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**FILMSKE MUTACIJE: FESTIVAL NEVIDLJIVOG FILMA 07**  
**FILM MUTATIONS: FESTIVAL OF INVISIBLE CINEMA 07**

**SLIKA KAPITAL | THE IMAGE OF CAPITAL**

**ZAGREB 25. 11. - 05. 12. 2013.**

Kino Tuškanac

Akademija dramske umjetnosti | The Academy of Dramatic Art

Akademija likovnih umjetnosti | The Academy of Fine Arts

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Slovenska kinoteka | The Slovenian Cinematheque

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**Umjetnička direktorica | Artistic director:**

Tanja Vrvilo

**Kustosi | Curators**

Toni D'Angela, Tanja Vrvilo;

**Urednici knjižice | Catalogue editors**

Tanja Vrvilo, Diana Meheik, Ante Jerić;

**Program u kinu Tuškanac****Programme at Kino Tuškanac**

Agar Pata

**Program u Art-kinu Croatia****Programme at Art-Cinema Croatia**

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Lovro Rumiha;

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## I. UVOD INTRODUCTION

### Slike kapitala Tanja Vrvilo

Sedmo izdanje *Filmskih mutacija: festivala nevidljivog filma* pod naslovom SLIKA KAPITAL odvija se od 25. studenoga do 5. prosinca u kinu Tuškanac u Zagrebu, od 26. studenoga do 1. prosinca u Art-kinu Croatia u Rijeci, a završava palindromskim filmom Guyja Deborda - *In girum imus nocte et consumimur igni* - 9. siječnja u Slovenskoj kinoteci u Ljubljani. Festival je duljeg trajanja, snažno obilježen programom četrnaest filmova Claire Denis, koji se realizira u partnerstvu s Hrvatskim filmskim savezom, Francuskim institutom i Slovenskom kinotekom. U fokusu su politike stranosti u radu Claire Denis, od njezinog prvog filma *Čokolada*, filmova *Fučka mu se za smrt, Dobar posao, Nevolje svakog dana* i filmova nadahnutih filozofskim mišljenjem Jeana-Luca Nancyja *Prema Nancyju* i *Uljez* do najnovijeg filma *Nitkovi* s kojim ćemo službeno otvoriti ovogodišnji festival u subotu 30. studenoga 2013. u kinu Tuškanac, točno na polovici zagrebačkog programa, a pri kraju riječkog.

Claire Denis je redateljica međuprostora, međupoložaja, međuvremena. Intersticijalni stil, kojim Hamid Naifcy objedinjuje moduse post-industrijske proizvodnje egzilantskog, dijasporskog, nomadskog *filma s naglaskom*, povezuje rascjep, pukotine, praznine njezinog filmskog prostora i vremena. Njezina je biografija eminentno postkolonijalna na razmeđu svjetova, a zajednica marginalna, alegorijska, transgresivna, transcendentalna. Opis njezinih predavanja o filmu kao kulturalnoj antropologiji na European Graduate School u Švicarskoj navodi: "istraživanje multietničkih i kros-kulturalnih okoliša s hladnom strašću i distanciranim angažmanom antropologa."

Protuprogram slika kapitala je kritika odvajanja Guyja Deborda, njegove strateške diverzije slika spektakla u filmovima *Društvo spektakla, Kružimo u noći i proždire nas vatra, O prolasku nekoliko osoba kroz prilično kratku jedinicu vremena te O odbacivanju svih mišljenja, za i protiv, izrečenih o filmu "Društvo spektakla"*. U skopu ovog programa odvijat će se multimedijalna radionica *Igra za klasne odnose* o umjetnosti u razdoblju svog rastakanja koja je, kao "negativan pokret koji teži za nadilaženjem umjetnosti u povijesnom društvu u kojem se povijest više ne živi - istodobno umjetnost promjene i čisti izraz nemoguće promjene. Ta umjetnost je silom avangardna i nije. Njezina avangardnost je njezin nestanak."

Politike ovih dvaju autorskih blokova dodatno udaljuje kustoski program *Ovdje i drugdje* talijanskog filmologa Tonija D'Angele, urednika časopisa *La Furia Umana* s devet recentnih filmskih radova, među kojima su *Vive l'amour* Monte Hellmana, underground film *Divlje vještice* Daniela Fawcetta & Clare Pais, politički filmovi

*Naše tijelo je naše oružje* Clarisse Hahn, američki nezavisni film *Neizgovoreni čin* Dana Sallitta, *Vidjeli nikad vidjeli* kojim predstavljamo umjetnički aktivizam Andrea Tonaccija i *found footage* o uzaludnom radu *Dugo sam te čekala* Claudie Siefen, *Čekanje ljeta (Fragmenti prošlog života)* Maura Santinija, *Saudade* filmaša Jeana-Claudea Rousseaua koji će 5. prosinca u sklopu predavanja na Akademiji likovnih umjetnosti, pod naslovom *Kadar, orijentacija, motiv* prikazati nekoliko svojih filmova.

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Barem dvoje autora u ovom programu nadahnuto je slikom-vrijeme Yasujira Ozua, Claire Denis u filmu *35 čašica ruma* posvaja Ozuovo *Kasno proljeće*, a Jean-Claude Rousseau se često navodi kao umjetnik koji je 1970-ih otkrio Ozuov rad francuskim sinefilmima. Multimedijalni događaj iz nijemog razdoblja japanskog filma, film *Priča o plutajućim travkama* Yasujira Ozua s izvođačem za nijeme filmove, beshijem Ichinom Kataokom i glazbom koju izvode Damir Prica Kafka, Franjo Glušac, Miro Manojlović, Igor Pavlica i Gustav Barišin odvijat će se 5. prosinca u kinu Tuškanac.

*Sliku kapital* teorijski će utemeljiti predavanje Jonathana Bellera, jednog od najprovokativnijih teoretičara medijske kulture, na Akademiji dramske umjetnosti 4. prosinca, pod naslovom *Računalni kapital* o arhivima vidljivog i logistici vizualizacije i s obzirom na povijest vizualizacije ("slikarstva, fotografije, filma i njihovog okoliša, kao i rase, roda, klase, kolonizacije, industrijalizacije i imperijalizma - koji i dalje strukturiraju vizualizaciju uz psihoanalitičke, fetišističke, klasne, rasne, seksističke i nacionalističke vektore") i digitalne kulture.

U najavama filmova i razgovoru koji pripremamo s filozofkinjom Ljiljanom Filipović te stalnim suradnicima i partnerima na našim programima, sudjelovat će gosti *Filmskih mutacija*, među kojima su teoretičar medijske kulture Jonathan Beller, filmaši Jean-Claude Rousseau i Claudia Siefen, filmolozi Jurij Meden i Varja Močnik, filmski kritičari Toni D'Angela, Neil Young i Michael Pattison.

SLIKE KATARZE I KAPITALA, dvogodišnji program *Filmskih mutacija*, dio je dugotrajnog partnerskog projekta *TIME SCAPES: Slike i izvedbe vremena u kasnom kapitalizmu*. Naš program započeli smo istraživanjem za rekonstrukciju instalacije (ispitivanja) koju je Dušan Makavejev zamislio za konferenciju o Bergmanu na Sveučilištu Harvard 1978. godine: *Bergmanove neverbalne sekvence: Izvor snovitog filmskog eksperimenta*, na temelju transkripta Matthewa Dude i eseja Stanleyja Cavella *O Makavejevu o Bergmanu* iz knjige o konferenciji *Film & snovi*, koju je uredio Vlada Petrić. Godine 1978. Dušan Makavejev je napravio *Snoviti filmski eksperiment* u filmskom mediju, kopirajući i premontirajući odabrane neverbalne sekvence iz jedanaest 16-mm kopija filmova Ingmara Bergmana, koje je "našao" u Harvardskom filmskom arhivu, za tri supostavljene role 16-mm filma. Svoj kolaž filma sna predstavio je samo jednom kao filmski performans trostruke 16-mm projekcije, na međunarodnoj filmskoj

konferenciji *Bergman i snovi*, istraživanju odnosa među procesima sanjanja i iskustvima gledanja filma, na Sveučilištu Harvard u siječnju 1978. Nakon filmskog stoljeća i njegove ustrajne arhivske strategije koju markiraju prve političke "nađene snimke" Dreyfusove afere koju je premontirao Doublie 1898., sovjetska revolucionarna montaža oskudnosti kompilacijskog filma, nadrealistički filmski kolaži kao nađeni predmeti, Debordov detournement "ukradenih" filmova, daljne ideologije prisvajanja i sempliranja, memoriju FILMA ukrala je digitalizacija.

Remedijacija ideja materijalnosti filmske i digitalne umjetnosti, politike filmskih i digitalnih arhiva te oružja subverzije Makavejevlevog rada u nastajanju prvi je put realizirana u listopadu ove godine tijekom radionice eksperimentalnog filma koju sam radila s grupom međunarodnih filmaša, poslijediplomskih studenta i studentica filma na film factory programu koji je pokrenuo Béla Tarr u Sarajevu, a to su: Emma Rozanski, Aleksandra Niemczyk, Patrick Marshal, Salvador Palma, Max Grey, Namsuk Kim, Levan Lomjaria, Graeme Cole, Ghazi Alqudcy, Gonzalo Escobar Mora, Marta Hernaiz, Fernando Nogari and Gustavo Vega. Zahvaljujemo Dušanu Makavejevu i Béli Tarru.

## The Images of Capital

### Tanja Vrvilo

The seventh edition of *Film Mutations: Festival of Invisible Cinema*, under the title of THE IMAGE OF CAPITAL, takes place from 25th of November to 5th of December at kino Tuškanac in Zagreb, from 26th of November to 1th of December at Art Cinema Croatia in Rijeka, until the last palindromic programme - Guy Debord's *In girum imus nocte et cosumimur igni* - on 9 January at Slovenian Cinematheque in Ljubljana. The Festival extended its running time, strongly marked by a line-up of 14 films by Claire Denis, prepared in collaboration with the Croatian Film Association, French Institute and Slovenian Cinematheque. The focus is on the politics of strangeness in Claire Denis's work, starting from her first film *Chocolat*, and followed by *No Fear, No Die, Beau Travail, Trouble Every Day*, and films inspired by Jean-Luc Nancy's philosophical texts and thoughts, *Vers Nancy* and *The Intruder*, to her latest film *Bastards*, which will be the official opening film of the festival on Saturday, 30th of November at kino Tuškanac, at the middle of Zagreb's programme and towards the end of the programme in Rijeka. Claire Denis is a director of interstices, being in between places and time. The interstitial style, which Hamid Naficy uses to unite the modes of post-industrial production of exilic, diasporic, nomadic *accented cinema*, connects gaps, cracks, voids of her cinematic space and time. Her biography is eminently post-colonial bordering on two worlds, while the community is marginal, allegorical, transgressive, transcendental. The introduction of her lectures on film as visual cultural anthropology at European Graduate School in Switzerland says: "the course examines contemporary filmmaking as exploration into multi-

ethnic and cross-cultural environments, with the cool passion and distanced engagement of an anthropologist”.

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The counter-programme to *the Image of Capital* is Guy Debord's critique of separation, his strategic diversions of the images of spectacle in the films *The Society of the Spectacle*, *We Turn in the Night Consumed by Fire*, *On the Passage of a Few Persons Through a Rather Brief Unity of Time*, and *Refutation of all Judgments, Laudatory as Well as Hostile, Passed Up to Now on the Film "The Society of Spectacle"*. The programme also includes a multimedia workshop *Game of Class Relations*, on art in its time of dissolution, "a movement of negation striving for its own transcendence within a historical society where history is not yet directly lived - is at once an art of change and the purest expression of the impossibility of change. This art is necessarily avant-garde, and at the same time it does not actually exist. Its vanguard is its own disappearance."

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These two authorial blocks are further estranged by the curatorial programme *Here and Elsewhere* by the Italian filmologist Toni D'Angela, the editor of *La Furia Umana* magazine, with nine recent film works including *Vive l'amour* by Monte Hellman, the underground film *Savage Witches* by Daniel Fawcett and Clare Pais, the political films *Our Body is a Weapon* by Clarissa Hahn, the independent American film *The Unspeakable Act* by Dan Sallitt, *Seen Never Seen* which presents Andrea Tonacci's artistic activism, a *found footage* about futile work *Been Waiting for You So Long* by Claudia Siefen, *Waiting for a Summer (Fragments of a Past Life)* by Mauro Santini, *Saudade* by Jean-Claude Rousseau, who will screen several of his art films on 5th of December at a lecture *Frame, Orientation, Motive* taking place at the Academy of Fine Art.

At least two filmmakers in this programme have been inspired by the time-image of Yasujiro Ozu's films; Claire Denis in *35 Shots of Rum* adopts Ozu's *Late Spring*, and Jean-Claude Rousseau is often mentioned as the artist who presented Ozu's work in the 1970s in France. A multimedia event of the silent period of Japanese Cinema, the film *The Story of Floating Weeds* by Yasujiro Ozu, with a silent film narrator, benshi Ichiro Kataoka and musicians Damir Prica Kafka, Franjo Glušac, Miro Manojlović, Igor Pavlica and Gustav Barišin takes place on 5th of December at kino Tužkanac.

*The Image of Capital* will be theoretically situated by the lecture of Jonathan Beller, one of the most provocative theorists of media culture, held at Academy of Dramatic Art on 4 December, under the title of *the Computational Capital*, about the archives of visible and logistics of visualisation, considering the history of visualisation ("painting, photography, film and its environment, as well as race, gender, class, colonisation, industrialisation and imperialism – which keep restructuring visualisation along the psychoanalytical, fetishist, class, racial, sexist and nationalist vectors") and digital culture.



Film introductions, as well as conversations prepared with philosopher Liljana Filipović and our ongoing programme collaborators and partners, will include *Film Mutations* guests such as media culture theorist Jonathan Beller, filmmakers Jean-Claude Rousseau and Claudia Siefen, filmologists and film critics Jurij Meden and Varja Močnik, Toni D'Angela, Neil Young and Michael Pattison.

The *Film Mutations*' two-year programme on THE IMAGES OF CATHARSIS AND CAPITAL is part of a long-term project *TIME SCAPES: Images and Performances of Time in Late Capitalism*. We began our programme with research for the reconstruction of Dušan Makavejev's installation (investigation) for the conference on Bergman, at Harvard University in 1978: *Bergman's Non-Verbal Sequences: Source of a Dream Film Experiment*, with a transcript written by Matthew Duda and an essay by Stanley Cavell: *On Makavejev On Bergman*, from the book on the Harvard Conference: *Film & Dreams*, edited by Vlada Petrić. In 1978, Dušan Makavejev made a *Dream Film Experiment* using the film medium, by copying and re-editing chosen non-verbal sequences of eleven Ingmar Bergman's 16-mm film prints, that he "found" at the Harvard Film Archive, for juxtaposition of three 16-mm film reels. He presented his dream film collage only once, as triple-screen 16-mm film performance at *Bergman and Dreams*, International Film Conference on the relations between the processes of dreaming and the experience of film viewing, at the Harvard University in January, 1978. After the Film century's persistent archival strategy marked with the first political "found-footage" of Dreyfus affair re-edited by Doublier in 1898, soviet revolutionary scarcity montage of compiled films, surrealists' films as found objects, Debord's detournement of stolen films, further ideologies of appropriating and sampling, the memory of FILM is stolen by digitalization.

The remediation of the concepts on the materiality of film and digital art, politics of film and digital archives, and weapons of subversion in Makavejev's work-in-progress has been made for the first time during a workshop on experimental film that I held with a group of international filmmakers, MA students of Béla Tarr film factory programme in Sarajevo, in October this year: Emma Rozanski, Aleksandra Niemczyk, Patrick Marshal, Salvador Palma, Max Grey, Namsuk Kim, Levan Lomjaria, Graeme Cole, Ghazi Alqudcy, Gonzalo Escobar Mora, Marta Hernaiz, Fernando Nogari and Gustavo Vega. With thanks to Dušan Makavejev and Béla Tarr.

## **TIMeSCAPES - SLIKE I IZVEDBE VREMENA U KASNOM KAPITALIZMU**

Projekt TIMeSCAPES je višegodišnja umjetničko-istraživačka platforma šestoro umjetničkih i kulturnih organizacija: BADco. (HR), Maska (SI), Teorija koja hoda (RS), Science Communications Research (A), Film-protufilm (HR), Akademija dramske umjetnosti Sveučilišta u Zagrebu (HR). Istraživački projekt okuplja

četiri organizacije čija je međunarodno prepoznata umjetnička, edukacijska i kulturna praksa temeljena na umjetničkom istraživanju, publiciranju, razvoju teorije i prakse, jednu znanstveno orijentiranu organizaciju koja se bavi razvojem metodologija umjetničkog istraživanja i jednu visokoškolsku umjetničku ustanovu.

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Dvostruki je cilj projekta: istražiti i kroz umjetničku produkciju obraditi temu vremena, koja presijeca kroz umjetnost, društvo i ekonomiju: izvedbene dramaturgije vremena, temporalno iskustvo koje nam nude tehnologije, strukture radnog vremena u različitim ekonomskim kontekstima itd. Projekt istovremeno otvara pitanje sveprisutno u kulturnim i akademskim kontekstima diljem Europe: kakvi bi trebali biti modeli i institucije umjetničkog istraživanja s obzirom na vremenska, financijska i ograničenja u mobilnosti s kojima se danas susreću umjetnici. Uvođenje novih oblika rada i organizacije radnog vremena kao i promjene u sadržaju i prirodi rada logično proizvode potrebu za uravnoteženjem različitih oblika društvenog vremena. "Manjak vremena" tako postaje relevantna tema ne samo u odnosu na društvenu ili biološku perspektivu već i kao dramaturški i izvedbeni problem. Istovremeno, sve propusnije granice između medija filma, televizije i kompjutera u kombinaciji s iskustvima vremena koje proizvode različite tehnologije rada, putovanja, komunikacije i vizualnosti rezultiraju novom ideologijom brzine i kompresije otvarajući tako potrebu za daljnjim promišljanjima elaborirane sporosti i mogućim strategijama rekapitulacije u izvedbi. Kroz istraživanje, dokumentaciju, umjetničku obradu i produkciju te diskusije, projekt ima dvostruku kulturnu relevantnost kako za lokalni tako i međunarodni kontekst: prvo, promišljajući radne uvjete kreativnih djelatnika pridonosi razmatranjima o održivosti suvremene organizacije kulturnog djelovanja i drugo, pridonosi osmišljavanju provedivih modela umjetničkog istraživanja. Nas stoga zanima priroda i struktura "kulturnog znanja" (koje se može opisati i kao heterogeni skup), ali i to kako u situaciji konstantne užurbanosti proizvodnje otvoriti vrijeme za reflektiranje "kulturnog znanja", za uspoređujući učinak teorije.

## TIMeSCAPES - IMAGES AND PERFORMANCES OF TIME IN LATE CAPITALISM

TIMeSCAPES is a long-term artistic research and production platform initiated by six cultural organizations: BADco. (HR), Maska (SI), Walking Theory (RS), Science Communications Research (A), Film-protuflm (HR) and The Academy of Dramatic Art, University of Zagreb (HR). It brings together four organizations, whose internationally renowned artistic and cultural practice is rooted in research, publishing and discourse, with one science oriented organization developing methodologies of artistic research.

The double objective is to research and artistically reflect the transversal issue of time that cuts across economy, society and art: structure of working time in different economic contexts, temporal experience in technologies, performative



dramaturgies of time, etc.; while at the same time tackling the issue that has acute resonance in cultural and academic contexts across Europe: what should the models and institutions of artistic research be, given the constraints of time, money and mobility that artists face. The introduction of new forms of work and working time organization, as well as changes in the content and the nature of work, lead to a corresponding search for a balance among the various forms of social time. "Time-scarcity" therefore becomes a relevant topic not only from a social or biological perspective, but also as a dramaturgical and performative problem. Simultaneously, the pervasive erosion of differences between film, television, and computers and linked temporal experiences of technologies of work, travel, communication, and vision result in new ideologies of speed and compression, which opens new possibilities to rethink elaborative slowness and strategies of recapitulation in performance. With its research, documentation, artistic reflection and debates, the project has a double European relevance. First, by reflecting on the working conditions of creative workers, it contributes to the discussion of sustainability of current (short term, project-oriented and inflationary) organization of cultural work. Second, it contributes to discovering viable models of artistic research.

We are therefore concerned with the very nature and time structure of "cultural knowledge" (which can be characterized as heterogeneous assembly) but also with the question how we can find enough time to keep up the reflexivity of "cultural knowledge", the slowing down effect of theory.

Partneri projekta TIMeSCAPES | Partners of the TIMeSCAPES project: BADco. (Zagreb), Akademija dramske umjetnosti - Odsjek dramaturgije | The Academy of Dramatic Art - Department of Dramaturgy (Zagreb), Maska (Ljubljana), Science Communications Research (Vienna), Teorija koja hoda (Beograd), Film-protufilm (Zagreb).

Projekt TIMeSCAPES je podržan od programa Kultura Europske zajednice. |  
With the support of the Culture Programme of the European Union.  
Projekt TIMeSCAPES je podržan od programa Culture 2007. - 2013. |  
With the support of the programme Culture 2007-2013.

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II.  
PROGRAMSKE LISTE  
LIST OF PROGRAMMES

SLIKA KAPITAL  
THE IMAGE OF CAPITAL

CLAIRE DENIS

- Čokolada** | Chocolat | Chocolate, Claire Denis, 1988, 35mm, boja, zvuk | colour, sound, 105 min
- Fučka mu se za smrt** | S'en fout la mort | No Fear, No Die, Claire Denis, 1990, 35-mm, boja, zvuk | colour, sound, 93 min
- Jacques Rivette: Stražar** | Jacques Rivette: Le veilleur | Jacques Rivette: The Nightwatchman, Claire Denis, 1990, video, boja, zvuk | colour, sound, prvi dio | first part 60 min
- Ne mogu spavati** | J'ai pas sommeil | I Can't Sleep, 1994, 35-mm, boja, zvuk | colour, 110 min
- Nénette i Boni** | Nénette et Boni | Nénette and Boni, Claire Denis, 1996, 35-mm, boja, zvuk | colour, sound, 103 min
- Dobar posao** | Beau travail | Good Work, Claire Denis, 1999, 35-mm, boja, zvuk | colour, sound, 93 min
- Trouble Every Day**, Claire Denis, 2001, 35-mm, boja, zvuk | colour, sound, 101 min
- Petak navečer** | Vendredi soir | Friday Night, Claire Denis, 2002, 35-mm, boja, zvuk | colour, sound, 89 min
- Prema Nancyju** | Vers Nancy | Towards Nancy, Claire Denis, 2002, 35-mm, c/b, zvuk | b/w, sound, 11 min
- Uljez** | L'Intrus | The Intruder, Claire Denis, 2004, 35-mm, boja, zvuk | colour, sound, 129 min
- Prema Mathildi** | Vers Mathilde | Towards Mathilde, Claire Denis, 2004, 35-mm, boja, zvuk | colour, sound, 84 min
- 35 čašica ruma** | 35 Rhums | 35 Shots of Rum, Claire Denis, 2008, 35-mm, boja, zvuk | colour, sound, 100 min
- Bijeli materijal** | White Material, Claire Denis, 2009, 35-mm, boja, zvuk | colour, sound, 106 min
- Nitkovi** | Les salauds | Bastards, Claire Denis, 2013, DCP, boja, zvuk | colour, sound, 100 min

GUY DEBORD

- O prolasku nekoliko osoba kroz prilično kratku jedinicu vremena** | Sur le passage de quelques personnes à travers une assez courte unité de temps / On the Passage of a Few Persons Through a Rather Brief Unity of Time, Guy Debord, 1959, 35-mm, c/b, zvuk | b/w, sound, 18 min

**Društvo spektakla** | La société du spectacle / The Society of the Spectacle, Guy Debord, 1973, 35-mm, c/b, zvuk | b/w, sound, 80 min

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**O odbacivanju svih mišljenja, za i protiv, izrečenih o filmu "Društvo spektakla"** | Réfutation de tous les jugements, tant élogieux qu'hostiles, qui ont été jusque'ici portés sur le film "La société du spectacle" / Refutation of all Judgments, Laudatory as Well as Hostile, Passed Up to Now on the Film "The Society of the Spectacle", Guy Debord, 1975, 35-mm, c/b, zvuk | b/w, sound, 22 min

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**Kružimo u noći i proždire nas vatra** | In girum imus nocte et consumimur igni / We Turn in the Night Consumed by Fire, Guy Debord, 1979, 35-mm, c/b, zvuk | b/w, sound, 105 min

## OVDJE | DRUGDJE | HERE AND ELSEWHERE

Kustos | Curator: Toni D'Angela

**Saudade**, Jean-Claude Rousseau, 2012, video, boja, zvuk | colour, sound, 14 min

**Neizgovoreni čin** | The Unspeakable Act, Dan Sallitt, 2012, video, boja, zvuk | colour, sound, 91 min

**Gerila (Naše tijelo je naše oružje)** | Gerilla (Notre corps est une arme) | Guerrilla (Our Body is a Weapon), Clarisse Hahn, 2012, video, boja, zvuk | colour, sound, 19 min

**Zatvori (Naše tijelo je naše oružje)** | Prisons (Notre corps est une arme) | Prisons (Our Body is a Weapon), Clarisse Hahn, 2012, video, boja, zvuk | colour, sound, 12 min

**Goli (Naše tijelo je naše oružje)** | Los Desnudos (Notre corps est une arme) | The Naked Ones (Our Body is a Weapon), Clarisse Hahn, 2012, video, boja, zvuk | colour, sound, 13 min

**Divlje vještice** | Savage Witches, Daniel Fawcett & Clara Pais, 2012, HD / Super 8 / VHS / DV, c&b/boja, zvuk | b&w/colour, sound, 70 min

**Dugo sam te čekala** | Hab' so lang auf dich gewartet | Been Waiting for You So Long, Claudia Siefen, 2012, DCP, boja/c&b, zvuk | colour/b&w, sound, 4 min

**Videno nikad viđeno** | Ja Visto Jamais Visto | Seen Never Seen, Andrea Tonacci, 2013, DCP, c&b/boja, zvuk | b&w/colour, sound, 54 min

**Padam cijelo vrijeme?** | Que je tombe tout le temps? | That I'm Falling?, Eduardo Williams, 2013, DCP, boja, zvuk | colour, sound, 15 min

**Čekanje ljeta (Fragmenti prošlog života)** | Attesa di un'estate (Frammenti di vita trascorsa) | Waiting for a Summer (Fragments of a Past Life), Mauro Santini, 2013, DCP, boja, zvuk | colour, sound, 15 min

**Vive l'amour**, Monte Hellman, 2013, video, boja, zvuk | colour, sound, 1 min 39 sec

## Izvođenje filma | Performing Film

**Priča o plutajućim travkama | Ukikusa monogatari | A Story of Floating Weeds**

Yasujiro Ozu, 1934, 35 mm, c/b, nijemi | b/w, silent, 86 min.

Benshi: Ichiro Kataoka

Glazba | music: Damir Prica Kafka (glasovir | piano), Miro Manojlović (vibrafon | vibraphone), Igor Pavlica (truba | trumpet), Franjo Glušac (gitara | guitar), Gustav Barišin (violončelo | cello)





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**S kožom i kosom**

Tanja Vrvilo

Naša zadaća nije ništa manje nego zadaća stvaranja oblika ili simbolizacije svijeta. To je krajnje konkretna i određena zadaća - zadaća koja može biti samo bitka - da svakoj kretnji, svakom vođenju, svakom habitusu i svakom ethosu postavi pitanje: kako ti uključuješ svijet? U jednom smislu ona je bitka Zapada protiv samoga sebe, kapitala protiv samoga sebe.

Jean-Luc Nancy, *Stvaranje svijeta ili mondijalizacija*

Prva slika filma je nepokretna, slika zamrznutog morskog horizonta. Malo poslije pučina se u kadru počne kretati, valovi kotrljati, a dvije daleke mrlje približavanjem postaju muškarac i dječak, kasnije ćemo doznati otac i sin. U istom kadru-sekvenci i s iste udaljenosti gledamo ih kako plivaju, igraju se lovice po plićaku, sve dok ne istrče iz lijevog ruba kadra. Kamera panoramira udesno i u širokom krugu zahvaća šumovitu obalu i pješćanu plažu te se zaustavi na mladoj ženi u dubini slike koja sjedi na pijesku i gleda prema pučini. Iz sljedećeg bližeg plana čini se da gleda prema ocu i sinu. Iz gornjeg rakursa u blizom planu dječak zatvorenih očiju leži u plićaku dok voda s pijeskom klizi po njegovoj "čokoladnoj" koži. Zatim, širi kadar u kojem pored njega vidimo u paralelnoj pozi očevo tijelo. U detalju, mlada žena u kupaćem kostimu prstima ruke otresa pijesak s nožnih prstiju. Odjevena, okrenuta leđima odlazi najprije puteljkom ulijevo, a u sljedećem kadru udesno, po autocesti. Malo poslije nerado će prihvatiti poziv oca i sina da je povezu do prvog, pa drugog afričkog mjesta. Doznat ćemo da joj je ime France i da je došla ponovno vidjeti jednu kuću u Kamerunu. I vozač je stranac u Africi, Amerikanac koji se želio upoznati sa svojom poviješću. I njegovo je ime simbolično, Mungo Park je bio škotski istraživač Afrike koji je 1806. tragično stradao. Bočnom vožnjom uz afrički krajolik autorica nas vraća dvadeset godina, u 1958., u drugu boju središnje priče, pred kraj kolonizacije. Petogodišnja France i mladi Afrikanac Protej, voze se prema posljednjoj kući na svijetu u stražnjem dijelu otvorenog kombija zagledani unatrag prema kameri. Film je fragmentarno fabularan, prstenaste strukture, s France, čini se, kao glavnim likom. Naime, samo ako zanemarimo da se ni uvodni dio niti zaključni "denisovski dodir" uokvirene pripovijesti ne vide iz njezine vizure i da je nepouzdana svjedokinja središnjeg sjećanja, ne samo zbog dobi, neprisutnosti i nemogućeg uvida u odnose erosa i nasilja, nego fokalizator zbivanja postaje mitski lik Proteja, a kao refleksija i njezina majka.

"Kada gledaš prema planinama, iza kuća i iza drveća, tamo gdje zemlja dodiruje nebo, to je horizont. Što se više približavaš toj liniji, ona dalje odmiče. Ako hodaš

prema njoj, udaljuje se. Bježi od tebe. Moram ti i ovo objasniti. Vidiš liniju. Vidiš je, ali ona ne postoji.”

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Očeva poduka o granici pogleda i dodiru granice petogodišnjoj France u kolonijalnom Kamerunu, u prvom filmu Claire Denis naslovljenom *Čokolada* (*Chocolat*, 1988.) po boji kože, žargonu za prevarene, čulu okusa, a možda i “refluksu” čokoladne scene prvog filma na kojem je bila asistentica, *Sweet Movie* Dušana Makavejeva, uvod je u liminalnu politiku njezinih filmova. Pogled Claire Denis je dvostruko nadzirujući, primarno taktilan, haptičan, uz prekoračenja žanrova, montažne šokove fokusa, mjesta i vremena, napadaje zbilje i zamišljaja na gledatelja. Ali ona također, kao “dijete Afrike”, vlastitim riječima, koje je osjećalo krivnju jer je odraslo u kolonijalnom svijetu, zna omjer fikcije i osobne biografske legende, vlastitog formativnog habitusa i ethosa. Otac je bio kolonijalni službenik, pa su od njenog drugog mjeseca rođenja trinaest godina živjeli u nekoliko afričkih zemalja - Kamerunu, Somaliji, Đibutiju, Burkini Faso (Gornjoj Volti) - sve dok se ona i mlađa sestra nisu zarazile virusom polija. Govorila je kako se u Francuskoj nakon povratka osjećala nepripadajuće, arhaično, posramljeno, iako je i u Africi bila strankinja. Vratila se u Senegal u srednju školu.

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Trilogiju o afričkoj dekolonizaciji i francuskoj kolonizaciji svakodnevce uz *Čokoladu* čine dva žestoka naturalistička filma o uljezima-imigrantima *Ne mogu spavati* (*J'ai pas sommeil*, 1994.), o stvarnom slučaju Thierryja Paulina (crnca, homoseksualca, oboljelog od AIDS-a), koji je s ljubavnikom ubijao bakice 1980-ih u Parizu, te *neo-noir* o ilegalnom kladenju na borbama pijetlova *Fučka mu se za smrt* (*S'en fout la mort*, 1990.). Naslov je ime pijetla i alegorija na sudbinu jednog od dvojice protagonista, Joselyna, kojem su pijetlovi u genima. Denis bressonovski skenira granični okoliš, industrijske prostore, kruženje novca, režim treninga i prehrane pijetlova, dosljedno se opirući reprezentaciji i identifikaciji, a sugestivno vodeći haptičkoj vizualnosti, silovitoj osjetilosti, mimičkoj i gestualnoj ekstazi filma. Glumačka izvedba je posljedica deturnamenta, umjesto pravog scenarija za snimanje uvježbavali su scene iz filma Jeana Eustachea *Majka i prostitutka* (*La maman et la putain*, 1973.). “Osnovni sukob koji se činio da je kolonijalizam nasuprot anticolonijalizmu, kapitalizam nasuprot socijalizmu, gubi značaj. Ono što je danas važno, problem koji blokira horizont je potreba raspodjele bogatstva.” (Frantz Fanon, 1961.) Joselyn je majstor, ali ubrzo postaje studija slučaja za neuroze iz Fanonovih knjiga *Crne kože, bijelih maski i Prezrenih na svijetu*. “Čitajte Fanona”, ponavlja autorica govoreći o ovom filmu, slikama koje je gledaju od djetinjstva i ustroju svog horizonta. Joselyn je, kao i vampirica Coré iz *Trouble Every Day* (2001.), u ekstremnoj liminalnoj panici, za oboje vrijedi njezina jedina izjava, “želim umrijeti”.

Svijest filma *Fučka mu se za smrt* proizlazi iz unutarnjeg monologa njegovog prijatelja, koji ne zna ništa o pticama, ali je majstor za ilegalni posao. Film *noir*



počinje denisovski, zvukom paljenja šibice i dimom cigarete u mračnoj slici s obrisom potiljka u automobilu te refleksivnom ispovijesti: “Ja sam crn i moj prijatelj je iste boje kože. On je iz Zapadnih Indija, a ja sam iz Benina. Dok čekam u autu, sjećam se riječi: Svako ljudsko biće bez obzira na rasu, bez obzira na zemlju, vjeru ili ideologiju, sposobno je za bilo što ili za sve.”

Za razliku od fobične zajednice u afričkom horizontu beskraja, prostor ovog filma je podzemni, zatvorski klaustrofobičan, njegove su alegorijske refleksije kartonska kutija s rupama za prijenos i trgovinu pijetlova, kavezi za pijetlove, kartonska kutija s novčanicama. Na površini zemlje film se kreće uz smetliške tržnice, pod zemljom između perja, hrane i krvi, hodamo kroz labirint mračnih prolaza, hodnika, između restorana i diska do posljednjih Vrata pakla. Claire Denis s glumcima Alexom Descasom i Isaachom de Bankoléom razvija moduse žudnje i nasilja tjelesne izvedbe, u kojem pulsira tvrdokorni Cassavetesov kineski kladioničar i bljeskovi kulturnog filma Montea Hellmana, ali Joselyn postaje mrtva ptica, leš ispunjen novcem - nesposoban za iskupljenje, za išta. Claire Denis se vraća sceni pranja mrtvog, krvavog tijela u akcionističkim scenama filma *Trouble Every Day* (pod utjecajem Baconovog slikarstva mesa i puti, a možda i iskustva s katarktičkom komunom Otta Muehla sa snimanja filma *Sweet Movie*) kada Léo pere zombijsko tijelo Coré nakon njezinog krvavog pohoda. Kretanje počinje s glazbom. Slike glazbe koju skladaju Tindersticks (ili samostalno Stuart Staples za film *Uljez*), Abdullah Ibrahim, Les Têtes Brulées intenziviraju taktilizam, odnose međuosjetilnosti. Neki likovi ili filmovi imaju svoju omiljenu pjesmu iz zajedničkog arhiva pop kulture, koji tvori kinestetičke i ekstatičke muzičke sekvence, poput posljednjeg plesa legionara Galoupa uz Coronin disko hit “To je ritam noći, to je ritam mog života” ili Dahove kazete s Marleyjevim vojnicima bizonima za film o borcima s pijetlovima “Ako znaš svoju povijest, znaš odakle dolaziš”.

A onda (s elipsama) dva remek-djela: *Dobar posao* (*Beau travail*, 1999.) i *Uljez* (*L'intrus*, 2004.) s kojima je Claire Denis iz umjetnosti termita prekoračila u umjetnost bijelih slonova, po duhovitoj podjeli Mannyja Fabera. Ili kako je to rekao Jonathan Rosenbaum u svom izvrsnom tekstu *Nezadovoljan čovjek* (po stihu iz Melvilleove pjesme *Zlato u planini*) da je s *Dobrim poslom* pokazala razliku što znači raditi *film*, a što *cinema*. To je lucidno, ali nažalost naš filmski žargon odbija tu vrijednosnu razliku, pa u ovoj podjeli biramo etičko/estetički horizont Jacquesa Rivetta - Jeana-Luca Godarda - Sergeja Daneyja koji su odabrali filmovi Claire Denis, po kojem je estetika istodobno etička odgovornost filma. Nevolju s filmom bismo mogli dodatno zakomplicirati pojmovima kože, dispozitivom kina, proizvodnim praksama svjetskih kinematografija te prekoračenjima digitalnih pokretnih slika/kina/kinematografija, a otvara se i Pandorina kutija nevolja s politikom i etikom tijela, roda i identiteta, kože, moći i osjećaja, klase i kapitala, nasilja i žudnje, pripovjedačke fikcije i autobiografskih tekstova u postkolonijalnom preobilju njezinih filmova.

*Dobar posao* je uistinu majstorski rad koji zadivljuje vizualnom čulnošću i arhetipskom "simbolizacijom svijeta", fragmentiranjem naracije i nepouzdanosti ispovijedi, inovativnom izvedbenošću i retoričnošću referentnog, metafilmskog okvira. Izvori se šire od romana *Billy Budd, mornar: Unutarnja pripovijest* Hermana Melvillea i njegovih pjesama *Noćni marš* i *Zlato u planini*, opere *Billy Budd* Benjamina Brittena do Godardovog *Malog vojnika*, romana *Beau geste* Jeana Geneta i Fassbinderovog *Querellea*). Claire Denis pomno bira lokacije, kako sama kaže ne zbog ljepote krajolika nego stvarne logike prostora, obzori fikcijskog sjećanja su mitski imaginarni, poslije vremena, na horizontu iza rešetaka. Unatoč uvodnoj ženskoj i završnoj kataraktičkoj plesnoj sekvenci glumca Denisa Lavanta koje zaokružuju naraciju te intenzivnoj vojnoj koreografiji za kameru i meditaciji o nasilju koju je s glumcima uvježbao plesač Bernardo Montet, svakodnevnica neaktivnih vojnika, uz slike prostiranja rublja i peglanja nabora na košuljama, izlazaka u grad i dodira sa svijetom drugih - žena i beduina, prelaska pustinje i uskrnuća na slatini, locirana je u proširenoj svijesti i krivnji osramoćenog legionara Galoupa, kojemu je izgon u civilni život smrtna presuda. Vidimo njegovu tetovažu: "Služi pravoj stvari i umri". Film posvaja misao iz filma koji je krajem 1950-ih govorio o ideologiji kolonijalizma i koji je tri godine bio zabranjen, Godardovog *Malog vojnika* (*Le petit soldat*, 1963.): u svijetu bez ideala, sloboda možda počinje kajanjem. Autorica posvaja neprilagođenog, karizmatičkog glumca Michela Subora zajedno s njegovim likom Bruna Forestiera, koji je utjelovio Godardovu impresivnu monološku bujicu ("film je istina 24 sličice u sekundi, tragedija je danas politika...") da bi se nakon četrdesetak godina pojavio u Legiji stranaca u Ćibutiju, kao zapovjednik male međunarodne jedinice. Mali vojnik je iz Francuske pobjegao u Ženevu da izbjegne sudjelovanje u Alžirskom ratu, gdje su ga mučili alžirski revolucionari i proganjala francuska obavještajna služba. Claire Denis posvaja lik i glumca koji odgovara na svoju prvu i posljednju repliku iz *Malog vojnika*: "Vrijeme akcije je završilo, počinje vrijeme refleksije... Imam toliko vremena pred sobom.", prvom rečenicom dnevničke ispovijesti filma *Dobar posao*, "Marseille, kasna veljača. Sad mogu ubiti vrijeme."

Uz stalnu zajednicu suradnika, od snimateljice Agnès Godard, ko-scenarista većine filmova Jeana-Pola Fargeaua, glumačka su lica u nizu filmova Alex Descas, Isaach de Bankolé, Michel Subor, Béatrice Dalle, Yekaterina Golubeva, Grégoire Colin, Florence Loiret-Caille, Vincent Gallo, Denis Lavant, Richard Courcet, Alice Houri. Posebnost filmova Claire Denis je i u dijalogu s mislima filozofa razdjelovljene zajednice Jeana-Luca Nancyja, a njegova je misao posvojila materijalnu stvarnost svijeta osjetila njezinih filmova. Kako gledati film kada u očima nosimo sto godina filma, njegovu povijest u habitusu i ethosu, proučene su sve mogućnosti vizualnog predstavljanja. Vrijeme običnog promatranja ili predstavljanja određenog vizualnog pristupa je prošlo, govore Nancyjevi tekstovi o filmovima *Dobar posao*, *Trouble Every Day* i osobito nadahnut odgovor na adaptaciju ("adopciju") njegovog autobiografskog

teksta *Uljez*, o odbacivanju vlastitog i transplantaciji stranog srca. Denis je uz filmove o koreografkinji Mathilde Monnier u kojem je prisutan Nancy i kratki dijaloški film *Vers Nancy*, snimila film *L'Intrus* nadahnut njegovim istoimenim esejom o intruzijama stranosti, počevši s njegovim intimnim zazorim iskustvom transplantacije srca. Filmski san o čovjeku s praznim srcem, mutacijama uljeza, hauntologija je Nancyjeve filozofske ispovijesti koja proganja tijelo Michela Subora od sjeverne do južne hemisfere, od planina Jura, švicarsko-francuske granice do Pusana i Tahitija, do kraja svijeta i natrag. Bolest osjećaja skenira intruzije svijeta, pretvarajući svaki potok, rijeku, vodeni šav, snježnu stazu koju utiru konji ili psi, prirodnu ili državnu granicu koju prelaze imigranti i egzilanti, trgovci organima i ubojice, svaki nabor na tijelu, očne kapke i bore, bod zašivenog tijela, ožiljak preko cijelog trupa u osjetilnu "kožu i kosu" svijeta. "Nemoj me progoniti, imam slabo srce", kaže Louis, a mefistovska Yekaterina Golubeva odgovara "Tvoje srce nije slabo, ono je prazno." Film pronalazi srce, Claire Denis otkriva blago, dio jedinog i nedovršenog filma Paula Gégauffa *Refluks (Le reflux)*, koji je Michel Stubor snimao na Tahitiju četrdesetak godina prije *Uljeza*.

A između bijelih slonova i termita odmotavaju se ozbiljni i strasni krivudavi filmovi koji se opiru jednom vizualnom pristupu: *U.S. Go home* (1994.) o kulturnom šoku nakon povratka iz Afrike i senzacijama adolescencije; balada o sestri i bratu *Nenette i Boni (Nénette et Boni)*, 1996.), kratki susret u *Petak uvečer (Vendredi soir)*, 2002.), *35 rumova (35 rhums)*, 2008.): imigrantska ljubavna posveta Ozuovom filmu *Kasno proljeće* i vlastitoj obitelji, majci i djedu; nasilna dekolonizacija u sadašnjem Kamerunu u *Bijelom materijalu (Matériel Blanc)*, 2009.); najnoviji film o *Bitangama* koje mirno spavaju (*Les salauds*, 2013.)... Claire Denis je redateljica međuprostora, međupoložaja, međuvremena. Intersticijalni stil, kojim Hamid Naficy objedinjuje moduse post-industrijske proizvodnje egzilantskog, dijasporskog, nomadskog filma s naglaskom, povezuje rascjepe, pukotine, praznine njenog filmskog prostora i vremena. Njezina je biografija eminentno postkolonijalna na razmeđi svjetova, a zajednica marginalna, alegorijska, transgresivna, transcendentalna. Opis njezinih predavanja o filmu kao kulturalnoj antropologiji na European Graduate School u Švicarskoj navodi: "istraživanje multietničkih i kros-kulturalnih okoliša s hladnom strašću i distanciranim angažmanom antropologa."

"Imam milijun anegdota", duhovito je napomenula Claire Denis govoreći o razdoblju od trinaest godina u kojem je bila asistentica ili suradnica na dvadesetak filmova autora poput Dušana Makavejeva, Jacquesa Rivettea, Eduarda de Gregoria, Wima Wendersa, Coste Gavrasa, Andreja Tarkovskog i Jima Jarmuscha. O tom je radu koji se protegnuo između završene filmske škole IDHEC - Institut des hautes études cinématographiques, današnje La Fémis, 1971. godine i prvog igranog filma *Čokolada* 1988. rekla: "Nisam mogla podnijeti francuski način produkcije tog vremena... malo-pomalo uz ljude poput Rivettea, našla sam se u svojevrstnoj obitelji i nije bilo potrebno od nje odustati kako bih pripala drugoj obitelji koja je proizvodila filmove koji mi se nisu sviđali." Njezini filmovi dijele srodnosti sa suvremenim

francuskim filmom tijela i ekstremizma, transgresije i senzitivnosti. No, teksturna osjetljivost njezine filmske kože, carstvo impresija, dodira i čula, zanos fotogeničnosti i ritma, vjera u inteligenciju filmskog stroja vraća nas pulsacijama svijeta francuske poetske avangarde i egzaltacijama ranih vizualista.

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Egzilske bilješke za buduću estetiku filma i iskupljenje fizičke stvarnosti koje je Siegfried Kracauer pisao u Marseillu 1940., a razotkrila povjesničarka filma Miriam Hansen, pokazuju da je poglavlje o procesima filmske materijalizacije fizičke stvarnosti kao iskupljenja svijeta svih čula bilo naslovljeno *S kožom i kosom*. Knjiga je postala enigmatska teorija, prilagođena drugom svijetu u kojem je objavljena, ne samo Americi 1950-ih, nego i pisanju o filmu nakon užasa Drugog svjetskog rata. Kracauerove bilješke iz Marseillea govore: "Lice u filmu ne znači ništa ako ne uključuje mrtvačku glavu pod sobom. *Danse macabre*. S kojim ciljem? To ostaje vidjeti."



Our duty is nothing less than a duty of creating forms or reinventing the world in symbols. It is an utmost concrete and specific duty – a duty that can only be a struggle – to ask a question to each movement, each government, each habitus and each ethos: how do you include the world? In a certain sense it is a struggle of the West against itself, of capital against itself.

Jean-Luc Nancy, *The Creation of the World or Mondialization*

The first film image is a still, an image of a frozen marine horizon. Then the open sea in the shot begins to move, the waves begin to roll, and two distant spots approach and become a man and a boy, father and son, as we will later find out. In the same sequence shot and from the same distance we see them swim, chase each other in the shallow sea, all until they storm out by the left edge of the shot. The camera pans to the right and in a wide angle shot captures the woody coast and sandy beach, stopping on a young woman in the depth, sitting on the sand and gazing at the open sea. In the next closer shot she seems to be looking at the father and son. From the high angle close-up we see the boy with his eyes closed lying in the shallow water while water and sand glide across his “chocolate” skin. Then a wider shot showing next to him in a parallel position his father’s body. Cutaway to a detail, a young woman in a bathing suit shakes off the sand from her toes. Dressed and turning her back, she first takes the path to the left and in the next shot to the right, across the motorway. A while later she will hesitantly accept the father and son’s invitation to take her to first one then another African village. We find out her name is France and she came to see a house in Cameroon once more. The driver is also a stranger in Africa, an American who wanted to find out his history. His name too is symbolic, Mungo Park was the Scottish explorer of Africa who died a tragic death in 1806. Through a lateral travelling shot along the African landscape the author takes us back twenty years, to 1958, to a different colour of the central storyline, near the end of colonisation. A five-year-old France and a young African, Protheus (Protée), are driving towards the last house in the world in the back part of an open van, staring backward into the camera. The film is fragmentarily plot-driven, employing the circular structure, with France, it seems, as the protagonist. Only if we neglect the fact that neither the introductory part nor the closing “Denis’ touch” in this framed narrative are seen from her point of view and that the witness of the central memory is unreliable, not only because of her age, lack of presence and impossible insight in the relations between eros and violence, the focal point of the action becomes the mythical character of Protheus and her mother in reflection.

“When you look at the hills, beyond the houses and beyond the trees, where the earth touches the sky, that’s the horizon. The closer you get to that line, the further it moves. If you walk towards it, it moves away. It flees from you. I must also

explain this to you. You see the line. You see it, but it doesn't exist.

Father's lesson about the limits of view and touch of limit to five-year-old France in colonial Cameroon, in Claire Denis's first film *Chocolat* (1988) named after the skin tone, slang for the deceived, the sense of taste, and perhaps even after the "reflux" of the chocolat scene in the first film she worked on as assistant, *Sweet Movie* by Dušan Makavejev, serves as introduction into the liminal politics of her films. Claire Denis's view is double-survailling, primarily tactile, haptic and transgressing genres, creating editing shocks of focus, place and time, assaults of reality and imagination on the viewer. But she also, as a "child of Africa", in her own words, who felt guilt for growing up in the colonial world, knows the ratio of fiction and personal biographic legend, her own formative habitus and ethos. Her father was a colonial official, so since she was two months old for the next thirteen years they lived in several African countries – Cameroon, Somalia, Djibouti, Burkina Faso – until she and her sister contracted a polio virus. She would say that after her return to France she felt unaccepted, archaic, ashamed, even though she was a foreigner in Africa as well. For high school, she went back to Senegal.

A trilogy about African decolonisation and French colonisation of everyday life includes, in addition to *Chocolat*, another two powerful naturalist films about intruder immigrants, *J'ai pas sommeil* (1994) about the real case of Thierry Paulin (a black homosexual AIDS patient) who killed old ladies in Paris in the 1980s with his lover, and a neo-noir about illegal cock fight betting *S'en fout la mort* (1990). The title is both a cock's name and an allegory of the destiny of one of the two protagonists, Joselyn, who has cocks in his blood. In a Bressonian manner Denis scans the marginal landscape, industrial spaces, money flow, training regime and cock nutrition, consistently defying representation and identification, and suggestively leading to haptic visuality, powerful sensibility, mimic and gestural ecstasy of film. The acting performance is a consequence of detournement, instead of a real screenplay they practiced scenes from Jean Eustache's film *La maman et la putain* (1973). "The fundamental conflict that seemed as colonialism opposing anti-colonialism, capitalism opposing socialism, is losing it importance. What is important today, the issue blocking the horizon, is the need to distribute wealth." (Frantz Fanon, 1961) Joselyn is the master, but soon becomes a case study of neuroses from Fanon's books *Black Skin, White Masks* and *The Wretched of the Earth*. "Read Fanon," repeats the author speaking about this film, about the images that have watched her childhood and the structure of her horizon. Joselyn is, just like the vampire Coré from *Trouble Every Day* (2001), in extreme liminal panic; Coré's only statement "I want to die" is valid for both of them. The consciousness of the film *S'en fout la mort* derives from the internal monologue of his friend, who knows nothing about birds but he is a master of his illegal craft. The film begins in a Denis-like noir manner, with the sound of a lighting match and cigarette smoke in a dark image with the outline of a nape of the neck in a car and a reflexive confession: "I am black and my friend has

the same skin colour. He is from the West Indies, and I am from Benin. While I'm waiting in the car, I remember the words: Every human being, regardless of race, country, religion or ideology, is capable of anything or everything."

Unlike the phobic community in the African horizon of infinity, the space of this film is underground, prison-like claustrophobic, its allegorical reflections are a cardboard box with holes for cock transport and trade, cock enclosures, a cardboard box with bills. On the ground the film moves along the farmers' market junkyard, underground among feathers, food and blood. We are walking through a labyrinth of dark passages, hallways, among restaurants and nightclubs, all until the last Gate of Hell. Claire Denis and actors Alex Descas and Isaach de Bankolé develop modes of desire and violence in a physical performance, through which the hardboiled Cassavetes' Chinese bookie and flashes of Monte Hellman's cult film pulsate, but Joselyn is becoming a dead bird, a carcass stuffed with money – incapable of redemption, of anything. Claire Denis returns to the scene of washing the dead, blood-covered body in "action art" scenes of the film *Trouble Every Day* (influenced by Bacon's painting of flesh and blood, and perhaps even by her experience with Otto Muehl's cathartic commune from the making of *Sweet Movie*) when Léo washes away the zombie body of Coré after her bloodthirsty raid. The movement begins with music. Images of music composed by Tindersticks (or Stuart Staples independently for *L'intrus*), Abdullah Ibrahim, Les Têtes Brûlées intensify the tactilism, the inter-sensual relations. Some characters or films have their own favourite song from the common archive of pop culture, creating kinaesthetic and ecstatic musical sequences, like the last dance of legionnaire Galoup along Corona's disco hit "It is the rhythm of the night, it is the rhythm of my life" or Dah's tape with Marley's buffalo soldiers for a film about cock fights "If you know your history then you would know where you're coming from".

And then (with ellipses) two masterpieces: *Beau travail* (1999) and *L'intrus* (2004), marking Claire Denis's passage from the Termite art to the White elephant art, as Manny Faber humorously divided it. Or as Jonathan Rosenbaum wrote in his exceptional essay *Unsatisfied man* (base on a verse from Melville poem *Gold in the Mountain*), with *Beau travail* she showed the difference between making *movies* and making *cinema*. It is lucid, but unfortunately our film slang refuses this value difference, so in this division we choose the ethical/aesthetical horizon of Jacques Rivette – Jean-Luc Godard – Serge Daney chosen by Claire Denis's films, which considers aesthetics as the ethical responsibility of film. Trouble with film could be additionally complicated by the terms of film as "skin", cinema dispositive, production practices of world cinemas and transgressions of digital moving images/screening places/cinemas, opening a Pandora's box of troubles with politics and ethics of body, gender and identity, skin, power and emotions, class and capital, violence and desire, narrative fiction and autobiographical texts in the post-colonial excess of her film work.

*Beau travail* is a true masterwork that impresses with visual sensibility and archetypal “symbolisation of the world”, fragmented narration and unreliability of confessions, innovative performativity and rhetorical qualities of the referential, metafilmic frame. The sources resonate from the novel *Billy Budd, Sailor* by Herman Melville and his poems *Night March* and *Gold in the Mountain*, and Benjamin Britten’s opera *Billy Budd*, to Godard’s *Le Petit Soldat*, Jean Genet’s novel *Beau geste* and Fassbinder’s *Querelle*). Claire Denis chooses her locations carefully, as she says herself not because of the beauty of the landscape but because of the real logic of space, the horizons of fictional memories are mythically imaginary, beyond time, on the horizon behind bars. Despite the introductory female and closing cathartic dance sequence of actor Denis Lavant which are encircling the narrative, and intense military choreography for camera and meditation on violence rehearsed with the actors by dancer Bernardo Montet, the everyday life of inactive soldiers, in addition to images of laundry and ironing creases on shirts, going to town and encountering the world of others – women and Bedouins, crossing the desert and resurrection on the salt flats, is located in the expanded conscience and guilt of the shamed legionnaire Galoup, who considers an exile into civil life a death penalty. We see his tattoo, “Serve a good cause and die”. The film adopts the thought from the film which in the late 1950s spoke about the ideology of colonialism and which was banned for three years, Godard’s *The Little Soldier* (*Le petit soldat*, 1963): in a world without ideals, maybe freedom begins with remorse. The author adopts the maladjusted, charismatic actor Michel Subor together with his character of Bruno Forestier, who embodied Godard’s impressive monologue flow (“cinema is truth 24 times a second... today the tragedy is politics.”), so that forty years later he might appear in the Foreign Legion in Djibouti, as the commander of a small international unit. The little soldier ran away from France to Geneva to escape participating in the Algerian War, where he was tortured by Algerian revolutionaries and haunted by the French intelligence. Claire Denis appropriates both the character and the actor who responds to his first and last replica in *Le petit soldat*: “For me time of action has passed. The time for reflection begins... I was just glad to have so much time left.”, with the first sentence of his diary confession in *Beau travail*, “Marseille, late February. I have time to kill now.”

In addition to a permanent community of collaborators, from cinematographer Agnès Godard, co-screenwriter of most films Jean-Paul Fargeau, the cast in many works includes Alex Descas, Isaach de Bankolé, Michel Subor, Béatrice Dalle, Yekaterina Golubeva, Grégoire Colin, Florence Loiret-Caille, Vincent Gallo, Denis Lavant, Richard Courcet, Alice Houri. The lure of Claire Denis’s films is also in dialogue with writings of Jean-Luc Nancy, a philosopher of the “inoperative community”, whose writings on her work have adopted the material sensation of her films. How to watch a film when “we carry a hundred years of film in our eyes, its history in habitus and ethos”, when all the possibilities



of visual presentation are already considered. Time of simple observation or presentation of some visual approach has passed, as Nancy's texts say on film *Beau travail*, *Trouble Every Day* and especially inspired response to the adaptation ("adoption") of his autobiographic text *L'intrus*, on his heart transplantation as a double intrusion. In addition to films about choreographer Mathilde Monnier, where Nancy is present, and the short dialogue film *Vers Nancy*, Denis made the film *L'intrus* inspired by his eponymous essay about the intrusions of a stranger, beginning with his intimate abject experience with a failing heart. A cinematic dream about a man with an empty heart, mutations of intruders, is the hauntology of Nancy's philosophical confession that pursues Michel Subor's body from the north to the south hemisphere, from the Jura Mountains, the Swiss-French border, to Pusan and Tahiti, to the end of the world and back. Sickness of feelings scans intrusions of the world, turning every stream, river, water stitch, snow trail made by horses or dogs, natural or state border crossed by immigrant and the exiled, organ traffickers and murderers, every crease on the body, eyelids and wrinkles, stitches of a sewed body, or the scar across the entire torso into a sensitive "skin and hair" of the world. "Don't haunt me, I have a weak heart," says Louis, while the Mephistian Yekaterina Golubeva responds, "Your heart is not weak, it is empty". Film finds a heart, Claire Denis reveals a treasure, a part of the Paul Gégauff's only and unfinished film *Le reflux*, which Michel Subor was making in Tahiti some forty years before *L'intrus*.

And among the white elephants and termites, serious and passionate sinuous films unravel and defy a unified visual approach: *U.S. Go Home* (1994), about a cultural shock after the return from Africa and about adolescent sensations; a ballad about a brother and a sister *Nénette et Boni* (1996), a short encounter of *Vendredi soir* (2002), *35 rhums* (2008): an immigrant love tribute to Ozu's film *Late Spring* and her own family, mother and grandfather; violent decolonisation in today's Cameroon in *Matériel Blanc* (2009); the latest film about *Les salauds* (2013), on bastards who sleep well... Claire Denis is a director of interstices, being in between places and times. The interstitial style, which Hamid Naïficy uses to unite the modes of post-industrial production of exilic, diasporic, nomadic *accented cinema*, connects gaps, cracks, voids of her cinematic space and time. Her biography is eminently post-colonial bordering on two worlds, while the community is marginal, allegorical, transgressive, transcendental. The introduction of her lectures on film as visual cultural anthropology at European Graduate School in Switzerland says: "the course examines contemporary filmmaking as exploration into multi-ethnic and cross-cultural environments, with the cool passion and distanced engagement of an anthropologist".

"I have a million anecdotes," Claire Denis humorously remarked speaking about the thirteen-year period when she assisted or collaborated on twenty films by filmmakers like Dušan Makavejev, Jacques Rivette, Eduardo de

Gregorio, Wim Wenders, Costa Gavras, Andrei Tarkovsky and Jim Jarmusch. About this work that spanned between graduating from IDHEC – Institut des hautes études cinématographiques, today's La Fémis in 1971 and her first live action film *Chocolat* in 1988, she said: "I couldn't bear the French method of production at that time... step by step, thanks to filmmakers like Rivette, I found myself surrounded by family and I didn't need to give them up to belong to another family that made films I didn't like." Her films share similarities with the contemporary French film of the body and extremism, transgression and sensitivity. However, the textural sensitivity of the film skin, the realm of impressions, touches and senses, the rapture of photogenic qualities and rhythm, the faith in intelligence of the film apparatus brings us back to pulsations of the world of French poetic avant-garde and exultations of early visualists.

The exilic notes for a future film aesthetics and redemption of physical reality written by Siegfried Kracauer in Marseille in 1940 and discovered by film historian Miriam Hansen reveal that the chapter about the processes of film materialisation of physical reality as a redemption of the world of senses was entitled *With Skin and Hair*. The book became an enigmatic theory, adapted to another world which published it, not only America in the 1950s, but also the film writing after the horrors of World War II. Kracauer's notes from Marseille say: "A face on film is nothing unless it includes a skull underneath. Danse macabre. To what end? That remains to be seen."

## ČOKOLADA | CHOCOLAT | CHOCOLATE

CLAIRE DENIS

**1988, 35mm, 105 min**

boja, zvuk colour, sound

Redateljica | directed by: Claire Denis; scenaristi | screenplay: Claire Denis, Jean-Pol Fargeau; snimatelj | camera: Robert Alazraki; asistentica snimatelja | camera assistant: Agnès Godard; montaža | editing: Claudine Merlin; zvuk | sound: Jean-Louis Ughetto, Dominique Hennequin; glazba | music: Abdullah Ibrahim; producenti | producers: Alain Belmondo, Gérard Crosnier; produkcija | produced by: Cinémanuel, Marin Karmitz-MK2 Productions, Cerito Films, Wim Wenders Produktion, La Sept, Caroline Productions, Le F.O.D.I.C., T.F.1 Film Production, WDR; glume | cast: Isaach de Bankolé, Giúlia Boschi, François Cluzet, Cécile Ducasse, Mireille Perrier, Jean-Claude Adelin, Laurent Arnal, Jean Bediebe, Jean-Quentin Châtelain, Emmanuelle Chaulet, Jacques Denis;

Premijerno prikazan na Filmskome festivalu u Cannesu 1988., poluautobiografski igrani prvijenac Denis pozdravljen je po svome pojavljivanju u njujorškim kinima naredne godine kao "neka vrsta minijaturnoga klasika".

Ispripovijedan pretežito kroz *flashbackove*, film je smješten u francuski Kamerun pedesetih godina, gdje osmogodišnjakinja po imenu France (Cécile Ducasse) živi s majkom Aimée (Giulia Boschi) i ocem Marcom (François Cluzet), kolonijalnim upraviteljem. Pronicljiva France razvija prijateljstvo s lokalnim “malim od kuće” Protéom (Isaach De Bankolé), dok opipljiva seksualna napetost iskri između njega i Aimée. Kad mala skupina francuskih avijatičara prisilno sleti u blizini i Marc ih pozove da im se pridruže u udaljenoj obiteljskoj rezidenciji, to ubrzo potresa ravnotežu kućanstva i razotkriva inherentne komplikacije prisustva obitelji u toj koloniziranoj zemlji. S naslovom izvedenim iz francuskoga slenga pedesetih, a u značenju “biti prevaren” ili “biti pređen”, *Chocolat* ostaje temeljno djelo u opusu Denis, zbog svojega provokativnog preplitanja rasne i seksualne politike, taktalnog erotizma, i izvanrednoga formalnog oblikovanja.

Premiering in competition at the 1988 Cannes Film Festival, Denis' semi-autobiographical debut feature was hailed as “kind of miniature classic”. Told primarily in flashbacks, the film is set in 1950s French Cameroon, where an eight-year-old girl named France (Cécile Ducasse) lives with her mother Aimée (Giulia Boschi) and her father Marc (François Cluzet), a colonial administrator. The perceptive France builds a friendship with the native “houseboy” Protée (Isaach De Bankolé), while a palpable sexual tension simmers between him and Aimée. When a small group of French airmen crash-land nearby and Marc invites them to share the family's remote residence, it soon upsets the domestic balance and exposes the inherent complications of the family's presence in this colonized land. Drawing its title from 1950s French slang that means “to be cheated” or “to be had”, *Chocolat* remains a foundational work in Denis' oeuvre for its provocative intertwining of racial and sexual politics, tactile eroticism, and extraordinary formal design. (Roger Ebert, *Chicago Sun-Times*)

## FUĆKA MU SE ZA SMRT | S'EN FOUT LA MORT | NO FEAR, NO DIE

CLAIRE DENIS

**1990, 35mm, 93 min**

boja, zvuk colour, sound

Redateljica | directed by: Claire Denis; scenaristi | screenplay: Claire Denis, Jean-Pol Fargeau; snimatelj | camera: Pascal Marti; asistentica snimatelja | camera assistant: Agnès Godard; montaža | editing: Dominique Auvray; zvuk | sound: Jean-Pol Mugel, Alix Comte; glazba | music: Abdullah Ibrahim; producenti | producers: Francis Boespflug, Phillipe Carcassonne; produkcija | produced by: Cinéa, Pyramide, Les Films de Mindif, Caméra One, La Sept, NEF Filmproduktion, Centre National de la Cinématographie; glume | cast: Isaach de Bankolé, Alex Descas, Jean-Claude Brialy, Solveig Dommartin, Christopher Buchholz, Gilbert Felmar, Daniel Bellus, Pipo Sarguera, François Oloa Biloa, Christa Lang; Obojica su crni, ali Dah je iz Benina, a Jocelyn iz Zapadnih Indija. Dobar su tim.

Zasad sve ide dobro, Jocelyn je prešao španjolsku granicu bez ikakvih problema. Imaju važnu dojavu, dogovor koji će im donijeti brzu i laku zaradu, mnogo novca. Njihov kontakt u Rungisu je Francuz koji ima restoran i poznavao je Jocelynovu majku na Karibima. Ali kao što Jocelyn kaže, pričekajmo, nema se smisla unaprijed zanositi. (Jean-Michele Frodon)

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Drugi cjelovečernji film Claire Denis nastao je iz njezine želje za istraživanjem nadahnuća knjigom *Prezreni na svijetu* Frantza Fanona, o posebnom tipu neuroze koloniziranih naroda, koji se osjećaju psihološki poraženima premda su fizički slobodni određivati vlastitu budućnost. Smješten na turobnim rubovima Pariza, film prati napore dvojice imigranata - Daha (Isaach De Bankolé) iz Zapadne Afrike i Jocelyna (Alex Descas) s francuskih Antila - da se asimiliraju u francusko društvo. Dvojac dresira i pribavlja pijetlove-borce za ilegalne borbe u otrcanom kamiondžijskom restoranu koji vodi biznismen Ardennes (Jean-Claude Brialy). Jocelyna obuzima želja za smrću i žudnja za Ardennesovom djevojkom Toni (Solveig Dommartin). Još jedna potvrda vizualnog majstorstva Denis - posebice u scenama brutalne borbe pijetlova, koje na briljantan način predočavaju bol i otuđenje obojice muškaraca, *Fučka mu se za smrt* je inteligentno građeno, slojevito i provokativno istraživanje ljudskog ponašanja, seksualne privlačnosti i nasilja.

They are both black, but Dah is from Benin, and Jocelyn from West Indies. The two of them make a good team. So far, things are going well. Jocelyn has crossed the Spanish border without any trouble. They have a good tip, a deal which will give them fast, easy money and plenty of it. Their contact in Rungis is a Frenchman, who runs a restaurant and knew Jocelyn's mother well in the Caribbean. But as Jocelyn says: let's wait and see, there's no point in getting carried away. (Jean-Michele Frodon)

Denis' second fiction feature grew out of her desire to explore ideas inspired by Frantz Fanon's *The Wretched of the Earth*: about a special type of neurosis - colonized people feeling psychologically defeated even though they are physically free to determine their future. Set on the grim outskirts of Paris, *No Fear, No Die* follows two immigrants - Dah (Isaach De Bankolé) from West Africa and Jocelyn (Alex Descas) from the French West Indies - as they struggle to assimilate to French society. The duo train and supply fighting cocks for illegal bouts at a seedy truck-stop restaurant run by a businessman, Ardennes (Jean-Claude Brialy). Jocelyn, is slowly falling into a death wish parallel to his desire for Ardennes' girlfriend (Solveig Dommartin). Once again attesting to Denis visual mastery - particularly the brutal cockfights which brilliantly express the pain and alienation of both men, whose tender bond of friendship seems to be all that keeps them going - *No Fear, No Die* is an intelligently constructed, richly textured, and provocative exploration of human behaviour, sexual attraction, and violence.



**JACQUES RIVETTE: STRAŽAR****JACQUES RIVETTE: LE VEILLEUR****JACQUES RIVETTE: THE NIGHTWATCHMAN**

CLAIRE DENIS u suradnji s | in collaboration with SERGE DANÉY

**1990, video, 124 min****boja, zvuk | colour, sound**

Redateljica | directed by: Claire Denis; u suradnji s | in collaboration with: Serge Daney; snimateljice | camera: Agnès Godard, Béatrice Mizrahi; montaža | editing: Dominique Auvray, Jean Dubreuil; zvuk | sound: Jean-Pierre Laforce, Henru Mikoff; producenti | producers: Janine Bazin, André S. Labarthe, Alain Plagne; asistentice produkcije | production assistants: Nalini de Rozario, Eva Truffaut; produkcija | produced by: La Sept, Art Production, Centre National de la Cinématographie, Ministère des Affaires Étrangères; sudjeluju | with: Jacques Rivette, Serge Daney, Jean-François Stévenin, Bulle Ogier, Jean Babilée;

Dokumentarac je dio serije *Cinéma, de notre temps* (koja se ranije zvala *Cinéastes de notre temps*), koju su osmislili Janine Bazin i André S. Labarthe, a broji više od 70 naslova. Film Claire Denis u suradnji s Sergeom Daneyjom, o jednom od njezinih mentora Jacquesu Rivetteu, čine dva dijela *Dan* i *Noć*. Na Rivetteov zahtjev, nastajao je tijekom nekoliko faza razgovora s jednim od najnadahnutijih filmskih kritičara, utjecajnim esejistom Sergeom Daneyjem.

U ulicama i bistroima bez utišavanja ambijentalnog zvuka, a zatim dok noć pada na terasi zgrade s uredima novina *Libération* (gdje je tada radio Daney), troje protagonista ove afere ne koriste ništa manje od doku-drame, ili, preciznije, dopuštaju da se ona sama razvije. Kao proces pripitomljavanja, uzastopnih pristupa, otkrivanja i izmicanja, *Jacques Rivette, Stražar* istodobno je priča o karijeri kritičara *Cahiers du cinéma* koji postaje filmaš, novo osvjetljavanje nastanka Novog vala, otkriće susreta onih koji nekoć nisu bili u stanju razgovarati ili gledati jedni druge, avantura mogućnosti drukčijeg govora o filmu, umjetnosti i biografiji. I upravo *Jacques Rivette, Stražar* počinje odgovarati na ondašnje definicije, među najzanimljivijim je prijedlozima autora filma *Oéline et Julie vont en bateau*, značenje riječi "plot" kao filmskog zapleta, koji se odnosi na francusku riječ "complot" koja može značiti i zavjeru, te "pelote", klupko iz kojeg se odmotava nit konca ili vune. (Jean-Michele Frodon)

This film is part of the *Cinéma, de notre temps* collection (which was first called *Cinéastes de notre temps*), conceptualized by Janine Bazin and André S. Labarthe, and which numbers more than 70 titles. Film Claire Denis, in collaboration with Serge Daney, about Jacques Rivette, who was one of her mentors, is made up of two parts, *Le Jour (Day)* and *La Nuit (Night)*. At Rivette's request it is made in several stages of conversation with one of the most inspired film critics, an influential writer Serge Daney.

In streets and bistros where nothing is done to reduce the ambient sound, then on the terrace of the building housing the offices of the newspaper *Libération* (where Daney was then working), with night falling over it, the three protagonists in this affair make use of nothing less than a documentary drama, or, rather, they let it be made use of. As a proces of taming, of succesive approaches, of unveiling and dodging, *Jacques Rivette, the Watchman* becomes at once the narrative of the career of the *Cahiers du cinéma* critic become filmmaker, a novel light shed on the birth of the New Wave, the invention of the ecounter between people who were once unable to talk or look at each other, and an adventure in the possibility of talking differently about film, art, and biography. And it is *Jacques Rivette, The Watchman* who starts, in his turn, to reply to the definition given in it, among other most interesting propositions, by the author of *Céline et Julie vont en bateau*, about the film "plot", a word which, he says, refers both to French "complot", meaning plot or conspiracy, and "pelote", the ball from which wool or thread in unwound. (Jean-Michele Frodon)

## NE MOGU SPAVATI

### J'AI PAS SOMMEIL

#### I CAN'T SLEEP

CLAIRE DENIS

1994, 35-mm, 110 min

boja, zvuk | colour, sound

Redateljica | directed by: Claire Denis; scenaristi | screenplay: Claire Denis, Jean-Pol Fargeau; snimateljica | camera: Agnès Godard; montaža | editing: Nelly Quettier; zvuk | sound: Jean-Louis Ughetto, Vincent Arnardi, Thierry Lebon; glazba | music: John Pattison, Jean-Louis Murat; producenti | producers: Bruno Péseroy, Fabienne Vonier, Ruth Waldburger; produkcija | produced by: Arena Films, Orsans Productions, Les Films Pyramide, Les Films de Mindif, France 3 Cinéma, M6 Films, Agora Film, Vega Film, Canal+, Centre National de la Cinématographie, Departement Federal de l'Interieur; glume | cast: Richard Courcet, Katerina Golubeva, Alex Descas, Béatrice Dalle, Vincent Dupont, Line Renaud, Alice, Irina Grjebina, Tolsty, Laurent Grevill, Dani, Solveig Dommartin, Catherine Frot, Jacques Nolot;

Film *Ne mogu spavati* temelji se na novinskoj reportaži koja je 1980-ih bila glavna tema u gradu, slučaj Thierryja Paulina, "ubojice bakica iz 18. arondismana". Claire Denis isprepleće priče troje protagonista: Däige (Katerina Golubeva), mlade imigrantice koja je upravo došla u Pariz iz Litve i slabo govori francuski, Théa (Alex Descas), glazbenika koji živi sa suprugom i sinom, a sanja o povratku u rodni Martinique i njegovog mlađeg brata Camillea (Richard Courcet), gay izvođača - transvestita, zaraženog virusom HIV-a, koji u sadomazohističkom odnosu s ljubavnikom ubija starije žene. "Film konstruira neobuzdanu percepciju grada prožetu podivljajim silama, strahovima i nagonima, ne osuđujući nikoga,

predstavljajući opasne složenosti koje se javljaju krajem Hladnog rata s globalizacijom i pogubnim širenjem AIDS-a. Naslov odjekuje nekom vrstom mjesečarskog lutanja gradom, ispoljavanja perceptivnog, poput boja i glazbe, složenih i proturječnih sila koje će protagoniste pomesti za sobom. Ima nešto transovito u načinu na koji Claire Denis portretira ova fizička i psihička kruženja, ekstremnu napetost u kojoj se javlja duhovitost na onim krajnjim točkama gdje se urušavaju ljudi i svjetovi.” (Jean-Michele Frodon)

*I can't sleep* is based on a news story which was the talk of the town in the 1980s, the Thierry Paulin affair, “the granny killer of the 18th arrondissement”. Claire Denis interweaves the stories of three protagonists: Däiga (Katerina Golubeva), a young Lithuanian imigrant who has just arrived in Paris and barely speaks French, Théo (Alex Descas), a musician living with wife and son who desires to move back to his native Martinique, and his younger brother Camille (Richard Courcet), a HIV positive gay transvestite performer, living in sadomasochistic relationship, who murders elderly women with his lover. “Film constructs a wild perception of the city permeated by savage forces, fears and drives, and does not pass judgment on anyone, to present the dangerous complexities emerging with the end of the Cold War, globalisation, and the disastrous spread of AIDS. The title rings with a kind of sleepwalking stroll through the city, rendering perceptible, like colours and music, the complex and contradictory forces which sweep the protagonists along. There is something trance-like in the way Claire Denis portrays these physical and mental circulations, an extreme tension where wit nevertheless appears at times, at those extreme points where people, and worlds, can topple over.” (Jean-Michel Frodon)

**NÉNETTE I BONI**  
**NÉNETTE ET BONI**  
**NÉNETTE AND BONI**

CLAIRE DENIS

**1996, 35mm, 103 min**

boja, zvuk colour, sound

Redateljica | directed by: Claire Denis; scenaristi | screenplay: Claire Denis, Jean-Pol Fargeau; snimateljica | camera: Agnès Godard; montaža | editing: Yann Dédet; zvuk | sound: Jean-Louis Ughetto; glazba | music: Tindersticks; producent | producer: Georges Benayoun; produkojka | produced by: Dacia Films, La Sept Cinéma, Canal+, Centre National de la Cinématographie; glume | cast: Grégoire Colin, Alice Houri, Valéria Bruni-Tedeschi, Vincent Gallo, Jacques Nolot, Gérard Meylan, Malek Sultan, Sébastien Pons, Mounir Aissa, Christophe Carmona, Djellali El'Ouzéri, Alex Descas, Jamila Farah, Agnès Régolo, Richard Courcet, Jessica Tharaud;

Eliptični, impresionistički nemirni portret brata i sestre u Marseilleu utemeljuje istodobno opipljivu i sanjivu senzualnost koja će kasnije definirati film Claire Denis. Boni (Grégoire Colin), "gladan za seksom", boravi u kući koja je pripadala njegovoj pokojnoj majci, zarađuje za život vozeći kamion s pizzama i neprestano mašta o supruzi (Valeria Bruni Tedeschi) lokalnoga pekara (Vincent Gallo). Kad Bonijeva mlađa sestra Nénette (Alice Hourie) pobjegne iz internata i vrati se u majčin dom s tajnom, suočava se s bratovom hladnom nezainteresiranošću i optužbama zbog njezina odnosa s ocem (glumac-filmaš Jacques Nolot). S uzbudljivom, taktilnom fotografijom Agnès Godard, niz lebdećih krupnih planova kojima završava film dosežu vrhunce rada Denis, kao i nježna, evocirajuća glazba britanske grupe Tindersticks (njihova prva od brojnih suradnji), a posebno je dojmjljiva balada Stuarta Staplesa *My sister*.

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Denis' elliptical, impressionistic portrait of two troubled siblings in Marseille foregrounds the simultaneously tactile and dreamlike sensuality that would come to define her cinema. Sex-starved Boni (Grégoire Colin), residing in the house that belonged to his deceased mother, earns a living running a pizza truck while constantly fantasizing about the wife (Valeria Bruni Tedeschi) of the local baker (Vincent Gallo). When Boni's younger sister Nénette (Alice Hourie), who is harbouring a secret, escapes from her boarding school and returns to their mother's home, she faces her brother's cold disinterest and resentment over her relationship with their estranged father (played by actor-filmmaker Jacques Nolot). Featuring lush, tactile cinematography by Agnès Godard - the series of drifting close-ups that end the film is a high point of Denis' cinema - and a sensual, evocative soundtrack by the UK group Tindersticks (the first of the band's numerous collaborations with Denis) and Stuart Staples's moving ballade *My sister*. (Acquatello, *Strictly Film School*)

**DOBAR POSAO**

**BEAU TRAVAIL**

**GOOD WORK**

CLAIRE DENIS

**1999, 35mm, 93 min**

boja, zvuk colour, sound

Redateljica | directed by: Claire Denis; scenarij, po romanu *Billy Budd, Mornar. Unutarnja pripovijest* Hermana Melvillea | screenplay, from a novel by Herman Melville *Billy Budd, Sailor. An Inside Narrative*: Claire Denis, Jean-Pol Fargeau; snimateljica | camera: Agnès Godard; montaža | editing: Nelly Quettier; zvuk | sound: Jean-Paul Mugel, Dominique Gaborieau; glazba | music: Eran Tzur; koreografija | choreography: Bernardo Montet; producenti | producers: Jérôme Minet, Patrick Grandperret; produkcija | produced by: La Sept Arte, Tanais Com, SM Films, Centre National de la Cinématographie; glume | cast: Denis Lavant, Michel Subor, Grégoire Colin, Richard Courcet, Nicolas Duvauchelle,



Adiatou Massudi, Mickael Ravovski, Dan Herzberg, Giuseppe Molino, Gianfranco Poddighe, Marc Veh, Thong Duy Nguyen, Bernardo Montet, Dmitri Tsiapkinis, Djamel Zemali, Abdelkder Bouti, Marta Tafesse Kassa;

Prisilno umirovljen, uzoran narednik razmišlja o nizu epizoda koje su se pretvorile u njegovu nepodnošljivu i nezaustavljivu propast. On, elitni vojnik, legionar u pustinji Džibuti trenira tvrdokorne na kraju svijeta gdje je vojska ogrezla u mnogim fantazijama, a miris smrti vlada ispaćenim narodom nad spaljenim ništavilom dina i kamena. Film je snimljen na stvarnim lokacijama, unatoč agresivnom protivljenju Legije stranaca, a razvija se s lakoćom koja je naizmjenice brutalna i očaravajuća oko enigme o žudnji čovjeka koji nikada nije našao svoje mjesto.

Nije riječ o homoseksualnosti, ili barem ne na središnji ili bitan način, nego o osnovnoj potrebi postojanja u očima drugoga, na primjer, narednikove potrebe za postojanjem u očima svog zapovjednika; a također, s pojavom pridošlice, razorne prijetnje svrgnućem. Protiv pridošlice, ništa neće biti dovoljno destruktivno, čak ako to istodobno znači samouništenje. Rijetko su ljepota i nasilje bili tako povezani, u sporom, vrućem, nezaboravnom plesu poput vježbi tijela za ubijanje usred pulsirajućeg pijeska, koja Claire Denis uspijeva gledati bez ugađanja, ali i bez mržnje ili nadmoći. Kao i inače u njezinim filmovima, nekoliko isprepletenih izvora proizvodi neobičan rad, koji postaje više od njihovog spoja. Pripovijest dolazi od Hermana Melvillea i njegovog romana *Billy Budd*. Prenesen s mora u pustinju, okvir je usporediv, a sličnost pojačava korištenje glazbenih ulomaka iz opere Benjamina Brittena istoga naslova. No, naraciju preusmjerava povratak zapovjednika Forestiera u reprizi uloge Michela Subora, koji je 40 godina ranije stvarao taj lik u filmu Jeana-Luca Godarda *Mali vojnik*. Na kraju Godardovog filma, dezertier Bruno Forestier - tada mladi Subor - napušta Francusku i srebrnu sliku, nakon propale misije i nakon što je svoju ljubav Veronicu Dreyer (Ana Karina) prepustio mučenju na smrt. U genealogiji fikcijskog lika, Forestier onog vremena, opterećen tajnama, postao je zapovjednik u Legiji stranaca, znak desetljetne zavjere s velikom filmskom avanturom. No, mizanscena Claire Denis nikome ne duguje ništa, uključujući i Godarda, a koreografija nasilnih muških tijela u pustinji plesača Bernarda Monteta i snimateljice Agnès Godard rastvara privatne strasti muškaraca - koji bi trebali postati strojevi - sasvim drukčijim linijama bijega, usred svijeta koji nije njihov, a koji razdiru samom činjenicom njihove intruzije. (Jean-Michel Frodon)

In his forced retirement, the model warrant officer broods over the episodes of what turned out to be his decline, unbearable and unstoppable. He, the élite soldier, the legionnaire in the Djibouti desert training the hard heads washed up in that back of beyond, where an army steeped in many fantasies and the smell of death reigns amid a populace which suffers it, reigns, too, over the scorched nothingness of dunes and stones. The film was shot on the run on the actual site

and in spite of the aggressive opposition from the Foreign Legion, and unfolds with an elegance that is by turns brutal and spellbinding, around this enigma of the desire of a man who never find his place.

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This is not about homosexuality, or at least not in central or even important way, it is about a basic need to exist in the eyes of another, for example, the adjutant's need to exist in the eyes of his commander; this is also about the devastating pain of being ousted by arrival of a newcomer. Against him, nothing will be destructive enough, even if it means self-destruction at the same time. Rarely have beauty and violence gone so tightly hand in hand, in a dance that is slow, hot and unforgettable, like these exercises in the midst of throbbing sands, these bodies of men made to kill, which Claire Denis manages to look at without indulgence, but also without hatred or superiority. As often in her films, several sources mingle to produce an unusual work, which will turn out to be much more than the mixture of these origins. Here, the narrative comes from Herman Melville and his novel *Billy Budd*. The framework, transposed from sea to desert, is comparable, and the likeness is heightened by the use of musical passages borrowed from Benjamin Britten's opera of the same title. But the narrative is refocused by the return of the commander Forestier, a role reprised by Michel Subor, who created the character 40 years earlier in Jean-Luc Godard's *Le Petit Soldat*. At the end of that film, the deserter Bruno Forestier - then young Subor - leaves France and the silver screen, after failing in his mission and letting his love, Veronica Dreyer (Ana Karina), be tortured to death. With the genealogy of a fictional character, the Forestier of those times, laden with secrets, had become this officer in the Foreign Legion, a sign of complicity, over decades, with great cinematic adventure. But Claire Denis's mise en scène owes nothing to anyone, including Godard, and the choreography of the violent male bodies created in the desert by the dancer Bernardo Montet and the camera work of Agnès Godard open up the private passions of men, supposedly become machines, to quite different vanishing lines, in the middle of world which is not theirs, and which they torment by the very fact of their intrusion. (Jean-Michel Frodon)

## TROUBLE EVERY DAY

CLAIRE DENIS

**2001, 35mm, 101 min**

boja, zvuk colour, sound

Redateljica | directed by: Claire Denis; scenaristi | screenplay: Claire Denis, Jean-Pol Fargeau; snimateljica | camera: Agnès Godard; montaža | editing: Nelly Quettier; zvuk | sound: Jean-Louis Ughetto; glazba | music: Tindersticks; producenti | producers: Georges Benayoun, Jean-Michel Rey, Philippe Liégeois; produkcija | produced by: Messaoud/a Films, Rezo Productions, Arte, Dacia Films, Kinétique Inc., Canal+, Arte/ZDF, Rezo Films; glume | cast: Vincent Gallo, Tricia Vessey, Béatrice Dalle, Alex Descas, Florence Loiret-Caille, Nicolas Duvauchelle,



Raph el Neal, Jos  Garcia, H l ne Lapiower, Marilu Marini, Aurore Cl ment, Bakary Sangare, C line Samie, Arnaud Churin, Slimane Brahimi, Alice Hour;

To je ljubav, ljubav nalik vu jem pro diranju, nagon  to dolazi iz dubine bi a, kao i smrtonosna bolest za koju se mo e naći protuotrov. Ali  to je protuotrov ljubavi? Tu je  ovjek koji zna, traţi i voli. Tu je i  ovjek koji zna, ţudi i lovi. Tu je ţena koja ne zna, koja voli i prihvaća. I ţena koja voli, ţudi i ubija. Svi  etvero pate (lije nika glumi Alex Descas, zaraţenog znanstvenika Vincent Gallo, njegovu suprugu Tricia Vessey, a lije nikovu B atrice Dalle). Svi se me usobno bore. Je li ta patnja ista? Ili borba? I  to se mo e u initi s tom boli i s tim strastima? Svi tragaju za onim  to  e ublaţiiti njegovu patnju, odgovoriti na njegova pitanja te pomoći drugima. U zami ljenom prostoru ni ije zemlje predgra a poput gvajanske d ungle, visoko civiliziranih ulica glavnoga grada i geometrijskog krajolika o i  ene Amerike, mu karci i ţene iz Francuske i Amerike, crni i bijeli, ple u krvavu elegantnu kvadriliju sila koje nad njima vladaju, a kojima se odbijaju pokoriti. U svijetu filma strave gdje se doga aju najstra nija prisje anja na pri e Perraulta i Grimma, Claire Denis inscenira, poput crvene i crne opere, zamr eno sjeci te izme u suvremene tragedije svjetske epidemije, preciznije AIDS-a, i mitske tragedije mra nih sila koje progone ljudska bi a, uklju ujući njihova najosjetljivija kretanja. Zato  to je to ujedno stvar sentimentalnog pro diranja, afektivnog kanibalizma u jezivo traumati nim scenama koje su destilirane re ijom, beskrajno njeţnom i sublimiranom omamljujućom glazbom Tindersticksa. Sa svojim suoo esnicima i suoo esnicama - glumcima i glumicama, glazbenicima, snimateljicom Agn s Godard i scenaristom Jeanom-Polom Fargeauom koji je s njom pisao scenarije za sedam filmova, redateljica pokazuje beskrajsugestivnih i uznemirujućih resursa za nadahnuto kori tenje ţanrovskog filma, gdje stilizacija pretvara hotelski hodnik u  umu iz djetinjstva strave, a talent obićnu snimku pari kog sumraka u najmra nija obećanja. (Jean-Michel Frodon)

Na ramenu mlade nevjeste svijetloljubi asti je znak ugriza: obris usta, dvostruki luk, trag zuba, otvorena  eljust, usne podignute preko tvrde cakline. Ne jedva otvorene usne poljupca na koţi; otvorene vi e za poljubac na usta, ali ovog puta prodirući u ko u: nazubljeni poljubac golim zubima, ekstrem - na granici poljupca, ili s onu stranu njega. Okrutan poljubac: poljubac mesa (*crvor*, krvavo meso). Mladi par ljubi se u avionu: po etak filma. Kasnije  emo vidjeti ovu ikonu, ne znajući kada je utisnuta, poput tetova e ili ozna avanja crvenim vrućim ţeljezom neke drevne pravde.

 to je poljubac? To pitanje postavlja film Claire Denis. Ili bolje re eno:  to je jebanje? Oдавno je prihvaćeno i ponavlja se da je ljubljenje vrsta pro diranja. Pripada srţi slika i metafora koja uklju uje bajke (Crvenkapica, ogeri), općinjenost kanibalizmom, simboliku kr ćanskog zajedništva i trganje Dioniza, Ozirisa ili Akteona, zajedno s demonima, strigama i vampirima, vukodlacima, inkubima i sukubama. Cijela ova meso derska vrsta skrivena je u filmu. Prizvana je u cijelosti, evocirana gestom Cor , bolesne ţene (ako to tako mo emo reći), koja stoji na

nasipu, snimljena iz donjeg rakursa i zadiže svoj kaput iznad ramena kako bi na trenutak podsjetila na siluetu Murnauovog Nosferatua. Vampirova istinska formula se otkriva tek kada kažemo "poljubac vampira". To je ovdje ulog koji omogućuje činjenica da više nismo u eri vampirskih priča: poljubac kao vampir. To nije pitanje nekog određenog poljupca, nego da se poljubac, u sebi, otvara ugrizu, i okusu krvi. Stoga je to pitanje još jednog poznatog para, Erosa i Thanatosa: ne u dijalektici suprotnosti, nego u međusobnom podraživanju i razdraživanju, tražeći jedan drugog da ode dalje, da ode sve do kraja, da se posve izgubi.

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(prevela | translated by: Tanja Vrvilo)

(Jean-Luc Nancy, iz *Icon of Fury: Claire Denis's Trouble Every Day*, <http://www.film-philosophy.com/2008v12n1/nancy.pdf>; Esej *Icone de l'acharnement* izvorno je objavljen u časopisu *Traffic*, br. 39, jesen 2001., 58.)

This is love, love like a devouring wolf, a drive coming from the depths of being, and also a lethal disease for which the antidote will possible be found. But what is the antidote to love? There is the man who knows, and who seeks, and who loves. And there is the man who knows, and who desires, and who hunts. There is the woman who does not know, and who loves, and who accepts. And the woman who loves, and who desires, and who kills. All four (the doctor played by Alex Descas, the contaminated scholar played by Vincent Gallo, this latter's wife played by Tricia Vessey, and the doctor's partner played by Béatrice Dalle) suffer. All four fight with each other. But is it the same suffering? Is it the same fight? And what is to be done about this pain and these passions? Everyone here is looking for what will soothe his suffering, answer his questions, and also help the other.

In an imaginary space staked out by the jungle of Guyana, suburban no-man's-lands, the highly civilized streets of the capital and the geometric landscape of a cleaned-up America, men and women, American and French, black and white all dance the bloody and elegant quadrille of forces which dominate them, and which they refuse to bend to. In a horror film world where the most terrible reminiscences of the tales of Perrault and Grimm happen, Claire Denis stages, like a red and black opera, the confused confluence between the contemporary tragedy of worldwide epidemics, and specifically AIDS, and the mythical tragedy of the dark forces which haunt human beings, including their most tender movements. Because it is also a matter of sentimental devourment, of affective cannibalism in the terribly upsetting scenes which are distilled by a direction which is infinitely gentle, and sublimated by the bewitching music of the Tinderstics. With her accomplices - the actors, the musicians, the cinematographer Agnès Godard and the scriptwriter Jean-Pol Fargeau who has co-written seven of films with her, the filmmaker demonstrates the endlessly suggestive and disconcerting resources of an inspired use of the genre film, where stylization turns a hotel corridor into a forest of childhood dread, where talent turns a simple shot of Paris at dusk into the darkest of promises. (Jean-Michel Frodon)



On the young bride's shoulder is a mauve bite mark: the outline of a mouth, a double arch, teeth marks, open jaws, lips raised up over hard enamel. Not the barely open lips of a kiss on the skin; open, rather, as for a kiss on the mouth, but this time penetrating the skin: a bristling kiss with the teeth bared, extreme – at the limit of the kiss, or beyond. A cruel kiss: a kiss of flesh (*crueur*, bloody flesh). A young couple kisses in a plane: the beginning of the film. Later we will see this icon, not knowing when it was imprinted, like a tattoo or a branding with the red hot iron of some ancient justice.

What is a kiss? This is the question posed by Claire Denis's film. Or rather: what is fucking? It has long been accepted and repeated that kissing is a kind of devouring. It belongs to a core of imagery and metaphor that includes fairy tales (Little Red Riding Hood, ogres), the fascination with cannibalism, the symbolism of Christian communion and that of the lacerations of Dionysos, Osiris or Acteon, together with ghouls, striges and vampires, werewolves, incubi and succubi. This entire carnivorous breed is concealed within the film. It is recalled in its entirety, evoked by the gesture of Coré, the sick woman (if we can put it like this), standing on a bank, filmed from a low angle raising her coat above her shoulders to bring to mind for a moment the silhouette of Murnau's *Nosferatu*.

The vampire's true formula is only revealed when one says 'the kiss of the vampire'. That is what is at stake here, allowing for the fact that we are no longer in the era of vampire stories: the kiss as vampire. It is not a question of any particular kiss, but rather that the kiss, in itself, opens on to the bite, and the taste of blood. And consequently it is a question of another well known coupling, that of Eros and Thanatos: not in a dialectic of opposites, but in a mutual excitation and exasperation, each asking the other to go further, to go all the way to the end, to get completely lost.

(Jean-Luc Nancy, from *Icon of Fury: Claire Denis's Trouble Every Day*, <http://www.film-philosophy.com/2008v12n1/nancy.pdf>; The essay *loône de l'acharnement* was first published in *Trafic*, No. 39, autumn 2001, 58.)

## PETAK NAVEČER

## VENDREDI SOIR

## FRIDAY NIGHT

CLAIRE DENIS

**2002, 35mm, 89 min**

boja, zvuk colour, sound

Redateljica | directed by: Claire Denis; scenarij, po romanu *Vendredi soir* Emmanuèle Bernheim | screenplay, from a book *Vendredi soir* by Emmanuèle Bernheim: Claire Denis, Emmanuèle Bernheim; snimateljica | camera: Agnès Godard; montaža | editing: Nelly Quettier; zvuk | sound: Jean-Louis Ughetto; glazba | music: Dickon Hinchliffe; producent | producer: Bruno Pésery; produkcija | produced by: Arena Films, France 2 Cinéma, Canal+, Centre National de la

Cinématographie; glume | cast: Valérie Lemercier, Vincent Lindon, Hélène de Saint-Père, Hélène Fillères, Florence Loiret-Caille, Grégoire Colin, Gilles D'Ambra, Micha Lescot, Nouridine Barour;

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Na početku filma *Petak navečer* Laure (Valérie Lemercier) pakira svoj pariški stan, spremajući se za useljenje kod dečka sljedećeg dana. Krenuvši autom na večeru kod prijatelja, nađe se zaglavljena u prometnom zastoju uzrokovanom prijevoznim štrajkom. Nekoliko trenutaka nakon što radijski spiker predloži kako bi motorizirani građani trebali ponuditi pomoć pješacima u nevolji, Laure prihvati u svoj automobil Jeana (Vincent Lindon) i večer se otud razvija. U filmovima Denis žudnja je često faktor prekida, no ovo senzualno preusmjeravanje donosi protagonistici oslobođenje lišeno krivnje, vjerojatno privremeno, od stega postojane veze. Nije riječ, međutim, o transgresivnoj, predatorskoj seksualnosti s predumišljajem. Vjerojatnije je Lemercier odlučila da se može prepustiti trenutku erotske samo-ekspresije kad joj to okolnosti neočekivano dopuste. Nadahnuta romanom Emmanuèle Bernheim, Denis majstorski oblikuje slijed pretežno nijemih trenutaka, koji polako stvaraju strastvenu i intimnu napetost dvoje likova koji zajedno provode noć; a s dolaskom jutra Laure nije suočena s izborom između dvojice muškaraca nego s neznanim dubinama vlastite sreće. S erotičnom koreografijom kamere Agnès Godard i evokativnom glazbom bivšega člana Tindersticksa Dickona Hinchcliffea.

(preveo | translated by: Dinko Kreho)

*Vendredi soir* opens with Laure (Valérie Lemercier) packing up her Parisian apartment as she prepares to move in with her boyfriend the following day. Setting out in her car for dinner at a friend's, she finds herself stuck in a traffic jam brought on by a transit strike. Moments after a radio announcer suggests motorists should offer help to stranded pedestrians, Laure is sharing her vehicle with taciturn Jean (Vincent Lindon), and the evening develops from there. Desire in Denis' films has often been a disruptive factor, yet this sensual *divertissement* offers its female protagonist a guilt-free liberation, possibly temporary, from the confines of a steady relationship. It's not a matter of transgressive, predatory or premeditated sexuality, however. Rather, it's Lemercier deciding she can allow herself a moment of erotic self-expression when circumstances unexpectedly permit. Taking inspiration from a novel by Emmanuèle Bernheim, Denis expertly crafts a succession of mostly wordless moments that slowly build up a passionate and intimate tension as these two characters spend the night together; and when the morning comes Laure is confronted not so much with a choice between two men but with the unknown depths of her own happiness. With an erotic choreography of camera by Agnès Godard and an evocative score by former *Tindersticks* member Dickon Hinchcliffe.

(Amy Taubin, *Film Comment*, *Time Out*, London)



**PREMA NANCYJU  
VERS NANCY  
TOWARDS NANCY**

(dio omnibusa *Deset minuta stariji: Čelo* | an episode of the omnibus film *Ten Minutes Older: The Cello*)

CLAIRE DENIS

**2002, 35mm, 11 min**

c/b, zvuk b/w, sound

Redateljica i scenaristica | directed by and screenplay: Claire Denis; asistent redateljice | assistant director: Jean-Paul Allègre; kamera | camera: Agnès Godard, Lionel Perrin, Léo MacDougall, Tony Chapuis; montaža | editing: Emmanuelle Penealet; zvuk | sound: Jean-Louis Ughetto, Paulin Sagna; glazba | music: Brice Leboucq; menadžerica produkcije | production manager: Martine Cassinelli; producenti | producers: Nicolas McClintock, Nigel Thomas, Ulrich Felsberg; produkcija | produced by: Road Movies, Odyssey Films, Matador Pictures, Why Not Productions; sudjeluju | with: Jean-Luc Nancy, Ana Samardžija, Alex Descas;

Ostali kratki filmovi | Other short films: Bernardo Bertolucci *Histoire d'eux*, Mike Figgis *About Time 2*, Jean-Luc Godard *Dans le noir du temps*, Jiří Menzel *One Moment*, Michael Radford *Addicted to the Stars*, Volker Schlöndorff *The Enlightenment*, István Szabó *Ten Minutes After*.

JLN: Kad god se dogodi prodor uljeza, dolazi do narušavanja reda, nemira i prijetnje. Uljez je uvijek prijetnja. Riječ "uljez" izravno upućuje na neki oblik prijetnje. I znaš, zamijetio sam da riječ "intruzija" često koriste psihoanalitičari za fenomene koji prodiru u svijest, u nečiji um, na silovit, prijeteći i ponekad halucinatoran način. I to se naziva intruzija.

AS: To je intruzija drugog u mene.

JLN: Ali istodobno to što se tu očituje u patološkoj formi isto je ono što može biti strano u meni, nešto za što se ne može reći da je drugo, već samo da drugo postoji. A to uopće nije patološko. To je ono što ne možeš identificirati i što se, ako misliti uvijek znači identificirati, ne može misliti. Upravo je to granica identiteta. Ali nema identiteta osim posredstvom nečega što je dio te intruzije. Jer identitet koji je cjelovit i konzistentan i koji više ne može prihvatiti intruziju je podjednako glup, zatvoren, zabarikadiran...

AS: To je okamenjeni identitet?

JLN: Da, poput kamena.

(Dijalog iz filma između Jeana-Luca Nancyja i njegove studentice Ane Samardžije; prijevod / translation: Tomislav Medak)

JLN: Whenever there's intrusion, there's disorder, there's turmoil and there's threat. An intruder is always threatening. The very word intruder reflects a form of threat. I've noticed that the word intrusion is often used by psychoanalysts in relation to phenomena that arise in the conscious, in someone's mind, in a violent, menacing and even hallucinatory manner. They call that intrusion.

AS: The intrusion of the other into the self.

JLN: But, at the same time, what occurs then in a pathological manner is also same as something that can be perceived as a strangeness within myself, not necessarily the presence of the other but its existence. That's not at all pathological. It's what you can't identify and if conceiving means identifying then we cannot conceive it. That's the limit of the identity but identity can only be found by accepting some elements of this intrusion. Because an identity that is complete and well-founded and incapable of accepting intrusion is as stupid, closed, sealed...

AS: A stone-like identity?

JLN: Yes, like stone.

(Film dialogue between Jean-Luc Nancy and his student Ana Samardžija.)

Godine 2002., napravljena su dva omnibusa *Deset minuta stariji: Čelo* i *Deset minuta stariji: Truba* u kojima je sudjelovalo petnaest filmaša, promišljajući ideju prolaska vremena. Svaki film povezuje njegov instrument i glazbeni interludij između filmova. Temu za *Deset minuta stariji: Truba* napisao je legendarni jazz glazbenik Hugh Masekela, glazbeni interludij za *Deset minuta stariji: Čelo* izvodi Claudio Bohorquez, a komponirao je Paul Englishby. Koncept je nadahnut izvrsnim kratkim filmom *Deset minuta stariji (Vecaks par 10 minutem, 1978.)* latvijskog dokumentariste Herza Franka, predstavnika poetskog, promatračkog "stila iz Rige". U mraku kina promatramo refleksije djelovanja emocija na licima gledatelja, krupne planove djece koja gledaju lutkarsku predstavu.

Claire Denis postavlja scenu za uzbudljiv razgovor o ideji "intruzije" između filozofa Jeana-Luca Nancyja (čiji rad će nadahnuti njezin sljedeći film *Uljez*) i mlade imigrantice, njegove studentice Ane Samardžije, kao putovanje vlakom kroz francuski krajolik. Razgovor u vlaku nadahnut je slavnom Godardovom scenom suprotnog kretanja iz filma *Kineskinja*, razgovorom između Anne Wiazemsky i filozofa Francisa Jeanson, koji je bio njezin profesor filozofije na Paris X University Nanterre. Ali scena je eminentno filmska, eros filma i vlaka odjekuje kao stalni vizualni motiv povijesti filma. Ovo intenzivno, kratko dijaloško putovanje Jeana-Luca Nancyja i Ane Samardžije prekida dolazak stranca, "vidljivog imigranta", karizmatički lik Alexa Descasa.

In 2002, two omnibus features were made by fifteen filmmakers reflecting on the notion of time's passage *Ten Minutes Older: The Cello* and *Ten Minutes Older: The Trumpet*. Each film is linked by the respective musical instrument in its title

and the musical interlude between each film. The theme tune for *Ten Minutes Older: The Trumpet* is from legendary maverick Jazz musician Hugh Masekela, and the musical interlude for *Ten Minutes Older: The Cello* is performed by Claudio Bohorquez and was scored by Paul Englishby. The concept was inspired by a brilliant short film *10 Minutes Older (Vecaks par 10 minutom, 1978)* by Latvian documentarist Herz Frank, a representative of the poetic, observational “Riga Style”. In the darkness of the cinema we observe reflections on the faces of the spectators affected by emotions, close-ups of children watching a puppet show.

Denis’ entry stages an engaging conversation on the idea of “intrusion” between philosopher Jean-Luc Nancy (whose work would inspire Denis’ next feature *L’Intrus*) and a young immigrant woman, his student Ana Samardžija, on a train trip through the French landscape. Conversation on the train is inspired by a famous Godard’s counter-movement in the scene of *La Chinoise*, a conversation on the train between Anne Wiazemsky and Francis Jeanson, who was her professor of philosophy at the Paris X University Nanterre. But the scene is eminently filmic, eros of film and train echoes as a persistant visual motif of the film history. This intensive, short dialogical journey of Jean-Luc Nancy and Ana Samardžija is interrupted by the coming of the stranger, a “visible” immigrant, charismatic presence of Alex Descas.

## ULJEZ

### L’INTRUS

#### THE INTRUDER

CLAIRE DENIS

**2004, 35mm, 129 min**

boja, zvuk colour, sound

Redateljica | directed by: Claire Denis; scenarij, nadahnut knjigom *L’Intrus*  
 Jeana-Luca Nancyja | screenplay, inspired by Jean-Luc Nancy’s book *L’Intrus*:  
 Claire Denis, Jean-Pol Fargeau; snimateljica | camera: Agnès Godard; montaža  
 | editing: Nelly Quettier; zvuk | sound: Jean-Louis Ughetto; glazba | music: Stuart  
 A. Staples; producent | producer: Humbert Balsan; produkcija | produced by:  
 Ognon Pictures, Arte France Cinéma, Conseil Régional de Franche-Comté,  
 Centre National de la Cinématographie, Busan Film Commision; glume | cast:  
 Michel Subor, Grégoire Colin, Katerina Golubeva, Bambou, Béatrice Dalle,  
 Florence Loiret -Caille, Lolita Chammah, Alex Descas, Kim Dong-Ho, Chang Se-  
 Tak, Part Honk-Suk, Edwin Alin, Henri Tetaïnanuarii, Jean-Marc Teriipaia, Anna  
 Tetuaveroa;

Gdje smo? U planinama, u malom pograničnom gradu Jura, s Treborom, samotnjakom uprkos njegovim psima i ljubavnicima. Na “Sjeveru” smo, koji jedva postoji osim u razlici od onog što Sjever imenuje “Jugom”, ali od tog trenutka postoji odmah u svijetu priča, bajki (ledena vila, Dobra vještica sa Sjevera

u *Čarobnjaku iz Oza...*) i složenim pričama koje su izmislili brokeri svjetskih sila kako bi profilirali organizaciju planete u svoju korist. Mi smo “na Zapadu” dezorijentiranog svijeta. Mi smo “danas”, ali bez zajamčene sadašnjosti kakva se činila - koju progone prapovijest, velika društva Srednjeg vijeka i Otpor, poput hladnoća i sjenki koje dolaze sa Sibira.

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Ukorijenjen u zemaljskoj prisutnosti i zasićen nevidljivošću, šamanski film Claire Denis postiže dosad nevidenu moć u načinu na koji unosi u kadrove život, očiglednost vidljivog i vibracije snova, fantazija, nagona i straha koji proganjaju ljude. Kamo idemo, uz Trebora, na njegovu putu u Švicarsku na presađivanje srca koje za nj može biti kobno? Na drugu stranu smrti, da, ali također i u intimnost tijela koje je ujedno isto i različito. I na Orijent, u ogromnu luku (ogromno tijelo?) Busana u Koreji, a potom prema antipodima, prema Jugu Juga, toliko daleko kao što je taj polinezijski otok do kojeg se može doći samo pješice. No, uvijek u prošlost, odnosno u čudan vrtlog okrutnog i temporalnog paradoksa gdje se sinovi vraćaju kako bi dali život ocu, riskirajući vlastite živote. I također u još jednu imaginaciju filma u kojem se ponovno ukazuje duh, mladi Trebor, Michel Subor u filmu prikladnog naslova *Refluks*, filmu koji nikada nije postojao, ali koji je 30 godina ranije snimio Claude Gégauff, scenarist, nadahnitelj *noïrom* Novog vala. *Uljez* blistavo pokazuje sposobnost Claire Denis da uklopi najintimnije izazove i velike geopolitičke tjeskobe koje opsjedaju čovječanstvo. Okružena redovnim suučesnicama i suučesnicima, bliskim glumcima i glumicama, scenaristom Jeanom-Polom Fargeauom, snimateljicom Agnès Godard i Nelly Quettier, montažerkom većine svojih filmova, čiji je rad ovdje čudesan, Denis razvija svitke ove mračne legende na ljestvici zemaljskog svijeta i straha starijeg čovjeka od smrti. U izvorištu filma mala je, potresna knjiga filozofa Jeana-Luca Nancyja, knjiga već naslovljena *L'Intrus*, napisana nakon što je autor imao presađivanje srca. Film nije obična adaptacija, nego na posve različit način uzima ono što je rođeno meditacijom mislioca suočena s prijetnjom smrti i prisutnosti stranog tijela u sebi, koje ga spašava, ali i prijeti da će ga ponovno ubiti. Rijedak primjer duboke sklonosti između filmašice i filozofa, koji je u nekoliko navrata pisao o njezinom radu, a koja ga je dvaput snimala, njegovu ulogu u spektaklu Mathilde Monnier i u kratkom filmu pod naslovom *Prema Nancyju*. I taj film otvara pitanje stranca u nama i filmske memorije, koja uključuje inventivnu obradu scene između Anne Wiazemsky i Francisa Jeansonu u filmu *Kineskinja* Jeana-Luca Godarda. (Jean-Michel Frodon)

Moje je srce postalo mojim vlastitim tudincem - strancem upravo zato što je unutra. Ali ta je stranost mogla doći samo izvana kako bi se najprije pojavila iznutra. Iznenada se otvorila praznina u mojim grudima ili mojoj duši - to je ista stvar - kada mi je rečeno: "Morate obaviti presađivanje srca..." U tom trenutku um bježi u nepostojeći predmet [un objet nul] - ne postoji ništa što se treba znati, ništa za razumjeti, ništa za osjećati: intruzija na pomisao o stranom mišljenju tijelu. Ta praznina ostat će sa mnom kao misao i njezina suprotnost.



Ovo srce polusrca može biti samo napola moje. Već nisam bio u sebi. Već sam došao od drugdje, ili više ne dolazim. Stranost se otkriva "pri srcu" onog najdomaćijeg - ali domaće nam govori premalo: stranost u srcu onog što se nikada nije isticalo kao "srce". Dosad je bilo strano vještinom neosjetnosti, neprisutnosti. Ali sada posrće, a sama ta stranost upućuje me natrag sebi: "Ja" jesam, zato što sam bolestan. ("Bolest" nije prikladan izraz, moje srce nije zaraženo - ono je kruto, blokirano, zahrdalo.) Ali drugo je uništeno, moje srce. Sada je to srce uljez i mora se istjerati.

(fragment eseja *L'Intrus* Jeana-Luca Nancyja, časopis *Dédale*, 9 & 10, Paris 1999., str. 440) (prevela | translated by: Tanja Vrvilo)

Where are we? We are in the mountains, in a small frontier town in the Jura, with Trebor, a solitary man despite his dogs and his lover. We are in "the North", which hardly exists except in its difference from what the North calls "the South", but does immediately exist, from that moment on, in a world of tales, fairytales (the ice fairy, the Good Witch of the North as in the *Wizard of Oz*...), as well as the complicated tales invented by the world's power brokers, to define the planet's organization to their advantage. We are "in the West" of a disoriented world. We are "today", but without this present being as guaranteed as it may claim to be - prehistory, the great companies of the Middle Ages, and the Resistance all haunt this today, the way the cold and the shadows coming from Siberia do.

Rooted in earthly presence and saturated by invisibly, Claire Denis' shamanic cinema here achieves a hitherto unseen power in the way it brings to life, in the shots, the obviousness of what we see, and the vibrations of the dreams, fantasies, drives and dread which haunt humans. Where are we going, alongside Trebor, on his way to Switzerland to have a heart transplant which may be fatal for him? On the other side of death, yes, but also in the intimacy of a body which is at once identical and different. And in the Orient, in the immense harbour (the immense body?) of Busan in Korea, and then to the antipodes, to the South of the South, as far as this Polynesian island which can only be reached on foot. But still in the past, or rather in the strange vortex of a cruel and temporal paradox where the sons return to give birth to fathers, risking their own lives. And also in yet another imagination, that of film with the re-appearance of this ghost, young Trebor, Michel Subor in film which never existed but which was shot by the scriptwriter and noir inspirer of the New Wave, Claude Gégauff, 30 years earlier, and which was appropriately titled *Le Reflux*. *The Intruder* glowingly shows Claire Denis' capacity to blend the most private challenges and great geopolitical anxieties, which may also haunt humanity. Surrounded by her usual accomplices, actors who are close to her, Jean-Pol Fargeau, for the script, Agnès Godard for the photography, but also Nelly Quettier, the editor of many of her film, who works miracles here, Denis displays the scrolls of this dark legend on scale with the terrestrial globe and an

old man's fear of death. At the origin of the film there lies a small and moving book by the philosopher Jean-Luc Nancy, a book already called *L'Intrus*, written after its author had had a heart transplant. The film is not an adaptation of this in the usual sense, but, in a very different way, it takes up what is born by the thinker's meditation when confronted both with the threat of dying, and the presence within him of a foreign body, which saves him, and threatens to kill him once again. A rare example of a profound affinity between a filmmaker and philosopher, who had on several occasions written about the films of Claire Denis, who subsequently filmed him on two occasions, during his part in spectacle by Mathilde Monnier and in the short film titled *Vers Nancy*. This film is also exercised by the question of the stranger in us, and the memory of cinema, because what is involved is an inventive remake of the scene between Anne Wiazemsky and Francis Jeanson in Jean-Luc Godard's *La Chinoise*. (Jean-Michel Frodon)

My heart was becoming my own foreigner - a stranger precisely because it was inside. Yet this strangeness could only come from outside for having first emerged inside. A void suddenly opened in my chest or my soul - it's the same thing - when it was said to me: "You must have a heart transplant..." Here the mind runs into a non-existent object [un objet nul] - there is nothing to know, nothing to understand, nothing to feel: the intrusion on thought of a body foreign to thought. This blank will stay with me, at the same time like thought itself and its contrary. This half-hearted heart can be only half mine. I was already no longer in me. I already come from elsewhere, or I come no more. A strangeness reveals itself "at the heart" of what is most familiar - but familiar says too little: a strangeness at the heart of what never used to signal itself as "heart." Until now it was foreign by virtue of its being insensible, not even present. But now it falters, and this very strangeness refers me back to myself: "I" am, because I am ill. ("Ill" is not the proper term; my heart is not infected - it's stiff, blocked, rusted.) But what is done for is this other, my heart. Henceforth intruding, it must be extruded.

(a fragment from an essay *L'Intrus* by Jean-Luc Nancy, Paris: Galilée, 2000; *L'Intrus*, translated by Susan Hanson)

**PREMA MATHILDI**  
**VERS MATHILDE**  
**TOWARDS MATHILDE**

CLAIRE DENIS

**2004, 35mm, 84 min**

boja, zvuk colour, sound

Redateljica | directed by: Claire Denis; snimateljice | camera: Agnès Godard, Hèléne Louvart; montaža | editing: Anne Souriau; zvuk | sound: Brice Leboucq; koreografija | choreography: Mathilde Monnier; producent | producer: Pascal



Caucheteaux; produkcija | produced by: Why Not Production, Arte France Cinéma; sudjeluje | with: Mathilde Monnier;

“Željela sam zahvatiti ono što se događa kad tijelo započne s radom, pokušati i uhvatiti rad u nastajanju.”, rekla je Claire Denis za stvaranje portreta rada Mathilde Monnier, jedne od najistaknutijih suvremenih francuskih koreografkinja i upraviteljice Centre Chorégraphique National de Montpellier. Agnès Godard i Héléne Louvart snimaju Super 8 i 16-mm kamerama vođenje proba Mathilde Monnier za *Déroutes*, bilježeći niz impresionističkih studija tijela u pokretu u krupnim planovima i detaljima. Uz glazbu PJ Harvey, film se sve više približava Mathilde i Claire, njihovoj zajedničkoj sklonosti za suradnjom s prijateljem, filozofom Jeanom-Lucom Nancyjem, nalazeći u bliskom procesu koreografranja odraze vlastitog procesa filmskog uprizorenja.

“I wanted to capture what happens when the body starts working; to try and catch the work in progress.” - said Claire Denis for making portrait of Mathilde Monnier at work, one of the preeminent contemporary choreographers in France and head of the Centre Chorégraphique National de Montpellier. Agnès Godard and Héléne Louvart are shooting in Super 8 and 16-mm as Mathilde Monnier conducts rehearsals for her piece *Déroutes*, tracing a series of impressionistic, close-up studies of bodies in motion. With music by PJ Harvey, the film moves ever closer toward Mathilde and Claire, their mutual affinity for collaboration with a friend, a philosopher Jean-Luc Nancy, finding in akin process of choreographing a reflection of her own process of filming.

### 35 ČAŠICA RUMA

### 35 RHUMS

### 35 SHOTS OF RUM

CLAIRE DENIS

**2008, 35mm, 100 min**

boja, zvuk colour, sound

Redateljica | directed by: Claire Denis; scenaristi | screenplay: Claire Denis, Jean-Pol Fargeau; snimateljica | camera: Agnès Godard; montaža | editing: Guy Lecorne; zvuk | sound: Martin Boissau; glazba | music: Tindersticks; producent | producer: Bruno Péseroy; produkcija | produced by: Soudaine Compagnie, Arte France Cinéma, Pandora Film Produktion; glume | cast: Alex Descas, Mati Diop, Grégoire Colin, Nicole Dogué, Julieth Mars-Toussaint; Adèle Ado, Jean-Christophe Folly, Ingrid Caven;

Tko jaše kasno po vjetru, sred mraka?

To otac je, svoga noseć dječaka;

Čvrsto ga grli, rukom ga prima,

I pazi da mu ne bude zima.

Moj sinko, zašto strah te hvata?  
Zar ne vidiš vilinskog kralja, tata?  
Vilinskog kralja s krunom, u plaštu?  
To pram je magle, obuzdaj maštu.

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Wer reitet so spät durch Nacht und Wind?  
Es ist der Vater mit seinem Kind;  
er hat den Knaben wohl in dem Arm,  
er fasst ihn sicher, er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht?  
Siehst Vater, du den Erlkönig nicht?  
Den Erlkönig mit Kron' und Schweif?  
Mein Sohn, es ist ein Nebelstreif.

(Johann Wolfgang von Goethe, iz *Vilinskog kralja* | from *Erlkönig*,  
prepevao | translation: Zoran Kravar)

Geometrija tračnica i fluidnih putovanja RER vlakova koje Lionel vozi od jednog vanjskog predgrađa Pariza do drugoga prenosi kretanje filma, a istodobno obuhvaća prirodu teškog rada, koji će njegovog prijatelja dovesti do samoubojstva. Simetrija zgrada i nježnost svakodnevnog rituala susreta između Lionela i njegove kćeri, Joséphine, ispunjava film valovima pažnje i privrženosti, te su ujedno nemilosrdna situacija prekida koji zahtjeva sam život, okvir odlaska kćeri, možda s mladićem Noéom, koji živi kat iznad, ali je toliko često odsutan da nije sigurno hoće li biti ljubavnik, možda suprug... Kao i obično, moguće je prepoznati nekoliko izvora u *35 čašica ruma*, autobiografski izvor - nadahnut je odnosom između redateljčine majke i djeda, i filmofilski izvor, čija je narativna nit posuđena iz nekoliko filmova Yasujira Ozua, osobito filma *Kasno proljeće* (*Banshun*). Osim aluzija (kuhalo za rižu) i određenog spokoja mizanscene, izbor Lionelova zanimanja upućuje na važnost vlakova u urbanom pejzažu Ozuovih filmova, što je tako dobro istaknuo Wim Wenders, mentor i prijatelj Claire Denis, u svom filmu *Tokyo-ga*, u pohvalu japanskom majstoru.

The geometry of the tracks and the fluid journeys of these RER trains that Lionel drives from one outer suburbs of Paris to the other convey the movement of the film, and at the same time they encompass the hard nature of the work, which will lead a friend to suicide. The symmetry of the buildings and the gentleness of the daily ritual of reunion between Lionel and his daughter, Joséphine, fill the film with attentive and affectionate waves, and are, at the same time, the relentless setting of a break demanded by life itself, the frame of the daughter's departure, perhaps with the young man, Noé, who lives one floor above, but is so often absent that it is not sure that he would make a lover, a husband perhaps... As is often the case, it is possible to identify several sources in *35 Shots of Rum*, an autobiographical source



inspired by the relationship between the filmmaker's mother and her grandfather, and a cinephile's source, because the narrative thread borrows that of several films made by Yasujiro Ozu, in particular *Late Spring* (*Banshun*). In addition to the allusions (the rice cooker) and the particular serenity of the mise en scène, the choice of Lionel's profession refers to the importance of trains in the urban landscape of Ozu's films, a dimension so well highlighted by Claire Denis's mentor and friend, Wim Wenders, in his *Tokyo-ga*, made as a tribute to the Japanese master. (Jean-Michel Frodon)

## WHITE MATERIAL

CLAIRE DENIS

**2009, 35mm, 106 min**

boja, zvuk colour, sound

Redateljica | directed by: Claire Denis; scenaristica | screenplay: Claire Denis, Marie N'Diaye; snimatelj | camera: Yves Cape; montaža | editing: Guy Lecorne; zvuk | sound: Jean-Paul Mugel, Christophe Winding, Christophe Wingtrinier; glazba | music: Tindersticks (Stuart A. Staples); producent | producer: Pascal Caucheteux; produkcija | produced by: Why Not Productions, France 3 Cinéma, Wild Bunch; glume | cast: Isabelle Huppert, Christophe Lambert, Nicolas Duvauchelle, Isaach de Bankolé, Adèle Ado; Michel Subor, Daniel Tohangang, William Nadyam, David Gozlan, Ali Barkai;

To je njezino, njezin dom. Maria (Isabelle Huppert) ga neće pustiti. Stavila je svoj život, svoj rad, svoju ljubav, svoju energiju, svoj očaj u tu zemlju, plantažu kave u Kamerunu. Što se nje tiče, ona je u pravu. Ali ne i za sve ostale. Zbog toga što se potisnuti element kolonijalne krađe uvijek iznova vraća. Zbog toga što je upravo sada tamo rat, konfuzan, sa zasjedama na glavnoj autocesti, masakrom na uglu ulice, prepadom na kuću, kontinuirani egzodus, smrtonosne igre između frakcija s promjenjivim identitetima, promet izdaja i nasilja. Kada je nečiji razum svima nerazuman, to je ludilo, ovo ludilo, na koje djeluje napuštanje supruga, fanatični sin, ranjeni gerilac i divlja djeca vojnici, terorizirani uglednici i mještani čija lukavost ne prestaje. To je nerješivo i brutalno, kao svjetlost ovog sunca koje prži grm, poput snova za oslobođenjem jednih, a proračunatog suživota drugih. Nešto je vjerojatno već završilo, ali je neophodno nastaviti zajedno, izmisliti staze traženjem mitologija, prelazeći zapreke onog što više nije povijest, samo beskrajna kronika, nasilna i očajna.

Maria je u središtu filmske priče, ali ova priča nije u središtu ničega, ona je trak života koju bacaju sile koje ništa ne može kontrolirati. *Bijeli materijal* nije ni drama (mekanika anagonističkih snaga), niti tragedija (ruta obilježena znakom sudbine), to je tjeskobna i apsurdna priča, prenesena živopisnom prisutnošću bića i stvari, svjetla i zvukova. Vrativši se 20 godina nakon filma *Čokolada* u Kamerun, koji je inscenirao važan dio njezinog djetinjstva, Claire Denis zauvijek osuđuje svaki

folklor i svaki imaginarij Afrike - sjetimo se koliko je mrzila knjigu Karen Blixen *Moja Afrika* (a vjerojatno i film istog naslova, pompoznu holivudizaciju klišeja danske spisateljice), kojem je *Bijeli materijal* savršen protuotrov.

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(prevela | translated by: Tanja Vrvilo)

It's hers, this is her home. Maria (Isabelle Huppert) will not let go of it. She has put her life, her work, her love, her energy, her despair into this land, this coffee plantation in Cameroon. She is right as far as she is concerned. To everyone else, she is wrong. Because the repressed element of colonial theft cannot fail but come back, again and again. Because, right now, there is war, confused war, ambushes on the main highway, a massacre on the street corner, a raid on a house, continuous exodus, lethal games between factions with shifting identities, a traffic in treachery and violence. When the reason of one is the unreason of everyone else, it is madness, this madness, which, from within, preys on the mind of the husband at a loose end and the fanatical son, the exhausted guerillero and the wild child soldiers, the terrorized notables and the villagers who never cease using cunning in order to go under. It is insoluble and brutal, like the light of this sun which crushes the bush, like the dreams of liberation of some, and the shrewd neighbourliness of others. Something is probably already finished, but is necessary to carry on afterwards, inventing paths, cobbling mythologies together, getting over the roadblocks of what is no longer History, just an infinite chronicle, a violent and rather wretched one. She, Maria, is at the centre of the film's story, but this story is not at the centre of anything, she is a wisp of life tossed about by forces which nothing can control. *White Material* is neither a drama (mechanics of antagonistic forces) nor a tragedy (route marked by the sign of fate), it is an anguished and absurd tale, conveyed by the vibrant presence of beings and things, lights and sounds. Returning, 20 years after *Chocolate*, to Cameroon, which was the setting for an important chunk of her childhood, Claire Denis is forever thwarting all the folklore and all the imagery of Africa - we duly remember how much she hated Karen Blixen's book *Out of Africa* (and probably the film of the same title, a pompous Hollywoodization of the Danish writer's clichés), to which *White Material* is the perfect antidote.

(Jean-Michael Frodon)

**NITKOVI**

**LES SALAUDS**

**BASTARDS**

CLAIRE DENIS

**2013, DCP, 100 min**

boja, zvuk colour, sound

Redateljica | directed by: Claire Denis; scenaristi | screenplay: Claire Denis, Jean-Pol Fargeau; snimateljica | camera: Agnès Godard; montaža | editing: Annette



Dutertre Larrieux; zvuk | sound: Martin Boissau; glazba | music: Tindersticks (Stuart A. Staples); producenti | producers: Olivier Thery Lapiney, Laurence Clerc, Vincent Maraval, Brahim Chioua; produkcija | produced by: Alcatraz Films, Olivier Thery Lapiney, Laurence Clerc, Wild Bunch, Vincent Maraval, Brahim Chioua; koproducenti | coproducers: Arte France Cinema, Pandora Produktion, Christoph Freidel, Claudia Steffen; glume | cast: Vincent Lindon, Chiara Mastroianni, Julie Bataille, Michel Subor, Christophe Miossec, Alex Descas, Lola Creton, Grégoire Colin;

“Bilo mi je iznimno važno da tek na kraju bude moguće vidjeti porijeklo tragedije. A kad pogledate cjelinu, morala se koristiti mala kamera, jeftina kamera. Zato sam imala malu kameru. Ovakvo korištenje videa nalikuje slikanju. Izvršno je imati sva ta izražajna sredstva. Nadam se da ćemo ih sve moći zadržati.” (Claire Denis)

Po prvi put snimajući digitalnom tehnikom, Denis i njezina dugogodišnja snimateljica Agnès Godard u svaki prizor utiskuju svoju prepoznatljivu taktilnost. S glazbom Stuarta Staplesa i scenarijem napisanim s još jednim dugogodišnjim suradnikom, Jeanom-Polom Fargeauom, referira se na naslov priče Akire Kurosawe o korporativnoj korupciji iz 1960., *Loši dobro spavaju*. Sirovi, smjelo fragmentirani i uvjerljivo najmračniji film Claire Denis spada – vizualno, psihološki i politički – u najrjeđu vrstu filmskih pripovijesti, nepatvoreno suvremeni *film noir*. Inspirirana recentnim lancem seksualnih skandala u Francuskoj, u koji su bili uključeni bogati i moćni muškarci, Denis smješta Vincenta Lindona u moralno i erotsko središte filma. Lindon je pomorski kapetan koji dezertira kako bi došao u pomoć svojoj izgubljenoj sestri (Julie Bataille) i nećakinji tinejdžerici (Lola Créton); Chiara Mastroianni Lindonova je udana ljubavnica, koja je prodala dušu u zamjenu za sigurnost svog mladoga sina; a izvanredni Michel Subor istinski je utjelovljenje zla koje izmiče razumijevanju.

“It was very important for me that only at the end you can see the origin of tragedy. And when you see whole, it has to be a small camera, a cheap camera. So I used a small camera. I think it looks like painting to use video in this way. It’s great to have all those means of expression. I hope we can keep all of them.” (Claire Denis)

Shooting digitally for the first time, Denis and her long-time camerawoman Agnès Godard impart their trademark tactility to every image. With music by Stuart Staples and written with another longtime collaborator, Jean-Pol Fargeau, one of the reference is a title of Akira Kurosawa’s 1960 story of corporate corruption, *The Bad Sleep Well*.

Claire Denis’s jagged, daringly fragmented and very darkest film - visually, psychologically, and politically - is that rarest of cinematic narratives, a

genuinely contemporary film noir. Inspired by recent French sex scandals involving men of wealth and power, Denis positions the superb Vincent Lindon as the film's moral and erotic center. Lindon is a sea captain gone AWOL to come to the rescue of his estranged sister (Julie Bataille) and his teenaged niece (Lola Créton); Chiara Mastroianni is Lindon's married lover, who has sold her soul in exchange for the security of her young son; and the remarkable Michel Subor is the very embodiment of an evil beyond comprehension.

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Nastojat ću pobliže opisati određene značajke Debordove poetike ili preciznije njegove kompozicijske tehnike u području filma. Namjerno ću, iz poštovanja prema Debordu, izbjegavati pojam "filmskog djela" koji je sam proglasio neprimjenjivim. "S obzirom na povijest mog života", pisao je, "jasno je da nisam mogao raditi ono što se naziva filmskim djelom (*In girum imus nocte et consumimur igni*). Dakako, ne smatram koncept djela beskorisnim samo u Debordovu slučaju, još je važnije zapitati se je li on uopće danas nužan, kad god nastojimo analizirati ono što se imenuje djelom - književnim, filmskim, ili na drugi način - dovodi u pitanje sam status rada. Umjesto propitivanja samog rada mislim da se trebamo zapitati o odnosu između onog što može biti učinjeno i što je zaista učinjeno. Nekoć sam bio u iskušenju (još uvijek sam) misliti o Guyju Debordu kao filozofu, no on mi je rekao: "Ja nisam filozof, ja sam strateg."

Debord je shvaćao svoje vrijeme kao neprestani rat koji je cijeli njegov život angažirao u strategiju. Stoga smatram da se kada je riječ o Debordu moramo pitati koje je značenje u toj strategiji mogao imati film. Zašto film, a ne poezija kao što je to bio slučaj kod Isoua koji je bio vrlo važan za situacioniste, na primjer, ili zašto ne slikarstvo kao u slučaju drugog od Debordovih prijatelja, Asgera Jorna? Vjerujem da je ovdje ulog bliska spona između filma i povijesti. Odakle dolazi ta spona i koja povijest je uključena?

Ulog je specifična funkcija slike i njezin eminentno povijesni karakter. Tu se javlja nekoliko bitnih detalja. Prvo, čovjek je jedino biće koje zanimaju slike. Životinje su vrlo zainteresirane za slike, ali samo dok nisu prevarene. Možete pokazati muškoj ribi sliku ženske ribe i mužjak će izbaciti spermiju; možete zavarati pticu slikom druge ptice kako biste je namamili u zamku. Ali kada životinja shvati da se bavi slikom ona posve gubi interes. No, čovjek je životinja koju zanimaju slike i kada ih prepozna kao takve. Zato ga zanima slikarstvo i zato odlazi u kino. S našeg specifičnog motrišta čovjeka bismo mogli definirati kao kinoposjetilačku životinju. On je zainteresiran za slike nakon što je prepoznao da one nisu stvarna bića. Druga je poanta, kao što je to pokazao Gilles Deleuze, u tome da slika u kinu - i ne samo u kinu, nego u modernim vremenima uopće - nije više nešto nepokretno. Nije ni arhetip, niti izvan povijesti: štoviše, sam rez je pokretan, slikakretanje, ispunjena dinamičkom napetošću. Dinamičko punjenje može se jasno vidjeti na fotografijama Etiennea-Julesa Mareyja i Eadwearda Muybridgea koje su izvorište filma, slike napunjene kretanjem. Taj tip slike opazio je Benjamin u onome što je imenovao "dijalektičkom slikom", a koju je zamislio kao sam element povijesnog iskustva.

Povijesno iskustvo je postignuto slikom, a same slike su napunjene poviješću. Jednako možemo razmotriti naš odnos sa slikarstvom: slike nisu nepokretne slike, nego pojedinačne slike ispunjene kretanjem, pojedinačne slike filma koji

nedostaje. Za ovaj će se film morati obnoviti. (Prepoznat ćete projekt Abyja Warburga.)

Ali koja je to povijest? Ovdje moramo istaknuti da to nije stvar kronološke povijesti u strogom smislu nego mesijanske povijesti. Mesijansku povijest definiraju dvije glavne karakteristike. Prvo, to je povijest spasenja, nešto mora biti sačuvano. Ali to je također i konačna povijest, eshatološka povijest u kojoj nešto mora biti dovršeno, suđeno. Mora se dogoditi ovdje, ali u drugom vremenu; mora ostaviti kronologiju iza sebe, ali bez ulaska u neki drugi svijet. Zbog toga je mesijanska povijest neizračunljiva. U židovskoj tradiciji postoji golema ironija oko predviđanja dana Mesijina dolaska, uz stalno ponavljanje da su takvi izračuni zabranjeni jer je dolazak Mesije neizračunljiv. Ipak, istodobno je svaki povijesni trenutak vrijeme njegova dolaska. Mesija je uvijek već došao, on je uvijek već tamo. Svaki trenutak, svaka slika je napunjena poviješću zato što su to vrata kroz koja Mesija ulazi. Debord dijeli s Godardovim *Pri-povijest(ima) filma* mesijansku situaciju filma. Usprkos starom suparništvu - prisjetite se kako je 1968. Debord rekao da je Godard najgluplji od prokineskih Švicaraca - Godard je napokon usvojio istu paradigmu koju je Debord prvi skicirao. Koja je to paradigma i koja je to kompozicijska tehnika? Serge Daney, pišući o Godardovim *Pri-povijest(ima)*, pojasnio je da je to montaža: "Film je tražio jednu stvar, montažu, a to je bilo ono što je čovjek dvadesetog stoljeća toliko snažno trebao." To Godard pokazuje u *Pri-povijest(ima) filma*. Specifični karakter filma proizlazi iz montaže, ali što je to montaža, naime, koje su okolnosti za mogućnost montaže? U filozofiji nakon Kanta, uvjeti mogućnosti za nešto imenuju se transcendentima. Koji su transcendentali montaže?

Dva su transcendentala uvjeta montaže: *ponavljanje* i *zaustavljanje*. Debord ih nije otkrio, ali ih je iznio na vidjelo; izložio je transcendentale kao takve. Godard je učinio isto u *Pri-povijest(ima)*. Nema više potrebe za snimanjem filmova, samo za ponavljanjem i zaustavljanjem. To je epohalna inovacija u filmu. Bio sam pod snažnim dojmom ovog fenomena u Locarnu. Kompozicijska tehnika nije se promijenila, to je i dalje montaža, ali sada montaža dolazi u prvi plan i takva se pokazuje. Stoga se može smatrati da film ulazi u zonu indiferencije gdje svi žanrovi teže podudaranju; dokumentarni i narativni, stvarnost i fikcija. Film će se sada raditi na temelju slika iz filma.

Ali, vratimo se filmskim uvjetima mogućnosti, *ponavljanju* i *zaustavljanju*. Što je ponavljanje? Četvorica velikih mislioca ponavljanja u modernitetu su Kierkegaard, Nietzsche, Heidegger i Gilles Deleuze. Sva četvorica su nam pokazala da ponavljanje nije povratak istog; ne vraća se isto kao takvo. Snaga i milost ponavljanja, novost koju nam donosi, povratak je mogućnosti onoga što je bilo. Ponavljanje obnavlja mogućnost onoga što je bilo, vraća ga mogućim iznova; gotovo kao paradoks. Nešto ponavljati znači učiniti to iznova mogućim. Tu leži bliskost ponavljanja i memorije. Sjećanje nam ne može vratiti ono što je bilo: to bi bio pakao. Umjesto toga, sjećanje obnavlja mogućnost prošlog. To

je značenje teološkog iskustva koje je Benjamin vidio u memoriji kada je rekao da sjećanje čini neostvareno ostvarenim, a ostvareno neostvarenim. Memorija je, takoreći, organ modalizacije stvarnosti: ono što može preoblikovati stvarno u moguće i moguće u stvarno. Ako o tome razmislite, to je ujedno i definicija filma. Ne čini li film uvijek upravo to, preoblikuje stvarno u moguće i moguće u stvarno? Možemo odrediti već-videno kao činjenicu opažanja nečeg prisutnog kao da je već bilo i obratno, činjenicu opažanja nečeg što je već bilo kao da je prisutno. Film preuzima mjesto u ovoj zoni indiferencije. Razumijemo zašto rad sa slikama ima takav povijesni i mesijanski značaj, jer je to način projekcije moći i mogućnosti prema onome što je po definiciji nemoguće, prema prošlosti. Stoga film čini suprotno od medija. Mediji uvijek priopćavaju činjenicu, onu koja je bila, bez njezine mogućnosti, njezinu moć: priopćava nam se činjenica pred kojom smo nemoćni. Mediji preferiraju građane koji su ogorčeni, ali nemoćni. Upravo je to cilj televizijskih vijesti. To je loša forma memorije, vrsta sjećanja koja proizvodi čovjeka *resantimana*.

Smještajući ponavljanje u središte svoje kompozicijske tehnike, Debord nam pokazuje ponovno moguće ili, bolje rečeno, otvara zonu neodlučnosti između stvarnog i mogućeg. Kada pokazuje isječak iz televizijskih vijesti, snaga ponavljanja je u zaustavljanju dovršene činjenice i postajanja iznova mogućeg. Pitate, "Kako je to bilo moguće?" - prva reakcija - ali istodobno razumijete da je sve moguće, moglo bi se reći. Hannah Arendt je nekoć definirala ultimativno iskustvo logora kao načelo "sve je moguće", čak i strava koja nam se sada pokazuje. U tom krajnjem smislu ponavljanje obnavlja mogućnost.

Drugi element, drugi transcendental, jest zaustavljanje. To je moć prekida, "revolucionarni prekid" o kojem je Benjamin govorio. U filmu je to vrlo bitno, ali ponovno, ne samo u filmu. U tome je razlika između filma i pripovijedanja, proznog narativa s kojim se film nastoji uspoređivati. Upravo suprotno, zaustavljanje nam pokazuje da je film bliži poeziji nego prozi. Teoretičari književnosti oduvijek su imali znatne poteškoće u određivanju razlike između poezije i proze. Mnogi elementi koji određuju poeziju mogu se prenijeti na prozu (iz perspektive broja slogova, na primjer, proza može sadržavati stih). Jedine stvari koje se mogu primjenjivati u poeziji, a ne u prozi su cezura i opkoračenje (naime, prebacivanje u sljedeći red). Pjesnik može neutralizirati sintaktičku granicu s akustičkom i metričkom granicom. Granica nije samo stanka; to je nepoklapanje, razdvajanje zvuka i značenja. Na to je mislio Paul Valéry u svojoj prelijepoj definiciji pjesme: "pjesma, odgođeno oklijevanje između zvuka i značenja." Zbog toga je Hölderlin mogao reći da zaustavljanjem ritmičkog izlaganja riječi i predstavljanja, cezura uzrokuje pojavljivanje svijeta i predstavljanja. Dovedi riječ do zaustavljanja znači iščupati je iz struje značenja, izložiti je. Isto bi se moglo reći za zaustavljanje koje je prakticirao Debord, zaustavljanje kao sastavnicu transcendentnog uvjeta montaže. Možemo se vratiti Valéryjevoj definiciji pjesništva i reći da je film, ili barem određena vrsta filma, odgođeno oklijevanje između slike i značenja. Nije to samo stvar kronološke pauze, nego prije svega moći zaustavljanja koja djeluje

na samoj slici, koja je odvlači daleko od narativne moći kako bi je izložila. U tom smislu i Debord u svojim filmovima i Godard u svojim *Pri-povijest(ima)* rade s moći zaustavljanja.

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Ova dva transcendentna uvjeta nikada ne mogu biti odvojena, oni oblikuju zajednički sustav. Na samome početku Debordova posljednjeg filma važna je rečenica: "Pokazao sam da se film može svesti na ovaj bijeli ekran, a zatim na ovaj crni ekran." Debord se referira upravo na ponavljanje i zaustavljanje koji su neraskidivi transcendentni uvjeti montaže. Crno i bijelo, podloga na kojoj je slika toliko prisutna da se više ne može vidjeti, i praznina u kojoj slike više nema. Ovdje su prisutne analogije s Debordovim teorijskim radom. Uzmimo, na primjer, koncept "konstruiranih situacija" po kojem je situacionizam dobio ime. Situacija je zona neodlučnosti, indiferencije između jedinstvenosti i ponavljanja. Kada Debord govori kako moramo graditi situacije, uvijek upućuje na nešto što se može ponavljati, a istodobno je jedinstveno.

Debord iznosi istu stvar na kraju filma *In girum imus nocte et consumimur igni* (*Kružimo u noći i proždire nas vatra*), gdje se umjesto uobičajenog izraza "Kraj" pojavljuje rečenica "Proći još jednom iznova." Isto načelo djeluje u samom naslovu filma, palindromu koji se može čitati s obje strane. Rečenica koja se uvija sama u sebe. U tom smislu, u Debordovom je filmu odlika suštinske palindromije.

Zajedno, ponavljanje i zaustavljanje iznose mesijansku težnju filma koju sam opisao. Ta težnja suštinski uključuje stvaranje. Ali, to nije novo stvaranje nakon prvog.

Ne možemo smatrati umjetnički rad jedinstvenim u smislu kreacije, naprotiv, u srcu svakog stvaralačkog čina je čin dekreacije. Deleuze je jednom rekao da je svaki stvaralački čin ujedno čin otpora. Što to znači opirati se? Prije svega znači od-stvarati ono što postoji, de-kreirati stvarno, biti snažniji od činjenice ispred tebe. Svaki stvaralački čin također je čin mišljenja, a čin mišljenja je stvaralački čin jer ga prvenstveno određuje njegova sposobnost od-stvaranja stvarnog. Ako je to težnja filma, kakva je slika na koju se tako djeluje, ponavljanjem i zaustavljanjem? Što se to mijenja u statusu slike? Morat ćemo iznova u cijelosti promisliti našu tradicionalnu koncepciju izražavanja. Trenutnom koncepcijom izražavanja dominira hegelijanski model po kojem se sve ekspresije realiziraju *medijem* - slikom, riječju ili bojom - koji mora na kraju u posve ostvarenom izrazu nestati. Čin izražavanja je ispunjen kada se sredstva, dakle medij, više ne opaža. Medij mora nestati u onome što nam pruža da vidimo, u apsolutu koji se pokazuje, koji nastavlja sjajiti u mediju. Nasuprot tome, slika izrađena ponavljanjem i zaustavljanjem je sredstvo, medij, koji ne nestaje u onome što čini vidljivim. To ću imenovati "čistim sredstvima", ono što se pokazuje kao takvo. Slika se daje gledanju umjesto nestajanja u onome što čini vidljivim.

Povjesničari filma su zabilježili, kao uznemirujuću novotariju, trenutak kada protagonistica Bergmanovog filma Monika - Harriet Andersson, pogleda



iznenada izravno u objektiv kamere. Bergman je napisao ovu rečenicu: "Prvi put u povijesti filma ustanovljen je izravan, besraman kontakt s gledateljem." Otada su pornografija i oglašavanje učinili tu proceduru banalnom. Navikli smo na pogled porno zvijezde koja zureći fiksira kameru radeći ono što treba, kao način pokazivanja veće zainteresiranosti za gledatelja nego za partnera. Od svojih ranih filmova i još jasnije u nastavku, Debord nam je pokazao samu sliku, naime, prema jednom od svojih načela iz *Društva spektakla*, sliku kao zonu neodlučnosti između istinitog i lažnog. Ali, dva su načina pokazivanja slika. Slika pokazana kao takva više nije slika ičega; ona je sama "bez-slična". Jedina stvar od koje se ne može napraviti slika jest, moglo bi se reći, postojanje-slike same slike. Znak može označavati bilo što, *osim činjenice da je u procesu označavanja*. Ono što ne može biti označeno ili rečeno u diskursu, što je na određeni način neizrecivo, ipak se može pokazati u diskursu. Dva su načina pokazivanja ove "bezslikovitosti", dva načina da se učini vidljivom činjenica da se više ništa ne može vidjeti. Jedan je pornografija i oglašavanje, koje se ponaša kao uvijek ima još nešto što treba vidjeti, uvijek više slika iza slika; dok je drugi način izložiti sliku kao sliku i time omogućiti pojavu "bezslikovitosti", koja je, Benjaminovim riječima, pribježište svih slika. Upravo tu, u toj razlici, etika i politika filma ulaze u igru.

prevela | translated by: Tanja Vrvilo

(Predavanje Giorgija Agambena na "Sixth International Video Week" u Centre Saint-Gervais u Ženevi, 1995.)

### **Difference and Repetition: On Guy Debord's Films**

Giorgio Agamben

My aim here is to define certain aspects of Debord's poetics, or rather of his compositional technique, in the area of cinema. I will purposefully avoid the notion of "cinematographic work" with respect to Debord, because he himself declared it inapplicable. "Considering the history of my life," he wrote, "I see clearly that I could not make what is called a cinematographic work" (*In girum imus nocte et consumimur igni*). Indeed, not only do I find the concept of work to be useless in Debord's case, but more importantly I wonder if it isn't necessary today, whenever one seeks to analyze what is called a work - literary, cinematographic, or otherwise - to call into question its very status as a work. Rather than inquiring into the work as such, I think we should ask about the relation between what could be done and what actually was done. Once, when I was tempted (as I still am) to consider Guy Debord a philosopher, he told me: "I'm not a philosopher, I'm a strategist."

Debord saw his time as an incessant war that engaged his entire life in a strategy. That's why I think that where Debord is concerned, we should ask about the

meaning that cinema could have in this strategy. Why cinema, for example, and not poetry, as was the case for Isou, who was very important for the situationists, or why not painting, as for another of Debord's friends, Asger Jorn? What is at stake here, I believe, is the close tie between cinema and history. Where does the tie come from and what is the history involved?

What is at stake is the specific function of the image and its eminently historical character. There are a couple of important details here. First, man is the only being who is interested in images as such. Animals are very interested in images, but only to the extent that they are fooled. You can show a male fish the image of a female fish and the male will eject his sperm; you can fool a bird with the image of another bird, in order to trap it. But when the animal realizes it's dealing with an image, it loses interest completely. Now, man is an animal who is interested in images when he has recognized them as such. That's why he is interested in painting and why he goes to the cinema. A definition of man from our specific point of view could be that man is a moviegoing animal. He is interested in images after he has recognized that they are not real beings. The other point is that, as Gilles Deleuze has shown, the image in cinema - and not only in cinema, but in modern times generally - is no longer something immobile. It is not an archetype, but nor is it something outside history: rather, it is a cut which itself is mobile, an image-movement, charged as such with a dynamic tension. This dynamic charge can be clearly seen in the photos of Etienne-Jules Marey and Eadweard Muybridge which are at the origins of cinema, images charged with movement. It was a force of this kind that Benjamin saw in what he called the "dialectical image," which he conceived as the very element of historical experience.

Historical experience is obtained by the image, and the images themselves are charged with history. One could consider our relation to painting in a similar way: paintings are not immobile images, but stills charged with movement, stills from the film that is missing. They would have to be restored to this film. (You will have recognized the project of Aby Warburg.) But what is the history involved? Here it must be stressed that it is not a matter of a chronological history in the strict sense, but of a messianic history. Messianic history is defined by two major characteristics. First, it is a history of salvation: something must be saved. But it is also a final history, an eschatological history in which something must be completed, judged. It must happen here, but in another time; it must leave chronology behind, but without entering some other world. This is the reason why messianic history is incalculable. In the Jewish tradition, there is a tremendous irony surrounding calculations to predict the day of the Messiah's arrival, but without ceasing to repeat that these were forbidden calculations, because the Messiah's arrival is incalculable. Yet at the same time, each historical moment is the time of his arrival. The Messiah has always already arrived, he is always already there. Each moment, each image is charged with history because it is



the door through which the Messiah enters. This messianic situation of cinema is what Debord shares with the Godard of *Histoire(s) du cinéma*. Despite their old rivalry - you may recall that in 1968 Debord said Godard was the stupidest of the pro-Chinese Swiss - Godard finally adopted the same paradigm that Debord had been the first to sketch. What is this paradigm, what is this compositional technique? Serge Daney, writing about Godard's *Histoire(s)*, explained that it is montage: "Cinema was looking for one thing, montage, and this was the thing twentieth-century man so terribly needed." This is what Godard shows in *Histoire(s) du cinéma*. The specific character of cinema stems from montage, but what is montage, or rather, what are the conditions of possibility for montage? In philosophy since Kant, the conditions of possibility for something are called transcendentals. What are the transcendentals of montage?

There are two transcendental conditions of montage: *repetition* and *stoppage*. Debord did not invent them, but he brought them to light; he exhibited the transcendentals as such. And Godard went on to do the same in his *Histoire(s)*. There's no need to shoot film anymore, just to repeat and stop. That's an epoch-making innovation in cinema. I was very much struck by this phenomenon in Locarno. The compositional technique has not changed, it is still montage, but now montage comes to the forefront and is shown as such. That's why one can consider that cinema enters a zone of indifference where all genres tend to coincide, documentary and narrative, reality and fiction. Cinema will now be made on the basis of images from cinema.

But let's return to cinema's conditions of possibility, *repetition* and *stoppage*. What is repetition? There are four great thinkers of repetition in modernity: Kierkegaard, Nietzsche, Heidegger, and Gilles Deleuze. All four have shown us that repetition is not the return of the identical; it is not the same as such that returns. The force and the grace of repetition, the novelty it brings us, is the return as the possibility of what was. Repetition restores the possibility of what was, renders it possible anew; it's almost a paradox. To repeat something is to make it possible anew. Here lies the proximity of repetition and memory. Memory cannot give us back what was, as such: that would be hell. Instead, memory restores possibility to the past. This is the meaning of the theological experience that Benjamin saw in memory, when he said that memory makes the unfulfilled into the fulfilled, and the fulfilled into the unfulfilled. Memory is, so to speak, the organ of reality's modalization; it is that which can transform the real into the possible and the possible into the real. If you think about it, that's also the definition of cinema. Doesn't cinema always do just that, transform the real into the possible and the possible into the real? One can define the already-seen as the fact of perceiving something present as though it had already been, and its converse as the fact of perceiving something that has already been as present. Cinema takes place in this zone of indifference. We then understand why work with images can have such a historical and messianic importance,

because they are a way of projecting power and possibility toward that which is impossible by definition, toward the past. Thus cinema does the opposite of the media. What is always given in the media is the fact, what was, without its possibility, its power: we are given a fact before which we are powerless. The media prefer a citizen who is indignant, but powerless. That's exactly the goal of the TV news. It's the bad form of memory, the kind of memory that produces the man of *ressentiment*.

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By placing repetition at the center of his compositional technique, Debord makes what he shows us possible again, or rather he opens up a zone of undecidability between the real and the possible. When he shows an excerpt of a TV news broadcast, the force of the repetition is to cease being an accomplished fact and to become possible again, so to speak. You ask, "How was that possible?" - first reaction - but at the same time you understand that yes, everything is possible.

Hannah Arendt once defined the ultimate experience of the camps as the principle of "everything is possible," even the horror we are now being shown. It is in this extreme sense that repetition restores possibility. The second element, the second transcendental, is stoppage. It is the power to interrupt, the "revolutionary interruption" of which Benjamin spoke. It is very important in cinema, but once again, not only in cinema. This is where the difference lies between cinema and narrative, the prose narrative with which cinema tends to be compared. On the contrary, stoppage shows us that cinema is closer to poetry than to prose. The theorists of literature have always had a great deal of trouble defining the difference between poetry and prose. Many elements that characterize poetry can also pass over into prose (from the viewpoint of the number of syllables, for example, prose can contain verse). The only things that can be done in poetry and not in prose are the caesura and the enjambment (that is, the carryover to a following line). The poet can counter a syntactic limit with an acoustic and metrical limit. This limit is not only a pause; it is a noncoincidence, a disjunction between sound and meaning. This is what Paul Valéry meant in his very beautiful definition of the poem: "the poem, a prolonged hesitation between sound and meaning." This is also why Hölderlin could say that by stopping the rhythmic unfolding of words and representations, the caesura causes the word and the representation to appear as such. To bring the word to a stop is to pull it out of the flux of meaning, to exhibit it as such. The same could be said of the stoppage practiced by Debord, stoppage as constitutive of a transcendental condition of montage. One could return to Valéry's definition of poetry and say that cinema, or at least a certain kind of cinema, is a prolonged hesitation between image and meaning. It is not merely a matter of a chronological pause, but rather a power of stoppage that works on the image itself, that pulls it away from the narrative power to exhibit it as such. It is in this sense that Debord in his films and Godard in his *Histoire(s)* both work with the power of stoppage.



These two transcendental conditions can never be separated, they form a single system. In Debord's last film there is a very important sentence right at the beginning: "I have shown that the cinema can be reduced to this white screen, then this black screen." What Debord refers to is precisely repetition and stoppage, which are indissoluble as transcendental conditions of montage. Black and white, the ground where the images are so present that they can no longer be seen, and the void where there is no image. There are analogies here with Debord's theoretical work. Take, for example, the concept of "constructed situation," which gave its name to situationism. A situation is a zone of undecidability, of indifference between a uniqueness and a repetition. When Debord says we should construct situations, he is always referring to something that can be repeated and yet is also unique. Debord says the same thing at the close of *In girum imus nocte et consumimur igni*, where instead of the traditional word "End" there appears the sentence "To be taken up again from the beginning." The same principle is at work in the very title of the film, which is a palindrome that can be read both ways. A sentence that curls back into itself. In this sense, there is a kind of essential palindromy in Debord's cinema.

Together, repetition and stoppage carry out the messianic task of cinema I have described. This task essentially involves creation. But it is not a new creation after the first. One cannot consider the artist's work uniquely in terms of creation; on the contrary, at the heart of every creative act there is an act of decreation.

Deleuze once said of cinema that every act of creation is also an act of resistance. What does it mean to resist? Above all it means de-creating what exists, de-creating the real, being stronger than the fact in front of you. Every act of creation is also an act of thought, and an act of thought is a creative act, because it is defined above all by its capacity to de-create the real. If such is the task of cinema, what is an image that has been worked on in this way, by repetition and stoppage? What is it that changes in the status of the image? We will have to rethink entirely our traditional conception of expression. The current concept of expression is dominated by the Hegelian model, in which all expression is realized by a *medium* - an image, a word, or a color - which in the end must disappear in the fully realized expression. The expressive act is fulfilled when the means, the medium, is no longer perceived as such. The medium must disappear in that which it gives us to see, in the absolute that shows itself, that shines forth in the medium. On the contrary, the image worked by repetition and stoppage is a means, a medium, that does not disappear in what it makes visible. It is what I would call a "pure means," one that shows itself as such. The image gives itself to be seen instead of disappearing in what it makes visible.

Historians of the cinema have noted, as a disconcerting novelty, the moment when the main character of Bergman's film, *Monika - Harriet Andersson*, suddenly stares directly into the lens of the camera. Bergman himself has written

of this sequence: "Here, and for the first time in the history of cinema, a direct, shameless contact is established with the viewer." Since then, pornography and advertising have made this procedure banal. We are accustomed to the gaze of the porno star who stares fixedly into the camera while doing what she has to do, as a way of showing that she is more interested in the viewer than in her partner. Since his early films and ever more clearly as he went along, Debord has shown us the image as such, that is to say, according to one of his principles from *The Society of the Spectacle*, the image as a zone of undecidability between the true and the false. But there are two ways of showing an image. The image exhibited as such is no longer an image of anything; it is itself imageless. The only thing of which one cannot make an image is, if you will, the being-image of the image. The sign can signify anything, *except the fact that it is in the process of signifying*. What cannot be signified or said in a discourse, what is in a certain way unutterable, can nonetheless be shown in the discourse. There are two ways of showing this "imagelessness", two ways of making visible the fact that there is nothing more to be seen. One is pornography and advertising, which act as though there were always something more to be seen, always more images behind the images; while the other way is to exhibit the image as image and thus to allow the appearance of "imagelessness," which, as Benjamin said, is the refuge of all images. It is here, in this difference, that the ethics and the politics of cinema come into play.

(This text is the translation of a lecture by Giorgio Agamben, delivered on the occasion of the "Sixth International Video Week" at the Centre Saint-Gervais in Geneva in November 1995. Translated by Brian Holmes.)

## Bilješka za primjenu ukradenih filmova

### Guy Debord

O pitanju ukradenih filmova, naime, fragmenata postojećih filmova koji su uključeni u moje filmove - osobito u *Društvo spektakla* - (govorim prvenstveno o filmovima koji svojim dijalozima *prekidaju* i punktiraju tekst govornog "komentara" koji je proizašao iz knjige) treba istaknuti sljedeće: Već smo u *Uputstvu za primjenu détournementa* (*Lèvres Nues #8*) istaknuli - "Stoga bi trebalo osmisliti parodijsko-ozbiljni pristup koji nagomilavanjem divertiranih elemenata... dočarava određenu uzvišenost."

"Détournement" nije neprijatelj umjetnosti. Neprijatelji umjetnosti su oni koji nisu željeli uzeti u obzir pozitivne pouke "degeneracije umjetnosti". Zato u filmu *Društvo spektakla* (fikcijski) filmovi na koje sam primijenio détournement nisu korišteni kao kritička *ilustracija* umjetnosti spektakularnog društva (u suprotnosti s dokumentarcima i snimkama vijesti, na primjer). Naprotiv, ovi ukradeni fikcijski filmovi, izvanjski mojim filmovima, ali u njih uključeni, primijenjeni su, *bez obzira na njihovo izvorno značenje, kako bi reprezentirali ispravljanje "umjetničke inverzije života"*.

Spektakl je protjerao stvarni život iza ekrana. Pokušao sam “izvlastiti izvlastioce”. *Johnny Guitar* priziva stvarna sjećanja ljubavi, *Shanghai Gesture* druge avanturističke ugođaje, *For Whom the Bell Tolls* poraženu revoluciju. Sekvenca filma *Rio Grande* nastoji evocirati povijesne akcije i refleksije općenito. *Mr. Arkadin* je isprva uključen kako bi dočarao Poljsku, a zatim naznake autentičnog života, života kakav bi trebao biti. Ruski filmovi također u nekom smislu dozivaju revoluciju. Američki filmovi o građanskom ratu i Custeru trebali bi prizvati klasnu borbu 19. stoljeća; a čak i njihovu moguću budućnost.

U filmu *In girum* situacija se mijenja zbog nekoliko važnih razlika: sâm sam snimio dio slika; napisao sam poseban tekst baš za taj film; i tema filma nije spektakl, nego stvarni život. Filmovi koji prekidaju diskurs primarno to čine kako bi ga pozitivno podržali, čak i kada postoji element ironije (Lacenaire, the Devil, fragment iz Cocteaua, ili Custerov posljedni istup). *The Charge of the Light Brigade* nastoji grubo i eulogijski “predstaviti” desetke godina akcija Situacionističke Internacionale!

A što se tiče primjene *glazbe*, iako je i na nju primijenjen *détournement*, svi će je osjećati na normalan način; nikada nije distancirajuća i uvijek ima pozitivnu, “lirsku” namjeru.

(prevela | translated by: Tanja Vrvilo)

### The Use of Stolen Films

On the question of stolen films, that is, of fragments of preexisting films incorporated into my films - notably in *The Society of the Spectacle* - (I'm talking here primarily about the films that *interrupt* and punctuate with their own dialogues the text of the spoken “commentary” derived from the book), the following should be noted:

In *A User's Guide to Détournement* (*Lèvres Nues* #8) we already noted that “It is thus necessary to conceive of a parodic-serious stage in which detoured elements are combined... in order to create a certain sublimity.”

“Détournement” is not an enemy of art. The enemies of art are those who have not wanted to take into account the positive lessons of the “degeneration of art.” Thus, in the film *The Society of the Spectacle* the (fiction) films detoured by me are not used as critical *illustrations* of an art of spectacular society (in contrast to the documentaries and news footage, for example). On the contrary, these stolen fiction films, external to my film but brought into it, are used, *regardless of whatever their original meaning may have been, to represent the rectification of the “artistic inversion of life.”*

The spectacle has deported real life behind the screen. I have tried to “expropriate the expropriators.” *Johnny Guitar* evokes real memories of love, *Shanghai Gesture* other adventurous ambiances, *For Whom the Bell Tolls* the vanquished revolution. The *Rio Grande* sequence is intended to evoke historical action and reflection in general. *Mr. Arkadin* is at first brought in to evoke Poland,

but then hints at authentic life, life as it should be. The Russian films also in a sense evoke revolution. The American films on the Civil War and Custer are intended to evoke all the class struggles of the nineteenth century; and even their potential future.

The situation shifts in *In girum* due to several important differences: I directly shot a portion of the images; I wrote the text specifically for this particular film; and the theme of the film is not the spectacle, but real life. The films that interrupt the discourse do so primarily to support it positively, even if there is an element of irony (Lacenaire, the Devil, the fragment from Cocteau, or Custer's last stand). *The Charge of the Light Brigade* is intended to crudely and eulogistically "represent" a dozen years of the SI's actions!

As for the use of *music*, even though it is detoured like everything else, it will be felt by everyone in the normal way; it is never distanced and always has a positive, "lyrical" aim.

*Note sur l'emploi des films volés* (31. svibnja 1989.) bilješka iz rukopisa ponovno objavljena u *In girum imus nocte et consumimur igni: Édition critique* (Editions Gérard Lebovici, 1990; Gallimard, 1999). Nanovo tiskana u *Guy Debord, Oeuvres Cinématographiques Completes*, 2005. te u *Guy Debord Correspondance*, 1988-1994. Preveo i uredio Ken Knabb: *Debord's Complete Cinematic Works* (AK Press, 2003).

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*Note sur l'emploi des films volés* (31 May 1989), manuscript note reproduced in *In girum imus nocte et consumimur igni: Édition critique* (Editions Gérard Lebovici, 1990; Gallimard, 1999). Reprinted in *Guy Debord, Oeuvres Cinématographiques Completes*, 2005, and also in *Guy Debord Correspondance*, 1988-1994.

Translated and edited by Ken Knabb: *Debord's Complete Cinematic Works* (AK Press, 2003).







**O PROLASKU NEKOLIKO OSOBA KROZ PRILIČNO KRATKU  
JEDINICU VREMENA SUR LE PASSAGE DE QUELQUES  
PERSONNES À TRAVERS UNE ASSEZ COURTE UNITÉ DE TEMPS  
ON THE PASSAGE OF A FEW PERSONS THROUGH A RATHER  
BRIEF UNITY OF TIME**

GUY DEBORD

**1959, 35 mm, 20 min**

**c/b, zvuk b/w, sound**

Redatelj i scenarist | screenplay and directed by: Guy Debord; asistent redatelja | assistant director: Ghislain Marbaix; snimatelj | camera: André Mrugalski; asistent snimatelja | assistant cameraman: Jean Harnois; montaža | editing: Chantal Delattre; kontinuitet | continuity: Michèle Vallon; glazba | music: Händel (suits iz baleta | the ballet suite *The Origin of Design*), Michel-Richard Delalande (Caprice #2); producent | producer: ; produkcija | produced by: Dansk-Fransk Experimentalfilmskompagni; distribucija | international distribution: Love Streams Production agnès b.; glasovi | voices: Jean Harnois (Glas 1, ton radio spikera | Voice 1, tone of a radio announcer), Guy Debord (Glas 2, tužniji i prigušeniji | Voice 2, more sad and subdued), Claude Brabant (Glas 3, djevojčica | Voice 3, a little girl);

**Glas 1:** Ovaj kvart je stvoren za bijedno dostojanstvo sitnih buržuja, za časna zanimanja i intelektualni turizam. Stalna populacija gornjih katova dobro je zaštićena od utjecaja ulice. Samo susjedstvo nije se promijenilo. Izabrali smo ga za eksterijer naše priče, gdje će nekoliko ljudi na praktičan način dovesti u pitanje sva dostignuća i ispade ovog društva i izložiti totalnoj kritici njegovu predodžbu o sreći. Ti ljudi preziru subjektivnu introspekciju. Jedino što ih je zanimalo jest da na zadovoljavajući i konkretan način izraze sebe.

**Glas 2:** Ljudi nisu posve svjesni svojih pravih života. Tumarajući kroz mrak, opsjednuti posljedicama svojih postupaka, grupe i pojedinci u svakom se trenutku suočavaju sa ishodima koje nisu željeli.

**Glas 1:** Kažu da je zaborav njihova najveća strast. Htjeli su da svakog dana stvore sve iznova, da postanu jedini gospodari i vlasnici svojih života. Kao što o nekom pojedincu ne sudimo na osnovu onoga što on misli o sebi, tako ni o ovom razdoblju transformacije ne možemo suditi na osnovu njegove samosvijesti. Naprotiv, u toj samosvijesti treba vidjeti odraz kontradikcija materijalnog života, sukoba između društvenih uvjeta i proizvodnih snaga. Napredovanje u ovladavanju prirodom još nije popraćeno odgovarajućim oslobođenjem svakodnevnog života. Mladost prolazi između različitih sustava za kontrolu rezignacije. Naša je kamera uhvatila za vas nekoliko fragmenata jednog mikrodruštva. (...)

**Glas 1:** Naravno, i od toga se može napraviti film. Ali, čak i kada bi tom filmu uspjele da bude jednako nedosljedan i nezadovoljavajući kao i stvarnost koju opisuje, to će opet biti samo predstava: bijedna i lažna kao ovaj uništeni kadar vožnje.

**Glas 3:** Ima onih koji za sebe ponosno tvrde da su filmski autori, kao što neki pišu novele. Ali, takvi su još nazadniji od pisaca jer nisu svjesni dekompozicije i iscrpljenosti individualnog izraza, ne shvaćaju da je s umjetnošću pasivnosti svršeno jednom zauvijek. Ponekad im se odaje priznanje zbog iskrenosti, zato što s više osobne dubine dramatiziraju konvencije od kojih su sačinjeni i njihovi životi.

Priča se o "oslobođenju filma". Ali, od kakvog je značaja oslobođenje jedne umjetnosti kroz koju će nam onda Pierre, Jacques ili François moći ljubomorno povjeriti svoje ropske osjećaje? Jedini pravi pothvat je oslobođenje svakodnevnog života, ne u nekoj historijskoj perspektivi, već ovdje i sada. To podrazumijeva odbacivanje svih otuđenih oblika komunikacije. Zato i film mora biti uništen.

**Glas 2:** U krajnjoj liniji, zvijezde ne nastaju zbog njihovog talenta ili nedostatka talenta, niti zbog filmske i reklamne industrije. Njih rađa potreba koju imamo za njima. Patetična potreba, nastala uslijed ispraznosti i anonimnosti života koji se želi uvećati do dimenzija filmskog života. Imaginarni život na ekranu je proizvod te stvarne potrebe. Zvijezde su projekcije te potrebe. Reklame koje se puštaju u pauzama filmova su najrealniji odraz pauziranja od života. Da bi se stvarno opisala ova epoha sigurno bi trebalo prikazati još mnogo toga. Ali, čemu to? Stvar je u tome da se shvati što je bilo učinjeno i što sve tek treba učiniti da se više ne bi krpale ruševine starog svijeta spektakla i uspomena.

**Voice 1:** This neighborhood was designed for the wretched dignity of the petty bourgeoisie, for respectable occupations and intellectual tourism. The sedentary population of the upper floors was sheltered from the influences of the street. The neighborhood itself has remained the same. It was the external setting of our story, where a few people put into practice a systematic questioning of all the works and diversions of a society, a total critique of its notion of happiness. These people also scorned subjective profundity. The only thing that interested them was a satisfactory concrete expression of their own lives.

**Voice 2:** Human beings are not fully conscious of their real lives. Groping in the dark, overwhelmed by the consequences of their acts, at every moment groups and individuals find themselves faced with outcomes they had not intended.

**Voice 1:** They said that oblivion was their ruling passion. They wanted to reinvent everything each day; to become the masters of their own lives.

Just as we do not judge an individual by what he thinks about himself, we cannot judge such a period of transformation by its own consciousness. On the contrary, this consciousness must be understood as reflecting the contradictions of material life, the conflict between social conditions and the forces of social production.

Advances in the harnessing of nature were not yet matched by a corresponding liberation of everyday life. Youth passed away among the various controls of resignation. Our camera has captured for you a few glimpses of an ephemeral micro-society. (...)

**Voice 2:** Of course one might make a film about it. But even if such a film succeeded in being as fundamentally incoherent and unsatisfying as the reality it dealt with,

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it could never be more than a re-creation, as impoverished and false as this botched tracking shot.

**Voice 3:** There are now people who pride themselves on being authors of films, as others were authors of novels. They are even more backward than the novelists because they are unaware of the decomposition and exhaustion of individual expression in our time, unaware that the arts of passivity are over and done. They are sometimes praised for their sincerity since they dramatize with more personal depth the conventions of which their life consists. There is talk about “liberating the cinema”. But what does it matter to us if one more art is liberated to the point that Pierre, Jacques or François can use it to complacently express their servile sentiments? The only interesting venture is the liberation of everyday life, not only in a historical perspective, but for us, right now. This project implies the withering away of all the alienated forms of communication. The cinema, too, must be destroyed.

**Voice 2:** In the final analysis, stars are not created by their talent or lack of talent, or even by the film industry or advertising. They are created by the need we have for them. A pathetic need, arising out of a dismal and anonymous life that would like to enlarge itself to the dimensions of cinematic life. The imaginary life on the screen is the product of this real need. The star is the projection of this need. The advertisements during intermissions are the truest reflection of an intermission from life. To really describe this era it would no doubt be necessary to show many other things. But what would be the point? The point is to understand what has been done and all that remains to be done, not to add more ruins to the old world of spectacles and memories.

(fragmenti filmskog komentara | excerpts from film commentary, translated by Ken Knabb; Debord's *Complete Cinematic Works*, AK Press, 2003)

Vidim da si zamijetio razlike u podudaranju između komentara i slika u prvom i drugom dijelu *Prolaska*. Izreke na koje je primijenjen détournement provlače se tijekom filma, ali pretežno se nalaze u prvom dijelu. Moj plan bio je sljedeći: film počinje kao običan dokumentarac, tehnički običan. Polako krećemo prema nejasnom, varljivom (to prije svega može biti manifestacija “ideološke” pretenzije na jasnu temu), zato što tekst postaje sve neprikladnijim i naglašeno uvećanim u odnosu na slike (Lefebvreov ton = Marx-Goldmann-Huizinga!) Stoga se postavlja pitanje: što je subjekt? Vjerujem da je to prekid - iritantan i zabrinjavajući prekid - s navikama spektakla.

S pojavom prvih bijelih slika film u svakom pogledu počinje proturječiti sebi - stoga postaje *vrlo jasno* da se autor okreće protiv njega. Istodobno, to je eksplicitno, realistično prizivanje dovršenog i važnog privatnog života. Forma odgovara sadržaju. Ne opisuje neku pojedinačnu aktivnost (pomorsku trgovinu, bušenje nafte, spomenik kojem se treba diviti ili koji treba uništiti, kao u čudesnom Franjuovom *Hotelu invalida*), već sâmo središte aktivnosti, koje je prazno. Moj film oslikava odsustvo “stvarnog života”. U *Prolasku* sam htio postići

taj tijek negacije, njegovo sporo izlaganje. Ali, vrlo općenito i proizvoljno, nužno je reći da je njegova glavna slabost činjenica da je kratka forma nepovoljna (prekratka) za eksperimentalni film, suprotno uvriježenom mišljenju zamućenom ekonomskim preprekama. Upravo suprotno, kratki film favorizira savršeno odmjerenu ekspresiju. Ali, bilo je nečeg zanimljivog u tome da se détournement primijeni na fiksnu formu tradicionalnog dokumentarca, koja nas je ograničavala na nedodirljivih 20 minuta.

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(iz Debordovog pisma Andreu Franklinu, jednom od ranih članova Situacionističke internacionale, 26. siječnja 1960.)

I see that you have perceived the differences in correspondence between the commentary and the images in the first and second parts of *Passage*. The detoured phrases are mixed throughout the film, but the majority of them are in the first part. My schema was the following: the film begins like an ordinary documentary, technically ordinary. It slowly moves towards the unclear, the deceptive (which can first of all be a manifestation of an "ideological" pretension on a clear subject), because the text appears more and more inadequate and emphatically enlarged in relation to the images (the tone of Lefebvre = Marx-Goldmann-Huizinga!) The question is then: what is the subject? This, I believe is a rupture - an irritating and disconcerting rupture - with the habits of the spectacle. With the appearance of the first white patches, the film begins to contradict itself with every line -- and thus becomes *very clear*; its director *takes sides against it*. At the same time, it is explicitly, realistically, an evocation of a coherent and important private life. The form corresponds to the content. It isn't the description of such-and-such activity (the sea merchant, drilling for oil, a monument to be admired or be demolished, as in the magnificent *Hotel des Invalides* by Franju), but the center of activity that is empty. My film paints "real life", which is absent. It is this movement of negation, slowly enough unveiled, that I have tried to make the itinerary of the *Passage*. But very summarily and arbitrarily, it is necessary to say that its principal weakness is the fact that, contrary to the dominant opinion, which is dazzled by economic obstacles, the short film is unfavorable to a real experimental cinema (too brief). On the contrary, the short film favors perfectly measured expression. And yet, what is interesting to *detourn* is the fixed form of the traditional documentary, which, in this sense, binds us quite well to 20 intangible minutes.

(January 25, 1960, from Debord's letter to Andre Franklin, one of early members of Situationists Intenational.)

Zvučni zapis za vrijeme početne špice je snimka rasprave tijekom Treće konferencije Situacionističke internacionale u Minhenu, uglavnom na francuskom i njemačkom jeziku. Händelova tema je iz suita iz baleta *The Origin of Design*; dvije teme Michela-Richarda Delalandea su iz *Caprice #2* (a.k.a. *Grande Pièce*).



Govorni komentar uključuje veliki dio izraza na koje je primijenjen *détournement*, drsko preuzetih od klasičnih mislioca, znanstvenofantastičnih romana i najgorih pop sociologa. U suprotnosti s uobičajenom dokumentarističkom praksom snimanja spektakularnog okoliša, svaki put kada bi kamera bila na rubu spomenika snimak je izbjegnuto protukadrom, iz motrišta spomenika (kao što je mladi Abel Gance snimio prizor iz motrišta snježne grude). Izvorni plan za ovaj dokumentarac zamislio je više *détournementa* iz drugih filmova, posebno novijih (na primjer, tijekom prizora o neuspjehu revolucionarnih nastojanja 1950-ih, sekvenca iz dviju različitih scena: zabrinute mlade žene, u luksuznoj scenografiji detektivskog filma, koja telefonira nekome kako bi ga nagovorila da čeka; ruski general iz *For Whom the Bell Tolls* vidjevši avione koji nad njim prolaze, odgovara na telefon da je nažalost prekasno, da je ofenziva već počela i da će propasti kao i mnoge druge). Ovo opsežno filmsko citiranje spriječeno je time što je nekoliko distributera odbilo prodati prava za reprodukciju za više od polovice izabranih scena, a to je odbijanje uništilo zamišljenu montažu. Umjesto toga, istaknutije je korištenje reklame za Monsavon, čiju je zvijezdu čekala sjajna budućnost. André Mrugalski je odgovoran za sekvencu detaljnih fotografija koje su primijenile *détournement* na stil "umjetničkih dokumentaraca." Ovaj kratki film može se smatrati bilješkama o izvorima situacionističkog pokreta; bilješkama koje prirodno uključuju i refleksiju o vlastitom jeziku.

Debordove tehničke bilješke za *Sur le passage de quelques personnes à travers une assez courte unité de temps* objavljene u *Contre le Cinéma* (Institut Scandinave de Vandalisme Comparé, 1964).

The sound track during the opening credits is from a recording of a discussion during the Third Conference of the Situationist International in Munich, primarily in French and German. The Händel theme is from the ballet suite *The Origin of Design*; the two themes by Michel-Richard Delalande are from *Caprice #2* (a.k.a. *Grande Pièce*).

The spoken commentary includes a large portion of detoured phrases, drawn indiscriminately from classic thinkers, a science-fiction novel, and the worst pop sociologists. In order to go against the usual documentary practice regarding spectacular scenery, each time that the camera is on the verge of coming upon a monument this has been avoided by shooting in the opposite direction, from the viewpoint of the monument (just as the young Abel Gance shot a passage from the viewpoint of a snowball). The initial plan for this documentary envisaged more *détournements* from other films, particularly recent ones (for example, during the passage on the failure of revolutionary efforts of the 1950s, this sequence of two different scenes: a worried young woman, in the luxurious decor of a detective film, telephones someone to urge him to wait; the Russian general in *For Whom the Bell Tolls*, seeing planes pass overhead, replies to a telephone that it is unfortunately too late, that the offensive is already launched and that it will fail like so many others). These extensive film-quotations were ultimately prevented

because several distributors refused to sell reproduction rights for at least half of the scenes selected, which refusal destroyed the montage envisaged. Instead, more extensive use was made of the Monsavon soap ad, whose star was to have a brighter future.

André Mrugalski is responsible for the sequence of detail photos detouring the style of “art documentaries.” This short film can be considered as notes on the origins of the situationist movement; notes which thus naturally include a reflection on their own language.

Debord's technical notes to *Sur le passage de quelques personnes à travers une assez courte unité de temps* appeared in *Contre le Cinéma* (Institut Scandinave de Vandalisme Comparé, 1964). English translation by Ken Knabb is from Guy Debord's *Complete Cinematic Works* (AK Press, 2003).

Debordovi filmovi sigurno nisu pošteđeni “dvosmislenosti” o kojoj je sam govorio, između “revolucionarnog karaktera nekog posebnog spektakla i reakcionarnog elementa prisutnog u svim oblicima spektakla”<sup>1</sup>. To su ipak filmovi, predstave. I zar nije upravo Debord, u prvoj tezi *Društva spektakla*, napisao: “Sve što je nekada bilo neposredno doživljavano, udaljeno je u predstavu.” Ali, u tome nema nikakve fatalne kontradikcije. Dok god djelujemo u ovakvim uvjetima, neki oblik posredovanja i predstavljanja je neizbježan. Život još nije razotuden, oslobođen pritisaka robe i moći; od tuda potreba za ovom vrstom kritike; problem mora biti *predstavljen*. To je prvi uvjet komunikacije koja bi trebala voditi k njegovom nadilaženju. Borba koja se tu vodi donosi i neke teške uzmake, u šta spada i činjenica da se Debordovi filmovi i tekstovi danas gledaju i čitaju suviše lagodno, kao bilo koje umjetničko djelo ili dokument iz prošlih vremena (ta sudbina prijete svakoj pravoj kritici). Ali, prava namjera s kojom su ti radovi nekada bili bačeni u lice svima, još nije sasvim potisnuta. Odatle i ova knjižica. Znamo da još nije sve gotovo i da ovakvi signali još mogu pružiti ohrabrenje i nadahnuće u uvjetima koji potiču samo rezignaciju i cinizam.

(Aleksa Golijanin, anarhija/blok45, *Urlci*, Porodična biblioteka br. 9, 2006.)

Debord's films are certainly not exempt of the "ambiguity" of which he spoke, between the "revolutionary aspect of any particular spectacle [that] is always contradicted and offset by the reactionary element present in all spectacles."<sup>2</sup> They are nonetheless films, representations. Wasn't it, after all, Debord who wrote in the first thesis of the *Society of the Spectacle*: "Everything that was directly lived has receded into a representation." But in that there is no fatal contradiction. As long as we operate in these conditions, some form of mediation and representation is inevitable. Life is still not freed from alienation and the pressures of goods and power; because of that there is a need for this kind of criticism, the problem must be presented. That is the first requirement of communication which should lead to its overcoming. Debord's films and texts are now watched and read with leisurely attitude as one would read any work of art or a document from the past (the same fate threatens any real criticism). But the real intention with which these works were once thrown in everyone's face, is still not suppressed. This is also the reason for this booklet. We know it's not over yet and that these signals can provide encouragement and inspiration in conditions that encourage only resignation and cynicism.

(Aleksa Golijanin, anarhija/blok45, *Urljci*, Porodična biblioteka br. 9, 2006.)

**DRUŠTVO SPEKTAKLA**  
**LA SOCIÉTÉ DU SPECTACLE**  
**THE SOCIETY OF THE SPECTACLE**

GUY DEBORD

**1973, 35 mm, 80 min**

**c/b, zvuk b/w, sound**

Redatelj i scenarist | screenplay and directed by: Guy Debord, prema knjizi | after book: *La Société du spectacle*, Éditions Champ Libre, 1967; montaža | editing: Martine Barraqué; istraživačica | researcher: Suzanne Schiffmann; zvuk | sound: Antoine Bonfanti; glazba | music: Michel Corrette; producent | producer: Gérard Lebovici; produkcija | produced by: Simar Films; distribucija | international distribution: Love Streams Production agnès b.; glas | voice: Guy Debord

U détournementu postojećih filmova korišteni su radovi: Johna Forda *Rio Grande*, Nicholasa Rayja *Johnny Guitar*, Josefa von Sternberga *Shanghai Gesture*, Raoula Walsha *They Died with Their Boots On*, Orsona Wellesa *Mr. Arkadin*, Sama Wooda *For Whom the Bell Tolls*, kao i "radovi određenog broja buržoaskih filmaša iz takozvanih socijalističkih država".

<sup>2</sup> *Preliminaries Toward Defining a Unitary Revolutionary Program*, Guy Debord & Pierre Canjuers, Paris, 1960, translated by Ken Knabb;

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In the “détournement” of the preexisting films, the works made use of are: John Ford *Rio Grande*, Nicholas Ray *Johnny Guitar*, Josef von Sternberg *Shanghai Gesture*, Raoul Walsh *They Died with Their Boots On*, Orson Welles *Mr. Arkadin*, Sam Wood *For Whom the Bell Tolls*, as well as “the works by a certain number of bureaucratic filmmakers of the so-called socialist countries”.

### Izvorna najava filma Guyja Deborda *Društvo Spektakla*

Sve do sada općenito se pretpostavljalo da je film potpuno neprikladan medij za predstavljanje neke revolucionarne teorije. Ovo mišljenje je pogrešno. Manjak bilo kakvih ozbiljnih pokušaja u tom smjeru jednostavno proizlazi iz povijesnog manjka moderne revolucionarne teorije tijekom gotovo cijelog razdoblja razvoja filma, kao i iz činjenice da su potencijali filmske kompozicije, unatoč izjavama o namjeri tolikih autora i tolikom hinjenom zadovoljstvu jadne publike, jedva donekle oslobođeni.

Objavljeno 1967. godine, *Društvo spektakla* je knjiga čiji su teorijski uvidi duboko utjecali na novo strujanje društvene kritike koje danas sve otvorenije podriva važeći svjetski poredak. Njezina filmska adaptacija, poput same knjige, ne nudi tek nekoliko djelomičnih političkih kritika, već cjelovitu kritiku postojećeg svijeta, to jest, kritiku svih aspekata modernog kapitalizma i njegovog općenitog sustava iluzija.

Sam film je neodvojiv dio ovog svijeta, koji služi kao jedno od sredstava zasebne *reprezentacije* koja se protivi i vlada nad stvarnim proleteriziranim društvom. Budući da se revolucionarna kritika uključila u bitku na samom teritoriju filmskog spektakla, mora dakle *okrenuti jezik tog medija protiv sebe* i dati sebi oblik koji je sam po sebi revolucionaran.

Tekst i slike filma tvore koherentnu cjelinu, no slike nikada nisu samo izravne *ilustracije* teksta, a još manje demonstracije (filmske “demonstracije” ni u kojem slučaju nisu pouzdane zbog neograničenih mogućnosti manipulacije koje nudi jedinstvena obrada građe). Naprotiv, filmska uporaba slika (bilo da je riječ o fotografijama, novinskim izrescima ili scenama iz postojećih filmova) ravna se prema načelu *détournementa*, koji su situacionisti definirali kao “komunikaciju koja uključuje kritiku sebe”. Slike kojima se spektakularno društvo predstavlja samome sebi uzimaju se i okreću protiv njega: prema sredstvima spektakla treba se odnositi neuljudno. Slijedom toga, u određenom smislu ovaj film, na kraju pseudosamostalne povijesti filma, sadržava sve uspomene na tu povijest. Može ga se, dakle, istodobno smatrati i povijesnim filmom, i westernom, i ljubavnom pričom, i ratnim filmom, itd. Poput društva kojim se bavi, donosi i niz komičnih aspekata. Kada se govori o spektakularnom poretku i o prevlasti robe kojoj služi, ujedno se govori i o onome što taj poredak skriva: klasnoj borbi i težnji ka stvarnom povijesnom životu, revoluciji i njezinim neuspjesima, te odgovornosti za te neuspjehe. Ništa u ovome filmu neće zadovoljiti pomodne praznoglave ljevičarskog filma: podjednako se prezire i ono što poštuju i stil kojim izražavaju to poštovanje. Onaj tko može razumjeti i prokazati cjelovitu socio-ekonomsku

tvorevinu, prokázat će je i na filmu. Prigovori našem “ekstremizmu” su beznačajni, jer današnja je povijest već na rubu prelaska najekstremnijih zamislivih mogućnosti.

Teze koje nikada prije nisu bile predstavljene na filmu sada će se pojaviti u dosad neviđenom obliku, jednostavno zato što se po prvi put neki autor uhvatio *beskompromisne kritike*.

U socio-ekonomskom kontekstu, cjelovita sloboda potrebna za stvaranje ovakvog filma očito znači da se producent mora odreći prava na vršenje bilo kakvog preliminarnog nadzora nad redateljem, bilo inzistiranjem da mu pokaže sinopsis, bilo traženjem od njega da preuzme bilo kakvu beznačajnu obvezu, što je i prepoznato u ugovoru između autora i producenta, Simar Films: “Autor će u svojem radu imati potpunu slobodu, bez ikakvog nadzora ili nadgledanja, a neće morati posvećivati ni najmanje pažnje bilo kakvom eventualnom producentovom komentaru u vezi bilo kojeg aspekta sadržaja ili filmske forme koje autor smatra prikladnima za ovaj film.”

S obzirom da sam film izražava značenje dovoljno razumljivo, producent i autor smatraju da daljnja objašnjenja nisu potrebna.

Iz brošure Simar Filma koja najavljuje premijeru Debordovog filma *Društvo spektakla* (Pariz, travanj 1974.);

(prevela | translated by: Ivana Ostojčić)

### **Original announcement of Guy Debord’s film *The Society of the Spectacle***

Until now it has generally been assumed that film is a completely unsuitable medium for presenting revolutionary theory. This view was mistaken. The lack of any serious attempts in this direction stemmed simply from the historical lack of a modern revolutionary theory during virtually the entire period of the cinema’s development; as well as from the fact that the potentials of cinematic composition, despite so many declarations of intent on the part of filmmakers and so much feigned satisfaction on the part of a miserable public, have as yet scarcely been liberated.

Published in 1967, *The Society of the Spectacle* is a book whose theoretical insights have profoundly influenced the new current of social critique that is now more and more openly undermining the established world order. Its present cinematic adaptation, like the book itself, does not offer a few partial political critiques, but a total critique of the existing world; that is, a critique of all aspects of modern capitalism and of its general system of illusions.

The cinema is itself an integral part of this world, serving as one of the instruments of the separate *representation* that opposes and dominates the actual proletarianized society. As revolutionary critique engages in battle on the very terrain of the cinematic spectacle, it must thus *turn the language of that medium against itself* and give itself a form that is itself revolutionary.

The text and images of this film form a coherent whole; but the images are never mere direct *illustrations* of the text, much less demonstrations of it (cinematic “demonstrations” are in any case never reliable due to the unlimited possibilities of manipulation offered by the unilateral editing of the material). Instead, the film’s use of images (whether photographs, newsclips, or sequences from preexisting films) is governed by the principle of *détournement*, which the situationists have defined as “communication that includes a critique of itself.” The images through which spectacular society presents itself to itself are taken and turned against it: the spectacle’s means should be treated with insolence. As a result, in a certain sense this film, coming at the end of the cinema’s pseudo-autonomous history, incorporates all the memories of that history. It can thus be seen simultaneously as a historical film, a Western, a love story, a war movie, etc. Like the society it examines, it also presents a number of comical aspects. In talking about the spectacular order, and about the commodity domination that it serves, one is also talking about what this order hides: class struggles and strivings toward real historical life, revolution and its past failures, and the responsibilities for those failures. Nothing in this film is made to please the fashionable blockheads of leftist cinema: it has equal contempt for what they respect and for the style in which they express that respect. One who is capable of understanding and denouncing an entire socio-economic formation will denounce it even in a film. Objections to our “extremism” are meaningless, because current history is already on the verge of going beyond the most extreme possibilities imagined. Theses that have never before been presented in the cinema will now appear there in a never before seen form, simply because for the first time a filmmaker has undertaken an *uncompromising critique*.

In the socio-economic context, the total freedom required to create such a film obviously means that the producer must renounce any claim to exert any preliminary control over the director, whether by insisting that he present a synopsis or by seeking to obtain from him any other sort of meaningless commitment. This has been recognized in the contract between the filmmaker and the producer, Simar Films: “It is understood that the filmmaker will carry out his work in complete freedom, without any control or supervision whatsoever, and without even being obliged to pay the slightest attention to any comment that the producer might make regarding any aspect of the content or of the cinematic form that the filmmaker feels appropriate for his film.”

Considering that this film itself expresses its meaning in a sufficiently comprehensible manner, the producer and the filmmaker believe that it is unnecessary to provide any further explanations.

Simar Films brochure announcing the opening of Guy Debord’s film *The Society of the Spectacle*, translated by Ken Knabb (Debord’s *Complete Cinematic Works*, AK Press, 2003);



**O ODBACIVANJU SVIH MIŠLJENJA, ZA I PROTIV,  
IZREČENIH O FILMU “DRUŠTVO SPEKTAKLA”  
RÉFUTATION DE TOUS LES JUGEMENTS, TANT  
ÉLOGIEUX QU’HOSTILES, QUI ONT ÉTÉ JUSQU’ICI  
PORTÉS SUR LE FILM “LA SOCIÉTÉ DU SPECTACLE”  
REFUTATION OF ALL JUDGMENTS, LAUDATORY AS  
WELL AS HOSTILE, PASSED UP TO NOW ON THE FILM  
“THE SOCIETY OF THE SPECTACLE”**

GUY DEBORD

1975, 35 mm, 22 min

c/b, zvuk b/w, sound

Redatelj i scenarist | screenplay and directed by: Guy Debord; montaža | editing: Martine Barraqué; miksanje zvuka | sound mixing: Paul Bertauld; producent | producer: Gérard Lebovici; produkcija | produced by: Simar Films; distribucija | international distribution: Love Streams Production agnès b.; glas | voice: Guy Debord

Kritike na koje se film najviše osvrće pojavile su se tijekom 1974. u *Le Nouvel Observateur* (29. travnja), *Le Quotidien de Paris* (2. svibnja), *Le Monde* (9. svibnja), *Télérama* (11. svibnja), *Le Nouvel Observateur* (15. svibnja), *Charlie Hebdo* (15. svibnja), *Le Point* (20. svibnja) i u srpanjskom izdanju *Cinéma 74*. (...) **Language and desire within**

Spektakularna organizacija suvremenog klasnog društva imala je dvije krajnje, očite posljedice. Prva je opće opadanje kvalitete kako proizvoda, tako i smisla. Druga činjenica je da oni koji tvrde da pronalaze sreću u ovom društvu moraju ostati na sigurnoj udaljenosti od stvari koje navodno vole - zato što, bez izuzetka, ne raspolažu intelektualnim i drugim sredstvima nužnim za njihovo temeljno razumijevanje ili za uključivanje u neku dosljednu praksu ili da bi prema njima razvili autentičan ukus. (...)

Specijalisti za film rekli su da je revolucionarna politika mog filma loša; lijevičarski politički iluzionisti tvrde da je to loš film. Ali, kada je netko u isto vrijeme revolucionar i filmski stvaralac, lako je pokazati da ogorčenje koje takvi kritičari dijele izvire iz činjenice da je riječ o filmu koji iznosi preciznu kritiku društva protiv kojeg oni ne znaju kako da se bore i prvom primjeru one vrste filma koju ne znaju kako da naprave.

(Iz filmskog komentara.)

Reviews on which the film is mostly referring to emerged during the 1974 in *Le Nouvel Observateur* (April 29th), *Le Quotidien de Paris* (May 2nd), *Le Monde* (May 9th), *Télérama* (May 11th), *Le Nouvel Observateur* (May 15th), *Charlie Hebdo* (May 15th), *Le Point* (May 20th) and the May addition of *Cinéma 74*. (...)

The spectacular organization of the present class society has led to two widely evident consequences. The first is a general deterioration in the quality of both products and rationales. The second is the fact that those who claim to find

happiness in this society are obliged to maintain a careful distance from the things they pretend to like because they invariably lack the intellectual or other means that would enable them to attain a direct in-depth knowledge of them, or to incorporate them into a coherent practice, or to develop any genuine taste regarding them. (...)

The specialists of the cinema have said that my film's revolutionary politics were bad; the left-wing political illusionists have said that it was bad cinema. But when one is both a revolutionary and a filmmaker, it is easy to demonstrate that their shared bitterness stems from the fact that the film in question is a precise critique of the society they do not know how to combat; and the first example of a kind of film they do not know how to make.

(Excerpt from film commentary, translated by Ken Knabb.)

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**KRUŽIMO U NOĆI I PROŽDIRE NAS VATRA  
IN GIRUM IMUS NOCTE ET CONSUMIMUR IGNI  
WE TURN IN THE NIGHT CONSUMED BY FIRE**

GUY DEBORD

**1979, 35 mm, 105 min**

**c/b, zvuk b/w, sound**

Redatelj i scenarist | screenplay and directed by: Guy Debord; asistenti režije | assistants of director: Elisabeth Gruet, Jean-Jacques Raspaud; snimatelj | camera: André Mrugalski; montaža | editing: Stéphanie Granel; asistentica montaže | assistant of editor: Christine Noël; miksiranje zvuka | sound mixing: Dominique Dalmasso; zvučni efekti | sound effects: Jérôme Levy; dokumentarist | documentarist: Joëlle Barjolin; glazba | music: François Couperin (*Quatrième Concert Royal, Onzième Nouveau Concert*), Benny Golson (*Whisper Not* - Art Blakey and The Jazz Messengers); producent | producer: Gérard Lebovici; produkcija | produced by: Simar Films; distribucija | international distribution: Love Streams Production agnès b.; glas | voice: Guy Debord;

Šta je potrebno dokazati slikama? Ništa nije nikada bilo dokazano osim stvarnog kretanja koje razgrađuje postojeće odnose - to jest, postojeće proizvodne odnose i oblike lažne svijesti koji se razvijaju na temelju tih odnosa. Nijedna greška se nije nikada urušila zbog nedostatka dobre slike. Onima koji veruju da su kapitalisti dobro opremljeni da upravljaju stalno rastućom racionalnošću naše stalno rastuće sreće i sve raznovrsnijim zadovoljstvima naše kupovne moći, te cifre mogu uliti povjerenje; a oni koji vjeruju da staljinistička birokracija predstavlja partiju proletarijata, vidjeće u tome samo lijepe radničke lončiče. Postojeće slike služe samo postojećim lažima. Dramatizirane anegdote bile su gradivni blokovi filma. Njegovi stalni likovi



naslijeđeni su iz kazališta i romana, iako igraju na mnogo široj i mobilnijoj pozornici, s mnogo vidljivijim kostimima i mizanscenom. Ovakav film je napravilo određeno društvo, a ne određena tehnologija. Film se mogao sastojati od povijesnih analiza, teorija, eseja, memoara. Mogao se sastojati i od filmova poput ovog, koji radim ovog trena.

U ovom filmu, na primjer, samo iznosim nekoliko pukih istina preko pozadine od slika koje su ili trivijalne ili lažne. Ovaj film prezire te komadiće slika od kojih je napravljen. Ne želim sačuvati bilo što od jezika te prevladane umetnosti, osim možda obrnutog snimka jednog svijeta koji je uspela uhvatiti i kamere koja leti preko iščezavajućih ideja jedne epohe. Laskam sebi da sam napravio film od smeća koje mi se našlo pri ruci; i smatram zabavnim kada se zbog toga žale ljudi koji su dozvolili da cijelim njihovim životom gospodari svaka vrsta smeća.

Navukao na sebe opću mržnju društva mog vremena i bio bih zabrinut da sam u očima takvog društva imao nekih drugih zasluga. Ali, primetio sam da sam upravo u filmu izazvao najekstremniji i nepodijeljeni gnjev. Ta odbojnost bila je tako intenzivna da sam u tom području bio kopiran znatno manje nego u drugim stvarima, barem dosad. Samo moje postojanje kao filmskog stvaraoca ostaje opće odbačena hipoteza. Zato sebe vidim izvan svih zakona žanra.

(Iz transkripta govornog komentara filma *In girum*.)

What needs to be proved by images? Nothing is ever proved except by the real movement that dissolves existing conditions - that is, the existing production relations and the forms of false consciousness that have developed on the basis of those relations. No error has ever collapsed for lack of a good image. For those who believe that the capitalists are well equipped to manage with continually increasing rationality our continually increasing happiness and the ever more diverse pleasures of our purchasing power, these figures will appear to be capable statesmen; and those who believe that Stalinist bureaucrats constitute the party of the proletariat will see these as fine working-class mugs. The existing images only reinforce the existing lies.

Dramatized anecdotes have been the building blocks of the cinema. Its perennial characters have been inherited from the theater and the novel, though they act on a more spacious and mobile stage with more directly visible costumes and settings. It is a particular society, not a particular technology, that has made the cinema like this. It could have consisted of historical analyses, theories, essays, memoirs. It could have consisted of films like the one I am making at this moment. In the present film, for example, I am simply stating a few truths over a background of images that are all trivial or false. This film disdains the image-scrap of which it is composed. I do not wish to preserve any of the language of this outdated art, except perhaps the reverse shot of the only world it has observed and a tracking shot across the fleeting ideas of an era. I pride myself on having made a film out of whatever rubbish was at hand; and I find it amusing that

people will complain about it who have allowed their entire lives to be dominated by every kind of rubbish.

I have merited the universal hatred of the society of my time, and I would have been annoyed to have any other merits in the eyes of such a society. But I have noticed that it is in the cinema that I have aroused the most extreme and unanimous outrage. This distaste has been so intense that I have even been plagiarized much less in this domain than elsewhere, up until now at least. My very existence as a filmmaker remains a generally refuted hypothesis. I thus see myself placed outside all the laws of the genre.

(From film commentary, translated by Ken Knabb; <http://www.bopsecrets.org/SI/debord.films/ingirum.htm>)

Cijeli film (uključujući slike, ali i tekst izgovaranih 'komentara'), temelji se na temi vode. Otuda citati iz tekstova pjesnika koji su evocirali prolaznost svega (Li Po, Omar Khayyam, Heraklit, Bossuet, Shelley?); kod svih njih voda je bila metafora za protjecanje vremena. Tu je, zatim, tema vatre; trenutnog bljeska - revolucije, Saint-Germain-des-Prés, mladosti, ljubavi, negacije noću, Vraga, bitaka i strasti u ovoj noći svijeta ('nocte consumimur igni'). Ali, voda vremena je ta koja ostaje i koja na kraju pobjeđuje i gasi vatru. Tako su se i blistava mladost Saint-Germain-des-Présa i žar smjelog juriša Lake brigade, koja je napredovala 'pod topovskom paljbom vremena', utopili u strujama svojih vjekova...

(Guy Debord, 22 December 1977, a manuscript fragment, reproduced in *In girum imus nocte et consumimur igni*: Édition critique, Gallimard, 1999)

The entire film (including the images, but already in the text of the spoken 'commentary') is based on the theme of water. Hence the quotations from poets evoking the evanescence of everything (Li Po, Omar Khayyam, Heraclitus, Bossuet, Shelley?), who all used water as a metaphor for the flowing of time. Secondly, there is the theme of fire; of momentary brilliance - revolution, Saint-Germain-des-Prés, youth, love, negation in the night, the Devil, battles and 'unfulfilled missions' where spellbound 'passing travelers' meet their doom; and desire within this night of the world ('nocte consumimur igni'). But the water of time remains, and ultimately overwhelms and extinguishes the fire. Thus the brilliant youth of Saint-Germain-des-Prés, the fire of the ardent Charge of the Light Brigade, advancing 'under the cannon fire of time,' were drowned in the flowing water of their century...

(Manuscript fragment by Guy Debord, 22 December 1977, reproduced in *In girum imus nocte et consumimur igni*: Édition critique, Gallimard, 1999. Translation by Ken Knabb, *Debord's Complete Cinematic Works*, AK Press, 2003).



Film je snimljen 1978. godine, ali se nije mogao vidjeti sve do 1981., zato što ga nijedan distributer nije htio prikazati. Ipak, publika je bila upoznata s njegovim sadržajem zahvaljujući *Sabranim filmskim djelima*, koje je iste godine objavila Champ Libre, izdavačka kuća Debordovog prijatelja i producenta Gérarda Lebovicija<sup>3</sup>. Drugo, "kritičko" izdanje pojavilo se 1990. godine, prošireno Debordovim napomenama.

Film je konačno bio prikazan u bioskopu Quintette-Pathe, a odmah je uslijedila i jedna piratska projekcija na televiziji, u 4 ujutro, 3. lipnja 1981. godine. Poslije toga, film je bio dugo prikazivan u Studiju Cajus, čuvenom bioskopu iz Latinske četvrti, koji je Lebovici kupio samo zato da bi u njemu prikazivao taj i druge Debordove filmove. Kritičke reakcije na film bile su objavljene za Champ Libre, bez ikakvih komentara, u maloj knjižici pod naslovom *Neotpakirane trice i kućine napabirčene povodom objavljivanja In girum imus nocte et consumimur igni*. Za ovaj film Debord je snimio najviše originalnog materijala. Neki od tih snimaka (Pariz, Venecija) smatraju se vrhunskim dostignućima, čak i među najrigoroznijim zanatlijama. Ali, kao i ranije, većinu materijala čini "ukradena roba". (...) Iako je riječ o njegovom sigurno 'najgledljivijem' dugometražnom filmu, do te mjere da izgleda da je Debord odustao od svojih neumjetničkih namjera, on ni jednog trenutka ne izlazi u susret pûkom promatraču. Na primjer, dvije trećine filma, koje slijede poslije općeg kritičkog uvoda, čine ezoterična autobiografija i povijest letrističke / situacionističke, grupe. Ne spominje se nijedno ime; ispod fotografija nema nikakvog teksta; toponimi su jedva naznačeni; značajni događaji iz dalje i bliže povijesti evocirani su na razne načine, samo ne i datumima. Ukoliko prethodno niste makar zakoračili u samostalno istraživanje, dospijevate na teren na kojem praktično nema nikakvih orijentira. Nitko vam neće izaći u susret, najmanje sam autor. Ali, za one koji su odbacili stav i očekivanja pasivnog gledatelja, sve se otvara kao najosobnija poruka, čije su šifre dovoljno dobro savladane. Samo je potrebno da se sve "prođe još jednom, iznova", kao što piše na kraju filma (i kao što sugerira naslov).

(Aleksa Golijanin)

*In girum* was shot in 1978, but could not be seen until 1981, because there was no distributor that wanted to show it. However, the audience was familiar with its contents thanks to *Complete cinematic works*, published in the same year by Champ Libre owned by Debord's friend and producer Gérard Lebovici<sup>4</sup>. The

<sup>3</sup> Gérard Lebovici, 1932–1984: poznati filmski producent. Poslije 1968. godine bio je veoma aktivan kao izdavač situacionističkih i drugih radikalnih tekstova. Ubijen 1984. godine, iz zasjede, pod okolnostima koje su do danas ostale nerazjašnjene. Pretpostavlja se da je ubijen po nalogu Tajne službe, zbog veza sa Jacquesom Mesrinom, tada najtraženijim odmetnikom Francuske. Debord je iste godine zabranio prikazivanje svih svojih filmova u Francuskoj. (Zabrana je povučena 1993. godine.)

<sup>4</sup> Gérard Lebovici, (1932-1984): the famous film producer. After 1968 he was very active as a

second, "critical" edition appeared in 1990, expanded with Debord's notes. The film was finally screened at the cinema Quintette-Pathé, immediately followed by one pirate projection on television, at 4 am, on the 3rd of June 1981. Thereafter, the film was continuously screened in the Studio Cajus, a famous cinema in the Latin Quarter, which Lebovici bought exclusively to screen Debord's movies. Critical reactions to the film were published by Champ Libre, in a small booklet titled *Rubbish and debris displayed upon the release of the film* *in girum imus nocte et consumimur igni*.

For this movie Debord filmed a lot of original material. But, as with other films, most of the material is made of 'stolen goods'. (...)

Although this is certainly his most 'watchable' feature film, to the point that it looks like Debord withdrew from his non-artistic intentions, there is not a single moment in which he indulges the spectator. For example, two-thirds of the film, which follow after the general critical introduction, make an esoteric autobiography and history of a lettrist / situationist, group. Not one name is mentioned, next to the photographs there is no text, toponyms are barely indicated; significant events from history are evoked in different ways, just not with dates. If you haven't previously even started your own research, you'll be left lost with virtually no landmarks. No one, the least of all the author, will reveal the direction. But for those who reject the attitude and expectations of passive spectators, all opens up as if all the codes are revealed in a personal message. It just needs 'to be gone through again from the beginning' as it says at the end of the film (and as the title suggests).

(Aleksa Golijanin)

Polivalentnost sadašnjeg razvoja također je ulovljena u palindromsku strukturu latinskog naslova (koja se kao što naglašava uvodna sekvenca špice, može čitati u oba smjera). Unutar filma, naslov se čitava kao figura beznađa tekuće epohe:

Ali ništa ne prevodi bolje slijevu ulicu i nemir sadašnjeg vremena od starog izraza koji kruži unatrag kompletno oko sebe, sa svojom konstrukcijom slova po slovo poput labirinta iz kojeg se ne može izaći i tako savršeno prenosi formu i sadržaj propasti.<sup>5</sup>

Međutim, u završnom kadru natpisa filma, *Proci još jednom iznova*, palindromska se struktura iznova javlja, sada kao pozitivniji poziv da se ponovno pročita (tekst filma), iznova učini, iznova napiše ili iznova promisli (povijest, revolucionarni ideali, životi koje *In girum* opisuje).

Kada je napokon prikazan 1981., *In girum* je izazvao vrlo različite kritičke reakcije, u rasponu od dosad uobičajenih anti-intelektualnih optužbi za dosadno mračnjaštvo (*Le Monde*) i nepodnošljivu pretencioznost (*Télérama*) do himničkih pohvala koji su smjestili film u panteon uz Mallarméa i Cocteaua (*Les nouvelles littéraires*), usporedili ga s modernističkim subjektivitetom razvijenim u filmovima Marguerite Duras *Aurelia Steiner* i Straub/Huillet *Fortini cani* (*Feuille foudre*), te uključili Deborda u "ekskluzivni klub velikih filmaša" (*Quinzaine littéraire*). Fokus na "spektakl drugog stupnja" filmske novinske recepcije koji je filmski izveden za *Društvo spektakla* sada je uzeo drugi oblik. Godinu dana nakon prikazivanja (i piratskog emitiranja)<sup>6</sup> *In giruma*, pojavila se skromna brošura u izdanju Champ Libre naslovljena *Ordures et décombres déballés à la sortie du film In girum imus nocte et consumimur igni* (*Refuse and Rubble Unpacked upon the Release of In girum imus nocte et consumimur igni*). Ta knjižica nije sadržavala ništa osim reprinta četrnaest kritika filma *In girum*, bez ijedne riječi komentara!<sup>7</sup>

Ovdje, na svome vrhuncu, Debordova je filmska praksa djelovala kao sredstvo izazivanja vrlo indikativne recepcije koja je zatim predstavljena kao materijal koji zauzvat treba podvrgnuti političkoj simptomatologiji.

U uvodnom eseju *Guy Debord et le problème du maudit* (*Guy Debord and the Problem of the Accursed*) prve zbirke Debordovih scenarija *Contre le cinéma*, Asger Jorn upozorava na kanonizaciju Deborda kao filmaša. Učiniti to, on tvrdi, imalo bi za nj anestetizirajući efekt ubacivanja u samu ekonomiju zvijezda i filmofilmskog 'ostvarenja' koji njegov rad pokušava potkopati. Uz to, ne bi

<sup>5</sup> *In girum*, Debord, *Oeuvres cinématographiques*.

<sup>6</sup> Prema najavi u opširnom članku o filmu u novinama *Libération* (3. lipnja 1981.), *In girum* je prikazan u 4. lipnja 1981. u 4 sata ujutro na piratskoj televizijskoj stanici Canal 68.

<sup>7</sup> *Ordures et décombres déballés à la sortie du film In girum imus nocte et consumimur igni* (Paris: Editions Champ Libre, 1982.). Barem dvije kritike nisu uključene u ovo izdanje: prvu je napisao Régis Jauffret i objavljena je u *Art Press* 50 (ljet, 1981.), 34; a druga, opširan, simpatizirajući i prilično informiran prikaz Luciena Logettea, izašao je u *Jeune cinéma* 137 (rujan-listopad, 1981.), 23–25.

uspjelo prepoznati da je za Deborda film kao medij bio slučajan, samo jedan od mnogih posrednika - uključujući časopise, pamflete, "metagrafske" kolaže, igre na ploči, prijevode i radio programe<sup>8</sup> - uključenih u raznolikim fazama za istraživanje različitih pitanja i postizanje određenih namjera. Unatoč fokusu na Debordovih šest filmova, ovaj esej ne predlaže smjestiti Debora u svetište kao avangardnog filmskog "autora". Prije svega, nastoji usmjeriti pozornost na važno mjesto stvaralačke aktivnosti unutar projekta Situacionističke internacionale čiji je značaj bio dosad ignoriran i za Situacionističku internacionalu i za povijest eksperimentalnog filma, kao i filmske teorije. Za Debordovu teorijsku i umjetničku produkciju, filmovi sadrže važno i uglavnom neistraženo područje pomoću kojih se brojni problemi mogu iznijeti na vidjelo. Ako ih čitamo zajedno s Debordovim obilnim spisateljskim radom, filmovi ponekad funkcioniraju kao razrade, ponekad kao eksperiment u praksi, a ponekad kao prijevod u drugi jezik središnjih teorijskih interesa kao što je analiza spektakla. To se odnosi ne samo na filmove poput *Društva spektakla*, gdje je manifestna intimna veza s Debordovim teorijskim radom, nego i na ostale filmove. U tim filmovima - istinskim laboratorijima détournementa - nalazimo, na primjer, najustrajnije primjere Debordove umjetničke prakse te važne meditacije i instantizacije prakse i politike citiranja, kao i kritičke recenzije teorije i prakse same Situacionističke internacionale.

(prevela| translated by: Tanja Vrvilo)

Iz: Thomas Y. Levin, *Dismantling the Spectacle: The Cinema of Guy Debord*, u knjizi *Guy Debord and the Situationist International. Texts and Documents*, ur. Tom McDonough, An October Book, MIT Press, 2002.

<sup>8</sup> U *Potlatchu 15* (prosinae, 1954.); *Potlatch*, 1954–1957, 91; također u: Berreby, ed., *Documents*, 192, časopis je objavio dovršenje prvog eksperimenta Letrističke internacionale u radio propagandi, komad naslovljen *La valeur éducative* (Obrazovna vrijednost). Ova "neobična" vrpca, ponudena svakoj radio stanici koja želi riskirati emitiranje, sastavljena je u cijelosti od izraza na koje je primjenjen détournement od Bossueta, Demangeona i Meyniera, članka u *France-Soir*, Marxa i Engelsa, Saint-Justa, i iz knjiga Jeremije, Psalma i Samuela. Tekst programa objavljen je sljedećim izdanjima časopisa: *Potlatch 16* (siječanj, 1955.); *Potlatch*, 1954–1957, 100–102; također u Berreby, ur., *Documents*, 195–196; *Potlatch 17* (veljača, 1955.); *Potlatch*, 1954–1957, 112–113; Berreby, ed., *Documents*, 199–200; *Potlatch 18* (ožujak, 1955.); *Potlatch*, 1954–1957, 121–123; isto u Berreby, ur., *Documents*, 203–204. Potpisan je Guy-Ernest Debord.

The polyvalence of the present development is also captured by the palindromic structure of the Latin title (as emphasized by the opening credit sequence, it can be read in both directions). Within the film, the title is read as a figure for the hopelessness of the current epoch:

But nothing translated the dead end and the restlessness of the present time better than the old phrase that circles back around itself completely, given its construction letter by letter as a labyrinth from which one cannot exit, and thereby conveying perfectly the form and the content of perdition.<sup>9</sup>

However, in the concluding text frame of the film, which reads *To be recommenced from the start*, the palindromic structure reappears, now as the more positive appeal to reread (the text of the film), to remake, rewrite, or rethink from the start (the history, the revolutionary ideals, the lives which *In girum* describes).

When it was finally screened in 1981, *In girum* provoked a great variety of critical responses, ranging from the by now standard anti-intellectual accusations of boring obscurantism (*Le Monde*) and intolerable pretentiousness (*Télérama*) to hymns of praise that placed the film in a pantheon alongside Mallarmé and Cocteau (*Les nouvelles littéraires*), compared the film with the modernist subjectivity developed in Marguerite Duras's *Aurelia Steiner* and Straub/Huillet's *Fortini cani* (*Feuille foudre*), and included Debord in the "exclusive club of great filmmakers" (*Quinzaine littéraire*). The focus on the "second-degree spectacle" of the film's journalistic reception that was undertaken cinematographically for *La société du spectacle* then took on yet another form. One year after the screenings (and pirate broadcast)<sup>10</sup> of *In girum*, a modest volume appeared from Champ Libre entitled *Ordures et décombres déballés à la sortie du film In girum imus nocte et consumimur igni* (*Refuse and Rubble Unpacked upon the Release of In girum imus nocte et consumimur igni*). This small book contains nothing but the reprints of fourteen reviews of *In girum*, without a single word of commentary!<sup>11</sup> Here, at its culmination, Debord's cinematic practice has functioned as a means of provoking a highly indicative reception that is then presented as material to be subjected, in turn, to a political symptomatology.

In *Guy Debord et le problème du maudit* (*Guy Debord and the Problem of the Accursed*), the opening essay in the first collection of Debord's film scenarios *Contre le cinéma*, Asger Jorn warns against canonizing Debord as a filmmaker.

<sup>9</sup> *In girum*, Debord, *Oeuvres cinématographiques*.

<sup>10</sup> As announced in an extended article on the film in *Libération* (June 3, 1981), there was a screening of *In girum* at 4 a.m. on the pirate television station Canal 68 on June 4, 1981.

<sup>11</sup> *Ordures et décombres déballés à la sortie du film "In girum imus nocte et consumimur igni"* (Paris: Editions Champ Libre, 1982). There are at least two further reviews of the film not included in this volume: the first, by Régis Jauffret, was published in *Art Press* 50 (Summer 1981), 34; the second, an extended, sympathetic, and quite informed treatment by Lucien Logette, appeared in *Jeune cinéma* 137 (September–October 1981), 23–25.

To do so, he argues, would have the anesthetizing effect of inserting him within the very economy of stardom and cinephilic 'achievement' that his work attempts to undermine. Furthermore it would fail to recognize that for Debord the cinema as a medium was incidental, just one of a number of vehicles - including journals, pamphlets, "metagraphical" collages, board games, translations, and radio programs<sup>12</sup> - employed at various points to explore different questions and make certain points. Despite its focus on Debord's six films, the present essay does not propose to enshrine Debord as an avant-garde cinematic "auteur." Rather, it hopes to direct attention to an important site of creative activity within the SI project whose significance both for the SI and for the history of experimental film and film theory has been heretofore ignored. For Debord's theoretical and artistic production, the films constitute an important and largely unexplored domain by means of which numerous problems can be cast in a new light. Read together with Debord's prolific output as a writer, the films function sometimes as an elaboration, sometimes as an experiment in practice, and sometimes as a translation into another language of central theoretical concerns such as the analysis of spectacle. This is true not only of films such as *La société du spectacle*, where the intimate connection with Debord's theoretical work is manifest, but also of his other films as well. It is in these films - veritable laboratories of détournement - that one finds, for example, the most sustained examples of Debord's artistic practice and an important meditation and instantiation of the practice and politics of citation, as well as a critical review of the theory and practice of the SI itself.

From: Thomas Y. Levin, *Dismantling the Spectacle: The Cinema of Guy Debord*, from *Guy Debord and the Situationist International. Texts and Documents*, edited by Tom McDonough, An October Book, MIT Press, 2002.

**12** In *Potlatch* 15 (December 1954); *Potlatch*, 1954–1957, 91; also in Berreby, ed., *Documents*, 192, the journal announces the completion of the first LI experiment in radio propaganda, a piece entitled *La valeur éducative* (*The educational value*). This "unusual" tape, offered to any radio station willing to take the risk of playing it, was composed entirely of detourned phrases taken from Bossuet, Demangeon, and Meynier, an article in *France-Soir*, Marx and Engels, Saint-Just, and from the books of Jeremiah, Psalms, and Samuel. The text of the program was then published in its entirety in the subsequent issues of the journal: *Potlatch* 16 (January 1955); *Potlatch*, 1954–1957, 100–102; also in Berreby, ed., *Documents*, 195–196; *Potlatch* 17 (February 1955); *Potlatch*, 1954–1957, 112–113; Berreby, ed., *Documents*, 199–200; *Potlatch* 18 (March 1955); *Potlatch*, 1954–1957, 121–123; also in Berreby, ed., *Documents*, 203–204. It is signed Guy-Ernest Debord.

Film se, zahvaljujući Mareyevim eksperimentima, rađa iz potrebe za kontroliranjem tijela, mjerenjem i hvatanjem kretnji, ovladavanjem pokretima tijela. Ortopedija slike. Upravo u povijesnom trenutku u kojem živimo - postfordovskom - u kojem tijela postaju oruđa u igri moći, potrebno je ponovo izgraditi slobodnu i živuću povijest filma, filma koji oslobađa misli i slavi tijela. Raspršen, mnogostruk, nepovezan, raščetvoren, film koji se ne može svesti na jednoznačnost, traumatičnu vizuru ili samo čin konzumacije. Naglasak na "pljuska" koje presijecaju navodnu geometričnost u filmu *Saudade* (2012.); goruća i iskrivljena tijela u filmu *Zatvori* (2012.) koja se suprotstavljaju jednoznačnom ideološkom tumačenju; unutarnji rascjep u *Padam cijelo vrijeme?* (2013.); solarizacije fotografije, grafizmi, razlikovanje formata, trans i liričnost, vatromet boja u *Divljim vješticama* (2012.); očaravajuće vraćanje na mjesta sjećanja u kojima se dugačko i mukotrpno putovanje te simboličko silaženje u pakao, sadašnjost i prošlost, međusobno izmjenjuju u igri reciprociteta u kojoj se pomoću djetinjstva (povijesti) cjepka vremenski tijek, prikazano u *Viđeno nikad viđeno* (2013.); izmjenjivanje slika u *Čekanju ljeta* (2012.); glas izvan kadra i tihi prekidi koji narušavaju preciznu eleganciju u *Neizgovorenom činu* (2013) ... sve su to figure koje ubrzavaju, iznenadno prevrću, podrivaju linearno i smireno izlaganje. Filmovi koji se samoanaliziraju, rečeno Godardovim riječima. Čak i posljednji i snažni uradak Montea Hellmana od 90 sekundi: *Živjela ljubav* (2013) i kratki film Claudie Siefen, *Dugo sam te čekala* (2012). Analiza i dekompozicija. Ovi filmovi se samopotiru kako bi se odmakli od mehanizama kontrole, provlače se, nizaju i stvaraju značenje iz neiscrpnog pokreta: dok god je pokreta, dotle će biti i života. *I* je simbol koji označava pokret.

Filmovi prikazani u programu *Ovdje i drugdje* rastaču Habermasov *Diskurs* - dijalog koji potiče heterogenost umjesto da je negira - rastavljaju cjeline, sami sebe dez-identificiraju, ne teže spajanju već im je cilj rastavljanje, rastapanje, raskol. Ovo je samo skicirani prijedlog morfogeneze, slobodnog filma, nepredvidljivog filma koji se ne podudara s logičnim redom - koji nikada do kraja ne iscrpljuje misao. Više nego o "malom pripovijedanju" (dogmatsko vjerovanje da je film nastao kao jednostavna reprodukcija stvarnosti, on je ideološka "velika priča"), ovdje se radi o gerili, otkriću, mašti, nestabilnosti, ubrzavanju i usporavanju. Logični slijed zapravo nema monopol nad smislom. "Stvarnost donosi raskol", jednom je napisao Lyotard. Svi odabrani filmovi *suprotstavljaju* se režimima i tipovima diskursa koji se predstavljaju kao univerzalni i oko kojih se oduvijek stvara dijalog, dakle sklad. Ovi filmovi su kao Barthesovi *izdvojeni znakovi*, sastoje se od viška koji izlazi iz okvira i prekoračuje informativnu i simboličku razinu, oni su nabori, mrlje, izbočine koje se uzdižu na platnu satkanom od informacija i simbola. To je vrhunac filmičnosti.

Program *Ovdje i drugdje* promišlja film tamo gdje on *nije*, a *jest* tamo gdje se ne promišlja.

F  
M  
  
F  
N  
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(prevela s talijanskog | translated from Italian: Etami Borjan)

Il cinema, con gli esperimenti di Marey, nasce come esercizio del controllo dei corpi, misurazione e fissazione del movimento, disciplinamento dei gesti. Ortopedia dell'immagine. Proprio nel momento storico che viviamo – il post-fordismo – in cui i corpi diventano la posta in gioco del potere, occorre riaffermare una storia libera e vivente del cinema, un cinema che libera la testa e fa esultare i corpi. Sfasato, moltiplicato, disgiunto, biforcuto, irriducibile alla puntualità, alla fissazione traumatica e perfino al consumo. Gli accenni di “schiacci” che spezzano il supposto geometrismo di *Saudade* (2012); i corpi fiammeggianti e obliqui di *Prisons* (2012) che contestano la frontalità ideologica dell'interpellazione; la divaricazione dall'interno di *Que je tombe tout le temps?* (2013); le solarizzazioni, i grafismi, la differenziazione dei supporti, il *côté trance* e *lyrical*, la pirotecnica dei colori di *Savage Witches* (2012); il fascinosa riattraversamento dei luoghi della memoria, in cui *anabasi* e *catabasi*, presente e passato, si scambiano di posto in un gioco di reciprocità, che, mediante il *go-between* dell'infanzia (della storia), interrompe il corso del mondo, messo in scena in *Ja visto jamais visto* (2013); il fluire *fra* le immagini di *Attesa di un'estate* (2012); la *voce off* e il *quiet breaking* che incrina l'eleganza precisa di *The Unspeakable Act* (2013)... sono tutte figure che incalzano, sorpendo, prendono in contropiega il discorso lineare e pacificato. Film che si autoanalizzano, come direbbe Godard. Anche l'ultimo e intenso Monte Hellman, un corto di 90 secondi: *Vive l'amour!* (2013) e il cortometraggio di Claudia Siefen, *Hab' So Lang Auf Dich Gewartet* (2012). Analisi e scomposizione. Questi film si disfano per sottrarsi agli apparati di cattura, si defilano per sfilare e accendersi di senso inesauribile nel movimento: finché c'è movimento, c'è vita. *Let* è il simbolo che raffigura il movimento.

Il cinema presentato in “Ici et Ailleurs” sminuzza il *Diskurs* habermasiano – il dialogo che riconduce per mano l'eterogeneità anziché infiammarla – disfa i blocchi, si dis-identifica da sé, non designa alcun ricordo ma allude al disaccordo, alla disgiunzione, al dissenso. La proposta qui abbozzata è quella di una morfogenesi, un cinema libero, imprevedibile che dissente con l'ordine della ragione – che non esaurisce mai tutto il pensiero. Più che una “piccola narrazione” (affermare dogmaticamente che il cinema nasce come semplice riproduzione della realtà, è un ideologico “grand récit”), si tratta di guerriglia, invenzione, immaginazione, instabilità, accelerazione e rallentamento. I dispositivi logici della successione infatti non hanno il monopolio del senso. “La realtà comporta il dissidio” ha scritto una volta Lyotard. I film selezionati fanno tutti un *torto* ai regimi e generi di discorso che si pretendono universali e attorno

ai quali da sempre si organizza il dialogo e, dunque, il consenso. Questi film sono come dei barthesiani *segnî staccati*, sono fatti di eccedenze che smarginano e travalicano il livello informativo e quello simbolico, pieghe, accenti, emergenze che si stagliano sul tessuto delle informazioni e dei simboli. È il filmico per eccellenza.

“Ici et Ailleurs” pensa il cinema là dove esso *non* è, mentre è là dove non si pensa.

## SAUDADE

JEAN-CLAUDE ROUSSEAU

**2012, video, 14 min**

**boja, zvuk colour, sound**

Moje su oči zatočene  
Jecaju s velikom čežnjom  
- Pjesme Santa Marije, XIII. st

Biti začaran viđenim, ali u smislu riječi vizija, kada vidite bez gledanja, kada je vidjeti kao da gubite osjet vida. To je to kada gledate sliku. Bez razmišljanja o tome, izolirati unutar vidnog polja ono što je već tamo kao slika. Slika je, ponajviše, u kadriranju. Razmišljanje ne određuje moj pogled, tako da ne mogu sa sigurnošću reći, ali čini se vjerojatnim da se slika sama otkrila prije nego što sam uopće postavio kameru, i sve što moram učiniti je provjeriti je u kadru. Definitivno je začaranost – šok - ono što nas zaustavi, ono što zarobljuje naš pogled. (*Jean-Claude Rousseau*)

Soèdade (saudade) – “čežnja” ili “čeznutljivost” – portugalska je riječ koja u engleskome nema precizno značenje. Opisivana je kao ...neodređena i uporna žudnja za nečim što ne postoji i vjerojatno ne može postojati...

My eyes are imprisoned  
Weeping with great longing  
- Santa Maria's Songs, XIIIth century

The captivation is in seeing, but in the sense of the word “vision,” when you see without seeing, when to see is like losing your sense of sight. That’s what it is to see the image. Without thinking about it, to isolate within the field of vision what’s already there as the image. The image above all is in framing. Thinking doesn’t determine my gaze, so I can’t say for certain, but it seems likely that the image has revealed itself before I’ve even put the camera on its stand, and all I have to do is double-check it in the viewfinder. It’s definitely a captivation—a shock—that makes us stop, that seizes our gaze. (*Jean-Claude Rousseau*)

Soèdade (saudade) - "longing" or "yearning" - is a Portuguese word that does not have a precise translation in English. It has been described as a ...vague and constant desire for something that does not and probably cannot exist... (doclisboa.org)

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## NEIZGOVORENI ČIN THE UNSPEAKABLE ACT

DAN SALLITT

2012, video, 91 min

boja, zvuk | colour, sound

Redatelj i scenarist | directed by and screenplay: Dan Sallitt; snimatelj | camera: Duraid Munajim; montaža | editing: Dan Sallitt; zvuk | sound: Jean-Louis Ughetto, Paulin Sagna; glazba | music: Brice Leboucq; producenti | producers: Shari Berman, Jaime Christley, Ania Trzebiatowska; asistenti produkcije | assistant producers Mark J. Parker, Julie Spiegel; produkcija | produced by: Static Production; glume | cast: Tallie Medel, Sky Hirschcron, Aundrea Fares, Kati Schwartz, Caroline Luft;

Ne mogu se više sjetiti otkuda ideja za ovaj film. (Nemam sestru, tako da će oni koji u filmu traže autobiografiju morati tražiti dublje.) Imam tendenciju prema seksualnim i nemoralnim temama, no onda imam potrebu iskusiti se za svoj neposluh time što ne dopuštam svojim likovima zadovoljenje... Ova tema sadrži granicu koju se ne smije prelaziti i to vjerojatno čini dio njene zavodljivosti.

Imam vrlo izvanjski pogled na film. Želim vidjeti površine, želim ostati u neznanju što se ispod toga događa. To je za mene dio filmskog uzbuđenja, gledanje stvari izvana. Stoga ne okrećem uvijek taj kamen. Znam da se moja glavna glumica Tallie Medel ni na koji način nije poistovjetila sa svojim likom - unekoliko je svoj lik smatrala neukusnim. Nisam to znao tijekom snimanja; nisam niti trebao znati. Trebao sam jedino znati što ona radi, a priroda njezine glume bila je u skladu s misterijom koju sam želio. Uputa koju sam uzео od Erica Rohmera i snimatelja Nestora Almendrosa bila je da želim da svijet ima svoj integritet odvojeno od koje priče koju mogu govoriti. Ne želim da svijet surađuje s mojom pričom i da ju želi pojačati. Za Rohmera, koji je najviše utjecao na moj rad, naučio sam da postoji velika razlika između pripovijedanja, koje je ljudska kreacija i dokumentacije koja to nije. I svaki koncept koji formuliramo da to isprobamo ne uspijeva sve zahvatiti. On radi tako da uvijek osjećamo da je svijet prevelik i složen i lud i višeznačan za bilo koju priču. Naravno, on nas odvodi korak dalje - vrlo često su njegovi filmovi o ljudima koji sami sebi govore priče koje ne mogu posve prihvatiti. Ne mislim da idem tako daleko u mom radu, ali to je nešto o čemu uvijek mislim. (Dan Sallitt)

I can no longer remember where the idea for this film came from. (I don't have a sister, so those looking for autobiography will have to refine their approach.) I



gravitate toward sexual or outrageous subject matter, and then have a tendency to atone for my naughtiness by not letting my characters attain satisfaction... So some of the appeal of the concept was probably that it contained an uncrossable line

I have a very external view of the cinema. I want to see surfaces, and I want to be in the dark about what goes on beneath. That's part of the excitement of cinema for me, seeing the outside of things. So I don't always turn that rock over. I do happen to know that Tallie Medel, my lead actress, in no way identified with her character - in some ways, she found her distasteful. I didn't know that when I was shooting; I didn't need to know either. All I needed to see was what she was doing, and the nature of her acting was very compatible with the mystery I wanted. A tip that I take from Eric Rohmer and cinematographer Nestor Almendros is that I want the world to have its own integrity apart from whatever story I might be telling. I don't want the world to be collaborating with my story and trying to enhance it. From Rohmer, who's by far the biggest influence on my filmmaking, I learned that there's a big difference between narrative, which is a creation of people, and documentation, which is not a creation of people. And every concept we formulate to try and make sense of this falls short of encapsulating everything. He makes sure that we always feel the world is a little too big and complex and nuts and multifarious for any story to fit in it. Of course, he takes that one step further - very often his movies are about people telling stories to themselves that they can't quite make stick. I don't think I go quite that far in my work, but it's something I always have in mind. (Dan Sallitt)

Recimo to odmah: naslovno nedjelo iz filma *Neizgovorljivi čin* nije ništa drugo nego incest. Za razliku od njegova prethodna dva filma, koja se uglavnom odvijaju u istoj kolibi na obali jezera u Pennsylvaniji, *Neizgovorljivi čin* je smješten u srednjobruklinskom domaćinstvu gdje ljupka sedamnaestogodišnja Jackie Kimball (Tallie Medel) živi s majkom (Aundrea Fares), voljenim bratom Matthewom (Sky Hirschcron) i sestrom Jeanne (Kati Schwartz). Kako Jackie otkriva u svojoj izvanprizornoj naraciji koja oblikuje film, ona i Matthew su oduvijek bili iznimno bliski, ali njihov su odnos zakomplicirale njene odrasle želje: beznadno zaljubljena u brata Jackie neprestano razmišlja kako da on postane zauvijek njen. Kada Matthew dovede svoju djevojku kući na večeru, Jackie se pretvara da je prijateljski raspoložena, ali se ubrzo povuče i povraća u zahodu. Kasnije, tijekom ispovijesti u potkrovlju, uplakano podsjeća brata na svoje osjećaje koji je pun razumijevanja, ali ih ne prihvaća. Ubrzo Jackie počinje posjećivati Lindu (Caroline Luft), psihoterapeutkinju na Manhattanu, koja joj pomaže da se otvori i vodi je u analiziranju njezinih nelagodnih nagona.

Priča o odrastanju s neočekivanim obratom, *Neizgovorljivi čin*, prilazi temi s razoružavajućom iskrenošću. Nježan i oštroman, film oklijeva oko tabua žudnja, i razvija ih osjetljivo kako bi razotkrio zbudnjenu ljubav u njihovom srcu. Suštinski lišen glazbe, melodrame i poante, *Neizgovorljivi čin* se odvija polako

i promišljeno, povjeravajući gledatelju zadaću da se uskladi s istančanim pomacima u odnosima likova. Kao i kod prethodna tri Sallittova filma, *Neizgovorljivi čin* se snažno oslanja na (često prve) glumačke izvedbe. Koristi ironiju u svrhu razotkrivanja, ne kao štit, što ga razlikuje od većine američkog nezavisnog filma. Mikroskopski budžet, manjak soundtracka, jednostavna kamera i dugi kadrovi podižu ulog. Sallitt radi svaki rez i prijelaz posebno izražajnim, ograničavajući njihov broj, i očiti su njegovi korijeni u filmovima Roberta Bressona, Erica Rohmera, Jeana Eustachea, Johna Cassavetes a i Mauricea Pialata.

Kao filmski kritičar i frankofil koji ubraja Arnauda Desplechina među svojim pristicama, Sallitt je već bio filmaš ponosno smješten na Brooklynu kada je najam Park Slope bio jeftin i nikoga nije zanimao život Greenpoint djevojaka. Sallitt je dosad napravio četiri filma, uključujući *Neizgovorljivi čin*. Dok prva tri koriste neke iste glumce i lokacije, Sallittov najnoviji film s time raskida. Njegov prvi film, *Polly Perverse Strikes Again!* (86), mikrobudžetni igrani film snimljen na  $\frac{3}{4}$ -inch videu o fotografu iz Los Angelesa čiji se obiteljski život potrese kada se luda za seksom *femme fatale* iz njegovih pojavi u gradu, samo je jednom prikazan 1986 u EXTV u West Hollywoodu. Film, koji Sallitt opisuje kao križanac između *Bringing Up Baby* i *The Mother and the Whore* - možemo dodati i Johna Cassavetes a u tu mješavinu - mogao je biti temeljac američkog nezavisnog filma, da je dobio distribuciju. Sljedeći film *Honeymoon* (98), drama o paru najboljih prijatelja koji su se iznenada vjenčali i provode neugodan medeni mjesec neuspješnog seksa, kombinira bergmanesknu strogost i ukus za sukobe među onima koji su intimni s naturalizmom Mauricea Pialata. (Isto se može reći, iako u manjoj mjeri, i za *Neizgovorljivi čin*.) *All the Ships at Sea* (04), koji je posvećen tom Francuzu, jednosatno je ispitivanje vjerovanja i teološka debata između dviju sestara koje su prošle teško djetinjstvo.

Kao i film *Svi brodovi na moru*, film *Neizgovorljivi čin* je napisao, režirao i montirao Sallitt, a snimio Duraid Munajim. I ovaj film posvećen je francuskom majstoru Ericu Rohmeru, čija se priča o zabranjenim žudnjama iz *Clairinog koljena* čini utkana u DNK *Neizgovorljivog čina*. Sallittovi filmovi otkrivaju tračak onoga što bi mogla biti norma američke nezavisne kinematografije. (Jonathan Robbins, *Film comment*)

(prevela | translated by: Tanja Vrvilo)

Let's just get it out of the way: the titular deed referred to in *The Unspeakable Act* is none other than incest. Unlike his previous two films, which mostly take place at the same lakeside cottage in Pennsylvania, *The Unspeakable Act* is set in a middle-Brooklyn manse where cute-as-a-button 17-year-old Jackie Kimball (Tallie Medel, in her first feature) lives with her mother (Aundrea Fares), beloved brother Matthew (Sky Hirschcron), and sister Jeanne (Kati Schwartz). As Jackie

reveals in a perma-voiceover that does much to shape the film, she and Matthew have always been extremely close, but their relationship is complicated by her adult desires: hopelessly in love with her brother, Jackie ruminates constantly on how to make him hers forever. When Matthew brings a girlfriend home for dinner, Jackie pretends to be friendly, but promptly retreats to the toilet to vomit. She later tearfully reminds her understanding but unreceptive brother of her feelings during a powwow in the attic. Soon Jackie begins to visit Linda (Caroline Luft), a Manhattan psychotherapist who draws Jackie out and coaxes her into analyzing her discomfiting drives.

A coming-of-age tale with an uncommon twist, *The Unspeakable Act* approaches its subject with disarming candor. Tender and incisive, the film lingers on taboo desires, and unfolds them gently to reveal the confused love at their heart. Essentially devoid of music, melodrama and punch lines, *The Unspeakable Act* develops slowly and deliberately, trusting the viewer to tune into subtle shifts in the characters' relationships. As with Sallitt's previous three films, *The Unspeakable Act* relies heavily on the (often first-time) actors' performances. It uses irony in the service of revelation, not as armor, which sets it apart from so much independent American cinema. The microscopic budget, lack of a soundtrack, simple camerawork, and long takes raise the stakes. Sallitt makes each cut and transition especially expressive by limiting their numbers, and his roots in the films of Robert Bresson, Eric Rohmer, Jean Eustache, John Cassavetes, and Maurice Pialat are apparent.

A film critic and a Francophile who counts director Arnaud Desplechin among his advocates, Sallitt was already a Brooklyn-based-and-proud independent filmmaker back when Park Slope rents were cheap and no one gave a hoot about the lives of Greenpoint's girls. Sallitt has made four films to date, including *The Unspeakable Act*. While the first three used some of the same actors and locations, Sallitt's latest film makes an almost clean break. His first, *Polly Perverse Strikes Again!* (86), a micro-budget feature shot on ¾-inch video about a Los Angeles photographer whose home life gets all shook up when a sex-crazed femme fatale from his salad days shows up in town, was only ever given a single 1986 run at West Hollywood's EZTV. The film, which Sallitt describes as a cross between *Bringing Up Baby* and *The Mother and the Whore* - one could also add John Cassavetes to the mix - could have been a touchstone of American independent filmmaking, had it gotten distribution. His next film, *Honeymoon* (98), a drama about a couple of best friends who marry suddenly and spend an awkward honeymoon failing at sex, combines a Bergman-esque rigor and taste for conflict among intimates with Maurice Pialat's naturalism. (The same can be said, although to a lesser degree, of *The Unspeakable Act*.) *All the Ships at Sea* (04), which bears a dedication to that Frenchman, is an hour-long examination of belief and theological debate conducted by two sisters who suffered a miserable childhood.

Like *All the Ships at Sea*, *The Unspeakable Act* was written, directed, and edited by Sallitt, with cinematography by Duraid Munajim. It, too, features a dedication to a French master: Eric Rohmer, whose own tale of forbidden desires *Claire's Knee* seems woven into *The Unspeakable Act*'s DNA. Sallitt's films provide a glimmer of what could have been the standard for American independent cinema.

(Jonathan Robbins, *Film comment*)

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## **GERILA (NAŠE TIJELO JE NAŠE ORUŽJE)**

### **GERILLA (NOTRE CORPS EST UNE ARME)**

### **GUERRILLA (OUR BODY IS A WEAPON)**

CLARISSE HAHN

**2012, video, 19 min**

**boja, zvuk colour, sound**

Serijski video radovi *Naše tijelo je naše oružje* predstavljaju pojedince koji afirmiraju tijelo kao mjesto političkog i društvenog otpora.

Gerile Kurdske radničke partije snimaju svoj svakodnevni život na granici Iraka i Turske. Rat sniman na strani pobunjenika. Gotovo organska kamera koja snima dojmove bez ikakve težnje spektaklu. Slike rata u Kurdistanu sučeljavaju se sa slikama kurdskih izbjeglica na pariškim ulicama, propitujući različite strategije izgradnje identiteta zajednice, bremenite idealizmom i romantikom u srcu političkog i društvenog nasilja. (preveo | translated by: Dinko Kreho)

The video series *Our body is a weapon* represents individuals who affirm the body as a place of social and political resistance.

The Kurdish guerrillas of the PKK film their own everyday life on the borders of Iraq and Turkey. The war filmed on the side of the rebels. An almost organic camera which records the sensations without any spectacularism. The war images in the Kurdistan confront with the images of Kurdish refugees in the streets of Paris, questioning various strategies of construction of a community identity, tinged with idealism and with romanticism in the heart of the political and social violence. (unifrance.org)



**ZATVORI (NAŠE TIJELO JE NAŠE ORUŽJE)****PRISONS (NOTRE CORPS EST UNE ARME)****PRISONS (OUR BODY IS A WEAPON)**

CLARISSE HAHN

**2012, video, 12 min****boja, zvuk colour, sound**

Dvije mlade žene koriste vlastito tijelo kao oružje sudjelovanjem u štrajku glađu u turskim zatvorima 2000. godine. Vojska krvavo suzbija štrajk. Između portreta i arhivskih snimki, razvija se refleksija na temu otpora i žrtvovanja pojedinca naspram državnog nasilja. (preveo | translated by: Dinko Kreho)

Two young women used their own body as a war weapon by participating in a hunger strike in the Turkish prisons in the year 2000. This hunger strike was repressed in a bloody way by the army. Between portraits and archives images, a reflection on the resistance and the sacrifice of the individual in front of the violence of the State. (unifrance.org)

**GOLI (NAŠE TIJELO JE NAŠE ORUŽJE)****LOS DESNUDOS (NOTRE CORPS EST UNE ARME)****THE NAKED ONES (OUR BODY IS A WEAPON)**

CLARISSE HAHN

**2012, video, 13 min****boja, zvuk colour, sound**

Los desnudos su skupina od 400 meksičkih seljaka koje je vlada otjerala s njihove zemlje. Oni već godinama traže pravdu, no na njih nitko ne obraća pozornost, kao da ne postoje. Stoga, kako bi okončali ravnodušje, smislili su novi oblik borbe: prosvjedovat će posve goli na meksičkim ulicama dva puta dnevno, sve dok ne postignu svoj cilj. (preveo | translated by: Dinko Kreho)

Los desnudos is a group of 400 Mexican farmers that the government expelled from their land. They demand justice for years, but nobody pays attention to them, as if they did not exist. They then thought about a new form of struggle to end this indifference: they will manifest naked in the streets of Mexico, twice per day, until they achieve their goal. (Giovanna Zapperi. *Face au pouvoir*).

**DIVLJE VJEŠTICE****SAVAGE WITCHES**

DANIEL FAWCETT &amp; CLARA PAIS

**2012, HD/Super8/VHS/DV, 70 min****boja/c&b, zvuk colour/b&w, sound**

Redateljji, scenaristi, snimatelji, montažeri, producenti | Directed by, screenplay, camera, editors, producers: Daniel Fawcett, Clara Pais; glazba | music: Fiona

Bevan; produkcija | produced by: The Underground Film Studio; izvode | with:  
Christina Wood, Victoria Smith, Philip Fawcett, Andrew Fawcett;

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*Savage Witches* razigran je, poetičan eksperimentalan film o dvjema tinejdžerkama koje ne žele ništa doli igrati se, prurušavati se i upuštati se u pustolovine, ali kad se nađu u sukobu sa svijetom oko sebe daju se na to da ga promijene i oslobode se! Ovaj film pokušava udovoljiti svim njihovim željama za slobodom. *Savage Witches* šarolik je kolaž zvukova i slika, stvoren uz pomoć svih vrsta procesa i formata, od VHS i Super 8 do crtane animacije i ručno obojenih kadrova.

*Savage Witches* is a playful and poetic experimental film about two teenage girls who want nothing but to play games, dress up and have adventures, but when they find themselves in conflict with the world around them they set out to transform it and break free! The film attempts to satisfy all their wishes for freedom. *Savage Witches* is a colourful collage of sounds and images that has been created using all manner of processes and formats from VHS and Super 8 to drawn animation and hand-coloured frames.

**DUGO SAM TE ČEKALA**  
**HAB' SO LANG AUF DICH GEWARTET**  
**BEEN WAITING FOR YOU SO LONG**

CLAUDIA SIEFEN

**2012, DCP, 4 min**

**boja / c&b, zvuk colour / b&w, sound**

Trenutak zadizanja pregače obećava napetost. To može biti opasnost ili prijetnja, uživanje ili nježnost. Unutar konteksta pripovijesti, zadizanje pregače znači da se nešto značajno treba dogoditi potom. Time što pokazuje tek čin zadizanja, Claudia Siefen pobuđuje izvjesno osjećanje filtriranosti u promatranju te jednostavne kretnje. Ove scene prati razarajuća zvučna kompozicija sastavljena od pneumatskoga čekića, analognog printera, jake kiše i jurnjave biciklom nizbrdo.

The moment of lifting an apron promises tension. That can be danger or a threat, pleasure or tenderness. Within the context of the story, lifting an apron signifies that something important is about to happen afterwards. In only showing the act of lifting, Claudia Siefen evokes a certain sense of flirtation while watching these simple gestures. These scenes are accompanied by the gut-wrenching sound composition of a jackhammer, an analog printer, heavy rain and a freewheel.



**VIĐENO NIKAD VIĐENO**

**JA VISTO JAMAIS VISTO**

**SEEN NEVER SEEN**

**ANDREA TONACCI**

**2013, DCP, 54 min**

**c&b/boja, zvuk b&w/colour, sound**

**SEK. Vojna parada, ulice. Snimanje u stanu, Mamberti.**

TV (govor generala E. Geisela)

Pojavljujem se večeras na televiziji kako bih objavio svim brazilskim građanima važnu mjeru koje se provodi od ovog jutra nakon saslušanja na Vijeću za nacionalnu sigurnost. Ova mjera je posljedica problema koje je izazvala reforma pravosuđa. Reforma se tiče cijele naše nacije, a odnosi se...

**OFF Govor iz filma *Bla Bla Bla***

Više nema uvjeta za održavanje reda na našim teritorijima i u gradovima. Nakon ovog izazova, dat ćemo energični i potreban odgovor koji se tiče našeg koncepta života. A oni koji su obećali mir jednom kada je beskonačna revolucija završila, mogu čekati jedino rješenje, nasilje i očaj.

**SEK. Par u automobilu, on gasi radio, ona čita časopis.**

Ponekad su za dobre filmove dovoljni stari dobri trikovi.

U travnju 1964, vlada... (radio je ugašen)

(Iz transkripta filma *Viđeno nikad viđeno*)

Fikcija, refleksija, inventivna montaža, vizualni dijalog između autorovih sjećanja i osjećaja kroz osobne i nježne slike snimljene i sačuvane kroz više od 40 godina filmskog djelovanja. Fragmenti privatnog života koji nikada nisu izlagani, nisu pregledavani niti montirani. Tonaccijev rad karakterizira propusnost proživljenih procesa i bogatstvo preklapanja i prijelaza (između filma i života, inscenirane i prave stvarnosti, dokumentarnog i fikcije). Njegov rad artikulira, kao malo čiji, film kao povijesno iskustvo u Brazilu.

**SEQ Military Parade, streets. Shooting in the apartment, Mamberti.**

**TV (General E. Geisel's speech on TV)**

I appear here on television tonight to announce to all Brazilian citizens an important measure that was taken this morning after a hearing at the National Security Council. This measure is a consequence from the problems aroused by the Judiciary reform. This reform, which concerns our entire nation, regards...

**OFF Speech from the film *Bla Bla Bla***

There are no more conditions to maintain order in our territories and cities. Upon this challenge, we will give an energetic and necessary response considering our

concept of life. And those who promised peace once the endless revolution was over, can wait for the sole solution, violence and despair.

F  
M

**SEQ Car, couple, he turns off the radio, she reads a magazine.**

Sometimes, to make good movies the good old tricks are enough.

In April, 1964, the government... (Radio being turned off)

F  
N  
F

(From the script of *Ja Visto Jamais Visto*)

A fiction, a reflection, an inventive editing, a visual dialogue between the author's memories and feelings through personal and affectionate images filmed and kept for more than 40 years of cinematic activity. Fragments of personal life never exhibited before, not reviewed nor edited. The work of Tonacci is characterized by permeability of lived processes and it's rich in imbrications and passages (between film and life, scene and actual reality, documentary and fiction). It articulates, as few do, cinema to historical experience in Brazil.

**PADAM CIJELO VRIJEME?**

**QUE JE TOMBE TOUT LE TEMPS?**

**THAT I'M FALLING?**

EDUARDO WILLIAMS

**2013, DCP, 15 min**

**boja, zvuk colour, sound**

Redatelj, scenarist, montažer | directed by, screenplay, editing: Eduardo Williams; snimatelj | camera: Julien Guillery; zvuk | sound: Simon Apostolou, Gautier Lanedolis; producenti | producers: François Bonenfant, Jean-Christophe Reymond, Amaury Ovisé; produkcija | produced by: Kazak Productions, Le Fresnoy National des Arts Contemporains; izvode | with: Nahuel Pérez Biscayart, Rachid Youcef, Nicole Payen, Omar Bensmail, Mohamed Lamine-Fofana;

*Que je tombe tous le temps?* govori o svakodnevici skupine mladića koji zajedno nastanjuju svijet stvarnih kontura, ali sačinjen od bizarnosti koje ga izmještaju drugdje, gdje ga je teško smjestiti. Žive u špilji, u razumnoj su mjeri zaokupljeni hranom, radom i novcem, ali ne postavljaju konkretna pitanja u vezi svog prebivališta. Okupljeni u svojoj špilji, razgovaraju. Možda imaju zajednički cilj ili dijele živote da ne bi bili sami. (preveo Dinko Kreho)

*That I'm falling?* shows the daily life of a group of young men who live together in a world of realistic contours but displaced by strangenesses that are difficult to place. They live in a cave, they are reasonably preoccupied with food, work and money, but no concrete questions arise about their living situation. Together in their cave, they talk. Maybe they have a common goal, or they just share their lives not to be alone. (Fanny Barrot)



**ČEKANJE LJETA (FRAGMENTI PROŠLOG ŽIVOTA)**  
**ATTESA DI UN'ESTATE (FRAMMENTI DI VITA TRASCORSA)**  
**WAITING FOR A SUMMER (FRAGMENTS OF A PAST LIFE)**

MAURO SANTINI

**2013, DCP, 15 min**

**boja, zvuk colour, sound**

Pokušao sam ovdje uvezati fragmente svoga života vođenog prošle zime i proljeća...

(Cesare Pavese u *Umijeću življenja*)

Naslov je trebao biti *Frammenti di un anno*: gotovo svakodnevni dnevnik započet u zimu 2009., nastavljen narednoga proljeća, i ostavljen nedovršenim budući da je bio odveć "živ". Onda se vrijeme umiješalo u te "svakodnevnosti": selidba, odrastanje djece, fotografije koje se pomaljaju iz "bolnih" kutija... I tako je zaživjela *Attesa di un'estate*: prvi dio *Frammenti di vita trascorsa*. (Mauro Santini)

(preveo | translated by Dinko Kreho)

I've tried here to bind together the fragments of my life spent in the past winter and spring...

(Cesare Pavese in *Il mestiere di vivere*)

The title was to have been *Frammenti di un anno*: an almost daily diary begun in winter 2009, continued to the following spring and left incomplete because too much "alive". Then time interfered with these "dailies": moving house, kids growing up, photographs coming out of "painful" boxes... And so there came to life *Attesa di un'estate*: a first part of *Frammenti di vita trascorsa*. (Mauro Santini)

**VIVE L'AMOUR**

MONTE HELLMAN

**2013, video, 1 min 39 sec**

**boja, zvuk colour, sound**

Redatelj i scenarist | directed by and screenplay: Monte Hellman; snimatelj | camera: Kris Carrilo; zvuk | sound: Rich Gavin; producenti | producers: Melissa Hellman, Leandro Marini; glume | cast: Shannyn Sossamon, Tygh Runyan;

"Upravo sam dovršio posljednji film, VIVE L'AMOUR. 90 minuta destiliranih u 90 sekundi. Još nije savršen. Mislim da ću ga pustiti, i krenuti na sljedeći." - rekao je Monte Hellman o svojem kratkom filmu u sklopu omnibusa od 70 filmova *Venezia 70 - Future Reloaded* (2013) projekta za 70. godišnjicu festivala u Veneciji, o filmu i njegovoj budućnosti.

Dakle, što je film i kakva je njegova budućnost po Monte Hellmanu? Kadar-secvencu otvara slika klape s natpisom VIVE L'AMOUR i glas klaperera izvan kadra: SCENA 1, SNIMAK 21. Naslovna pohvala ljubavi za filmski par koji sjedi u restoranu znači izvedbu scene rastanka. On potpisuje račun, ona drži prekržižene ruke na grudima. Iza njihovog stola, u dubini slike, staklena je ploha iza koje se vidi ulica. KADA BUDETE SPREMNI, čujemo glas redatelja. Crno-bijela slika dobiva boju, kamera polako zumira, a nakon izlaska muškarca iz kadra, restorana i nakon što ga vidimo kroz prozor kako odlazi niz ulicu i izlazi iz filma, kamera koleba na licu žene. Njezine emocije se prelijevaju iza redateljevog proglašenja filmskog kraja riječju REZ.

(Tanja Vrvilo)

“Mislim da samo patili, u nekom smislu, od hibrisa. Uistinu smo bili egocentrični. Bilo smo posve zaokupljeni time da se osjećamo dobro u tome što radimo i da snimamo filmove koji su nam se sviđali. Nismo se brinuli što će kritičari reći ili koliko ćemo karata prodati. Jednostavno smo pretpostavljali da će to biti dio toga, da radiš film i da će ga ljudi otići vidjeti. To je bilo prije vremena kakvo je ovo sada, kada se film ako nema potencijal za određenu vrstu zarade neće niti prikazivati... Na neki način, filmske škole su se tome prilagodile, uče ljude kako zaraditi. Uče ih kako uspjeti u Hollywoodu, a to nam nikada nije bilo važno ili nije bilo dio praksi kroz koje smo prolazili.” (Monte Hellman o Cormanovoj tvornici.)

U kritici Hellmanovog kultnog filma *Cockfighter*, Jonathan Rosenbaum je napisao: “Osim *Iguane*, koja je gotovo posve nepoznata, ovaj uvrnuti film iz 1974. vjerojatno je najpodcjenjeniji rad Monte Hellmana. Snimio ga je Nestor Almedros na lokacijama Georgije (dijelom u rodnom gradu Flannery O'Connor, što je prikladno), a slijedi apsurdni razvoj čovjeka koji trenira borbene pijetlove (Warren Oates u jednoj od svojih najboljih uloga) i koji se nakon što ga njegov hibris gotovo izbacuje iz igre zavjetuje na šutnju, ali nastavlja pripovijedati izvan kadra. Film je producirao Roger Corman, kao eksploatacijski film za drive-in, ali je toliko loše prošao u kinima tog kapaciteta da je bio premontiran i nekoliko puno preimenovan (kao *Born to Kill*, *Wild Drifter* i *Gamblin' Man*).”

Tijekom duge i izuzetne karijere, Monte Hellman je istodobno ostao na najradikalnijim i najudaljenijim marginama poststudijskog razdoblja američkog filma. S velikim utjecajnim filmovima poput *The Shooting* (1966.) i *Two-Lane Blacktop* (1971.), definirao je poseban tip umjetničkog filma prerađujući tradicionalne žanrovske formule - u ovom slučaju, vesterna i filma ceste - stvorivši minimalističke, zavodljive portrete likova, nepovratno gonjene opskurnim žudnjama. Hellmanov prvi film, ujedno i nemogući ulaz redatelja-autora, bio je horor u Cormanovoj produkciji - *Beast From Haunted Cave* (1959.), koji je transformirao u vizualno zapanjuću kriminalističku dramu koja

je najavila njegov nesvakidašnji talent hrabrog stiliste i intuitivnog umjetnika. Proširujući ekscentričan pristup žanru koji je definirala 1950-ih grupa američkih nekonformističkih filmaša uključujući Samuela Fullera, Josepha H. Lewisa i Nicholasu Raya, Hellmanovi vesterni su otkrili njegov jedinstven pristup glumi i njegovo pomno sažimanje naracije u detaljizirane i tajnovito intenzivne karakterne studije. Njegovo trajno zanimanje za izvedbu kao središnji fokus i glavna tema njegovih filmova ukazuje na njegove vlastite korijene u živopisnoj izvedbenoj sceni Zapadne obale 1950-ih, a kulminira s najpoznatijim filmom *Two-Lane Blacktop*. Nakon dvadesetdvogodišnje stanke, trijumfalno se vratio 2010. s dugometražnim filmom *Road to Nowhere*, intelektualno i vizualno zadivljujućim *neo-noirom* koji se oslanja na njegov raniji rad i afirmira ga kao jednog od velikih vizionarskih umjetnika američkog filma. (Harvard Film Archive).

(prevela | translated by Tanja Vrvilo)

"I just finished my latest movie, VIVE L'AMOUR. 90 minutes distilled down to 90 seconds. Still not perfect. I guess I'll just leave it, and move on to the next." - said Monte Hellman on his new short film made for a project *Venezia 70 - Future Reloaded* (2013), for the 70th anniversary of the Venice International Film Festival, on the cinema and it's future.

So, what is film and what is film's future, according to Monte Helman? The sequence shot opens with an image of a film slate and a clapper's voice off: SCENE 1, TAKE 21. Film title's praise of love means the end of relationship for a couple we see sitting in a restaurant. He signs the bill, her arms are folded across her chest. Behind their table and glass window, we see the street. WHEN YOU'RE READY, a director's voice proclaims. Black and white image gets colour, the camera slowly zooms in and - after the man leaves the scene and the restaurant and after we see him through the window passing down the street - lingers on her close-up. Her emotions spill over director's declaration of the end with a word CUT.

(Tanja Vrvilo)

"I think that we suffered, in a sense, from a kind of hubris. We really were egocentric. We really were more concerned about feeling good what we were doing and making films that we ourselves really liked. And not concerned with what the critics were going to say or how many tickets we were going to sell. We just assumed that that was part of it, that you make a picture and people go to see it. It was before the time, such as now, when, if the picture doesn't have the potential to do a certain kind of box-office, they don't even run it... Somehow, the film schools got turned around in a funny way, and they're teaching people how to make money. They're teaching them how to make a success in Hollywood, and that never occurred to us or was never part of the training that we went through." (Monte Hellman on Corman factory.)

In a review of Hellman's cult film *Cockfighter*, Jonathan Rosebaum says: "Except for *Iguana*, which is almost completely unknown, this wry 1974 feature is probably the most underrated work by Monte Hellman. Shot by Nestor Almendros on location in Georgia (partly in Flannery O'Connor's hometown, which seems appropriate), it follows the absurdist progress of a man who trains fighting cocks (Warren Oates in one of his best performances) and who takes a vow of silence after his hubris nearly puts him out of the game, though he continues to narrate the story offscreen. Produced by Roger Corman as an exploitation item for the drive-ins, this performed so badly in that capacity that it was recut and retitled more than once (as *Born to Kill*, *Wild Drifter*, and *Gamblin' Man*). But as a dark comedy and closet art movie, it delivers and lingers."

Throughout a long and extraordinary career, Monte Hellman has remained simultaneously at the cutting edge and the very farthest margins of the post-studio-era American cinema. In influential major films such as *The Shooting* (1966) and *Two-Lane Blacktop* (1971), Hellman defined a distinct brand of art cinema by reinventing traditional genre formulas – here, those of the Western and the road movie – to create boldly minimal and mesmerizing portraits of characters inexorably driven by obscure desires. Hellman's debut feature and improbable entry as an auteur director was, in fact, a horror picture – *Beast From Haunted Cave* (1959) – produced by Roger Corman and transformed by Hellman into a visually striking crime drama that announced his unusual talents as a bold stylist and intuitive artist.

While extending the eccentric approach to genre defined in the 1950s by a group of maverick American filmmakers prominently including Samuel Fuller, Joseph H. Lewis, and Nicholas Ray, Hellman's Westerns also reveal his singular approach to performance and his meticulous distillation of narrative into nuanced and mysteriously intense character studies. Hellman's steady interest in performance as a central focus and eventually a major theme of his films points back to his own roots in the vibrant West Coast theater scene of the 1950s and culminates in his best-known film, *Two-Lane Blacktop*. After a full twenty-two year hiatus, Hellman marked a triumphant return to feature filmmaking in 2010 with *Road to Nowhere*, an intellectually and visually stunning neo-noir which looks back over his past work while reaffirming his status as one of the great visionary artists of the American cinema. (Harvard Film Archive)



**IZVOĐENJE FILMA  
PERFORMING FILM**

**PRIČA O PLUTAJUĆIM TRAVKAMA  
UKIKUSA MONOGATARI  
A STORY OF FLOATING WEEDS**

YASUJIRO OZU

**1934, 35 mm, 86 min**

**c/b, nijemi b/w, silent**

Benshi scenarij i izvedba | Benshi script and performance: Ichiro Kataoka;  
Glazba | music: Damir Prica Kafka (glasovir | piano), Igor Pavlica (truba | trumpet),  
Franjo Glušac (gitarra | guitare), Miro Manojlović (vibrafon, vibraphone), Gustav  
Barišin (violončelo | cello)

Redatelj | directed by: Yasujiro Ozu; izvorna pripovijest | original story: James Maki;  
scenarij | screenplay: Tadao Ikeda; snimatelj | camera: Hidero Shigehara; produkcija |  
produced by: Shochiku Kamata; distribucija | distribution: Matsuda Film Production;  
glume | cast: Takeshi Sakamoto, Choko Iida, Hideo Mitsui, Rieko Yagumo;

Prijevod benshijevog scenarija s japanskog | translation of Benshi's script from  
Japanese by: Kazuko Kono; prijevod na engleski i hrvatsko-englesko titlanje |  
English translation and Croatian-English subtitling: Marko Godeč;

Jednoga dana, vlak s glumačkom trupom Kihachija Ichikawe dolazi na željezničku stanicu mirnog grada. Kihachi se nakon četiri godine vraća u mjesto koje za njega ima posebno značenje. Neprestana kiša odvraća posjetitelje od posebno konstruiranog šatora. Ostali izvođači se osjećaju potišeno, ali Kihachi je dobre volje jer je u gradu Sinkichi, njegov i Otsunin sin. Nakon nekog vremena, Otaka doznaje za Kihachijeva sina. Ljubomorno poziva članicu trupe Otoki i upozna je sa Shinkichijem, želeći povrijediti Kihachija, ali dvoje mladih se zaljube. Zabrinuti Kihachi i Otsune se prisjećaju što se njima dogodilo kada su bili njihovih godina, ali Shinkichija ne zanimaju Kihachijevi savjeti. U trenutku kada je za Otsune situacija postala nepodnošljiva, ona napokon prizna Shinkaciju da mu je Kihachi otac. Ubrzo, Kihachi odlučuje raspustiti putujuće kazalište kako bi postao bolji otac, te ponovno odlazi na vlak.

Iz scenarija benshija Shunsuija Matsude. Posljednja scena - na stanici:

Otaka: Ali, kamo ideš?

Kihachi: U Kimisuwu. A ti?

Otaka: Kad bih samo znala...

Kihachi: Što kažeš Otaka, da ti i ja ponovo pokrenemo trupu? Možemo izgubiti ili možemo dobiti. To je ponovno Trupa Ichikawe Kihachija.

Otaka: Još jednu kartu za Kamisuwu, molim.

Malo zatim, posljednji noćni vlak tiho se zaustavi na stanici. To je noćni vlak, ali za njih dvoje koji sjede u njemu, gorljivo se hvatajući za novu nadu, to je ujedno vlak koji odlazi prema izlasku sunca i svim obećanjima novog dana.

Sve što je sada zamršeno polako se raspetljava i dolazi na svoje mjesto. Njihov je život plutajućih travki koje nježno plutaju s mjesta na mjesto. Mora doći dan kada će zastava Kihachijeve trupe divno zavioriti na vjetru.

F  
M  
  
F  
N  
F

One day, a train carrying the entertainer's of Kihachi Ichikawa's traveling company pulls into the station of a quiet town. Having returned here after four years, this town holds meaning for Kihachi. Continouous rainy weather keeps the customers away from the specially-constructed tent. The other memebers feel dejected but Kihachi is in good spirits because Shinkichi, the son he had with Otsune, is here in this town. One day, Otaka learns of Kihachi's son. The jealous Otaka calls upon one of the female troupe members, Otoki, and introduces her to Shinkichi, planning to outwit Kihachi, but the two young ones fall for each other. Kihachi and Otsune remember what happened when they were that age and become worried, but Shinkichi will not listen to Kihachi's opinion. Unable to endure the situation, Otsune finally tells Shinkichi that Kihachi is his father. Before long, Kihachi decides to dissolve the traveling show he can become a good parent, and once again sets out on a train.

From Shunsui Matsuda's Benshi script. Last scene - at the station:

Otaka: But where are you going?

Kihachi: To Kimisuwa. And you?

Otaka: If only I had an idea...

Kihachi: How about it Otaka, you and I setting off together once again? We might lose or we might win. It's the Ichikawa Kihachi Trope Again.

Otaka: One more ticket to Kamisuwa, please.

By and by, the last late-night train pulls silently into the station. The late night train it is, but to the two sitting inside, holding on fervently to a new hope, it is also the train that chugs toward the sunrise and all the promises the new day holds.

All that was tangled now slowly unravels and falls into place. Theirs is a life of floating weeds that flow gently from place to place. There must come a day when the flag of Kihachi's troupe will fly grandly in the wind.

(From: *The Benshi - Japanese Silent Film Narrators*, Urban Connetions, 2001)



Zasad moramo istražiti drugu odrednicu Ozuova sustava (...): vrlo osobito korištenje 'umetnutog kadra mrtve prirode'. (Ponekad krajolici ispunjavaju istu funkciju, a u nijemim filmovima pokretna kamera često snima 'mrtvu' prirodu...) Posebnost ovih kadrova je u tome što *zaustavljaju dijegeški tijek*, primjenjujući znatan raspon strategija i proizvodeći raznovrsnost složenih odnosa. S određenim oklijevanjem, imenovat ću te slike *kadrovi-jastuka*, predlažući labavu analogiju s 'riječju-jastuka' japanske klasične poezije.<sup>13</sup> Kao što ćemo vidjeti, one također povremeno igraju ulogu 'pivot-riječi' te zbog tog razloga izraz koji sam odabrao nije posve odgovarajući.<sup>14</sup> (...)

Produljena ili 'nemotivirana' odsutnost ljudskih bića s ekrana u igranom filmu<sup>15</sup> funkcionira kao odstupanje od kodova. U Antonionijevom *Pomračanju*, ovo odstupanje se prihvaća kao sofisticirani poetski prikaz. U naprednijim filmovima poput *Kontakata* Paulina Viote, ima kritički, agresivni efekt. Ozuovi kadrovi-jastuka imaju sličan de-centrirajući efekt kada kamera fokusira na trenutak, često duljeg trajanja, neki beživotni aspekt čovjekova okoliša.<sup>16</sup> Vjerojatno se zna da su u blizini ljudi, ali na trenutak nisu vidljivi, pa su krov, ulična svjetiljka, rublje što se suši na štapu, sjenilo svjetiljke ili čajnik ponuđeni kao *središte pozornosti*. Upravo je napetost između odgađanja ljudske prisutnosti (u dijegezi) i mogućí povratak ono što animira neke od Ozuovih najpromišljenijih radova, čineći od ovih kadrova sve prije nego ukrasne vinjete. Treba ujedno istaknuti da iako je Ozu razvio kadrove-jastuka do neusporedivog stupnja profinjenosti, primjenjivali su ih i drugi filmaši tog razdoblja.

(prevela | translated by: Tanja Vrvilo)

13 "Makuraotoba ili riječ-jastuka: stalni epitet ili atribut riječi; obično u stihu od pet slogova i preoblikuje riječ, najčešće prvu u sljedećem stihu. Neke riječi-jastuka su nejasnog značenja; one čije je značenje poznato djeluju retorički kako bi podigle ton, a nekoliko funkcioniraju i kao slike." (Brower i Miner, *Japanese Court Poetry*, bilješka Noëla Burcha.)

14 "Japanski kritičar iz 1940-ih (Keinosuke Naibu) imenovao je ove kadrove *kâten shôto* ('kadrovi zastora'), usporedivši ih s punktirajućom funkcijom kazališnog zastora u zapadnjačkog kazalištu. Ovaj se izraz nije uvrjedio u Japanu i mislim da da navodi na pogrešno pojednostavljenje. Tradicionalni tehnički pojam 'umetnuti kadar', iako je materijalno točan, također je nezadovoljavajući i ne opravdava složenu specifičnost ove figure u Ozuovom radu." N.B.

15 "Osim ako ne nosi neku drugu jasnu, nedvosmislenu poruku, poput "nedjelja" ili "sablana kuća." N.B.

16 "Nekoliko filmova koje su napravili audio-vizualno 'nepismeni' Navajo Indijanci pod ne-režijskim vodstvom semiologa Sola Wortha i etnografa Johna Adaira pokazuju upadljivu sličnost s neantropocentričnim kadrovima-jastuka. U gotovo svim filmovima, ljudsko je djelovanje isprekidano 'samovoljnim' međukadrovima okoliša (kamen, vrata, krajolik). Općenita nebriga tvorca za podudaranje, kao i za stvarni montažni kontekst, isključuje svako iščitavanje ovih kadrova kao 'nespretnih' umetnutih kadrova koji čuvaju kontinuitet. Očito imamo dodir s kulturalnim i ideološkim stajalištem bližem dalekoistočnom pogledu na odnos čovjeka i njegova okoliša nego našem vlastitom. (Vidi: Worth, Sol, i Adair, John, *Through Navajo Eyes*)," bilješka Noëla Burcha. Ujedno primjer zašto ova nenadmašna "zapadnjačka" studija japanskog filma nije izbjegla zamke orijentalističkog esencijalizma. T.V.

For the present, we must examine the second feature of Ozu's systemics (...): the very particular use of 'cutaway still-lives'. (At times, landscapes fill the same function, and in the silent films, the 'still'-lives are occasionally filmed by moving camera...) The particularity of these shots is that *they suspended the diegetic flow*, using a considerable range of strategies and producing a variety of complex relationships. With some hesitation, I will call these images *pillow-shots*, proposing a loose analogy with the 'pillow-word' of classical Japanese poetry<sup>17</sup>. As we shall see, they also play at times the role of 'pivot-words' and for this reason the term I have chosen is not entirely adequate.<sup>18</sup> (...)

Prolonged or 'unmotivated' absence of human beings from the screen in a fiction feature film<sup>19</sup> functions as a departure from the codes. In Antonioni's *Eclisse*, this departure is received as a sophisticated poetic statement. In a more advanced film like Paulino Viota's *Contactos*, it has a critical, aggressive effect.

Ozu's pillow-shots have a similar de-centering effect when the camera focuses for a moment, often a long one, on some inanimate aspect of Man's environment.<sup>20</sup> People are perhaps known to be near, but for a moment they are not visible, and a rooftop, a street-light, laundry drying on a line, a lampshade or tea-kettle is offered as *centre of attention*. It is the tension between the suspension of human presence (of the diegesis) and its potential return which animates some of Ozu's most thoughtful work, making these shots anything but decorative vignettes. It should be emphasized that while Ozu developed the pillow-shots to the degree of unparalleled refinement, it was used by other filmmakers of the period.

(From: Noël Burch, *To the Distant Observer. Form and meaning in Japanese Cinema*, 1979)

17 "*Makuraotoba* or pillow-word: a conventional epithet or attribute for a word; it usually occupies a short, five-syllable line and modifies a word, usually the first, in the next line. Some pillow-words are unclear in meaning; those whose meanings are known, function rhetorically to raise the tone and to some degree also function as images." (Brower and Miner, *Japanese Court Poetry*, note by Noël Burch.)

18 "A Japanese critic of the 1940s (Keinosuke Naibu) has called these shots *kāten shōto* ('curtain shots'), comparing them with punctuating function of the stage curtain in the Western theatre. This term has not been generally adopted in Japan and I feel that it is a misleading oversimplification. The traditional technical term 'cutaway', though materially correct, is also unsatisfactory by itself, as it does not do justice to the complex specificity of this figure in Ozu's work." N.B.

19 "Unless it conveys some clear, unambiguous message as 'Sunday' or 'spooky house'." N.B.

20 "The half-dozen films made by audio-visually 'illiterate' Navajo Indians under the non-directive guidance of the semiologist Sol Worth and the ethnographer Johna Adair offer a striking similitude with the non-anthropocentric pillow-shot. In nearly all films, on-going human action is frequently inter-cut with 'gratuitous' shots of the surroundings (a stone, a door, a landscape). The makers' general lack of concern with matching, as well as the actual editing context, precludes any reading of these shots as 'clumsy' continuity-saving cutaways. We are clearly dealing with a cultural and ideological attitude much closer to the Far-Eastern view of the relations between man and his surroundings than to our own. (See Worth, Sol, i Adair, John, *Through Navajo Eyes.*), note by Noël Burch. Also an example of why this unsurpassed "Western" study of Japanese Cinema did not evade traps of orientalist essentialism. T.V.

**Ichiro Kataoka** diplomirao je na Umjetničkom koledžu Sveučilišta Nihon 2002. godine započeo je obuku kod slavne japanske benshi veteranke Midori Sawato. Najpoznatiji benshi svoje generacije, zvijezda u usponu, kao i međunarodno najaktivniji benshi, izvođač širokog repertoara stilova, Ichiro Kataoka poznat je po tome što ne nastupa samo s tradicionalnom glazbenom pratnjom, malom skupinom probраниh japanskih instrumenata, nego je otvoren i za rad s eksperimentalnom ili elektronskom glazbom. Glumio je benshija u više filmova, a daje i glas animiranim filmovima i videoigrama.

**Ichiro Kataoka** graduated from the Nihon University College of Art and began training under the celebrated veteran benshi in Japan, Midori Sawato, in 2002. He is the most well-known benshi of his generation, a rising star that is also the most internationally active benshi, having given performances in countries such as Croatia, Germany and Australia. Performing a broad repertoire of styles, Mr. Kataoka is known for not only performing with the more “traditional” benshi accompaniment of a small ensemble or select Japanese instruments, but also has been open to working with experimental or electronic music. He has appeared as a benshi in various films and also works as a voice actor for animation and video games.

**Damir Prica Kafka - Capri** je saksofonist, pijanist i kompozitor. Uz Dragana Pajića-Paju, osnivač je grupe *Cul-de-Sac* koja je početkom ovog stoljeća evoluirala u *Orkestar za ubrzanu evoluciju*, saksofonist u grupi *Haustor*, član *Trobecovih krušnih peči*, osnivač i član nizozemsko-hrvatskog banda *De Reizende Verkoper*, glazbenik u grupi *House of extreme music* pod vodstvom Damira Bartola-Indoša. Sudjelovao u brojnim glazbeno-scenskim projektima kao koautor glazbe i instrumentalist. Glazba koju kreira, mogla bi se okarakterizirati kao improvizirana, elektro-akustička glazba s elementima minimalizma, free jazz-a i elektronike.

**Damir Prica Kafka - Capri** is a saxophone player, pianist and composer. Together with Dragan Pajić - Pajo he founded the band *Cul-de-Sac*, that later evolved to the *Orchestra for Accelerated Evolution*, he played saxophone in the band *Haustor*, he was a member of *Trobec's Baker's Ovens*, he established the Dutch-Croatian band *De Reizende Verkoper* and he is a musician in Indoš's performance group *House of Extreme Music Theatre*. He co-authored and took part in a number of scene projects that involved music. The music that he creates could be characterized as improvised, electroacoustic music with elements of minimalism, free jazz and electronics.

**Igor Pavlica** je studirao teoriju glazbe na Muzičkoj akademiji u Zagrebu. Uz glazbenu karijeru, u kojoj se istaknuo radom u više rock bendova i kao studijski glazbenik, Igor Pavlica je sudjelovao u brojnim eksperimentalnim i interdisciplinarnim projektima kao glazbenik i kompozitor. Također, surađivao je i na nekoliko kazališnih i filmskih ostvarenja. Igor Pavlica svira trubu, no u svojem se

stvaralaštvu služi i drugim instrumentima, poput klavira, udaraljki te glazbenih igračaka, a koristi se i vlastitim glasom. Na njegov su rad utjecaj izvršili različiti stilovi, od kič popa do free jazza.

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**Igor Pavlica** has studied music theory at the Academy of Music, University of Zagreb. In addition to his musical career as a prominent musician in several rock bands and as a studio musician, he has participated in numerous experimental and interdisciplinary projects as a musician and composer. Also, he has collaborated on several theatre productions and films. He is a trumpet player, but in his creative work he also uses other instruments, such as piano, percussion and musical toys, and his voice. His work is influenced by the different styles, from kitsch pop to free jazz.

**Miro Manojlović** završio je srednju glazbenu školu Vatroslav Lisinski, Zagreb, smjer udaraljke kod profesorice Elvire Happ i diplomirao na Akademiji dramske umjetnosti - smjer filmska i TV montaža, Sveučilište u Zagrebu, pod mentorstvom profesora Hrvoja Turkovića. Bavi se glazbom, filmom i kazalištem. U kazalištu je kao performer i glazbenik surađivao na projektima DB Indoša, Tanje Vrvilo, Senke Bulić, Daria Harjačeka, Rone Žulj, Ivica Buljana, Kazališta Aruša, Villa Trans Teatra. Kao glazbenik surađuje sa brojnim glazbenicima na domaćoj i stranoj improvizatorskoj sceni. Aktivan je član Kinokluba Zagreb. U slobodno vrijeme proučava misterije zvonke radosti.

**Miro Manojlović** has finished the music high school Vatroslav Lisinski, Zagreb at the department of percussions under professor Elvira Happ and graduated from the Academy of Dramatic Arts - Department of film and TV editing, University of Zagreb, under the mentorship of professor Hrvoje Turković. He's engaged in music, film and theatre. In theatre he collaborated as a performer and a musician on projects by DB Indoš, Tanja Vrvilo, Senka Bulic, Dario Harjaček, Rona Žulj, Ivica Buljan, Kazalište Aruša, Villa Trans Teatar. As a musician he has worked with many musicians in the local and foreign improvisational scene. He is an active member of the Kinoklub Zagreb. In free time he explores the mysteries of resonant joy.

**Franjo Glušac** je gitarist, kompozitor i improvizator. Član rock grupa *Peach Pit* i *Brujači*. Suradnik u grupama *Cul-de-Sac*, *Impronedjeljci* i *Orkestar za ubrzanu evoluciju*. Kao član (gitarist) grupe *Peach Pit* koautor glazbe za nekoliko nijemih filmova, te jedan igrani film. Suradivao sa mnogobrojnim glazbenicima iz zemlje, regije i šire, npr. Damir Prica Kafka, Rhys Chatham, Seijiro Murayama, Mattin... Glazba koju stvara prožeta je utjecajima od math-noise-post rocka, free jazz, suvremene klasične glazbe, world musica te slobodne improvizacije.

**Franjo Glušac** is a guitarist, composer and improviser. Member of the rock group *Peach Pit* and *Brujači*. A musician in groups *Cul-de-Sac*, *Improsundays* and the



*Orchestra for Accelerated Evolution*. As a member (guitarist) of the group *Peach Pit* he was co-author of music for several silent films and one feature film. He has collaborated with many musicians from the country, the region and beyond, for example, Damir Prica Kafka, Rhys Chatham, Seijiro Murayama, Mattin ... The music he creates is imbued with influences from math-noise-post-rock, free jazz, contemporary classical music, world music and free improvisation.

**Gustav Barišín**, kontrabasist, studira na Muzičkoj akademiji u Zagrebu. U redoviti studij interesi su mu eksperimentalna glazba, jazz, teatar. Trenutno djeluje u vlastitom jazz triju, uz redovite uplive u eksperimentalno s raznim glazbenicima (Damir Prica Kafka, Igor Pavlica.)

**Gustav Barišín**, a double bass player, he is studying at the Music Academy in Zagreb. In addition to regular studies his interests extend to experimental music, jazz, theater. Currently he works in his own jazz trio, along with continuous immersions into experimental with various musicians (Damir Prica Kafka, Igor Pavlica).



**PROGRAM SIMPOZIJA. SLIKA KAPITAL**  
**PROGRAMME OF SYMPOSIUM. IMAGE OF CAPITAL**

Program je realiziran u sklopu projekta TIMESCAPES: Slike i izvedbe vremena u kasnom kapitalizmu. | Programme has been realised in the framework of the project TIMECAPES: Images and Performances of Time in the Late Capitalism.

## I.

**PREDAVANJE JONATHANA BELLERA: RAČUNALNI KAPITAL**  
**LECTURE BY JONATHAN BELLER: COMPUTATIONAL CAPITAL**

AKADEMIJA DRAMSKJE UMJETNOSTI | THE ACADEMY OF DRAMATIC ART

Zagreb, Trg Maršala Tita 5

SRIJEDA | WEDNESDAY 04/12/13

U svrhu praktičnog cilja proizvodnje kritičkog razočaranja unutar infrastrukture vjere, ovdje me zanima ono što smatram arhivom vidljivoga i logistikom vizualiziranja. Danas je jasno da je, premda se stariji načini vizualizacije održavaju, izranjanje digitalne kulture jednako značajno kao i činjenica sveprisutnosti slike same. Tu sveprisutnost vizualnog sučelja ekrana-slike neupitno uzrokuje razvoj digitalnih računala, njihovih kodova i njihovih strukturnih i, štoviše, infrastrukturnih nejednakosti. Nijedna analiza tog sve kompleksnijeg odnosa između slike i kôda – odnosa koji je, možda i fatalno, zadro u sebstvo i u svijet – ne bi se mogla niti približiti cjelovitosti bez razumijevanja same digitalne kulture kao produženja logike financijalizacije. To je matrica koju (pomalo nemaštovito) nazivam digitalnom kulturom 2.0, budući da je prva digitalna kultura s globalnim aspiracijama bila ona samog kapitalizma.

U slučaju kamatonosnog kapitala, kruženje N-R-N' se pojavljuje u skraćenom obliku, u svojem konačnom ishodu bez ikakvog prelaznog stadija, tako reći u sažetom stilu, kao N-N', tj. novac koji vrijedi više novca, vrijednost koja je veća od sebe same.

(Capital, 256-8)

Dvije stvari: Prvo, svjetlucajuća prisutnost novca, njegov vatromet, njegovi metafizički i psihotropni efekti (koje bi se moglo apstrahirati kao identitet identiteta i neidentiteta) posljedica su njegove uloge u metabolizmu društva – Marxova riječ. Drugo, ono što se dogodilo tokom prošlog stoljeća, a osobito kod vizualnog preokreta i kasapljenja klasične metafizike od strane "konciznog stila" kapitala, jest to da su broj i vrste intervala u N-N' doživjele eksponencijalnu ekspanziju korištenjem slike i koda. Među bezbrojnim podrutinama koje interveniraju u kretanju N-N' prisutan je i financijski alat poznat kao derivat – kompjuterski omogućena matematička metoda ogoljavanja i sabiranja ulaganja koje razlama integritet posjedâ i predmetâ te ih distribuira sukladno novim

algoritmima. Efekti toga su financijski, kao i percepcijski. Ovo predavanje iznova razmatra prostor tog intervala N-N' – politiku proizvodnje "kamata", sukladno novim izračunima vrijednosti, koje se može ekstrahirati unutar domene slika i kodova. Pritom smjera razmotriti ne samo nove oblike stvaranja slika, već i ulogu tih slika u proizvodnji i raspodjeli društvenog bogatstva te u tome kako se, i tko, za tu proizvodnju plaća.

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(prevela | translated by: Hana Dvornik)

Predavanje je realizirano u sklopu umjetničko-istraživačkog projekta *Izvedbene dramaturgije i slike vremena* Odsjeka dramaturgije Akademije dramske umjetnosti u Zagrebu, a u okviru međunarodnog projekta TIMeSCAPES: Slike i izvedbe vremena u kasnom kapitalizmu | Lecture has been realised within an artistic-research project *Performing Dramaturgies and Images of Time* at Department of Dramaturgy, The Academy of Dramatic Art, Zagreb, and in the framework of the international project TIMeSCAPES: Images and Performances of Time in the Late Capitalism.

## II.

### **PREDAVANJE JEANA-CLAUDEA ROUSSEAU:**

#### **KADAR, ORIJENTACIJA, MOTIV**

#### **LECTURE BY JEAN-CLAUDE ROUSSEAU:**

#### **FRAME, ORIENTATION, MOTIVE**

AKADEMIJA LIKOVNIH UMJETNOSTI | THE ACADEMY OF FINE ARTS

Zagreb, Zagorska 16

ČETVRTAK | THURSDAY 05/12/13

Razgovor vodi Toni D'Angela, a prevodi Etami Borjan. | Conversation with Toni D'Angela, translated by Etami Borjan.

Shvatio sam da je bolje ne znati. Ono malo što može biti otkriveno mora ostati skriveno. Ovo stanje tajnosti postoji zato da bi se stvari stavile na mjesto. Čovjek ne zna gdje ide, niti na koji način će se film dogoditi. Elementi postaju animirani u najvećoj tišini, bez ičega što bi se moglo reći o njima. Može se samo očuvati okvir i zadržati orijentacija, bez ikakvog vidljivog motiva. Ove rečenice izražavaju kako su se svi moji filmovi, od prvoga, stvarali. (Jean-Claude Rousseau)

I understood that it is preferable not to know. The little that can be discovered must remain hidden. This condition of secrecy exists so that things can be put into place. One doesn't know where one is going, nor in what manner a film will occur. The elements become animated in the greatest silence, without anything that can be said about them. One can only conserve the frame and keep the orientation without any apparent motif. These sentences express the way all my films, since the first one, were done... (Jean-Claude Rousseau)



- 1 Počnimo od *Saudade*. Esejski, teorijski, strogi film. Ovdje se okupljaju svi filmski elementi. Zvuk, kadar, pokret, vrijeme... trajanje urezano u okvir kao što je Velázquez učinio s *Las Meninas*, vaša gesta je istodobno i stručna i suzdržana. Okvir je geometrijski, poput skulpture. U isto vrijeme autorov nemiran stav ne zauzima nikakav položaj, čak ni u ogledalu koje – umjesto toga – odražava nelagodu i neidentitet autora i njegova alata – kamere. Napetost koja označava podjelu na vidljivo i nevidljivo. Ogledalo i kamera, kao u *De son appartement*. Slikar u *Las Meninas* je prikazan, ali skriven, jedva vidljiv: suzdržan, no sprema se ponovo nestati. U *Poretku diskursa* Michel Foucault tvrdi kako se slikar na slici čini kao da je nevidljiv i kao da ne vidi platno koje oslikava. Velázquez je prikazan tijekom čina slikanja. Gesta je nesigurna. Njegovo tijelo napušta platno da bi se bolje vratilo. U *Saudadeovom* ogledalu nemir je još prisutniji. Ustvari, autor stavlja kameru na stolac kako bi je prepustio vlastitom 'mehaničkom razmišljanju', u nadi da će prevladati tu napetost. Što Rousseau vidi? Vidi li naš pogled? Je li prostor za gledateljevo oko vidljiv? Za oko kamere? Za površinu koja se odražava?
- 2 U *Saudade* je reprezentacija prostora prostor reprezentacije. Pomak, neslučajnost. Tanka orta koja spaja i razdvaja percepciju svijeta i percipirani svijet. Još jednom, *décalage*, razlika, zaostatak. Čak je i samo snimanje već *saudade*: isto nije i identično.
3. Dakle, doživljaj svijeta je veći od naših obrazaca i točke gledišta. To je pouka *La vallée close*, prelijepog vrela heterogenosti, kozmičke geografije ostataka i stijena, izmaglice i masa, beskonačna raspodjela. *La vallée close* je lukrecijanski *Physio* koji se ne može svesti na Jedno.
- 4 Vrelo koje juri u dolinu, odupirući se rastakanju. Otpor i čin ljubavi prema životu, dragocjenostima, vrelima, lišću, tekućim vodama, kretanje suštine, njezin šum, no i njezina tišina koja stvara vakuum u punini novinskih vijesti i prenesenih tračeva. Ovu kritiku već je iznio u *Les antiquités de Rome*. S jedne strane televizijski program koji proračunato nešto prodaje, s druge iznenadna kiša nad Panteonom.
- 5 Prije nekog vremena filmski je časopis (LA FURIA UMANA) koji izdajem uredio posebno izdanje o Rousseauu i Leu McCareyu. Htio bih upitati gospodina Rousseaua o odnosu s McCareyem te općenito o odnosu s američkim klasičnim filmom.
- 6 Od Amerike do Japana. Gledajući njegove filmove, stalno mislim na Ozua. G. Rousseau je nedavno posjetio Japan gdje ima mnogo obožavatelja. Kod Ozua postoji izvjesna dijalektika između formalizma (strogo i fiksno snimanje, precizni kadrovi) i napetosti (sukobi između roditelja i djece, emocije), nešto što se čini

nepomičnim i što će izići na površinu. Što mislite? Mogu li reći da se u vašim radovima vidi nadahnuće Ozuom?

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7 Danas mnogi govore o smrti filma. Lucas i Spielberg kažu da će film (kao fizička kopija) umrijeti. Što mislite o digitalnoj formi, 3D-u? Misлите li da je film preživio televiziju, no da ne može preživjeti društvene mreže, Youtube, video na zahtjev, videovrpe koje svatko može objaviti na internetu?

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8 Kada govorimo o vašim filmovima, sjetim se slikanja i razmišljanja, jer je riječ o prekrasnoj kompoziciji, a vaši filmovi ujedno su eseji. Smatrate li svoje filmove bliskijima slikanju ili razmišljanju?

9 Mislim da u vašim filmovima ima i ironije, kada se sjetim plesa u *De son appartement*. Što mislite o burleski? Keaton, Tati ili Jerry Lewis?

10 U *Jeune femme à sa fenêtre lisant une lettre* čini se kao da ste spojili strukturalističke teme (izlaganje dispozicije i tehnologije) i romantične teme (umjetnikov vlastiti izričaj kroz manipulaciju strojem). Kao da ste premostili jaz između lirike Stana Brakhagea i strukturalizma Michaela Snowa. Jesu li ovi autori utjecali na vaš film? Poznajete li njihove radove?

11 Što se tiče današnjice, kakav film volite?

1 Let's start from *Saudade*. An essay, a theoretical, rigorous film. Here, all the cinematic elements are summoned and gathered. Sound, shot, movement, time... the duration engraved on the framing like Velázquez for his *Las Meninas*, your gesture is expert and suspended at the same time. The framework is geometric, like a sculpture. Nevertheless, some signs of 'hits' break through this geometric structure. And the same the author's restless posture doesn't find any pose, even on the mirror which – instead – gives back the discomfort and the non-identity of the author and his instrument, the camera. A tension which marks the division between visible and invisible. The mirror and the camera, like in *De son appartement*. The painter in *Las Meninas* is depicted but hidden, barely visible: suspended but ready to disappear again. In his *The Order of Things*, Michel Foucault argued how the painter seems unseen in the painting and unable to see the canvas he is working on at the same time. Velázquez is depicted during the act of painting. The gesture is hesitant. His body leaves the canvas to re-enter better. In *Saudade's* mirror the restlessness is even more tangible. As a matter of fact the author puts the camera on a stool, so as to abandon it to its own 'mechanical thinking', hoping to overcome that tension. What does Rousseau see? Does he see his own gaze? Is a visible space for the spectator's eye? For the eye of the camera? For the reflecting surface?



- 2 In *Saudade* the representation of space is the space of the representation. A slip, a non-coincidence. A subtle line joining and disjoining the perception of the world and the perceived world as well. Once again, a *décalage*, a difference, a lag. Even filming oneself is already *saudade*: the same is not the identical.
- 3 So the experience of the world is larger than our patterns and point of view. It's the lesson of *La vallée close*, the wonderful fountainhead of heterogeneity, cosmic geography of relics and rocks, mists and masses, infinitive distribution. *La vallée close* is a Lucretius-like *Physis* irreducible to the One.
- 4 The fountainhead which runs towards the valley, resisting the dissolution. Resistance and act of love for life, precious things, fountainheads, leaves, watercourses, the movement of the substance, its humming, but also its silence which creates a vacuum within the fullness of journalistic news and aired gossip. This criticism was already in *Les antiquités de Rome*. On the one side the TV programme calculated to sell, and on the other side a sudden raining on the Pantheon.
- 5 Some time ago the film journal that I edit (LA FURIA UMANA) did a special issue on Rousseau and Leo McCarey. I'd like to ask Mr. Rousseau something about his relation with McCarey, and in general about his relation with the American classic cinema.
- 6 From USA to Japan. Watching his movies, I can't help thinking about Ozu. Recently Mr. Rousseau went to Japan where he has many admirers. In Ozu I could say there's a sort of dialectic between formalism (rigorous and fixed shootings, precise frames) and tension (conflicts between parents and sons, emotions), something that seems still and something that is going to come out. What do you think? And I can say that there's a sort of Ozu's inspiration in your work?
- 7 Today many people talk about death of cinema. Lucas and Spielberg said that the film (as a printed copy) was going to die. What do you think about the digital form, 3D? Do you think that cinema survived television, but it can't survive the social networks, Youtube, video on demand, videotapes that anyone can do and publish on the web?
- 8 Talking about your movies, I think of painting and thinking, I could say philosophy, because there's a beautiful composition, and your movies are essays too. Do you consider your cinema closer to painting or thinking?
- 9 I think there's also something ironic in your movies, I think of your dance in *De son appartement*. What's your relation with burlesque? Keaton, Tati or Jerry Lewis?

10 In *Jeune femme à sa fenêtre lisant une lettre* it's as if you mixed structuralist issues (the exhibition of the dispositif, of the technology) and romantic issues (the artist's self-expression through the manipulation of the machine). It's as if you filled the gap between Stan Brakhage's lyricism and Michael Snow's structuralism. Did these filmmakers influence your cinema? Do you know their works?

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11 About today, what kind of cinema do you like?

(prevela i uredila | translated and edited by: Ivana Ostojčić)

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## Nagisa Ôshima. Čovjek koji je ostavio svoju oporuku na filmu Masao Adachi

I

Kada govorimo o filmu, nemoguće je ne govoriti o Jeanu-Lucu Godardu i Nagisi Ôshimi. Na posve različitim pravcima, obojica su nastojali pronaći odgovore na pitanje "Što je danas u filmu moguće?" prije pitanja "Što filmovi danas trebaju?" - smatrajući svojom dužnošću ispitati cjelovito stanje filma. Na tim su smjernicama nastali *Vjetar s Istoka* (*Vent d'Est*, 1969.) i *Čovjek koji je ostavio svoju oporuku na filmu* (*Tokyo senso sengo hiwa*, 1970.). Međutim, nije riječ o potrebi za propagandističkim filmovima, Godardovoj stvaralačko-centričnoj ulozu u opisima protesta 1968. u Francuskoj ili pitanju kojoj se strani Ôshima priklonio u "Tokijskom ratu". Prava priroda problema, kako su to ova dvojica autora predstavila, u temeljnom je skepticizmu i antitetičkim strujama mišljenja u modernističkom filmskom jeziku. To dovodi u pitanje karakteristično degradiranje svakog tipa ideološkog izražavanja u rasponu od udaljenijih povijesnih do bližih vizualnih tendencija. Ali, ustanovimo najprije tko su ljudi koji to izražavaju i gdje oni postoje.

Godardov film *Vjetar s Istoka*, koji je napravio u trenutku gubitka vjerovanja u radikalnu ideologiju koju je nekad potpisivao (od Maoa i njegove "Male crvene knjige" do ideja Herberta Marcusea), izlaže stvarnost ranjenog Ega za kojeg je klasifikacija "revolucije" više od hipotetičkog koncepta. Temeljna premisa kojom autor poput Godarda nastoji izraziti "revoluciju" jest stavljanje revolucionarne ideologije i revolucionarnog filma na istu razinu. Ipak, time je postalo jasno da se bez obzira na ravnopravnost konceptata njihova značenja bitno razlikuju i ne djeluju recipročnije od alergijske reakcije na njezin uzrok. Sve dok je filmska produkcija indikator izvedivosti revolucije treba se izražavati filmom, a ne samo slikovito pristupati stvarnosti. Paradoksalno, to nas vraća zaključku da je materijalistička priroda filmskog izražavanja metoda izražavanja *Ida*. U suštini, to gotovo u cijelosti poriče metafizičku kvalitetu filmskog jezika. Nadalje, vodi nas novom zaključku o poricanju postojećeg stanja bilo koje vrste filma koji uključuje autorov *Id*: nije važno kako je stvarnost prikazana na filmu kada uvijek izražava strukturu kontrole organizirane moći.

U filmu *Čovjek koji je ostavio svoju oporuku na filmu*, Nagisa Ôshima nas pita kako voditi rat: bacajući kamenje ili kamerom. Kamera uvučena u krvavu izmjenu kamenja njegov je način ispitivanja okolnosti Ega. S oporukama ostavljenim u filmu *krajolika* kao osi, Ôshima napeto zureći u kameru otkriva istinu iza "Tokijskog rata" i zaključuje da će motrena kamera pronaći svoj *raison d'être* samo u situaciji onkraj krajolika. Za Godardovu se samo-centričnu objektivizaciju "revolucije" ne može reći da je uistinu nešto dokazala, on nastoji izraziti da se goli Ego skriva u recipročnom odnosu gledatelj = subjekt, kao što temeljni cilj natpisa nije ljepota ili jednostavnije čitanje nego novi jezik. S druge strane,

Ôshima nastoji razumjeti film kao situacijski katalizator produljenog sukoba, ali i okolnosti faza objektivizacije i Ega kao uvjeta za revoluciju. Vođena temom Ega u revolucionarno-centričnom filmu obojica su je pretvorili u tezu, kao što se može vidjeti u tendenciji da se opetovano vraćaju istom subjektu u većini svojih filmova. Stoga, moramo prihvatiti tu njihovu odrednicu, napravljenu u vezi s nama. Priča, a prema tome i film dosežu svoju individualnost opisujući kretanja, dok lingvističko preoblikovanje, zahvaljujući mudrosti filmskih slika, navodi gledatelje da se isključe iz iskrivljenih stvarnosti svojih podsvijesti. Čini se da nam njihove teze govore: nijedno ne pripada našoj stvarnosti. Moramo nastaviti ispitivati evoluciju filma u “krajolik”.

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## II

Nisam nevidljivi protagonist Ôshiminog *Čovjeka koji je ostavio svoju oporuku na filmu*, ali posljednjih sam se deset godina mogao poistovjetiti s činom traženja mjesta za umrijeti na filmu. Ostaje nepoznato je li to “mjesto za umrijeti” uistinu fizička lokacija ili ne, ali s mojim očima koje stoje čvrsto na krajoliku nastavljam živjeti kao savršeni leš. Savršeno sam svjestan da konceptualno određenje “mjesta” napreduje korak po korak prema sigurnoj smrti.

Moralna svijest prvih filmskih pokreta, donoseći odlučnost mjesta umiranja, omogućuje barem aktivistički podražaj. Kao posljedica tih akcija, aktivistička svijest završava s onu stranu “smrti”, pokazujući da kreativni pokret, koliko ga god pokušavali sakriti u krajoliku, ne može postojati bez razaranja i osporavanja. Na primjer, neka cilj bude osvajanje mjesta stvaranja (u kontekstu stvaralačkog pokreta). Nije važno hoće li to mjesto postati lokacija političkog ili umjetničkog događaja, ali postat će nemoćno mjesto umiranja. Koliko znam, nijedna filmska produkcija nije nikada “usmrtila čovjeka”; iz toga slijedi da ne može niti pokrenuti revoluciju. Iako je koncept “mjesta” ponešto uzdrman organizacijskim teorijama, još uvijek tražim skandal koji se temelji na stvaralačkom pokretu, a koji se razlikuje od glasina kako je emitiranje fikijskih vijesti *Rat svjetova (The War of the Worlds)* toliko šokiralo njujorške kućanice da su se bacale kroz prozore visokih zgrada ili ne toliko nevažne lažne vijesti o smrti Orsona Wellesa na trećoj stranici večernjih novina (sljedeće je godine dovršio *Proces [The Trial]*).

Smatram da je “mjesto umiranja” ondje gdje netko gomila osjećaj “neegzistencije” zbog opterećenja ili izvodi smrt na neki način. U mom slučaju, to je uglavnom osjećaj frustracije ukorijenjen u neuspjehu protesta protiv potpisivanja Japansko-američkog ugovora o sigurnosti 1960. Samo nadahnuće smrti može dati neku vrstu usmjerenosti osjećajima nepostojanja, iako se oslanja na vlastito postojanje. Magnetski odnos pojedinaca jedva uspijeva držati “mjesto” na okupu. Štoviše, kako magnetizam stvara rekurzije među polovima smrti, jedini mogući put kojim netko može pretvoriti svoje nepostojanje u postojanje jest stvaranje “mjesta smrti” kao temeljnog principa pokreta. Suštinski, umjesto razmišljanja



o postojanju mjesta, mislim o fenomenu “puta” koji potiskuje apstraktan prostor koji to “mjesto” zauzima.

Ôshima je pokrenuo kompaniju *Sozosh*a kao svoje “mjesto stvaranja” i objavio manifest *Poslijeratni filmovi: Razaranje i stvaranje (Sengo Eiga Hakai to Sozo)* u kojem je ponovno govorio o situaciji ovim riječima: “Stvaralački pokret nastaje samo iz međusobnih odnosa”. Pitam se kako misli argumentirati sljedeće (o filmu *Smrt vješanjem [Koshikei, 1968.]*):

“Baš kao što ljudska bića ne žive svoj život misleći samo na jednu stvari, ni autorsko se stvaranje ne temelji samo na jednom subjektu. Pa ipak, neozbiljni kritičari smatraju da se svaki rad bavi samo jednom temom. Kada se susretnu s proturječijima, odjednom su suglasni: ‘Taj rad ne razumijemo’. Naš rad ne bi smio imati ništa s tim neozbiljnim kritičarima. Želimo unijeti u naše filmove ono što mislimo i živimo. Kada to ne bismo željeli, ne bismo ih radili.”

Ovim je riječima pojasnio da je stvarni motiv aktivista iza stvaralačkog nastojanja povezan s autorovim integritetom, ne s pojedinačnim radom. No ipak, svoju je tezu povezao s neozbiljnim kritičarima i određenim situacijama, koji su suprotstavljeni njegovim drugovima i globalnoj situaciji. Stajalište svih uključenih je zacementirano. Upravo time unosimo trag “svakodnevnog” u primjedbe poput “nepromjenjiva rasprava o metodologiji je nazadak” ili “neosjetljivost je zločin”, kako bismo ostavili prepoznatljiv otisak trenutka u kojem se nalazimo.

### III

Mislim da je stvaranje prije svega žudnja. U pogledu svakodnevice to je ekstatično vrijeme koje ne služi samo ispunjavanju vlastitih žudnji. Žudnja se ne može osloboditi stvarnosti, niti će ikada nešto od nje dobiti. Besposleni umovi koji rasipaju svakodnevlje otkrivaju se u pohlepi, dok nas ostvarenje neočekivanog vraća stoicizmu svakidašnjice. Žudnje nemaju svrhu u svakodnevnom. Kada bi postojala svrha, žudnje bi se samo trebale pojaviti. Ako morate pitati zašto sam tako iznenada zaokupljen ovom ludom opsesijom, reći ću vam da je to zato što mi je dok sam tražio moje mjesto za umrijeti na filmu Nagisa Ôshima pokazao apsolutnu mogućnost. Iako je smatrao svoj opus “nagovještavajućim filmom”, nama je Ôshima daleko od proroka. Zapravo, od trenutka kada je s oprezom pristupio bljeskovima dubokog saznanja u svakodnevnom, njega bih koristio kao talisman.

Možda je to razlog zašto sam dosad samo dvaput raspravljao o Ôshimi. Prvi put, misleći da izražajnost njegovih slika previše ovisi o mehanizmima projekcije, kritizirao sam njegov film *Okrutna priča mladih (Seishun Zanzoku Monogatari, 1960.)* Tada sam, s mog “umirućeg mjesta” izgovorio magične riječi: “I Ôshima je s time zadovoljan?” Čim sam zašutio, Ôshima je napao moj film *Zdjela (Wan, 1961.)*, snimljen u nezavisnoj produkciji “Društva za filmsko istraživanje” na

Odsjeku likovnih umjetnosti (*Film Research Society*, Nihon University). Žestoko ga je kritizirao. Drugi put je to bilo kad sam prikazivao film *Zatvorena vagina* (Sain, 1963.), također u produkciji "Društva za filmsko istraživanje" izvan kapitalističkog filmskog sustava. Vidio sam filmove *Noó i magla u Japanu* (*Nihon no yoru to kiri*, 1960.) i *Raspravu o japanskim skaradnim pjesmama* (*Nihon shinka-ko*, 1974.). Da je to napravio gospodin Masao Matsuda, solidarno bih ga pozdravio, ali u ovom slučaju sam rekao: "Mi smo izdajice organizacije, revolucionari koji jedva čekaju da se ustanovljeni pokret raspusti." Tada sam odlučio do kraja primijeniti "izdajničku teoriju" i vikao sam naokolo: "Mi nemamo sluha! A to znači da nećemo pjevati ni radničke niti erotske pjesme!" Treći put, sada, odlučio sam promatrati Ôshimin stvaralački proces u filmovima *Smrt vješanjem*, *Tri uskrsnula pijanca* (*Kaette-kita yopparai*, 1968.) i *Dnevniku Shinjuku lopova* (*Shinjuku Dorobo Nikki*, 1968.). Ne govorim o našoj suradnji, mislim da je točnije reći da sam ga promatrao. Vidio sam kako umjesto razmišljanja o pitanjima stvaranja ili razvijanja stvaralačkog trenutka nastoji prenijeti situaciju kroz koju prolazi stvaranje, autorska inicijativa ili čak sveukupnost japanskog filma. Istodobno, obuhvatio je suštinski, specifični stvaralački trenutak realizacije neočekivanog, sa snažnom etikom.

...unatoč tome, spremam se da jednom na njemu primjenim "izdajničku teoriju".

(Prevela Tanja Vrvilo, povodom smrti Nagise Ôshime 15. siječnja 2013. Posveta je objavljena u časopisu Zarez u siječnju 2013. u tematu Filmskih mutacija *Slika katarze*, u suradnji s urednicom Natašom Govedić. Izvorno iz knjige "Kaitai to Funshutsu - Nagisa Ôshima hyoronshu 解体と噴出 - 大島渚評論集", Tokyo: Haga Shoten, listopad 1970., engleski prijevod u Masao Adachi, "Nagisa Ôshima, Filmmaker", CUEC - FICUNAM, 2012., uredio Gô Hirasawa.)

## Nagisa Ôshima. The Man Who Left His Will on Film

Masao Adachi

I

When talking about film, it is impossible to leave Jean-Luc Godard and Nagisa Ôshima out of the conversation. While following completely different directions, they both pledged to find the answer to "What is possible in film today?" long before asking "What do films need today?", taking it as their duty to question the matter of film in its entirety. In doing so, they developed *Wind from the East* (*Vent d'Est*, 1969) and *The Man Who Left His Will on Film* (東京戦争戦後秘話 *Tôkyô sensô sengo hiwa*). The problem, however, isn't questioning the need for propagandistic films, the role of Godard's creator-centric depiction of the 1968 protests in France, or even what side Ôshima took in the "Tokyo Wars".

The problem's true nature, as these two presented it, is in a fundamental skepticism and antithetic current of thought in modernist film language. It questions the characteristics degrading of every type of ideological expression, ranging from a more distant historical tendency to the more readily present visual tendency. Let's start by establishing who are the people who express things, and where they exist. Godard's *Wind from the East*, made at a point where he had begun to mistrust every radical ideology he'd once subscribed (from Mao and his Little Red Book to Herbert Marcuse's ideas), displays the reality of a wounded ego that seeks to classify "revolution" as little more than a hypothetical concept. The basic premise under which an author like Godard seeks to express "revolution", is putting every kind of revolutionary ideology and revolutionary film on an even footing. However, when positioned thus, it becomes clear that while these concepts are similarly worded, their meanings differ greatly, and are no more reciprocal than an allergic reaction is to its cause.

As long as film production is used as an indicator of the feasibility of a revolution, one ought to express oneself through film rather than mere imagery in order to approach reality. Paradoxically, this leads us back to conclude that the materialistic nature of film expression is a method of expressing the id. In essence, this denies the metaphysical quality of film language almost in its entirety. Furthermore, it leads us to draw another conclusion on the denial of the existing state of any type of film that includes the author's id: it doesn't matter in what way reality is captured on film, as it will never do anything but express the control structure of organized Power.

In Nagisa Ôshima's *The Man who Left His will on Film*, he questions how to wage war: by throwing stones or through a camera. For his role in this "Tokyo Wars", he decidedly chooses the camera. The camera drenched in blood shed from the stone-throwing exchange is his way of questioning the circumstances of the ego. Taking the testaments left in landscape films as his axis, he reveals the truth behind the "Tokyo War" staring intently at the camera, and concludes that the observed camera will not find its *raison d'être* anywhere but in the situation beyond the landscape. While Godard's self-centric objectification of "revolution" cannot be said to have actually proven anything, its original aim was to determine that, just like the basic goal of a sticker is not to provide beauty or easy reading but fresh language, the naked ego conceals itself within a reciprocal "viewer = subject" relationship. Ôshima, for his part, seeks to understand not only film as a situational catalyst for prolonged conflict, but also the phases of objectification of both surrounding circumstances and ego as the conditions for revolution.

Both these men, drawn by the topic of the ego in revolution-centric film, made it into their thesis, as can be seen in their tendency to approach the subject continuously in most of their films. Consequently, we must accept this as a characteristic of theirs, made in relation us. The story, and consequently, the film,

ascertain their individuality through the description of comings and goings, while a linguistic reform, according to the wisdom stemming from the visuals of the film, leads the viewer to disconnect themselves from the distorted creations of their subconscious. It would seem as though the thesis of which these two are part, tells us just one thing: neither belongs to our reality. We must keep questioning the evolution of film into “the landscape”.

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II

While I am not the unseen protagonist of Ôshima's *The Man Who Left His Will on Film*, for the past ten years I've been able to relate to the act of looking for a place to die on film. Whether that place to die is actually a physical location or not, remains unknown, but with my eyes firmly set on the landscape, I continue to live like a perfect corpse. I am perfectly aware that the conceptual determination of “place” advances step by step, towards certain death.

At least the moral consciousness of the first film movements, as it allows the determination of one's place of passing out, also enables the stimulation of activism. As a result of these actions, the activist consciousness ends at the polar opposite of “death”, showing that creative movement, however one may try to hide it in the landscape, cannot exist if not first disassembled and denied. For example, take the set goal of securing a place of creation (in the context of the creative movement). It doesn't matter whether it becomes a locale for politics or an artistic matter, for it is now ineffective as a place of passing out. As far as I know, no film production has ever killed a man; in this same way, it cannot be the starting point of a revolution.

In spite of the concept of “place” being somewhat shaken by organizational theories, I've yet to find a scandal based on creative movement other than, for instance, the rumor about how the fictional news broadcast of *The War of the Worlds* shocked a number of New York housewives into throwing themselves out the window of their high-rise apartments, or the not-so-insignificant prank story about Orson Welles himself dying on the page 3 news of the evening paper (he'd go on to finish *The Trial* the following year.) In my opinion, the “place of dying” is where one amasses a feeling of “inexistence” as a cause of being burdened or having carried out death in some way or another. In my case, it is mainly a sense of frustration stemming from the US-Japan Security Treaty protests and their subsequent failure in 1960. It is only through an inspiration to die that one ever gives some sort of directionality to their own feeling of inexistence, even then just grasping at one's existence. The mutually magnetic relation between individuals is barely enough to hold the “place” together. Furthermore, as that magnetism amounts to a recursion between the poles of death, the only possible path one can follow in order to turn inexistence into existence is the creation of the “place of death” as a fundamental principle of movement.



Essentially, rather than thinking about the “place’s” existence, I think about the phenomenon which is a path that suppresses the abstract space that the “place” occupies. Ôshima, who set up Sozosha Company as his “place of creation”, once issued his manifesto in *Sengo Eiga Hakai to Sozo* (戦後映画・破壊と創造 *Postwar Films: Destruction and Creation*); he again declared his proposal with regard to the situation in these words: “The creative moment doesn’t start from anywhere else but from interpersonal relations”. I wonder how he intends to argue with the following.

[Of *Death by Hanging* (絞死刑 *Koshikei*):

Just like humans don’t live their life thinking about only one thing, authors don’t create basing themselves on just one subject. And yet, foolish critics think any given work deals with just one subject matter. When they encounter something that contradicts that, all at once they go and say: “I do not understand this work.” Our works should have nothing to do with these foolish critics. We want to include what we’re thinking and living into our films. If we didn’t, there would be no point to us producing them.

While Ôshima spoke these words, he was indeed explaining that the activist’s true figure behind the intention to create has to do with the author’s integrity not the work’s. Yet, somehow his established thesis with regard to “foolish critics” and certain situations, also exists as an antithesis with regard to this comrades and a more global situation. The stance of those involved is cemented. It is precisely the way in which we accomplish incorporating a nuance of “quotidian” into remarks such as “unvarying discussion of methodology is decay”, or “insensitivity is a crime”, that we leave a distinctive mark of the moment where we stand.

III

I think that creating is, first and foremost, desiring. Supposing that as far as the quotidian goes, this is a rapturous period of time destined for nothing else than releasing one’s desires. Desire can’t ever free itself from reality neither will desire ever obtain anything from it. It is through greed that idle minds wasting away the quotidian are identified, while the realization of the unexpected brings us back to the stoicism of the quotidian. There is no goal in the quotidian for desires. If there were to be a goal, desires would have little else left to do other than occur. Should you ask why am I suddenly so fixated with this foolish obsession, I’d tell you that it is because while I’ve been looking for my “place to die” on film, Nagisa Ôshima made it look like an absolute possibility.

In spite of him considering his own body of work to be “premonitory films”, to the rest of us Ôshima is hardly a prophet or anything of the sort. In fact, from the moment he started taking precautions about the enormity of the flashes of deep realization regarding what one may gain from the quotidian in his work, I wouldn’t

even use him as a protective charm. That may very well be the reason why I've only discussed Nagisa Ôshima twice so far.

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The first time, thinking that the imagery that made his means of expression depended too much on projection, I criticized with particular emphasis his *Cruel Story of Youth* (青春残酷物語 *Seishun Zankoku Monogatari*, 1960). Then, from my "dying place", I said the magic words: "And Ôshima is fine with this?" No sooner had I put my tongue back in my mouth, Ôshima went nuts on my work *Bowl* (椀 *Wan*, 1961), done independently in collaboration with the Film Research Society of the Fine Arts Department of Nihon University. He thoroughly criticized it.

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The second time around, though, was while I was screening *Closed Vagina* (鎖陰 *Sain*, 1963), also produced with the Research Society, outside the capitalist film system. I had seen *Night and Fog in Japan* (日本の夜と霧 *Nihon no yoru to kiri*, 1960) and *A Treatise on Japanese Bawdy Songs* (日本春歌考 *Nihon shunka-ko*, 1974). Had it been Mr. Masao Matsuda, I would have sent him a greeting in solidarity, but instead, I went and said: "We're traitors to the organization, revolutionaries looking to dissolve the established movement". Then I decided to truly fulfill the "traitor's theory" and went around yelling: "We're tone-deaf! And being tone-deaf, we won't sing workers' song, of erotic ones!"

This being the third time, I decided to observe Ôshima's film creation process in *Death by Hanging* (絞死刑 *Koshihei*, 1968), *Three Resurrected Drunkards* (帰って来たヨツパライ *Kaette-kita yopparai*, 1968) and *Diary of a Shinjuku Burglar* (新宿泥棒日記 *Shinjuku Dorobo Nikki*, 1968). More than a collaboration, I think it would be more correct to say I observed him. The result was that instead of minding the issues of creation or the need to develop a creative moment, I saw that he sought to transmit the situation through which creation, author initiative, or even the entirety of Japanese film is going through. At the same time, he has shouldered the essential, specific creative movement of realization of the unexpected, with a strong ethic.

...in spite of which, I'm saving my energies to apply the "traitor's theory" on him one more time.



(Nagisa Ôshima died on January 15, 2013. Masao Adachi's text, translated by Tanja Vrvilo was published in magazine Zarez, in the late January, as part of Film Mutations' thematic block *The Image of Catharsis*, in collaboration with an editor Nataša Govedić. Originaly from the book "Kaitai to Funshutsu - Nagisa Ôshima hyoronshu", Tokyo: Haga Shoten, October 1970. English translation in Masao Adachi, "Nagisa Ôshima, Filmmaker", CUEC -FICUNAM, 2012, editor Gô Hirasawa.)



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