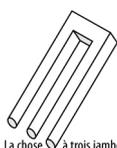




MNEMONIC GYMNASTICS

A FILM BY

EFFI & AMIR



La chose à trois jambes

PRODUCED BY LA CHOSE À TROIS JAMBES



SYNOPSIS

Based on classical texts describing the method of memorising using “places and images” (loci et images), this video work proposes a walk through the spaces and corridors of OBJECT D-0, Tito’s bunker in Konjic, Bosnia. The method of placing “effective” mental images representing words and notions inside a gallery of various spaces, to be thus engraved in the memory and later retrieved at wish, is put in the context of the cold war bunker - a decor made for a scenario which never took place - in its historical role, as well as in the present context of turning the bunker into a museum of art.

The walk is lead by an anonymous guide, who explains the method and demonstrates it, as he walks through the different spaces and “projects” images onto them. His authority as well as authorship, as the one who creates the images and the memory, are constatly being sabotaged, undermined or put into question by the very images, who rebel against their creator, while they also rival that of the artists.



DESCRIPTION

The work's red thread is a spoken text that we have adapted from translated latin texts such as Ad Herenium and other practical guides of the so called "Art of Memory" . This texts, though didactic in style, is reach in ideas and reflections that are both relating to the construction of collective memory and the image of history by authorities and the media and question the exhibition format in general, as a construction intended to impress in a way that is often aiming at our subconscious or affects. The text is cited by a middle-aged man as he walks through the Bunker's spaces, facing the camera. He demonstrates the method of creating effective, striking images, as staged-scenes pop-up in the bunker, where real people (inhabitants of the nearby town, Konijc) are frozen in their posture, like "tableaux vivants".

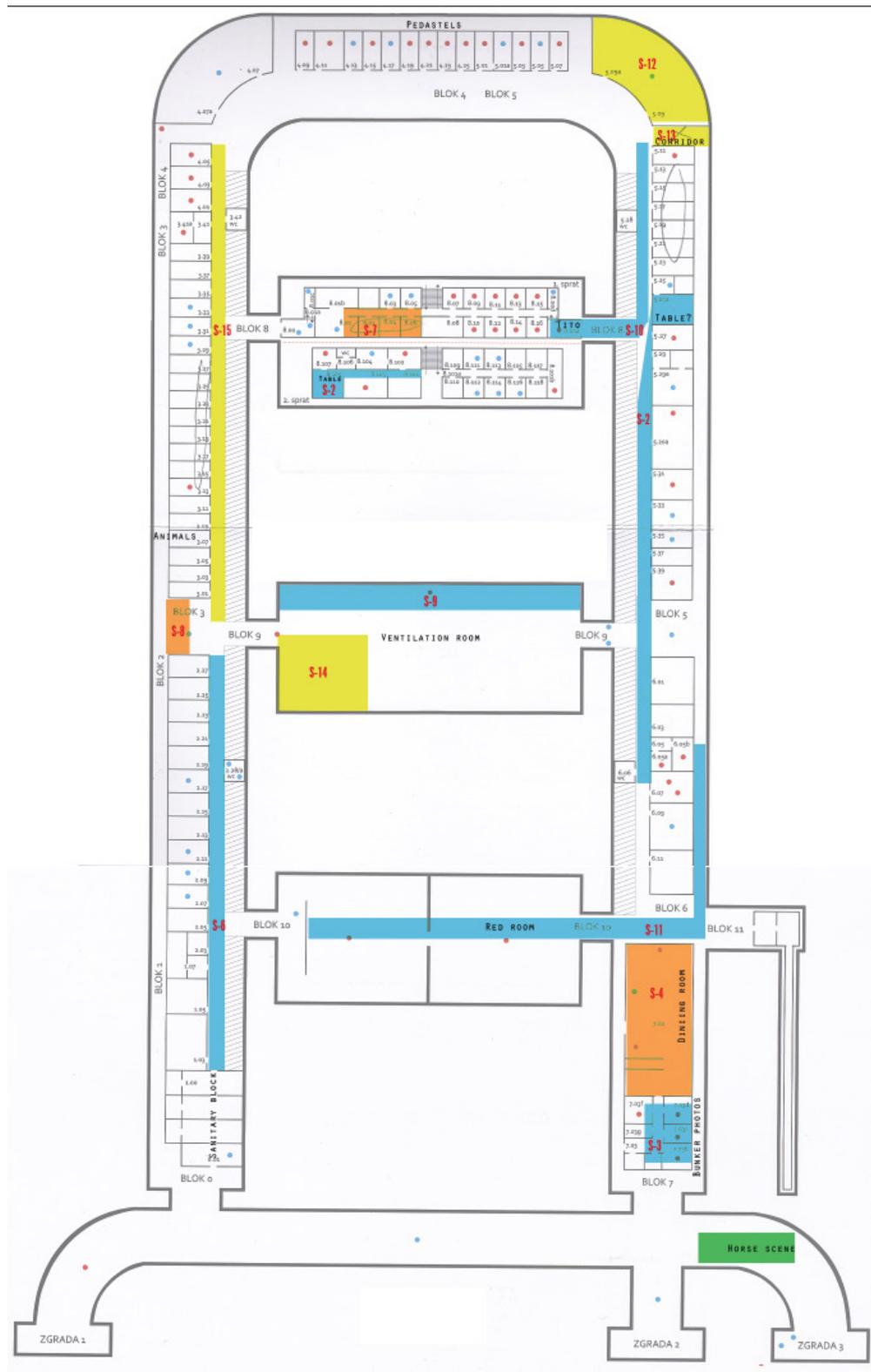
Mnemonic Gymnastic takes place solely in the bunker. It is shoot in different spaces, alternating between a moving camera (FlyCam) and fixed frames - in the tableaux vivants scenes. Most of the time, while the text is cited, the main protagonist is facing the camera, moving toward it while the camera is moving backwards. Occasionally, for example when the actor takes a turn, the camera loses the actor and we are left with an empty space. The opening sequence is also shot entirely in an empty space, a walk through the corridors, until the camera meets the protagonist, sitting behind a table and reading out loud the Simonides story.

The text begins, then, with the origins of the memorization technic, that seems to be anchored in a catastrophe. Its inventor is considered to be the poet Simonides, who helped identifying the bodies of the guests in a feast, crushed under a collapsing roof, because he could remember the exact places where they were sitting at.

Then, comes a description of the method, the rules for choosing appropriate spaces and the recommendations for inventing or constructing striking images, that will adhere to one's memory.

The tableaux vivants - first a horse in one of the bunker's tunnels, the people in different postures and representing different situations, are gradually seem to have their own life an will, and they challenge the authority of their creator.

In the last scene, the main protagonist itself is revealed as a one of the "invented images", when the director's hand enters the frame and sticks a fake bleeding bullet hole to his forehead (adding a stain of blood to the image being one of the text's advices). The camera then turns in 180 degrees, back to the main protagonist, and continues walking in the direction of the protagonists' walk, now moving forward, assuming his position.



TECHNICAL DETAILS & INFO

2015 | 16'00 | HD | Stereo

Bosnian | Sub titles: English

CREDITS

Based on latin texts quoted in the book "The Art of Memory" by Frances A. Yates. Routledge & Kegan Paul, 1966.

WITH

Jasmin Čorbadžić

AND

Dajana Dangubić, Azemina Baljeta, Nikolina Azinović, Sead Baljeta, Mustafa Kurtić, Haris Cesi

CAMERA

Effi & Amir

SOUND RECORDING & PRODUCTION ASSISTANCE

Mirnes Bajić

EDITING AND POST PRODUCTION

Effi & Amir

Artworks by order of appearance

Amin Zrno - Castle, Allard van der Hoek - 5 to 12 below Germany, Tina Gverović & Siniša Ilić -

Precarious Adaptations II: Inside the maze there are signs of a ruin, Bunker Research Group

(Hüseyin Alptekin, Staffan Jofjell, Minna Henriksson, Can Altay) - Installation, Wolfgang Thaler

- Frames of an Unfinished Modernization, Vlatka Horvat - After Tito, Tito, Nemanja Cvijanović &

Davor Mišković -NATO Lounge

Produced by

The Project Biennale & La chose à trois jambes

CONTACT

ea@effiandamir.net

lachose@effiandamir.net

+3223508790

+32488279145

For more details and director's CV, see:

www.ffiandamir.net



FILMOGRAPHY

- Skolidlog and Other Inversions / 2015 /32' 4 screen installation
Mnemonic Gymnastics / 2015 / 16'
The Vanishing Vanishing-Point /2015/ 27'50
Same River Twice / 2013 / 111'
Jessy Cooks – a web documentary /2011/ 175' / www.jessycooks.org
Epiphany On Vacation / 2010/ 24'25
Histoires d'attentes (director: Amir Borenstein) / 2010/ 37'
APIness is... / 2008/ 17'03
Color / 2006 / 2'22
Miracle within a miracle / 14'26
Near East / 2004 / A picture disc (VinylVideo™) 9 tracks, total/ 16'00.
Topsoil /2003/08'10
Vil Nor / 2003/ 27'15
The Boat People / 2002/ 06'30
Dancing with Wolves / 2001/ 01'00
All My Sons / 2001/ 22'00
More Lost than Gained / 2000/ 10'30
Check It /2000 / 03'45
Artattack- An independent TV programme /2000-2002 /16 X 30'/2000-2002 /16 X 30'