



25 FPS Festival

Seminar



# Dispersie Dispersions

■ ■ ■ ■ ■ ■ ■ ■ ■ ■  
Fenomeni  
raspršene  
pažnje

The Phenomena  
of Scattered  
Attention

■ ■ ■ ■ ■ ■ ■ ■ ■ ■  
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Kulturno informativni  
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Zagreb

# Od pažnje do opažanja

Zašto uopće gledamo filmove? Da bismo pobjegli od surove stvarnosti i nakratko uronili u paralelne svjetove? Ponekad sjedamo pred ekran, ili veliko platno, da bismo se odmaknuli od života, a ponekad pokušavajući ga razumjeti. Bez suvišnog romantiziranja gledateljskih poriva, sigurno je da danas filmove gledamo na bezbroj različitih načina.

Promišljajući ulogu filma, korisno je pokušati razumjeti načine na koje film gledateljima pruža specifično iskustvo, točnije filmsko iskustvo. Uzimajući u obzir da se pojam iskustva odnosi i na “izlaganje stvarnosti” koja nas iznenađuje i osvaja (po prvi put), kao i na “stvaranje znanja” (iskustva) koje nam omogućuje ovladavanje stvarnošću, teoretičar Francesco Casetti definira filmsko iskustvo kao “onaj trenutak kada slike (i zvukovi) na ekranu zaokupljaju sva naša osjetila, kao i trenutak kada izazivaju razumijevanje onoga što gledamo i svijest o činjenici da to gledamo.” Na određen način, naša se pažnja rasteže i proteže dok se suočavamo sa slikama u pokretu, koja nas “pogađaju”, dok istovremeno prepoznajemo “kako nešto gledati” te osvještavamo “da nešto gledamo”.

Iskustvo koje se počelo definirati 28. prosinca 1895., Lumièreovim projekcijama u Salonu Indien u Parizu, a desetljećima kasnije razvijalo se zahvaljujući suvremenim tehnologijama, danas se suočava s radikalnom transformacijom. Promjene započete 1980-ih i 1990-ih s pojavom multipleksa i VHS-a danas postaju još očitije s bujanjem *streaming* platformi. Odavno smo ovladali mogućnošću snimanja, ubrzavanja i usporavanja slike, u našim dnevnim sobama, a novi oblici pristupa filmskom iskustvu kao i

nova okruženja u kojima se to iskustvo odvija razmnožavaju se na svakom koraku. Iskustvo kao takvo postaje sve privatnije i (de) personaliziranije. Paralelno, gledatelj prestaje konzumirati već počinje i intervenirati u čin gledanja.

Pitanje pažnje tema je dugog trajanja u raspravama koje povezuju film, umjetnost, teoriju kulture i recepcije. Istovremeno, u vremenu sveprisutnih i široko rasprostranjenih ekrana te različitih digitalnih sučelja, pitanja o posljedicama narušenih režima pažnje postaju sve nužnija, a sve češće susrećemo se s pojmovima raspršene ili disperzirane pažnje. Kako gledamo filmove kada se naše iskustvo sve češće odvija između kina, laptopa, mobitela i paralelnih ekrana? Što se događa s gledateljskim iskustvom kada se pažnja neprestano prekida, preusmjerava ili raspršuje?

Nema sumnje da je pažnja suvremenog gledatelja fragmentirana i na određen način ugrožena, no upravo nenarativne forme i eksperimentalni film svojim asocijativnim, selektivnim i diskontinuiranim postupcima disperziju pažnje pretvaraju u dio filmskog iskustva. Možda upravo disperzirana pažnja — ili pažnja oslobođena stroge prizorne i fabulativne povezanosti karakteristične za narativni film — predstavlja ono što eksperimentalni film čini toliko fascinantnim: mogućnost otvaranja novih prostora percepcije, spoznaje i osjećanja.

Nika Petković  
25 FPS

# From Attention to Notice

Why do we watch movies at all? To escape harsh reality and briefly immerse ourselves in parallel worlds? Sometimes we sit in front of a screen to step away from life, while other times we do so to understand it. Without unduly romanticizing the impulses of the viewer, it is certain that today we watch films in countless different ways.

When reflecting on the role of cinema, it is useful to try to understand the ways in which it offers viewers a specific experience—namely, the filmic experience. Taking into account that the concept of experience refers both to an “exposure to reality” that surprises and captivates us (for the first time) and to the “acquisition of knowledge and competence” which enables an individual to face reality and create meaning from it, theorist Francesco Casetti defines the filmic experience as “that moment when images (and sounds) on the screen engage all our senses, as well as the moment when they provoke an understanding of what we are watching and an awareness of the fact that we are watching it.” In a sense, our attention stretches and expands as we confront moving images that “strike” us, while simultaneously recognizing “how to watch something” and becoming aware “that we are watching something.”

The experience that began to take shape on December 28, 1895, with the Lumière brothers’ screenings at the Salon Indien in Paris, and evolved over decades thanks to modern technologies, is today facing a thorough transformation. Changes that began in the 1980s and 1990s with the advent of multiplexes and VHS are becoming even more pronounced with today’s swarming

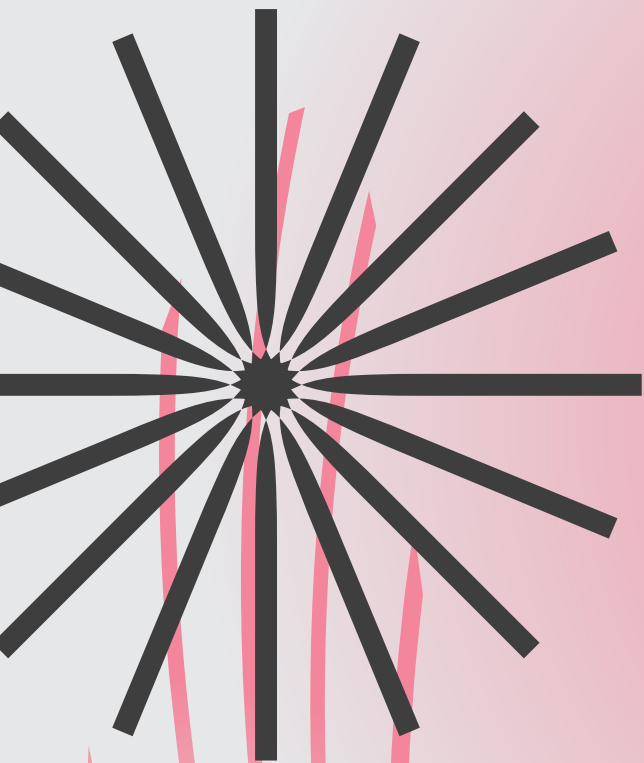
of streaming platforms. Long ago we mastered the ability to record, fast-forward, and slow down images in our living rooms, while new forms of accessing the filmic experience, and the new environments in which that experience unfolds, are proliferating at every turn. The experience itself is becoming increasingly private and (de)personalized. At the same time, the viewer ceases to merely consume and begins to intervene in the act of watching.

The question of attention has long been a central theme in discussions connecting film, art, and theories of culture and reception. At the same time, in an era of ubiquitous screens and diverse digital interfaces, questions regarding the consequences of disrupted attention regimes have become increasingly urgent, and we frequently encounter concepts such as scattered or dispersed attention. How do we watch films when our experience increasingly unfolds across a mix of cinema, laptops, mobile phones, and simultaneous screens? What happens to the viewing experience when attention is constantly interrupted, redirected, or scattered?

Undoubtedly, the contemporary viewer's attention is fragmented—even compromised. Yet, it is precisely non-narrative and experimental film that, through their associative, selective, and discontinuous methods, transform this very dispersion of attention into an integral part of the filmic experience. Perhaps it is this liberated attention—freed from the constraints of narrative continuity—that makes experimental film so compelling: its potential to open new realms of perception, cognition, and feeling.

Nika Petković  
25 FPS

# Predavanja



# Lectures

# KRATKA POVIJEST PAŽNJE

Ante Jerić

SVEUČILIŠTE U RIJECI

Pažnja je više od individualne kognitivne sposobnosti ili resursa — njezini promjenjivi oblici usmjeravali su razvoj ljudske suradnje, kolektivnog života i kulture. Načini na koje su naši preci dijelili i organizirali svoju pažnju ključni su kako za razumijevanje sposobnosti naše vrste za širenje društvenih struktura, tako i za razumijevanje raspada zajedničke pažnje u sadašnjosti. Polazeći od radova Michaela Tomasella, Josepha Henricha, Jonathana Bellera i Yvesa Citti, predavanje će predstaviti povijest ljudske pažnje kroz pet velikih preobrazbi.

- ✱ Prije 6 milijuna godina: Ljudska društvenost ukorjenjuje se u kompetitivnoj spoznaji primata. Čovjekoliki majmuni koriste individualnu pažnju kako bi pratili suparnike, manipulirali društvenim interakcijama i snalazili se u neposrednim hijerarhijama.
- ✱ Prije 400.000 godina: Suočeni s pritiscima okoliša, rana ljudska vrsta prihvaća nužnu suradničku potragu za hranom. Pojavljuje se zajednička intencionalnost, koja kroz geste poput pokazivanja usklađuje pažnju oko zajedničkih lokalnih ciljeva.
- ✱ Prije 150.000 godina: Širenje skupina i grupno natjecanje proširuju fokus s odnosa između dvoje pojedinaca na kolektivnu intencionalnost, usklađujući čitave zajednice oko zajedničkih kulturnih normi, jezika i ritualnih praksi.
- ✱ Prije 5.000 godina: Rane agrarne države i pisani mediji institucionaliziraju zajednički fokus, eksternalizirajući pažnju kroz formalne pravne kodekse, administrativne sustave i narativne tradicije.
- ✱ Danas: Medijski algoritmi komodificiraju, izvlače i fragmentiraju pažnju, predstavljajući strukturni izazov za suradnju i sposobnost zajedničke intencionalnosti koja je obilježila društvenu evoluciju ljudske vrste.

Ante Jerić je poslijedoktorand na Filozofskom fakultetu Sveučilišta u Rijeci. Doktorirao je u sklopu doktorskog programa Transformacija moderne misli pri Znanstvenoistraživačkom centru Slovenske akademije znanosti i umjetnosti (ZRC SAZU). Područja njegova interesa uključuju filozofiju uma, estetiku i teoriju pripovijedanja.

# A BRIEF HISTORY OF ATTENTION

## Ante Jerić

UNIVERSITY OF RIJEKA

Attention is more than an individual cognitive capacity or resource—its evolving forms directed the development of human cooperation, collective life, and culture. The ways in which our ancestors shared and organized their attention hold keys both to understanding our species' capacity for social scaling and the breakdown of shared attention in our current predicament. Throughout this lecture, and against the background of the work of Michael Tomasello, Joseph Henrich, Jonathan Beller, and Yves Citton, I will present a history of human attention across five major transformations:

- ☀ 6 Million Years Ago: Human sociality roots itself in competitive primate cognition. Great apes use individual attention to track rivals, manipulate social interactions, and navigate immediate hierarchies.
- ☀ 400 000 Years Ago: Facing environmental pressures, early humans adopt obligate collaborative foraging. Joint intentionality emerges, using gestures like pointing to synchronize attention on shared local goals.
- ☀ 150 000 Years Ago: Group expansion and intergroup competition scale dyadic focus into collective intentionality, aligning entire communities around shared cultural norms, language, and ritual practices.
- ☀ 5 000 Years Ago: Early agrarian states and written media institutionalize shared focus, externalizing group attention through formal legal codes, administrative systems, and narrative traditions.
- ☀ Today: Media algorithms commodify, extract, and fragment attention, posing a structural challenge to the cooperative capacity for shared intentionality that defined human social evolution.

Ante Jerić is a postdoctoral fellow at the Faculty of Humanities and Social Sciences, University of Rijeka. He earned his PhD through the Transformation of Modern Thought doctoral program at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU). He is interested in the philosophy of mind, aesthetics, and narrative theory.

# LOOPOVI DIGITALNE PAŽNJE

Max Bergmann

VIENNA SHORTS

Na internetu se pažnja kreće u različitim smjerovima često slijedeći dezorijentirajuće obrasce. Kako film odražava te tehnološke promjene i kako na njih reagira? Predavanje će obuhvatiti niz primjera različitih filmskih postupaka iz 21. stoljeća, među kojima su računalne tehnologije, sučelja i pogreške u samoj slici ili prilagođavanje narativa nelinearnoj logici interneta. Analizirajući ih u njihovu širem kontekstu, razmotrit ćemo kako se film pozicionira u svijetu koji je sve više umrežen.

Max Bergmann filmolog je i umjetnički ravnatelj međunarodnog festivala kratkog filma Vienna Shorts, na kojem je prethodno radio kao kustos i voditelj suradnji. U svojoj nedavno obranjenj doktorskoj disertaciji iz područja filmskih i medijskih studija bavio se nelinearnim pripovijedanjem, internetskom kulturom i digitalizacijom u filmu 21. stoljeća.

# DIGITAL ATTENTION LOOPS

Max Bergmann

VIENNA SHORTS

Online, attention moves in different directions, often in disorienting patterns. How does cinema reflect and react to these technological changes? This lecture will trace different cinematic strategies in a variety of examples from the 21st century. Films may incorporate computing technologies, interfaces, and glitches into the film frame, or adapt their narratives to the non-linear logic of the Internet. By analysing the films in their wider contexts, we will address how film is positioning itself in an increasingly networked world.

Max Bergmann is a film scholar and the artistic director of the international short film festival Vienna Shorts, where he previously worked as curator and head of cooperations. In his recent PhD dissertation in Film and Media Studies, he focused on nonlinear narration, Internet culture, and digitalization in 21st-century cinema.

# BEZ OMETANJA: O OBEĆANJU DUBOKE PAŽNJE U KINU

## Julian Hanich

SVEUČILIŠTE U GRONINGENU

Ovo predavanje zagovara trajnu važnost kina kao vitalne kulturne prakse i društvene institucije. Zašto? U vremenu sve raspršenije pažnje kina omogućuju koncentriranija i fokusiranija filmska iskustva za razliku od mnogih drugih oblika susreta s pokretnim slikama.

Iako je neke filmove bolje doživjeti nasamo kod kuće, druge je bolje gledati u prostoru kinodvorane, u društvu drugih ljudi. To se osobito odnosi na zahtjevne modernističke umjetničke filmove, spore filmove ili tzv. slow cinema, eksperimentalne i avangardne filmove te srodne forme.

Jedan od fenomena koji me navodi na taj zaključak jest ono što nazivam „zajedničkom dubokom pažnjom“. Zahvaljujući svojim prostornim i tehnološkim obilježjima, kino stvara uvjete koji nam omogućuju da se zahtjevnijim filmovima posvetimo kroz produljenu pažnju. To djelomično omogućuje i prisutnost drugih gledatelja: njihova usredotočena pažnja može se, u određenom smislu, prenijeti i na nas, pomažući nam da ostanemo koncentrirani na film. Na taj način zajedničko iskustvo pažljivog gledanja može povoljno djelovati na našu sposobnost održavanja pažnje.

Julian Hanich profesor je filmskih studija na Sveučilištu u Groningenu. Autor je triju monografija: *The Audience Effect: On the Collective Cinema Experience* (Edinburgh UP), *Cinematic Emotion in Horror Films and Thrillers: The Aesthetic Paradox of Pleasurable Fear* (Routledge) i *Friedrich Wilhelm Murnau: City Girl* (Edition Text + Kritik). S Martinom Rossouwom uredio je nagrađivanu knjigu *What Film Is Good For: On the Values of Spectatorship* (University of California Press), a s Danielom Fairfaxom priredio je svezak *The Structures of the Film Experience by Jean-Pierre Munier: Historical Assessments and Phenomenological Expansions* (Amsterdam UP). Voditelj je istraživačkog projekta *Cinematic Beauty: Exploring the Experience of a Major Aesthetic Phenomenon*, koji financira Nizozemsko vijeće za znanstvena istraživanja.

# UNDISTRACTED: ON CINEMA'S PROMISE OF DEEP ATTENTION

## Julian Hanich

UNIVERSITY OF GRONINGEN

This talk makes a strong case for the continuing importance of the movie theatre as a vital cultural practice and social institution. Why? In an age of increasingly scattered attention, cinemas enable film experiences that are more concentrated and focused than many other forms of engagement with moving images.

While some films may be better experienced privately and alone at home, I argue that others are best watched in the public space of the cinema and in the company of others. This is particularly true, I suggest, of challenging modernist art films, slow cinema, experimental and avant-garde films, and related forms.

One phenomenon that leads me to this conclusion is what I call “joint deep attention”. Because of its spatial and technological features, the cinema creates conditions that allow us to engage with more challenging films through sustained attention. Yet this is partly enabled by the presence of other viewers: their focused attention can, in a sense, rub off on us, helping us remain concentrated on the film. In this way, the shared experience of attentive viewing can have a beneficial effect on our capacity for attention.

Julian Hanich is Professor of Film Studies at the University of Groningen. He is the author of three monographs: *The Audience Effect: On the Collective Cinema Experience* (Edinburgh UP), *Cinematic Emotion in Horror Films and Thrillers: The Aesthetic Paradox of Pleasurable Fear* (Routledge) and *Friedrich Wilhelm Murnau: City Girl* (Edition Text + Kritik). With Martin Rossouw, he co-edited the award-winning *What Film Is Good For: On the Values of Spectatorship* (University of California Press) and with Daniel Fairfax he was responsible for the volume *The Structures of the Film Experience by Jean-Pierre Munier: Historical Assessments and Phenomenological Expansions* (Amsterdam UP). He is currently directing the research project *Cinematic Beauty: Exploring the Experience of a Major Aesthetic Phenomenon*, funded by the Dutch Research Council.

# Filmski programi



# Film Programs

# STANI, GLEDAJ I SLUŠAJ

## Federico Windhausen

Program koji obuhvaća televizijske kvizove, eksperimentalni i *underground* film, ranu videoumjetnost i nastavne filmove. Istražujući načine na koje audiovizualni mediji usmjeravaju, vode i zadržavaju našu pažnju, program okuplja filmove razigranog, ali i pedagoškog te didaktičnog karaktera.

*Film u kojem se pojavljuju rubne oznake, perforacije, čestice prljavštine itd.*

Owen Land

US, 5', 1965., 16 MM

*Institucionalna kvaliteta*

Owen Land

US, 5', 1969., 16 MM

*Vježbe čitanja*

Owen Land

US, 6', 1970., 16 MM

*Što ne valja s ovom slikom prvi dio*

Owen Land

US, 5', 1972., 16 MM

*Nova poboljšana Institucionalna*

*kvaliteta: U okolišu tekućina*

*i nazala ponekad se razvije*

*parazitski samoglasnik*

Owen Land

US, 10', 1976., 16 MM

*Orfej (izrežani kadrovi)*

Mary Helena Clark

US, 6', 2012., 16 MM

*Radionica*

Narcisa Hirsch

AR, 11', 1974., HD VIDEO

*Okretanje*

Morgan Fisher

US, 15', 1975., HD VIDEO

*Bumerang*

Richard Serra

Nancy Holt

US, 11', 1974., HD VIDEO

# STOP, LOOK AND LISTEN

## Curated by Federico Windhausen

A program that encompasses television quiz shows, experimental and underground cinema, early video art, and classroom instructional films. As these works explore how audiovisual media direct, guide, and hold our attention, they are often playfully pedagogical and didactic.

*Film in Which There Appear Edge  
Lettering, Sprocket Holes, Dirt  
Particles, etc.*

Owen Land

US, 5', 1965, 16 MM

*Institutional Quality*

Owen Land

US, 5', 1969, 16 MM

*Remedial Reading Comprehension*

Owen Land

US, 6', 1970, 16 MM

*What's Wrong with This Picture  
Part 1*

Owen Land

US, 5', 1972, 16 MM

*New Improved Institutional Quality:*

*In the Environment of Liquids  
and Nasals a Parasitic Vowel  
Sometimes Develops*

Owen Land

US, 10', 1976, 16 MM

*Orpheus (Outtakes)*

Mary Helena Clark

US, 6', 2012, 16 MM

*Workshop*

Narcisa Hirsch

AR, 11', 1974, HD VIDEO

*Turning Over*

Morgan Fisher

US, 15', 1975, HD VIDEO

*Boomerang*

Richard Serra, Nancy Holt

US, 11', 1974, HD VIDEO

# LOOPOVI DIGITALNE PAŽNJE

## Vienna Shorts

*Loopovi digitalne pažnje* prate beskonačan tok slika koji prekidaju političke intervencije i promišljanja o digitalnoj ekonomiji pažnje. Filmovi uključuju sučelja i poruke iz *chatova*, prenose iskustvo bivanja mladom ženom na internetu, eksperimentiraju s umjetnom inteligencijom i zamišljaju vjetar na (digitalnoj) koži. Na kraju, možda baš kao i u stvarnom životu, tonemo u vrtlog preopterećenosti informacijama i gubimo se u prostranstvu kibernetičkog prostora.

### *Maat*

Fox Maxy

US, 30', 2020., HD VIDEO

### *Čudno, apsurdno, kakogod*

Zeynep Dadak, Çiçek Kahraman

TR, DE, 7', 2025., HD VIDEO

### *Prvi*

Micaela Durand, Daniel Chew

US, 12', 2019., HD VIDEO

### *Vjetar*

Miranda Javid

US, 4', 2020., HD VIDEO

### *m h y t n i x*

Karin Ferrari

AT, 22', 2020., HD VIDEO

# DIGITAL ATTENTION LOOPS

## Curated by Vienna Shorts

*Digital Attention Loops* traces the infinite stream of images, disrupted by political interventions and reflections on the digital attention economy. The films integrate interfaces and chat messages, convey the experience of being a young woman online, experiment with AI and imagine the wind on (digital) skin. In the end, perhaps as in real life, we sink into the swirl of information overload and lose ourselves in the vastness of cyberspace.

### *Maat*

Fox Maxy

US, 30', 2020, HD VIDEO

### *Weird Absurd Whatever*

Zeynep Dadak, Çiçek Kahraman

TR, DE, 7', 2025, HD VIDEO

### *First*

Micaela Durand, Daniel Chew

US, 12', 2019, HD VIDEO

### *The Wind*

Miranda Javid

US, 4', 2020, HD VIDEO

### *m h y t n i x*

Karin Ferrari

AT, 22', 2020, HD VIDEO

# DISPERZIJE

## 25 FPS Festival

Gdje boravi pažnja — i što se događa kada odluta, opire se ili se rasplinje?

Program *Disperzije* okuplja filmove koji promišljaju i propituju ekonomiju pažnje u odnosu na suvremenog gledatelja. Monolozi postaju oblici usmjeravanja pažnje publike. Navigacijski uređaji pretvaraju se u strojeve za gledanje koji iskrivljuju percepciju. Prirodni prostor ustupa mjesto iluziji, putopisi odražavaju raspršenu svijest, dok zabilježeni događaji dovode u pitanje tradicionalnu percepciju. Zajedno ovi filmovi istražuju pažnju kao nešto nestabilno: zadržano, preusmjereno, prekinuto i postupno raspršeno.

### *Monolog*

Laure Prouvost

FR, UK, 9', 2009., HD VIDEO

### *Water Pulu 1869 1896*

Ivan Ladislav Galeta

HR, 9', 1987/1988., HD VIDEO

### *Navigator*

Björn Kämmerer

AT, 6' 2015., HD VIDEO

### *O ovoj zavodljivoj opni*

Charlotte Pryce

US, 5', 2020., HD VIDEO

### *Erpe-Mere*

Noemi Osselaer

BE, 20', 2020., HD VIDEO

### *Pronicanje*

Sebastián Díaz Morales

AR, NL, 11', 2012., HD VIDEO

### *Kamo god da odeš, tamo smo*

Jesse McLean

US, 12', 2017., HD VIDEO

# DISPERSIONS

## Curated by 25 FPS

Where does attention live — and what happens when it wanders, resists, or dissolves?

The program *Dispersions* brings together films that reflect on and question the economy of attention in relation to the contemporary viewer. Monologues become forms of directing the audience's attention. Navigation devices turn into seeing machines that distort perception. Natural space gives way to illusion, travelogues reflect dispersed consciousness, while recorded events challenge traditional perception. Together, these films explore attention as something unstable: held, redirected, interrupted and gradually dispersed.

### *Monologue*

Laure Prouvost

FR, UK, 9', 2009, HD VIDEO

### *Navigator*

Björn Kämmerer

AT, 6' 2015, HD VIDEO

### *Erpe-Mere*

Noemi Osselaer

BE, 20', 2020, HD VIDEO

### *Wherever You Go, There*

*We Are*

Jesse McLean

US, 12', 2017, HD VIDEO

### *Water Pulu 1869 1896*

Ivan Ladislav Galeta

HR, 9', 1987/1988, HD VIDEO

### *Of This Beguiling*

*Membrane*

Charlotte Pryce

US, 5', 2020, HD VIDEO

### *Insight*

Sebastián Díaz Morales

AR, NL, 11', 2012, HD VIDEO

# PAŽNJA KAO DJELOVANJE

## Sarajevo Film Festival

Pažnja u filmu nije tek pasivno stanje gledanja; ona je djelovanje, aktivan kognitivni i perceptivni proces kojim gledatelji oblikuju filmsku naraciju, značenje i emocionalno iskustvo. To djelovanje odvija se u oba smjera: u činu stvaranja, ali i u činu percepcije. Ovaj filmski program prikazuje sve aspekte pažnje: kao oblik osobne pobune u filmu *Bernine oči*, kao bijeg u filmu *Pustinja, ona* ili kao oblik slobode u filmu *Histerični napad smijeha*. No pažnja se ne odnosi samo na sadašnjost - ona se odnosi i na prošlost, u filmu *Rahlo*, ili na čin sjećanja, u filmu *Hope Hotel Phantom*.

### *Rahlo*

Jozo Schmuck

HR, 20', 2025., HD VIDEO

### *Bernine oči*

Ermal Gërdovci

XK, 17', 2025., HD VIDEO

### *Hope Hotel Phantom*

Bojan Stojčić

BA, US, 22', 2023., HD VIDEO

### *Pustinja, ona*

Ioanna Digenaki

GR, 14', 2025., HD VIDEO

### *Histerični napad smijeha*

Matija Gluščević, Dušan Zorić

HR, RS, 16', 2025., HD VIDEO

# ATTENTION AS ACTION

## Curated by Sarajevo Film Festival

Attention in film is not merely a passive state of watching; it is an action, an active cognitive and perceptual process through which viewers construct the film's narrative, meaning, and emotional experience. This action goes two ways: in the act of creation but also in the act of perception. This selection shows all aspects of attention: as a form of personal rebellion in *Berna's Eyes*, and as an escape in *Desert, She*, or as a form of freedom in *Hysterical Fit of Laughter*. But attention is not only about the present – it is also about the past as in *Shallow Ground* or as an act of memory as in *Hope Hotel Phantom*.

### *Shallow Ground*

Jozo Schmuch

HR, 20', 2025, HD VIDEO

### *Berna's Eyes*

Ermal Gërdovci

XK, 17', 2025, HD VIDEO

### *Hope Hotel Phantom*

Bojan Stojčić

BA, US, 22', 2023, HD VIDEO

### *Desert, She*

Ioanna Digenaki

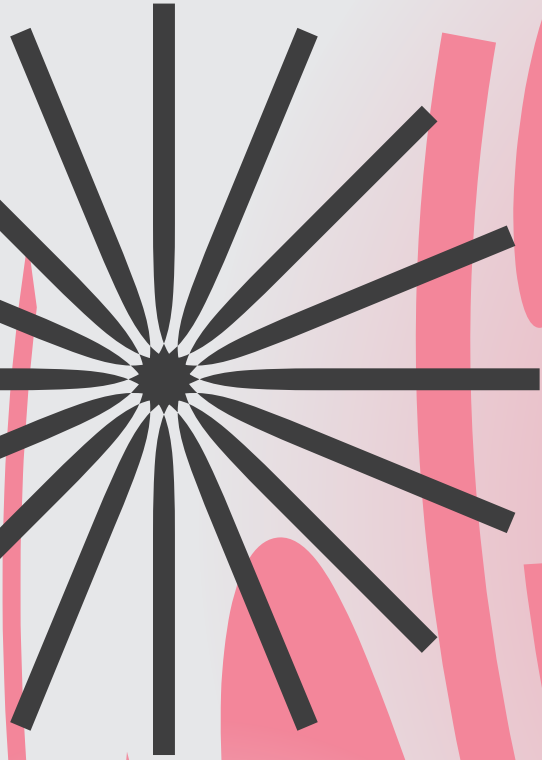
GR, 14', 2025, HD VIDEO

### *Hysterical Fit of Laughter*

Matija Gluščević, Dušan Zorić

HR, RS, 16', 2025, HD VIDEO

# Radionica



# Workshop

# VIDJETI PRIJE IMENOVANJA

Svi osjećamo da se nešto neobično događa s našom pažnjom, tom temeljnom sposobnošću da umom i osjetilima budemo prisutni za ono što nam je važno. Što ako otpor stalnoj distrakciji nije pitanje osobne discipline? Što ako rješenje nije digitalni detoks ni savršenije organiziran dan?

*Laboratorij pažnje* dugoročni je projekt koji pažnji pristupa kao kolektivnoj praksi i činu političkog otpora industriji goleme tehnološke i financijske moći, industriji koja nastoji fragmentirati našu pažnju i svaki trenutak našeg života pretvoriti u nešto mjerljivo i tržišno iskoristivo.

Oslanjajući se na raznovrsne duhovne, umjetničke, znanstvene i političke tradicije, projekt gradi — polako, zajedno — nove oblike aktivizma pažnje.

Ova dvodnevna radionica zamišljena je kao upoznavanje s osnovnim načelima aktivizma pažnje kroz razgovor, razmjenu i jednostavne iskustvene vježbe. Nije potrebno nikakvo predznanje, samo spremnost da svoju pažnju posvetimo — pažnji.

Barbara Matijević kazališna je i izvedbena umjetnica iz Zagreba čiji rad istražuje utjecaj digitalne kulture na pripovijedanje, tijelo i društvenu imaginaciju. Njezina intermedijalna praksa obuhvaća kazalište, ples, performans, radio i instalacije, a radovi su joj prikazani u više od 40 zemalja Europe, Azije i Latinske Amerike (Centar Pompidou, Guggenheim Bilbao, Festival d'Avignon, Venecijanski bienale, itd.). Diplomirala je francuski i engleski jezik i književnost, a educirala se i u dokumentarnom filmu u Ateliers Varan u Parizu. Nositeljica je europskog certifikata iz gestalt psihoterapije, a radi i kao gostujuća predavačica na umjetničkim akademijama (Osijek, Zagreb, Helsinki, Singapur). Osnivačica je Umjetničke organizacije Omnibus u sklopu koje je pokrenula *Laboratorij pažnje*, istraživačko-radionički program o pažnji kao kolektivnoj praksi.

# SEEING BEFORE NAMING

We all sense that something unusual is happening with our attention, that fundamental capacity to be present, with both mind and senses, for what matters to us. What if resisting constant distraction isn't a matter of personal discipline? What if the solution to a digital detox isn't simply a more perfectly organized day?

*The Attention Laboratory* is a long-term project that approaches attention as a collective practice and an act of political resistance against an industry of immense technological and financial power, an industry that seeks to fragment our attention and turn every moment of our lives into something measurable and marketable.

Drawing on diverse spiritual, artistic, scientific, and political traditions, the project builds — slowly and collaboratively — new forms of attention activism.

This two-day workshop is designed as an introduction to the core principles of attention activism through conversation, exchange, and simple experiential exercises. No prior knowledge is required only a willingness to devote our attention to... attention itself.

Barbara Matijević is a theatre and performance artist from Zagreb whose work explores the impact of digital culture on storytelling, the body, and the social imagination. Her intermedial practice spans theatre, dance, performance, radio, and installation art; her works have been presented in over 40 countries across Europe, Asia, and Latin America (including the Centre Pompidou, Guggenheim Bilbao, Festival d'Avignon, the Venice Biennale, etc.). She holds a degree in French and English Language and Literature and is trained in documentary filmmaking at Ateliers Varan in Paris. She holds a European certificate in Gestalt psychotherapy and works as a guest lecturer at art academies (Osijek, Zagreb, Helsinki, Singapore). She is the founder of the Omnibus Art Organization, where she launched the *Attention Laboratory*, a research and workshop program focused on attention as a collective practice.



21. 9.

## Ponedjeljak Monday

10:00 – 10:20

Uvod / Introduction  
25 FPS Festival

10:30 – 11:10

Kratka povijest pažnje /  
A Brief History of Attention  
→ Ante Jerić (University of Rijeka)

11:30 – 13:30

Loopovi digitalne pažnje  
/ Digital Attention Loops  
→ Max Bergmann (Vienna Shorts)

15:00 – 16:00

Vidjeti prije imenovanja  
/ Seeing Before Naming  
→ Barbara Matijević  
(independent artist)

16:00 – 18:00

Pažnja kao djelovanje  
/ Attention As Action  
→ Arman Fatić (Sarajevo Film Festival)

22. 9.

## Utorak Tuesday

10:00 – 11:45

Stani, gledaj, slušaj / Stop, Look and Listen  
→ Federico Windhausen (film historian, curator)

12:00 – 12:45

Bez ometanja: o obećanju duboke pažnje  
u kinu / Undistracted: On Cinema's Promise  
of Deep Attention  
→ Julian Hanich (University of Groningen)

14:00 – 15:30

Disperzije / Dispersions  
→ Nika Petković (25 FPS Festival)

15:40 – 16:00

Diskusija i zaključak  
/ Discussion and program closure

23. – 24. 9.

## Srijeda – Četvrtak Wednesday – Thursday

Radionica Vidjeti prije imenovanja  
/ Seeing Before Naming workshop

DISPERZIJE  
/ DISPERSIONS  
21. 9. – 22. 9. 2026.

Organizator / Organizer:  
Udruga 25 FPS

Partneri projekta / Project partners:  
Kulturno informativni centar KIC  
Multimedijalni institut MaMa

Koordinatorica seminara / Seminar coordinator:  
Lana Burazin

Koordinacija i podrška KIC / KIC coordinators and support:  
Andreja Grgić  
Jasna Givens  
Vedran Grladinović

Filmske projekcionistice / Cinema projectionists:  
Sanja Grbin  
Maja Vuković

Seminar su podržali Hrvatski audiovizualni centar, Ministarstvo kulture i medija RH, Gradski ured za kulturu i civilno društvo Grada Zagreba, Zaklada Kultura nova, Društvo hrvatskih filmskih autora i producenata.

The seminar was supported by the Ministry of Culture and Media of the Republic of Croatia, the City Office for Culture and Civil Society of the City of Zagreb, Kultura Nova Foundation, the Croatian Society of Film Authors and Producers.



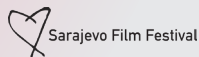
Hrvatski  
audiovizualni  
centar  
Croatian Audiovisual Centre



K KULTURA  
NOVA



VIENNA  
SHORTS



msu

muzej suvremene umjetnosti /  
museum of contemporary art  
— zagreb



ETNOGRAFSKI  
MUZEJ ZAGREB



AGROPŠTA  
HANDMADE ORGANIC LEMONADES



GUŠTO  
COFFEE & SNACKS BAR

