

DANE KOMLJEN

b. 1986 in Banja Luka, SFR Yugoslavia

FEATURES 2016 *All the Cities of the North* 2022

Afterwater

SHORTS 2010 *I Already Am Everything I Want to*

Have 2012 *Bodily Function* 2013 *Tiny Bird* 2014 *A Sur-*

plus of Wind 2015 *Our Body* 2016 *All Still Orbit* 2017

Phantasiesätze

ASH, PA

It was around the time my dad figured out that I smoked weed. I left a joint resting on the windowsill, ignorant that he could recognise the smell wafting over to the balcony, sat down on my bed and opened a DivX on the PC – the 700MB files that were my window into film history – clicked play and watched *Salò*. This was my first encounter with Pasolini, the filmmaker. Pasolini, the thinker, I already knew; his novels, poems and essays were translated into Serbo-Croatian. (It is by reading the foreword to *Amado mio* that I learned, from the description of his death, what cruising is.) I was not aware of what awaited me. I did not like what I saw. Not at all. I also couldn't stop watching. I still didn't like the film when I caught it on a print some years later. It was so full of self-hate. It somehow always happened with Pier Paolo, that I too rarely liked what I saw; the films never came together for me, never met the promise of the poet of fireflies and ashes, things burnt and broken, of what is small and in pieces. And so I had to construct my own image, finding him on the outskirts of his own work, in some of the faces of *Matthew*, in the walls of *Sana'a*, the notes on *Orestes* and the two bodies dancing embraced at the end of *Salò*. I loved and hated him. I admired his rage and always felt the lack of joy. I wanted so bad to get closer to him and he never let me in. Just like a real father.

