

Aleksandar Rapić (SCG)

/ Folk Destruction

2002.

4'53''

...narod uništava/uništavanje naroda.....kraj 80'... ..rušenje zida...narod...evropa... ..srbija.

...narod...folk...turbo...zid... ..priroda...narod...uništavanje...

...people destroys/destroying people...end of '80...tearing down the wall..people...europe..serbia.

...people..folk...turbo...wall...nature...people...destruction

Andrea Arnold (UK)

Pas / Dog

2001

9'48''

Petnaestogodišnji Leah potiče iz stambene oblasti u «pasjem kraju» Temze, 20-tak milja istočno od Londona. Leah je u potrazi za ljubavlju i pažnjom koju ne dobija kod svoje kuće. «Dog» počinje kao jedan običan dan koji se na kraju završava šokantno...Priča iz predgrađa, o devojci, njenoj majci, o dečaku i psu.

Fifteen-year-old Leah comes from a housing estate that backs onto the dogend of the Thames some 20 miles east of London. Deprived of love and attention at home Leah goes looking for it elsewhere. Dog takes place on what starts out as ordinary day for Leah but turns out to have a shocking conclusion...

An suburban tale about a girl, her mum, a boy and a dog.

Alecks (Germany)

/ Liversausage Sweating Tapir

2003

1'17''

Kompjuterski generisani video klip. Pozadina je potpuno kompjuterski generisana u “Autoshop-u”. Oblici su urađeni i animirani u “Photoshop-u”. Muzika je takođe generisana na kompjuteru, kao i montaža. Radi se o feminizmu i eklektizmu. Izgovoreni tekst je besmisleni tekst iz stare knjige o tipografiji. Prevod nije potreban.

Computer generated videoclip. Background is completely generated on the computer with “Autoshop”. The figures are cut out and animated with “Photoshop”. The music is also generated on the computer, so the editing. It is about feminism and eclecticism. The spoken text is a senseless text out of an old book for typography. No translation needed.

Antonin De Bemels (Belgium)

/ Idiot’s Brew

2002

9’

Zavirimo u laboratoriju čiji nam vlasnik, za početak, ostaje nepoznat. Sve što znamo o njemu sugerše nam sam naslov ovog rada.

Let’s have a peek into the laboratory whose owner, at the beginning, remains unknown. All we know about him is suggested in the title.

Christian Naujoks/Malte Lochstedt (Germany)

Ich-Gezeiten/Me-Tides

2002

7’

Metaforični putovanje kroz unutrašnji i spoljni svet mladog čoveka koji je nesrećan. Snimljen na Islandu.

A metaphoric trip through the inside and outside world of a young man, who feels unhappy. Shot on Iceland.

Daniel Crooks (Australia)

Train No 1

2002

1’40’’

Pokret deformiše sliku na specifičan način. U takvoj situaciji često nam se čini da se slika kreće u svom ritmu, a da mi stojimo u mestu. Veza između vozova i pokretnih slika je gotovo istorijska.

The movement deforms the image in a specific way. In such situations, we often have a feeling that the image moves in its own rhythm while we stand put. The connection between trains and moving pictures is almost historic.

Denis Connolly & Anne Cleary (France)
Scenes du Boulevard/Scenes from the Boulevard
2002
30'16''

Svakodnevni život na bulevaru, običan i neobičan, slobodno umiksovan sa performansom Klirijeve i Konolija-snimljen kamerama i mikrofonima da bi proizvela SCENE SA BULEVARA, niz kratkih filmova na granici između fikcije i stvarnosti.

The day to day life of the boulevard, ordinary and extraordinary, liberally mixed with the performance of Cleary and Connolly - is recorded by cameras and microphones to produce SCENES FROM THE BOULEVARD, a series of short films on the limit of fiction and reality.

Eunjung Hwang (USA)
Monsters of Time
2002
2'2''

Simbolična gozba o izmišljenim "Vremenska čudovišta" koja slede logiku snova.

"U svom privatnom, nepriznatom panteonu snova, srećem vremenska čudovišta. Saosećam i pridružujem im se u igri ljubavi, nasilja i smrti."

A symbolic feast about imaginary "Monsters of Time" which follows a logic of dreams.

"In my private, unrecognized pantheon of dreams, I met the monsters of time. I felt empathy and joined a role-play of love, violence and death with them."

Filip Haag (Switzerland)
Ink'nGo
2002
6'

Metamorfoza slike naslikane mastilom, promene-"splashing" ili tihi "morphing"-u druge i na kraju pronalaženje svog porekla.

The metamorphosis of an ink painting, changing - splashing or silently morphing - into others and finding at the end its own origin.

Guillaume Graux (Belgium)
P.D.O.A. – Public Display Of Affection
2000
24'

Fragmentirana naracija o intimnosti na “ne-mestima” naših savremenih gradova.

A fragmented narrative about intimacy in the ‘non-places’ of our contemporary cities.

Jochen Peters (Germany)
Visuelle Musik/Visual Music
2002
6’

“Visuelle Musik” je moderan film ili muzički video baziran na korenima apsolutnog filma ’20-tih godina u Nemačkoj. Beat-ovi i zvuci su vidljivi.

“Visuelle Musik” is a modern film or music-video based on the roots the absolute Film of the 20-th in Germany. The beats and the sounds are visible.

Jowita Kepa (Canada)
Static Discharge [for Bleeding Eyes]
2001
2’

Static Discharge (Statičko pražnjenje) je sastavljeno od apstrakcija stvorenih iz interferencije signala. Ovo je kompozicija video buke koja kreira posebnu realnost. Nasilno napadanje nerava. Elektricitet se tare o telo, otkrivajući grubu lepotu mehaničkog medija.

Static Discharge is composed of abstractions created from signal interference. This is a composition of video noise that creates a specialized reality. It violently assaults the nerves. Electricity grinds with flesh, revealing the harsh beauty inherent in a mechanical medium.

Juanjo Fernández Rivero (Spain)
Dropped Frames
2002
5’15”

“Dropped Frames” je mali sempl iz moje kolekcije transformisanih, manipulisanih i reorganizovanih grešaka. Neke od tih su nastale upotrebom digital video filtera (scripts of video erroneous) tako da digitalizacija ne uspeva u kontrolisanoj formi prethodno uhvaćenoj nasumično i tek po neki put.

Dropped Frames is a small sample of my collection of transformed, manipulated and reorganized errors. Some of them have been made by means of filters of digital video (scripts of video erroneous) so that the digitalization fails of a controlled form, which before obtained at random and very once in a while.

Jung-Chul Hur (Korea)
A Beautiful Dream (version 2-Sirima)
2002
6'11"

U kaleidoskop-slici koja se sastoji od ljudskih figura u pokretu otkrivamo njihovu shematičnost i ikoničnost. U njihovom šarenilu i ponavljanju pronalazimo početak naše fascinacije slikom i potvrđujemo staru dilemu: “da li je lepota zasta u oku posmatrača?”.

In caleidoscopic image composed of human figures in motion we discover their schematic and iconic nature. In their multiplicity of colors and repetition we recognize the beginning of our fascination with pictures and reaffirm the old dilemma: “Is beauty really in the eye of the beholder?”

Manuel Saiz (UK)
Video Hacking
1999
4'

Zdravo, ja sam video haker. Radim to zato što volim haos. Autorska prava me teraju na povraćanje. Mrzim umetnike koji lepe svoja imena na svoje radove. Ovo nema veze sa moralom, nisu važni dobro i zlo. U pitanju je primitivan impuls i...hoću da se zabavim. Pokazaću vam kako to funkcioniše. Odem u video klub i učlanim se. Dovoljno je prikazati telefonski račun ili račun za gas da bi se dokazao identitet.

Hello, I'm a video hacker. I do it because I like chaos. Because copyrights make me throw up. Because I hate artist that stamp their names on their works. It's nothing to do with morals: good or bad doesn't matter. It's just a very primitive impulse and ... I wanna have fun. I'll show you how it works. I go to video shops in town and become a member. A phone or gas bill is enough to prove your identity.

Marius Dybwad Brandrud (Sweden)
Hunt
2002
3'44"

Ludačka jurnjava u kojoj se radi o činu definisanja, klasifikovanja i kategorisanja u beskrajnom i prilično očajničkom lovu na razumevanje, znanje i samim tim moć. Ova potera je nasilna i beskompromisna. Ali, ono što gonimo uvek izmiče a možda se nikad tamo ni ne nalazi.

A frenzy chase where the concern is the act of defining , classifying and categorizing involved in the neverending and quite desperate hunt for understanding , knowledge and henceforth power. This pursuit is violent and uncompromising. But what we chase will always sleep away and is maybe never even there.

Marius Dybwad Brandrud (Sweden)

The Balance is Achieved When You Have Three Points at Least

2002

3'10''

Refleksije o ljubavi, posvećenju i poverenju. Dve osobe na malom putovanju u romantičnoj iako krhkoj konstrukciji, u potrazi za trećom tačkom.

Reflections on love, commitment and trust. Two person set out for a little ride in a romantic although shaky construction , in search for a third point.

Matthias Gotzelmann (Germany)

Leben im Quadrat/Life in the Square

2002/03

4'57''

Forma slična mitozu koja ovde postaje digitalna metafora za recipročni efekat između ljudi i tehnologije. U početku tehničke reproduktivnosti ljudi i njihovih slika, pitanja o individualnosti (uniformnosti) moraju biti nanovo postavljena. «Život u Kvadratu» ocrta ulogu čovečanstva u «postčovečanskom» dobu.

A Mitose similar form becomes here the digital metaphor for the reciprocal effect between humans and technology. In the beginning of a technical reproductibility of humans and its pictures, questions about individuality(uniformity) must be newly asked."Life in the Square" outlines the role of humanity in a "posthumane" age.

Myoung-Woo Kim (Korea/UK)

A Meditation on Dialogue

2003

1'20''

Koji je istinski smisao dijaloga? Da li je to verbalna razmena bez ikakvog fizičkog konflikta? Ili je to ozbiljna duhovna borba (borba protiv smrti) čija je svrha oslobađanje od dogme, predrasuda i egoističnih dodataka? Koji je smisao nasilja?

What is the true meaning of dialogue? Does it mean a verbal exchange without any physical conflicts? Or does it mean a serious spiritual combat (death-defying combat) in order to be free of dogma, prejudice and egoistic attachments? What is the meaning of violence?

Nick Fox-Gieg (USA)

Disarmed

2002

2'36''

Mala priča o odnosu dvoje ljudi, muškarca i žene, koji u ovom slučaju biva posredovan smrtonosnim (ili ne?) predmetom. Suočenje sa istinom često je poslednji korak u uzmicanju pred onim što nas čini (na smrt?) uplašenim.

A little story about a relationship between two people, a man and a woman, who became intermediated by letal (or not?) object. Facing the truth is often the last step in withdrawal before the things that make us scared (to death)

Paul Ritt (Nederland)

Earth Dance

2003

3'19''

Četiri elementa (zemlja, nebo, voda, vatra) predstavljena su u ovom filmu. Fragmenti slika iz prirode stvaraju nove teksture u apstraktnom predelu. Autorova namera je da predstavi "pokretnu sliku" u njenoj osnovnoj formi i u njenom odnosu prema muzici.

The 4 elements (earth,sky,water,fire) are represented in the film. With fragments from images out of nature new texture patterns are created in an abstract landscape. Author's intention is to express the "moving image" in its basic form, and its relationship to music.

Paul Horn/Harald Hund (Austria)

Tomatenkoepfe/ Tomatoheads

2001/2002

5'40''

U "Tomatoheads" ništa se zaista ne događa: običan par radi obične stvari. Međutim, javlja se nešto čudno u njihovom ponašanju, nešto što gledalac ne shvata jasno. Svet kao da postaje sve više i više "obrnut".

In "Tomatoheads" nothing really special seems to happen: a regular couple doing regular things. But something is getting strange in their way to behave, that the spectator cannot read clearly. The world seems to be more and more "turned around".

Persijn Broersen & Raymond Taudin Chabot (Nederland)

Danse macabre

2001

3'05''

Into Routine

2002

3'05''

Obične priče o običnim ljudima. Gotovo melodramatične priče ispunjene prazninom ljudske svakodnevice. Sve do trenutka kad shvatimo da prazan prostor ne postoji izvan ovih “običnih” ljudi. Naprotiv, njihovo poreklo nam otkriva da je autor imao sasvim druge namere.

Ordinary stories about ordinary people. Almost melodramatic stories filled with emptiness of human everyday life. All to the moment when we realize that the empty space does not exist outside of these “ordinary people”. On the contrary, their origin reveals us that the author had completely different intentions.

Reni Scholz (Germany)

Platzkonzert

2001

2'30''

Kompozicija za kap vode i policu na kaminu.

A composition for drop of water and stove hob.

Robert Arnold (USA)

Echolalia

2003

2'40''

Šta su posledice beskrajnog ponavljanja reči i fraza u našem okruženju? Šta su teške i velike reči, šta je njihov eho, šta je spolja, a šta iznutra? Možemo li u samom procesu repetitive, intenziviranom i ‘ulepšanom’ da prepoznamo ono što nas hipnotiše i čini ‘savršeni žrtvama’?

What are the consequences of endless repetition of words and phrases in our environment? What are the heavy and big words, what is their echo, what is outside and what is inside? In this intensified and “beautified” process of repetition, can we recognize what hypnotizes us and makes us being “perfect victims”?

Royston Tan (Singapore)

Hock Hiap Leong

2001

8'

Hock Hiap Leong je kratki film u čast 55-godišnjem kafeu koji je bio neprekidna inspiracija mnogim ljudima u Armenskoj ulici. 31. marta 2001, urbanistički razvojni plan je doveo do uništenja ovog epitafa istorije.

Hock Hiap Leong is a short film that pays tribute to a 55-year old coffee shop that has been an incessant inspiration to many people on Armenian Street. On 31st March 2001, urban re-development saw the demolishing of this epitaph of history.

Sylvain Robert (Canada)

Manifestant Pantouflard/Couch Protestor

2001

6'

Couch Protestor nudi humoristički nagoveštaj konfrontacija između policije i protestanata širom sveta. Protestant (manifestant) baca cveće na policiju da bi ih imobilisao. Međutim, suočen sa protivnicima naoružanim do zuba, da li protestant može da preživi?

Couch Protestor offers a humorous glimpse of worldwide police protestor confrontations. The protestor (manifestant) throws flowers at the police in order to immobilize them. But, facing these antagonists armed to the teeth, can this protestor survive?

Tanja Marčetić, Aleksandar Randelović (SCG)

Wanted

2002

3'07''

U želji da pobegne iz sveta u kojem se nalazi, on ili ona uleće u vrtlog sopstvenih trauma izazvanih tempom života u gradu. Nemoćan da vidi i oseti bilo šta čisto, ostaje zatvoren u krugu košmara. Ponovo preživljava potisnute emocije i tek, u izmenjenom stanju svesti, naslućuje put do svog pročišćenja.

Wishing to escape from the world he/she lives in, he/she dives into the vortex of their own traumas caused by the tempo of life in the city. Powerless to see and feel anything pure, he/she remains confined in the circle of nightmares. He/she again lives through oppressed emotions and only in the altered state of mind portends the way to purification

Taro Takahashi (Japan)

Konnyakuro tuoshin/A Letter from Mr. Konnyakuro

2001

3'46''

Da li pismo može da oživi i kako ga zamišljamo kao živo biće? Šta će se desiti ako to, živo biće/pismo, krene nekom drugom logikom preživljavanja u savremenom gradu?

Can a letter come into life and how do we imagine it as a living being? What will happen if this living being/letter sets of to a kind of different logic of survival in the contemporary city?

Upasana Nattoji (India)

Myra

2001

4'45''

Mediji pakuju ljude kao proizvode. Većina mladih devojaka danas sanja o dolaženju pod svetlost reflektora i o tome da postanu starlete. Međutim, malo njih shvata šta to podrazumeva. Žene u medijskoj "industriji" često prestaju da budu ljudi i postaju varijacije vešalica za odeću ili same postaju proizvodi.

Media packages people like products. Most young girls today dream of being in the spotlight and be a starlet. But little do they realize what it involves. Women in the media 'industry' often cease to be people and become variations of clothes hangers or become products themselves.

Éamon Little (Ireland)

Nobody Home

2002

3'

Veoma kratak film o dramatičnom danu u životu daljinskog uređaja telefonske sekretarice.

A very short film about a dramatic day in the life of a remote telephone answering machine.