
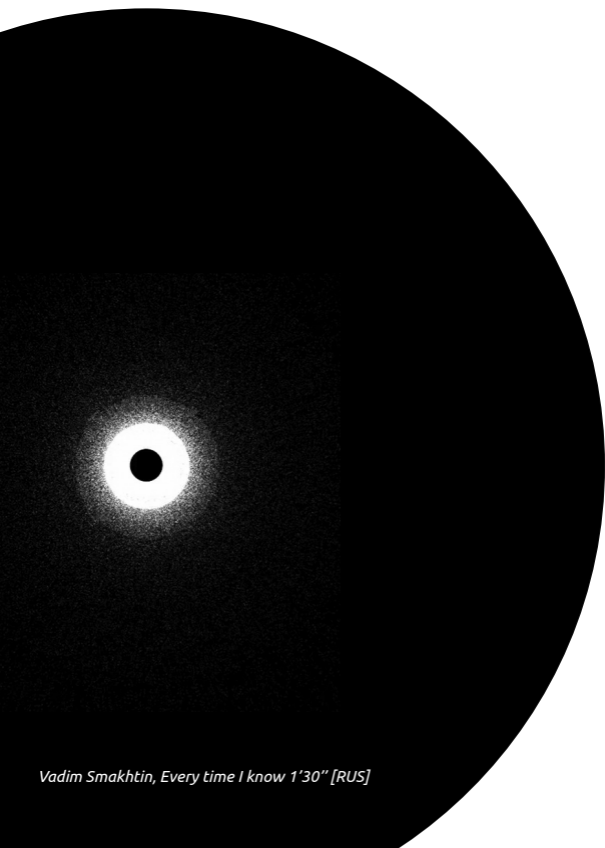


# [X]FEFV

festival eksperimentalnog filma i videa



Art Kino Croatia - Rijeka  
05.11.2012. @ 18:00



*Vadim Smakhtin, Every time I know 1'30" [RUS]*

# [X] FEFV

U svom trećem, iznova izmijenjenom, izdanju Festival eksperimentalnog filma i videa - [X]FEFV, predstavlja recentnu eksperimentalnu filmsku i video art produkciju nadopunjenu ostalim žanrovskim i stilskim hibridima. U odnosu na prethodnu kada se prikazivanje organiziralo na otvorenom [Trg Kamplin, Krk] stvorivši tako specifičan ambijent u srcu starograsko jezgre, ove je godine Festival poprimio dvoranski/kino karakter, održavajući se u Art Kinu Croatia u Rijeci. Uz to, program Festivala može se pratiti na I-KRK-u, inače specijaliziranom programu gradske kableske televizije [nažalost dostupnom tek Krčanima]. Osim promjene lokacije, uz ovogodišnju smotru vezuje se još jedna novina. Naime, program je trodjelan, s time da jedan dio triptiha čine najkreativniji uratci iz 2010., drugi selekcija iz 2011., a treći, minutažom najznatniji, odabir od stotinjak na natječaj prijavljenih radova, koji pruža dobar uvid u sve zanimljivije trendove suvremene eksperimentalne filmske i video produkcije.

// In its third, renewed edition, Festival of Experimental Film and Video – [X]FEFV, presents recent exeperimental film and video art production enriched by other genre and style hybrids. In relation to the previous selection which took place on an open air site [Trg Kamplin, Krk], thus creating a specific ambient in the heart of the old city center, this year's Festival took on an indoor cinema character, taking place in Art Kino Croatia, Rijeka. Festival's program can also be watched on I-KRK, specialized city cable tv channel [unfortunately, available only to the citizens of Krk]. Beside the change in venue, this year's edition features another significant change. The program is a triptych, the first part of which is made of the most creative works from 2012, the second part a selection from 2011, while the longest, third part, is a choice of about hundred works that entered the competition, which gives a substantial insight into interesting relevant trends of contemporary experimental film and video production. //



*Hamed Sahihi, Sun-down 3'30" [IRN]*

Osim nekolicine domaćih eksperimentalnih filmaša [Andrea Kustić, Unicorn semiotics] ovogodišnji je Festival okupio autore iz Poljske, Velike Britanije, Ukrajne, Njemačke, SAD-a, Irana, Španjolske, Grčke, Rumunjske, Turske, Rusije, Portugala i Belgije. Pored niske vizualnih-audio istraživanja, valja izdvojiti radove koji su obzirom na svoju kvalitetu, odnosno inventivnost u pristupu svim razinama video teksture, te istančan likovni senzibilitet, na prošloj i pretprošloj smotri izdvojeni kao vizualno i konceptualno najpotpuniji. Riječ je o radu Color Invention mladog poljskog autora Piotra Krzymowskog koji u profinjenoj [visokoestetiziranoj] maniri uvodi u metafiziku boje, te Sun-down iranskog autora Hameda Sahihija čija kratka meditacija s prikazom idile na obalama Kaspijskog jezera završava iznenađujućom fantazijom.

// Along side with a few domestic experimental filmmaker [Andrea Kustić, Unicorn Semiotics], this year's festival gathered authors from Poland, Great Britain, Ukraine, Germany, USA, Iran, Spain, Greece, Romania, Turkey, Russia, Portugal and Belgium. Within a repertoire of video-audio explorations, works have to be mentioned which were, given their quality, inventivness in their approach to all levels of video texture and unique visual sensibility, selected as visually and conceptually most complete. These are: Color Invention, a work by young Polish author Piotr Krzymowski, who in subtle, highly aestheticized manner introduces us to the metaphysics of color; and Sun-down, a work by Iranian author Hamed Sahihi, whose short meditative representation of an idyll on the shores of Caspian Lake ends with an unexpected fantasy. //

Pored kratko i srednjemetražne produkcije festivalski je program dopunjen i jednim dugometražnim filmom. Four Roses belgijskog filmaša Krisa De Meestera, prizivajući filmografiju ranog Jarmuscha, predstavlja izvrstan primjer nezavisne kinematografije. Patinirana crno-bijelo, ta nas De Meesterov drama upoznaje s dvanaestero likova zarobljenih u svojim hotelskim sobama i prepuštenim – doslovno ubijanju vremena. Idealna podloga za istraživanje izolacije, interakcije i samog postojanja.

// Along side with the short-length and mid-length works, festival program features one feature-length film. Four Roses by a Belgian filmmaker Kris De Meester, recalling early Jarmusch, represents an outstanding example of independent cinematography. Through its black-and-white patina, this De Meesters drama introduces us to twelve characters trapped within their hotel rooms, literally killing time, thus forming an ideal framework for exploration of isolation, interaction and being itself.

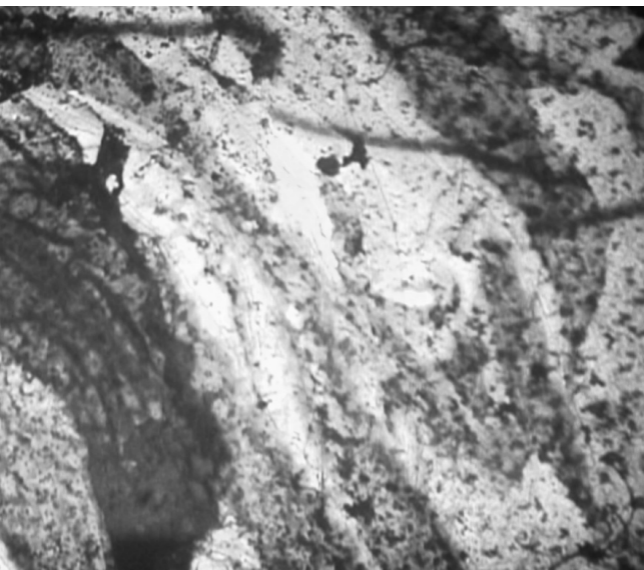
*Kris De Meester, Four Roses 80'22" [BEL]*



**Piotr Krzymowski** [PL] radom **Color Invention** na jedinstven način, sjedinjujući monolog i profinjene apstraktne obrasce, istražuje metafiziku boje. Slow-motion snimka **Richarda Webba** [VB] **Death by Cathode Ray**, prati koloristički istančan fosforni bljesak [phosphor flash] uhvaćen na ekranu ugašenog televizora. Jednostavna, i duhovita, video skica **Toma Walkera** [VB] **Kung-fu** iznenađuje – headbangingom. **Andrea Kustić** [HR] videom **You are of no importance** ilustrira urušavanje gotovo svetih principa masovne produkcije [očito izazvane potražanjom] diktirane jedino logikom kapitala.

// **Piotr Krzymowski** [PL], with his work **Color Invention**, in a unique way, by morphing monologue and subtle abstract patterns, explores the metaphysics of color. **Richard Webb's** [GB] slow-motion footage **Death by Cathode Ray** follows a distinct coloristic phosphorous flash caught on a scene of a turned-off tv set. Simple and funny, a video sketch by **Tom Walker** [GB] **Kung-fu** surprises with headbanging. **Andrea Kustić** [CRO] with his video **You are on no importance** illustrates the destruction of almost sacred principles of mass production [obviously stemming from demand] dictated solely by the logic of capital. //

*Piotr Krzymowski, Color Invention 5'40" [PL]*





*Matt Grote, VAST 3'27" [SAD]*

**Matt Grote** [SAD] na trenutke fluorescentno crvenim videom **VAST** upušta se u šetnju malo poznatim sferama mentalnog univerzuma – egzistencijom iza egzistencije – otkrivajući katarzu. Svoju fantaziju **Hamed Sahihi** [IRN] smješta na obale Kaspijskog jezera, jednom od najdražih odmarališta stanovnika Teherana. **Sun-down** tako pruža u maglom obojenu idilu – jedinstvo unatoč posvemašnjoj različitosti okupljenih. **Unicorn semiotics** [HR] eksperimentom **The Diffrence Between Red And Brown**, uvažavajući senzibilitet teorije likovnosti, istražuju suptilne kodove skrivene iza različitih boja. **Grüner Tisch Siniše Lordana** [NJE] poput video igrice, koja s promatračeve stane izmiče kontroliranju, uvodi protagoniste predane jedinstvenoj akciji – natjecanju u bacanju džepnog nožića.

// **Matt Grote** [USA], with his at times fluorescently red video **VAST**, engages into a stroll through the little known spheres of mental universe, discovering catharsis in the egzistence behind the egzistence. **Hamed Sahihi** [IRN] locates his fantasy on the shores of Caspian Lake, one of the favourite vacation destinations of the citizens of Teheran. **Sun-down** thus allows for the fog-colored idyll to emerge despite the radical variety of its characters. **Unicorn Semiotics** [HR] with an experiment **The Difference Between Red and Brown**, taking into account the sensibility of the theory of visual art, explores subtle codes hidden within different colors. **Grüner Tisch** by **Siniša Lordan** [DE], like a video-game running out of its players' control, introduces protagonists devoted to the unique action of the pocket knife throwing competition. //

**Statement1\_\_03 Evgeniya Vaschenka [V4W.ENKO] [UKR]** dijelom je istraživanja koje prati korelaciju između vanjskih [nekontroliranih] faktora i unaprijed programiranih algoritama koja se oblikuje pod utjecajem različitih procesa. Unutarnju silu videa tako čine jednostavni [video-audio] elementi čija interakcija proizvodi mnoge harmonične varijacije. Eksperiment **Maxa Hattlera [NJE] rescore 192010 – excerpt: Richter & Ruttman** predstavlja readymade [reciklažu] temeljen[u] na radovima Hansa Richtera [Rhythm 21, 1921.], Waltera Ruttmanna [Opus IV, 1925.], Slavka Vorkapicha [Abstract Experiment in Kodachrome, 1940. – 1950.] i Ralpa Steinera [Mechanical Principles, 1930.]. **Vadim Smakhtin [RUS]** kretnjom čestica koje formiraju koncentrične krugove radom **Every time I know** uspijeva demonstrirati snagu kozmičke energije. **Jonathan Gille [VB]** animacijom **In Orbit** istražuje fiziku i mistiku univerzuma, bilježeći tranzit planete preko nepoznate zvijezde.

// **Statement 1\_\_03 by Evgeniy Vaschenko [V4W.ENKO] [UKR]** is a part of reasearch into the correlation between outside [uncontrolled] factors and pre-programmed algorithms, which changes under the influence of various processes. The inner force of the video is thus made by simple [video-audio] elements, interaction of which produces numerous harmonic variations. **Max Hattler's [DE] experiment rescore 192010 excerpt: Richter & Ruttman** represents a readymade [recycled piece] based on the works of Hans Richter [Rhythm 21, 1921.], Walter Ruttmann [Opus IV, 1925.], Slavko Vorkapich [Abstract Experiment in Kodachrome, 1940. "C 1950.] and Ralph Steiner [Mechanical Principles, 1930.]. **Vadim Smakhtin [RU]** demonstrates the power of cosmic energy by tracing the movement of particles which create concentric circles in **Every time I know**. **Jonathan Gille's [GB]** animation **In Orbit** investigates the physics and the mysticism of the universe, noting the transit of a planet over an unknown star. //

*Jonathan Gille, In Orbit 2'57" [VB]*





**Jorge Lopez Navarrete** [ŠPA] projektom **the same conversation**, koji okuplja ciklus kratkih video radova, istražuje potencijal kulminacije [napetost] uvijek istog razgovora i njegovog izvjesnog završetka, kojeg u nizu kratkih sekvenci vode različiti sugovornici. **Athanasia Leivaditou** [GR] videom **1,6 S.M. OF LIFE** istražuje odnos/suživot dvaju čovjekovih [ne nužno razdvojenih] identiteta definiranih prostorom: njegovu privatnost nasuprot uronjenosti u posao. Athanasia Leivaditou, potaknuta mišlju o životnom prostoru čije su granice sve češće zidovi ureda, prostrani radni stol pretvara u krevet – jer nekoliko sati sna u borbi s rokovima čine luksuz današnjice. Koristeći estetiku promidžbenih poruka **Emre Onol** [TUR] računalnom [baby-vision] animacijom **mumu** nastoji stvoriti nježnu roditeljsku atmosferu.

// **Jorge Lopez Navarrete** [ES] through his project **the same conversation**, a cycle of short video works, explores the potential of the culmination [the tension] of always-the-same conversation, taking place between various characters in a line of short sequences, and its already known ending. **Athanasia Leivaditou** [GR], in her video **1,6 S.M. OF LIFE**, explores the relationship and coexistence of two, not necessarily divergent, human identities defined by space: privacy vs. immersion in work. Athanasia Leivaditou, inspired by the thought of life space increasingly being bound by the walls of an office, transforms a large office desk into a bed, for a few hours of sleep won in a battle with deadlines are the luxury of our time. Using the aesthetics of advertising in computer [baby-vision] animation **mumu**, **Emre Onol** [TR] tries to create a tender parental atmosphere. //

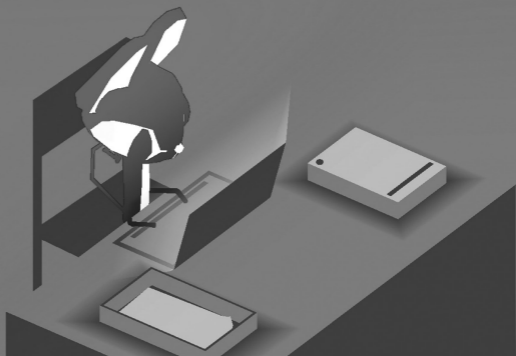
*Jorge Lopez Navarrete, the same conversation [ŠPA]*



**Liput Przemyslaw** [PL] animiranim kolažom **VHS** istražuje granice vlastitih ilustracija, ali i mogućnosti [teksture] različitih video-medija. **Channels Stevea Wisemana** [VB] podsjeća nas da živimo matricu – ten forty five pm; this is the world now; move a fin and the world turns; sit in a chair and pictures change. Krajnje minimalistička računalna 3D animacija **Davida O'Reillya** [SAD], **Please Say Something**, donosi update [ili destrukciju] podžanra animiranog filma u kojem su glavni protagonisti mačka i miš, dok se u budućnost smještena radnja vrti oko njihova i nadalje problematičnog odnosa.

// **Liput Przemyslaw** [PL], in an animated collage **VHS**, explores the boundaries of his own illustrations and the possibilities of [the texture of] different video media. **Channels** by **Steve Wisemann** [GB] reminds us that we live the matrix "ten forty five pm; this is the world now; move a fin and the world turns; sit in a chair and pictures change." Highly minimalist 3D computer animation **Please Say Something** by **David O'Reilly** [USA] brings us an update [or a destruction] of the subgenre of an animated movie in which the main characters are a cat and a mouse, while the narrative taking place in the future develops around their still rather problematic relationship. //

*David O'Reilly, Please Say Something 10'01" [SAD]*

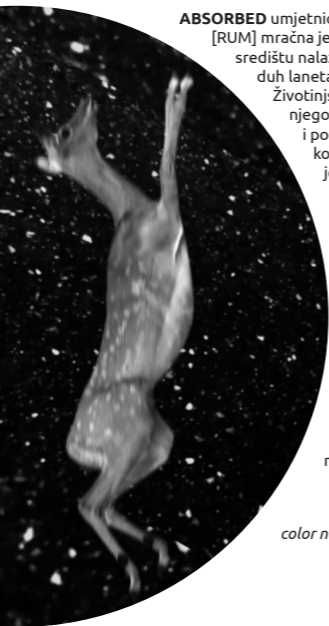




*Steve Wiseman, Channels 1'37" [VB]*

*Liput Przemyslaw, VHS 3'37" [PL]*





**ABSORBED** umjetnice poznate kao **color nurse** [RUM] mračna je fantazmagorija u čijem se središtu nalazi dječak koji sanjajući oslobađa duh laneta stradalog pred njegovim očima. Životinjska duša najprije egzistira u njegovu umu, zatim se materijalizira i poistovjećuje s dječakom, da bi konačno postala dio kozmičkog jedinstva – u skladu sa zakonima odnosa mikro i makrokozmosa.

// **ABSORBED** by the artist known as **color nurse** [RO] is a dark phantasmagoria centering around a boy who, by dreaming, frees the spirit of a fawn that died in front of his eyes. The animal spirit first exists in his mind, subsequently materializing and identifying with the boy, only to become a part of the universal unity in line with the laws of micro and macro-cosmos. //

*color nurse, ABSORBED 10'*

*Kiron Hussain, Slick Horsing 2'22''*

**Kiron Hussain** [VB] u profinjenoj eksperimentalnoj animaciji **Slick Horsing** surfa skrivenim strahovima mračne strane svojeg djetinjstva.

// **Kiron Hussain** [GB] in a refined experimental animation **Slick Horsing** surfs through the hidden fears of the dark side of his childhood. //



**Minotaur Daniela Sousa** [POR] nova je interpretacija drevnog minojskog mita. U središtu priče sada je Minotaur koji napušten na svome otoku provodi djetinjstvo, a društvo mu prave tek crvena kugla i vlastiti odraz u mnoštvu zrcala s kojim je, kada se prepusti plesu, u savršenom sinkronicitetu. Međutim, na otok nenadano dolaze posjetitelji, koji se ne ponašaju poput Minotaurovih rasplesanih blizanaca, što u njemu izaziva frustraciju i budi istinsku prirodu.

// **Minotaur** by **Daniel Sousa** [PT] is a new interpretation of the ancient Minoan myth. In the center of the story now is Minotaur, who spends his childhood abandoned on an island, with only a red ball and a reflection in a mirror, with which he can form a perfect synchronicity when dancing, keeping him company. However, the island has unexpected guests which do not act like Minotaur's dancing twins, thus generating frustration within our protagonist, and waking his true nature. //



*Daniel Sousa, Minotaur 8'*



**Four Roses Krisa De Meestera** [BEL] provokativna je drama čiju bit možda najbolje ilustrira citat američkog filozofa Henrya D. Thoreaua: As if you could kill time without injuring eternity.

// **Four Roses** by **Kris De Meester** [BE] is a provocative drama, the essence of which is probably best illustrated by a quote from American philosopher Henry D. Thoreau: "As if you could kill time without injuring eternity." //

*Kris De Meester, Four Roses 80'22"*



# [X] FEFV

Andrea Kustić: **You are of no importance** 5'50"  
Piotr Krzymowski: **Color Invention** 5'40"  
Richard Webb: **Death by Cathode Ray** 2'17"  
Tom Walker: **Kung-fu** 8"  
Unicorn semiotics: **The Difference Between Red And Brown** 1'49"  
Evgeniy Vaschenko: **Statement1\_\_03** 2'34"  
Siniša Lordan: **Grüner Tisch** 3'30"  
Matt Grote: **VAST** 3'27"  
Hamed Sahihi: **Sun-down** 3'30"  
Jorge Lopez Navarrete: **the same conversation** 2' 56"  
Athanasia Leivaditou: **1,6 S.M. OF LIFE** 7'12"  
Kiron Hussain: **Slick Horsing** 2'22"  
Liput Przemyslaw: **VHS** 3'37"  
Steve Wiseman: **Channels** 1'37"  
Max Hattler: **rescore 192010 - excerpt: Richter & Ruttman** 3'11"  
David O'Reilly: **Please Say Something** 10'01"  
color nurse: **ABSORBED** 10'  
Emre Onol: **mumu** 20"  
Jonathan Gille: **In Orbit** 2'57"  
Vadim Smakhtin: **Every time I know** 1'30"  
Daniel Sousa: **Minotaur** 8'  
Kris De Meester: **Four Roses** 80'22"

Organizaciju i selekciju radova ovogodišnjeg Festivala eksperimentalnog filma i videa potpisuje Kulturno-umjetnički laboratorij [KUL], neprofitno udruženje osnovano s ciljem poticanja, promicanja i razvoja nezavisnog kulturno-umjetničkog izražavanja i javnog djelovanja. Njegovi su osnivači: Lena Franolić, Marin Dlaka i Igor Gržetić.

// This year's Festival of Experimental Film and Video was organized and the works were selected by Kulturno-umjetnički laboratorij [KUL], non-profit organization created with the goal of promotion and development of independent cultural and artistic expression and public activity. Its founders are Lena Franolić, Marin Dlaka and Igor Gržetić. //



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