this isn't the future i ordered

A PROGRAM OF FILMS AGAINST DESPAIR

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eye filmmusem



this is
a program of films against despair



made by Farah Hasanbegović
at the EYE Filmmuseum in Amsterdam
in 2024
as part of the 2nd edition of
Programmers of the Future.

produced by Thijs Janssen
with an original score by
Armin Jusuframić
and poetry by Lidija Deduš.

what is *the missing promise?*

do you ever feel that life is very different than you thought it would be when you were little?

the missing promise of this world: rehearsed with each film and novel, tangible in the bridge of every song, sensed in your memories in hindsight. at its core, **the missing promise is a life thickened with dignity, meaning and intention.** put into words, its echoes sound a lot like "it will work out," "something is out there," "someone is coming," "the bombs will stop and not come back," or "it was all worth it in the end."

in **je vous salue sarajevo**, jl godard writes:
"*there is an art and an exception. culture is the rule, and art is the exception. everyone speaks the rule: cigarette, computer, televison, t-shirt, tourism, war.*"

art, the exception, isn't spoken - it is lived and celebrated in songs, paintings and novels, in the thriumphs of life over extermination. the missing promise of the present is a widening of the gap between the rule and the exception - a life mired in dreams that are at odds with the bone-deep exhaustion and hollowness of a global culture in service of capital.

I CAN'T FIND THE DOOR. I THOUGHT THERE WAS GOING TO BE A DOOR AND I WALK THROUGH IT AND ON THE OTHER SIDE IS A PARTY, OR SOMEONE WAITING TO GIVE ME A HUG OR A TREASURE MAP OR A SWORD WITH ORDERS. BUT I CAN'T FIND THE DOOR.



DOESN'T MATTER



WHAT I SET ON FIRE, WHO I PRAY TO OR WHAT I BUY

THE WORLD FEELS EMPTY.

the films in this program are all efforts against different sources of despair. they cover disenchantment with the promise of new technologies, of the practice of art, of political movements, love songs, childhood, sanity and of the value of good hard work.

these films aren't going to fix us. they might not have even fixed their makers.
but each of them draws out the only magical gesture that has not been and will never be stolen from us,
the one that despair most keenly targets
to make it seem like the promise is long broken,
one that my gardener father treasures above all -
the guarantee of change.

In defense of magic, I won't tell you if my time at EYE making this program has made good on its promise. I can't tell you if there are ghosts in the archive and where the glowing treasure boxes are stashed in the ceiling. For the sake of the magic, I can't tell you if the open arms I hoped would welcome me here have found me yet. Whether in films or in our lives, the way out of despair and into a more magical world will look different for each of us. I hope that we're all heading to the same place. I hope I'll see you there.



we are winning don't forget

Na oefening de werkelijkheid...

The **trailer** that opens each screening in the program was produced within the framework of Short Scores, an initiative that pairs orphaned clips from the EYE's Bits & Pieces collection with young composers to score and produce small audio-visual objects. The fragment selected is called 583: FIRE, produced by persons unknown and dating back to 1918. 583 opens with an intertitle that reads **'After rehearsal - reality,'** which then cuts to degraded footage of a raging housefire. These images would have been filmed at the end of the First World War and the start of the Spanish flu pandemic, a year where despair and hope must have been vying for hearts the world over.

A NOTE FROM THE COMPOSER

"In our base anthropocentric collective consciousness, the child is a symbol of hope, of the future, of potential. This is why children's voices make up the focal point of the composition. For background elements, an undercurrent of distortion and unease was chosen to contrast with the rest of the short piece.
From a theoretical standpoint, the only notes used are those that belong to both the major and minor musical scales (and thus point to neither in particular). The former is ordinarily associated with being, for lack of a batter term, happy, and the latter with being sad. By keeping this short piece undecided in its scalar quality, we might superimpose a similar point onto the open-ended nature of the future." (Armin Jusuframić)

The trailer will be available indefinitely at **vimeo.com/farahisonline/future**

TELL ME
HOW COULD I NOT GO MAD
WHEN I WAS NINE THEY SAID BE CAREFUL
HOW YOU LEAVE THE HOUSE EVEN MORE
CAREFUL HOW YOU ENTER
WASH YOUR SHOES TAKE OFF YOUR CLOTHES
BUT CAREFULLY RADIOACTIVE PARTICLES ARE
IN THE AIR
DON'T EAT STRAWBERRIES DON'T EAT
VEGETABLES DON'T EAT JUST DON'T
THERE'S A RADIOACTIVE CLOUD ABOVE THE
CITY IT'LL KILL US ALL
BUT I WEAR ROPE ESPADRILLES DOCTOR HOW
DO I WASH ROPE
HOW DO I UNDRESS INAUDIBLY INVISIBLY HOW
DO I NOT FLICK OFF THE DUST
HOW DO I NOT OPEN THE WINDOW
IF I DON'T GET CANCER I'LL SUFFOCATE
HOW CAN I NOT BE MAD THEN IT'S PERFECTLY
CLEAR TO ME
THAT I'VE BEEN MAD FOR A WHILE NOW
THIS DIAGNOSIS MERELY CONFIRMS IT



An excerpt from Instruction Manual for Staying Alive by Lidija Dedinš, trans. Mirza Purić
Full version of the poem available at eyefilm.nl/magazine

Program overview

More at eyefilm.nl/future

DOOMSCROLLING: Shorts against despair

GENERAL ALERT (GODARD)
Sanja Iveković

PARALLEL I
Harun Farocki

WE ARE WINNING DON'T FORGET
Jean-Gabriel Périot

THE CAT
Johan Van Der Keuken

WE STILL HAVE TO CLOSE OUR EYES
John Torres

JE VOUS SALUE, SARAJEVO
Jean-Luc Godard

THE SADNESS WILL NOT LAST FOREVER
Alexei Dmitriev

CAT LISTENING TO MUSIC
Chris Marker

IN THE NAME OF SMALL THINGS
Jen Tarnate

RAISED IN THE INSTITUTION OF DREAMING

Intervention by Taymour Boulos and Farah Hasanbegović

Meditations in an Emergency

A fragment from the video game WHAT REMAINS OF EDITH FINCH
Giant Sparrow

JUST DON'T THINK I'LL SCREAM
Frank Beauvais

ONLINE: EYE Film Player Exclusives

DAMNATIO MEMORIAE
Thunska Pansittivorakul

DREAM OF SILK
Nahid Rezai

IT COMES FROM ABOVE
José Permar

HOMECOMING & AVEC
Akio Yuguchi