

VIDEOMEDEJA

VIDEOMEDEJA 2011

15. Međunarodni video festival
15th International Video Festival



VIDEOMEDEJA 2011

PRODUKCIJA / PRODUCTION

Udruženje za video umetnost VIDEOMEDEJA / Video Art Association VIDEOMEDEJA

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Ivana Sremčević

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nk

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Goran Despotovski

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videomeđeja.org



FESTIVAL VIDEOMEDEJA



Međunarodni video festival VIDEOMEDEJA je osnovna aktivnost Udruženja za video umetnost VIDEOMEDEJA. Ova u potpunosti neprofitna manifestacija održava se svake godine u trajanju od nekoliko dana a prvi video festival održan je 1996. godine u Novosadskom pozorištu u Novom Sadu. Do danas je realizovano 14 festivalskih izdanja, na konkurs je pristiglo preko 5000 radova umetnika iz celog sveta, a za 15 godina postojanja posetilo nas je stotinu umetnika, kustosa, teoretičara, promotera i distributera iz celog sveta.

U okviru programa, festival se fokusira na narativne ili apstrakne umetničke projekte koji kombinuju sliku i zvuk, naprednu komunikaciju, objekte u simbiotičkom ili avangardnom stilu: od video radova, dokumentarnih i kratkih filmskih formi, digitalnih animacija, medijskih instalacija, intervencija u prostoru, interaktivnih i robotizovanih objekata, net projekata, open source aplikacija, audio-vizuelnih koncerata, mobilnih tehnologija, elektronske muzike, naprednih tehnologija u umetničkoj praksi...

Zbog poštovanja autorskih prava i opredeljenosti za profesionalizam u radu, festival VIDEOMEDEJA je prepoznatljiv na internacionalnoj sceni.

VIDEOMEDEJA učestvuje u procesu informisanja i edukacije građana u oblasti novih medija i kreativne upotrebe informatičkih tehnologija.

International Video Festival VIDEOMEDEJA is basic activity of the Video Art Association VIDEOMEDEJA. This is an annual non-profit event lasting for a few days. The first Festival ever to be held was in 1996 at the Novi Sad Theatre, Novi Sad. So far there have been 14 Festivals. More than 5000 entries were received, hundreds of artists, curators, scholars, promoters and distributors from all over the world visited the Festival in the last 15 years.

Festival focuses on narrative or abstract art projects which combine image and sound, communications and networks, from video art works, documentaries and short films, digital animations, media installations, network projects, objects, interactive and robotized objects, open source applications, audiovisual performances, mobile technologies, electronic music, advanced technologies in art practice...

VIDEOMEDEJA Festival is recognized internationally thanks to our professional stance and respect of copyright.

VIDEOMEDEJA is involved in educating and keeping the general public informed of new media and creative use of information technology.

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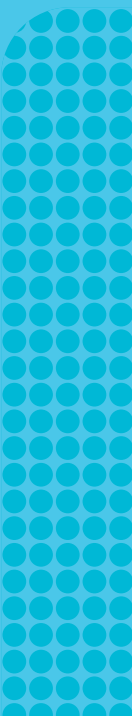


Žiri / Jury



VIDEOMEDEJA 2011

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Leila Topić

Rođena je 1972. godine u Zagrebu, diplomirala je Istoriju umetnosti i Komparativnu književnost na Filozofskom Fakultetu pri Univerzitetu u Zagrebu. Sarađivala je na brojnim izložbenim projektima, između ostalih "Tražim broj svoje majke" (Documenta 11, Kassel, Nemačka) i "Nevidljiva skulptura" Sanje Iveković (Rorbach, Austrija), te ciklusu "Neprilagođeni" (predstavljenih u Moskvi, Skopju i Berlinu), kao i izložbi savremene ruske umetnosti "Sustav koordinata" ili u "Pilotu 04" za zagrebački Muzej savremene umetnosti. Organizovala je brojne samostalne izložbe odnosno grupne izložbe poput Renate Poljak, Javiera Arcea, Tomislava Buntaka, Mirosława. Objavila je brojne eseje i intervjuje s umetnicima, kritičarima i kustosima u zagrebačkom "Vjesniku" i stručnim časopisima, kao i na 3. programu Hrvatskog Radija ili za emisiju o savremenoj umjetnosti HTV-a "Transfer". Autorka je brojnih predgovora samostalnim i grupnim izložbama i ko-autorka monografije o Galeriji Studentski centar (zajedno s Darkom Glavanom). Trenutno radi kao kustosica Zbirki fotografije, filma i videa, te medijske umetnosti u zagrebačkom Muzeju savremene umetnosti.

Born in Zagreb, Croatia, in 1972, graduated in History of Art and Comparative Literature in University of Zagreb, Philosophy Department. She collaborated in a number of exhibition projects: "Looking for my mother's number" (Documenta 11, Kassel, Germany) and "The Invisible Sculpture" by Sanja Iveković (Rorbach, Austria), among others, and the "Neprilagođeni" series (The Maverick) shown in Moscow, Skopje and Berlin, as well as the contemporary Russian art exhibition ("Sustav koordinata") and "Pilot 04" Zagreb Museum of Contemporary Art. Leila Topić took part in production of solo and group exhibitions by Renata Poljak, Javier Arce, Tomislav Buntak, Mirosław. Her many editorials and interviews with artists, critics and curators were published in the "Vjesnik" paper and other art periodicals. She broadcasted on the Croatian Radio Channel 3 and in "Transfer" programme about contemporary art on Croatian national TV. She authored a number of introductions to exhibitions and with Darko Glavan co-authored the Monography on the Studentski Centar Gallery. Currently curator of the Collection of photographs, film, video and media art at the Zagreb Museum of Contemporary Art.

Eksperimentatori i njihova djeca *Experimental artists and their offspring*

Osvrt na eksperimentalni film u Hrvatskoj 60-tih godina i na njegov uticaj na stvaraoce koji stasaju 70-tih i početkom 80-tih unutar hrvatske vizualne scene, bez obzira koriste li medij videa ili filma.

Ključnu ulogu u 60-ima su odigrali upravo kino-klubovi koji su bili deo socijalističkog projekta približavanja tehničke kulture i stvaralaštva svim građanima s krilaticom "tehnika narodu" te je sistemski poticano osnivanje amaterskih društava (amaterske fotografije, filma, pozorišta, amaterskih likovnih grupa itd...). Iako su bili hijerarhijski organizovani i pod nekom vrstom kontrole, u doba liberalizacije bili su prepušteni sami sebi i smatrali su se oazama nesputane kreativnosti.

Grupa filmskih amatera, uživajući slobodu stvaranja izvan sistema, sastajući se u zagrebačkom kino-klubu osmislila je pojam anti-film. Do pojma "anti-film" došlo je sasvim slučajno, razgovorom u kino-klubu Zagreb u kojem su sudelovali rani filmski eksperimentatori poput Mihovila Pansinija, Tomislav Kobia, Vladimira Peteka ili Zlatka Sudovića i brojnih drugih autora. Kroz brojne razgovore grupa filmskih entuzijasta zaključila je kako anti-film nije film izražavanja, ekspresije ili komunikacije između autora i gledaoca, već čin otkrivanja i istraživanja.

Look back on the experimental film in Croatia in the 60s and how it affected budding artists in the 70s and early 80s Croatian visual scene, whether or not they used video or film media.

Cinema clubs were vital in the 60s, those were part and parcel of the socialist campaign to bring engineering and arts closer to working classes, with slogan like "technique to the people", by encouraging amateur societies (photography, film, theatre, painting, etc.). Though they were somewhat controlled and



had pecking order in place, in the times of liberalism they were left to their own devices and considered oases of unbridled creativity.

A group of amateur filmmakers, indulging themselves in creative freedom outside the system, got together at the Zagreb cinema club. They came up with the notion of "anti-film" by accident, while in a meeting there with such experimental filmmakers as Mihovil Pansini, Tomislav Kobia, Vladimir Petek, Zlatko Sudović as well as many others. They decided that anti-film is an act of research and discovery, rather than expression or communication between author and spectator.

segmenti iz / segments from:

Mihovil Pansini K3 ili čisto nebo bez oblaka (1963)
Vladimir Kristl Don Kihot (1961)
Ivan Martinac I'm Mad (1967)
Tomislav Gotovac Plavi jahač-Godard-Art (1964)
Tomislav Gotovac Prijepodne jednog fauna (1963)
Vladimir Petek Sretanje (1964)
Goran Trbuljak Bez naslova (1976)
Dalibor Martinis Open reel (1976)
Ivan Ladislav Galeta Klavir: naprijed-natrag (1977)
Zdravko Mustač Zovem se film (1987)
Ivan Faktor Autoportret (1980)
Sanja Iveković Osobni rezovi (1982)
Željko Kipke Crno crnje od crnog (1985)
Breda Beban, Hrvoje Horvatić Meta (1987)



Čed Pakuševskij

Rođen u Novom Sadu gde je diplomirao vizuelnu komunikaciju na Akademiji umetnosti. Početkom 2000-tih seli se u Milano, u Italiji, gde počinje da radi za SKY Cinema a ubrzo zatim postaje i prvi umetnički direktor MTV International World Design Studio. Osvojio je više od dvadeset zlatnih nagrada Promax BDA World Gold u Njujorku, Los Anđelesu i Londonu. Živi u Milanu i ima svoj studio "FullScream".

Born in Novi Sad where he received his B.A. in visual communication from The Academy of Arts. In the early 2000s he moves to Milan where he starts working for SKY Cinema and not before long he becomes the first art director of MTV International World Design Studio. He has won more than twenty Promax BDA World Gold awards in New York, Los Angeles and London. He lives in Milan and has his own studio "FullScream".



Motionaries

Izveštaj iz prve ruke o dinamičnoj i izazovnoj areni pokretne grafike.
An Insider's view into fast moving and challenging playground of graphics in motion.

I. Poetry and Rhythm in Motion

a) before 40's

Film Titles - beginning of moving image, Dada and Bauhaus artists audio visual experiments, Oscar Fischinger and Norman MacLaren

b) after 40's

Saul Bass, Maurice Binder, Pablo Ferro - 50's; Vince Collins - 60's; Scanimate, TV Networks and Technology - 3d logos - 70's 80's;

c) Rise of new media and birth of contemporary motion design

MK12 - The Designers Republic - Gmunk - Joshua Davis - DEMO Scene - 90's;
PSYOP - SUPERFAD - UNIVERSAL EVERYTHING - BUCKLA - DVEIN - BRAND NEW SCHOOL - ZEITGUISSED - 00's;

II. Motion design and art - Now and Future

1. Bruno Munari - artist and designer

2. Expressions in motion - canvas is all around

Troika Group, Theo Janssen, Laszlo Moholy Nagy, David Czerny, Jan Svenkmajer, Yugop, Hoogerbrooge...

3. Motion Designer - figure, scene

4. Sound Designer - figure, scene

5. Contemporary all-in-one creative - next generation powerhouse

III. Taking it to The Next Level

The Method

6. Industry and POP culture - form of visual communications and branding for 21st century.

MTV DANCE rebrand.

7. Motionaries - FullScream Studio

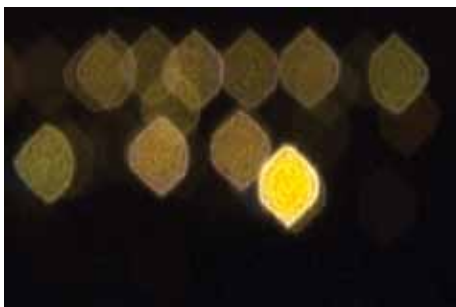
8. Selected Works



Zoran Bojović

Rođen 1973. godine u Titogradu (Podgorica), Crna Gora. Od 1991. godine i osnivanja pokreta "Zabjelo Republika", deluje u skoro svim najbitnijim subkulturnim punktovima Crne Gore. Bavi se radijom, filmom, video aktivizmom. Scenarist i režiser igranog filma "Zlatne čaklje" (nagrada za najbolji film filmskog festivala u Varždinu, Hrvatska, 2007; Specijalna nagrada Cinema City, Novi Sad, 2008.). Osnivač AVIFest-a, festivala alternativnog filma/videoa.

Born in Titograd (Podgorica), Montenegro, in 1973. Since the establishment of "Zabjelo Republika" movement, he has been involved with practically each and every major subculture node in Montenegro. His work focuses on radio, film, video activism. He won the First Prize at the Varaždin Film Festival, Croatia, in 2007, and Special Cinema City Prize, Novi Sad, 2008 for his "Zlatne čaklje" film.



Zoran Bojović

Suve smokve 20:00, retrospektiva / retrospective, 2011, ME

AVIFest - Podgorica, Crna Gora

Slobodanka Ričko Mićunović
Memories 6:00, 2011, ME

Miljan Ivanović, Bojana Radulović
Come for Beauty, Come and Get Beauty 2:06, 2009, ME

Zoran Bojović
Lion's orgasm 0:30, 2008, ME

D. Klisić, S. Stanojević, M. Manerik
Bitka na Milaševu 0:50, 2007, ME

Zorica Tomanović
25-1 3:00, 2007, ME

Gordana Nikač
Kjarliheth 1:59, 2009, ME

Dubravka Milojević
Who can you trust 2:41, 2008, ME

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Medijske instalacije / Takmičarska selekcija
Media Installations / Competition



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Shlomit Lehavi

Time Sifter

Medijska instalacija / Media installation
(United States, 2011)



Time Sifter je okruženje kojim upravlja gledalac, isprepletano u vizuelno i zvučno, a poigrava se temom vremeplova u digitalnom dobu. Time Sifter nagoveštava putovanje kroz vreme preko pokreta, prostora i zvuka. Totemska čelična konstrukcija u obliku stuba, sastavljena od kružnih drvenih sita (ručno izrađenih u Istanbulu i naknadno nadograđenih sa materijalom za projekciju), predstavlja i mehanizam i metaforu prosejavanja vremena. Gledalac je u interakciji sa delom tako što okreće sita oko x-ose. Sa svakim okretanjem sita, sadržaj videa se menja tako da gledalac može da upravlja ponovnim stvaranjem okoline, video sekvencama i naracijom.

Time Sifter is a viewer-controlled environment immersed in visuals and sounds that plays on the theme of the time-machine in the digital age. Time Sifter suggests a journey in time through motion, space and sound. A totem pole shaped steel construction, composed of circular wooden sieves (that were hand-crafted in Istanbul and retrofitted with projection material), is both the mechanism and the metaphor of sifting time. The viewer interacts with the piece by flipping the sieves around the x-axis. With each flip, the video content changes so that the viewer has control over re-creating the environment, the video sequences and the narrative.

Shlomit Lehavi je multidisciplinarna umetnica koja prvenstveno deluje u oblasti novih medija, kreirajući interaktivne i site-specific instalacije. Narativni identiteti i njihovo ukrštanje kroz vreme i prostor jesu ključne koncepcije u njenom radu. Ispitivanjem ovih mreža identiteta rad Shlomit Lehavi odlikava ravnotežu, napetost i sukobe između kolektivnog i pojedinačnog. Magistrirala je na NYU, na predmetu interaktivne telekomunikacije.

Shlomit Lehavi is multidisciplinary artist working primarily with new-media, interactive installations and site-specific installations. Narrative identities and their intersections across time and space are key concepts to her work. In examining these networks of identity, her work reflects upon balances, tensions, and conflicts between collective and the individual. She holds a Master's degree from NYU's Interactive Telecommunications Program. Born in Tel-Aviv, she currently lives in Brooklyn.



Alfred Banze

HOPE

Interaktivna umetnost
/ Interactive art
(Germany, 2011)

HOPE je interaktivna video instalacija inspirisana muralom (zidnom slikom) u konferencijskoj sali Saveta bezbednosti UN, koju je 1950. godine naslikao norveški umetnik Per Krogh. HOPE se razvija za izložbu UN REVISITED u Kunstraum Kreuzberg / Künstlerhaus Bethanien u Berlinu 2012. Pozvani su umetnici i teoretičari sa pet kontinenata da iznesu svoje viđenje uloge Ujedinjenih nacija u 21-om veku.

HOPE is an interactive video installation, inspired by a mural painting inside the UN Security Council conference hall, painted in 1950 by the Norwegian artist Per Krogh. HOPE is in development for the exhibition UN REVISITED at Kunstraum Kreuzberg / Künstlerhaus Bethanien in Berlin in 2012. Artists and theorists from five continents are invited to present their views on the role of the United Nations in the 21st century.

Alfred Banze snima filmove, pravi performanse, instalacije, crteže i predmete. Od 2001. učestvuje u umetničkim projektima zajedno sa decom, omladinom i odraslima, umetnicima i stručnjacima iz raznih oblasti. Izlagao je, predavao i držao radionice u celom svetu. Od 2003. predaje na Film School HFF Konrad Wolf u Potsdamu, od 2004. predaje u Berlinu, Potsdamu, Minsteru, Paderbornu, u Suvi (Fidži), Bangkoku (Tajland), Kunmingu (Kina), Akri (Gana), Ha Tej (Vijetnam), Džordžtaunu (Gvajana), Varanasiju (Indija).

Alfred Banze makes films, performances, installations, drawings and objects. Since 2001 he works on participatory art projects where children, young people and adults, artists and specialists in various fields are involved into the artistic production. He had exhibitions, screenings, lectures and workshops worldwide. Since 2003 he is a guest professor at Film School HFF Konrad Wolf in Potsdam, since 2004 guest lecturer in Berlin, Potsdam, Münster, Paderborn, Suva Fiji, Bangkok Thailand, Kunming China, Accra Ghana, Ha Tay Vietnam, Georgetown Guyana, Varanasi India.

UBERMORGEN.COM

Clickistan

clickistan.org

Net umetnost / Net art

(Austria, 2010)



Clickistan je neka vrsta donatorware-a; ubeđuje vas s vremena na vreme da date dobrotvorni prilog godišnjem fondu za Whitney Museum, koji ga je i naručio. To je jedna umetnička igra. Pomislili biste na osnovu ovoga, da je to nešto bez veze, ali vas intrigira. Nije, doduše, logično, ali opet intrigira. Na svakom nivou, pritisnete nešto dok sviraju melodije. Rezultat pri dnu je jedino što je zajedničko svim nivoima; povećava se, pomalo tajanstveno, kad kliknete na pravo mesto. Ukratko, zbrkano je, nema prave motivacije za igru osim da se vidi šta dolazi dalje i pruža malo kobajagi uzbuđenja kad se poveća besmisleni rezultat.

Clickistan is donationware, of a sort; it urges you, from time to time, to donate to the annual fund for the Whitney Museum, which commissioned it. It's an art game. You would think, given these facts, that it would suck, but actually, it's kind of engaging. Not coherent, mind you, but engaging. In each level, you click on stuff while chiptunes play. A score at screen bottom is about the only thing that the levels have in common; it increases, somewhat mysteriously, when you click on the right things, whatever they may be. In short, it's chaotic, there's really no motivation to play other than to see what comes next and for the basically irrelevant non-thrill of maximizing a pointless score.

UBERMORGEN.COM je umetnički duo iz Beča, a čine ga lizvlx and Hans Bernhard. Iza imena UBERMORGEN.COM nalazimo neke od neuporedivih identiteta – kontroverznih i uzurpatorskih - savremene evropske tehno-umetničke avangarde. Njihovo otvoreno kolo konceptualizma, crteža, softverske umetnosti, slikanja pikselima, kompjuterskih instalacija, net.art-a, skulpture i digitalnog aktivizma (medijsko hakerstvo), pretvara njihov brand u hibridni Gesamtkunstwerk.

UBERMORGEN.COM is an artist duo created in Vienna, by lizvlx and Hans Bernhard. Behind UBERMORGEN.COM we can find one of the most unmatched 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.



Ian Flitman

The People

Interaktivna umetnost / Interactive art
(United Kingdom, 2010)

The People snima ljude koji slušaju pesmu istog imena od VB Jajtsa. Ovo je razgovor po sećanju između pripovedača pesme i njihovog feniksa. Na kraju pesme, slušaoci skidaju slušalice i dugo gledaju u kameru i u nas. Svaki od osam vokalnih nadsinhronizacija za tekst tačno je montiran na isto vreme. Time svaki slušalac može da sinhronizuje i pazi na različiti glas preko kojeg su obojene određena kombinacija naše sopstvene interpretacije i izvođenja. Konačni izgled slušaoca gradi se postupnim pojačanjem pozadinskog zvuka, uvlačeći nas u njihov prostor.

The People films people listening to a poem of the same name by WB Yeats. This is a remembered conversation between the poem's narrator and their phoenix. When the poem ends, the listeners remove their earphones and look long into the camera and us.

There are eight voiceovers for the text each precisely edited to the exact same timing. This allows each listener to synchronise and attend to a different voice and through which particular combination our own interpretation and their performance is coloured. The final look of the listener builds with a gradual ascent of the background sound, pulling us into their space.

Ian Flitman je engleski umetnik novih medija koji se bavi proširenom kinematografijom. U njegove ranije radove spadaju, često izlagan Hackney Girl (2003) koji se preporučuje kao štivo studentima interaktivne i nelinearne naracije. Ovaj rad je dobio nagradu za najbolju naraciju na Flash in The Can 2004. Radi kao honorarni kompjuterski programer i predavač na Univerzitetu Portsmut u Engleskoj a živi u Istanbulu.

Ian Flitman is an English new media artist dealing with expanded cinema. His previous work includes Hackney Girl (2003) which has exhibited widely and is on the recommended reading for two MIT courses in interactive and non-linear narrative and won the Best Narrative Award at Flash in The Can 2004. He works as a sometime freelance computer programmer, is a Visiting Research Fellow at the University of Portsmouth in the UK and currently lives in Istanbul.

Mila Gvardiol

Ljubav / Love

Interaktivna umetnost /
Interactive art
(Serbia, 2011)

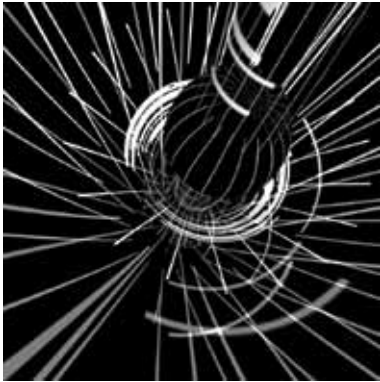


Projekat je osmišljen kao simulacija ljubavnog kviza u kome se postavljaju pitanja koja se odnose na ljubavnu problematiku veze između dvoje ljudi. Kviz se sastoji iz 13 pitanja i nekoliko ponuđenih odgovora na svako. Pitanja obuhvataju razvojni put jedne veze, od upoznavanja pa sve do prekida, postavljena su u tekstualnoj formi, a mogući odgovori dati su u formi kratkog digitalnog videa. Na taj način se ispitaniku kroz digitalnu formu pruža mogućnost da sagleda (vidi) i preispita svoj odnos u vezi. Po završetku kviza učesniku se prikazuje video, step koreografija dve cipele, svojstvena svakom ispitaniku.

The project was designed to enact a love quiz asking questions about relationship problems. There are 13 questions and several answers to each of them, ranging from meeting to splitting up. Questions are in textual format, answers are short digital videos, enabling participants to assess their relationship. After the quiz, each participant is shown their own video of 2 shoes choreography.

Mila Gvardiol je diplomirala na Fakultetu primenjenih umetnosti i dizajna u Beogradu. Interdisciplinarnе doktorske studije na Univerzitetu umetnosti u Beogradu na Odseku za digitalnu umetnost. Učestvovala na preko 30 grupnih izložbi u zemlji i regionu.

Mila Gvardiol completed her Bachelor's degree in the School of Applied Arts and Design in Belgrade. Enrolled in doctoral studies in Interdisciplinary Art at the Belgrade University of Art School of Digital Art. She took part in over 30 group exhibitions in country and abroad.



Paul Prudence

Rynth / Hydro Acoustic Study
Video instalacija / Video installation
(United Kingdom, 2010)

RyNTH koristi parametre iz zvučne analize u realnom vremenu da bi stvorio transformacije i deformacije prostih geometrijskih oblika. Raznoliki nađeni zvučni materijal, snimci s terena i sinteza zvuka čine osnovu zvučnog osmišljavanja i akuzmatske kompozicije.

Hydro-Acoustic Study: živo kinematsko istraživanje zvučno aktiviranih hidroloških manifestacija, naročito nastalih talasnih oblika, proto-celularnih mehurova, meniskusa koji rastu i pokazuju ponašanje kao neposrednu reakciju na zvuk. Pokušaj spekulacije o budućim mogućnostima u istraživanju efekata zvučnih frekvencija na vodi.

RyNTH uses parameters from real-time sound analysis to generate transformations and deformations of geometric primitives. A variety of found sound, field recordings and sound synthesis form the base materials for the sound design and acousmatic composition. Hydro-Acoustic Study: live cinematic exploration of sonically activated hydrological events, specifically evolving waveforms, proto-cellular bubbles, and meniscus's that grow and exhibit behaviour in direct response to sound. It attempts a speculative inquiry into future possibilities in the study of the effects of sonic frequencies on water.

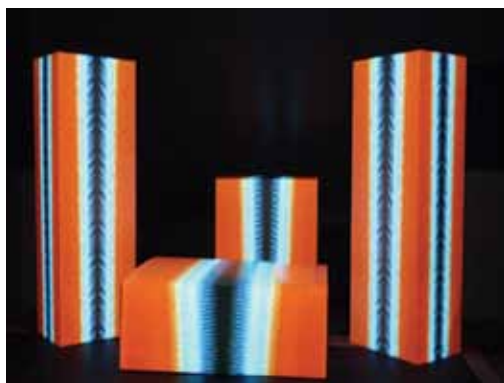
Paul Prudence je audio-vizuelni izvođač i instalacijski umetnik koji radi sa kompjuterskim, algoritamskim i generativnim okruženjima. Njegov rad, izlagan na međunarodnim izložbama, usredsređen je na to kako zvuk, prostor i oblik mogu da se ukrste te daju živo kinematografsko, vizuelno-muzičko iskustvo.

Paul Prudence is a audio-visual performer and installation artist working with computational, algorithmic and generative environments. His work, which had been shown internationally, focuses on the ways in which sound, space and form can be cross wired to create live-cinematic visual-music experiences.

Paul O Donoghue

Chasing Waves

Medijska instalacija /
Media installation
(Ireland, 2011)



Instalacija napravljena na osnovu materijala snimljenog u Eksperimentalnom TV studiju u Njujorku. Koristeći tehnologiju iz osamdesetih godina, jednostavni tonovi, zujanje i glič pretvoreni su u vizuelno putem naponski kontrolisane video sinteze. Ova tehnika neposredno pretvara frekvencije audio signala u vizuelnu formu. Snimci su potom pretvoreni u trodimenzionalne projekcijom na 10 površina od 4 pravolinijska oblika.

The installation is based on recordings made in the Experimental TV Studio New York. Using 80's technology, simple tones, buzzes and glitches were made visual via voltage controlled video synthesis. This technique directly converts the frequencies of the audio signal into a visual form. These recordings are then made three-dimensional by projecting them onto 10 surfaces of 4 rectilinear forms.

Paul O Donoghue, irski kompozitor/audio-vizuelni umetnik iz Dablina, u Irskoj. Objavljivao je muziku pod brojnim pseudonimima, za razne izdavačke kuće i bio producent muzike za televiziju i radio. Od kad je magistrirao muziku i medijsku tehnologiju na Trinity College Dublin pažnju je usmerio na stvaranje vizuelne muzike. Do danas je njegov rad prikazan na više od 140 međunarodnih festivala i po galerijama u više od 40 zemalja. U osnovi svih ovih disciplina jeste okusonika, stvaranje sinhronog audio i vizuelnog materijala u realnom vremenu.

Paul O Donoghue, Irish composer/audio-visual artist based in Dublin, Ireland. He has released music under a number of pseudonyms for a variety of labels and produced music for television and radio. Since completing a Masters in Music and Media Technology in Trinity College Dublin he has been focused on the creation of visual music. To date his audio visual work has screened internationally in more than 140 festivals and galleries in over 40 countries. Underpinning all of these disciplines is Ocusonics, the real-time generation of synchronous audio and visual material.



Miguel Jara

Chez Eux / At their home

četvorokanalna
video instalacija /
4-channel video
installation
(CO/US/MX, 2011)

Usred šume kuća. 4 prostora: ulaz, hodnik, trpezarija i podrum. Usred mraka noć. Kuća usred noćne tišine. Udaljena svetlost neke nepoznate aktivnosti. Nepoznato mesto. Koliko su opasni putevi koji vode tamo? Kakva bi opasnost mogla da bude sve veća svetlost usred suvog drveća? Ili sjaj u oku koje skreće pogled? Grupa ljudi ulazi u kuću i počinju odlučno da glume u prostoru, s namerom koja je tajanstvena pred nama. Nema dijaloga ali svako zna šta treba da radi. Ko su oni? Šta zele?

In the middle of the Woods a House. 4 spaces: The Entry, The Hall, The Dining Room and a Cellar. In the middle of the darkness a Night. A home in the middle of the silence of the night. The distant light of an unknown activity. An unknown place. How dangerous are the roads that lead to there? What danger could be an increasingly large light in the middle of dry trees? Or the brightness of an eye that looks away? A group of people come inside the house and start to act decidedly in every space, moved by an aim that stands endlessly enigmatic in front of us. No dialog but everybody knows what to do. Who are they? What do they want?

Miguel Jara je matematičar i magistrirao je vizuelnu umetnost. U periodu od 2006-2010. godine predavao je matematiku, teoriju umetnosti i istoriju umetnosti na Univerzitetu u Kolumbiji (Universidad Jorge Tadeo Lozano). Trenutno predaje animaciju na post-diplomskim studijama i istoriju umetnosti na doktorskim studijama u Meksiku. Poslednjih godina neke od njegovih animacija izabrane su u zvaničnu selekciju na festivalima kratkometražnog filma u Parizu (Festival du cinema de Paris) i Njujorku (New York Short Film Festival).

Miguel Jara is mathematician and he has MA in visual arts. He has been teacher (2006-2010) of mathematics, art theory and art history in a University in Colombia (Universidad Jorge Tadeo Lozano). Actually, he is coursing a Master in Stop-Motion Animation and PhD program in Art History in Mexico. In the last years some of his animation works were selected for the official selection of short film festivals, in Paris (Festival du cinema de Paris) and in New York (New York Short Film Festival).

Richard Vickers,
James Field



24-hours.in Tampere an interactive documentary www.24-hours.in
Interaktivni dokumentarac / Interactive documentary (Finland/United Kingdom, 2011)

Rad koji istražuje mogućnosti za učestvovanje, saradnju i potencijalnu demokratizaciju dokumentarne produkcije. Koristeći korisnički video sa mobilnih telefona i dostupnih uređaja, u ovom projektu publika učestvuje svojim dokumentarnim videom na temu 24-sata u gradu; npr. kao što je Tampere u Finskoj. Aludirajući na dokumentarni film Dzige Vertova iz 1929. godine 'Man with a Movie Camera', cilj je da video klipovi dokumentuju gradove, ljude koji žive tamo i njihov svakodnevni život.

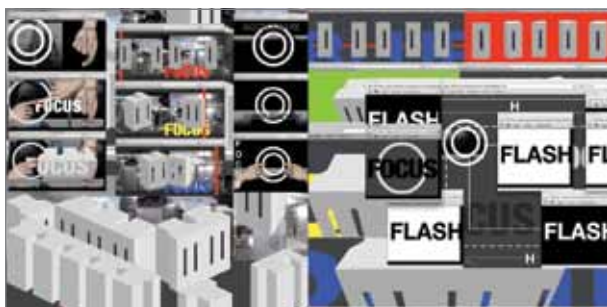
Work that explores opportunities for participation, collaboration and the potential democratization of documentary production. Utilizing user-generated video captured on mobile phones and available devices, the project is participatory, the audience contributing documentary videos around the theme of 24-hours in a city; for example 24hours.in Tampere, Finland. With reference to Dziga Vertov's seminal 1929 documentary film 'Man with a Movie Camera', the aim is for the videos to document the cities, the people that live there and their daily lives.

Richard Vickers je docent na Univerzitetu Lincoln, Katedra za medije. Zainteresovao se za mogućnosti interaktivnih multimedija još 1994. i stekao praksu u toj oblasti kao multimedijski producent, radeći na raznolikom spektru projekata iz interaktivnih medija i interneta za komercijalne klijente i umetničke organizacije, da bi potom prešao na pedagoški rad. Richard se bavi digitalnim medijima, a radi i kao producent i konsultant.

James Field predaje digitalne medije na Lincoln School of Media.

Richard Vickers is a Principal Lecturer at the University of Lincoln, School of Media. He became interested in the possibilities of interactive multimedia way back in 1994 and gained industry practice as a multimedia producer, working on a broad range of web and interactive media projects for commercial clients and arts organisations, before moving into lecturing. Richard is a practicing digital media artist, producer and consultant.

James Field is a lecturer in Digital Media at the Lincoln School of Media.



Benjamin Rosenthal

Administrative Maximum: Towards the End of the Broadcast
Net umetnost / Net art (United States, 2011) administrativemaximum.net

Interaktivni internet projekat koji istražuje pitanja kontrole, želju za posredovanim nasiljem, i prirodu vojaerskih pobuda u kulturi gde tehnologija i ograničava autonomiju i donosi neograničene mogućnosti za utopijsko posredovanje u svetu digitalne fantazije. Agresivna i prezasićena mreža stimulacije i mogućih strategija performanse, gledaocu daje trenutke izbora tek da bi bio osujećen unapred određenim ishodima koji otkrivaju nemogućnost pobeđe.

Interactive web project that investigates issues of control, desires for mediated violence, and the nature of the voyeuristic impulse in a culture where technology both limits autonomy and provides for unmitigated possibilities for utopian agency in the world of digital fantasy. An aggressive and oversaturated network of stimuli and possible performance strategies, the viewer is given moments of choice only to be thwarted by predetermined outcomes that reveal the impossibility of winning.

Benjamin Rosenthal je magistrirao umetnost na Univerzitetu u Kaliforniji, u Dejvisu 2011. godine. Stvarajući u okviru raznih disciplina, on istražuje strategije našeg nastupa - sisteme kontrole, manipulacije, psihološkog uslovljavanja i nasilja - stvarajući napetost između ovih strategija i njihovih parnjaka u popularnoj i posredovanoj kulturi.

Benjamin Rosenthal received his MFA in Art Studio at the University of California, Davis in 2011. Working across a variety of disciplines, he investigates the strategies of how we perform-systems of control, manipulation, psychological conditioning, and violence-establishing a tension between these strategies and their counterparts in popular and mediated culture.

Robert Dohrmann, J. Craig Tompkins

Davison Grant Genetics

davisongrant.com

Net umetnost / Net art

(United States, 2011)



Davison Grant Genetics je simulacija biotehnoške kompanije i koristi internet kao primarni oblik izražavanja. Inspiracija za ovaj projekat nastala je početkom 2007. godine i, kao i bilo koja korporacija usmerena ka globalnom uspehu, nastavila da raste i širi se do današnjih dana. San da se živi duže, bude zdraviji i lepši bili su strateška zamisao tokom stvaranja ove kompanije, a moglo bi se reći da je to bitno za svako ljudsko biće na ovoj planeti.

Davison Grant Genetics is a simulated biotech company using the Internet as its primary forms of delivery. The inspiration for this project began to unfold in early 2007, and not unlike any corporation focused on global success, it has continued to rise and expand to this day. The dream to live longer, be healthier, and appear more beautiful has been the conceptual strategy throughout the creation of this company, and one that arguably has relevance to every human being on the planet.

Robert Dohrmann je vanredni profesor umetnosti na Univerzitetu u Oklahomi. Najnoviji radovi su mu kratki eksperimentalni video, više velikih propagandnih transparenata u vezi nuklearnog doba i problema posle 11.septembra, audio mash-up's i nelinearni interaktivni mediji vezani za internet (koncepti počev od digitalnih komunikativnih stilova do projekata ljudskog genoma). Imao je nekoliko samostalnih izložbi širom SAD i učestvovao na mnogim međunarodnim filmskim festivalima tokom poslednjih nekoliko godina.

Robert Dohrmann is currently an Associate Professor of Art at The University of Oklahoma. His most recent body of works include experimental video shorts, a series of large scale propaganda banners relating to the nuclear age and post September 11 issues, audio mash-up's and nonlinear interactive web based media (concepts ranging from digital communication styles to the human genome project). He has had several solo exhibitions throughout the US and has participated in many international film festivals over the past several years.



Remu IWAI

我(看著你看著我)∞ /
**I am looking at you
 looking at me looking∞**
 Video instalacija /
 Video installation
 (Hong Kong, 2011)

Ekperiment! Fantazija! Dokumentarac?! Kamere za video-nadzor kao video-kamere, lift kao pozornica: živo izvođenje predstave 'Closed Circuit' x video umetnost I am looking at you You are looking at me I am looking at you looking at me I am looking at you looking at me looking∞ u Hong Kongu. Osećaj da nas posmatra NEKO, 'Sky Eye', paparaci, gledaoci Youtubea, vlast, samo-cenzura... itd.

Experiment! Fantasy! Documentary?! CCTV cameras as video cameras, lift as a performing stage: A 'Closed Circuit' Live Performance x Video Arts I am looking at you You are looking at me I am looking at you looking at me I am looking at you looking at me looking∞ In Hong Kong. Feeling that we are being monitored by SOMEONE, by plenty of 'Sky Eye', by Paparazzi, by Youtubers, by The Authorities, by self-censorship...etc.

Remu Iwai možda nije preterano aktivan u raznim kreativnim disciplinama kao što je pozorište, fotografija i video umetnost, no ponekad radi kao foto/video/grafički urednik/dizajner za različite (umetničke) organizacije/grupe u Hong Kongu.

Remu Iwai may not be considered extremely active in various creative fields such as theatre, photography and video arts but he does sometimes work as a photo/video/graphic editor/designer for different (arts) organizations/groups in Hong Kong.

VIDEOMEDEJA 2011

15. Međunarodni video festival
15th International Video Festival

videomedeja.org

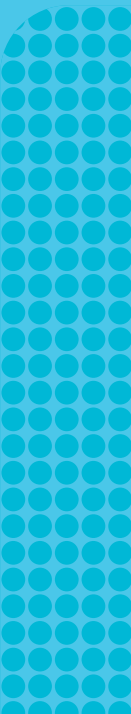


Visible Cities
Takmičarska selekcija, projekcije
Competition Screening



VIDEOMEDEJA 2011

15. Međunarodni video festival
15th International Video Festival



Nicolas Provost

Stardust

19:52, Color,
Sound,
(United States,
2010)



Provost analizira i poigrava se sa filmskim žanrom, tehnikama montaže, zvuka i zapleta, uvek zadržavajući emocije i lepotu u centru iskustva. "Stardust" je drugi deo trilogije (vidi o prvom delu: <http://videomedeja.org/plot-point>) u kojoj Nicolas Provost zamagljuje granice između fikcije i stvarnosti. Za snimanje trilogije Provost je izabrao tri legendarna grada: Njujork, Las Vegas i Tokio. U svakom gradu, Provost je beležio svakodnevni život skrivenom kamerom visoke rezolucije. Onda je koristio kinematografske i narativne kodove iz filmskog jezika Holivuda da bi rekonstruisao snimke u igrani film.

Provost analyzes and plays with film genres, editing techniques, sound and plot, always keeping emotions and beauty central to the experience. "Stardust" is the second part of a trilogy (see about first part: <http://videomedeja.org/plot-point>) in which Nicolas Provost blurs the boundaries between fiction and reality. For this trilogy, Provost has chosen three iconic cities as filming locations: New York, Las Vegas and Tokyo. In each city, Provost has recorded everyday life with a hidden high resolution camera. He then used cinematographic and narrative codes from the Hollywood film language to reconstruct his footage into a fiction film.

Nicolas Provost je filmski stvaralac i vizuelni umetnik koji živi i radi u Briselu, u Belgiji. Studirao je na Royal Academy of Fine Arts u Gentu, u Belgiji i proveo 10 godina u Oslu u, Norveškoj, gde je prvo radio kao ilustrator, grafički dizajner i umetnički direktor. Krajem 1990-ih počeo je da snima video radove koji su prikazani širom sveta i dobijali nagrade na mnogim međunarodnim filmskim festivalima. Provostov rad je odraz kinematografske sintakse, i odnosa između vizuelne umetnosti i kinematografskog iskustva. Putem manipulacije vremenom, kodovima i formalnim elementima, Provost analizira kinematografski i narativni jezik; nove priče se prave premeštanjem i razlaganjem postojećih snimaka.

Nicolas Provost is a filmmaker and visual artist living and working in Brussels, Belgium. He studied at the Royal Academy of Fine Arts in Gent, Belgium and spent 10 years in Oslo, Norway where he first worked as an illustrator, graphic designer and art director. In the late 1990s he started making video works, which have been screened worldwide and have received awards at many international film festivals. Provost's work is a reflection on the grammar of cinema, and the relation between visual art and the cinematic experience. Through the manipulation of time, codes and formal elements, Provost analyses cinematographic and narrative language; new stories are told by shifting and deconstructing existing footage.



Shahar Marcus

Leap of faith
03:03, Color,
Sound,
(Israel, 2010)

Video Leap of Faith počinje sa snimkom umetnika u odelu koji stoji na ivici prozora i sprema se da skoči u široki otvoren prostor. Umetnik okleva, ne uspeva da stvori zamah za skok, ali na kraju ipak skače. Omaž poznatom delu Yves-a Klein-a "Skok u prazno" (1959).

The video leap of faith starts with a shot of the artist wearing a suit, standing on the window's edge, getting ready to make the leap of his life to the wide open space. The artist is hesitating, having difficulties in creating a momentum to jump, but eventually jumps. A homage to the known work of Yves Klein "Artist jumps into the void" (1959).

Shahar Marcus je interdisciplinarni umetnik koji radi prvenstveno video, performans i skulpturu. Često radi sa organskim materijalima kao što su testo, hleb, sok od pomorandže i led, u povezanosti sa sopstvenim telom. Njegov odnos prema tim materijalima ispituje položaj i ulogu njegovog tela kao čoveka i stvaraoca, a njegov izbor organskih materijala takođe naglašava prirodu umetnosti i života.

Shahar Marcus is an interdisciplinary artist who works primarily in video, performance and sculpture. Marcus works often with organic, perishable materials, such as dough, bread, orange juice and ice, in relation to his own body. His relationship to his materials examine the position and role of his body as both human and creator, and his choice of perishables likewise highlights the nature of art and life.

Michiel van Bakel

Walking City Redox

03:30, Color, Sound,
(Netherlands, 2011)



Ekstremno sporo sagorevanje utopijskog modela (Hodajući grad od Archigrama) stvara simboličku sliku i estetsko iskustvo: neizrecivu lepotu razaranja. "Hodajući grad" od Archigrama: trijumfalni pojam potrošačkog zadovoljstva u kombinaciji sa usavršenom tehnologijom koja se oslanja na beskrajne izvore.

The extremely slow combustion of a utopian model ("Walking City" by Archigram) forms a symbolic image and an aesthetic experience: the ineffable beauty of destruction. Archigram's Walking City: jubilant notion of consumer choice combined with optimized technology that relies on infinite resources.

Michiel van Bakel je studirao astronomiju i psihologiju nekoliko godina pre no što se odlučio za slobodno izražavanje na fakultetu umetnosti. Van Bakel je radio filmove i video, kao i skulpture i interaktivne multimedijalne instalacije. U njima kombinuje elementarne osnove fotografije i videa sa tehnikama digitalne animacije. Iako je njegov pristup tehnički, u središtu radova su ljudi u svojim sredinama što često daje poetsku realnost.

Michiel van Bakel studied astronomy and psychology for several years before he chose for free expression at art school. Van Bakel has made films and videos as well as sculptures and interactive multi-media-installations. In these he combines the elementary foundations of photography and video with digital animation techniques. While his approach is technical, his work focuses on people in their surroundings, often resulting in a poetic reality.



Remo Rauscher

**The Streets of
the Invisibles**

11:15, Color,
Sound

(Austria, 2011)

30 godina kasnije Mike Stone i Steve Keller vraćaju se na današnje ulice da uhvate nekog manijaka ubicu. Poznata policijska drama iz 70-ih u savremenom Google Street View-u.

Found footage film koji koristi isključivo slike sa Google-a (Street View, Earth & Maps) i audio materijal iz originalne TV-serije "The Streets of San Francisco".

30 years later Mike Stone and Steve Keller are back on today's streets to catch a homicidal maniac. The famous police drama of the 70s in today's Google Street View. A found footage movie exclusively using Google imagery (Street View, Earth & Maps) and audio material from the original TV-series "The Streets of San Francisco".

Remo Rauscher, magistrirao animaciju i postprodukciju na Univerzitetu primenjenih nauka, Hagenberg, Austrija.

Remo Rauscher, masters in Animation and Postproduction at University of Applied Sciences Campus Hagenberg, Austria.

Ron Lambert

Home Movies

04:00, Color, Sound,
(United States, 2011)



Home Movies sastavljen je od fotografija kuća koje su na prodaju u okolini Inglewooda u Nashville-u. Prozori kuća su sklonjeni a umetnuti su arhivski snimci koji podsećaju na idealizam izgradnje predgrađa. Snimci se sastavljani od informativnih filmova iz 1940-ih i 1950-ih i odslikavaju američki ideal. Svaka scena se pomera uz zvuk zvučnog signala nastavniku da pređe na sledeći kadar kada drži predavanje uz prikazivanje slajdova.

Home Movies is made of images of houses for sale in the Inglewood neighborhood of Nashville. The windows of the houses were keyed out and implanted with archived footage that resembles the idealism of the development of the suburban neighborhood. The footage is comprised of informational films from the 1940's and 1950's. This public domain footage reflects and American ideal. Each scene is moved with the beep used to tell a teacher to advance the film frame during slide lectures.

Radeći uglavnom video i skulpturu, **Ron Lambert** istražuje prožimanje psihologije i okruženja. Ron je trenutno vanredni profesor na Watkins College of Art and Design in Nashville, Tennessee. Izlagao je u raznim galerijama, institutima i medijskim centrima širom zemlje a dobijao je nagrade u Artworks Gallery u Hartfordu, Connecticut, i Foundry Art Centre u St. Charles-u, Missouri. Njegovo rad nalazi se u kolekciji Josepha Vascovitza i u kolekciji Tacoma Art Museum-a.

Working mainly in video and sculpture, **Ron Lambert** investigates the intersection between psychology and the environment. Ron is currently an assistant professor at Watkins College of Art and Design in Nashville, Tennessee. He has shown at the various galleries, institutes and media centers around the country and his has won awards at Artworks Gallery in Hartford, Connecticut, and the Foundry Art Centre in St. Charles, Missouri. His work is in the Josepha Vascovitz collection, and in the collection of the Tacoma Art Museum.



Sylvia Winkler,
Stephan Koeperl

El Oso Verde / The Green Bear
03:30, Color, Sound,
(Spain/Germany, 2011)

Jedan zeleni medved prosi na ulici. Prolaznike presreće poznati logotip banke koji se iznenada pojavljuje u pretećem obliku na javnom mestu.

A green bear is begging for money in the streets. Passers-by find themselves confronted with the well known logo of a bank which suddenly appears as a precarious walking-act in public space.

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

Sylvia Winkler (1969, Austria) and Stephan Koeperl (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.

Anne Haaning, benandsebastian

**Sådan set er Byen /
In a way The City is**
03:11, Color, Sound,
(Denmark/Germany,
2011)



“Sådan set er byen” uzdiže tri kvaliteta koje smatramo suštinom gradskog života. Razvijamo ove kvalitete u kaleidoskopsku viziju grada budućnosti koji čudno podseća na onaj koji već poznajemo. Dok provincijski ideali mogu da izgledaju kao da zastupaju konformizam i ustaljene obrasce, gradski život ima potencijala da omogući višestrana istaživanja, i potencijalno paradoksalno, ličnosti koje ne brinu ‘šta će komšiluk da pomisli’. Ovaj film je vizija grada koji nikad ne miruje, ali čiji prostori prolaze kroz živi ciklus adaptranja, nove upotrebe i preporoda.

“Sådan set er byen” is a celebration of three qualities that we see as being at the heart of urban life. We develop these qualities into a kaleidoscopic vision of a future city that is strangely familiar to the one we already know. While suburban ideals can be seen as promoting notions of conformity and consistency, urban living has the potential to allow multi-faceted explorations, and potentially paradoxical, personalities without worrying about ‘what the neighbors might think’. This film is a vision of a city that never stands still, but where its spaces go through an energetic cycle of adaptation, re-use and re-invention.

Anne Haaning je filmska stvarateljka naklonjena prostornim eksperimentima na filmu. Godine 2009. osnovala je Rods & Cones, studio specijalizovan za filmske instalacije i filmove na granici umetnosti i arhitekture.

benandsebastian rade pet godina zajedno kao interdisciplinarni duo, stvarajući upečatljive arhitektonske strukture da bi ispitivali svet koji ih okružuje.

Anne Haaning is a filmmaker with a taste for spatial film experiments. In 2009 she founded Rods & Cones, a studio specialising in film installations and films bordering art and architecture.

benandsebastian have worked together as an interdisciplinary duo for five years, creating evocative architectural constructions as a way of probing and questioning the world around them.



Nicolas Provost

Storyteller

07:41, Color, Mute,
(Belgium, 2010)

Hollywoodski filmovi su urezali Las Vegas u naše kolektivno pamćenje: apsurdno mesto gde se stvarnost zaustavlja, gde ljudi idu da zaborave svoje svakodnevne jadikovke, da se zabave ili da jure životni san o lako stečenom bogatstvu. Kad zamislimo Strip, najpoznatiji kockarski bulevar na svetu, vidimo mentalnu sliku lažnih, luksuznih kasina, mega-hotela i razmetljive arhitekture utopljene u okean neonskog svetla. "Storyteller" Nicolasa Provosta obogaćuje i estetizuje ovaj legendarni gradski pejzaž. Filmski snimci iz vazduha pretvoreni su u veštačku, sjajnu i poetsku sliku koja podseća na naučnu fantastiku.

Hollywood movies have etched Las Vegas in our collective memory: an absurd place where reality is suspended, where people go to forget their everyday sorrows, to find entertainment or to pursue a lifelong dream of easily acquired wealth. When we imagine the Strip, the world's most well-known gambling boulevard, we see a mental image of fake, exuberant casinos, mega-hotels and glitzy resort architecture, drowned in a sea of neon light. "Storyteller" by Nicolas Provost enhances and aestheticizes this iconic urban landscape. Aerial film footage is turned into artificial, slick and poetic imagery, reminiscent of science fiction.

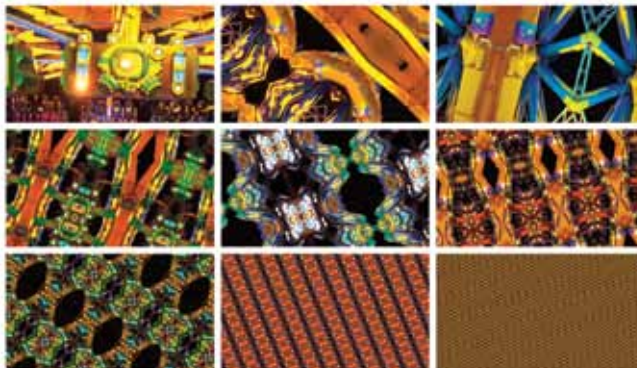
Nicolas Provost je filmski stvaralac i vizuelni umetnik koji živi i radi u Briselu, u Belgiji. Studirao je na Royal Academy of Fine Arts u Gentu, u Belgiji i proveo 10 godina u Oslu u, Norveškoj, gde je prvo radio kao ilustrator, grafički dizajner i umetnički direktor. Krajem 1990-ih počeo je da snima video radove koji su prikazani širom sveta i dobijali nagrade na mnogim međunarodnim filmskim festivalima. Provostov rad je odraz kinematografske sintakse, i odnosa između vizuelne umetnosti i kinematografskog iskustva. Putem manipulacije vremenom, kodovima i formalnim elementima, Provost analizira kinematografski i narativni jezik; nove priče se prave premeštanjem i razlaganjem postojećih snimaka.

Nicolas Provost is a filmmaker and visual artist living and working in Brussels, Belgium. He studied at the Royal Academy of Fine Arts in Gent, Belgium and spent 10 years in Oslo, Norway where he first worked as an illustrator, graphic designer and art director. In the late 1990s he started making video works, which have been screened worldwide and have received awards at many international film festivals. Provost's work is a reflection on the grammar of cinema, and the relation between visual art and the cinematic experience. Through the manipulation of time, codes and formal elements, Provost analyses cinematographic and narrative language; new stories are told by shifting and deconstructing existing footage.

Pascal Fendrich, Bernd Härpfer

Stargate

04:20, Color,
Sound,
(Germany, 2011)



Nekoliko pari stopala se klata sa gondola u luna parku "Stargate". Izbuđeni su zbog neobične vožnje na toboganu koja prelazi granice ega. Slika se sve više širi kao kaleidoskop. Kao kinematografsko ogledalo osećanja ljudi u luna parku, ovaj rad se uvek kreće na granici između konkretnog i apstraktnog, samo da bi se na kraju raspao i nestao.

Several passengers' feet are dangling from gondolas of the fairground ride "Stargate". They're excited about an unusual roller coaster ride that will break down the bounds of the ego. The image increasingly fans out like a kaleidoscope. Like a cinematic mirror of the passengers' feelings, the work always moves on the edge between the concrete and the abstract, only to finally disintegrate and vanish into nothingness.

Pascal Fendrich je vizuelni umetnik, studirao je medijsku umetnost na Akademiji za medijske umetnosti u Kelnu. Njegov opus uključuje eksperimentalni film, video instalacije i fotografije. Glavno interesovanje mu je konceptualni i razigrani pristup svakom mediju.

Bernd Härpfer je kompozitor elektronske i instrumentalne muzike a takođe stvara i zvučne instalacije i video. Studirao je na Institute of Sonology u Hagu i na Univerzitetu u Kelnu.

Dalje je studirao algoritamsku kompoziciju kod Clarence Barlow. Härpfer se naročito zanima za transformaciju prirodnih zvukova, upotrebu kompjuterski upravljanih akustičnih instrumenata, kao i za razvijanje softvera kao osnove njegovih muzičkih dela.

Radovi ovog dvojca prikazani su na brojnim internacionalnim izložbama i projekcijama, uglavnom u Evropi, Istočnoj Aziji i Severnoj Americi.

Pascal Fendrich is a visual artist who studied media arts at the Academy of Media Arts Cologne. His work comprises experimental film, video installations and photography. His central focus is a conceptual and playful approach to the particular medium.

Bernd Härpfer is a composer of electronic and instrumental music and he also creates sound installations and videos. He studied at the Institute of Sonology in The Hague and at the University of Cologne. He further studied algorithmic composition with Clarence Barlow.

Härpfer is particularly interested in transformation of natural sounds, the use of computer-controlled acoustic instruments and in developing custom software as a basis of his musical works. Pascal's and Bernd's collaborative work has been shown in numerous international exhibitions and screenings, mainly in Europe, Eastern Asia and North America.



Anouk de Clercq

Oh
08:00, B/W,
Sound,
{Belgium, 2010}

“Oh” teži da ponovo oživi ambiciozni, utopijski duh buntovnog arhitekta Etienne-Louis-a Boullée-a (1728-1799). U skladu s duhom utopijske arhitektonske tradicije čiji je Boullée deo, njega danas verovatno naročito pamte po jednom neostvarenom projektu: nacrtu za gigantsko svetište u obliku lopte posvećeno jednom od osnivača moderne nauke, Isaacu Newton-u (1784). Iako istorijska veza sa neostvarenim arhitektonskim projektom videu “Oh” dodaje jedan nostalgični, melanholični ton, De Clercq i dalje ostaje verna svojoj dokumentovanoj pasiji prema slikama budućnosti.

“Oh” seeks to reanimate the ambitious, utopian spirit of renegade architect Etienne-Louis Boullée (1728-1799). True to the spirit of the utopian architectural tradition Boullée is part of, he is probably best remembered today for one unrealized project in particular: the design for a gigantic sphere-shaped shrine dedicated to one of the founding fathers of modern science, Isaac Newton (1784). Although the historical reference to an unrealized architectural project adds a nostalgic, melancholy twist to “Oh”, De Clercq nevertheless stays true to her well-documented passion for images of futurity.

Filmovi **Anouk De Clercq** istražuju audiovizuelni potencijal kompjuterskog jezika kako bi se stvorili mogući svetovi, od kojih mnogi imaju izražen jak arhitektonski karakter. Njeni radovi prikazivani su na izložbama i festivalima širom sveta (uključujući Tate Modern, Whitechapel Art Gallery, Centre Pompidou, Museo Nacional Centro de Arte Reina Sofia, New York Film and Video Festival, IFF Rotterdam, Transmediale itd.) a dobila je i nekoliko nagrada. Anouk de Clercq trenutno radi kao predavač na Koninklijke Academie voor Schone Kunsten u Gentu, Belgija.

Anouk De Clercq films explore the audiovisual potential of computer language to create possible worlds, many of which have a strongly architectonic character. Her works have been shown on the exhibitions and festivals worldwide (incl. Tate Modern, Whitechapel Art Gallery, Centre Pompidou, Museo Nacional Centro de Arte Reina Sofia, New York Film and Video Festival, IFF Rotterdam, Transmediale etc.) and she has received several awards. Anouk de Clercq currently teaches at the Koninklijke Academie voor Schone Kunsten in Ghent, Belgium.

VIDEOMEDEJA 2011

15. Međunarodni video festival
15th International Video Festival

videomedeja.org



From Dawn Till Dusk
Takmičarska selekcija, projekcije
Competition Screening



VIDEOMEDEJA 2011

15. Međunarodni video festival
15th International Video Festival

Erwin Olaf

Dawn

05:11, Color, Sound,
(Netherlands, 2010)



“Dawn” je skoro doslovno negativni komplement videa i foto serije “Dusk” (vidi <http://videomedija.org/en/dusk>) Erwina Olafa. Oba videa prikazuju portret porodice iz više srednje klase u stilizovanom enterijeru sa početka 20-og veka. Kao i u velikom broju Olafovih radova, “Dusk” i “Dawn” karakterišu teška atmosfera koja guši i pritiska, kao i krajnji stepen izveštačenosti - likovi kao da se kriju iza fasade potisnutih emocija.

“Dawn” is almost literally the negative pendant of Erwin Olaf’s video work and photo series “Dusk” (see <http://videomedija.org/en/dusk>). Both videos portray an ‘upper middle class’ family in a stylized home interior dating from the early 20th century. As in so many of Olaf’s works, “Dusk” and “Dawn” are characterized by an oppressive, almost suffocating atmosphere and an extreme degree of artificiality – the characters appear to be hiding behind a façade of suppressed emotions.

Erwin Olaf je stekao priznanje kao fotograf i postao je poznat u celom svetu po modnoj fotografiji. Neke od njegovih fotografija ruše tabue, prikazujući prilično šokantne teme. Ipak, sve njegove fotografije su veoma stilizovane i estetske, sa jakim osećajem za dramatičnost. Bio je angažovan za reklamne kampanje velikih međunarodnih kompanija kao što su Levi’s, Microsoft i Nokia. Od 1991. godine radi filmove i video, oslanjajući se na vizuelni jezik veoma sličan njegovoj fotografiji. Za svoje fotografijame i video/filmove je dobio brojne nagrade širom sveta.

Erwin Olaf gained recognition as a photographer and became worldwide famous for Fashion photography. Some of his pictures are taboo-breaking, showing rather shocking subject matter. Yet, all of his photographs are highly stylized and very aesthetic, with a strong sense of staging. He has been commissioned to photograph advertizing campaigns for large international companies such as Levi’s, Microsoft and Nokia. Since 1991 he also makes films and videos drawing upon a visual language that is very similar to his photography. His photography as well as his moving images have won multiple awards around the world.



Ora Kolmanovsky,
Hior Chronik

Paper girl
04:34, B/W, Sound,
(Israel, 2011)

Video-art nastao korišćenjem predmeta od papira kao lično traganje za dualitetom inspirisano senkama i svetlom.

Video-art usage of paper cut objects as a personal research after duality, inspired by shadows and lights.

Ora Kolmanovsky, Hior Chronik, dizajnerka, video-art umetnica, ilustratorka. Pokušava da uhvati svoje snove kamerom ili na papiru.

Ora Kolmanovsky, Hior Chronik, Designer, video-art creator, illustrator. Tries to catch her dreams into camera or on paper.

Ainhoa Menéndez

Fábrica de Muñecas / Dolls Factory

14:00, Color, Sound,
(Spain, 2010)



Ana radi u fabrici lutaka. Ceo njen život vrti se oko mehaničkih pokreta umetanja očiju lutkama. Jedna sitna promena na poslu promeniće zauvek njen život.

Anna works in a doll factory. Her whole life she revolves around performing mechanical motions to put the dolls eyes. But a small change at her work changed her life forever.

Ainhoa Menéndez već od 14-te godine gaji strast prema filmu, od kada je i počela da snima svoje prve kratkometražne filmove. Posle diplomiranja na vizuelnoj komunikaciji, studirala je filmski scenario na odseku za film u Madridu i filmsku režiju u San Antonio de Los Baños (Kuba). Trenutno kombinuje pisanje scenarija sa režiranjem i nastupima.

Ainhoa Menéndez started her passion for film at an age of 14, when she began recording her first short films. After graduating in Audiovisual Communication, she studied cinematic script at the School of Film of Madrid and film director in San Antonio de Los Baños (Cuba). Currently, she combines the script with film director and performance.



Shabnam Piryaei

Dollhouse

05:54, Color, Sound,
(United States, 2011)

Svedoci smo ratnog uništenja u filmu koji spaja originalnu muziku i poeziju.

We witness the devastating aftermath of war in a film that integrates original music and poetry.

Shabnam Piryaei je rođena u Iranu i odrasla u SAD. Dobila je nagradu za poeziju Poets & Writers Amy Award, kao i stipendije od Elizabeth George Foundation i Northern Manhattan Arts Alliance. Njen rad izvođen je na MAD Theatre Festival u Engleskoj, a kratkometražni filmovi na osnovu scena i poezije iz njene knjige prikazivani su u SAD i inostranstvu.

Shabnam Piryaei, born in Iran and raised in the U.S. She has been awarded the Poets & Writers Amy Award for poetry, as well as grants from the Elizabeth George Foundation and the Northern Manhattan Arts Alliance. Her writings have been performed at the MAD Theatre Festival in the United Kingdom, and her short films, based on scenes and poetry from her book, have been screened in the U.S. and internationally,

Charles Fairbanks

Irma

12:15, Color, Sound,
(Mexico, 2010)



Irma je intimni muzički portret Irme Gonzalez, nekadašnje šampionke ženskog profesionalnog rvanja. Snimljen u Ciudad Nezahualcóyotl- zloglasnom kraju Meksiko Citija- Irma je sušta suprotnost svega što smo navikli da očekujemo od izveštaja iz Meksika. Muziku u filmu je komponovala i izvodi Gonzalesova, Irmina priča vrvi od ljubavi i prevare, muške snage, ženskog šarma, i izuzetnog smisla za humor.

Irma is an intimate musical portrait of Irma Gonzalez, the former world champion of women's professional wrestling. Filmed in Ciudad Nezahualcóyotl – a notorious district of Mexico City – Irma contradicts everything we have come to expect from stories reported from Mexico. Featuring music written and performed by Ms. Gonzalez, Irma's story surges with love and deceit, masculine strength, feminine charms, and an extraordinary sense of humor.

Charles Fairbanks je rvač i filmski stvaralac. Njegov skorašnji radovi bave se profesionalnim rvanjem u Meksiku, gde se umetnik borio kao Jednooki Mačak sa kamerom ugrađenom u masku. Fairbanks je odrastao na selu u Nebraski dok ga rvačka stipendija nije odvela u Stanford, gde je studirao umetnost i istoriju nauke. Magistrirao je 2010. na University of Michigan, a izabrao ga je Werner Herzog da učestvuje u prvoj Rogue Film School. Trenutno je vanredni profesor na UNICACH u Chiapasu, u Meksiku, gde se rve i sprema svoj prvi igrani film.

Charles Fairbanks is a wrestler and filmmaker. His recent work focuses on pro wrestling in Mexico, where the artist fought as the One-Eyed Cat with a camera built into his mask. Fairbanks grew up in rural Nebraska until a wrestling scholarship took him to Stanford, where he studied Art and the History of Science. In 2010 he received his MFA from the University of Michigan, and was selected by Werner Herzog to take part in the first Rogue Film School. He is currently a visiting professor at the UNICACH in Chiapas, Mexico, wrestling and filming toward his first feature.



Antonio Santini

Killer Tranny

04:59, Color, Sound,
(United States, 2011)

Killer Tranny je tužna parodija o homofobiji i mržnji unutar gej zajednice, u glavnoj ulozi je Cumshot, tranvestit sa homofobijom. Film pokazuje kako je homofobija zapravo glupa i istražuje teme gneva, zbunjenosti, glupih pitanja i homoseksualne osvete.

Killer Tranny is a sad parody about homophobia and self-hate in the gay community, starring Cumshot, the homophobic tranny. The film depicts how silly homophobia really is and explores themes of anger, confusion, stupid questions, and gay revenge.

Antonio Santini, rođen i odrastao u Portoriku, bavi se filmom i blogovima. Diplomirao je Internet Studije i filmske studije na NYU Gallatin. Njegovi filmovi govore o homoseksualnoj omladini.

Antonio Santini, born and raised in Puerto Rico, filmmaker and blogger with a degree in Internet Studies and Film Studies from NYU Gallatin. His films are about gay youth

Bill Domonkos

NERVOUS96

12:00, B/W, Sound,
(United States, 2011)



Intenzivna suprotstavljenost nevezanosti i emocije. NERVOUS96 evocira svetlost i senku duha žene usamljene, očajne, zadužene, koja pokušava da se poveže s nekim u očajnom svetu pretrpanom tehnologijom. Glatka integracija filma, animacije i muzike, NERVOUS96 omađijava, otelotvorujući duh klasičnog trilera i naučne fantastike.

An intense juxtapose of disconnect and emotion. NERVOUS96 invokes the chiaroscuro spirit of a woman lonely, desperate, in debt, trying to connect in a desolate world overrun with technology. A seamless integration of film, animation and music, NERVOUS96 casts a powerful spell, embodying the spirit of classic suspense and science fiction.

Bill Domonkos je rođen u Toledo, u Ohaju, gde je počeo da snima filmove super osmicom kada je imao 12 godina. Studirao je slikarstvo, skulpturu i video art, diplomirao 1990. Od tada počinje produkciju kratkih eksperimentalnih animiranih/živo snimljenih akcionih filmova i režiju muzičkog videa. Kad se preselio u San Francisco 1994. godine počeo je da radi u industriji kompjuterskih igara kao dizajner i animator. Takođe je režirao brojne video radove za The Residents i bio dizajner interaktivnih projekata za The Library of Congress, Levi's, Robert Mondavi, Sony Playstation, Palm, Nokia, Alltel, The San Francisco Ballet, PBS, između ostalih. Njegov rad viđen je u bioskopima, na festivalima, u galerijama i u muzejima a filmovi su mu dobili brojne nagrade.

Bill Domonkos was born in Toledo, Ohio where he started making Super 8 films at the age of 12. He studied painting, sculpture and video art, graduating with a BFA in 1990. From 1990 onwards he began producing short experimental animated/live action films as well as directing music videos. After moving to San Francisco in 1994 he began working in the computer game industry as a designer and animator. He has also directed numerous videos for The Residents as well as designed interactive projects for The Library of Congress, Levi's, Robert Mondavi, Sony Playstation, Palm, Nokia, Alltel, The San Francisco Ballet, and PBS, among others. His work has been broadcast and shown internationally in cinemas, film festivals, galleries and museums and his films have won numerous awards.



Minna Parkkinen

Circle

06:00, Color, Sound,
(Finland, 2010)

“Circle” ilustruje stravičnu žalost zbog smrti voljene osobe, preživljavanje i spori oporavak. Ovaj film, koji je poslednji deo trilogije, opisuje radost života koji se vraća, i opažanje lepote i tajanstvenosti u svakodnevnom životu.

“Circle” illustrates the devastating sorrow caused by the death of a loved one, the interim survival, and slow recovery. The film, which is the final part of a trilogy, depicts the joy of life returning and the perception of beauty and mystery in everyday life.

Minna Parkkinen je prvobitno slikar po obrazovanju koje je stekla u Moskvi i Sankt Petersburgu. Kasnije je diplomirala medije na Helsinki Polytechnic i obrazovala se u Barceloni i Madridu. U međuvremenu je radila kao kinematograf u nezavisnim eksperimentalnim projektima i za televiziju.

Minna Parkkinen is a painter by her first training with fine art studies in Moscow and St. Petersburg. Later she graduated as Bachelor of Arts in Media Studies in Helsinki Polytechnic with continuing education in Barcelona and Madrid. In between she has worked as a cinematographer in independent and experimental projects and for television.

VIDEOMEDEJA 2011

15. Medunarodni video festival
15th International Video Festival

videomedeja.org



A Perfect World
Takmičarska selekcija, projekcije
Competition Screening



VIDEOMEDEJA 2011

15. Međunarodni video festival
15th International Video Festival

Niina Suominen

A Finnish Fable 2011

05:35, Color, Sound,
(Finland, 2011)



Snimci iz života jedne lutke na selu.

Snapshots of the life of a mannequin in the countryside.

Niina Suominen je diplomirala na Akademiji umetnosti u Turku-u 2004. godine. Takođe je učila za kovača, veterinarsku sestru i šumara. Radi kao filmski režiser i medijski umetnik koristeći tradicionalne tehnike animacije koje zahtevaju ručni rad. Njeni radovi prikazani su na festivalima u Finskoj i u inostranstvu.

Niina Suominen has graduated from the Arts Academy at Turku in 2004. She also has an education of a blacksmith, animal nurse and a forest worker. She works as a film director and media artist using traditional animation techniques requiring hand-work. Her works have been shown widely at the festivals both in Finland and abroad.



Shahar Marcus

1, 2, 3 Herring
02:27, Color, Sound,
(Israel, 2011)

Video "1,2,3,Herring", koji je dobio ime po poznatoj dečjoj igri, predstavlja umetnika koji je igra ispred tri kartonske figure, obučen u sivu uniformu kao iz II svetskog rata ili pionirsku uniformu. U videu umetnik se bori protiv sebe dok igra popularnu dečju igru iz naslova. Umetničko delovanje koje se odigrava na memorijalnom mestu dovodi u pitanje samo jednu verziju događaja i poziva na druga tumačenja istorijskih činjenica.

"1,2,3,Herring" video work, naming after the famous children game, presents the artist playing in front of three cardboard figure, dressed in a gray uniform, which looks like a uniform of World War II soldier or a pioneer's uniform. In the video the artist is fighting against himself while playing popular children game 1,2,3 herring... An artistic action, taking place in a memorial site challenges the single story and calls upon other interpretations of the historical facts.

Shahar Marcus je interdisciplinarni umetnik koji radi prvenstveno video, performans i skulpturu. Često radi sa organskim materijalima kao što su testo, hleb, sok od pomorandže i led, u povezanosti sa sopstvenim telom. Njegov odnos prema tim materijalima ispituje položaj i ulogu njegovog tela kao čoveka i stvaraoca, a njegov izbor organskih materijala takođe naglašava prirodu umetnosti i života.

Shahar Marcus is an interdisciplinary artist who works primarily in video, performance and sculpture. Marcus works often with organic, perishable materials, such as dough, bread, orange juice and ice, in relation to his own body. His relationship to his materials examine the position and role of his body as both human and creator, and his choice of perishables likewise highlights the nature of art and life.

Eugénie Cliche

PAYSAGE / LANDSCAPE

06:49, Color, Sound,
(Canada, 2011)



Niz slika koje nude metaforički pogled na bračne slike. Prikazuje scene koje su i sređene i haotične, gledamo stvaranje mita. Kako se neki par izgubio u okruženju a panoramski pogled se pomera ka vrhuncu, svedoci smo avanture koja preklapa stanja blaženstva i fantazije.

A succession of tableaux that offer a metaphoric look at nuptial images. Presenting scenes that are both organized and chaotic, we glimpse the fabrication of a myth. As the couple is lost in the setting and the panoramic view moves towards a climax, we witness a roller coaster adventure that overlaps states of grace and fantasy.

Eugénie Cliche živi i radi u Montrealu. Tokom poslednjih deset godina, stvorila je video svet u kojem je sve dozvoljeno i u kojem se spajaju performans, fotografija i video produkcija. Njeni video radovi kombinuju razigranost, ismevanje, ironiju i patos, uz pomalo nasilja. Njena produkcija podseća na reklame, video klipove, video igre ili dečije TV emisije začinjene igrama reči i dvosmislenostima a inače je u obliku dramskih satiričnih imitacija ili parodije na reality TV.

Eugénie Cliche works and lives in Montréal. Over the past decade, she has created a no-holds-barred video world in which the fields of performance art, photography and video production are brought together. Cliche's video works combine playfulness, mockery, irony, and pathos, with a just a hint of violence. Cliche's exuberant productions resemble commercials, video clips, video games, or children's television programs laced with double entendre. Other times, they take the form of dramatic pastiches or parodic nods to reality TV.



Marius Leneweit, Rocio Rodriguez

...niland 2

09:56, Color, Sound,
(Germany, 2011)

"...niland 2" govori o adaptiranju i transformaciji čoveka za život ispod površine vode. Interfejs vazduha i vode služi kao indikator klimatskog uticaja ljudske vrste, poteže pitanja u vezi ambivalentnosti simbioze čovek-životna sredina, i ispituje istovremeno javljanje klimatskih promena i kulturnih promena.

"...niland 2" tells about the adaptation and transformation of man to a life beneath the water surface. The interface of air and water functions as the indicator of a climate influenced by humanity, raises questions regarding the ambivalence of the symbiosis human-environment and examines the stringent concurrence of climate change and cultural change.

Marius Leneweit rođen 1975. u Hamburgu, Nemačka. Diplomirao primenjene društvene nauke 2006. na University Lüneburg, Nemačka

Rocío Rodríguez rođena 1979. u Karakasu, Venecuela. Magistrirala digitalni performans na University Doncaster College, UK; 2000 završila multimedijalne i video studije na Centro de Estudios Punt multimedia, Aula pedagógica S.G.A.E, u Španiji; 1996. stekla baletsku diplomu na Escuela Ballet Arte, u Venezueli.

Marius Leneweit 1975 Hamburg, Germany, 2006 University Lüneburg Diplom: Applied Social Sciences. Lüneburg, Germany

Rocío Rodríguez 1979 Caracas, Venezuela, 2005 MA in Digital Performance, University Doncaster College, UK; 2000 Multimedia and video studies, Centro de Estudios Punt multimedia, Aula pedagógica S.G.A.E, Spain; 1996 Dance diploma, Escuela Ballet Arte, Venezuela

Risto-Pekka Blom

Mitä kuuluu / What's up

03:20, Color, Sound,
(Finland, 2010)



Ovaj video rad kombinuje zvukove uplakane i zadovoljne bebe sa slikama odraslih muškaraca i žena koji izražavaju zvucima osećanja koja nose. Ovo delo na komičan način govori o našoj potrebi da se osećamo prihvaćeni, voljeni i srećni.

The video work combines distressed and contented sounds of a baby with images of adult men and women acting out the sounds and the feelings that they carry. The work deals, in a humorous way, with our innate need to feel accepted, loved and happy.

Risto-Pekka Blom, godina rođenja 1970., prvo TV iskustvo (Knight Rider), sa 12 godina prvo bioskopsko iskustvo (Top Gun), sa 16 godina prvi put poseduje televizor, sa 24 godine prvi put režirao sopstveni film, sa 32 godine prvo dete rođeno, sa 37 godina prvi put poseduje moped: Ne još.

Risto-Pekka Blom, year of birth: 1970, first TV experience (Knight Rider), aged 12 first cinema experience (Top Gun), aged 16 first time when owned one television, aged 24 first time when directed own film, aged 32 first child born, aged 37 first time when owned one moped: Not yet.



Ivana Bošnjak,
Lea Vidaković

Crossed Sild

12:16, Color, Sound,
(Norway, 2010)

Devojka i mladić, čiji su životi formirani monotonijom svakodnevnice i strahom od promena, savršeno bi se slagali i nadopunjavali kada bi samo imali priliku da se sretnu. Jednom, ovo umalo da se dogodi... Film je rađen u tradicionalnoj tehnici lutka animacije.

A girl and a boy, whose lives are formed by mundane monotony and fear of change, would get along perfectly and complement each other if only they had a chance to meet. It almost happened once... The film was made using traditional puppet animation.

Ivana Bošnjak, Lea Vidaković, rođene 1983. u Hrvatskoj i Srbiji. Obe su završile Akademiju likovnih umjetnosti u Zagrebu, i Volda University College u Norveškoj. i specijalizovale se za lutkarsku animaciju (Ivana u NUKU filmu u Tallinu, Estonija, a Lea na Glamorgan University Collegeu u Cardiffu, Wales). Ivana radi u Bonobo studiju u Zagrebu, a Lea je na MA studijama lutkarske animacije na Royal Academy u Gentu, u Belgiji.

Ivana Bošnjak, Lea Vidaković, born in 1983 in Croatia and Serbia respectively, they both received their BFA in animation from the School of Fine Arts in Zagreb and Volda University College in Norway in 2010. They specialized in puppet animation- Ivana at NUKU Films in Tallin, Estonia, and Lea at Glamorgan University College in Cardiff, Wales. Ivana is currently working with the Banobo Studio in Zagreb. Lea is doing her MA course in Puppet Animation at the Royal Academy in Gent, Belgium.

Tina Willgren

Workout
04:13, Color,
Sound,
(Sweden, 2011)



Ostavljene trenerke treniraju.

Leftover training clothes working out.

Tina Willgren, rođena u Tierpu, u Švedskoj, živi u Štokholmu i radi uglavnom video. Magistrirala na Royal University College of Fine Arts u Štokholmu 2005. godine.

Tina Willgren born in Tierp, Sweden 1972. Lives and works in Stockholm, primarily with video. MA degree at the Royal University College of Fine Arts in Stockholm 2005



Sergi Portabella

**The Astronaut on
The Roof**
12:00, Color, Sound,
(Germany, 2010)

Komični film o dvojici scenarista koji pišu scenario o dvojici scenarista koji pišu scenario o paru tinejdžera koji postaju pljačkaši banke. Film o muči da se napiše scenario, lutanju i gubljenju i na kraju uloži u sopstvenom scenariju.

A comical road movie about two scriptwriters who write a film about two scriptwriters who write a film about a teenage couple who become bank robbers. A film about the struggle of writing a movie, getting lost in the way and end up starring your own script.

Sergi Portabella, studirao film na ESCAC od 1998. do 2002. Zajedno sa dvojicom kolega 2003. godine osnovao je Bipolar Films i posvetio se produkciji muzičkog videa. Takođe je pisao scenarije i režirao mini seriju za televiziju i za još tri kratkometražna filma. Njegov film *The astronaut on the roof* (2009.) izabran je na Berlinale-u kao jedan od pet finalista za nagradu Berlin Today Award.

Sergi Portabella, studied film at ESCAC film school between 1998 and 2002. In 2003, and together with two classmates, he founded Bipolar Films, dedicated to the production of music videos. He has also written and directed a mini series for television and three more short films. His film *The astronaut on the roof* (2009) was selected by the Berlinale as one of the five finalists for the Berlin Today Award.

Chia-Yu, Chen

Those I misunderstood and unable to identify...

02:57, Color, Sound,
(United States, 2011)



Jednokanalni video kombinovan sa živim radnjama i pokretnom grafikom, predstavlja se kao uputstvo za komunikaciju. Suprotstavljanjem banalnosti i elemenata igre, ovaj projekat teži da izrazi prirodu ograničenja i blizinu sa komunikacijama, i da otkrije vidljivost apsurdnog and ležerni položaj u životu pod razim društvenim pravilima.

A single channel video work combined with live actions and motion graphics, represents itself as a manual for communication. By the juxtaposition of the banalities and game elements, this project tries to express the nature of limitation and closeness within communications, and to reveal the visibility of the absurd and effortless position we situated in life under various social rules.

Chia-Yu, Chen, rođena u Taipei-u, na Tajvanu, Chia-Yu Chen se od detinjstva zanima za dizajn i umetnost. Kad je diplomirala, studirala je novu medijsku umetnost sa nekoliko poznatih umetnika na Tajvanu nekoliko godina. Chia-Yu stažira kod Mercer Media na raznim video i nezavisnim filmskim projektima. Magistrirala kompjutersku umetnost na School of Visual Arts u Njujorku sa fokusom na multimedije i video umetnost.

Chia-Yu, Chen, born and grew up in Taipei, Taiwan, Chia-Yu Chen has long been interested in design and art since her childhood. After receiving the BA degree, she studied new media art with several renowned contemporary artists in Taiwan for years. Chia-Yu, currently interns with Mercer Media involving in various video and independent film projects, earned her MFA degree in Computer Arts at School of Visual Arts in New York concentrating on multimedia and video art.



Neil Ira Needleman

Meeskeit

07:30, Color, Sound,
(United States, 2011)

Priča o dvoje ružnih ljudi ("meekeits," na jidišu) i o divnom odnosu koji nisu nikad imali.

The story of two ugly people ("meekeits," in Yiddish) and the beautiful relationship they never had.

Neil Ira Needleman, 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.

Neil Ira Needleman, 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.

Jowe Harfouche

Welcome to Lebanon

01:47, Color, Sound,
(Lebanon, 2011)



“Welcome to Lebanon” je video kampanja u režiji Jowe Harfouche-a za strane radnike imigrante (Migrant Workers Task Force- MWTF). Sastoji se od tri satirična videa na račun libanskog Ministarstva za turizam, i opisuje turističke atrakcije iz perspektive stranih radnika migranata.

“Welcome to Lebanon” is a video campaign directed by Jowe Harfouche for the Migrant Workers Task Force (MWTF). It consists of three videos that satirize the Lebanese Ministry of Tourism campaigns and depict tourist attractions from the perspective of migrant workers.

Jowe Harfouche, rođen i odrastao u Libanu gdje je studirao 3D animaciju, preselio se u Montreal i diplomirao filmsku i TV produkciju. Počeo da režira muzičke i i viralne video kampanje za nevladine organizacije. Za njegova prva dva kratkometražna filma scenario i produkcija urađeni su u Kanadi, a onda je radio na nekoliko dugometražnih filmova u Libanu kao asistent režisera. Trenutno radi na svom prvom dugometražnom dokumentarcu.

Jowe Harfouche, born and raised in Lebanon where he studied 3D animation, moved to Montreal and completed his studies in Film and TV production. Started directing music and viral video campaigns mostly for NGOs. His two first short films were written and produced in Canada, then worked on several feature films and projects in Lebanon as an assistant director. He is currently developing his first feature documentary.

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15th International Video Festival

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Between Two Worlds
Takmičarska selekcija, projekcije
Competition Screening



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Erwin Olaf

La Tristesse Riche
10:30, Color, Sound,
(Netherlands, 2010)



U velikom broju svojih filmova Erwin Olaf nam servira savršene svetove u kojima ljudi zadivljujuće lepote, nepristupačni i bez emocija, u odelima koja se ne gužvaju, prolaze kroz božanstveno uređene enterijere. Nigde nijedne mane, dok Olaf sam ne unese pukotine u ovu savršenu površinu. To se isto događa u "La Tristesse Riche". Kao i italijanski režiser Luchino Visconti, kome je ovaj film omaž, Olaf ima istančan osećaj za detalje i stil. Film nagoveštava dramu u kostimima stila date ere, ali ubrzo menja kurs.

In a number of his films Erwin Olaf serves up perfect worlds in which dazzlingly beautiful people in crease-resistant clothing move through sublime interiors, unapproachable and emotionless. There's not a blemish in sight, until Olaf himself introduces cracks in this perfect surface. That is also what happens in "La Tristesse Riche". Like the Italian filmmaker Luchino Visconti, to whom this film is an homage, Olaf has a profound feeling for detail and style. The film promises to be a costume drama, but rapidly changes course.

Erwin Olaf je stekao priznanje kao fotograf i postao je poznat u celom svetu po modnoj fotografiji. Neke od njegovih fotografija ruše tabue, prikazujući prilično šokantne teme. Ipak, sve njegove fotografije su veoma stilizovane i estetske, sa jakim osećajem za dramatičnost. Bio je angažovan za reklamne kampanje velikih međunarodnih kompanija kao što su Levi's, Microsoft i Nokia. Od 1991. godine radi filmove i video, oslanjajući se na vizuelni jezik veoma sličan njegovoj fotografiji. Za svoje fotografijame i video/filmove je dobio brojne nagrade širom sveta.

Erwin Olaf gained recognition as a photographer and became worldwide famous for Fashion photography. Some of his pictures are taboo-breaking, showing rather shocking subject matter. Yet, all of his photographs are highly stylized and very aesthetic, with a strong sense of staging. He has been commissioned to photograph advertizing campaigns for large international companies such as Levi's, Microsoft and Nokia. Since 1991 he also makes films and videos drawing upon a visual language that is very similar to his photography. His photography as well as his moving images have won multiple awards around the world.



Kiron Hussain

Slick Horsing
02:44, Color,
Sound, (United
Kingdom, 2010)

Alegorija u fragmentima - dama pripaljuje svoju foto-senzitivnu epilepsiju umesto heroina.

A fragmented allegory - the lady kindles her photo-sensitive epilepsy in lieu of heroin.

Kiron Hussain se rodio pijano krkljajući u Njukaslu, u Engleskoj; "Slick Horsing" je njegov debitantski video.

Kiron Hussain was born gurgling with pie-eyed virtue in Newcastle, England; "Slick Horsing" is his début video.

Jérôme Blanquet

Accouchement Sonique / Sonic Birth

16:55, Color,
Sound,
(France, 2010)



Posle saobraćajne nezgode, Serge je u komi. Istraživački tim uspešno pokušava da mu stimuliše sećanje. Serge će morati da bira između života i smrti.

After a car accident, Serge is in a coma. A research team is successfully trying to stimulate his memory. Serge will have to choose between living or dying.

Jérôme Blanquet, istraživanje ga je često navodilo da zamišlja stvari koje su nedostupne svesnom delu našeg uma. Naročito ga inspirišu sve vrste tehnologija i stalno proširuje granice znanja i sposobnosti. Sebe definiše kao instinktivnu osobu koja voli da izgubi sebe da bi ponovo našla svoje pravo ja. Možete da ga nađete tamo gde se ukrštaju eksperimentalni video i živi performans. On se igra sa 'slučajem i iznenađenjem', traži posvećenost, pokušava da se oslobodi cenzure-ili čak i samo-cenzure- baca se u kavez da bi se konačno suočio sa svojim nesvesnim i delovao u skladu s tim. Bilo da je muzika, ples ili film, njegova umetnost je uvek u vezi sa čulima.

Jérôme Blanquet, his research have often lead him to imagine things that are unreachable for the conscious part of our minds. He is particularly inspired by all kinds of technologies, and keeps on pushing the limits of his knowledge and resources. He defines himself as an instinctive person, who likes losing himself in order to find his true self again. You can locate him at the intersection of experimental video and live performance. He plays with 'accident and surprise', looks for abandon, tries to free himself from censorship – or even self-censoring -, throws himself in the cage to finally face his unconscious and act consequently. Whether it is dance, music or filming, his art is always about senses.



Ezra Wube

Amora

02:41, Color, Mute,
(United States, 2009)

Stop-action animacija, mastilo na staklu.

Stop-action animation, ink on glass.

Ezra Wube (rođen 1980. u Adis Abebi, Etiopija), preselio se u SAD sa 18 godina i diplomirao na Massachusetts College of Art u Bostonu, a magistrirao na Hunter College, New York u Njujorku. Njegovo rad obuhvata video, instalacije, crtež, slikanje i performans. Ezra koristi svakodnevne situacije i interpersonalnu komunikaciju, samo da bi ih podvrgnuo paradoksalnoj vizuelnoj manipulaciji.

Ezra Wube (b. 1980, Addis Ababa, Ethiopia, moved to the United States at the age of 18 and received his BFA in painting from the Massachusetts College of Art, Boston, and an MFA from Hunter College, New York, NY. His works encompassing video, installations, drawing, painting and performance, Ezra engages mundane situations and interpersonal communication, only to subvert them through paradoxical visual manipulation.

Theo Putzu

Paper Memories

07:25, Color, Sound,
(Spain, 2010)

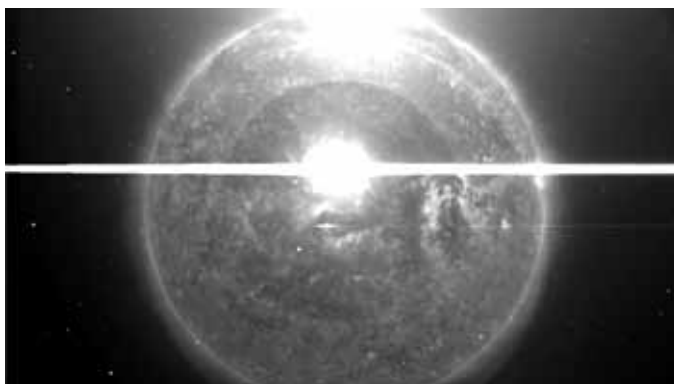


Starac traži sreću u starim fotografijama... Dva sveta razdvojena nesposobnošću da se sanja.

An old man search for happiness in old photos... Two worlds divided by the inability to dream.

Theo Putzu je rođen u jednom selu na Sardiniji, u Italiji. Diplomirao je proizvodni dizajn na Accademia di Belle Arti u Firenci 2006. godine. Tokom 2005/2007. studirao je scenario i režiju na Florence's School of Cinema. Dve godine potom je magistrirao režiju na CECC (Centro de Estudios Cinematograficos de Catalunya) u Barceloni, u Španiji, gde sad i živi.

Theo Putzu was born in a small village of Sardinia, Italy. He graduated from Accademia di Belle Arti of Florence on 2006, as a Production Designer. During 2005/2007 he studied Film Directing and Screenplay at Florence's School of Cinema, and after that he attended for two years the Master in Film Directing at the CECC (Centro de Estudios Cinematograficos de Catalunya) of Barcelona, Spain, where he currently lives.



Semiconductor

Black Rain
03:02, B/W,
Sound, United
(Kingdom,
2009)

Jedna od dugotrajnih opsesija Semiconductor-a jesu slike kosmosa; umetnici su sarađivali više puta sa naučnicima iz NASA-e. Njihov prethodni rad "Brilliant Noise" (vidi <http://videomedeja.org/en/brilliant-noise>) gledao je u sunce; "Black Rain" je nastavak njihovog korišćenja fotografija NASA-e, ovog puta sa neprečišćenim satelitskim podacima koji nisu obrađeni za javnu upotrebu. "Black Rain" koristi snimke sa misije STEREO od NASA-e (2006-2008).

One of Semiconductor's long-term fascinations is imagery of outer space; the artists have collaborated with NASA scientists on several occasions. Semiconductor's previous work "Brilliant Noise" (see <http://videomedeja.org/en/brilliant-noise>) looked into the sun; "Black Rain" is a continuation of their use of NASA images, this time with raw scientific satellite data that has not yet been cleaned and processed for public consumption. "Black Rain" uses images from the STEREO mission by NASA (2006-2008).

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 stvara, 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.

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.

Jasper Elings

Flashings in the mirror

01:12, Color, Sound,
(Netherlands, 2009)



Flashings in the mirror je video sastavljen od fotografija fleševa prema ogledalu nađenih na Google-u.

Flashings in the mirror is a video with shared flashing-in-the-mirror photo's found with Google image search.

Jasper Elings je studirao animaciju i film na Art Academy AKV St. Joost u Bredi, Holandija. Diplomirao je 2005. godine i predstavnik je nove, veoma inventivne generacije mladih animatora. Njegove kratkometražne filmove distribuira De Filmbank, a prikazani su na raznim međunarodnim festivalima.

Jasper Elings studied animation and film at the Art Academy AKV St. Joost in Breda, the Netherlands. He graduated in the year 2005, and is one of the new, highly inventive generation of young animators. His short films are distributed by De Filmbank, and have been screened at various festivals internationally.



Lucija Mrzljak

O snu / About a dream

04:29, Color, Sound,
(Croatia, 2011)

“O snu” je film o atmosferi i asocijacijama. Ne postoje logički zaplet ni pravi likovi; filmske slike su muzički komponovane i slede iracionalni ritam snova. Pitam se, kako da objasnim san? Slikom? Fotografijom? Pesmom? Zvukom? Da ga iskažem filmom?

“O snu” (About a dream) is a film of atmosphere and associations. No logic plot, no real characters; the imagery is musically composed and follows the irrational rhythm of dreams. I ask myself, how can I explain a dream? With a painting? With a picture? A poem? Sound? Can I tell it with a film?

Lucija Mrzljak studira na Akademiji umetnosti u Zagrebu drugu godinu na Katedri za animaciju i nove medije. Pola godine studirala na Uniwersytet Artystyczny u Poznaniu u Poljskoj. Radi sa eksperimentalnim filmom, animacijom i fotografijom. Prikazivala je svoje instalacije i projekcije u galerijama, a drži i radionice iz klasične animacije i stop-motion animacije za decu i studente.

Lucija Mrzljak is studying on the Academy of fine arts in Zagreb, second year on the department of Animation and new media. Studied half a year on the Uniwersytet Artystyczny w Poznaniu in Poland. Works with experimental film, animation and photography, exhibits her installations and film projections in art galleries and holds workshops of classical animation and stop-motion animation for children and students.

Marina Seresesky

El Cortejo / The Cortége

14:00, Color,
Sound,
(Spain, 2010)



Capi je najstariji kopač grobova na groblju. Navikao da radi tamo gde je patnja drugih i šale njegovih kolega, postoji samo jedna osoba koja može da ga odvoji od njegovih svakodnevnih poslova. Svakog meseca u poslednjih nekoliko godina on čeka Martu da donese cveće na grob svog muža. Ona je negova poslednja nada.

Capi is the oldest gravedigger in the cemetery. Used to working amidst the suffering of others and the jokes of his colleagues, there is only one person capable of taking him out of his daily routine. Every month for the last couple of years he has waited for Marta to take flowers to the grave of her husband. She is his last hope.

Marina Seresesky je nedavno za svoj poslednji scenario "The cortége" dobila nagradu na drugom Nacionalnom takmičenju za kratkometražni film "Villa de Coslada". Njen predhodni rad "L'Ultima oportunidad" nagrađen je specijalnom nagradom za kratkometražni film na takmičenju XXI izdanja Film's Week u Medina del Campo. Takođe je dobila nagradu za najbolji kadar kratkometražnog filma na Castilla y León Astorga Festival, najbolji scenario i Best Screenplay and Short Film Festival of Ciudad Real.

Marina Seresesky has recently been awarded for her latest script "The cortége" with the prize of the second National Short Film Competition "Villa de Coslada". With her previous work, "L'Ultima oportunidad" she was awarded the Special Prize Short Film Project Competition of the XXI edition of the Film's Week at Medina del Campo. She has also received the Award for The Best short film shot in Castilla y León Astorga Festival, Best Screenplay and Short Film Festival of Ciudad Real.



Lin Li

Samsara
01:38, Color,
Sound, (United
Kingdom, 2011)

Ovaj video je vizuelna metafora "toka živora" (Samsara). Nепrekidni pokret molitve prepliće se sa originalnom muzikom-digitalno manipulisanim pojanjem same umetnice u samoglasnicima, stvarajući trenutak meditativnog intenziteta.

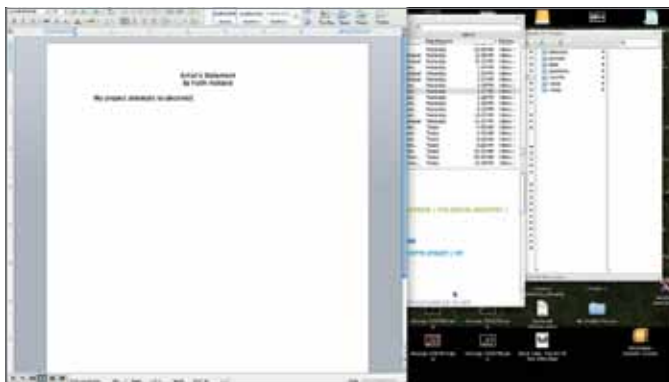
This video is a visual metaphor of the "flow of life" (Samsara). The continuous motion of the prayer wheels together with an original soundtrack which includes digitally manipulated chanting in vowels by the artist herself create a moment of meditative intensity.

U vreme dok se pretežno bavila slikanjem **Lin Li** je stvarala i trodimenzionalne radove u koje spadaju kombinovanje slike/skulpture sa zvukom. Video je medij koji je nedavno počela da istražuje i želi da ga dalje razvija. Njen rad odslikava trajno interesovanje za muziku, naročito pevanje, i interaktivni efekat zvuka i slike. Teme koje obrađuje su takođe pod uticajem njenog inerkulturalnog iskustva i često pokazuju efemerne elemente prirode i prolaznost ljudskih iskustava.

While **Lin Li's** art practice focused on painting, she has also created three-dimensional work including pieces which combine painting/sculpture with sound. Video is a medium which she have recently begun to explore and would like to develop further. Her work reflects her enduring interest in music, particularly singing, and the interactive effect of sound and visual images. The subject matter is also influenced by her cross-cultural experience and often features the ephemeral elements of nature and the transience of human experiences.

Faith Holland

Artist's Statement
02:40, Color,
Sound, (United
States, 2011)



“Artist’s Statement” je komentar na ispraznost jezika kojim se često (mada ne uvek) opisuje umetnost. Iako je ovaj video daleko od tačke gledišta umetnika, problem da se verbalno opiše vizuelni rad proširuje se na kustose, kritičare i ostale.

“Artist’s Statement” is a commentary on the emptiness of the language often (but not always) used to describe art. Although the video is from the point-of-view of the artist, the problem of trying to verbally describe visual work extends to that of curators, critics, and the like.

Faith Holland je rođena u Njujorku 1985. godine. Diplomirala je studije medija na Vassar College-u u proleće 2007. godine. Posle toga je stažirala kod Jane Clark Chermayeff & Associates i White Columns. Trenutno pohađa postdiplomsku nastavu na katedri za fotografiju, video, i srodne medije pri školi za vizuelne umetnosti.

Faith Holland was born in New City, NY in 1985. She graduated from Vassar College with a BA in Media Studies in the Spring of 2007. After graduating, she held internships at Jane Clark Chermayeff & Associates and White Columns. Currently she is attending the School of Visual Arts in the MFA Photography, Video, and Related Media department.

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A blue graphic with a grid of dots and a white stylized 'WM' logo. The graphic is a rounded rectangle with a blue background filled with a grid of small white dots. At the bottom, there is a white stylized logo consisting of the letters 'W' and 'M' joined together.

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Posebni programi / Special programme
Made in Serbia 2011



VIDEOMEDEJA 2011

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Deana Petrović

Virtual vs. Real ID
21:00, Color, Sound,
(Serbia, 2011)



Vizuelno ispitivanje identiteta korisnika društvenih mreža na internetu: MySpace, Facebook, World of Warcraft, Last.fm, paralele između virtuelnih i pravih identiteta četvoro ljudi. Poređenje virtuelnog i pravog identiteta, koji od ova dva je značajniji? Koji je iskreniji? U kojoj meri podaci na internetu utiču na naš svakodnevni život i kako se to manifestuje?

Visual exploration of social networks users' identities: MySpace, Facebook, World of Warcraft, Last.fm, parallels between virtual and real identities of four people. Comparison between a virtual and real identity, which of the two is more significant? Which one is more honest? To what measure does the network data affect our day-to-day life and how is it manifested?

Deana Petrović, završila Akademiju Umetnosti u Beogradu 2010. godine, Odsek za Kompjutersku umetnost i dizajn. Dobitnica prve nagrade za fotografiju na temu "Ljudi", Beč, Austrija. Autorka izložbe "Antidepresiv", galerija o3one. Predavač na edukativnoj tribini za srednjoškolce "Virtual Reality".

Deana Petrović graduated from the Academy of Arts, Belgrade with a BA in Computer Art and Design in 2010. She was awarded the first prize for photography on subject "People", in Vienna, Austria. She authored the "Antidepressive" exhibition, galerija o3one. Teacher on "Virtual Reality" course of lectures to secondary education students.



Milan Zulić

Pa-Pa Du-Du

02:12, Color, Sound,
(Serbia, 2011)

Video u kojem glavnu ulogu igra jedna stara, živahna Buba u svojoj avanturi na ulicama velikog grada.

Video featuring an old and bubbly Bug in its adventures on the streets of a bustling city.

Milan Zulić je priredio preko 70 kolektivnih i 22 samostalne izložbe u oblasti slikarstva, skulpture i proširenih medija. Dobitnik je prve nagrade za crtež na konkursu "Granična Područja Erotike", Šok Galerija Art Klinike, Novi Sad, 2003. Treća nagrada za fotografiju, Govor Boje, Refoto+Epson, Beograd 2010.

Milan Zulić showed his paintings, sculptures and extended media in more than 70 exhibitions and 22 solo exhibitions. Awarded the first Drawing Prize in "Bordering on Erotica" Competition, Šok Galerija Art Klinika, Novi Sad, 2003. His photography gained him third prize at Govor Boje, Refoto+Epson, Beograd 2010.

Dragana Petrić

Putnik / The Traveller

11:00, Color, Sound,
(Serbia, 2009)

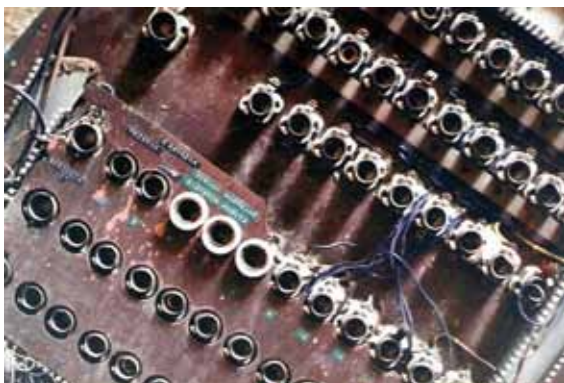


Starac ide gore-dole niz stepenice.

An old man is going up and down the stairs.

Dragana Petrić, studirala na Akademiji umetnosti u Novom Sadu. "Putnik" je njen prvi kratki film.

Dragana Petrić, studied at Art Academy, University of Novi Sad. "The Traveller" is her first short.



Stevan Novaković

**Javno osvetljenje /
Public lighting**
04:50, Color, Mute,
(Serbia, 2011)

Fotografije premera grada korišćene u ovom filmu beleže, sa ironičnim osvrtom na najpopularniji medij javnog informisanja, program uličnih grafiti, koji se u urbo zoni često formiraju kao reakcija na aktuelne događaje. Film koji nije zamišljen kao dokumentarac, već je samo alternativni komentar stanja haotične realnosti i kompleksne krize društva koje ima paradoksalne aspiracije.

Images of city surveys used in this film give a mocking reference to graffiti, one of the most popular information media. In urban spaces graffiti tend to voice public response to current affairs. Not intended as a documentary, this film is just an alternative commentary on the state of chaos and crisis in the society with absurd aspirations.

Stevan Novaković, studirao istoriju umetnosti na Filozofskom fakultetu u Beogradu.
Slobodni umetnik, živi i radi u Beogradu.

Stevan Novaković studied Art History at the Faculty of Philosophy in Belgrade. Freelance artist living and working in Belgrade.

Jelena Masnikosić

Rhythm

02:15, Color, Sound,
(Serbia, 2011)



Video je nastao od niza fotografija rađenih u mraku sa svetlosnim akcentima, gde se od apstrakcije prelazi ka figuraciji kroz efekte treperenja i nestajanja lika. Sve je praćeno zvukom prolaska voza kroz tunel kao i delovima ispunjenim tišinom.

The video is based on a series of photographs made in the dark laced with light accents, where the abstract becomes figurative through flicker and fading effects, against the sound of a train passing through a tunnel and interspersed with silence.

Jelena Masnikosić je završila Arhitektonski fakultet u Beogradu i trenutno je student doktorskih studija na Digitalnoj umetnosti na Univerzitetu Umetnosti u Beogradu.

Jelena Masnikosić, graduated from the School of Architecture in Belgrade. Currently studying for a doctoral course in Digital Art at the University of Art in Belgrade.



Dušan Nađević

**Procep /
Fissure**

06:14, Color,
Sound,
(Serbia, 2011)

Priča koja kazuje kako se prošlost jednog grada može sagledati kroz vremenski krug. Da li sudar sadašnjosti i prošlosti donosi nešto novo ili jedino daje informaciju koja u trenutku pruža sećanje, pogled u prošlost, i ništa više?

The story tells us how the history of a town could be viewed through a time circle. Can the collision of the present with the past bring about something new or does it just give information that in an instant evokes memories, glances back, and nothing else?

Dušan Nađević je diplomirao grafički dizajn na Beogradskoj Politehnici 2008. godine. Master studije multimedijalnog dizajna završio 2009. godine na Fakultetu za Dizajn. Trenutno student II godine doktorskih interdisciplinarnih studija na smeru Digitalna umetnost, Univerzitet umetnosti u Beogradu.

Dušan Nađević received his BFA in Graphic Design from the Belgrade Polytechnic in 2008, his MFA in Multimedia Design in 2009 from the School of Design. Currently in his second year of Interdisciplinary doctoral studies studying Digital Art at the University of Art, Belgrade.

Miroslav Kostić

Akamaru monogatari / The Story of Red Circle

27:30, Color, Sound,
(Serbia, 2009)



Priča o japanskoj istoriji, počev od ratova iz 1600, japanskih građanskih ratova i pada Šogunata, posle čega dolazi period japanskih napada na Rusiju i Kinu, preko I i II svetskog rata. Do ovog mesta film je napravljen kao dokumentarac, posle toga postaje fikcija.

A story about Japanese history, beginning with wars in 1600 AD. Starting with Japanese civil wars and the falling of Shogunate, after which comes the period of Japanese attacks on Russia and China, through the period of Great War and World War II. To this point the movie is made like a documentary, but after that it becomes a fiction.

Miroslav Kostić je ilustrator, animator i grafički dizajner iz Novog Sada. Tokom studija na Akademiju u Novom Sadu, na Odseku za grafičku komunikaciju, radio je za nekoliko srpskih izdavača, uglavnom ilustracije za decu te servisni dizajn. Trenutno radi kao grafički dizajner za Massetehnic.

Miroslav Kostić is an illustrator, animator and graphic designer from Novi Sad, Serbia. During his studies of Graphic Communication, at the Academy of Arts in Novi Sad he worked for a few Serbian publishers doing mostly children illustration and utility design. Presently, he is working as graphic designer at Massetehnic.

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Audio-vizuelni performans /
Live audio-visual performance
Serbia, 2011



Pneumatik menja proizvodni proces umetničke prakse, i zato nije klasičan džem sešn.

Pneumatik ne "odsvirava", već svira i izvodi muziku.

Kao deo publike, grupa nastoji da otvori mogućnosti melodija, slušanjem. Emancipacija nije proizvod pedagoškog čina i u tome leži potreba za redefinicijom pojma avangarde.

Pneumatik changes the production process in art practice, hence it is not a classic jam session.

Pneumatik plays and performs music rather than entertaining only. As part of audience, the band try to open up possibilities of melodies, by listening.

Emancipation is not the result of teaching, and therein lies the need to redefine the concept of avant-garde.



Multiflex

Monkey Spa
20:11, Color,
Sound,
(Serbia, 2011)

Dobitnik nagrade žirija u "No Budget" kategoriji na 27. Međunarodnom festivalu kratkog filma u Hamburgu 2011.

Ovaj film ukazuje na nedovoljno korišćenje geotermalnih izvora energije u Srbiji i preporučuje mere da se problem reši. Sadašnja srpska energetska strategija ne uzima u obzir geotermalnu energiju kao veoma značajan izvor, nekoliko puta veći od ukupnih rezervi uglja u Srbiji, a ima ga svuda i u svako doba. Banja za majmune!

Winner of No Budget Jury Award, 27th Hamburg International Short Film Festival 2011.

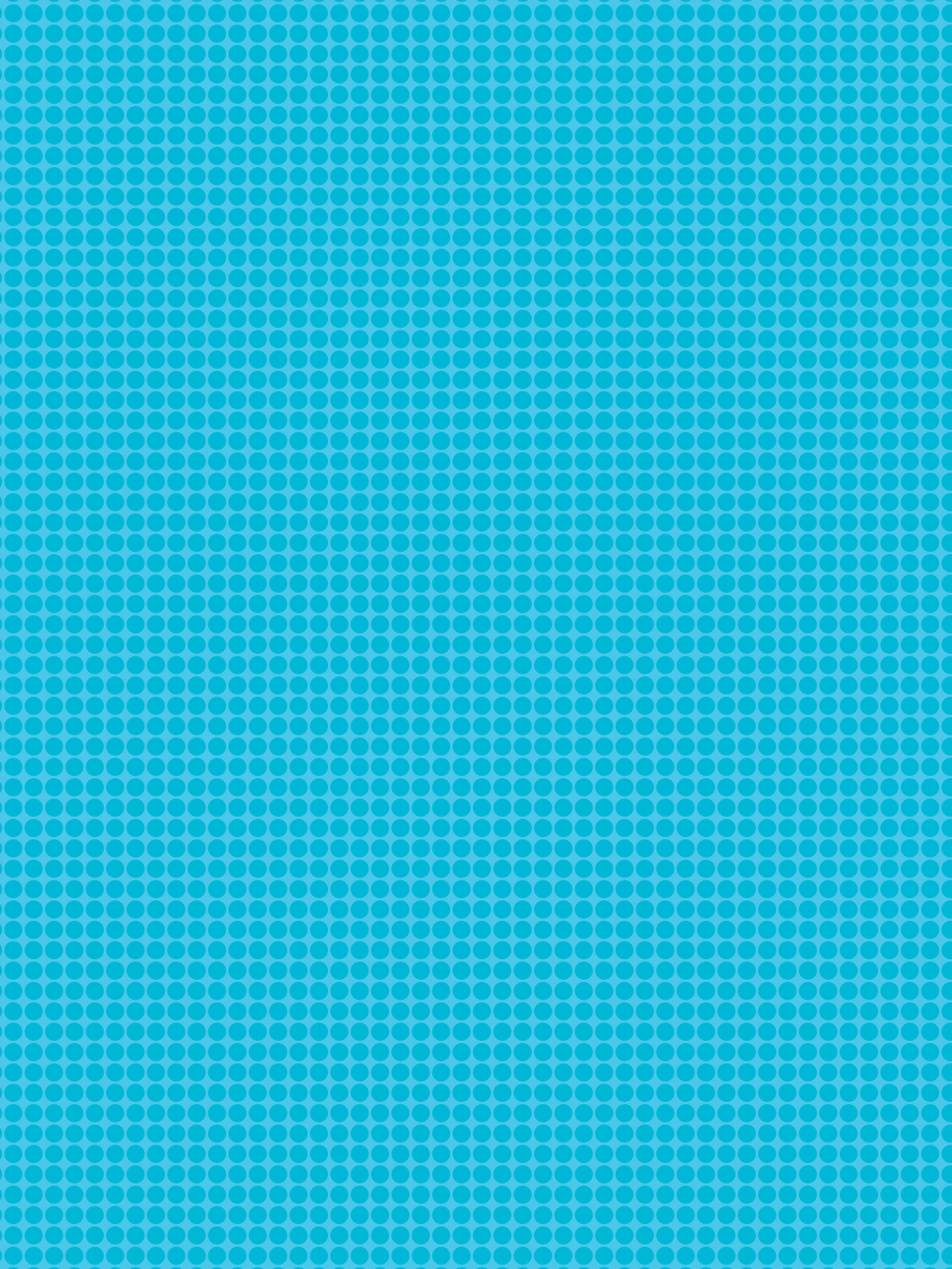
This film aims to point out the insufficient utilization of geothermal energy resources in Serbia and propose measures to solve this problem. The current Serbian energy strategy does not deal with geothermal energy as a significant resource that is several times greater than the total coal reserves in Serbia and that is present at any place at any time.
Monkey spa!

Multiflex

(Dragan Živančević / Dragan Matić / Zeljko Piškorić)

"Multiflex" grupa udružila je rad 2007. godine u Novom Sadu, oko ideje da su religija i umetnost jedna te ista stvar. Posle velikog, gotovo planetarnog uspeha prvog projekta "The Book One", grupa "Multiflex" se svojim novim delom okreće istraživanju odnosa mikro-ekonomske gluposti i čudesnog života u Srbiji.

The "Multiflex" group joined forces in 2007 in Novi Sad, claiming that religion and art are one and the same thing. After the overwhelming success of "The Book One" project, the latest "Multiflex" project sets out to research the relation between micro-economy stupidity and life in Serbia against all odds.



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