

*sion and Viba [national film production company] management and councils. For this reason, there was a need to invent literally a different film, a different production scheme, form, technology. Yes, even technology. Technology of work, method. Something that could become a weapon for defence, for attack, something that would help me cut into the tissue of an aggressive corpse, that is, Slovenian cinema with all its sacrosanct apostles, wheedlers, theoreticians, profiteers, journalists, cinephils, necrophiliacs ...*

Thus, for achieving effects such as mixing levels of subjective perceptions and a reality “outside,” the author could not use many fancy means such as “subjective views,” camera tricks, and a cinematic narration based on a large quantity of film shots. Although the camera in the hands of Karpo Godina performs more than merely correctly in the acted sequences of the film with regard to its iconographic aspects, the aforementioned sequences are rather “straight” and viewers receive the impression of a simple film narration. It appears that the author’s “method” has resulted in a “distanced view,” which can be achieved through a combination of camera angles, few close-ups, and directing scenes such that the space the camera creates becomes visible at the expense of the performing characters.

One example is the effect of the distanced visual account of an encounter between Bosnians and arcade games, which works as a sociological reference. In the story line of Marko Skače, a bar with pinball machines and other such games represents the place where Marko comes searching for his victims, whom he attacks in the restrooms. In this sequence, certain axes of gazes from within and outside the frame are crossed. The scenes are directed in manner in which a viewer receives the impression that gazes of the Bosnians and the character Marko hardly ever meet. For the Bosnians, Marko does not exist in “their” space. The “machinery of civilization” (arcade games) in the Slovenian’s nationalist gaze from outside the frame exposes the difference between “primitive” and “cultured” individuality. The Bosnians, hooked on their games, are exposed in their “primitive” identity (in the nationalist gaze) like tribal people given glass beads by colonizers. However, the camera does not identify with the look of any of characters; it persists in its point of view, which shows that the characters move within their closed worlds, their realities, which eventually clash with other realities. Therefore, the aggressive intervention of the Slovenian character comes as though it had sprung from the mythological ethnically *surde-*