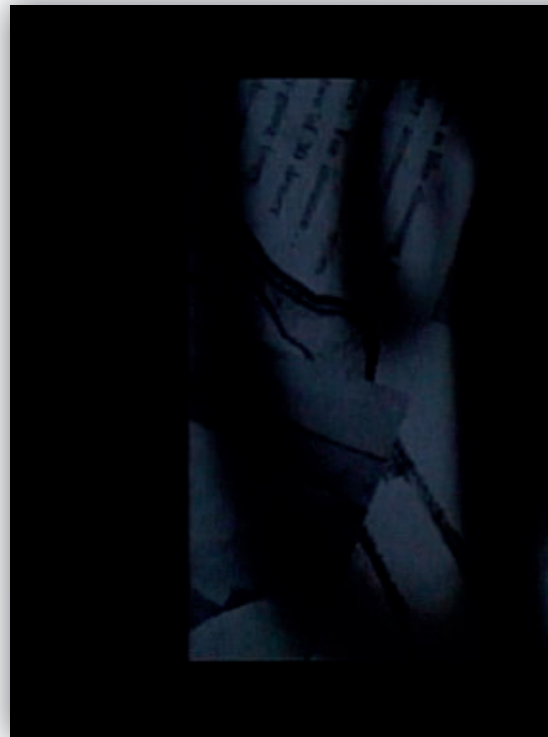
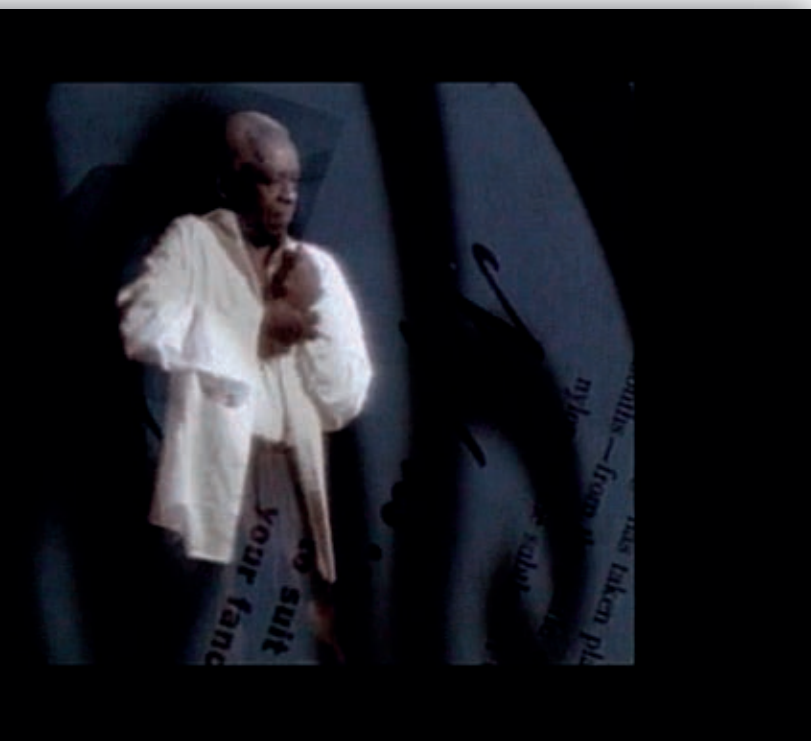


Short forms











ARRESTED DEVELOPMENT: SPEECH PURSUES A DIALOGUE WITH GOD IN "TENNESSEE."

SP 12 / STEFFI GEFÄLLT DAS SOCIAL MEDIA UNLIMITED
SP 12 / STEFFI LIKES THIS SOCIAL MEDIA UNLIMITED

DIGITAL DEMENTIA

Switzerland / 2012 / 3:00 min
Animation / dir, script, dop Oliver Christensen, Verena Pfister / prod Oliver Christensen



In der bunten Stadt ist nichts normal aber etwas haben sie alle gemeinsam: Sie benutzen ein Smartphone und dessen Apps. Nothing is normal in this city, but everybody has one thing in common: they use smartphones and their apps.

Contact: Oliver Christensen
junimond@gmx.ch

SIGHT

Israel / 2012 / 8:00 min / Short Fiction
dir Daniel Lazo, Don May-Raz



Google Glass ist jetzt, Sight ist morgen. Was, wenn wir jeden Aspekt unseres Lebens einer App anvertrauen?

Today, Google Glass. Tomorrow, Sight. What happens when every aspect of our lives has an app?

Contact: Daniel Lazo
dunio2@gmail.com

THURSDAY

USA / 2013 / 1:30 min / Short Fiction
dir Milcho Manchevski



Wenn man mit dem Handy in die ganze Welt schauen kann, verliert man schnell aus dem Blick was direkt vor einem geschieht.

When a phone is window to all the world, it's easy to lose sight of what's happening right in front of you.

Contact: Milcho Manchevski
milcho.manchevski@gmail.com

MÉMOIRABLE MOI REMEMBER ME

Canada / 2013 / 14:30 min
Fiction / dir, prod, script
Asselin / dop André Turcotte



Du denkst an mich, Mathieu hat dieser 5. Auswirkungen als soziale Netzwerke einzige Lösung zu sein.

You think of me the Mathieu, social network the only solution.

Contact: Céline Courty
Les Productions Jean-François
celine@cinelonde.com

97%

Netherlands / 2013 / 8:00 min
Fiction / dir Ben Brand
Vorecken / cast Hana



Wenn man das Finden einer App über Suche schnell zur Ja.

When you try to find a phone app, the search is a hunt!

69 TENNESSEE

Arrested Development

1992

SHOT ABOUT 25 MILES FROM THEIR HOME base of Atlanta, Arrested Development's 1992 video for "Tennessee" seems light years away from the down-your-throat, cop-killing rap aesthetic frequently purveyed on MTV. The low-budget clip was cut by Macedonian director Milcho, who echoes, with stark monotones, the realism of Depression-era photographers. His fresh, unjaded perspective clearly evokes the people (played by band members, their pals and locals who stumbled upon the shoot) and feel of the backwoods South. "They wanted to do half of the video in a ghetto," says Milcho. "But I convinced them not to." The song, penned by the band's frontman, Speech, is about a spiritual dream dialogue with God and a return to roots, not in Africa, but rural black America. "We found two houses that were perfect for the job," says Milcho. "Dirt floors, complete poverty. The funny thing was that there were old white folks living in both of them. I guess poverty cuts across racial lines." — D.I.

Alle Filme werden in der Drift
All films will be screened in the

Darko Lesoski via **Angelika Apsis**

420 Ај сега почнете со „наш Милчо“ и „Македонија во трка за Оскар“ па да почне да ми се
повраќа... НАПРЕД МИЛЧО! ТИ ЗАСЛУЖУВАШ ОСКАР - НЕ МАКЕДОНИЈА!

Mostra Venezia: 'Future Reloaded', 70 registi per 70 corti che omaggiano il festival (2)

[Home](#) | [Cinema](#) | [History](#) | [70 Directors for Venice 70](#)

CINEMA

70 Directors for Venice 70
Istituto Luce Documentaries
ASAC Documents

70 Directors for Venice 70
70 directors who made the



ABBAS KIAROSTAMI - (Iran),
Films presented in Venice:
1972 - *Nan va koutcheh* (The Bread
Documentary e Cortometraggio (i
[Read more >>](#)



KIM KI-DUK - (South Korea),
Films presented in Venice:
2000 - *Seam* (The Isle) - In Competition
[Read more >>](#)



YORGOS LANTHIMOS - (Greece),
Films presented in Venice:
2010 - *Attenberg* - In Competition
2011 - *Alpeis* - In Competition (scr
[Read more >>](#)



PABLO LARRAÍN - (Chile),
Films presented in Venice:
2010 - *Post Mortem* - In Competition
[Read more >>](#)



TOBIAS LINDHOLM - (Denmark),
Films presented in Venice:
2012 - *Kapringem* (A Hijacking) - Orizzonti section (screenplay, director)



GUIDO LOMBARDI - (Italy),
Films presented in Venice:
2010 - *Vomero Travel* - Giornate degli Autori section (screenplay, director)
[Read more >>](#)



JAZMÍN LÓPEZ - (Argentina),
Films presented in Venice:
2012 - *Leones* - Orizzonti section (screenplay, director)
[Read more >>](#)



MILCHO MANCHEVSKI - (Macedonia),
Films presented in Venice:
1994 - *Before the Rain* - In Competition (screenplay, director)
[Read more >>](#)

(Adnkronos/Cinematografo.it) - Il macedone Milcho Manchevski, invece, prende spunto da un video che fece il giro della rete qualche tempo fa (una donna cinese investita da un camion e rimasta a terra tra l'indifferenza dei numerosi passanti), per soffermarsi sulle derive che potrebbero condurci ad ignorare quello che accade sotto i nostri occhi pur indignandoci vedendo frammenti di immagini provenienti da chissà' dove.

Emblematico, tra gli altri, il corto di Edgar Reitz, che alla Mostra porta fuori concorso 'Die andere Heimat - Chronik einer Sehnsucht': la sala di un cinema si svuota, un uomo rimane solo, in lacrime, al termine della proiezione. Esce, e per strada ritrova i 'compagni di visione', già' intenti a maneggiare telefoni e tablet, pronti ad altre fruizioni. Fuori e' un esplosione di immagini, colorate, sovrapposte, veloci: l'uomo entra in un locale, si avvicina al bancone, il barista sfoglia il proprio tablet. E l'uomo, prendendo il proprio smartphone, decide di appuntare sul blocco note il ricordo della serata: 'Sono stato al cinema. Ho pianto', citazione dai diari di Franz Kafka.

Non manca, naturalmente, il contributo dei registi italiani: il presidente di giuria Bernardo Bertolucci ha realizzato 'Scarpette rosse', citando l'imm
pero' i suoi piedi e le ruote della carrozzella
Guido Lombardi con 'Senza fine' rende om
mia cara, me ne infischio").(segue)

Brandon's movie memory

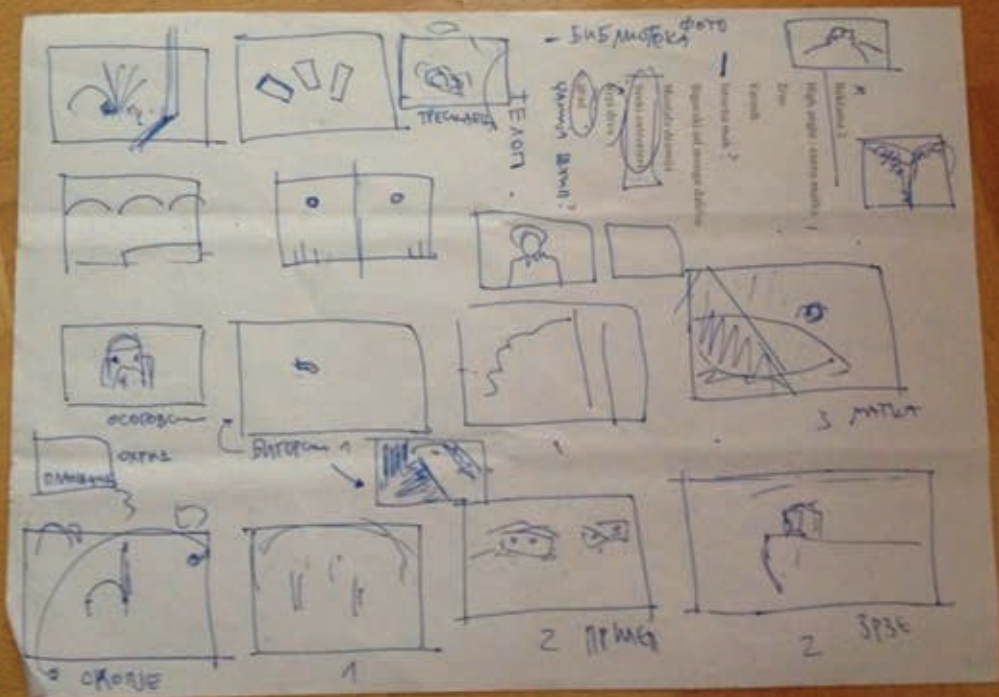
DEEPER INTO MOVIES

Venezia 70 Future Reloaded (2013), part 1

Milcho Manchevski – Thursday

Ironic piece about people engrossed in their portable devices – one girl watches a video about people on the street failing to notice some tragedy, ponders the video while walking right past another tragedy everyone is failing to notice.





MACEDONIA TIMELESS TELECINE NOTES:

1. OVERALL: Warm feel, golden, hot, stuffy
2. Crushed blacks
3. Time-lapse shot: strong sunset, purple sky
4. Night scenes (beginning and end): city, cool

Why We Travel

1 of 26 ◀ ▶

☒ SIGN IN TO RECOMMEND | ☐ SIGN IN TO E-MAIL | ☐ SHARE

ON A FILM SHOOT, KONJSKO, MACEDONIA, OCT. 20, 2008 Will Rosenthal, 52, a Brooklyn social worker, photographs the actress Ana Lukic on the set of a commercial along the edge of Lake Prespa. "I'm a social worker, but in a previous life I was a filmmaker. My undergraduate degree was in film. I was in Macedonia watching an old friend of mine from film school shoot a commercial promoting travel to Macedonia. So they were shooting different locations around the country, and I just tagged long to all these beautiful places. It reminded me of maybe what Italy was like in the '50s, where it's underdeveloped but has this fascinating culture. It seems like every major civilization has marched through there and conquered it at one time or another, from the Romans to the Byzantines to the Ottomans, the Nazis, the Communists. They've all left their mark. It's much more intriguing than Western Europe. It's the Balkans, you know? It's rich, and it's complicated, and it has this real rugged beauty to it. It's in flux, so that's interesting to see. It hasn't achieved some end state of developed stasis."

As told to Austin Considine

Photo: Marko Georgiev for The New York Times





1, 74

1. Da li film mora da ima priču?
2. Da li film mora da ima sliku?
3. Da li film mora da bude eksponiran?
4. Da li film mora da bude prikazan?
5. Da li film mora da sadrži traku?
6. Da li film mora da postoji da bi bio film?

