

## Super Cut Free Way

Director Vasco Diogo

"Super Cut Free Way" is a radical experimental film directed by Vasco Diogo. It is a film without the main ingredients, such as the plot, drama, narration and music. The film is made with an iPhone, although this is very little surprise now, because the iPhone film was made for commercial hire.

If you try to determine the genre of the film, then first of all it can be attributed to the collage. The plotless collages actually lie at the origins of documentary cinema and the cinema as art. We can recall the world-class experimental films by Dziga Vertov, Artavazd Peleshyan and many other masters. In their works montage is not a technical way to glue the frames to convey the senses. The montage is an independent creative process that generates the senses. However, the sense does not always mean something rational and understandable. It can be a stream of images modeling the flow of human consciousness. This experimental film can be attributed to such works.

There is a flow of life in the film – the fragments of everyday reality: objects, buildings, cars, people. Sometimes we see these images in psychedelic colors. The screen is often divided into four parts. This technique is also not new, but the author uses it to dissect the images more carefully. One and the same object can be viewed from different points and angles. The director is not interested in ease of perception of the film spectator. He refuses a soundtrack. He does not allow music to enter into the reality of the film. Of course, the musical accompaniment would greatly facilitate for contemplation of silent images. Moreover, music with its rhythmic nature allows you to mount anything you want and it gives the rhythm to the film, which has no rhythm. The amateurs know about it and use it without measure. So the absence of the music will alienate some audience but allows the film to exist organically in its plan.

Another snag in the film is video clip style editing. For ten minutes we see a lot of images, but nothing was remembered. The only thing that cuts into the memory – a kind of rotation. There is a feeling that the author tried to illustrate the fact that our world is constantly rotating and in fact our whole life represents the flow of images. Every day we see the hundreds, thousands "frames" and little of those remains in our memory. However, with the help of our internal "editing" we see only what we want to see. An aggressive series of the images makes us look at what we seem to be uninteresting. After 2-3 minutes the viewer may be puzzled: why should he watch it? What should he take from this film? Despite the documentary footage, the film lacks documentary as such, as there is no hero and social settings. There is only a stream of images captured and compiled into a collage. Therefore, this film is nothing more than an artistic statement in the traditions of Western art.

In the age of YouTube and short videos, it takes a very strong motivation to watch a 10-minute film without plot, dramaturgy and sound.

However, the author, as a true independent director, does not think about the viewer, but about the film as a complete work, in the reality of which one should try to enter.