

ZERO CRASH

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Uncompromising and witty film by director Andi Haller deals with the socio-economic structures of modern society in playful yet very insightful and provocative manner.

By fitting into the story a series of comic, mostly stereotypical and additionally caricatured characters from popular culture and everyday life, the director created an unusual structure by combining different genres, which still doesn't lack dramatic consistency. The visit of the extraterrestrials, saving the world with the help of an external power that acts as *deus ex machina*, the common man in fight against the conspiratorial circle of rich investors, all these classic themes here are spiced with parodied and caricatured elements and merged into a cascading story, that exposes countless stereotypes of the Western thought, culture and social principles, without any reluctance to uncover the mechanisms by which dehumanized capitalist society operates, never losing its specific and healthy humor and entering the zone of severe sarcasm and misanthropy.

Apart from parodying and exposing the general lack of empathy, solidarity and contempt of the rich minority towards the masses and the small man, and the shifted values, typical of the materialism of consumer society, this film also doesn't spare the counter currents to these principles, which themselves demonstrate numerous shortcomings, lack of consistency, the gap between theory and practice and are revealed as deceptions, distractions or at least a placebo: different new age psychologies, modern utopia of escaping the cities to a wild and untouched nature, attempt of integration into former colonies and identification with their traditions and values, modern renunciation of the western culture of its ability to even understand and analyze other cultures and peoples, and of course extremes such as more or less imaginative conspiracy theories.

The satirical sting also doesn't spare the lower classes and does not present them only as innocent victims of a rich minority, because they demonstrate conscious and willing rejection of responsibility, surrender to the pleasures of consumer society and products that offer distraction and instant gratification, and general tendency to simply copy or replace the ruling class in their way of steering the social order. For this reason the lower class is not the bringer of the change, but a passive accomplice and supporter of the current situation. That is why the change in this film comes from outside, from outer space - despite its humor, the author's message also carries a certain amount of pessimism and fatalism. Yet all the human weaknesses in this film are portrayed with an equal dose of satire and simultaneous empathy, which give it its distinctive aura and charm.

The main motives at the center of this hilarious collage are the question of preserving the planet, reforming society, economic equality, social justice, tolerance, respect, human rights - a whole range of contemporary and often discussed topics, which the author puts in a cooking pot and warms them up till they start boiling. Not sparing anyone, not trying to remain moderate and subtle, he opts for a rather caricatured picture that does not lack the sharp satirical edge, but that also features good humor, empathy, and moderate treatment when sensed its necessary.

The scenes are hilarious: the dance of the rich conspirators that irresistibly recalls the scenes from animated musicals; the image of the Pacific tribe that completely deconstructs the idea of the Utopia, of the "uncorrupted savage" and underscores the irreversibility of the social process - the tribe consists of fugitive financial speculators and frauds, additionally observed by an ignorant anthropologist and blogger who blindly continues to scrutinize them as "unspoiled" specimen of primitive community and treats them as an exhibit; Wonder Trader application, which parodies many current service platforms, while targeting the last unaffected target group - the people from the margin who do not even have the means to fight a legal battle with speculative tycoons. The crescendo comes with the ignored health risk for the millions of customers of the newly developed product and with the desperate search of the sick tycoon for the young heart that would restore his fading health.

One could argue that this, according to the author himself, "low fi" comedy, actually demonstrates high quality when it comes to its form. The chosen style perfectly corresponds to the scope of its production: awareness of limitations and their creative use, as well as great precision and good instinct are reflected in all fields from costumes, settings, props, all the way to visual effects and post-production. The author actually skillfully blended the "skeleton" production with the theme of the film and used it in a creative way, giving it a deconstructive role. The mentioned "guerilla style" contributes here to the overall authenticity of the story, has a subversive note in the film that attacks all structures, ridicules all constructs, exposes its own facades and scenery, while targeting the scenery and facades of the society itself. The structure reveals a good coherence between content and form, where both tend to deconstruct and demystify all the presented mechanisms and principles, and expose anomalies, in all their absurdity.

The visual language of the film, like all its other elements, bears the mark of peculiarity and of courage. In his visual narrative technique, the author rejects many film principles in favor of almost stage performances of protagonists, present in television productions and theaters, thus shifting the focus to the story itself, its colorful characters, and to its obvious deconstructive tendencies.

A special place in the film certainly has its musical score, which occasionally integrates directly into the story itself in the form of songs performed by the characters, with appropriate choreography that does not betray the comic tone of the entire film. Humorous texts, playful and experimental melodies and rhythms, perfectly correspond to the story and narrative structure of this work, integrating into its colorful form that combines elements of classic feature film, animation, almost theatrical performances and scenes, all the way to musicals.

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