti: uzima neispitani momenat i daje mu život. Prelazni pokret odlaska do frižidera da se nešto izvadi iz njega rasteže se u odjek nezaboravne instance, a ono što proizlazi jeste istraživanje suptilnosti i skrivene lepote tog trenutka. Masovno ponavljanje malih videa uvećava suptilne nijanse dok istovremeno zamađljuje sve zajedno u pomamu aktivnosti. Na primer, elementarnost jednostavnih gestova neke naizgled obične svakodnevne aktivnosti (kao što je pomeranje, ili stavljanje kose iza uвета) stapaju se u složenu koreografiju kad se umnože. Učinak ovog postupka pokazuje se u zgusnutom i bogatom zvuku koji izvire iz više slojeva pojedinačnih videa.

Surabhi Saraf

- [e] Surabhi is a new media artist whose work brings together elements from experimental sound art, classical music, choreography and video art. Surabhi has a background in Indian classical singing and has used her voice in concert with familiar daily sounds in her recent video installations and live performances. Her works attempt to accentuate the audience experience, ranging from the subtle and pleasant, to the powerful and overwhelming. Surabhi's works have been shown in various galleries and festivals in New York, Berlin, Chicago and India. She graduated from the School of the Art Institute of Chicago in 2009 with an MFA in Art and Technology. Surabhi currently lives and works in San Francisco (US).
- [s] Surabhi je umetnica novih medija čiji rad spaja elemente eksperimentalnog zvuka, klasične muzike, koreografije i videa. Surabhi se školovala za klasično indijsko pevanje i, uz poznate svakodnevne zvuke, koristila je svoj glas sa koncerata u svojim skorašnjim video instalacijama i performansima. Njena dela teže da naglase iskustvo publike, počev od rafiniranog i prijatnog, do moćnog i preteranog. Surabhi je izlagala u raznim galerijama i na festivalima u Njujorku, Berlinu, Čikagu i Indiji. Diplomirala je u Školi za umetnost Instituta u Čikagu 2009. godine na predmetu Umetnost i tehnologija. Živi i radi u San Francisku (SAD).



ArtFem.TV
 net project, AT/SI, 2008
<http://www.artfem.tv>



<http://evelinstermitz.net>



- [e] ArtFem.TV is an online television programme presenting Art and Feminism. The aim of ArtFem.TV is to foster Women in the Arts, their art works and projects, to create an international online television screen for the creativity, images and voices of Women. ArtFem.TV is a non-profit artist run ITV and media art portal about Art and Feminism. ArtFem.TV is an attempt to break with a male dominated net-culture and media landscape to highlight women's emphases in art and media works.
- [s] *ArtFem.TV* je online tv program koji predstavlja umetnost i feminizam. Cilj *ArtFem.TV* je da podstiče žene koje se bave umetnošću, njihovo delo i projekte, da stvori međunarodni online televizijski ekran za kreativnost, slike i glas žena. *ArtFem.TV* je neprofitni kanal koje vode umetnici i portal za medijsku umetnost o umetnosti i feminizmu. *ArtFem.TV* je pokušaj da se prekine sa muškom dominacijom nad net-kulturom i medijskom okruženjem a da bi naglasio žensku prevlast u umetnosti i medijskim delima.

Evelin Stermitz

- [e] Evelin Stermitz, graduate from the Academy of Fine Arts and Design, University of Ljubljana (Slovenia). Working in the fields of media and new media art with the main emphasis on post-structuralist feminist art practices. She participated in the numerous international exhibitions and festivals.
- [s] Evelin Stermitz, diplomirala Slikarstvo i dizajn na Akademiji umetnosti Univerzitetu u Ljubljani (Slovenija). Radi u oblasti medija i novih medija sa težištem na post-strukturalističkim feminističkim umetničkim formama. Učestvovala je na mnogim međunarodnim izložbama i festivalima.

Sound of eBay

interactive installation/net project,
AT/CH/PT, 2008



<http://www.ubermorgen.com>

- [e] We generate unique songs by using eBay user-data. You simply enter any eBay username, click 'generate' to activate our sc3 supercollider soundgeneration-engine that starts generating your unique but uniform song. On top of the technoid sound, austrian generative artist LIA has coded a real-time visual application.
- [s] Stvaramo jedinstvene pesme koristeći podatke od korisnika eBay-a. Jednostavno uđete u bilo koje korisničko ime na eBay, kliknete 'generate' i aktivirate naš sc3 'supercollider soundgeneration-engine' koja počinje da stvara vašu jedinstvenu ali jednoličnu pesmu. Povrh tehnoidnog zvuka, austrijski generativni umetnik LIA kodirao je jednu real-time vizuelnu aplikaciju.

UBERMORGEN.COM

- [e] UBERMORGEN.COM is an artist duo created in Vienna, Austria, by livlx and Hans Bernhard. Behind UBERMORGEN.COM we can find one of the most unmatchable identities – controversial and iconoclastic – of the contemporary European techno-fine-art avant-garde. Their open circuit of conceptual art, drawing, software art, pixel painting, computer installations, net.art, sculpture and digital activism (media hacking) transforms their brand into a hybrid *Gesamtkunstwerk*. The computer and the network are (ab)used to create art and combine its multiple forms. The permanent amalgamation of fact and fiction points toward an extremely expanded concept of one's working materials that for UBERMORGEN.COM also include (international) rights, democracy and global communication (input-feedback loops). 'Ubermorgen' is the German word both for 'the day after tomorrow' and 'super-tomorrow'.

livlx (AT, 1973) is a net.artist working in the fields of digital imagery, media actionism and programming.

Hans Bernhard (AT/CH/US, 1973) is a writer, actionist and a media artist working in the field of media hacking, txt-modification, and net.art.

- [s] UBERMORGEN.COM je umetnički par koji su u Beču, Austrija, stvorili livlx i Hans Bernhard. Pod imenom UBERMORGEN.COM možete naći identitete koji nikako ne idu zajedno- kontroverzne i nekonvencionalne- savremene evropske tehno-likovne-avangarde. Njihov otvoren krug konceptualne umetnosti, crteža, softverske umetnost, pixel slikanja, kompjuterske instalacije, net.arta, skulpture i digitalnog aktivizma (hakeri) transformišu njihov brand u hibridni *Gesamtkunstwerk*. Kompjuter i internet se (zlou)potrebjavaju da bi se stvorila umetnost i kombinovali njeni mnogobrojni različiti oblici. Stalno stapanje činjeničnog i fiktivnog ide u pravcu jednog krajnje proširenog koncepta korišćenih materijala koji za UBERMORGEN.COM takođe uključuje (međunarodna) prava, demokratiju i globalnu komunikaciju (lanac ulaz-povratna informacija). 'Ubermorgen' je nemačka reč i za 'prekosutra' i za 'super-sutra'

livlx (Austrija, 1973) je net.umetnica koja radi u oblasti digitalnih slika, medijskog aktivizma i programiranja.

Hans Bernhard (AT/CH/US, 1973.) je pisac, aktivista i medijski umetnik koji radi u oblasti media hakinga, txt-modification, i net.art-a.

SPECIAL SCREENINGS

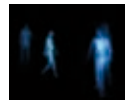
SPECIJALNE PROJEKCIJE

Selection of Serbian Artists/Selekcija domaćih autora

The passing

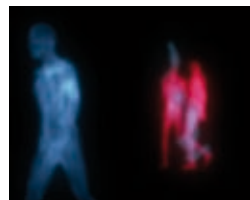
03:45, Color, Stereo, RS, 2007

- [e] The main idea of this work is presentation of humans in permanent motion and relations between figures/conditions like running, walking, encounters and reactions between humans.
- [s] Glavna ideja ovog rada je prikazivanje ljudi u stalnom pokretu i odnosa između figura/uslova kao što su trčanje, susreti i reakcije između ljudi.



Nenad Nedeljkov

- [e] Born in 1971. in Zrenjanin (Serbia), graduated at Academy of Arts in Novi Sad in 1998, Art course, department: painting. Post-graduated at Interdisciplinary studies at the department of Digital art of University of Art in Belgrade.
- [s] Rođen u Zrenjaninu (Srbija), diplomirao likovnu umetnost na odseku slikanja na Akademiji umetnosti u Novom Sadu 1998. godine. Postdiplomske studije završio na Univerzitetu u Beogradu, interdisciplinarnе studije na Katedri za digitalnu umetnost.



<http://www.nedeljkov.net>

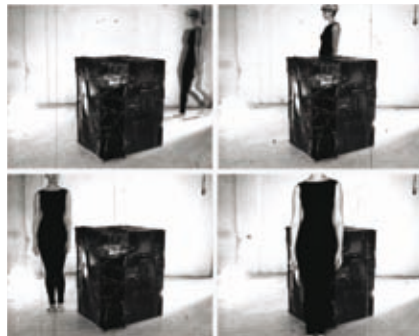
Heart beat (Otkucaji)

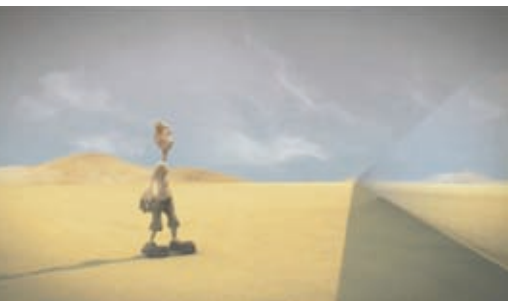
05:02, BW, Stereo, RS, 2008

- [e] Video work *Heart beat*: anger, happiness, psychosis, fear ... Audio recording of heart rate indicates life. Uniform pulse achieved vigilance, hints at fight, fight with itself.
- [s] Video rad *Heart beat*: bes, sreća, psihoza, strah... Audio snimak pulsa pokazuje život. Jednolični puls postigao je pažnju, nagoveštava borbu, borbu sa sobom.

Mia Nikolić

- [e] Graduate of The Faculty of Applied Arts in Belgrade 2008. Exhibited in several group and solo exhibitions internationally.
- [s] Diplomirala na Fakultetu primenjenih umetnosti u Beogradu 2008. godine. Izlagala na nekoliko zajedničkih i samostalnih izložbi u inostranstvu.





The Glass Wall (Stakleni zid)

03:00, Color, Stereo

- [e] A man, lost in a desert, starts to jump over the mysterious glass walls. When he finds one, too high to get over, he realizes that he is very, very old...
- [s] Čovek izgubljen u pustinji počinje da skače preko misterioznih staklenih zidova. Kada pronađe jedan previsok za preskočiti počinje da shvata da je veoma, veoma star...

Srdan Radaković

- [e] Srdan Radaković (Novi Sad, Serbia, 1977), graduated at Academy of Arts in Novi Sad, Film and Drama department, received MA at Art University Belgrade, Department for Digital Arts. So far he directed several theatre plays as well as several short feature and animated films.
- [s] Srdan Radaković (Novi Sad, Srbija, 1977.) Završio studije filmske i pozorišne režije na Akademiji umetnosti u Novom Sadu, magistrirao na grupi za digitalnu umetnost Univerziteta umetnosti u Beogradu. Do sada režirao nekoliko pozorišnih predstava, kao i nekoliko kratkometražnih igranih i animiranih filmova.

Day and night (Dan i noć)

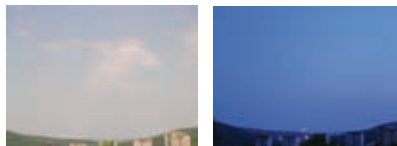
04:59, Color, Stereo, RS, 2009

- [e] The video represents the everlasting replacing of day with night and vice versa, observed from one standpoint, focusing on one particular view. From a metaphysical point of view, it represents the passing of life, as well as the changing of everything, while the days go by.
- [s] Ovaj video predstavlja večno smenjivanje dana i noći, i obrnuto, posmatranih sa jednog stanovišta, sa težištem na jednom određenom pogledu. Sa metafizičke tačke gledišta, to predstavlja prolaženje života, kao i menjanje svega, dok dani prolaze.

Aleksandar Srb

- [e] Graduated at the Academy of Fine Arts, section Sculpture, in 2003. So far he had one solo exhibition and participated in more than 40 collective exhibitions. He is one of the winners of the ULUPUDS Award for achievements in 2008.
- [s] Diplomirao na Likovnoj akademiji, Odsjek vajarstvo, 2003. Do sad je imao jednu samostalnu izložbu i učestvovao na još 40 kolektivnih. Dobitnik je nagrade ULUPUDS-a za dostignuća u 2008.

<http://www.artmajeur.com/aleksr>





Waking up (Buđenje)

05:35, Color, Stereo, RS, 2009

- [e] If there is a witness to our thoughts... Trying to wake up, trying to fall a sleep.
- [s] Ako postoji svjedok naših misli... Pokušava da se probudi, pokušava da zaspi.

Ana Stefanović

- [e] Student of New media at Arts Academy, Novi Sad.
- [s] Student Novih medija na Akademiji umetnosti u Novom Sadu.

Side visor, activation of perihery vision (Side visor aktivacija perifernog vida)

04:00, Color, Stereo, RS, 2008

- [e] Darko Stojkov filmed his parents, sister and himself, talking about common things using Side/visor glasses. They have talked about communism and capitalism, which is unavoidable in...
- [s] Darko Stojkov je snimao svoje roditelje, sestru i sebe kako govore o običnim stvarima koristeći Side/visor naočare. Oni su razgovarali o komunizmu i kapitalizmu, što je neizbežno u...

Darko Stojkov

- [e] Born in 1979, Yugoslavia. Finished Fine art Academy in Belgrade department of painting in 2005. Graduated in the class of professor Jovan Sivacki and also finished specialization at the same Academy 2007.
- [s] Rođen 1979. u Jugoslaviji. Završio Likovnu akademiju u Beogradu, Odsek slikanje 2005. Diplomirao u klasi profesora Jovana Šivačkog. Takođe završio specijalizaciju na istom fakultetu 2007.

<http://www.gh.rs/stuff/art/darkostojkov/darkostojkov.htm>



Endless Respawning (Beskonačno oživljavanje)

03:38, Color, Stereo, RS, 2009

- [e] This video is based on an online war video game, which, among other things, differs from reality because the warriors are able to "respawn", get a new life after being killed. Therefore, this video is a metaphoric comparison between the virtual world of video games and the real world.
- [s] Ovaj video se zasniva na online ratnoj video igri koja se između ostalog razlikuje od stvarnosti po tome što ratnici mogu da 'ponovo ožive', da dobiju novi život kada ih ubiju. Stoga je ova igra metaforičko poređenje između virtuelnog sveta video igara i stvarnog sveta.

Andrej Tišma

- [e] Andrej Tišma (Novi Sad, Yugoslavia, 1952) graduated from Academy of Fine Arts in Prague, Czechoslovakia in 1976. He has had solo exhibitions beginning in 1972 in Novi Sad, Belgrade, New York, Milan, Seoul, Munich, Naples, San Francisco, London and Budapest. Since 1996 Tisma has been working in the field of digital graphics, video, web-art and music. He has been publishing art criticism and essays since 1976.
- [s] Andrej Tišma (Novi Sad, Jugoslavija, 1952.) diplomirao 1976. na Academy of Fine Arts u Pragu, Čehoslovačka. Imao je samostalne izložbe, počev od 1972. godine u Novom Sadu, Beogradu, Njujorku, Milanu, Seulu, Minhenu, Napulju, San Francisku, Londonu i Budimpešti. Od 1996. godine Tišma radi u oblasti digitalne grafike, videa, web-arta i muzike. Objavljuje umetničku kritiku i eseje od 1976. godine.



moths lodge

04:33, Color, Mute, RS, 2009

- [e] *moths lodge* is work about various abstractions of waters and lights driven by optical feedback, stroboscopic cuts, aggressive colours, among others, combining automatism of expanded cinema and various traditions in experimental film.
- [s] *moths lodge* je delo o raznim apstrakcijama vode i svetlosti koje tera optički fdbek, stroboskopski fleševi, agresivne boje, između ostalog kombinujući automatizam digitalnog videa i razne tradicije eksperimentalnog filma.

Mane Ždelović

- [e] Born in Podgorica (Monte Negro) in 1985, currently based in Belgrade, experimental artist whom main focus is video art, film, electro-acoustic composition and improvisation, field recordings etc. Attends school for visual communications *Kvadrat*.
- [s] Rođen u Podgorici (Crna Gora) 1985. godine, živi u Beogradu, eksperimentalni umetnik koji se najviše bavi videom, filmom, elektro-akusličnom kompozicijom i improvizacijom, snimanjem zvuka na terenu itd. Pohađa školu za vizuelnu komunikaciju *Kvadrat*.



Holland Experience!

Contemporary Video from the Netherlands / Selekcija savremenog videa iz Holandije

curator/kustos **Joke Ballintijn**

(see biography on page number 6/vidi biografiju na strani br. 6)

<http://nimk.nl>

- [e] A program with recent works from the collection of the Netherlands Media Art Institute in Amsterdam, made by artists living and working in the Netherlands. These artists show a sometimes poetic sometimes critical approach to their surrounding culture and media landscape in a wide range of styles and formats, from found footage to computer generated images.
- [s] Program iz kolekcije Instituta za medijsku umetnost Holandije iz Amsterdama (Netherlands Media Art Institute) koji sadrži skorije radove umetnika koji žive i rade u Holandiji. Ovi umetnici nekad pokazuju poetski a ponekad kritički stav prema kulturi i medijskom pejzažu u okruženju, u širokom rasponu stilova i formata, od pronađenog materijala do kompjuterski generisanih slika.



eddie d
Sonatina
02:09, NL, 2004

- [e] Eddie d continues his experiments with the deconstruction of language, and pushes them to extremes. As in his other works, he makes use of the standard TV-image of a 'talking head' that looks straight into the camera. The talking head is portrayed by a Dutch politician who, in the Netherlands, is best known for his clear articulation.
- [s] Eddie d nastavlja sa svojim eksperimentima sa razaranjem jezika, i dovodi ih do krajnjih granica. Kao i u ostalim radovima, on koristi standardnu TV-sliku 'glave koja govori', koja gleda pravo u kameru. Ulogu glave je preuzeo jedan holandski političar, dobro poznat po svojoj čistoj dikciji.

Arno Coenen & Peter Leeuwerink
VOC/MP: Holland Experience!
(2007 High End Edition)

14:30, NL, 2007



[e] In the Netherlands, there is so much to be experienced and to be achieved. Behind walls and windows in seemingly dull streets, brisk trade is going on; battles are being fought and deals are concluded. In this animation film, Arno Coenen and Peter Leeuwerink are touring suburbs, city centres and polder landscapes as Hell's Angel-like LEGO figures...

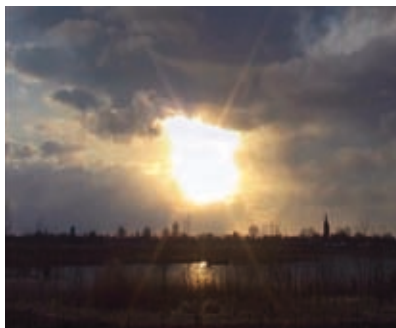
[s] U Holandiji ima toliko toga da se vidi i postigne. Iza zidova i prozora u naizgled dosadnim ulicama, odvija se živa trgovina; vode se bitke i sklapaju poslovi. U ovom animiranom filmu Arno Coenen i Peter Leeuwerink obilaze predgrađa, centre gradova i poldere kao LEGO igračke u obliku Anđela Pakla.

Jeroen Kooijmans
Fata Morgana

01:33, NL, 2006

[e] *Fata Morgana* shows us a classic Dutch landscape, with the waters of a lake reflecting the light of an invisible sun behind blades of grass and reeds and in the background, very far away, a windmill and a church spire. The sky turns dark and a heavenly light shines through a hole in the clouds, which very subtly changes the world as if by an unearthly force.

[s] *Fata Morgana* prikazuje klasični holandski predeo, sa vodom jezera koja reflektuje svetlost nekog nevidljivog sunca iza vlati trava i trske u pozadini, veoma daleko su i neka vetrenjača i crkveni toranj. Nebo potamni i nebeska svetlost prosijava kroz rupu u oblacima, što neznatno manja svet kao nekom vanzemaljskom silom.

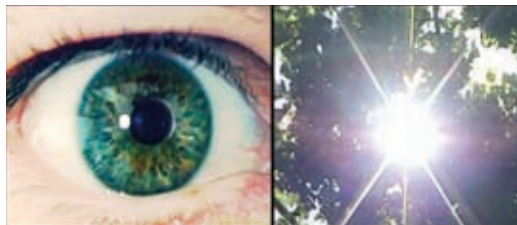


Martijn Veldhoen
(why do I keep going)

FORWARD

06:00, NL, 2004

- [e] Going forward feels good. With the wind in your hair on the deck of a ship or the platform of a railway carriage - when the landscape begins to pass more and more quickly before your eyes, your body knows that you are heading for the future. But why does it feel so good to be moving forward?
- [s] Prija kad se ide napred. Sa vetrom u kosi, na palubi broda ili u vagonu - kad predeo počinje da prolazi sve brže i brže pred vašim očima, vaše telo zna da idete u budućnost. Ali zašto tako prija kada se krećemo unapred?



Jacco Olivier
Saeftinghe

02:39, NL, 2006

- [e] Most animations by Jacco Olivier initially look perfectly innocent. In *Saeftinghe* too, a woman, wearing her yellow coat, is walking away from her house. When she is almost out of sight, she pulls on her hood. This action seems to spark off a gamut of physical forces, onto which the artist unleashes his colourful palette.
- [s] Većina animacija od Jacco-a Olivier-a u početku izgledaju savršeno bezazleno. U *Saeftinghe* takođe, neka žena u žutom kaputu udaljava se od svoje kuće. Kada je već skoro van domašaja pogleda, navlači kapuljaču. Ovaj potez kao da pokreće sve moguće fizičke sile, na koje umetnik oslobađa svoju raznobojnu paletu.



Lin de Mol
You Can

03:23, NL, 2008

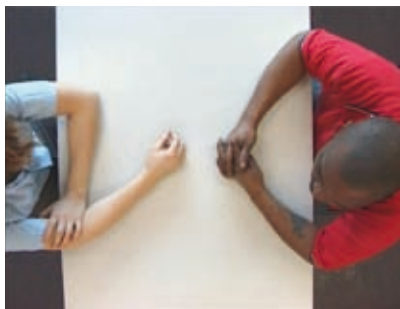


- [e] Slowly, in a meditative mood, the camera investigates details of the interior of an old house. The water tap is dripping, a woman's hand is embroidering a tablecloth and a lizard slowly crawls over a bowl of red berries. Trees, duckweed and brushwood alternate with the scenes from the interior, describing the mood of a moment like a string of haiku's.

- [s] Lagano, u meditativnom raspoloženju, kamera istražuje detalje unutrašnjosti jedne stare kuće. Kaplje voda iz slavine, ženska ruka veze stolnjak a gušter se polako penje preko činije sa ribizlama. Drveće, biljke i šipražje smenjuju se sa scenama enterijera, opisujući štimung jednog trenutka kao stih haiku poezije.

Julika Rudelius
Your Blood is as red as mine

16:17, NL, 2004



- [e] How does it feel to be black... or dark-skinned, or white? What is light? And what does light do to a photo of a dark face? A white woman spends some time in a black community, where she talks to people about the colour of their skin, and about the photos that she makes of them. She asks; they respond. They ask; she responds...

- [s] Kako je to biti crnac... ili tamnopusit ili belac? Šta je svetlost? I šta svetlost čini fotografiji nekog tamnog lica? Belkinja provodi vreme u crnačkom kvartu, gde razgovara s ljudima o boji njihove kože i o fotografijama na kojima ih snima. Ona pita; oni odgovaraju. Oni pitaju, ona odgovara...



Jeroen Kooijmans

On the lake

01:35, NL, 2009

- [e] At dawn, four small 'islands' floating on a lake are moving slowly towards an indefinite other side. Music can be heard in the distance. Only after some time does it dawn on the viewer that surely, underneath these round roofs of foliage there has to be something that propels them. Heads? Slowly the thought emerges that these might be a small group of swimmers. But why in this way, and whereto?
- [s] U svitanje, četiri 'ostrvca' plutaju na jezeru i polako se približavaju neodređenoj drugoj strani. Čuje se muzika u daljini. Tek posle nekog vremena gledaocu postaje jasno da verovatno, ispod tih zaobljenih krovova lišća mora biti nešto što ih pokreće. Glave? Polako postaje jasno da ovo može biti mala grupica plivača. Ali zašto na ovaj način, i kuda?



Guido van der Werve

Nummer vier (I don't want to get involved in this, I don't want to be part of this, talk me out of it)

11:45, NL, 2005

- [e] In *Nummer vier*, Guido van der Werve presents a contemporary form of spleen: nineteenth-century melancholy, mixed with Dutch sobriety and conceptual timing. Over and over again, we see an unlikely scene unfolding against a picturesque, serene background.
- [s] U *Nummer vier*, Guido van der Werve predstavlja savremeni oblik spleina: melanholije devetnaestog veka pomešane sa holandskom trezvenošću i konceptualnim smislom za tačnost. Uvek iznova vidimo malo verovatnu scenu koja se odvija na slikovitoj mirnoj pozadini.

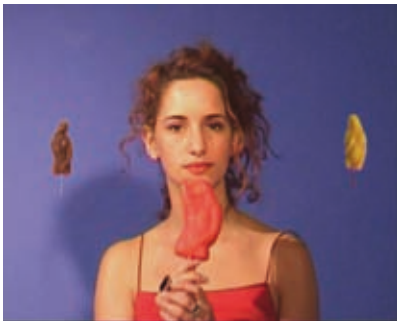
Vladimir Frelih, Selected Works

(see biography on page number 7/
vidi biografiju na strani br. 7)

Miss Loly

03:50, DE, 2000

- [e] Commercial for lollipop, part of the installation/ action in cooperation with Lina Plovanić-Franko.
- [s] Reklamni spot za lizalicu, deo instalacije/akcije, koautor Lina Plovanić-Franko.



Lost Amigos Trailer for part IV

03:00, DE, 2002

- [e] Fourth part of the road soap, in cooperation with Leo Vukelić.
- [s] Četvrti deo road sapunice, koautor Leo Vukelić.



SPECIJALNE PROJEKCIJE



Jakopova Kapica
09:00, HR/DE, 2001-3

- [e] Nine minutes of pure hedonism.
- [s] Devet minuta čistog hedonizma



Feelings
04:00, BE/DE, 2005



Kopfarbeit
08:40, DE, 2005
in cooperation with Uwe Zerwer and Karl Heinz Herber
camera: Markus Vila Richter, production: Thomas
Schultze

- [e] Film talks about a paranoid attempt to escape from oneself, others, the civilisation, problems as well as facing the fact that such an escape is impossible.
- [s] Film govori o paranoičnom pokušaju da se pobjegne od sebe, drugih, civilizacije, problema, kao i o suočavanju sa činjenicom da je takav beg nemoguć.



theMAN
who
MISTOOK
his WIFE for
A H A T

Man who mistook his wife for a hat
Creative video, 2001

Ivan Šijak, Selected Works

(see biography on page number 8
/ vidi biografiju na strani br. 8)



CeSID
Politic video, 2000



Theater & Evil, Bitef '00
Creative video, 2000

SPECIJALNE PROJEKCIJE

- [e] Screening of commercial videos, music video and video art made from 1995 till present.
- [s] Projekcija radova iz oblasti komercijalnog videa, muzičkog videa i video arta nastalih u periodu od 1995-2009. godine.



Let there be rock, DLM
Music video, 1996

curator/kustos: **Gabriel Soucheyre**

<http://www.videoformes.com>

[e] Since its creation in 1984, VIDEOFORMES acts as an observatory of the evolutions of video and digital culture in the world of contemporary art: a rendezvous for artists, professionals and a broad public interested in the arts. Every year, Videoformes international festival presents update tendencies in installations, videos, conferences, performances in Clermont-Ferrand (France).

This program highlights some aspects of the event: Videos that are usually exhibited as installations: *Secret Life* by Reynold Reynolds (single channel version), videos that participate in focus programs or in the competition, some of them were awarded by an international jury during the XIVth Festival (March 09). This program can be seen as a still photography of today's video creation.

[s] Od svog osnivanja 1984. godine VIDEOFORMES funkcioniše kao posmatrač razvoja video i digitalne kulture u svetu savremene umetnosti: sastajalište za umetnike, profesionalce i široku publiku zainteresovanu za umetnost. Svake godine, međunarodni festival Videoformes predstavlja savremene tendencije u instalacijama, videu, konferencijama, performansima u Clermont-Ferrand-u (Francuska). Ovaj program naglašava neke aspekte festivala: video radovi koji se obično izlažu kao instalacije; *Secret Life* od Reynold-a Reynolds-a (jednokanalna verzija), video radovi koji učestvuju u revijalnom delu ili takmičarskom delu, neki od njih su nagrađeni od strane međunarodnog žirija na XIV Festivalu (Mart 09). Ovaj program može da se gleda i kao nepokretna slika kreacije današnjeg videa.



Reynold Reynolds

Secret Life

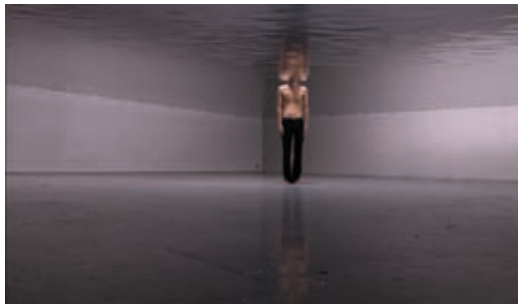
10:30, US, 2008

[e] *Secret Life* is the first from a three-part cycle exploring the imperceptible conditions that frame life. In *Secret Life*, a woman is trapped in an apartment that experiences a collapse of time.

[s] *Secret Life* je prvi u trodelnom ciklusu koji istražuje nevidljive uslove koji uokviruju život. U *Secret Life* jedna žena je zarobljena u stanu koji prolazi kroz kolaps vremena.

Mihai Grecu
Coagulate
05:56, FR, 2008

- [e] Absence, presence and aquatic distortions in this choreography of fluids, mysterious forces twist the physical laws and affect the behaviour of living beings in purified spaces.
- [s] Odsustvo, prisustvo i iskrivljavanje vode u koreografiji tečnosti, tajanstvene snage poništavaju fizičke zakone i utiču na ponašanje živih stvorenja u pročišćenim prostorima.



Nadia Vadori, Sébastien Trouvé,
Bruno Lasnier
Marée noire
05:07, FR, 2008

- [e] Going back to our essence, to our innate instinctive nature before corruption, making our way backwards and from fold to fold, being, and desiring nothing more...
- [s] Vraćamo se našoj suštini, našoj unutrašnjoj instinktivnoj prirodi pre no što se iskvari, idemo unatrag i od pregiba do pregiba, postojimo i ne želimo ništa više od toga...



Johnny Kelly
Procrastination
04:15, GB, 2007

- [e] Sometimes the only way to get something done is to do two dozen other things first.
- [s] Ponekad je jedini način da se nešto uradi taj da se pre toga uradi dvadesetak drugih stvari.





Neil Beloufa Kempinski

13:58, FR, 2007

- [e] 'Welcome to Kempinski'. The people of this mystical and animist place introduce it to us: 'Today we have a space station. We will launch space ships and a few satellites soon that will allow us to have much more informations about the other stations and other stars.' This science-fiction documentary has no script and its scenario is caused by a specific game rule...
- [s] 'Dobrodošli u Kempinski'. Ljudi iz ovog tajanstvenog i animističkog mesta predstavljaju nam ga: 'Danas imamo svemirsku stanicu. Lansiraćemo uskoro svemirske brodove i nekoliko satelita koji će nam omogućiti da dobijemo mnogo više podataka o ostalim stanicama i ostalim zvezdama'. Ovaj naučno-fantastični dokumentarac nema scenarija, nego je isti uzrokovan specifičnim pravilom igre...

Maix Mayer Habitat

22:13, DE, 2008



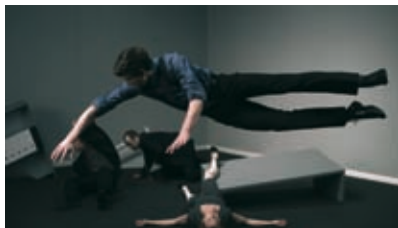
- [e] Two islands on two continents in two cultural spheres from two complementary partial habitats. These very different locations are linked by real and imaginary journeys by the film protagonists, a roadmovie with modern Martin Mc Fly, who is not flying back in the future but flying back into a surreal present.
- [s] Dva ostrva na dva kontinenta u dve kulturne sfere, iz dva komplementarna delimična staništa. Ove dve veoma različite lokacije povezane su stvarnim i zamišljenim putovanjima protagonista filma, roudmuvu sa modernim Martin-om McFly-om koji ne leti natrag u budućnost nego natrag u nadrealističku stvarnost.

Clorinde Durand

Naufrage

06:19, FR, 2008

- [e] *Naufrage* lists fears: the narration stops at the frozen instant. But *Naufrage* relates something. What is it talking about ? We don't know... perhaps an accident, a depression, an explosion ? This scene might be the summit of a catastrophe scenario: the moment of physical emotion. However, nothing in the sequence of events tries to explain this state of things.
- [s] *Naufrage* pokazuje strahove: naracija se zaustavlja u zaleđenom trenutku. Ali *Naufrage* se odnosi na nešto. O čemu govori? Ne znamo... možda o nekoj nesreći, depresiji, eksploziji? Ova scena mogla bi da bude vrhunac katastrofalnog scenarija: trenutak telesne emocije. Međutim, ništa u nizu događaja ne pokušava da objasni ovo stanje stvari.



Lior Waterman, Amit Levinger

Plasma

01:15, IL, 2008

- [e] A young woman is watching TV. On the screen, Serge Gainsbourg sings when suddenly...
- [s] Mlada žena gleda televiziju. Na ekranu peva Serge Gainsbourg, kad iznenada...



Artyčok.TV/audiovisual

curators/kustosi:

František Zchoval, Jan Vidlička

<http://artycok.tv>

- [e] Just a minimal space for fine art on public and private televisions has lead teachers and students of the Academy of Fine Arts in Prague (AVU) to found an independent Internet HDV television. Live archive contains mainly contributions from exhibition openings, interviews with artists, curators, records of workshops, competitions or conferences. Artyčok.TV is run by a civic society Artyčok.TV and by the Digital Laboratory of AVU.

Nowadays it is more difficult to understand the difference between a classical home video and a video with worldwide social context, in other words, a video that may be considered an artefact (videoart). Nevertheless, is the context really necessary? Many active artists publish on YouTube because it offers its users many possibilities. However, in case of Artyčok.TV the situation is different: videos are chosen by curators in order to maintain their high quality.

Although the current market (Czech and Slovak Republic) with videoart is not well developed, videos become collector's items. This portal supports this increasing trend and it becomes a basic monitoring centre of the latest art works. It has been only two years since its foundation and it has already become the biggest section that is pursued not only by private collectors but also by institutions.

At the same time, this section tries to violate rules of traditionally perceived videoart by confronting it with animations, documents or film experiments from film schools' production. It reacts so on the worldwide wave of borders violation between fields of study: videos may be more often seen in the cinemas, visual artists start to work more with the plot that is typical of movies and on the contrary, film-makers start to play more with conceptual processes.



Michal Pechouček

Tajemství tiché pošty /

Silent Train

07:14, 2003



Adéla Babánová

Zürich

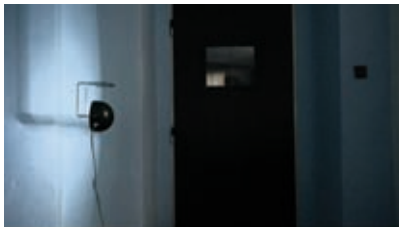
11:21, 2008

- [s] Minimalan prostor ostavljen za umetnost na državnom i privatnom televizijama naveo je profesore i studente Akademije umetnosti u Pragu (AVU) da osnuju nezavisnu internet HDV televiziju. Aktivna arhiva sadrži uglavnom priloge sa otvaranja izložbi, intervjue sa umetnicima, kustosima, snimke radionica, takmičenja ili konferencija. Artyčok.TV vodi udruženje građana Artyčok.TV i Digitalna Laboratorija AVU.

Danas je teže razumeti razliku između klasičnog kućnog videa i videa sa širim socijalnim kontekstom, drugim rečima, video koji se može posmatrati kao artefakt (videoart). Međutim, da li je kontekst stvarno neophodan? Mnogi aktivni umetnici objavljuju na YouTube zato što im se tamo nude mnoge mogućnosti. U slučaju Artyčok.TV-a, situacija je drugačija: video radove biraju urednici da bi održali visok kvalitet.

Iako sadašnje tržište (Češka i Slovačka republika) videoarta nije dovoljno razvijeno, video radovi su postali veoma traženi. Ovaj portal podstiče ovaj sve popularniji trend i postaje centar za praćenje najnovijih umetničkih radova. Tek je dve godine prošlo od njegovog osnivanja a već je postao najvažniji sektor koju prate ne samo privatni kolekcionari nego i institucije.

U isto vreme, ovaj sektor teži da krši pravila tradicionalnog poimanja videoarta tako što im suprotstavlja animacije, dokumente ili filmske eksperimente iz produkcije škola filma. Tako reaguje na svetskom talasu kršenja granica između polja istraživanja: video može češće da se vidi u bioskopima, vizuelni umetnici počinju da rade više na zapletu što je tipično za filmove, i obrnuto filmadžije se sve više igraju konceptalnim procesima.



Ivan Svoboda
Anoushka Tishkova
01:35, 2007



Mark Ther
I will get you out and chop
you up in midair
08:46, 2007



Ondřej Brody
(in cooperation with Mark Ther)
Miss Krimi
02:06, 2005



Petr Hátle
Make Up
09:44, 2009



Radim Labuda
Somebody
03:50, 2004



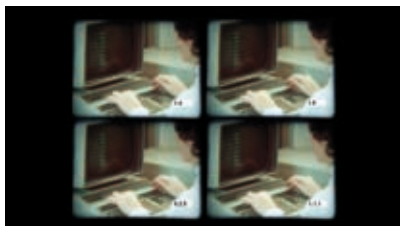
Klára Tasovská
Hačan
06:57, 2008



Erik Sikora
Nekonečná výstava a /
Neverending Exhibition
02:15, 2007



David Možný
Rahova
05:51, 2008



Zbyněk Baladrán
Act of Repeating
04:13, 2005



Matěj Smetana
Vesmír / Space
07:07, 2009

VIDEOMEDEJA 2009



PRODUCTION / PRODUKCIJA
Video Art Association VIDEOMEDEJA /
Udruženje za video umetnost VIDEOMEDEJA

FESTIVAL DIRECTOR / DIREKTOR FESTIVALA
Ivana Sremčević

ART BOARD / UMETNIČKI SAVET
Dragan Živančević, Aleksandar Davić, Ivana Sremčević

PROGRAM PRODUCTION AND WEB /
PRODUKCIJA PROGRAMA I WEB
Nenad Kesić

TECHNICAL DIRECTION / TEHNIČKA DIREKCIJA
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