

SPEAK SO I CAN SEE YOU

97.6 MHz

РАДИО БЕОГРАД



A FILM BY
MARIJA STOJNIĆ

PRODUCED BY BILBOKE CO-PRODUCED BY SET SAIL FILMS, RESTART

PRODUCED BY MARIJA STOJNIĆ, MILOŠ IVANOVIĆ CO-PRODUCERS TIBOR KESER, VANJA JAMBROVIĆ
CINEMATOGRAPHER DUŠAN GRUBIN EDITED BY KRISTINA POŽENEL, IVAN VASIĆ SOUND DESIGN IVAN ZELIĆ
SUPPORTED BY FILM CENTER SERBIA, EURIMAGES, DOHA FILM INSTITUTE, YLE

Bilboke



restart



eurimages



DOHA FILM INSTITUTE

yle

YLE



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First Look

Logline

A cinematic exploration of the unique soundscape of one of Europe's oldest radio stations, Radio Belgrade, with a synesthetic insight into what makes us remember, think, understand, discover and feel.

Short Synopsis

Conjuring reality and wonder, "Speak so I Can See You" takes us to a seemingly different era, by exploring the world of Radio Belgrade. One of Europe's oldest radio stations and a true institution of the city, the station still broadcasts original programming and helps keep history, culture and critical thought, as well as ever-relevant questions about ourselves and the world, from slipping out of memory and mind.

Set at the intersection of an observational documentary and a unique sensory experience, the film conjures everyday scenes at the station and immersing interludes exploring the relationship between sound and the space it inhabits. Through a synesthetic blend of sounds, words, notes, echoes and light, we are taken into a unique cinematic soundscape that doubles as a love letter to radiophonic art and its disarming insight into what makes us remember, understand, think, discover, and feel.

Serbia, Croatia, Qatar, 2019, 73'

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Long Synopsis

Conjuring reality and wonder, *Speak so I Can See You* takes us to a seemingly different era, by exploring the world of Radio Belgrade, Serbia's only radio station that still broadcasts cultural, scientific, art and drama programming. One of Europe's oldest radio stations and a true institution of the city, the station still broadcasts original programming and helps keep history, culture and critical thought, as well as ever-relevant questions about ourselves and the world, from slipping out of memory and mind.

We witness the inevitable modernization of this "time capsule". A guide through the world of its creators and listeners becomes the Radio itself, as an omnipotent protagonist, with its own will and intentions.

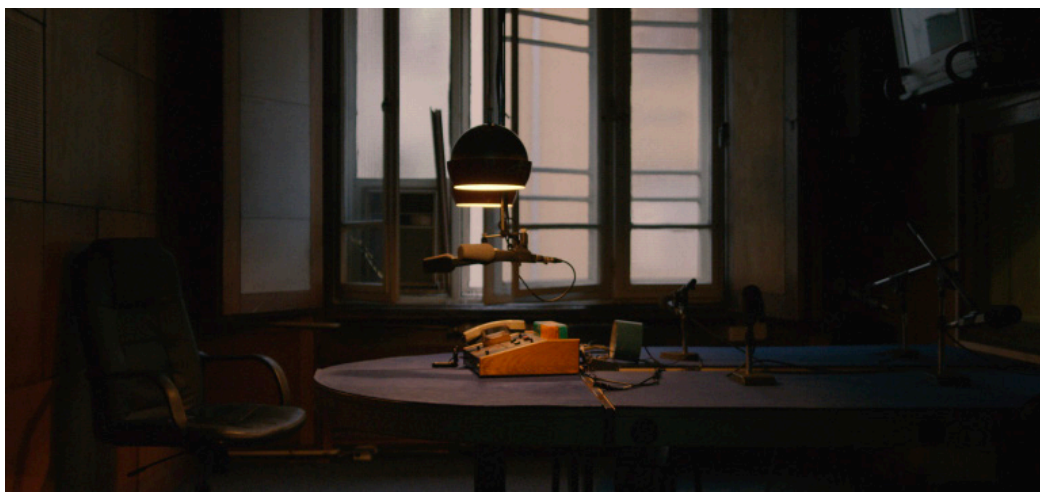
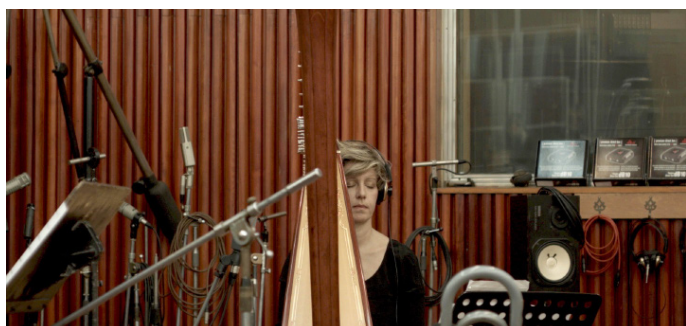
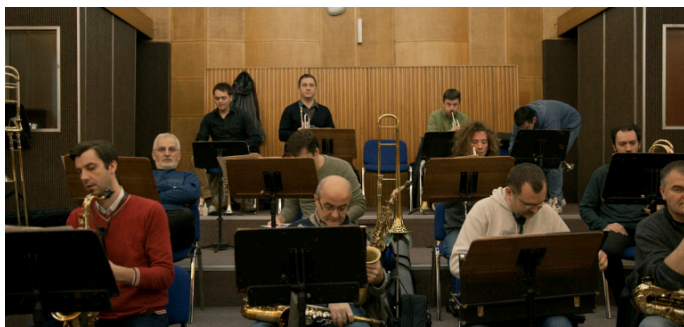
The film conjures everyday scenes at the station and free-form synesthetic interludes: through an unlikely blend of sounds, words, notes, beats and echoes, we are taken into a unique cinematic soundscape that doubles as a love letter to radiophonic art and its disarming curiosity for, and fascinating insight into, what makes us remember, understand, think, discover, and feel.

Through three parallel narrative layers we uncover the world of creators of Radio Belgrade's program, the intimate micro-worlds of its listeners, and the imaginary world of the Radio portrayed as a personified giant.

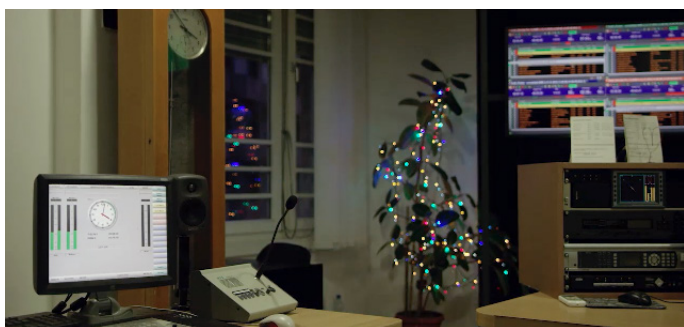
Daily shows, drama, late night talks are recorded, orchestras take turns in rehearsal rooms - we get to know its curious collective with an impeccable sense of humor and almost no sense of time - hosts, guests, technicians. Life resembles a different era in a building that reveals the glory of its Yugoslav past. Yet, under the new management, new changes take place - industrial furniture and analogue machines from the '80s are removed, colorful wood-coated studios are replaced by sterile white rooms, its physical history is being erased. The Radio sees everything and eavesdrops as it pleases. It asks forgotten but crucial questions about humanity, or just makes noises and transcends into abstract. Its waves travel beyond human reach and exit to the "real" world to meet its listeners and materialize in the space.

In the era of mass media of sensationalism and entertainment, this film defends the old-school Radio, as an almost forgotten, bygone medium, that has an unassuming potential to keep the history and memory present in the public sphere and directly affect the lives of its listeners. A cure against forgetfulness, a living reminder, a wakeful bell that transports us - not only through words, but also through music and experimental sound - into collective memory and shared experience of humanity.

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Director's statement

In almost a century-long history of Radio Belgrade, no similar creative documentary has been made about this institution or its listeners. I first discovered its inner world as a student, in my frequent visits to Radio Belgrade's Drama department, only to return to it, many years later, as an avid listener, astounded by the effect that the radiophonic sound had on my perception of everyday life, my physical surroundings and my thinking processes.

Through personal artistic rendering, I wanted to present the Radio, not only as a laboratory of sound, but as a living source of creative thought and intergenerational memory. Further, I wanted to examine the synesthetic quality of the radiophonic sound and to understand the complex layers of information it embodies and its significance in contemporary life.

On a regional level this film has an additional meaning: Throughout the turbulent history of the region, including the media blackout in the '90s, this station has managed to thrive as one-of-a-kind bastion of culture and critical thinking, and to survive censorship, simply because its critique has been done discreetly - through art. In today's political and public life, very little importance is given to culture and art, while these can change the consciousness of people and provoke major social and political changes.

In my directing approach, observation is combined with experimental elements, play with light, unconventionally composed shots or extreme angles, to expand the spatiality of sound. The visual playfulness invites the viewer to discover the relationship between sound and the space it inhabits. In editing, we create an interchangeable dynamics between the sonic and visual dimensions of the film, sometimes juxtaposing sound to a comprehensible or abstract image, sometimes leaving it in complete darkness and allowing the viewers to place the sound they hear into their immediate surroundings, outside of the movie screen.

Through intuitive yet precise dramaturgy, the film seeks to reflect on the present moment through the inner logic of one timeless being.

Director's bio

Marija directs films that blur borders between documentary and fiction and treats her narratives as non-linear, complex and fragmented. She is The New School for Media Studies in New York and Academy of Arts in Belgrade alumna. Her recent projects focus on cultural heritage and experimental sound, an interest derived from her background in music.

In 2016, Marija founded production house Bilboke in Serbia. She is a member of DokSerbia, New York Foundation for the Arts fellow in category Film/Video for 2015 and Instituto Sacatar in Brazil fellow for 2017 in the same category. Since September 2019, together with producers Andrijana Sofranić and Miloš Ivanović, she's been running SET SAIL FILMS, a film company in Belgrade.

Left to right: cinematographer Dusan Grubin, director Marija Stojnic, producer Milos Ivanovic



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TRAILER

<https://vimeo.com/371401839>

Director: **Marija Stojnić**
Producers: **Marija Stojnić, Miloš Ivanović**
Cinematographer: **Dušan Grubin**
Editor: **Kristina Poženel, Ivan Vasić**
Sound designer: **Ivan Zelić**

Production house: **Bilboke**
Co-producer: **Set Sail Films, Restart**
Country of production: **Serbia, Croatia, Qatar**
Duration: **73 min**
Screening format: DCP, ProRes, H264
Language: Serbian, Serbo-Croatian, English
Subtitles: English
Aspect ratio 1:85
Sound 5.1
Color: Color

Supported by:
Film Center Serbia, Eurimages (Lab Project Award 2017),
DOHA Film Institute (Post-production grant, Fall 2018),

Festivals:
MoMA Doc Fortnight Official Selection 2020
IDFA First Appearance Competition 2019

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