SERIJE ZA INVIZIBILNO KINO
SERIES FOR INVISIBLE CINEMA

#1

Subota | Saturday
10 . 05 . 2014 .
Galerija Nova
Gallery Nova

20:00

Remedijacija

MAKAVEJEVLJEV SNOVITI

FILMSKI EKSPERIMENT

Remediation

MAKAVEJEV'S DREAM

FILM EXPERIMENT

Nedjelja | Sunday
11 . 05 . 2014 .
Muzej suvremene umjetnosti
The Museum of Contemporary Art
Gorgona

19:00

Béla Tarr

TORINSKI KONJ I FILMSKA
TVORNICA MIŠLJENJA

THE TURIN HORSE AND FILM
FACTORY OF THOUGHT

Subota | Saturday
10 . 05 . 2014 .
Galerija Nova | Gallery Nova

U sklopu simpozija i umjetničkog programa "Umjetnost, institucionalni 'mrtvi rad' i granice vrednovanja", koji organizira BADco.
As part of symposium & artistic programme "Art, Institutional 'Dead Labor' and Limits of Valorization", organized by BADco.

20 : 00
Remedijacija
MAKAVEJEVLJEV SNOVITI FILMSKI EKSPERIMENT
Remediation
MAKAVEJEV'S DREAM FILM EXPERIMENT

Levan Lomjaria, Marta Hernaiz, Gonzalo Escobar Mora, Emma Rozanski, Fernando Nogari, Graeme Cole, Ghazi Alqudcy
prema skriptu Makavejevljevog asistenta Matthewa Dude after a script by Makavejev's assistant Matthew Duda (1978)
2014
trokanalna video projekcija | 3-channel video projection
c/b + boja | b/w + color
59' 11''

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 Doublier 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.

Ova remedijacija predstavlja koncepte materijalnosti filmske i digitalne umjetnosti, politike filmskih i digitalnih arhiva te oružja subverzije Makavejevljevog rada u nastajanju. Digitalna prezentacija temelji se na radionici eksperimentalnog filma koju je vodila Tanja Vrvilo s grupom internacionalnih filmaša, poslijediplomskih studenta filma na Film Factory programu koji je pokrenuo Béla Tarr u Sarajevu, gdje je 2013. napravljena prva rekonstrukcija.

Uz prisutnost filmaša film.factory programa i Béle Tarra.
Hvala Dušanu Makavejevu i Béli Tarru.
Program u Galeriji Nova realizira se u suradnji s WHW.

Koncept
Tanja Vrvilo
Produkcija
Film-protufilm u suradnji s film.factory.

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 digitization.

The remediation will present 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. The digital presentation is based on a workshop on experimental film that Tanja Vrvilo held with a group of international filmmakers, MA students at Béla Tarr Film Factory programme in Sarajevo, where the first reconstruction was made in 2013.

In the presence of film.factory filmmakers and Béla Tarr.
With thanks to Dušan Makavejev and Béla Tarr.

Concept
Tanja Vrvilo
Production
Film-protufilm in collaboration with film.factory.
Programme at Gallery Nova is realized in collaboration with WHW.

Nedjelja | Sunday
11 . 05 . 2014 .
Muzej suvremene umjetnosti Zagreb
The Museum of Contemporary Art Zagreb
Gorgona

19 : 00
Béla Tarr
Torinski konj i filmska tvornica mišljenja
The Turin Horse and Film Factory of Thought

Panel-razgovor i prikazivanje **Torinskog konja** s Bélom Tarrom, filmskim umjetnikom i osnivačem programa Film Factory, internacionalnog poslijediplomskog studija filma i radionice filmskog mišljenja.
"Iako nas posvuda okružuje sve više i više slika, paradoksalno, svakodnevno opažamo sve veće obezvrijeđenje tog divnog jezika. U tom kontekstu nastojimo iskazati dolazećoj generaciji filmaša, snažno i uvjerljivo, važnost vizualne kulture i dostojanstva slike. Naša je težnja obrazovati zrele filmaše koji misle odgovorno, s duhom humanizma, umjetnike s osobnim gledištem, osobnom formom izražavanja, koji koriste svoju kreativnu moć u obranu dostojanstva čovjeka u stvarnosti koja nas okružuje. Propitivanja svjetonazora i stanja naše civilizacije utječu na rad novog programa doktorskog studija u Sarajevu." Béla Tarr

Panel-conversation and screening of **The Turin Horse** with Béla Tarr, film artist and founder of film.factory programme, an international postgraduate film studies and workshop of film thought.
"While there are more and more images everywhere around us, paradoxically, we perceive the increasing devaluation of this beautiful language every day. It is in this context that we are seeking to demonstrate, emphatically and convincingly, the importance of visual culture and the dignity of the image to the coming generation of filmmakers. Our aspiration is to educate mature filmmakers who think responsibly, with the spirit of

humanism, artists who have an individual outlook, an individual form of expression and who use their creative powers in the defense of the dignity of man within the reality that surrounds us. Probing questions concerning our outlook on the world and the state of our civilization must impact the work of the new programme of doctoral studies in Sarajevo." Béla Tarr

Sudionici | Participants: Béla Tarr, Karin Harrasser, Hrvoje Hribar, Goran Sergej Pristaš, Petar Milat, Tomislav Medak, Tanja Vrvilo.

20 : 15
Torinski konj
The Turin Horse
A torinói ló Béla Tarr
2011, 35 mm, c/b | b/w, 146'

Režija | directed by: **Béla Tarr** su-redateljica | co-director: **Agnes Hranitzky**; scenarij | screenplay: **Béla Tarr, László Krasznahorkai** snimatelj | director of photography: **Fred Kelemen** montažerka | film editing: **Agnes Hranitzky**; izvorna glazba | original music: **Mihaly Vig** glume | cast: **Janos Derzsi** (Ohlsdorfer), **Erika Bók** (Ohlsdorferova kći | Ohlsdorfer's daughter), **Mihaly Kormos** (Bernhard), **Rosci** (konj)

Producent | produced by: **Gabor Teni** izvršni producenti | executive producers: **Elizabeth Redleaf, Christine K. Walker** koproducenti | a co-production of: **Martin Hagemann, Juliete Lepoutre, Marie-Pierre Macia, Ruth Waldburger**

Hrvatski distributeri | Croatian distributors: **Continental Film, Hrvatski filmski arhiv | Croatian Film Archive**;

Prisjećajući se incidenta u Torinu koji je navodno uzrokovao konačni slom i ludilo Friedricha Nietzschea, njegovih jecaja i trenutka kada je zagrlio konja kojeg je kočijaš bičevao jer se odbijao pomaknuti, stalni scenarist Béle Tarra - pisac László Krasznahorkai napomenuo je kako se čini da nitko ne zna ili ne pita što se dogodilo s konjem. Ali, **Torinski konj** se samo nominalno bavi ovom zagonetkom. Više se zanima za kočijaša i njegovu odraslu kćer, koji žive u zabačenoj kamenoj kolibi bez

struje, preživljavajući na krumpiru kao jedinoj hrani i palinki (mađarskoj voćnoj rakiji), dok vani nezaustavljivo bjesni oluja, a onda se tijekom pažljivo opisanih šest dana samovoljno smiri. Njihov je zazorni život fiksiran s nekoliko paklenih rutina, poput odijevanja, svlačenja, izvlačenja vode iz bunara ili gledanja kroz prozor. (Jedan kadar eksterijera pred kraj filma u kojem kći upravo to čini progonit će me do kraja života.) Ono što prolazi kao zaplet postupno postaje još minimalnije kada kočijaševa kobila najprije odbija vući kola, a zatim odbija jesti. Otac i kći na kraju i sami postaju nepokretni, potvrđujući jednu od Tarrovih korisnih izjava - da je to jednostavno film o neizbježnoj činjenici smrti. A Tarr je toliko nezainteresiran za uobičajena pravila dosljednosti da može pokazati oca i kćer (koju glumi Erika Bók, djevojčica u Tarrovom **Sátántangó** i Henriette u **The Man from London**) teatralno osvijetljene kada ona odbija jesti, iako je prethodna scena pokazala kako se puna petrolejka neprestano gasi, prije potpunog mraka. "Što je ova tama, tata?", pitanje je koje ostaje neodgovoreno. (...)

Još od svoje video produkcije iz 1982., 72-minutnog **Macbetha** snimljenog u dva kadra za mađarsku televiziju, Tarrov svijet djeluje prema nekoj vrsti demonske anti-teologije koja je više stvar osjećaja nego principa; ne može čak potvrditi ni trijumf zla niti pošasti ili uzaludnosti. Ako se pokaže da je ovo Tarrov posljednji film, kao što sada tvrdi, moglo bi to biti zato što odlazi onkraj svake nužnosti da dosegne konačni zaključak o bilo čemu osim izumiranju.

(Jonathan Rosenbaum, fragment iz **Duboko u Tarrovoj jami** iz **Film Comment**, rujan-listopad 2011.)

Recalling the incident in Turin that reportedly occasioned Friedrich Nietzsche's final breakdown into madness – his weeping and embracing a cab horse that was being beaten by its driver for refusing to budge – Béla Tarr's regular screenwriter, novelist László Krasznahorkai, has noted that no one seems to know or ask what happened to the horse. But **The Turin Horse** is only nominally concerned with this riddle. It's more concerned with the horse's driver and his grown daughter, who live in a remote stone hut

without electricity, subsisting on an exclusive diet of potatoes and palinka (Hungarian fruit brandy) while a perpetual storm rages outside, then arbitrarily subsides, over a carefully delineated six days. Their abject life remains fixed by a few infernal routines, such as dressing, undressing, drawing water from a well, or looking out the window. (One exterior shot of the daughter doing just that towards the end of the film will haunt me the rest of my life). What passes for plot gradually becomes even more minimal by the driver's horse first refusing to pull the wagon, then refusing to eat. Eventually father and daughter also become immobilized, confirming one of Tarr's helpful statements – that this is simply a film about the inescapable fact of death. And Tarr is so unconcerned with the usual rules of consistency that he can show us the father and daughter (the latter played by Erika Bók, the little girl in Tarr's **Sátántangó** and Henriette in **The Man from London**) theatrically lit while she refuses to eat, even though the previous scene, ending in total darkness, has shown the lantern repeatedly burning out while it's still full of fuel. So "What is this darkness, Papa?" is a question that goes unanswered. (...)

Ever since his 1982, 72-minute video production of **Macbeth** in two shots for Hungarian TV, Tarr's universe has operated according to some sort of demonic anti-theology that's more a matter of feeling than one of principle; it can't even be counted on to confirm the triumph of evil or pestilence or futility. If this proves to be Tarr's last film, as he now maintains, this may be because it goes beyond any necessity to reach final conclusions about anything but extinction.

(Jonathan Rosenbaum, a fragment from **Deep in the Tarr Pit** from **Film Comment**, September-October 2011.)

Matthew Duda

Bergmanove neverbalne sekvence: Izvor za Snoviti filmski eksperiment **Dušana Makavejeva**

Film Ingmara Bergmana često više nalikuje knjizi nego filmu - brojne "govoreće glave" kreću se u oskudno namještenim prostorijama. Ipak, neverbalne sekvence u Bergmanovim filmovima ispunjene su unutarnjim značenjem i filmskom, snovitom atmosferom koju najčešće "prekriva" banalnost radnje. Taj pripovjedni veo uzrokuje neodređeno razumijevanje psihičke napetosti likova. Napetost, predstavljena snovito, posjeduje onu "nježnu nesigurnost" koja je prisutna kada se nestvarno nudi kao apsolutno stvarno. Ali zašto onda Bergman uključuje toliko neverbalnih sekvenci u svoje filmove? Možda je razlog njegov strah od ogoljavanja vlastitih nesigurnosti na izravan verbalni način.

Izvorna Makavejevljeva nakana bila je iskoristiti Konferenciju (na kojoj se temelji ova knjiga) kao forum na kojem se može predstaviti izbor neverbalnih sekvenci koje bi omogućile jedinstveno iskustvo sudionicima. Jednostavno rečeno, predstavljanje je postavilo pitanje: je li moguće konstruirati (ili rekonstruirati) Bergmanov film koji Bergman nikada nije napravio? Jedan od odgovora na to pitanje bio je sastaviti film u kojem su sve slike Bergmanove, ali drukčije raspoređene. Ovaj novi sklop omogućio bi prodor za istraživanje unutarnjeg značenja Bergmanovih priča oslobađajući gledatelja od praćenja strogog narativnog razvoja. Važna odluka za koncepciju Makavejevljevog projekta bila je da se na Konferenciji neće osloniti na čitanje predavanja, nego kreirati nešto što bi moglo stajati zasebno, kao rad u nastajanju. Po prvotnoj zamisli, format predstavljanja trebala je biti projekcija jedne role najsnažnijih neverbalnih sekvenci iz nekih najpoznatijih Bergmanovih filmova montiranih u smislenom slijedu. Nakon gledanja desetak Bergmanovih filmova i razmatranja nekih tridesetak sekvenci u kojima većinom nije bilo dijaloga, Makavejev je odabrao dvadeset i četiri najprikladnije sekvence. Uzevši u obzir vremensko ograničenje prezentacije, sveo je broj na

devetnaest dolje opisanih sekvenci. Odluka da koristi samo crno-bijele sekvence bila je uvjetovana dostupnošću filmova kao i Makavejevljevom željom da ostane dosljedan Bergmanovom osjećaju da crno-bijeli film najprikadnije opisuje snovita psihološka stanja. Bilo je pomalo iznenađujuće kako su se lako ove neverbalne sekvence mogle odvojiti od konteksta određenog filma koji ih je sadržavao; iako razdvojene od svog pripovjednog kontinuiteta, ove sekvence - kao zasebne jedinice, i dalje su sačuvale vlastito narativno značenje i učinak. Zajedno prenesene u novu strukturu te su sekvence proizvele drugi specifični psihološki efekt, koji je još izražajnije otkrio Bergmanov koncept snovite strukture u filmu.

Tragajući za slikama koje imaju metaforičke kvalitete, Makavejev je pronašao u tim sekvencama brojne ponavljajuće uzorke (koje je imenovo Bergmanove "nebrojene duše"). Naime, otkrivamo repertoar slika koji pruža arhetipski filmski vokabular za Bergmanov rad: vrata, satovi, hodnici, sobe, kreveti, žene, itd. Nova montažna struktura smjerala je naglasiti vraćanje tih slika, nadajući se da će vizualno gomilanje "stvari" ostvariti simbolička značenja. Stavljeni u novi kontekst ti se vizualni simboli povezuju s psihičkim stanjima Bergmanovih likova u kontekstu verbalnog narativa. Odluka da se u prezentaciju uključe sekvence u boji došla je nakon dovršene montaže crno-bijelih sekvenci. Zapravo, poniknula je iz projekta koji je Makavejev vodio sa svojom filmskom klasom (kojoj je predavao tijekom jednogodišnjeg boravka na Harvardu), a koji je imenovao "Kompresirani film". (Projekt se sastojao od gledanja devedesetminutnog igranog filma u trideset minuta simultanim projiciranjem njegovih triju rola jedne pored druge.) Nadahnut ovim pothvatom, Makavejev je predložio da s eksperimentom na Konferenciji ode još dalje. Uz crno-bijele sekvence projicirao je dvije sekvence u boji iz Bergmanovih najnovijih radova, što je proizvelo zadivljujući vizualni kolaž. Ponovno, zbog dostupnosti filmova, izbor filmova u boji bio je ograničen na **Licem u lice** i **Krike i šaputanja**. Kako je prezentacija zaista izgledala pokazuje ova shematizacija raščlanivši materijal u tri dijela:

I. Jednostruka projekcija jedanaest crno-bijelih neverbalnih sekvenci. (30 minuta)

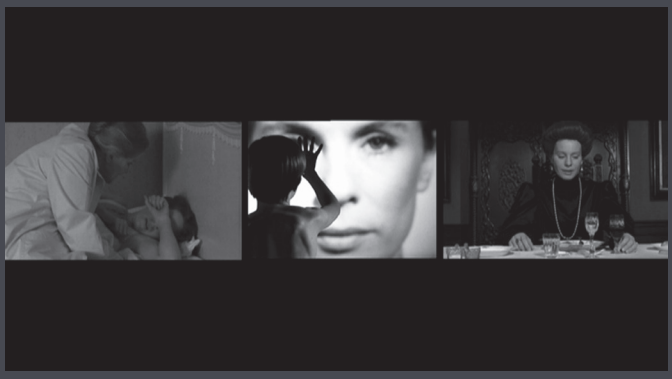
II. Trostruka, simultana projekcija crno-bijelih sekvenci s neprekinutim bočnim sekvencama iz filmova u boji **Licem u lice** i **Krici i šaputanja.** (25 minuta)

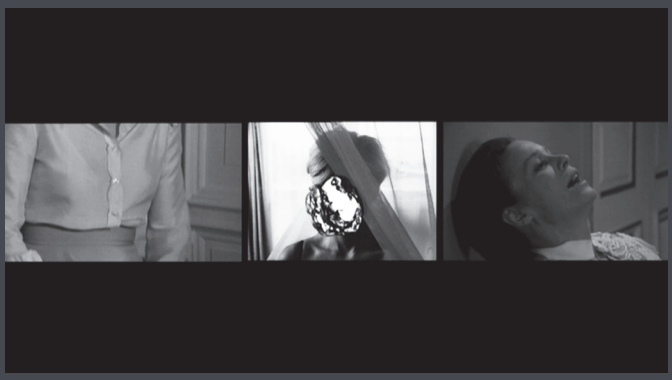
III. Jednostruka projekcija završne sekvence **Persone.** (1½ minuta)

Ova podjela je samo praktička - stvarna projekcija se razvijala bez prekida. Središnji stupac pokazuje redoslijed filmova iz kojih su uzete odgovarajuće crno-bijele sekvence. Sekvence u boji počele su na kraju sekvence #11 i trajale su do kraja sekvence #18.

Sekvence su prikazane slijedećim redom:

	1. PERSONA	
	2. DJEVIČANSKI IZVOR	
	3. PERSONA	
	4. SNOVI	
	5. PERSONA	
	6. VEČER KOMEDIJAŠA	
	7. DJEVIČANSKI IZVOR	
	8. SNOVI	
	9. ŠUTNJA	
	10. PERSONA	
LICEM U LICE	11. SEDMI PEČAT	KRICI I ŠAPUTANJA
(rola #2)	12. LICE	(rola #2 i početak role #3)
	13. DIVLJE JAGODE	
	14. KROZ TAMNO OGLEDALO	
	15. PERSONA	
	16. ŠUTNJA	
	17. PERSONA	
	18. ŠUTNJA	
	19. PERSONA	





Trajanje sekvenci u boji određeno je vremenom prikazivanja već sastavljenih crno-bijelih sekvenci (br. 12-18). Sekvenca iz **Krika i šaputanja** izabrana je tako da osigura preklapanje trenutka kada Ingrid Thulin stavlja komad stakla u vaginu s trenutkom u kojem Liv Ullman staje na komad stakla u crno-bijeloj snimci **Persone** (sekvenca br. 17).

Nakon što je namješteno ovo vodoravno supostavljanje, premotalo se dovoljno filma u boji kako bi počeo točno u trenutku pojavljivanja Smrti u sekvenci br. 11 (iz **Sedmog pečata**, dvadesetak minuta prije nego što će se pripremljeni trenutak dogoditi). Tako, osim ovog namjernog supostavljanja stakla, ostali su vodoravni odnosi između crno-bijelih sekvenci i **Krika i šaputanja** proizvoljni. Sekvenca u boji iz **Licem u lice** u eksperimentalnoj je shemi "položena" suprotno (tj. pripremljeni hotimični element u vodoravnom supostavljanju pojavljuje se na početku sekvence u boji i pri završetku). Sekvenca silovanja iz **Licem u lice** događa se s pojavom Smrti u sekvenci br. 11: zatim se dovoljna dužina snimke premotala unaprijed tako da sekvenca završi u željenom trenutku (nakon sekvence br. 18). Stoga su i svi vodoravni odnosi između crno-bijelih sekvenci i **Licem u lice**, koji su se dogodili nakon sekvence silovanja, posve proizvoljni.

Slijedi detaljni opis devetnaest crno-bijelih sekvenci koje su korištene u kolažu. Uključeni su i precizni trenuci prijelaza na sljedeću sekvencu i trajanje svake sekvence:

1. **PERSONA** Na ekranu prolog: lučni projektor, apstraktne slike, itd. Pojavljuje se mrtva žena. Montažom otvara oči... REZ... (3 min. 27 sek.)
2. **DJEVIČANSKI IZVOR** Trudna djevojka stavlja žabu u štrucu kruha i podiže ruku prema ustima... REZ... (1 min. 27 sek.)
3. **PERSONA** Liv u tišini šeće po sobi, zatim spušta pogled prema televizoru... REZ... (37 sek.)
4. **SNOVI** Bljesak bjeline, zatim spuštanje pečata s natpisom "Susanne Frank." Slijedi foto snimanje: debeli muškarac kucka prstima, žena pozira sa cvijetom u ustima. Susanne odlazi u tamnu sobu i nakon što je zapalila cigaretu naslanja se leđima... REZ... (4 min.41 sek.)
5. **PERSONA** Noć. Bibi sama u svojoj spavaćoj sobi. Liv ulazi kroz vrata - sirene za maglu. Stoje ispred zrcala dok Liv zaglađuje Bibinu kosu unatrag. Odtamnjenje na dan na plaži. Liv ispod donjeg ruba

kadra podiže se s fotoaparatom i škljocne... REZ... (2 min. 17 sek.)

6. **VEČER KOMEDIJAŠA** Sekvenca sna na plaži. Gola žena pliva u moru - muškarac je nosi preko stijena. Odbljesci slike do bjeline... REZ... (3 min. 22 sek.)
7. **DJEVIČANSKI IZVOR** Sekvenca silovanja. Dječak sam s lešom. Baca zemlju na tijelo, zatim trči u šumu dok pada snijeg... REZ... (5 min. 42 sek.)
8. **SNOVI** Žena u vlaku: tračnice, otvara prozor, kiša, trepćuća svjetla triput bljeskaju... REZ... (2 min. 23 sek.)
9. **ŠUTNJA** Pali se svjetlo u spavaćoj sobi - u kojoj su muškarac i žena. Dječak sluša na vratima, zatim odlazi hodnikom do druge sobe u kojoj je bolesna žena. Prilazi prozoru i dolje na cesti vidi tenk... REZ... (3 min. 51 sek.)
10. **PERSONA** Televizijska snimka žrtvovanja redovnika isprekidana užasnutim licem Liv. Redovnik se bočno ruši... REZ... (48 sek.)
11. **SEDMI PEČAT** Zbor i uzvinuti jastreb. Sekvenca konja na plaži uz rub vode, Max se moli, šahovska ploča, itd. Pojavljuje se Smrt odjevena u crno... REZ... (2 min. 4 sek.)

S pojavom Smrti pale se druga dva ekrana.
(Projekcijsko vrijeme za sekvence od 1 do 11: 30 min. 39 sek.)

12. **LICE** Liječnik na tavanu vrši autopsiju. Staklo puca, oči u tintarnici, itd. Ruka prodire kroz rešetku, Max ga progoni; liječnik pada niz stepenice i vrišti dok Max skače niz stepenice... REZ (6 min. 40 sek.)
13. **DIVLJE JAGODE** Uvodna sekvenca sna: sat bez kazaljki, lijes, leš koji pruža ruke, itd. On se budi i odlazi do prozora te podiže zavjesu; gleda van... REZ... (4 min. 48 sek.)
14. **KROZ TAMNO OGLEDALO** Prozor s pogledom na "bijelu" noć. Žena ustaje iz kreveta, odlazi na tavan i postaje obuzeta. Pada na koljena... REZ na zvuk. (4 min. 25 sek.)
15. **PERSONA** Drugi dio prologa - dječak se budi i sjedi na krevetu, gledajući naprijed... REZ... (2 min. 18 sek.)
16. **ŠUTNJA** Ingrid Thulin masturbira u krevetu... REZ... (2 min. 18 sek.)

17. PERSONA Bibi stoji sama pored jezera. Liv i Bibi i komad stakla - prekid narativa s Liv na prozoru, izvan fokusa, itd. Liv odlazi van, sunce blješti iza njezine glave... REZ... (5 min. 1 sek.)

18. ŠUTNJA Početak filma (dosta montiranja). Dječak trlja oči, odlazi do prozora, odsjaj zalaska sunca. Prilazi prozoru dok tenkovi prolaze, stavlja dlan na staklo prozora... REZ (1 min. 22 sek.)

U ovom se trenutku zaustavljaju druga dva ekrana.
(Projekcijsko vrijeme za sekvence od 12 do 18: 26 min. 54 sek.)

19. PERSONA Bibi u zrcalu; dvostruka ekspozicija. Bibi odlazi na autobus - povratak na prolog dok lučno svjetlo nestaje... (1 min. 38 sek.)

(Ukupno projekcijsko vrijeme bilo je 59 min. 11 sek.)

Iako su supostavljanja crno-bijelih sekvenci bila naizgled slučajna (naravno, namjerno), Makvejev je vjerovao u unutarnju logiku zajedničku svim Bergmanovim neverbalnim sekvencama koja omogućuje njihove skrivene odnose neovisno o rasporedu. Prije projekcije, svi su sudionici Konferencije dobili od Makavejeva sljedeću izjavu koja je poput manifesta psihološki pripremila gledatelje na ovaj tip "radionice". Napisana u jedinstvenom Makavejevljevom stilu, izjava je bila pokušaj izazivanja mišljenja publike o stvarnom značenju Bergmanovih filmova, njihove snovite strukture i funkcije "neverbalnih" događaja u filmu:

Nedavno, nakon prikazivanja mog filma **Sweet Movie** netko me je pitao: "Gdje vi stojite?" Pogledao sam u svoja stopala i odgovorio, "Točno ovdje."
Publika se smijala dok me na trenutak preplavio osjećaj srama: da li sam imao pravo jeftinim, intelektualnim klauniranjem izbjeći ozbiljno pitanje?
Kako je lako postati žrtvom optužbi koje dolaze od moralista!

Nije ni demagogija niti Zen kada kažem da stojim tamo gdje sam fizički. Moj je odgovor bio jedini mogući. Činjenica je da u trenutku kad mi je postavljeno pitanje za mene nije bilo nijednog drugog mjesta.

Suočen s Bergmanovim filmovima godinama sam patio od osjećaja neprikladnosti.

Pokupivši - subliminalno - moralističku groznicu, bio sam zarobljen u nezdravoj svijesti s osjećajem da nema izlaza, kao da su nestala izlazna vrata gledališta. Zaista, nisam mogao razumjetni apstraktne i moralne konotacije Bergmanovih filmova. Njegovi likovi stideći se vlastite vitalnosti stalno su se ispričavali nevidljivom autoritetu. Njegova ideja Boga, posebno Boga koji ne voli ljude i koji ih čini neobjašnjivo jadnima, izgleda mi neshvatljiva i bezrazložna za ozbiljnog umjetnika.

Ali onda, kako sam odahnuo kad sam napokon shvatio da je Bergman zapravo klaun prerušen u svjećenika! Bergman je uspio u stvaranju istinske jungovske sapunice!

Ako pokušamo sastaviti inventar Bergmanovih slika sna, doći ćemo do zbirke naizgled zasićene slikama koje nalikuju Buñuelovim ili Godardovim.

Ipak, zašto bi se snažni vizualni simboli smatrali ičijim izumima?

Pojmovi pristojnosti, prioriteta i vlasništva nemaju značaj u umjetnosti.

Bergmanov rad zapravo nije moguće oponašati; jer unatoč činjenici da opetovano koristi iste vizualne klišeje, ti se bergmanovski klišeji ne mogu naći u drugim filmovima!

Zašto bi samo Ken Russell bio ovlašten za penjanje na stabla u voćnjacima svojih susjeda? I zašto bi Fellini bio jedini sineast kojem je dopušteno uvijek iznova proizvoditi isti film i distribuirati ih pod različitim naslovima?

“Svaki film je moj posljednji”, to nije samo izjava o neminovnoj smrti, nego i svjedočanstvo o opsesivnoj potrebi za ponovnim rađanjem, uvijek iznova.

Bergman izražava ovu potrebu unutarnjim glasom koji se ne može čuti, ali je savršeno razumljiv.

Tema rođenja dovodi nas bliže Bergmanovom vlastitom identitetu.

Ženski likovi u njegovim filmovima isijavaju mračnu senzualnost ispunjenu žudnjama koje će prsnuti. Njihova se usta otvaraju - ali riječi nema...

Bergmanove žene posjeduju tjelesnost koja golica kušnjom dlanove gledatelja. U svojim pojavama one donose osobnu autonomiju koja se odljepljuje od platna, zadirući nelagodno u intimu gledatelja. Dijeljenje tišine s Bergmanovim ženama znači bivanje s njima u grijehu. Srećom, kao što nam je Bergman rekao, Boga više nema, i posljedično grijeh je pretvoren u zadovoljstvo bez kazne. Stoga šutnja služi kao zaštitni oklop, budući da moralisti uopće ne mogu funkcionirati bez riječi.

Ingmar Bergman je prvi veliki suvremeni filmaš koji je javno postavio suštinsko pitanje:

"Jesam li, možda, žena?"

Na večer prezentacije, Makavejev je izašao na podij i istaknuo svoju želju da zadrži verbalni uvod na minimumu. Nakon što je pojasnio svoju odoru (Makavejev se pojavio ispred publike u crnoj pelerini sa žarko crvenim ženskim šeširom) u smislu "nagovora na neverbalno", prigušena su svjetla i projekcija je počela. Budući da eksperiment nije imao "probu", svi smo bili znatiželjni i uzbuđeni oko događaja koji će se zbivati za vrijeme trostruke projekcije. Tijekom prvih pola sata samih crno-bijelih sekvenci, publika je slijedila i prihvatila novu strukturu kao jedinstveni kontinuitet, to jest, jedan film koji je pokazao različite aspekte psihičkih napetosti u stanjima spavanja i hodanja. Tome je potpomogao pažljiv odabir točaka prijelaza s jedne sekvence na drugu koji nisu privlačili pozornost na sebe, nego su napravljeni što je moguće "nevidljivije".

To je rezultiralo tkivom sekvenci koje su "tekle" kao da su iz istog filma. Činjenica da je psihička napetost prenošena različitim likovima iz različitih filmova nije spriječila publiku da se poistovjeti s psihologijom novog "lika" sastavljenog od mnogo lica iz različitih sekvenci. U tom smislu, prvih pola sata slika stvorilo je neku vrstu psihološkog "Frankensteina". Opasnost stvaranja nepodnošljive

emotivne razine u publici preopterećenjem neverbalnim slikama, izbjegnuta je pojavom nove napetosti u višeznačnoj narativnoj liniji spojenih sekvenca.

Međutim, od trenutka kada je počela trostruka projekcija, ova se neodređena narativna linija počela raspadati. Publika je bila prisiljena gledati film vodoravno i okomito. Tijekom tih drugih pola sata, u trostrukom se supostavljanju dogodilo nekoliko vodoravnih snovitih "bljeskova". U jednom trenutku, sva su tri ekrana bila ujedinjena prostorno-vremenskom dezintegracijom triju pripovjednih linija koje pokazuju tri žene u krevetu - Liv Ullman (kao Jenny u **Licem u lice**) u lijevoj slici; Harriet Andersson (kao Agnes u **Kricima i šaputanjima**) desno; i Harriet Andersson ponovno (kao Karin u sekvenci iz filma **Kroz tamno ogledalo**) u središnjoj slici. Također, sat iz **Lica** u središtu odjekivao je u krupnom planu kucajućeg sata iz **Krika i šaputanja** u desnoj slici.

Najupečatljivijim i najmoćnijim simultanim usporednim položajem pokazalo se ranije pripremljeno supostavljanje spomenute sekvence "stakla", a iz publike je doprla čujna reakcija. Budući da je prikazivanje bio jednokratno, Makavejev je osjećao slobodu da kreativno eksperimentira tijekom projekcije dižući i spuštajući razinu zvuka od jednog ekrana, pa zatim drugog, koristeći zvučnu miksetu postavljenu za projekciju. Krici Liv Ullman najefektnije su korišteni u sekvenci silovanja iz **Licem u lice** (auditivni, ali ne verbalni). Slike u boji bile su toliko nadmoćne da iako su središnje crno-bijele slike zadržale svoju dvosmislenu narativnu liniju (koja je počela u prvih pola sata projekcije), gledatelji je više nisu mogli pratiti. Kad su se nakon dvadeset i pet minuta sekvence u boji zaustavile, posljednja minuta i pol **Persone** (sekvenca br. 19) dovela je projekciju do kraja.

Makavejev je smatrao da je to prikladno jer je tu sekvencu Bergman zamislio kao komentar na svoj sveukupni filmski pothvat, koji ukazuje na građenje i kasnije razaranje narativne strukture kako bi se prodrlo u psihička stanja likova.

Kad su se svjetla upalila svi su očekivili snažan (i glasan) odgovor publike, a ne kao što se pokazalo, neverbalni zastoj.

Težak nedostatak riječi na skupu potrajao je više od tri minute dok se Makavejev nečujno smješkao. Činilo se da publika još sanjari. Makevejevljev uvodni nagovor uzeo je maha do iznenađujućih razmjera. Osoba koja je najzad razbila tišinu nije ništa rekla o samoj projekciji nego o problemu zaštite autorskih prava - smatrao je da je eksperiment opasno kršenje odgovornosti filmskih predavača koji za ozbiljno poučavanje moraju imati cjelovite filmske kopije! Nakon što ga je Makavejev uvjerio da za ovaj eksperiment nikakve kopije nisu izrezane i da nijedna sekvenca nije "piratirala" postojeće filmske kopije, sve ostale reakcije publike bile su usmjerene prema trostrukoj projekciji - to znači, samo prema drugoj polovici prezentacije. Čuda vodoravnih supostavljanja posve su zasjenila prvih pola sata crno-bijelih sekvenci, koje su bile najnarativnije.

Stoga je snovita i nadrealna struktura drugog dijela svladala pripovjednu (iako novu i neodređenu) neprekidnost prvog dijela.

Iz rasprave sa sudionicima koja je uslijedila, postalo je jasno da je ovaj eksperiment dokazao da je moguće rekonstruirati slike koje su isključivo Bergmanove kako bi se pokazali onirični aspekti njegovih filmova. U jednu ruku, moguće je ostati 100% unutar Bergmanove imaginacije (sve što se pojavljuje na ekranu on je kreirao), dok u drugu ruku netko može promijeniti, čak uništiti, najvažnije odrednice Bergmanovih narativnih filmova (verbalnu strukturu radnje) kako bi se publika potaknula na percipiranje drugih sastavnica njegovog režijskog stila. One uključuju kretnje kamere, kompoziciju kadra, lica u krupnom planu, korištenje predmeta kao simbola, uporabu svjetla, međudjelovanja boje, itd.

Makavejev je nastojao na pretpostavci da ovaj eksperiment nije konačno djelo nego dio istraživanja koji bi mogao omogućiti novi uvid u polju filmskih studija. Takvo koncentrirano i pomalo nedisciplinirano **sempliranje** redateljevog rada moglo bi pomoći boljem razumijevanju kako filmaš stvara svoj subjektivni pogled na svijet, skriven iza verbalnih komunikcija svojih likova. Trostruko supostavljanje Bergmanovih sekvenci razotkrilo nam je unutarnje obrasce

koji obilježavaju njegov filmski rad općenito. Neke sekvence doslovno bi "zavirile" u susjednu sekvencu, što je potaknulo razmišljanje o subliminalnim odnosima među različitim likovima. Jedan se takav primjer dogodio kad smo Ingrid Thulin (iz **Šutnje**) vidjeli kako se muči u kupeu vlaka u središnjoj crno-bijeloj slici, dok se istodobno Ingrid Thulin (iz **Krika i šaputanja**) vidi u desnom kadru u boji kako se priprema ozlijediti komadom slomljenog stakla. Makavejev je pitao možemo li reći da je Ingrid Thulin deset godina čekala u kupeu vlaka **Šutnje** na trenutak samo-ozljeđivanja u **Kricima i šaputanjima**?

Takva provokativna pitanja izviru iz spoznaje da su Bergmanovi filmovi "zlatni rudnik" za ovu vrstu ekperimentiranja: ako se promatra površno, u njegovim filmovima često cijeli sloj značenja ostaje neviđen ili neopažen. Ovo pripovjedno "ljuštenje unatrag" kako bi se potisnulo književno značenje dramskog sukoba izlaže sirovu moć Bergmanovih neverbalnih sekvenci. Slično se eksperimentiranje može provesti s drugim filmašima ili usredotočujući se na njihove osobne stilove ili (možda još zanimljivije) u sprezi sa stilom drugih redatelja sličnih stajališta. To je važno, osobito ako nas zanimaju snovi i film. San filma ne može se izolirati ili razumjeti bez prvotnog odstranjenja stroge verbalne strukture koja ovija većinu filmova.

Bilješka

Poglavlje br. 11: **Istraživanje** iz knjige **Film i snovi**, uredio Vlada Petrić. Geneza knjige bila je trodnevna Međunarodna filmska konferencija, **Bergman i snovi**, koja se odvijala na Sveučilištu Harvard, 27., 28. i 29. siječnja 1978. Cilj konferencije, koju je organizirao Vlada Petrić, bio je analizirati one filmove Ingmara Bergmana koji se bave snovima, podsvjesnim i psihičkim fenomenom. Ovaj članak - osim Makavejevljeve izjave - napisao je Matthew Duda, koji je asistirao Makavejevu na dovršenju ekperimenta sastavljenom od odabranih neverbalnih sekvenca iz Bergmanovog rada.

Prevela

Tanja Vrvilo

Izvorni naslovi Bergmanovih filmova: **Večer komedijaša** (Gycklarnas Afton, 1953), **Snovi** (Kvinnodröm, 1955), **Sedmi pečat** (Det sjunde inseglet, 1957), **Divlje jagode** (Smultronstället, 1957), **Lice** (Ansiktet, 1958), **Djevičanski izvor** (Jungfrukällan, 1960), **Kroz tamno ogledalo** (Smultronstället, 1961), **Šutnja** (Tystnaden, 1963), **Persona** (1966), **Krici i šaputanja** (Viskningar och rop, 1972), **Licem u lice** (Ansikte mot ansikte, 1976)

Matthew Duda

Bergman's Non-Verbal Sequences: Source of a Dream Film Experiment by Dušan Makavejev

A film by Ingmar Bergman may often look more like a book than a movie - a number of "talking heads" move through sparsely furnished rooms. However, the nonverbal sequences in Bergman's films are filled with inner meaning and a cinematic, dreamlike atmosphere that is often "covered over" by the banality of the plot. This narrative veil causes an ambiguous understanding of the characters' psychic tension. Presented in a dreamlike way, this tension possessed that "tender insecurity" present when the unreal is offered as absolutely real. But why, then, does Bergman include so many nonverbal sequences in his films? Perhaps the reason is in his own fear of laying bare his insecurities in a direct verbal manner.

Makavejev's original intention was to use the Conference (upon which this book is based) as a forum in which a selection of these nonverbal sequences could be brought together to provide a unique experience for the participants. Simply put, the presentation addressed the question: is it possible to construct (or reconstruct) a Bergman film that Bergman never made? One way to answer this question is to put together a film in which all the images are Bergman's own, but arranged differently. This new assembly, then, could provide an inroad for exploring the inner meaning of Bergman's stories by liberating the viewer from having to follow a strict narrative development. Important to the project's conception was Makavejev's decision not to rely on reading a paper at the Conference, but rather to create something which could stand on its own as a work-in-progress.

As originally conceived, the format of the presentation was to have been a screening of a single reel of the strongest nonverbal sequences from some of Bergman's most famous films arranged in some meaningful order. After viewing about a dozen

Bergman films and considering some thirty sequences in which there was, for the most part, no dialogue, Makavejev selected twenty-four of the most suitable sequences. After considering the time limitations of the presentation, he reduced this number to the nineteen sequences described below. The decision to use only black-and-white sequences was conditioned by the availability of the films as well s by Makavejev's wish to remain consistent with Bergman's own feeling that black-and-white film is most appropriate for depicting dreamlike psychic states. Somewhat surprising was how easily these nonverbal sequences could be removed from the context of the specific films which contain them; although disjointed from their narrative continuity, these sequences - as separate units, still preserved their own narrative meaning and impact. Taken together in the new structure, these sequences produced another specific psychological effect, which revealed even more expressively Bergman's concept of the dream structure in film.

In his search for certain images that had metaphorical qualities, Makavejev found in these sequences a number of recurring pattern (which he calls Bergman's "numerous souls"). That is, one can discover a repertoire of images that provides an archetypal cinematic vocabulary for Bergman's work: doors, clocks, corridors, rooms, beds, women, etc. The new montage structure was aimed at emphasizing the recurrence of these images, hoping that a visual accumulation of "things" would attain symbolic connotations. Put into this new context, these visual symbols became linked to the psychic states of Bergman's characters in the context of the verbal narrative.

The decision to include the color sequences in the presentation came after the montage of black-and-white sequences was completed. In fact, it sprang from a project that Makavejev conducted in his filmmaking class (which he taught during his year-long stay at Harvard) that he called "Compressed Cinema". (The project consisted of viewing a ninety-minute feature film in thirty minutes by projecting each of its three reels side-by-side simultaneously.) Inspired by this undertaking, Makavejev proposed to the Conference carrying

the experiment further. He projected alongside the black-and-white sequences two color sequences from Bergman's most recent work, which produced a stunning visual collage. Again, because of availability of the films, the choice of color films was limited to **Face to Face** and **Cries to Whispers**. Here is the schematization of how the presentation actually looked, breaking down the material into three parts:

I. A single-screen projection of eleven black-and-white non-verbal sequences. (30 minutes)

II. A three-screen, simultaneous projection of black-and-white sequences flanked by unbroken sequences from the color films **Face to Face** and **Cries and Whispers.** (25 minutes)

III. A single-screen projection of the final sequence of **Persona.** (1½ minutes)

This division is for convenience - the actual screening progressed without a break. The central column shows the order of films from which the corresponding black-and-white sequences were taken. The color sequences began at the end of sequence #11 and continued to the end of sequence #18.

The sequences were screened in the following order:

	1	PERSONA	
	2	THE VIRGIN SPRING	
	3	PERSONA	
	4	DREAMS	
	5	PERSONA	
	6	THE NAKED NIGHT	
	7	THE VIRGIN SPRING	
	8	DREAMS	
	9	THE SILENCE	
"	10	PERSONA	
FACE TO FACE	11	THE SEVENTH SEAL	CRIES AND WHISPERS
(reel #2)	12	THE MAGICIAN	(reel #2 and beginning of reel #3)

13 WILD STRAWBERRIES
14 THROUGH A GLASS DARKLY
15 PERSONA
16 THE SILENCE
17 PERSONA
18 THE SILENCE
19 PERSONA

The duration of the color sequences was determined by the running time of the already assembled black-and-white sequences (nos. 12-18). The sequence from **Cries and Whispers** were selected so as to insure that the moment Ingrid Thulin places the piece of glass into her vagina would coincide with the moment in the black-and-white footage in which Liv Ullman steps on the piece of glass in **Persona** (sequence no. 17). After this horizontal juxtaposition was arranged, enough footage from the color film was rewound so that it could begin at the precise moment that Death appears in sequence no. 11 (from **The Seventh Seal,** some twenty minutes before the arranged moment was to occur). So, except for this intentional juxtaposition of the glass, all the other horizontal relationship between the black-and-white sequences and **Cries and Whispers** were arbitrary. The color sequence from **Face to Face** was "laid into" the experimental scheme in the reverse manner (i.e., the deliberate element in the horizontal juxtaposition was made to occur at the beginning of the color sequence, and near the end). The rape sequence from **Face to Face** would occur at the appearance of Death in sequence no. 11; then enough footage was wound forward so that the sequence would end at the desired moment (after sequence no. 18). So all the horizontal relationship between the black-and white sequences and **Face to Face** that occurred after the rape sequence were also completely arbitrary.

What follows is a detailed description of the nineteen black-and-white sequences used in the collage. Also included are the precise moments of transition to the next sequence and the duration of each sequence.

1. **PERSONA** The prologue come on the screen: projector arc, abstract images, etc. Then the dead woman appears. The editing opens her eyes... CUT... (3 min. 27 sec.)
2. **THE VIRGIN SPRING** The pregnant woman puts a frog into the loaf of bread and raises her arm to her mouth... CUT... (1 min. 27 sec.)
3. **PERSONA** Liv walks around her room silently, then looks down at the TV... CUT... (37 sec.)
4. **DREAMS** A flesh of white, then the lowering of the rubber stamp that says "Susanne Frank." The photo session is next: fat man tapping his fingers, woman posing with flower in her mouth. Susanne goes into dark room and leans back after lighting her cigarette... CUT... (4 min. 41 sec.)
5. **PERSONA** Night. Bibi alone in her bedroom. Liv goes in through door - fog horns. They stand in front of mirror as Liv pulls back Bibi's hear. Fade to daytime on the beach. Liv raises up into the frame and snaps a picture with her camera... CUT... (2 min. 17 sec.)
6. **THE NAKED NIGHT** Dream sequence on beach. Woman swimming naked in water - man carries her over rocks. Flare out of the image to white... CUT... (3 min. 22 sec.)
7. **THE VIRGIN SPRING** The rape sequence. Little boy alone with corpse. He throws dirt on it, then runs into the forest as it snows... CUT... (5 min. 42 sec.)
8. **DREAMS** Woman in train: tracks, window opens, rain, the switching lights flash three times... CUT... (2 min. 23 sec.)
9. **THE SILENCE** Bedroom light comes on - man and woman in room. Little boy listens at the door, then goes down hallways to other room with sick woman. He goes to the window and sees the tank on the street below... CUT... (3 min. 51 sec.)
10. **PERSONA** TV footage of immolation of the monk intercut with Liv's horrified face. The monk falls on his side... CUT... (48 sec.)
11. **THE SEVENTH SEAL** Choir and soaring hawk. Sequence of beach horses at water's edge, Max prays, chess board, etc. Death appears clothed in black... CUT... (2 min. 4 sec.)

At the appearance of Death, the other two screens are turned on. (Screening time for the sequences 1 through 11: 30 min. 39 sec.)

12. **THE MAGICIAN** Doctor doing autopsy in the attic. Glases blown off, eye in inkwell, etc. Hand through the grating, Max pursues him; doctor falls down stairs and screams while Max jumps down stairs... CUT... (6 min. 40 sec.)
13. **WILD STRAWBERRIES** Opening dreams sequence: handless clock, coffin, reaching corpse, etc. He wakes up and goes to the window and raises the blind; he looks out... CUT... (4 min. 48 sec.)
14. **THROUGH A GLASS DARKLY** Window with view out into "white" night. Woman gets up from bed and goes up to the attic and begins to feel herself. She falls to her knees... CUT on the sound. (4 min. 25 sec.)
15. **PERSONA** Second half of prologue - the boy wakes up and sits up in the bed, looking forward... CUT... (2 min. 18 sec.)
16. **THE SILENCE** Ingrid Thulin masturbates in the bed... CUT... (2 min. 18 sec.)
17. **PERSONA** Bibi standing alone near the pond. Liv and Bibi and the piece of glass - break in the narrative with Liv at the window, out of focus, etc. Liv goes outside, sun flares behind her head... CUT... (5 min. 1 sec.)
18. **THE SILENCE** opening of the film (much editing). The boy rubs his eyes, goes to the window, reflected sunset. He goes to the window as the tans go by; he puts his hand up against the window... CUT... (1 min. 22 sec.)

At this point, the other two screens are stopped.
(Screening time for the sequences 12 through 18: 26 min. 54 sec.)

19. **PERSONA** Bibi at the mirror; superimposition. Bibi leaves on the bus - back to the prologue as projector arc goes out... (1 min. 38 sec.)

(Total screening time was 59 min. 11 sec.)

Although these juxtapositions of the black-and-white sequences were seemingly (indeed, intentionally) random, Makavejev believed in an inner logic common to all of Bergman's noverbal sequences which would provide hidden connections among the sequences no matter what order they were placed in.

Before the screening at the Conference, all the participants received the following statement by Makavejev which served as a kind of manifesto that would psychologically prepare the viewers for this type of "workshop". Written in inimitable Makavejevian style, the statement was an attempt to trigger the audience's thinking about the real meaning of Bergman's films, their dream structure, and the function of the "nonverbal" events in the cinema:

Recently, after a screening of my film, **Sweet Movie,** someone asked me: "Where do you stand?"
I looked at my feet and answered, "Right here."
The audience was laughing while a feeling of shame overwhelmed me for a moment: did I have a right to escape a serious questions by way of cheap intellectual clowning?
How easy it is to fall prey to accusations coming from moralists!
To say that I stand where I physically am is neither demagogy nor Zen. My answer was the only possible one. The fact remains that there was no other space for me at the time when I was questioned.
Confronted with Bergman's films, I suffered for years from a feeling of inadequacy. Picking up - subliminally - a moralist fever, I was trapped in an unhealthy consciousness with a feeling that there was no way out, as if the exit doors of the auditorium has disappeared. Indeed, I was not able to understand the abstract and moral connotations of Bergman's films. His characters, ashamed of their own vitality, constantly apologize to an invisible authority. His concept of God, especially, the God who does not love people and who makes them unexplainably miserable, seems to me incomprehensible and gratuitous for a serious artist.
But then, how relieved I was when I finally realized hat Bergman is actually a clown disguised as a priest!
Bergman has succeeded in creating a genuine Jungian soap opera!
If we try to compose an inventory of Bergman's dream imagery, we'll come up with a collection seemingly saturated with images resembling those of Buñuel or Godard. Yet, why should strong visual symbols be considered anyone's inventions?

Notions of propriety, priority and property have no significance in art.

Bergman's work is actually inimitable; for, in spite of the fact that he repeatedly uses the same visual clichés, these Bergmanian clichés cannot be found in other films!

Why should Ken Russell be the only one authorized to climb the trees in his neighbors' orchards? And why should Fellini be the only cinéaste allowed to produce the same movie over and over again, and to distribute them under different titles?

"Each film is my last", is not only a statement about imminent death, but a testimony of an obsessive need to be re-born over and over again as well. Bergman expresses this need in a voice which comes from inside and cannot be heard, but is perfectly understood.

The theme of birth brings us closer to Bergman's own identity. The female characters in his films radiate a murky sensuality filled with desires which are about to burst out. Their mouths open - but there are no words...

Bergman's women possess carnality that temptingly tickles the palms of viewers' hands. In their appearances they bring a personal autonomy which unglues itself from the screen, embarrassingly invading the spectator's intimacy. Sharing silence with Bergman's women means being with them in sin. Fortunately, as Bergman has told us, there is no God any more, and consequently sin is transformed into pleasure without punishment. Thus silence serves as a protective shield, since moralists cannot function at all without words.

Ingmar Bergman is the first major contemporary filmmaker who publicly raised the essential question:

"Am I, perhaps, a woman?"

On the evening of the presentation, Makavejev stepped up to the podium and stressed his desire to keep the verbal introduction to a minimum. After explaining his attire (Makavejev appeared in front of the audience wearing a black cape and bright red woman's hat) in terms of a "plea for the nonverbal", the lights were lowered and the projection began.

Since the experiment had not had a "rehearsal", we all were curious and excited about the events that would occur during the three-screen projection. During the first half hour of just the black-and-white sequences, the audience followed and accepted the new structure as a unique continuity, that is, s a single film which showed various aspects of psychic tension in both sleeping and walking states. This was aided by the careful selection of the points of transition from one sequence to the next which would not call attention to themselves as such, but rather were made as "invisible" as possible. This resulted in a fabric of sequences which "flowed" as if from the same film. The fact that the psychic tension was conveyed through different characters from different films did not prevent the audience from identifying with the psychology of a new "character" composed of many faces from the various sequences. In this sense, the first half hour of images created a kind of psychological "Frankenstein". The danger of creating an unbearable emotional level in the audience by overloading them with the nonverbal images was averted as a new tension arose in the ambiguous narrative line of the sequences taken together.

However, the moment the triple-screen projection began, this ambiguous narrative line began to disintegrate. The audience was forced to watch the film horizontally as well as vertically. During this second half hour, several horizontal dreamlike "flashes" occurred in the three-screen juxtaposition. At one point, all three screens were united by the spatio-temporal disintegration of the three narrative lines showing three women in bed - Liv Ullman (as Jenny in **Face to Face**) at the left; Harriet Andersson (as Agnes in **Cries and Whispers**) at the right; and Harriet Andersson again (as Karin in **Through a Glass Darkly**) in the center. Also, the clock from **The Magician** in the center was echoed in the close-ups of the ticking clocks from **Cries and Whispers** at the right. However, the pre-arranged juxtaposition of the "glass" sequences mentioned above proved to be the most impressive and powerful simultaneous juxtaposition, and an audible reaction was heard from the

audience. Since this was a one-time screening, Makavejev felt free to experiment creatively during the projection by bringing up the sound from one screen and then from another by using sound mixer that had been installed for the projection. Liv Ullman's screams were used to the best effect in the rape sequence from **Face to Face** (audible, but not verbal).

The color images were so overpowering that although the central black-and-white images retained their ambiguous narrative line (begun in the first half hour), the viewers could not longer follow it. When, after twenty-five minutes, the color sequences stopped, the final minute and a half of **Persona** (sequence no. 19) brought the projection to a close. Makavejev thought this appropriate since this sequence is conceived by Bergman as a comment on his whole filmmaking enterprise which points to the building up and subsequent tearing-down of the narrative structure in order to penetrate the characters' psychic states.

When the lights came back on, everybody expected a strong (and load) response from the audience and not, as it turned out, a nonverbal stasis. A heavy absence of words continued for more than three minutes as Makavejev smiled silently at the gathering. It seemed as though the audience were still dreaming. Makavejev's introductory plea had taken effect to a surprising degree. The person who eventually broke the silence did not express his reactions to the projection itself, but rather to the problem of copyright - he felt the experiment to be a serious breach of responsibility to film teachers who must have complete prints to conduct a serious study! After Makavejev assured him that no prints were mangled for this experiment, nor any sequences "pirated" from existing prints, the rest of the public response was, without exception, directed toward the three-screen projection - that is, only the second part of the whole presentation. The miracles of the horizontal juxtapositions completely overshadowed the first half hour of black-and-white sequences, which were the most narrative. Hence, the dreamlike and surreal structure of the second part conquered the narrative (though new and ambiguous) continuity of the first part.

From the ensuing discussion with the participants, it became clear that this experiment proved that it is possible to reconstruct images which are exclusively Bergman's in order to show the oneiric aspect of his films. On the one hand, it is possible to remain 100% within Bergman's imagination (all that appears on the screen is created by him), while on the other hand one can change, even destroy, the most important features of Bergman's narrative films (the verbal plot structure) so that the audience is encouraged to perceive other components of his directorial style. These would include camera movement, shot composition, faces in close-up, use of objects as symbols, use of light, color interactions, etc.

Makavejev insisted on his assumption that this experiment was not a definitive product but stood as a piece of research which hoped to provide a new input in the field of cinema studies. Such a concentrated and slightly undisciplined sampling of director's work could help one understand how a filmmaker creates his subjective gaze into the world, hidden behind the verbal communications of his characters. The three-screen juxtaposition of Bergman sequences revealed for us the inner patterns which characterize his cinematic world in general. Some sequences would literally "peep into" the sequence adjacent to them, which stimulated reflection on the subliminal relationship among the disparate characters. One example of this occurred when Ingrid Thulin (from **The Silence**) was seen suffering in train compartment in the center black-and-white screen, while at the same time Ingrid Thulin (from **Cries and Whispers**) was seen in the right-hand color frame preparing to mutilate herself with the piece of broken glass. Makavejev asked if we could say that Ingrid Thulin had been waiting ten years in the train compartment of **The Silence** for the moment of her self-mutilation in **Cries and Whispers**?

Such provocative questions spring from the realization that Bergman's films are a "gold mine" for this kind of experimentation: in his films, a whole layer of significance often remains unseen or unattended to when viewed superficially. This "peeling back" of the narrative to suppress

the literary meaning of the dramatic conflict exposes the raw power of Bergman's nonverbal sequences. Similar experimentation can be carried out with other filmmakers, either concentrating on their own personal styles or (perhaps more interestingly) in conjunction with the style of other directors with similar attitudes. This is important, particularly if we are interested in dreams and the cinema. The dream within the film cannot be isolated or understood without first removing the strictly verbal narrative structure in which most films are wrapped.

Note

Chapter no. 11: **An Investigation**, from the book **Film and Dreams**, edited by Vlada Petrić. The book had its genesis in the three-day International Film Conference, **Bergman and Dreams**, which took place at Harvard University on January 27, 28, and 29, 1978. The goal of the Conference, organized by Vlada Petrić, was to analyze those of Ingmar Bergman's film which deal with dreams, the subconscious and psychical phenomena. This article - except for Makavejev's own statement - was written by Matthew Duda who assisted Makavejev in completing his experiment composed of selected non-verbal sequences from Bergman's work.

Original title of Bergman's films: **The Naked Night** (Gycklarnas Afton, 1953), **Dreams** (Kvinnodröm, 1955), **The Seventh Seal** (Det sjunde inseglet, 1957), **Wild Strawberries** (Smultronstället, 1957), **The Magician** (Ansiktet, 1958), **The Virgin Spring** (Jungfrukällan, 1960), **Through a Glass Darkly** (Smultronstället, 1961), **The Silence** (Tystnaden, 1963), **Persona** (1966), **Cries and Whispers** (Viskningar och rop, 1972), **Licem u lice** (Ansikte mot ansikte, 1976)

Film & Dreams. An Approach to Bergman (ed. Vlada Petrić)
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Jacques Rancière
Béla Tarr Vrijeme od poslije

Obiteljska večer. Na televiziji moderator rekapitulira službenu verziju povijesti čovječanstva. Bili su prahistorijski čovjek, feudalno doba i kapitalizam. Sutra će biti komunizam. Za sada mu socijalizam krči put i da bi to ostvario mora se teško boriti sa suparničkim kapitalizmom.

Takvo je službeno vrijeme u Mađarskoj krajem 1970-ih: linearno vrijeme, s točno definiranim etapama i zadacima. Otac obitelji iz **Ljudi iz radničkih baraka** (**Panelkapcsolat**) svom sinu tumači tu pouku. Ne kaže što o njoj misli, ali gledatelju je jasna jedna stvar: taj temporalni model ne normira ni njegovo ponašanje, ni slijed priče. U prvim minutama filma, vidjeli smo ga kako napušta djecu i ženu unatoč njezinom plaču a da pritom ne odgovara na njeno pitanje o razlogu njegova odlaska. On se sada očito već vratio ili pak još nije ni otišao. A slijed njegovih postupaka u popriličnom je nesrazmjeru spram službenog poretka vremenâ i zadaća. U prethodnoj sekvenci on je improvizirao partiju nogometa na uredskim stolicama na kotačima sa svojim kolegama koji su kao i on zaduženi za nadzor električne centrale. U sljedećoj sekvenci vidjet ćemo ga kako ostavlja ženu i djecu pred ulazom na bazen smješten u sjeni tvorničkih dimnjaka kako bi otišao diskutirati s prijateljem koji misli da je došlo vrijeme za odlazak onda kada ne možemo više razlikovati oblake od tvorničkog dima.

"Naše vrijeme je prošlo", melankolično tvrdi njegova žena prizivajući, pod frizerskom haubom, sate ludog plesa koji su obilježili sretne dane njezine mladosti. Sljedeća sekvenca to ilustrira slikom kavane u kojoj je muž ostavlja samu s čašom da bi plesao s drugom ženom i skupa s muškim zborom ponavljao nostalgične refrene o uveloj duhovskoj ruži ili vjetrom nošenom jesenjem lišću. Film nas potom odvodi u vrijeme koje prethodi početnoj sekvenci, najavljujući suprugov odlazak i razlog njegova odlaska: mogućnost velike zarade u inozemstvu, od koje će kroz godinu dana možda kupiti automobil, a kroz dvije kuću. Uzaludno tim konzumerističkim snovima

supruga suprotstavlja sreću koja proizlazi iz toga što su zajedno: on će otići, to znamo, jer smo ga već vidjeli kako odlazi. Uzaludno je da, s naše strane, povjerujemo u neopozivi rastanak. Nakon krupnog plana plača ostavljene supruge bez prijelaza slijedi široki plan trgovine u kojoj nanovo sjedinjen par kupuje stroj za pranje s osamnaest programa, a završni plan će nam ih pokazati izvaljene na tovarnom prostoru kamiona pored prvog simbola njihovog novog blagostanja. Film **Ljudi iz radničkih baraka** snimljen 1981. godine treći je film Béle Tarra, produciran i snimljen u socijalističkoj Mađarskoj. Već narativni tijek ukazuje na raskorak službenog planiranja - produkcije i obrazaca ponašanja - i realnosti proživljenog vremena, nadanja, aspiracija i razočaranja mladih muškaraca i žena. Ta tenzija među temporalnostima ne ukazuje samo na odstupanje od službene vizije sadašnjosti i budućnosti koje si je mladi Béla Tarr mogao dozvoliti. Ona također omogućava da iznova pretresemo vremenski razvoj njegova djela. Uobičajeno je da njegov opus dijelimo na dva velika razdoblja: na filmove mladog gnjevnog sineasta koji se hvata u koštac s društvenim problemima socijalističke Mađarske, želeći uzdrmati birokratsku rutinu i dovesti u pitanje obrasce ponašanja proizašle iz prošlosti - konzervativizam, egoizam, mušku dominaciju i odbacivanje drugačijih - te na filmove iz njegove zrele faze koji prate propast sovjetskog sistema i razočaravajuću kapitalističku sutrašnjicu u kojoj je tržišna cenzura zamijenila državnu cenzuru: filmovi koji su sve mračniji i u kojima je politika svedena na manipulaciju, društveno obećanje na prijevaru, a kolektiv na brutalnu rulju. Čini se da se u prijelazu iz jednog razdoblja u drugo i iz jednog univerzuma u drugi, također u potpunosti mijenja i stil mizanscene. Gnjev mladog sineasta očitovao se u naglim pokretima kamere iz ruke koja je u uskom prostoru skakala s jednog tijela na drugo i približavala se licima kako bi temeljito ispitala njihove izraze. Pesimizam zrelog sineasta izražava se dugim kadar-sekvencijama koje oko pojedinaca zatvorenih u njihovu samoću istražuju svu praznu dubinu prostora.

Béla Tarr pak neprestano ponavlja: u njegovom opusu ne postoji faza socijalnih i faza metafizičkih i formalističkih filmova. On uvijek snima isti film, govori o istoj stvarnosti; samo što svaki put jednostavno zagrebe malo dublje. Od prvog do posljednjeg filma uvijek je to pripovijest o iznevjerenom obećanju te o putovanju koje završava na mjestu na kojem je i započelo. **Obiteljsko gnijezdo** (**Családi tűzfészek**) nam prikazuje mladi par, Lacija i Irén koji uzalud opsjedaju ured za stanovanje u nadi da će im dodijeliti stan tako da umaknu iz nesnosne atmosfere roditeljskog doma. **Torinski konj** (**A torinói ló**) prikazuje nam oca i kćer koji su jednoga jutra spakirali svoju skromnu imovinu i napustili neplodnu zemlju. Ali na istom onom horizontu na kojem su nestali ponovno ih vidimo kako se hodajući u povratnom smjeru vraćaju kući da iskrcaju stvari koje su ujutro natovarili. Između ta dva filma razlika je samo u tome što sada više ne vrijedi nikakvo objašnjenje; nikakva troma birokracija, nikakav tiranizirajući svekar ne stoji na putu obećane sreće. Samo jedan te isti horizont šiban vjetrom tjera pojedince na odlazak i vraća ih kući. Prijelaz sa socijalnog na kozmičko, kao što će to redatelj rado reći. Ali to kozmičko nije svijet čiste kontemplacije. To je apsolutno realističan svijet, apsolutno materijalan, lišen svega što bi otupilo čisti osjet kakvog samo kino može ponuditi.

Jer za Bélu Tarra problem nije prenošenje poruke o kraju iluzija ili eventualno o kraju svijeta. Problem mu ne predstavlja niti stvaranje “lijepih slika” – ljepota slika nikada nije cilj sebi samoj, ona je tek nagrada za vjernost stvarnosti koju se želi izraziti i nagrada za vjernost sredstvima s kojima se u tu svrhu raspolaže. Béla Tarr neumorno kuje dvije vrlo jednostavne ideje. On je čovjek koji se brine da što točnije izrazi stvarnost onakvu kakvu ljudi žive. On je također sineast u potpunosti predan svojoj umjetnosti. Kino je umjetnost osjetilnog, a ne tek vidljivog. Od 1989. godine naovamo, svi njegovi filmovi su crno-bijeli, a tišina u njima zauzima sve veći dio, pa se stoga govori da je Tarr htio vratiti kino njegovim nijemim korijenima. Ali nijemi film nije bio umjetnost tišine; njegov model bio je znakovni jezik.

Tišina ima osjetilnu moć samo u zvučnom filmu, zahvaljujući mogućnostima koje on nudi – mogućnosti odbacivanja znakovnog jezika i mogućnosti da navede lica da govore ne putem izraza koji označavaju osjećaje, već putem vremena koje se vrti oko njihove tajne. Slika Béle Tarra od početka je intimno vezana uz zvuk: graja iz koje se, u prvim filmovima, izdižu jadikovke likova, u kojoj riječi glupavih pjesama pokreću tijela, a na licima se oslikavaju osjećaji; kasnije: hladnoća bijednih bistroa gdje harmonikaš dovodi tijela do ludila prije no što će harmonika tiho popratiti njihove uništene snove; šum kiše i vjetra koji sa sobom odnosi riječi i snove, utapa ih u lokvama po kojima se namaču psi, ili ih kovitla ulicama zajedno s lišćem i otpacima. Kino je umjetnost vremena slika i zvukova, umjetnost konstrukcije pokreta koji tijela postavljaju u prostorne međuodnose. To nije umjetnost bez riječi, ali nije ni umjetnost riječi koja pripovijeda i opisuje. To je umjetnost koja pokazuje tijela koja se uzajamno, između ostalog, izražavaju govornim činom i načinom na koji riječ na njih ostavlja dojam.

Dvije su velike umjetnosti riječi. Prva je književnost koja nam opisuje ono što ne vidimo: izgled izmišljenih stvari i osjećaje koje su iskusili fikcionalni likovi. Druga je retorika koja poziva na djelovanje motivirajući, ili unaprijed prikazujući rezultat tog djelovanja. Svaka na svoj način instrumentalizira drugu. Retorika od književnosti posuđuje boje koje obećanja trebaju učiniti osjetilnijima, a djela odvažnijima. Književnost pak sa svoje strane obično stvara priču iz raskoraka obećanja riječi i stvarnosti s kojom se djela sudaraju. Radikalna fikcija tu pronalazi svoj dominantni model. Denuncijacija lažnih obećanja tu se predstavlja kao poticaj na borbu za jednu drugu budućnost. Takva kritika pak može postati suučesnica potvrđujući na svoj određeni način službeni scenarij budućnosti koju treba izgraditi. Ali kada ona pred našim očima tu stvarnost koja poriče retoričku fikciju napravi autonomnom, onda ona naprotiv proizvodi distancu s obzirom na sve scenarije ciljeva koje treba postići i sredstava kojima valja pribjeći. Tako sazrijevaju gnjevni mladi sineasti

– ne gubitkom svojih iluzija, već odrješujući stvarnost kojoj se smatraju vjernima od očekivanja i spojeva koji povezuju logiku fikcije s temporalnim shemama retorike moći. Jer bit realizma – za razliku od programa uzdizanja poznatog pod imenom socijalistički realizam – to je distanca koju zauzimamo spram priča, spram njihovih temporalnih shema i njihovih uzročno-posljedičnih veza. Realizam situacije koje traju suprotstavlja pričama koje ulančivaju i koje odmah prelaze na drugo.

Stvar može započeti laganim odmakom koji vremenu planera i birokrata suprotstavlja stvarnost koju su proživjeli pojedinci. Tako se 1970-ih određivala uska margina na kojoj je gnjevni mladi umjetnik mogao raditi u zemlji petogodišnjih planova: pokazujući ono što je zapinjalo između perspektive planera i onoga što su proživjeli pojedinci; ono što nije dovoljno brzo išlo u realizaciju obećanja; ono što je, u stavu birokrata, svjedočilo o nedovoljnoj pažnji spram patnje i očekivanja onih koji su o njima ovisili. Takav je prostor koji autoritarni režimi dopuštaju umjetnicima u vrijeme "kopnjenja". No već u ovom koraku, a da iskoristimo ponuđenu pukotinu, treba relativizirati ograničenje koje sažetak pričâ veže uz izlaganje "problema", gdje moć planiranja dopušta postojanje problema istodobno ih ograničujući. Više vremena nego što ga zahtijeva ilustracija "problema smještaja mladih" treba provesti u zajedničkim prostorijama gdje se "problemi" javljaju kao insinuacije, optužbe, pritužbe ili provokacije: na sajmišnim svetkovinama, u barovima, ili na plesovima gdje je obećanje pjesama opovrgnuto prazninom pogleda ili besposlenošću ruku koje nervozno premeću čašu. Valja se obratiti glumcima koji to nisu, ljudima kojima se ta priča mogla dogoditi, iako nije, muškarcima i ženama koji su pozvani ne da te situacije odigraju, već da ih prožive, dakle da utjelove očekivanja, zamor i razočaranja kojima se izražava njihovo vlastito iskustvo, iskustvo običnih socijalističkih pojedinaca koji ga proživljuju ne putem dogovorenih kodova izražavanja već u suodnosu riječi, vremena, prostora, refrena, gesti i predmeta.

To preplitanje tvori stvarnost neke situacije, stvarnost vremena kojega su pojedinci proživjeli. Od njega prvo činimo krilo

diptiha (stvarnost protiv obećanja), ali uskoro ćemo ga razmatrati samog za sebe; ti će odnosi pokretati kino sve dalje, a istraživanje tih odnosa zahtijevat će sve intenzivnije iskorištavanje resursa kina, njegovog kapaciteta da svakoj riječi dade njen prostor rezonancije, a svakom osjetu vrijeme da se razvije. Priča zahtijeva da iz svake situacije zadržimo elemente koji se mogu umetnuti u shemu uzroka i posljedica. Ali realizam nalaže da sve dublje idemo u samu situaciju, da sve dalje razvijamo spoj senzacija, percepcija i emocija koji ljudske životinje čine bićima kojima se događaju priče, bićima koja daju obećanja, vjeruju u njih, ili prestaju u njih vjerovati. Dakle, situacije nisu više suprotstavljene službenom odvijanju vremena, već svojoj vlastitoj imanentnoj granici: tamo gdje se proživljeno vrijeme približava čistom ponavljanju, tamo gdje se ljudske riječi i djela primiču riječima i gestama životinja.

Te dvije imanentne granice doista obilježavaju razdoblje koje započinje **Prokletstvom** (**Kárhozat**) 1987. godine, a završava 2011. **Torinskim konjem** kojeg Béla Tarr rado predstavlja kao svoj posljednji film. No, time se ne želi reći da je on bio redatelj kraja vremena koje je uslijedilo nakon sovjetske katastrofe. Vrijeme od poslije nije uniformno i sumorno vrijeme onih koji ne vjeruju više ni u što. To je vrijeme čistih materijalnih događaja prema kojima se mjeri vjerovanje tako dugo dok ga život nosi u sebi.

Prevela
Sana Perić

Izlazi uskoro u biblioteci **Vizualni kolegij** Multimedijalnog instituta; urednik, Petar Milat.

Jacques Rancière

Béla Tarr The Time After

An evening with the family. On television, a speaker recapitulates the official version of the history[1] of humanity. There has been primitive man, feudalism, and capitalism. Tomorrow there will be communism. For the time being, socialism is paving the way for it and must fight hard against its rival, capitalism, to do so.

Such is the official time in Hungary at the end of the 1970s: a linear time with well-defined stages and tasks. The father of the family of **The Prefab People** translates the lesson for his son. He does not say what he thinks of it. But one thing is certain for the spectator: neither the father's conduct, nor that of the narrative, takes this temporal model as its standard. Indeed, within the first minutes of the film we saw him leave his wife and children, despite the former's tears, and without responding to her questions concerning the sense of his departure. Apparently he has already returned, or not yet left. And the unfolding of his actions is far removed from the official order of times and tasks. In the preceding sequence, he and his coworkers, charged with overseeing a power

1 It is important to note that the French word "histoire" can be translated either as "history," or as "story," depending on context. Because the tension between "situations" and "stories" is one of the threads that runs from the beginning to the end of this work, "story" has been chosen in almost every case. It should not be overlooked , however, that in many instances both meanings ought to be heard equally: the story told in an "official history" is a story nonetheless (TN).

station, improvised a soccer match on rolling office chairs. In the following, we will see him dump his wife and children at the entrance to a swimming pool, situated in the shadow of a factory chimney, to go talk with a friend who thinks it is time to leave when one can no longer distinguish the clouds in the sky from the smoke of the factories.

"Our time has passed," his wife notes melancholically, evoking the hours of boisterous dance that marked the happy days of her youth from beneath the dome of the hairdresser's hooded hair dryer. The following sequence illustrates this in the dance-café where her husband leaves her alone with her glass, inviting another woman to dance or repeating nostalgic refrains with a chorus of males: withered Roses of Pentecost or autumn leaves carried away by the wind. After which, the film will take us back before its own beginning, announcing the husband's departure and his reasons for leaving: the possibility of making big money by going to work abroad. Within a year of which to buy a car, perhaps; within two years, a house. In vain, the wife opposes his consumerist dreams with the happiness of being together: he will leave, as we know, since we have already seen him leave. In vain, on our part, would we believe the separation irrevocable. A close-up of the tears of the abandoned wife is succeeded, without transition, by a long shot of a store where the couple, together again, acquire a washing machine equipped with eighteen programs. And the final shot will show them slumped on the platform of a truck beside this first symbol of their new prosperity.

Released in 1981, **The Prefab People** is Béla Tarr's third film, produced and directed in socialist Hungary. The unfolding of the narrative already points to the great distance between official planning - of production and of conducts - and the reality of lived time, the expectations, aspirations, and disenchantments of the men and women of the young generation. The tension between these two temporalities does not only

indicate the break [l'écart][2] with the official vision of the present and the future that the young Béla Tarr would allow himself. It also allows for a rethinking of the temporal development of the filmmaker's works. It is common to divide this **oeuvre** into two major periods: there are the films of the angry, young filmmaker, grappling with the social problems of socialist Hungary, wanting to shakeup the bureaucratic routine, and to call behaviors issued from the past into question: conservatism, egoism, male domination, the rejection of those who are different. And there are the films of maturity, accompanying the collapse of the Soviet system and its disenchanting capitalist consequences, when the censure of the market has taken over for that of the State: darker and darker films, in which politics is reduced to manipulation, the social promise to a swindle, and the collective to the brutal horde. From one period to the other, from one universe to the other, the style of the **mise en scène** seems to change entirely, as well. The anger of the young filmmaker was translated into the brusque movements of a hand-held camera, which leapt from one body to another in a tightened space and drew as close as possible to faces in order to scrutinize their every expression. The pessimism of the mature filmmaker is expressed in long sequence shots that delve into the empty depth of field surrounding individuals enclosed in their solitude.

And yet, Béla Tarr tells us time and again: there is not, in his **oeuvre**, a period of social films and a period of metaphysical and formalist works. It is always the same film that he makes, the same reality of which he speaks; he simply delves a little deeper into it each time. From the first film to the

2 The French word "écart" - which is so central in Rancière's writings on film, and which punctuates his discussion of the progression of Tarr's oeuvre **- has been** translated **as "gap" in almost every instance. Cf. Rancière's** Les écart du cinéma**. Paris: La Fabrique, 2011 (TN).**

last, it is always the story of a broken promise, of a voyage that returns to its point of departure. **Family Nest** shows us the young couple, Laci and Irén, vainly besieging the housing service in hopes of obtaining the apartment that would allow them to escape the stifling atmosphere of the paternal home. **The Turin Horse** shows us the father and daughter packing their meager belongings one morning to leave an infertile land. But it is over the same horizon-line, behind which we saw them disappear, that they enter into view again, walking in the opposite direction and returning to the house to unload the things packed that morning. The difference between the two is precisely that no explanation is worth anything anymore: there is no longer any obtuse bureaucracy, any tyrannical stepfather blocking the path to promised happiness. It is only the same wind-swept horizon that urges individuals to leave and then sees them home again. Passage from the social to the cosmic, the filmmaker willingly says. But this cosmic is not the world of pure contemplation. It is an absolutely realistic world, absolutely material, stripped of all that dulls pure sensation, as only cinema can offer it.

For Béla Tarr's problem is not that of sending a message about the end of illusions and, eventually, about the end of the world. No more than that of making "beautiful images." The beauty of images is never an end. It is only the reward for a fidelity to the reality that one wants to express and to the means that one employs in doing so. Béla Tarr never stops hammering out two very simple ideas. He is a man concerned with giving the most precise expression possible to the reality that people live. And he is a filmmaker entirely occupied by his art. Cinema is an art of the sensible. Not simply of the visible. Because all his films, since 1989, are in black and white, and because silence plays an ever-greater role in them, it has been said that he wanted to bring cinema back to its silent origins. But silent cinema was not an art of silence. Its model was the language of signs. Silence only has tangible power in the sound film, thanks to the possibility it offers of dismissing the language of signs, of making faces speak not

through expressions signifying sentiments, but through the time taken to turn around their secret. From the beginning, Béla Tarr's image is intimately tied to sound: the hubbub, in the first films, at the heart of which the characters' complaints are raised, the words to silly songs set bodies in motion, and emotions are disposed upon faces; later on, the cold indifference of miserable bistros, where an accordionist drives bodies mad, before the muted sounds of the accordion quietly accompany their ravaged dreams; the noise of the rain and the wind, which carry words and dreams away, chuck them in the puddles where the dogs shake themselves off, or send them wheeling through the streets with the leaves and detritus. Cinema is the art of the time of images and sounds, an art developing the movements that set bodies in relation to one another in a space. It is not an art without words. But it is not the art of the word that recounts and describes. It is an art that shows bodies, bodies expressing themselves among other bodies through the act of speaking, and through the way in which the word has an effect upon them.

There are two great arts of the word. There is literature, which describes that which we cannot see: the appearance of the things it imagines and the feelings felt by fictional characters. And there is rhetoric, which urges action either by arousing motivation for it, or by sketching its outcome in advance. Each makes use of the other in its own way. Rhetoric borrows the necessary colors from literature to make promises more sensible and actions more convincing. Literature, for its part, gladly crafts stories from the gap [**l'écart**] separating the promise of words and the reality against which actions collide. It is in this gap that militant fiction finds its dominant model. The denunciation of fallacious promises is presented in such fiction as encouragement to work for a different future. This critique can become complicit by confirming, in its own manner, the official scenario of the future to be constructed. But, conversely, when

it renders this reality - denied by rhetorical fiction - autonomous, before our very eyes, it opens a distance with respect to all the scenarios of ends to be attained, and all the means of implementing such scenarios. This, then, is how angry, young filmmakers mature: not by losing their illusions, but by untethering the reality to which they wish to remain faithful from the expectations and sequences that bind the logic of fiction to the temporal schemes of the rhetorics of power. The essence of realism - contrary to the program of edification known by the name of socialist realism - is the distance taken with regard to stories, to their temporal schemes and their sequences of causes and effects. Realism opposes situations that endure to stories that link together and pass from one to the next.

This can begin with the slight gap that opposes the reality lived by individuals to the time of planners and bureaucrats. Thus, the narrow margin in which an angry, young artist could work at the end of the 1970s in the country of five-year plans was defined: showing that which did not circulate sufficiently between the perspective of the planners and the lived experience of individuals; that which did not move quickly enough in the realization of promises; that which testified, in the attitude of bureaucrats, to an insufficient attention to the sufferings and expectations of those who depended upon them. Such is the space that authoritarian regimes concede to artists in the time of "the thaw." But, in order to exploit the breach offered, it is already necessary to loosen the constraint that binds the arguments of stories to the exposition of "problems," the existence and domain of which are defined by the power of the planners. It is necessary to take more time than is required for the illustration of the "problem of housing the young" in the common room, where "problems" are translated into insinuations, accusations, complaints, or provocations - in the carnivals, bars, or dancehalls, where the promises

of songs are belied by vacant eyes or by the idle hands that nervously finger a glass. It is necessary to call upon actors who are not actors, but people to whom this story might have happened, even if this was not in fact the case - men and women who are called upon, not to perform these situations, but to live them, and therefore to incarnate expectations, lassitudes, disenchantments in which it is their own experience, the experience of any socialist individuals whatever, that is expressed, and who do so, not in the conventional expressive codes, but in the connection between words times, spaces, refrains, gestures, objects.

It is this interweaving that constitutes the reality of a situation, the reality of the lived time of individuals. At first, it is made into the section of a diptych (reality against promise), but soon it will be considered for itself; these connections will always continue to mobilize cinema, and their exploration will require the ever more driven exploitation of its resources, of its capacity to give each word the space of its resonance, to give each sensation the time of its development. Stories demand that we retain, from each situation, the elements capable of being inserted into a schema of causes and effects. But realism, for its part, requires us to go ever deeper into the interior of the situation itself, to expand, ever farther back, the chain of sensations, perceptions, and emotions which make human animals into beings to whom stories happen, beings who make promises, believe in promises, or cease to believe in them. As such, it is no longer with the official deployment of time that situations are confronted, but with their own immanent limit: there, where lived time is connected with pure repetition, there, where human speech and gestures tend toward those of animals.

These two immanent limits effectively mark the period that begins, in 1987, with **Damnation** and culminates, in 2011, with **The Turin Horse**, which Béla Tarr openly presents as his final

film. But it is not necessary to understand by this that he is a filmmaker of the end of time that follows the catastrophe of Sovietism. The time after is not the morose, uniform time of those who no longer believe in anything. It is the time of pure, material events, against which belief will be measured for as long as life will sustain it.

Béla **Tarr, le temps d'après**
© Capricci, 2011
Translated from French by Erik Beranek
as Béla **Tarr, The Time After**
First Edition
Minneapolis © 2013, Univocal Publishing

MAKAVEJEVLJEV SNOVITI FILMSKI EKSPERIMENT odvija se u sklopu simpozija i umjetničkog programa "Umjetnost, institucionalni 'mrtvi rad' i granice vrednovanja", koji organizira BADco.

MAKAVEJEV'S DREAM FILM EXPERIMENT is presented as part of symposium & artistic programme "Art, Institutional 'Dead Labor' and Limits of Valorization", organized by BADco.

Simpozij i popratni program dio su projekta TIMeSCAPES - Slike i izvedbe vremena u kasnom kapitalizmu. TIMeSCAPES je višegodišnje umjetničko istraživanje i produkcijska platforma šestoro organizacija: BADco. (HR), Maska (SI), TkH - Teorija koja hoda (RS), Science Communications Research (A) i Film-protufilm (HR). Platforma TIMeSCAPES je podržana od programa Kultura Europske unije.

Art, Institutional 'Dead Labor' and Limits of Valorization is part of TIMeSCAPES, Images and performances of time in late capitalism, a partner project of BADco. (Zagreb), Maska (Ljubljana), Science Communications Research (Vienna), Walking Theory (Belgrade), Film-protufilm (Zagreb) and Academy Of Dramatic Arts, University of Zagreb.

BADco.

SIMPOZIJ

“UMJETNOST, INSTITUCIONALNI MRTVI RAD I GRANICE VREDNOVANJA”

“ART, INSTITUTIONAL DEAD LABOR AND LIMITS OF VALORIZATION”

Raspored simpozija i umjetničkog programa koji se odvija se od 9. do 10. svibnja u Zagrebačkom plesnom centru i Galeriji Nova u Zagrebu

Schedule of symposium & artistic programme held from May 9 - 10, 2014 at Zagreb Dance Center and Gallery Nova, Zagreb.

U okviru ovog simpozija i njegovog popratnog umjetničkog programa problematizirat ćemo nestabilan teren institucionalne evaluacije i valorizacije u polju umjetnosti. Postupci selekcije poput kustoskih koncepcija, institucionalnih programa, kritike, teorije, prioriteta financiranja, projektnih evaluacija, interpersonalnih sprega, političkog utjecaja i tako dalje definiraju što će biti uključeno i što će ostati izvan umjetničkog sustava, utječući pritom i na to kako će sami radovi reflektirati širi društveno-ekonomski kontekst. Djela koja se nađu izvan ovih kriterija, koja isklizuju i subvertiraju te kvantitativne i kvalitativne granice procjena, ponekad uspijevaju transformirati filtere vrednovanja i sedimentirati se u institucionalna znanja koja će se primjenjivati u kasnijim ciklusima valorizacije. Ovaj ‘mrtvi rad’ proizašao iz umjetničkog rada taloži se u sklopovima institucija. Pitanje evaluacije i valorizacije smatramo osobito urgentnim jer svjedočimo - barem u našem kontekstu - podudaranju više tendencija: kritika gubi značaj u krizi tiskanih i elektroničkih medija, kvantitativno projektno ocjenjivanje i vrednovanje kroz prizmu brojnosti publike dobivaju sve veći značaj, kulturne institucije bivaju izravno potčinjene političkim imenovanjima te raste pritisak prema komercijalizaciji zbog rezova u javnom financiranju kulture.

Within this symposium and its accompanying artistic programme we intend to problematize the shifting grounds of institutional evaluation and valorization in the art. Selection procedures such as curatorial concepts, institutional programmation, criticism, theory, funding priorities, project assessment, interpersonal connections, political clout and so on affect what is included and what

remains outside the art system, but also how artworks engage with the broader socio-economic context. However, the works that fall outside, escape and subvert these quantitative and qualitative boundaries of assessment, sometimes succeed in re-configuring the filtering mechanisms of valorization and sediment in the institutional knowledge that is applied toward future valorization. This is artistic 'dead labor' sedimenting in the circuitry of institutions. The question of valuation and valorization we consider particularly urgent as we are seeing – at least in our context – a confluence of several tendencies: criticism increasingly loosing significance with the crisis of print and broadcasting media, quantitative project assessment and audience metrics rising in the growing expansion of project-based work, and direct co-optation of cultural institutions by political appointments persisting in the face of mounting pressure to commercialize due to budget cuts.

Petak | Friday
09 . 05 . 2014 .
Zagrebački plesni centar
Zagreb Dance Center

18:00

presentation of the book **Time and (In)Completion**

Karin Harrasser and Goran Sergej Pristaš predstavit će publikaciju simpozija **Broken Performances: Time and (In)Completion**, održanog u ožujku 2013., publikacija sadrži priloge Stephena Zepkea, Benjamina Noysa, Marie-Louise Angerer, Karin Harrasser, Seana Cubitta, MASKA – Research Group, Tomislava Medaka, Gorana Sergeja Pristaša; te ilustracije Siniše Ilića

Karin Harrasser and Goran Sergej Pristaš present the reader of the symposium **Broken Performances: Time and (In)Completion**, held in March of 2013, with contributions by Stephen Zepke, Benjamin Noys, Marie-Louise Angerer, Karin Harrasser, Sean Cubitt, MASKA – Research Group, Tomislav Medak, Goran Sergej Pristaš; and illustrations by: Siniša Ilić

19:00 – 22:00

izvedbena instalacija BADco.
TVolution will not be televised

Televizija, javni medij, pratilac poslijeratnom usponu države blagostanja, no medij čije

zlatno doba je prošlo. Komercijalizacija televizije pomiče njezinu društvenu funkciju iz one generatora zajedničkog iskustva prema marketinškom stroju. **TVolution will not be televised** je protuprijedlog televiziji kakvu poznajemo. Ova izvedbena instalacija je zatvorena petlja televizijskog okoliša napučenog izvedbenim intervencijama u polju melodramatskog kao dominantnog društvenog sentimenta naše epohe.

TVolution will not be televised koristi ALVES sustav za algoritamsku montažu video materijala uživo nastao u suradnji s njemačkim dizajnerom sučelja Danielom Turingom.

Television is a public medium that has seen its golden era come and go. TV was a companion to the post-war trente glorieuses of democratic welfare states. Now it is again a companion to their dismantling. But since that period the commodification has slowly shifted TV's social function from a public service to a marketing machine, replacing information with entertainment, expertise and education with opinionated and partisan commentary, public interest with attention-value. In **TVolution will not be televised** BADco. takes the inspiration from the works of early television artists. In the early days of television, before TV became a colossal commercial closed circuit, these artists tried to construct a different circuit of television production and consumption, an open one. This TV environment is a performative installation, but also the set of testing of specific relations of TV, its native formats, and the viewers' scattered attention.

TVolution will not be televised is developed by using the algorithmic live video system (ALVES) that was developed in collaboration with the German human-machine interface developer Daniel Turing.

Co-production
BADco. and SKOGEN

Subota | Saturday
10 . 05 . 2014 .
Galerija Nova
Gallery Nova

11:00

Simpozij **Umjetnost, institucionalni "mrtvi rad" i granice vrednovanja**

Symposium **Art, Institutional 'Dead Labor' and Limits of Valorization**

Sudionici | Participants

Katja Diefenbach, Marie Nerland, Laurence Rassel, Janez Janša, Bojana Kunst

11.00 – 12.00

Katja Diefenbach **Unemployed positivity – The idea of differential politics in contemporay radical thought**

12.00 – 12.45

Marie Nerland **Curating (in) the in-between**

13.00 – 13.45

Laurence Rassel **Other ways – Choreographic art in museums**

13.45 – 14.30

Janez Janša

... **from institutional critique to the institutional complicity**

16.00 – 17.30

diskusija s Bojanom Kunst i drugim sudionicima o sadašnjoj konjekturi projekta, prakse, didaktičkog i realizma

discussion with Bojana Kunst and other participants on the current conjecture of the project, practice, didactism and realism

18.00

Institucija kao medij

Institution as a medium

javni razgovor s likovnim i filmskim umjetnikom Goranom Trbuljakom (razgovor moderira Marko Golub)

public talk with visual artist and cinematographer Goran Trbuljak (moderated by Marko Golub)

Javni razgovor s Goranom Trbuljakom polazi od pitanja mogućnosti rekonstrukcije izvornih institucionalnih i tehnoloških okolnosti u kojem određeni rad nastaje i biva predstavljen, odnosno uvjeta pod kojima se takav rad može razumjeti ili reinterpretirati onda kad je postavljen u vremenskom odmaku i u izmijenjenom kontekstu. Na temelju nekoliko ključnih umjetnikovih radova koji se s jedne strane ulaze u dijalog sa zadatostima institucija umjetnosti, a s druge sa specifičnostima medijskih procedura u videu, slikarstvu i fotografiji, preispitat ćemo njihovu čitlji-

vost i prevodivost, razmatrajući oba konteksta - institucionalni i medijski na istoj ravni. Drugim riječima, govorit ćemo o instituciji kao mediju, prema kojoj se umjetnik pozicionira onako kako bi se postavio i prema tehnološkoj i zanatskoj "aparaturi".

This public talk with Goran Trbuljak addresses the issue of the possibility of reconstruction of the original institutional and technological circumstances in which a particular work is created and is presented, that is the conditions under which such work can be understood or reinterpreted when presented with a temporal delay and altered context. Based on several of the artist's key works that on the one hand enter into dialogue with predefinitions of art institutions, and on the other with the speceficities of media procedures in video, painting and photography. We will examine the works' readability and translatability considering both contexts - institutional and media as of same rank. In other words, we'll talk about the institution as a medium, one the artist addresses in the same manner as if addressing an technological "apparatus" as well as one of craft.

20:00

MAKAVEJEVLJEV SNOVITI FILMSKI EKSPERIMENT

MAKAVEJEV'S DREAM FILM EXPERIMENT

Remedijacija | remediation
Levan Lomjaria, Marta Hernaiz, Gonzalo Escobar Mora, Emma Rozanski, Fernando Nogari, Graeme Cole, Ghazi Alqudcy
prema skriptu Makavejevljevog asistenta Matthewa Dude
after a script by Makavejev's assistant Matthew Duda, 1978
2014, trokanalna video projekcija | 3-channel video projection
c/b + boja | b/w + color, 59' 11''

Film-protufilm u suradnji s Béla Tarr film.factory Film-protufilm in collaboration with Béla Tarr film.factory

Impressum

Produkcija | Produced by **Film-protufilm**

Kustosica SERIJA ZA INVIZIBILNO KINO | Curator of the SERIES FOR INVISIBLE CINEMA **Tanja Vrvilo**

Urednica knjižice | Booklet editor **Tanja Vrvilo**

Koordinacija programa | Programme coordination **Diana Meheik**

Koordinacija projekta TIMeSCAPES Coordination of TIMeSCAPES project **Lovro Rumiha**

Suradnja s Béla Tarr film.factory Collaboration with Béla Tarr film. factory **Sunčica Fradelić**

Prijevodi | Translations **Sana Perić (Jacques Rancière), Tanja Vrvilo (Matthew Duda)**

Koordinacija filmske projekcije i panela | Film screening and panel coordination **Zlatko Domić (MSU)**

Postava i tehnička podrška za 3-kanalnu video projekciju u Galeriji Nova | Set-up and technical support for 3-channel video projection at Gallery Nova **Mario Vučemilović Jurić | Rezolucija d.o.o.**

Postava i tehnička podrška u Galeriji Nova | Set-up and technical support at Gallery Nova **Ivan Kuharić**

Voditelj tehničke službe MSU
Technical department menager MSU **Darko Čopec**

Vizualni identitet i dizajn
Visual identity and design **Damir Gamulin**

Maketa Nevidljivog kina
Scale model of the Invisible Cinema **Damir Gamulin, Juraj Glasinović**

Foto | Photo **Ratko Mavar**

Tisak | Print **Cerovski**

Program se realizira u sklopu interdisciplinarnog projekta Filma-protufilma
Serije za invizibilno kino za promišljanje modusa prijenosa sustava slika, znanja i memorije filmskog dispozitiva u digitalnom dobu, višegodišnjeg istraživanja Filmskih mutacija i međunarodnog projekta TIMeSCAPES: Slike i izvedbe vremena u kasnom kapitalizmu.

Trokanalna digitalna verzija Makavejevljevog eksperimenta temelji se na radionici eksperimentalnog filma koju je vodila Tanja Vrvilo s grupom internacionalnih poslijediplomskih studenata Béla Tarr film.factory programa, u listopadu 2013. godine, na Sarajevskoj filmskoj akademiji. To su bili: 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, Gustavo Vega.

Program Serije za invizibilno kino potpomažu Ministarstvo kulture RH, Hrvatski audiovizualni centar (HAVC) i Ured za obrazovanje, kulturu i sport Grada Zagreba.

Prikazivanje 35-mm filmske kopije Torinskog konja omogućili su Béla Tarr, Continental Film, Hrvatski državni arhiv i Hrvatski filmski arhiv, prikazivanje u Galeriji Nova realizira se u parterstvu s WHW, a u dvorani Gorgona u partnerstvu s MSU.

Film-protufilm je suorganizator projekta TIMeSCAPES, Slike i izvedbe vremena u kasnom kapitalizmu, partnerskog projekta BADco. (Zagreb), Maska (Ljubljana), Science Communications Research (Beč), Teorija koja hoda (Beograd), Film-protufilm (Zagreb) i Akademije dramske umjetnosti, Sveučilišta u Zagrebu. Platforma TIMeSCAPES je podržana od programa Kultura Europske Unije.

Programme is produced in the frameworks of Film-protufilm's interdisciplinary project Series for invisible cinema, for reflections on the strategies of transmission of images, knowledge and memory of cinematic dispositive in digital era, long-term research by Film Mutations and international project TIMeSCAPES: Images and performances of time in late capitalism.

3-channel digital version of Makavejev's experiment is based on a workshop on experimental film that Tanja Vrvilo held with a group of international filmmakers, MA students of at Béla Tarr Film Factory programme at Sarajevo Film Academy, where the first reconstruction was made in October, 2013: 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, Gustavo Vega.

Programme Series for Invisible Cinema is supported by Ministry of Culture RH, Croatian Audiovisual Center (HAVC) and Zagreb City Council for Education, Culture and Sport.

35-mm film print courtesy of Béla Tarr, Continental Film, Croatian State Archives and Croatian Film Archive (Zagreb), projection at Gallery Nova in partnership with WHW and Gorgona screening place in partnership with MSU.

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