THE PRAISE OF NOTHING

IN WHICH NOTHING TRIES TO DEFEND ITS CAUSE.

A SERIOUS DOCUMENTARY
SYNOPSIS

“In Praise of Nothing” is a satirical documentary parable in which Nothing, personified by an imaginary narrator, exposes the follies, foibles and failings of our society.

‘Nothing’ runs away from home, i.e. from us and our misunderstanding, promising not to return until it proves its primeval ‘good intentions’.

Follows a 90-minute adventure in which Nothing appears through metaphorical documentary scenes in various parts of the world, commenting on the delusions of our civilization and trying to convince us or its natural, necessary and ultimately constructive role.

A team of superstar cinematographers, reinforced by dozens of DoPs from the most diverse cultural, aesthetic, social, political and geographical backroundns gradually receive instructions for filming documentary Nothingness, while the author stays at home and adjusts the screenplay and further directives based on received footage.

Each shot, sound, cut or line in the film will represent a connotation, manifestation or point of view of Nothing – ergo the challenge.

The narrative, on the other hand, will be much simpler, following the dynamics of a classic three-act runaway movie, with an expected happy ending, or in this case – a happy new beginning.
ABOUT NOTHING

Once upon a time there was Nothing... An even if there wasn’t, it is here today, more present, useful and misunderstood than ever – a thorn in the ego of Western society, the last and first documentary theme, the only universally shared experience, the immanence of every change.

From pagan cosmogonies and theological origins of the world to quantum abstractions of space, fears of voids, boredoms, daydreamings, bankruptcies, relativities, frugalities, spiritualities, silences, absences, zeros, placebos, yins, yangs, nirvanas and tabula rasas, Nothing has been one of the oldest and most permanent challenges of human inquiry.

Philosophers struggled to grasp it, mystics dreamed they could imagine it, scientists strove to create it, astronomers searched in vain to locate it, logicians were repelled by it, theologians yearned to conjure everything from it, at which mathematicians and politicians finally succeeded. Meanwhile, artists and jesters tried to stir as much ado about Nothing as they could, while the plebs remained rather dismissive, if not terrified.

As uncomfortable as it might sound, Nothing has always been an awe-inspiring concept, a meaning-of-life question central to all, capable of shaking the foundations of contemporary thinking carefully arranged to withstand the perturbations of new ideas, be it in demystifying religious dogmas, introducing zero in mathematics, conceptualizing vanishing points in Renaissance painting or framing the existential crises of the last few centuries.

Today as in the old times, a reinterpretation of the concept of Nothing can further the growth of knowledge and significantly amend the way we think and feel. As such – as such an integral part of our reality – Nothing also stands out as a legitimate yet unexplored documentary film topic.

Our ‘documentary parable’ thus builds upon the legacy of our (mis)understanding of Nothing, in order to make an original and inspiring critical commentary about contemporary society – from Nothing’s point of view.
DIRECTOR'S NOTE

Contemporary documentaries have become trapped in the web of good intentions, reduced to either hyperbolized and often manipulated life bites, or to patronizing moralization in the name of some higher or ideal values that don’t really exist, or at least not in sustainable quantities.

There are no appropriate discourses either, be they conservative, liberal, catastrophic or idealistic, which could provide much needed epistemological comfort.

Hence this quest into Nothing, majestic and scary, imminent and distant, everybody’s orphan. Nothing as a permanent possibility of new beginnings, Nothing as post-ideological deflation, Nothing as a cinematic response to the everything and the anything that we are so confusingly running after.

I personally don’t feel any emptiness in life, quite the contrary. I remember my best football moves way back to the early eighties; I’ve paid due respect to my parents, to my country, to most friends and to my personal religion; I have adorable kids, a resilient body and a playful mind.

Yet, it is the very conscience of Nothingness that makes our lives even more fulfilled, and provides the most honest ground for assessing our attitudes and achievements, both personal and professional.

The goal of this film is that each viewer experiences this positive potential of Nothing in his or her own individual way. If this little smile on the corner of your mouth remains until the end of the screening, the mission will be more than accomplished.

It is obvious that there couldn’t be a more pretentious documentary topic than this one, but this is exactly I will develop it as long as it takes to find the dramaturgy and the aesthetics that will pay it due justice.

I would be most happy to develop this film for another 30 years and film it at the age of 65, but I still don’t think that the overall idea would change.

What I want is to do is to make a visual equivalent to the best satirical book ever, Erasmus’s “Praise of Folly”, in which Folly goes around the world convincing people that it is to smarter to be mad than to be smart. I want to do the same, 500 years later, in these new Middle Ages, with Nothing in the main role.
TREATMENT / CAST

NOTHING will be personified by the stylized voice of a fictional narrator, similar to the director’s previous film “Goodbye, How Are You?” ¹

Its voice is that of a timeless, ageless veteran, a bit fed up, but not blasé. What bothers Nothing is that people fear it, ignore it or at best misunderstand it. It will try to fix this, but since it cannot change itself, it will try to change our point of view.

Nothing has no direct nor target audience, yet it speaks eloquently, in laconic, fragmented, art comic book style. Its charismatic tone ranges between warmly sarcastic – i.e. full of sympathy for human weaknesses, and casually humoristic – as per its unpretentious ubiquity. Omnipresent and omniscient, it prefers to comment rather than intervene. The evil that it does are not something that it can avoid, it’s part of its nature. All the more, it is actually questionable whether such deeds are truly evil at all, and even if they are correctly named or attributed.

For dramatization purposes and enhanced audience empathy, the narration will be doubly stylized so as to be associable both with Nothingness as an everyday philosophical idea, and with the inner musings of some peculiar human protagonist, who might or might not be personifying Nothingness.

[In an ambitious but not impossible production twist, the narration could well be performed by Jack Nicholson, contacted by Serbian basketball superstar and director’s friend Vlade Divac, a legend of the Los Angeles Lakers, of which Nicholson is the #1 fan and decades-long front-row regular.]

¹ http://vimeo.com/dribbling/goodbye
TREATMENT / VISUAL

Dozens of cinematographers, cultures, poetics, and a single Nothingness... Each shot, angle or camera movement; each sound, each cut will allude to some aspect, representation or connotation of Nothing.

While the narration will only feature the voice of the main character, the film will be illustrated by a few dozen DoPs of various cultural and stylistic backgrounds, including renowned Cannes / Berlin / Camerimage / Oscar / Slamdance winners, who will receive both detailed instructions and carte blanche for capturing documentary Nothingness.

They are asked to send in as many ‘documentary representations of Nothing’ as possible, in 5 distinct stages:

1. Freestyle - unrestricted, top-of-their-head, based on personal aesthetics and local cultural interpretations
2. After receiving a list of the director’s 100 favorite quotes on Nothing
3. After receiving a 100-page research digest on Nothing, condensed from our eclectic 20,000-page bibliography
4. After receiving the full screenplay, without shooting instructions
5. After receiving the director’s shooting instructions

At the end of each stage, all submitted footage will be uploaded on a customized video-sharing platform in the form of unsigned clips. The cinematographers will then be invited to discuss each other’s footage, also through anonymous comments. After each round, the author will draft up conclusions and set new guidelines for all.

The incoming images will be thoroughly analyzed, categorized and later grouped into tentative scenes and sequences, and scriptwriting will function in a similar manner. The enormous bibliographic corpus will gradually yield playable ideas, theses, quotes or details, which will also be grouped into possible narrative entities.

Associations of ideas and images will then be tested out, followed by a rhetorical counterpoint or synthesis of the messages in the form of stylized, comic book-like comments of the narrator.

As the first editing tests are undertaken, both the narration and the visual style will be readjusted.

The goal of this process (graphically simplified on the next page) is to allow the alchemy between ideas, images and narrative comments to develop in a most natural and expandable way - which we believe is the essence and ultimate goal of creative documentary filmmaking.

---

2 By documentary images of Nothing we mean either images in which the cinematographers can explain where Nothing is in the picture, or images where they have no clue why it was filmed, but are certain that Nothing is somehow in there ~

3 See addendum on Corto Maltese on page 10.
WORKFLOW SCHEME

- bibliography
  - ideas
- original footage
  - illustrations
- illustrated ideas
  - test editing
    - new instructions
CREW

“In Praise of Nothing” is written and directed by Boris Mitić, author of the awarded and equally challenging satirical documentary fairy tale “Goodbye, How Are You?”. His three films played at 150+ festivals in over 60 countries and were broadcasted on 20 international TV channels. They have won a total of 25 awards, worldwide critical praise and a cult status on the Balkan black market. He is a guest lecturer at various film academies and satirical columnist of the European Documentary Network’s DOX magazine.

“In Praise of Nothing” is produced by Dribbling Pictures, a Belgrade-based production company devoted exclusively to creative documentaries, which has produced all three films of the director so far.

Funding is confirmed or expected from established partners (ARTE, MDR, SVT, YLE, TV Catalunya, TV Slovenia, ERR, Serbian Film Center, Croatian Audiovisual Center), as well as several co-producers (TBC) which would involve their national and regional film funds. Additional top financing will be sought from Eurimages and the Nordisk Film Fond.

The confirmed cinematographer team includes:

- César Charlone (Brazil, DP ‘City of God’, Oscar nomination & Golden Globe 2002)
- Michael Glawogger (Austria, Director of Megacities, Workingman’s Death & Whore’s Glory, Venice 2011)
- Viktor Kossakovsky (Russia, Director of Belovs, Tishe & Vivan las Antipodas, IDFA 1992, 2003, Venice 2010)
- Wojciech Staron (Poland, DP ‘Argentinian Lesson’, Berlinale 2011 Artistic Achievement laureate)
- Jack Cahill (USA, DP ‘Long Gone’, Slamdance winner 2003) ⁴

... as well as cinematographers from Ireland, Ghana, India, Bangladesh, Armenia, Croatia, Nicaragua, Burkina Faso, Iran, Kazakhstan, Estonia, Sri Lanka, Jordan, Lebanon, Latvia, Nepal, Qatar, Romania, Scotland, Switzerland, China, Wales, Portugal, Rwanda, Israel, Japan, Indonesia, North Korea and Serbia.

The soundtrack will once again be composed by French-Catalan multi-instrumentalist Pascal Comelade, assisted by UK mastermixer The Caretaker.

Timeline:

<table>
<thead>
<tr>
<th>Year</th>
<th>Phase</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>Research &amp; pre-production</td>
</tr>
<tr>
<td>2014-Apr</td>
<td>Phase 1</td>
</tr>
<tr>
<td>2014-July</td>
<td>Phase 2</td>
</tr>
<tr>
<td>2014-Oct</td>
<td>Phase 3</td>
</tr>
<tr>
<td>2014-Dec</td>
<td>Phase 4</td>
</tr>
<tr>
<td>2015-Mar</td>
<td>Phase 5</td>
</tr>
</tbody>
</table>

Completion date: Late 2015.

⁴ Clips from their works can be previewed on www.dribblingpictures.com/nista
COMPANY PROFILE

Dribbling Pictures (www.dribblingpictures.com) is a Belgrade-based production company founded in 2003 and devoted exclusively to creative documentaries.

Its four previous productions, “Pretty Dyana”, “Unmik Titanik” and “Goodbye, How Are You?“ by Boris Mitić and “Cinema Komunisto“ by Mila Turajlić, have toured over 250 festivals, won 35 awards and were broadcasted on 25 international TV stations.

The company’s co-founder Mila Turajlić, a Belgrade Film Academy and London School of Economics graduate, has worked as assistant director of several Hollywood A-films (“Apocalypto”, “Brothers Bloom”) and completed extra doc production courses at Eurodoc, Archidoc and at the Discovery Campus Masterschool. Her debut “Cinema Komunisto”, an intimate archival documentary on the parallel narratives of Yugoslavia and its film industry, premiered at IDFA 2010 and went on to an all-star festival run (Tribeca, San Francisco, It’s All True, Hot Docs, Goteborg, Cairo, Guangzhou, Brisbane…) reaping 10 awards, including Chicago FF’s Gold Hugo.

The biography of the company’s CEO Boris Mitić follows below.
DIRECTOR'S BIOFILMOGRAPHY / BORIS MITIĆ

B. 1977 in Leskovac, southern Serbia.

Lived on a few continents, fought a war, settled back in Belgrade, worked for 5 years for top-level international media, understood a few things and dedicated the rest of his life to his creative parenting, creative football and creative documentaries.

His three films were shown on 20 TV channels and over 150 festivals around the world, winning 25 awards.

Writes satirical columns for Playboy and DOX Magazine and lectures on the realpolitik of documentary filmmaking in Europe, China, the Middle East, America and online.

Started a new 5-year doc project about Nothing.

FILMOGRAPHY

PRETTY DYANA (2003)
UNMIK TITANIK (2004)
GOODBYE, HOW ARE YOU? (2009)

www.dribblingpictures.com
Dribbling Pictures presents

PRETTY DYANA
a Gypsy Recycling Saga

80 FESTIVALS
12 AWARDS
15 BROADCASTERS

a documentary by Boris Mitić

PRETTY DYANA & DRIBBLING PICTURES PRODUCTION. FEAT. TRUJILLO, DIRECTED AND PRODUCED BY BORIS MITIĆ, SOUND AFIKA, DIRECTOR SCHEIN. MUSIC BY ANDREW SUKÁT. SCENES BY MICHAEL JACOBS. TAXI 2183 AND WARGA W. MILES. PICTURES: DRIBBLING PICTURES - BORNIAN.

EMAIL@DRIBBLINGPICTURES.COM DURING THE 45 MIN BY DRIBBLING PICTURES/BORIS MITIĆ 2004

www.dribblingpictures.com
“PRETTY DYANA” – a gypsy recycling saga

“One of the two funny films this year at IDFA” – Peter Wintonick

“If Mitić had focused only on the terrible misery these people live in, the film would have been unbearable. Instead, you never know whether you should cry after you laugh, or the other way around.” – Sara Hultman, Goteborg Film Festival

“The most copied film on the Balkan black market” – Nacional weekly, Croatia

Synopsis: An intimate look at Gypsy refugees in a Belgrade suburb who make a living by transforming Citroën’s classic 2cv and Dyana cars into Mad Max-like recycling vehicles, which they use to collect cardboard, bottles and scrap metal. These modern horses are much more efficient than the cart-pushing competition, but even more important -- they also mean freedom, hope and style for their crafty owners. Even the car batteries are used as power generators in order to get some light, watch TV and recharge mobiles! Almost an alchemist's dream come true! But the police doesn't always find these strange vehicles funny...

Main festivals & awards: Amsterdam IDFA, Goteborg Film Festival, Documenta Madrid, RomaDocFest (audience award), Pula Film Festival, Sarajevo Film Festival (human rights award), Dokufest Prizren (best documentary), Dokument2 Glasgow, Docupolis Barcelona, Zagreb Documentary Festival, Astra Film Fest Sibiu (best central & eastern european documentary), Cinemambiente Torino, Jihlava Documentary Festival, DokMa Maribor, Tirana Film Festival, Budapest Versions Festival, Gypsy Film Festival Skopje (best screenplay), Belgrade EthnofilmFest (new ethno award), Solothurn Film Days, World Social Forum Porto Alegre, 1001 Documentary Film Festival Istanbul, Bilan du cinéma ethnographique Paris, Mar del Plata Film Festival, Fajr Film Festival Teheran, Wiesbaden Go East Film Festival (best documentary), Ecocinema Athens, Ecofilms Rhodes, Eoccine Salvador de Bahia, Mediawave (best documentary), Tartu Worldfilm Festival, Cronograf Doc Festival Moldova (UNICEF prize), Golden Apricot Film Festival Yerevan, DerHumAlc Argentina, Valdivia Film Festival, Sucre Film Festival Bolivia, Meetings in Siberia Novosibirsk (best film), Kansas City Film Festival, Karachi Film Festival, Jeewika Film Festival New Delhi (special mention), Tampere Film Festival, London Gypsy Film Festival, Other Worlds Are Breathing Tour (Denmark, Australia, India), South-East European Film Fest Los Angeles, Riddu Riddu Tromso, San Gio Festival Verona (best social documentary), Urban TV Festival Madrid (best film), DOCSDF Mexico City, Migration Festival Taiwan, Human Rights in Film Warsaw, Refugee Film Festival Cairo & Tokyo, Srebrenica Doc Film Fest, New York Gypsy Film Festival...

Screened in theatres: Italy (Docume; Ecocinema), Croatia (Clubture, Dokukino), Amsterdam (Rialto), Berlin (Babylon Mitte, Arsenal), London (Blue Elephant), Ljubljana (Kino Dvor), Vienna (TopKino), Bern (Lichtspiel), Belgrade (Dom Omladine)

Broadcasters: SVT, UR (Sweden), YLE (Finland), ARD/BR (Germany), RAI 3 (Italy), RTSI (Switzerland), Al Jazeera, LTV (Latvia), ERR (Estonia), TV Slovenia, HRT (Croatia), RTRS, BHT1 (Bosnia), Kanal 5 (Macedonia), B92 (Serbia)

Contact: Boris Mitic (director & producer), 00.381.63.7715.241, info@dribblingpictures.com, www.dribblingpictures.com

Filmed, edited, directed and produced by Boris Mitic
© Dribbling Pictures / Boris Mitic 2003
500,000 Albanians. 5,000 peacekeepers. The last 100 Serbs—all trapped inside one building.
Downtown. Four years and counting. Waiting for Santa Claus, or for the largest UN mission to succeed.

Welcome to the “Yu Program” bunker palace hotel.

UNMIK TITANIK

Where else would you spend New Year’s eve?

a documentary by Boris Mitić

UNMIK TITANIK © DRIBBLING PICTURES PRODUCTION (ẫnč, drčiće, direktor i producent) BY BORIS MĪTIC. SOUNDS BY DARIJAN KARANCIĆ.

COMPLETE WITH THE SUPPORT OF MIK’S VRJMAN VRED.

www.dribblingpictures.com
UNMIK TITANIK
a documentary by Boris Mitic

The story of 100 people trapped inside one building for more than 4 years. The story of yet another failed peacekeeping mission: Kosovo.

"Fahrenheit UN!" – Peter Wintonick, HOT DOCS/IDFA
“Painfully bitter, refreshingly authentic.” – VEČERNJE NOVOSTI
“Beckettesque! A tragicomical Kosovo reality show.” – TOTAL FILM

Synopsis:

500 000 Albanians. 5 000 peacekeepers. The last 100 Serbs – all trapped inside one building.
Downtown. Four years and counting.
Waiting for Santa Claus - or for the largest UN mission to succeed…
Welcome to the “Yu Program” bunker-palace-hotel.
Where else would you spend New Year’s Eve?

Festivals:

IDFA, Balkan Black Box Berlin (Golden Black Box – best documentary), RomaDocFest (special jury mention), Meetings in Siberia FF Novosibirsk (best film), Document3 Glasgow (opening film), Yerevan Film Festival, DOCSDF Mexico City, Films South Asia Kathmandu, Documenta Madrid, Budapest Versions Festival, Belgrade Documentary Film Festival, One World FF Priština, Politically Incorrect Film Festival Ljubljana, Migration Film Festival Taiwan, Human Rights in Film Warsaw, Srebrenica Documentary Film Festival…

Contact:

Boris Mitic (director & producer), 00.381.63.7715.241
info@dribblingpictures.com

Filmed, edited, written, directed and produced by Boris Mitic
Music: Boris Kovac, Boban Markovic Brass Orchestra

© Dribbling Pictures / Boris Mitic 2004
GOODBYE, HOW ARE YOU?
A SATIRICAL DOCUMENTARY FAIRY TALE

Dribbling Pictures presents Goodbye, How Are You? Written, produced, filmed, edited and directed by Boris Mitić
Featuring aphorisms of The Belgrade Aphoristic Circle Narrated by Nebojša Glogovac Music by Pascal Comelade
Co-editing Aleksandar Uhrin Sound Ivan Uzelac, Miodrag Jakovljević, Aleksandar Protić Running time 60min
WWW.DRIBBLINGPICTURES.COM © Boris Mitić / Dribbling Pictures 2009

When you can’t change things,
you can always change
your point of view.
“GOODBYE, HOW ARE YOU?” – a satirical documentary fairy tale

“A chaptered film essay of highest originality. I feel like I do when I have seen a play of Samuel Beckett, provoked and entertained in a creative way. Want to see it again. Bravo!” – Tue Steen Miller

“The beautifully selected and wittily juxtaposed images form an insightful, compelling portrait of daily existence in all its banalities, extremes and ironies. With shades of Patrick Keiller and Chris Marker, this collage of ideas is both thought-provoking and darkly comic.” – Edinburgh Film Festival

“Soaked in satire, both visually and intellectually, this offbeat introduction to Serbian aphorisms is a rallying cry for us to refresh our jaded perspective.” – Dok.Fest Munich

**Synopsis:** The wittiest, blackest satirical aphorisms of the modern era are saluted in this entertaining Serbian travelogue detailing how citizens use language to critique – and resist – the madness of politics. A fascinating essay-film in the tradition of Chris Marker and Jean-Luc Godard, and a primer on Balkan intellectual thought, resistance, and history.


**Broadcasters:** ARTE / MDR (Germany, France), YLE (Finland), SVT (Sweden), IBA Channel 1 (Israel), TVC (Catalunya), Cape Town TV (South Africa), Duna TV (Hungary), ERR (Estonia), RTRS (Bosnia), HRT (Croatia), RTV Slovenia…

**Distribution contact:** Dribbling Pictures, 00.381.63.7715.241, info/www.dribblingpictures.com

Written, filmed, edited, directed and produced by Boris Mitic

Co-editing: Aleksandar Uhrin. Sound mix: Ivan Uzelac
Featuring aphorisms from The Belgrade Aphoristic Circle
Narrated by Nebojša Glogovac. Music by Pascal Comelade

A Dribbling Pictures production, in association with ARTE, MDR, YLE, SVT, the Serbian Film Center, the Serbian Ministry of Culture and the City of Belgrade

**SCREENING FORMAT:** HDCAM / BLU-RAY / DIGIBETA, 56/60 min
In Serbian, with English, French, Russian, German, Spanish, Catalan, Korean, Hebrew or Arabic subtitles

© Dribbling Pictures / Boris Mitic 2009
BORIS MITIĆ

Bitoljska 2, 11030 Belgrade, Serbia
00 381 637 715 241 skype/fb: borismitic
info@dribblingpictures.com  www.dribblingpictures.com  borismitic@hotmail.com

Work

2000-2004 JOURNALIST at the Belgrade bureau of Agence France-Presse (AFP). Wrote news, feature stories, live reports, including worldwide breaking news.


Skills
. Trilingual: perfect fluency in English, French and Serbian
. Professional competence in filming, editing and photography
. Computer literacy: graphic design, databases, wordpress, presentation
. Excellent research, analysis, communication, organization, PR and time-management skills
. In-depth knowledge of local/foreign media and cultural/political context
. International experience: lived in 5, traveled in 60+ countries

Education M.A. Mass Communication, University of Ottawa, Canada

Interest
. Documentary film, auteur cinema
. Media criticism, agitprop analysis
. Creative writing, creative parenting
. XXc literature, satire, art philosophy
. Ethno tourism, street/raw/naive art
. Street football, basketball, triathlon, blitz chess

Personal Age 37. Married to Croatian photographer Barbara Trbojević. 3 children: Fedja, Ksyusha, Nastya.
ADDENDUM / ON CORTO MALTESE

For inspiration and characterization purposes, our protagonist NOTHING will be modeled after Hugo Pratt’s cult comic book character Corto Maltese, an adventurous globetrotter from the early 1900s, son of an Andalusian gypsy and a Welsh sailor, born on Malta, resident of Antigua, citizen of Venice, horse rider from Samarkand, hiker of the Peruvian highlands, aboriginal of the South Seas, Siberian spy and what else.

An amusing glitter of goodwill irony in his glance, Corto is bohemian, elegant and fatally cool. Some claim he’s a pirate, others a bastard of luck. He speaks little, not more do we know of him, but he is immediately likeable. Sovereign and content in his loneliness, he observes things with a superior detachment, pretending that nothing (sic) really matters to him. Born without a fate line on his palm, he carved one with a razor, determining that his fate was his to choose. Always on the right side – his own, he is told that what he is looking for doesn’t exist, but chooses not to hear. He’s religious, but won’t define what he believes in. Friend of people from all walks of life, he is “not serious enough to give advice, but too serious to receive any.”

The resemblance to Nothing is remarkable. In the first editing tests, we will even use a laconic commentary style akin to Corto’s. If this doesn’t work out, his poignant, spaced out rhetoric will still play the role of a mental catalyst in fine-tuning Nothing’s narration, much like music that one listens to in the editing room for ambiental and rhythmic purposes.

All this is meant to avoid that direct, moralizing, pseudo-didactic discourse that most documentaries suffer from. Regardless of the complexity of the theme, or precisely because of it, there will be no expert opinions in this film, no confusing lingo, no esoteric solutions nor snobbish artism – just a series of casual, intriguing, subversive comments that will create a triple effect of subtlety, mystification and intimacy – as we said, just like in art comics.

Our main goal, as in all our films, is to make them ultimately accessible to everyone, but also to reward the initiated and the attentive with a film experience of a higher level, with many hidden pathways, background ‘mindscapes’ and figures moving behind the curtain.
ADDENDUM / SELECTED QUOTES ABOUT NOTHING

Voidness is that which stands right in the middle between this and that. – Bruce Lee

Nothing is everything that doesn’t happen at this very moment. – Martin Heidegger

Nothing is the force that renovates the World. – Emily Dickinson

Nothing is the speed limit of thought. - Henri Michaux

Nothing beats the internet. – Bill Gates

The untold was my compass. The unknown was my encyclopedia. The unnamed was my science and progress. – Anaïs Nin

There are those who set out from the blank white page and those rarer persons who end up there. Not without difficulty, for it sometimes takes a lot of scratching to recapture a bit of blank whiteness. – Marcel Benabou

I think about that “empty” space a lot. That emptiness is what allows for something to actually evolve in a natural way. I’ve had to learn that over the years – because one of the traps of being an artists is to always want to be creating, always wanting to produce. – Meredith Monk

The best way to be boring is to leave nothing out. – Voltaire

To love our nothingness we must love everything in us that the proud man loves when he loves himself. But we must love it all for exactly the opposite reason. – Thomas Merton

The notes I handle no better than many pianists. But the pauses between the notes – ah, that is where the art resides. – Artur Schnabel

That man’s silence is wonderful to listen to. – Thomas Hardy

The art of our time is noisy with appeals for silence. – Susan Sontag

I love your silences, they are like mine. – Antonin Artaud

There are grammatical errors even in his silence. – Stanislaw J. Lec

I believe in all that has never yet been spoken. – Rainer Maria Rilke

Only that which is not said is sincere. – Fernando Sabino
I am so far from what I want to say that it shuts my mouth. – Ervi Tuur

The future of poetry is silence. – Matija Bečković

But it seems impossible to speak and yet say nothing, you think you have succeeded, but you always overlook something. – Samuel Beckett

What happens to the hole when the cheese is gone? – Bertolt Brecht

For after all what is man in nature? A nothing in relation to infinity, all in relation to nothing, a central point between nothing and all and infinitely far from understanding either. The ends of things and their beginnings are impregnably concealed from him in an impenetrable secret. He is equally incapable of seeing the nothingness out of which he was drawn and the infinite in which he is engulfed. - Blaise Pascal

I hope you'll enjoy the dinner—such as it is; and that you won't mind the heat—such as it isn't. - Lewis Carroll

Doubts of all things earthly, and intuitions of some things heavenly; this combination makes neither believer nor infidel, but makes a man who regards both with equal eye. – Herman Melville

You may never be less alone than when you are alone. – Cicero

We are worse than what we think we are, but better than what we would like to be. – Aleksey Slapovsky

If... is a space. – Louay Basha

The light we see is a spark; the spark is a star; the star is a sun; the sun is a universe; the universe is nothing. – Victor Hugo

To live a pure unselfish life, one must count nothing as one's own in the midst of abundance. – Buddha

The only way you can beat the lawyers is to die with nothing. – Will Rogers

I worked my way up from nothing to a state of extreme poverty. – Groucho Marx

Nothing is the shadow of Everything. – Meher Baba

If you wish to be a success in the world, promise everything, deliver nothing. – Napoleon Bonaparte

The only true wisdom is in knowing you know nothing. – Socrates

Nothing is more real than nothing. – Samuel Beckett
What people forget is a journey to nowhere starts with a single step, too. – Chuck Palahniuk

The words of my book nothing, the drift of it everything. – Walt Whitman

Drawing on my fine command of language, I said nothing. – Robert Benchley

From a distance it is something; and nearby it is nothing. – Jean de LaFontaine

God made everything out of nothing. But the nothingness shows through. – Paul Valéry

Believe nothing and be on your guard against everything. – Latin proverb

How beautiful it is to do nothing, and then rest afterward. – Spanish proverb

To do nothing at all is the most difficult thing in the world, the most difficult and the most intellectual. – Oscar Wilde

Blessed is he who expects nothing, for he shall never be disappointed. – Benjamin Franklin

People to whom nothing has ever happened cannot understand the unimportance of events. – T. S. Eliot

Hail nothing full of nothing, nothing is with thee. – Ernest Hemingway

America I've given you all and now I'm nothing. – Allen Ginsberg

Nothing's gonna change my world. – John Lennon

Nothing, my dear and clever colleague, is not your run-of-the-mill nothing, the result of idleness and inactivity, but dynamic, aggressive Nothingness, that is to say, perfect, unique, ubiquitous, in other words Nonexistence, ultimate and supreme. – Stanislaw Lem

The most basic law of economics that one cannot get something for nothing. – Sir Roy Harrod

We are all born into the world with nothing. Everything we acquire after that is profit. – Sam Ewing

Go rich in poverty. Go rich in poetry. This nothingness is plentitude. – May Sarton

Frugality is one of the most beautiful and joyful words in the English language, and yet one that we are culturally cut off from understanding and enjoying. The consumption society has made us feel that happiness lies in having things, and has failed to teach us the happiness of not having things. – Elise Boulding
We don't need to increase our goods nearly as much as we need to scale down our wants. Not wanting something is as good as possessing it. – Donald Horban

Any intelligent fool can make things bigger, more complex, and more violent. It takes a touch of genius - and a lot of courage - to move in the opposite direction. – E.F. Schumacher

Material blessings, when they pay beyond the category of need, are weirdly fruitful of headache. – Philip Wylie

Western man, up to his neck in things, objects, and the business of mastering them, recoils with anxiety from any possible encounter with Nothingness and labels talk of it as “negative” - which is to say, morally reprehensible. – William Barrett

Perhaps the blank faceless abstract quality of our modern architecture is a reflection of the anxiety we feel before the void, a kind of visual static which emanates from the psyche of us all, as if we do not know which way to go. – Norman Mailer

Your home is regarded as a model home, your life as a model life. But all this splendor, and you along with it... it's just as though it were built upon a shifting quagmire. A moment may come, a word can be spoken, and both you and all this splendor will collapse. – Henrik Ibsen

For all the dinners are cooked; the plates and cups washed; the children sent to school and gone out into the world. Nothing remains of it all. All has vanished. No biography or history has a word to say about it. – Virginia Woolf

Remembering you are going to die is the best way I know to avoid the trap of thinking you have something to lose. – Steve Jobs

Loss is nothing else but change, and change is Nature's delight. – Marcus Aurelius

If you realize that all things change, there is nothing you will try to hold on to. If you are not afraid of dying, there is nothing you cannot achieve. – Lao Tzu

Don't play what's there. Play what's not there. – Miles Davis

A man's work is nothing but this slow trek to rediscover, through the detours of art, those two or three great and simple images in whose presence his heart first opened. – Albert Camus

The truth is you don't know what is going to happen tomorrow. Life is a crazy ride, and nothing is guaranteed. – Eminem
ADDENDUM / SELECTED BIBLIOGRAPHY

Aesthetics of the Void, Giangiorgio Pasqualotto (Clio, 2007)
A History of God, Karen Armstrong (Ballantine, 1993)
Anti-absurd, Aleksey Slapovsky (Logos, 2006)
Black Holes, J.P.Luminet (Cambridge, 1992)
Bonjour Paresse, Corinne Maier (Michalon, 2004)
Chroma, Derek Jarman (Vintage, 1994)
Corto Maltese, a prose novel, Vladimir Pištalo (Agora, 1986, 2008)
Dialogues of the Dead, Lucian/ Baron George Lyttelton (Project Guttenberg, 160/1760)
Espèces d’espaces, Georges Perec (Galilée, 1974)
Genealogy of Nihilism, Connor Cunningham (Routledge, 2002)
How to Stop Living and Start Worrying, Simon Critchley (Polity, 2010)
In Praise of Idleness, Bertrand Russell (Routledge Classics, 2004)
Introduction to Sufism: The Inner Path of Islam, Eric Geoffroy (World Wisdom, 2010)
Le Je-ne-sais-quoi et le presque-rien, Vladimir Jankélevitch (Presses universitaires, 1957)
Martial Arts and Philosophy: Beating and Nothingness, ed. Damon Young (Chicago, Open Court 2010)
Nothing mat(t)ers: a Feminist Critique of Postmodernism, Sommer Brodrib (Spinifex Press, 1992)
Nothingness in the Philosophy of Lao-tzu, Gi-Ming Shien, (Philosophy East and West, 2001)
On Nothing and Kindred Subjects, Hillaire Belloc (Project Gutenberg, 1907)
Ostinato, Louis-René Des Forêts (Gallimard, 2000)
Philosophy of boredom, Lars Fr.H.Svendsen (Reaktion, 2005)
Sartre, the Philosophy of Nothingness, and the Modern Melodrama, András Bálint Kovács, (The Journal of Aesthetics and Art Criticism, Vol. 64, 2006)
Silence: Lectures & Writings, John Cage (Wesleyan, 1961)
Talk about Nothing, Transcripts from public talks on Nothing with Laurie Anderson, Philip Glass, Robert Wilson, Bill Viola and others (Ruben Art Museum, New York, 2011)
The 4% Universe: Dark Matter, Dark Energy, and the Race to Discover the Rest of Reality (One World, 2011)
The 101 Most Influential Characters Who Never Lived, Allan Lazar, Dan Karlan (Harper Collins, 2006)
The Anatomy of Melancholy, Robert Burton (Project Gutenberg, 1621)
The Book of Nothing, John D. Barrow, (Vintage, 2000)
The Man Without Qualities, Robert Musil (Vintage, 1996)
The Mind's Eye, Oliver Sacks (Knopf, 2010)
The Secret World of Doing Nothing, Billy Ehn & Orvar Lofgren (University of California Press, 2010)
The Perfection of Nothing, Rick Lewis (Hohm, 2000)
The Ways of Naysaying: no, not, nothing, and nonbeing, Eva T. H. Brann (Rowman & Littlefield, 2001)
Voids – a Retrospective, Catalogue exhibition (Centre Georges Pompidou, Paris, 2010)
You Don’t Have to be a Buddhist to Know Nothing, Joan Konner (Prometheus, 2009)
THE PRAISE OF NOTHING

IN WHICH NOTHING TRIES TO DEFEND ITS CAUSE.

A SERIOUS DOCUMENTARY