

Super Cut Free Way

Director Vasco Diogo

The short experimental film "Super Cut Free Way" (director Vasco Diogo), as defined by the author, "is a silent film made with an iPhone 5c and a combination of several creative video apps".

This film belongs to the genre of experimental video art in the most radical form. There are different kinds of video art existing now: the works with a narrative and without, with an explicit or implicit conception, but it is always the author's self-expression. In this film, the director conveys his vision of the world. In his world, the objects of the real world, hallucinations, dreams, images from the subconscious, fragments of memories and other images are of equal value. The author creates his own psychedelic reality with the help of a bizarre montage, and the viewer can decide for himself whether to stay in this reality or to stop watching the film.

The second solution is too obvious, as the film does not try to keep the viewer. Twenty minutes of the successive shots, reminiscent of hallucinations, in complete silence make watching the film almost unbearable for the unprepared viewer. However, one of the tasks of radical experimental art is to shock the layman, to knock the ground out from under his feet and to bring him out of his comfort zone. In this regard, the film is an outstanding work of video art, as it is able to piss off the viewer and make him ask himself: "Why should I watch it?" In fact, the director does not answer this question. There is no start and final in his film. The beginning of the film is not much different from the end. The endless video series of moving objects does not make any sense to the viewer. It's just the perfidious aggression of the visuals. The film can not be decomposed into separate frames. If we will consistently study them, trying to discover the meaning we will find that separately all these images do not work. Yes, many of them resemble surreal paintings, but this does not give the key to understanding the film.

For the author himself, the nature of the visual is the object of study. He is like a surgeon dissecting objects of the real world, decomposing them into fragments, particles and combining it with Plato's ideas. At the time of the ancient Greeks it was believed that every object has an ideal essence in the upper world. In the post-post-modern world a simulacrum no longer dominates. Now we deal with a simulacrum of a simulacrum. There is nothing authentic thing, it is impossible to get to the original source, so we are dealing with the copies of the copies.

In the virtual era, when almost all valuable information exists in the virtual dimension and it can not be felt, it does not matter how many millions of copies a particular object can have. A copying takes place instantly and has no physical boundaries, so there is no way to control the process of reproduction of information and meanings. How our world is real? How many percent of our usual world consists of fakes? An infinitely changing information, the signs, symbols, images have lost their former meaning and simply represent a stream of aimless movement. In this sense, the author of the film very accurately caught the rhythm of our era and showed our reality, as it looks through the "microscope".

Grades on a five-point scale

Director's work 4

Scenario -

Actor's work -

Camera work 4

Summary: Experiment for experiment.

Recommendation for viewing: Only for fans of radical experimental cinema.