

**A M A T E R I
Z A F I L M
A M A T E U R S
F O R F I L M**

AMATERI ZA FILM

radna sveska za amaterski pristup i pokretne slike

AMATEURS FOR FILM

notebook for amateur approach and moving images

IMPRESSUM

Publikacija / Publication:

Amateri za film – radna sveska za amaterski pristup i pokretne slike

Amateurs for film – notebook for amateur approach and moving images

Izdavač / Publisher: Transimage – www.transimage.org

Urednici / Editors: Isidora Ilić, Boško Prostran

Prevod / Translations: Dušan Mileusnić, Danica Dimitrijević, Patrick Fuchs

Lektura i korektura / Copyediting and Proofreading: Dušan Mileusnić,
Aleksandra Jakšić, Isidora Ilić

Dizajn i prelom / Design and Layout: KURS

Štampa / Print: Standard 2, Beograd, 2017.

Tiraž / Print run: 200

Publikacija je deo projekta Videodrom koji je realizovan u 2016. godini uz podršku Ministarstva kulture i informisanja Republike Srbije i Akademskog filmskog centra Doma kulture Studentski grad.

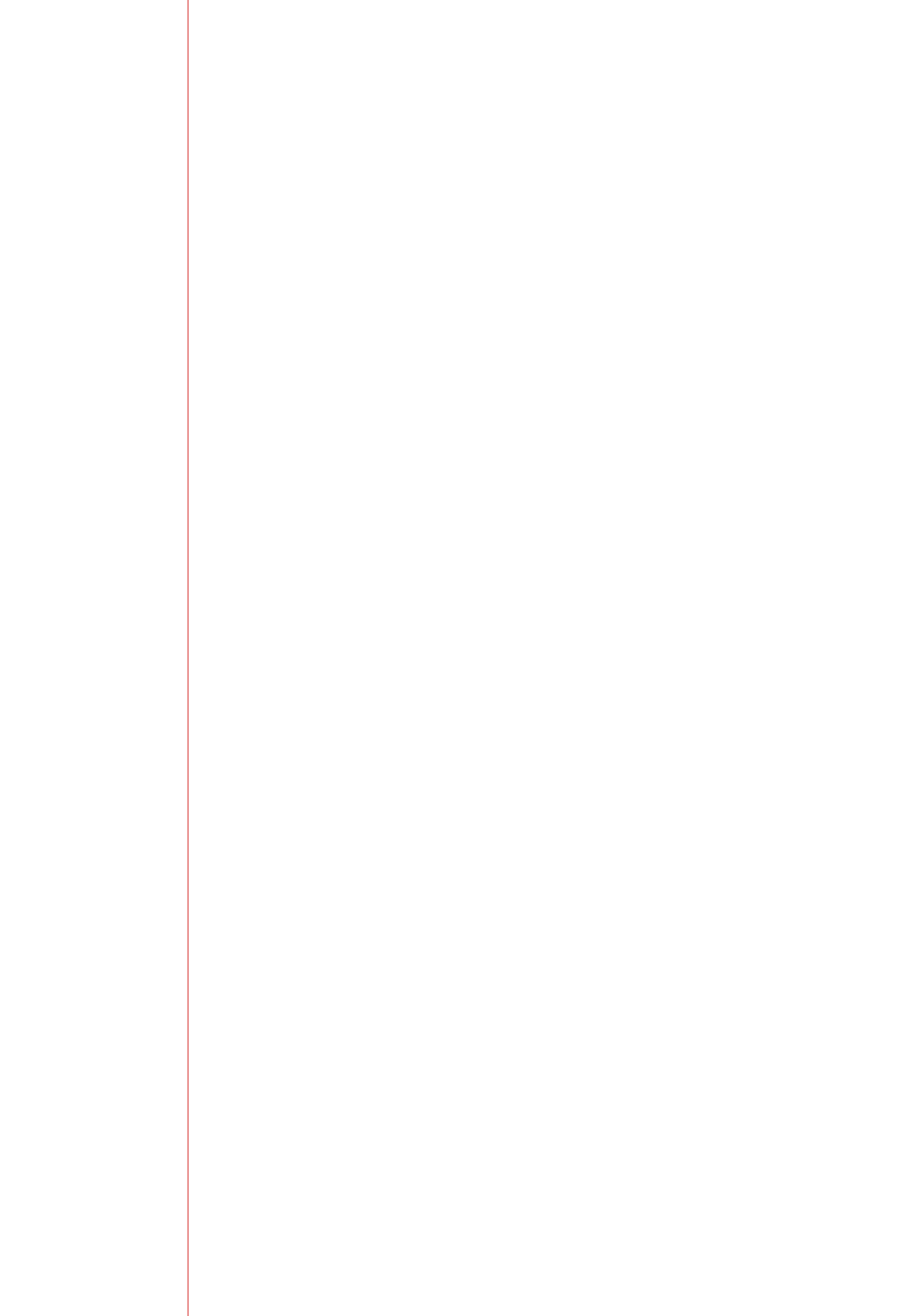
Publication is part of project Videodrom that was realized in 2016 and supported by Ministry of Culture and Information of the Republic of Serbia and Academic Film Center Students' City Cultural Center.

Sadržaj

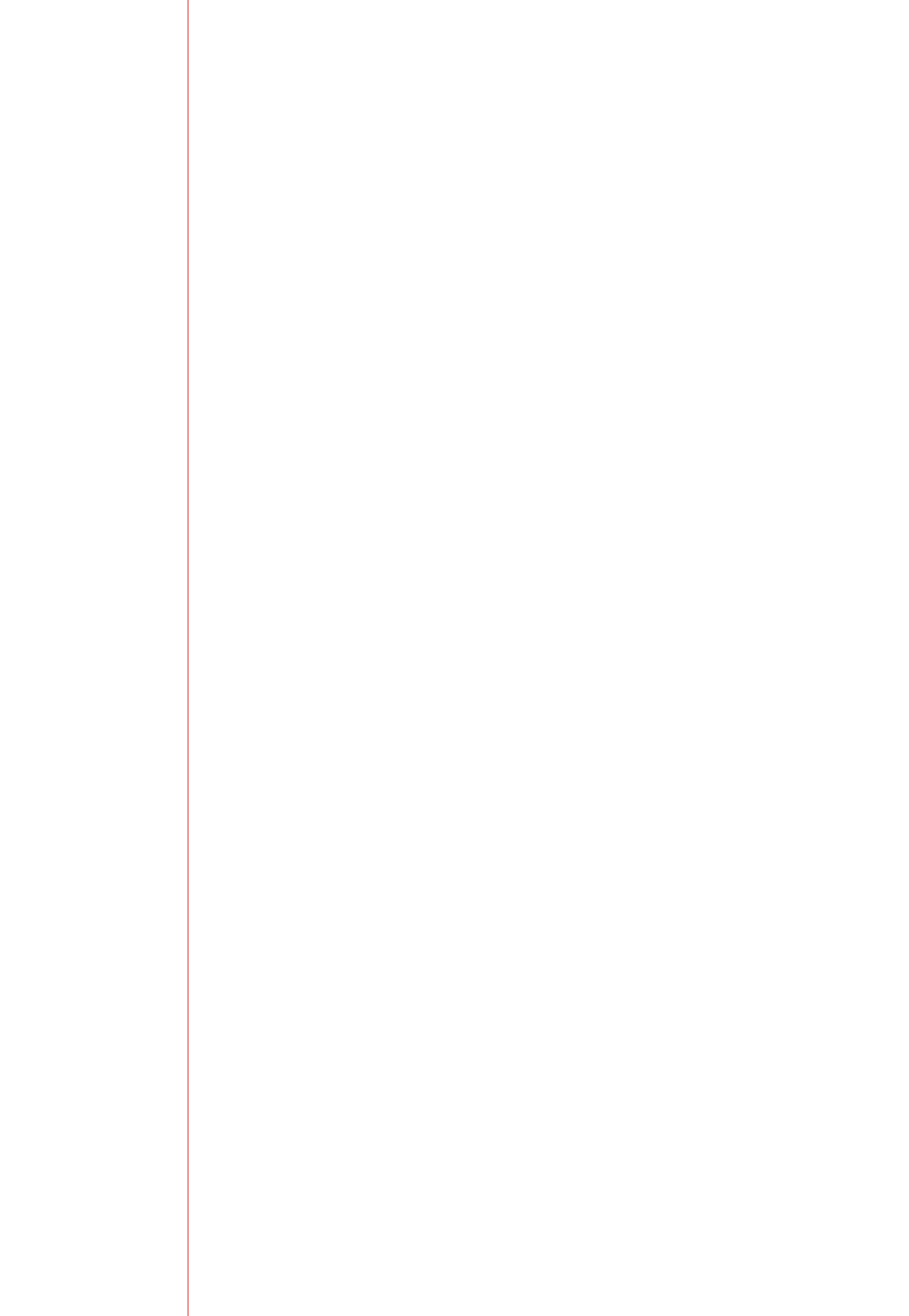
Doplgenger: amateri ZA film	7
Neime Reč: 10,5 teza o amaterima	25
Ivana Momčilović: Netipični junaci u netipičnim situacijama ili Crveni talas jugoslovenskog filma - Krsto Škanata	31
Leonardo Kovačević: Film i politika: nemogući susret?	41
Derek Vulfenden: U slavu found-futidža	49

Contents

Doplgenger: amateurs FOR film	67
Not a Name but Word: 10, 5 theses on amateurs	87
Ivana Momčilović: Untypical Heroes in Untypical Situations or The Red Wave of the Yugoslav Film - Krsto Škanata	95
Leonardo Kovačević: Film and Politics: an impossible encounter?	105
Derek Woolfenden: In praise of found-footage	113



**A M A T E R I
Z A F I L M**



AMATERI ZA FILM

Doplgenger (Isidora Ilić & Boško Prostran)

*Otvorite oči
uši
i usta!
Ovamo, mišice,
umovi,
precizna misao –
smelost!*

*To nije da nebo u zadnjim odblescima sunca perverzno krvari,
to nisu vodena ogledala i slične izmišljotine besposlenih
budala,
to je agonija jednog umirujućeg reda stvari,
lomljava i krah
tajanstveno znamenje vapijućih za promenom
u sveobuhvatno otkupljenje
u nama samim,
van nas,
poslednji put,
zauvek!*

Gledajte!

Sviće!

U protivurečnostima!¹

-
- 1 Odlomak iz pesme *Vatromet* Koste Racina, čije je čitanje u izvođenju Magdalene Došen otvorilo prvi javni događaj projekta *Videodrom*. Rođen u siromašnoj porodici, Racin je morao da napusti redovno školovanje i nauči grnčarski zanat. Njegova želja za obrazovanjem je bila velika i on počinje da se samo-obrazuje. Hrvatska enciklopedija za Kostu Racina kaže:

Publikacija *Amateri za film* nastaje u okvirima aktivnosti kulturno-obrazovnog projekta *Videodrom*. Ovaj projekat je tokom 2016. godine organizovan od strane Transimage platforme za pokretne slike uz podršku Ministarstva kulture i informisanja Republike Srbije i Doma kulture „Studentski grad”. *Videodrom* je koncipiran kao dugoročni kulturno-obrazovni program i višegodišnje istraživanje, koje propituje režime znanja u odnosima filmske umetnosti i savremenog audio-vizuelnog medija prema društvenom kontekstu i dominantnoj društveno-ekonomskoj paradigmi.

Kosta Racin (pravo ime Kosta Apostolov Solev) je bio makedonski književnik (Veles, 22. 12. 1908 – Lopušnik, 13. 06. 1943). Pjesnik, novelist, kritičar i romanopisac. Proveo je dio života u ilegali (Veles, Skoplje, Beograd, Zagreb) i na robiji (u Srijemskoj Mitrovici) zbog protudržavne djelatnosti kao angažirani član SKOJ-a i KPJ. Od 1928. do II svjetskoga rata objavljivao je u lijevo orijentiranim časopisima (*Kultura*, *Literatura*) na hrvatskom i srpskom jeziku (pjesma *Sinovi gladi*; novele *Rezultat*, *U kamenolomu*; rasprava *O Hegelovoj filozofiji*). Od 1936. objavljivao je poeziju na makedonskom jeziku. Objavio je s Aleksandrom Aksićem i Jovanom Đorđevićem zbirku *1932.*, u kojoj se nalazi njegova najpoznatija ekspresionistička pjesma *Vatromet*. U rukopisu je ostavio *Antologiju bola* iz 1928. i još oko sto pedeset pjesama. Iz izgubljenoga romana *Opijum (Afion)* objavljena su 1933. tri kratka ulomka u zagrebačkoj *Literaturi*. Zbirka *Bijela svanuća (Beli mugri)*, 1939), tiskana ilegalno u Samoboru, sadrži 23 pjesme koje su znatno utjecale na makedonsko pjesništvo. Ispjevane su na gotovo standardnom makedonskom jeziku i odlikuju se metaforičkim i stihotvornim rješenjima do tada nepoznatima u socijalnom i kritičkom realizmu. Ta je zbirka utemeljila makedonski poetski modernizam. Poginuo je kao partizan, u nerazjašnjenim okolnostima, na planini Lopušnik. Navod preuzet sa: <http://www.enciklopedija.hr/Natuknica.aspx?ID=51368>; pristupljeno: 18.03.2017. u 20:40.

Prvo izdanje projekta održanog tokom 2016. godine bavilo se kritičko-političkom pozicijom amatera kao figure potencijalnosti – one koja destabilizuje dominantne društvene pozicije i ukazuje na nužnost amaterskog pristupa znanju u procesima emancipacije, nudeći procedure i modele za organizovanje egalitarnog društvenog poretka. Vodeći se samo-obrazovanim principima, *Videodrom* je kroz formate predavanja, projekcija, razgovora i radionica predstavio različite pozicije amatera, kako u istorijskom tako i u kontekstu savremenosti.

Isplati li se govoriti o amaterskom pristupu danas?

Među prvima koji prepoznaju amatersku umetnost kao praksu koja saučestvuje u sveopštem definisanju pojma umetnosti jeste Bertold Breht. Na početku teksta *Isplati li se govoriti o amaterskom teatru?*² Breht kaže da svako ozbiljno proučavanje teatarske umetnosti i njene društvene funkcije mora uzeti u obzir i „oblike u kojima se ta umetnost javlja van velikih institucija, dakle spontana, nesavršena i nerazvijena nastojanja amaterâ”.³ Otuda proihsodi da bi amaterska praksa u umetnosti, a i šire, bila ona koja

2 Bertold Breht, *Dijalektika u teatru*, Nolit, Beograd, 1979, str. 89-92. Tekst predstavlja samo uvod u veći i nedovršeni članak, čiji je naslov trebalo da bude *Šest hronika o amaterskom teatru*. Teze za članak glase: 1) *Da li se isplati govoriti o amaterskom teatru?*, 2) *Amater i diletant*, 3) *Amaterski teatar u Njemačkoj pre Hitlera*, 4) *Šta radnik može da igra?*, 5) *Amateri igraju klaunski prizor*, 6) *Dramatika za amatere*.

3 Breht B., op.cit., str. 89.

je samo-organizovana (van velikih institucija), samoinicijativna i neuslovljena (spontana), ona koja ne poseduje znanje *kako-da* (nesavršena) i sredstva za proizvodnju (nerazvijena). Po „umeticima od zanata” amateri su samo „igrajuća publika”, navodi Breht i u nezavršenoj tezi dodatno razvija definiciju amatera razlikujući ga kao onog „koji mora pronaći vlastitu umetnost” od diletanta, koji samo oponaša profesionalce. Iako konotacije sva tri termina⁴, koje Breht koristi u navedenom tekstu, ne podupiru njegovu tezu o striktnoj diferencijaciji, termini se slažu u dve stvari - amater je onaj koji *voli ono čime se bavi ali nema znanje* tj. stručnost za obavljanje tog posla. Otuda, amater predstavlja poziciju destabilizacije onog ko poseduje znanje i stručnost da obavlja određeni posao pa je time i mesto transgresije i subverzije poretka nejednakosti koji počiva na ustrojstvu društvenih zanimanja, odnosno, postojećoj podeli položaja. Amater odlučuje da ustane sa svog mesta u publici i počinje da (se) igra.

Nije li onda amaterski pristup blizak izvođenju Ransijerove metode jednakosti? Metodu jednakosti⁵ Ransijer vidi kao

4 *Leksikon stranih reči i izraza* Milana Vujaklije poseduje sledeće definicije:

- **amater** (onaj koji se bavi nečim, naukom ili umetnošću ili veštinom iz ljubavi a ne profesionalno).
- **diletant** (prijatelj ili ljubitelj umetnosti, onaj koji se bavi nekom umetnošću ili veštinom samo iz ljubavi prema njoj ili radi prekraćivanja vremena, za razliku od umetnika kao znalca, stručnjaka; onaj koji je u nekoj struci površan, nedoučen, bez stručne spreme).
- **laik** (onaj koji nije posvećen u što, čovek nevičan i neiskusn u nekoj umetnosti ili veštini, nestručnjak).

5 Žak Ransijer, *Metoda jednakosti: politika i poetika*, Edicija Jugoslavija, Beograd, 2014, str. 9.

način delovanja u poretku nejednakosti, koji počiva na podeli na mase neukih i mali broj učenih, onih koji delaju i onih koji gledaju. Metoda jednakosti pretpostavlja da je jednakost tačka iz koje se kreće na put koji vodi od prethodnog znanja ka budućem znanju, odnosno, da su sve inteligencije jednake i da inteligencija pripada svima. Otuda je tradicionalna pedagoška metoda, koja ljude od nejednakosti dovodi do jednakosti iliti prevodi od neznanaja u znanje, upravo ono što reprodukuje nejednakost s obzirom da će neuki uvek kasniti za učiteljem. Upuštanjem u avanturu otkrivanja onoga *što još ne znaju* tako što to povezuju s onim *što već znaju*, amateri na tom samo-obrazovnom putovanju prekoračuju uspostavljene granice sistema i menjaju svoje mesto.

Metoda jednakosti kao sposobnost mišljenja i delanja svakog jeste *emancipacija*. Ona je raskid veze između društvenog položaja i mentalne spremne. Ona podrazumeva rekonfiguraciju mesta ali i vremena. U društvenom kontekstu praktikovanje metode jednakosti bi značilo da radnik poznaje umeće svog zanata i zna da je to njegov „posao” tj. zna gde mu je mesto, ali da odlučuje da *vreme koje nema* uzme kako bi se bavio društvenim pitanjima ili društvenom organizacijom ili umetnošću. Kada oni, koji rade i koji nemaju vremena da se prepuste slučajnom lutanju i gledanju, postanu gledaoci – oni vrše preraspodelu čulog⁶. Rekonfiguracija podele vremena i prostora, rada i dokolice, jeste i izmeštanje granica između onih koji delaju i onih koji gledaju.

6 Žak Ransijer, *Emancipovani gledalac*, Edicija Jugoslavija, Beograd, 2010, str. 29.

Suprotno tadašnjem uvreženom mišljenju da su amaterska pozorišta nebitna jer su njihove predstave na niskom duhovnom i umetničkom nivou, Breht smatra da svaka predstava, bez obzira da li bila dobro ili loše izvedena, projektuje ili artikuliše sliku sveta i tako utiče na shvatanja i emocije gledalaca. Umetnost po Brehtu ima političke, moralne, estetske i obrazovne posledice. Pomerajući akcenat sa čisto estetičkih kategorija umetnosti na ono što ona čini, Breht postavlja gledaoca kao krajnju instancu statusa umetnosti.

Estetsko iskustvo, koje nije samo privilegija stvaralaca, rezultat je uzajamnih odnosa subjekta i sveta i rezultira u sticanju novog čulnog saznanja. Subjekt teži organizaciji ovog čulnog saznanja i tokom tog procesa se stiče novo iskustvo. Gledalac nije pasivan u odnosu na izvođača, niti je samo recepijent, odnosno, slušalac nekog i nečijeg znanja/aktivnosti. Gledalac je aktivan kao i bilo koji drugi proizvođač – on posmatra, odabira, upoređuje, tumači i stvara vlastitu poemu⁷ koja se nastavlja upravo kada se predstava završi. Ta nova poema je i nova subjektivnost koja se proizvodi dalje, u životu.

Amaterizam u socijalističkoj Jugoslaviji

U tekstu *Sociološki značaj amaterizma* Rudi Supek definiše *kulturni amaterizam* kao praksu koja nije ekonomski motivisana, već

7 Žak Ransijer, *Emancipovani gledalac*, Edicija Jugoslavija, Beograd, 2010, str. 20.

je autentično ljudska potreba da se deluje i kulturno-umetnički izražava, ali:

„...ne samo zbog unutrašnje potrebe; nego i zbog društvene potrebe; jer ta bitna djelatnost ima dva bitna aspekta: da udovolji jednom interesu i jednoj kreativnoj potrebi izražavanja, i s druge strane da je ona izraz spontane manifestacije društvenosti.”⁸

Nakon Oktobarske revolucije 1917. godine, kulturni amaterizam u SSSR predstavljao je programsku odrednicu novog sistema proizvodnje koji je težio ukidanju privatnog vlasništva. Socijalističko privređivanje projektovalo je kulturu koja će biti oslobođena klasnih razlika. Ovaj emancipacijski proces bio je podložan izazovima. Prve protivrečnosti nastale su kada je ideja *proletkulta*⁹ Anatolija Lunačarskog i Aleksandra Bogdanova,

-
- 8 Rudi Supek, *Sociološki značaj amaterizma*, Kultura, br. 26, 1974, str. 8
- 9 *Proletkult* (proleterska kultura) stvoren je u septembru 1917. godine na inicijativu sindikata prema teorijskim tezama nauke o organizaciji. Proletkult je bio eksperiment društveno-kulturne samo-organizacije. Prema Bogdanovljevoj definiciji, umetnost je jedna organizaciona forma novog društva, što znači da njena funkcija nije da ulepšava i propisuje, već da proizvodi i konstruiše, što je vodilo kasnijem formiranju produkcionista i konstruktivista, i ona je u velikoj meri bila amaterska i praktikovala se u domovima kulture kao mestima društvenosti. (izvor: Ala Mitrofanova, *Svest slobodnog rada ili reinvenija stvarnosti / Alla Mitrofanova, Consciousness of Free Labour or the reinvention of Reality*; Houses of Culture, yesterday, today and tomorrow; Chto Delat, issue 38, August 2016)

koja je u osnovi imala amaterski pristup stvaralaštvu, naišla na kritiku partijske nomenklature kao preterano avangardna u situaciji „zaostalosti” radničke klase. Po mišljenju partije, klasna svest radnika болоvala je od patrijahalnih i religioznih resantimana prošlog sistema i nije bila u stanju da usvoji drugačije načine proizvodnje, distribucije i recepcije kulture. U takvim okolnostima partijski ideolozi usvajaju i odozgo nameću „pri-znate” oblike i sadržaje kulture, odnosno, ono što se do tada smatralo elitnom kulturom buržoazije. Ovaj prvi sukob obeležiće dvosmislenosti i protivrečnosti kulture i umetnosti real-socijalističkih društava. Ideološki program projektovaće autentičnu socijalističku kulturu, koja nastaje na bazi narodne kulture i amaterskog stvaralaštva, dok će praksa usvajati obrasce zapadno-evropskog kulturnog modela.

Nakon oslobođenja i revolucije, a posebno nakon rezolucije Informbiroa 1948. godine, koncepcija kulturne politike samoupravnog socijalizma Jugoslavije podrazumevala je da kultura postane deo svakodnevnog samoostvarenja individua i društva u celini, sa zajedničkim ciljem realizacije socijalizma. Kulturni amaterizam bio je jedno od prepisanih sredstava za postizanje tog cilja. Ustavnim zakonom iz 1953. godine za osnove političko-ekonomskog sistema proglašeni su: društvena svojina nad sredstvima za proizvodnju i samoupravljanje i decentralizacija na svim nivoima podele rada. Amaterska kultura je industrijalizacijom i modernizacijom svoje mesto nalazila u domovima kulture i radničkim i narodnim univerzitetima:

„Na radničkim i narodnim univerzitetima i u domovima kulture odvija se, pored obrazovne i kulturno-prosvetna

delatnost, koja obuhvata priredbe, bioskopske i pozorišne predstave, koncerte i izložbe. [...] narodni univerziteti pretežno neguju obrazovnu delatnost, dok domovi kulture imaju pretežno kulturno-prosvetnu delatnost. Dok je broj polaznika obrazovnih programa opao od 2,4 miliona u 1947. na 1,3 miliona u 1981/82. godini, broj posetilaca kulturno-prosvetnih priredbi se povećao od 1,7 miliona u 1960/61. na 9,1 milion u 1981/82. godini.”¹⁰

Organizacija kulturno-umetničko-amaterskog stvaralaštva u radničkim klubovima, na narodnim i radničkim univerzitetima i u domovima kulture ukidala je razlike između buržoaske i narodne kulture, „visoke” i „popularne” kulture, između manualnog i intelektualnog rada, vremena eksploatacije u fabrici i slobodnog vremena u privatnom prostoru. Ideja „kulturnog spajanja”¹¹ po kojoj se integrišu rad, kultura i društvo u samoupravnom socijalizmu bila je ideja-vodilja kulturne politike do kraja osamdesetih, kraja samoupravljanja i kraja SFRJ. Konstantna reartikulacija ideje kulturnog amaterizma kao „manifestacije društvenosti” u strogo političkom smislu, svoje uporište imala je u Narodno-oslobodilačkoj borbi (1941-1945):

„Obnova amaterizma i narodnog stvaralaštva u narodno-oslobodilačkoj borbi ima značenje kulturne revolucije i

10 *Jugoslavija: 1945-1985: Statistički prikaz*, Savezni zavod za statistiku, Beograd, 1986, str. 117.

11 Stevan Majstorović, *Kultura i demokratija*, Prosveta, Beograd, 1977, str. 172.

sastavni je deo oružane borbe i političke revolucije. Vizija drugačijeg, pravičnijeg i humanijeg društva pothranjuje kulturnu glad masa i daje podsticaj njegovom stvaralaštvu. Probudena želja masa za znanjem i kulturnim ispoljavanjem neposredno je povezana sa buđenjem revolucionarnih energija koje je probudila Komunistička partija, mobilišući mase i pridobivši ih za ostvarivanje opšte–revolucionarnog cilja – izgradnje novog društva. U ovom slučaju imamo primer produžavanja i aktiviranja tradicije i njenih kulturnih oblika, njihovog spajanja sa revolucionarnim težnjama i političkim ciljevima.”¹²

Uvođenjem samoupravljanja obnovili su se kulturni amaterizam i tradicija NOB-a, a politička i kulturna akcija postali su jedinstveni spoj u permanentnom menjanju društva. Rudi Supek je primetio nekoliko problema¹³ sa kojima se obnovljeni amaterizam u Jugoslaviji suočavao krajem šezdesetih i početkom sedamdesetih godina:

1. ubrzani urbani razvoj dovodio je do izolacije pojedinaca, tako da se gubila ranija osnova amaterske kulture – narodna (seljačka) kultura manjih zajednica.
2. sistem školstva postajao je negativni faktor za razvoj amaterizma, težeći specijalizaciji znanja (tehničkog i praktičkog). „Okupirajući” slobodno vreme usporavao je socijalizaciju omladine.

12 Stevan Majstorović, *Kultura i demokratija*, Prosveta, Beograd, 1977, str. 351-352.

13 Rudi Supek, *Sociološki značaj amaterizma*, Kultura, br. 26, 1974.

3. masovne komunikacije stvaraju porodično-individualnu kulturu koja se svodi na pasivnu konzumaciju kulturnih sadržaja.
4. amatersko stvaralaštvo je sve više vodilo ka specijalizaciji kulturno-umetničkog stvaranja, a trebalo je amaterima omogućiti da s lakoćom prelaze iz jednog medija u drugi.

Kulturni amaterizam kao emancipacijska kultura se šezdesetih godina nalazi pred izazovima industrijalizacije, liberalizacije i tržišta. Krajem sedamdesetih, a nakon donošenja novog ustava (1974.) i Zakona o udruženom radu (1976.), Stevan Majstorović predlaže napuštanje pojma kulturnog amaterizma jer je on postao prevaziden. Po njegovim rečima amaterski kulturni oblici su postali nepovezani sa procesom proizvodnje jer su se „upražnjavali po strani zbivanja u društvu”.¹⁴ Lišeni socijalne komponente postajali su revizija prošlosti i sve više su ličili na hobije i privatna zanimanja. Amaterizam postaje put ka profesionalizaciji i gubi političku i kritičku oštricu. Majstorović smatra da je institucionalni amaterizam postao kulturalistički pojam i suprotstavlja mu pojam samoaktualizacije kao socio-kulturni pojam. U skladu sa tim uverenjem, a suprotno institucionalnom amaterizmu „odozgo”, među kulturnim radnicima jačalo je mišljenje da će spontana kultura mladih, studentskih komuna i hipi pokreta promeniti kulturnu paradigmu i srušiti granice između života i kulture.

14 Stevan Majstorović, *Kultura i demokratija*, Prosveta, Beograd, 1977, str. 354.

Ipak, političko-ekonomska konjunktura krajem sedamdesetih i početkom osamdesetih godina u Jugoslaviji išla je ka sve većem rastakanju zajednice – decentralizaciji, liberalizaciji, etničkim i nacionalnim separatizmima. Pitanje kulturnih politika prelamalo se kroz nacionalno pitanje republika i etničkih zajednica i njihovih samoopredeljenja. To se odnosilo i na amatersku kulturu kojom dominiraju ponovo pronađeni nacionalni folklori i tradicije. U tom smislu zaista je došlo do revizije, kako je tvrdio Majstorović. Na horizontu društvenosti, uplivom i ekspanzijom popularne kulture fokus sa amaterske kulture prenosi se na omladinsku kulturu. Politički procesi liberalizacije i decentralizacije odozgo postaju složeni, teoretičari samoupravljanja ne prepoznaju procese stvaranja omladinskih kulturnih autonomija, pa ih ignorišu ili odbacuju kao dekadentno-zapadne modele. Nakon uvođenja Zakona o udruženom radu samoupravljanje postaje složen birokratski sistem proizvodnje i organizacije. Formalno-pravna osnova samoupravljanja se udaljuje od svoje društvene baze. U ovakvim okolnostima Majstorovićev predlog da se kulturni amatarizam odbaci a prihvati pojam samoaktuelizacije možemo čitati dvojako: s jedne strane, samoaktuelizacija se kroz radničku samoorganizaciju mogla razumeti kao put ka političkoj emancipaciji; s druge strane, ona je mogla kroz individualnu samokontrolu i samorealizaciju biti upregnuta i u kapitalski odnos.

Na koncu, mora se reći da je kulturni amatarizam u Jugoslaviji često uzdrmao profesionalnu kulturu, demistifikujući „visoku” i „elitnu” umetnost. Amatersko stvaralaštvo je vremenom konkurisalo profesionalnom, ono ga je istovremeno izazivalo i

osnaživalo.¹⁵ Amaterizam kao kolektivna praksa „kulture spajanja” i potencijal za stvaranje drugačijih društvenih zajednica vremenom slabi i amaterska kultura u Jugoslaviji se percipira samo kao stepenica ka profesionalnom bavljenju kulturom.

Amater sam, tim se dičim

Da li je proizvodjenje nove subjektivnosti uvek i samo proizvod odnosno posledica sistemskih okolnosti, kao što nam amaterska praksa u Jugoslaviji pokazuje, ili postajanje subjektom može biti potencijalnost svake amaterske prakse? Aldo Milohnić smatra

15 U sferi filmskog amaterizma učinjeni su napori da se filmska kultura približi najširim slojevima stanovništva. „Narodna tehnika” kao krovna državna organizacija osniva stotine foto/kino-klubova (zagrebački, beogradski i splitski stiču ugled još pedesetih godina) i desetine filmskih susreta i festivala. Filmski amaterizam u osnovi je imao obrazovnu komponentu i omogućavao svim zainteresovanima da savladaju osnove filmske tehnologije. Filmski amaterizam je bio i jedan od uzroka rađanja „modernog jugoslovenskog filma šesdesetih” jer je kroz kino-klubove prošla većina autora tzv. „crnog talasa” (Dušan Maka-vejev, Živojin Pavlović, Želimir Žilnik, Kokan Rakonjac, Marko Babac). Takođe, amaterske filmske manifestacije privlače pažnju široke javnosti. Zagrebački GEFF početkom šezdesetih prati Nove tendencije u savremenoj umetnosti i film posmatra kao polje naučnog i teorijskog istraživanja. MAFAF, velika međurepublička smotra filmskih amatera, održava se nekoliko godina za redom u pulskoj Areni. (izvor: Ranko Munitić, *Jugoslovenski filmski slučaj*, Marjan film, Split, 1980, str. 108-112). Kino-klubovi su otvarali filmski diskurs na svim nivoima, ali su političke promene sedamdesetih oslabile institucionalni i društveni značaj kino-klubova. Republičke umetničke akademije postaju ekskluzivni institucionalni okvir u kome se obrazuju budući stvaraoци.

da se amaterske umetničke i kulturne prakse u bivšoj Jugoslaviji tokom kasnih 60-ih i ranih 70-ih, kao i alternativna kultura 80-ih godina, moraju tumačiti kao radikalna amaterska praksa¹⁶ jer nastaju kao suprotnost profesionalizmu tadašnjih elita. Amater ovde znači ne-profesionalac a radikalnost se iščitava u estetičkoj rasterećenosti medijem i materijalom i zaokupljenošću političkom intervencijom. Kao mogući vidovi amaterizma navode se punk muzika, proizvodnja eksperimentalnih 16mm filmova i video radova 80-ih, neoavangardno pozorište, alternativna proizvodnja teorije. Milohnić zanemaruje da pomene činjenicu da su svi ovi vidovi amaterizma većinom praktikovani u institucijama kulture, tadašnjim domovima kulture i studentskim centrima koji su bili podignuti i finansirani javnim prihodima, te da su uživali izvesnu slobodu i sigurnost. Kada je na kraju i kontekstualizuje, smeštajući amatersku praksu u socijalističku Jugoslaviju, u kojoj zahvaljujući fordističkoj proizvodnji radnici raspoložu slobodnim i neplaćenim vremenom, on je u stvari poistovećuje sa hobijem.

Amater nije onaj koji se u slobodno vreme upušta u avanturu bavljenja nečim što mu svakodnevni posao ne dozvoljava. U skladu sa Ransijerovom metodom jednakosti možda možemo reći da upravo amater može predstavljati ono radikalno putovanje na kojem se saznaje novo, tako što se upoređuje sa onim što se prethodno znalo i to na način nepristajanja na podelu po kojoj se radničke oči i ruke moraju fokusirati samo na

16 Aldo Milohnić, *Radikalni amaterizam u: Priručnik raškolovanog znanja, Teorija koja hoda*, Beograd, 2012.

obavljanje svog posla i zanata. Amater je ono radikalno menjanje mesta koje nam biva dodeljeno u sistemu nejednakosti, uzimanjem vremena koje se nema da bi se gledalo i činilo i govorilo. Amatera je bilo i u fordizmu i postfordizmu, ima ih i u kapitalizmu i feudalizmu, oni su i devetnaestovekovni parke-tar¹⁷ i dvadesetvekovni grnčar-pesnik Kosta Racin i dvadeset-prvovekovni čistač-ekonomista Arslan Bajramoski¹⁸ i čistač-pi-sac Enrike Ferari¹⁹ i toliko drugih anonimnih.

Film pripada svima koji putuju kroz sistem rupa i udaljenosti sadržanih u njegovom imenu

Nastavljajući se na teorijska promišljanja i praktična izvođenja kritičko-političke pozicije amatera kao figure potencijalnosti, publikacija *Amateri za film* donosi tekstove koji proishode iz aktivnosti kulturno-obrazovnog projekta *Videodrom* i doprinose daljoj razradi pojma i iskustva amatera.

Neime Reč u tekstu *10,5 teza o amaterima* propituje poziciju amatera u istorijskom kontekstu izmeštanja i dehijerarhizacije

17 Žak Ransijer, *Metoda jednakosti: politika i poetika*, Edicija Jugoslavija, Beograd, 2014, str. 10.

18 *Čisti ulice i čita 50 knjiga godišnje*, sa: http://bulevar.b92.net/sudbine.php?yyyy=2017&mm=01&dd=12&nav_id=1219440, pristupljeno 10.03. 2017. u 12:50.

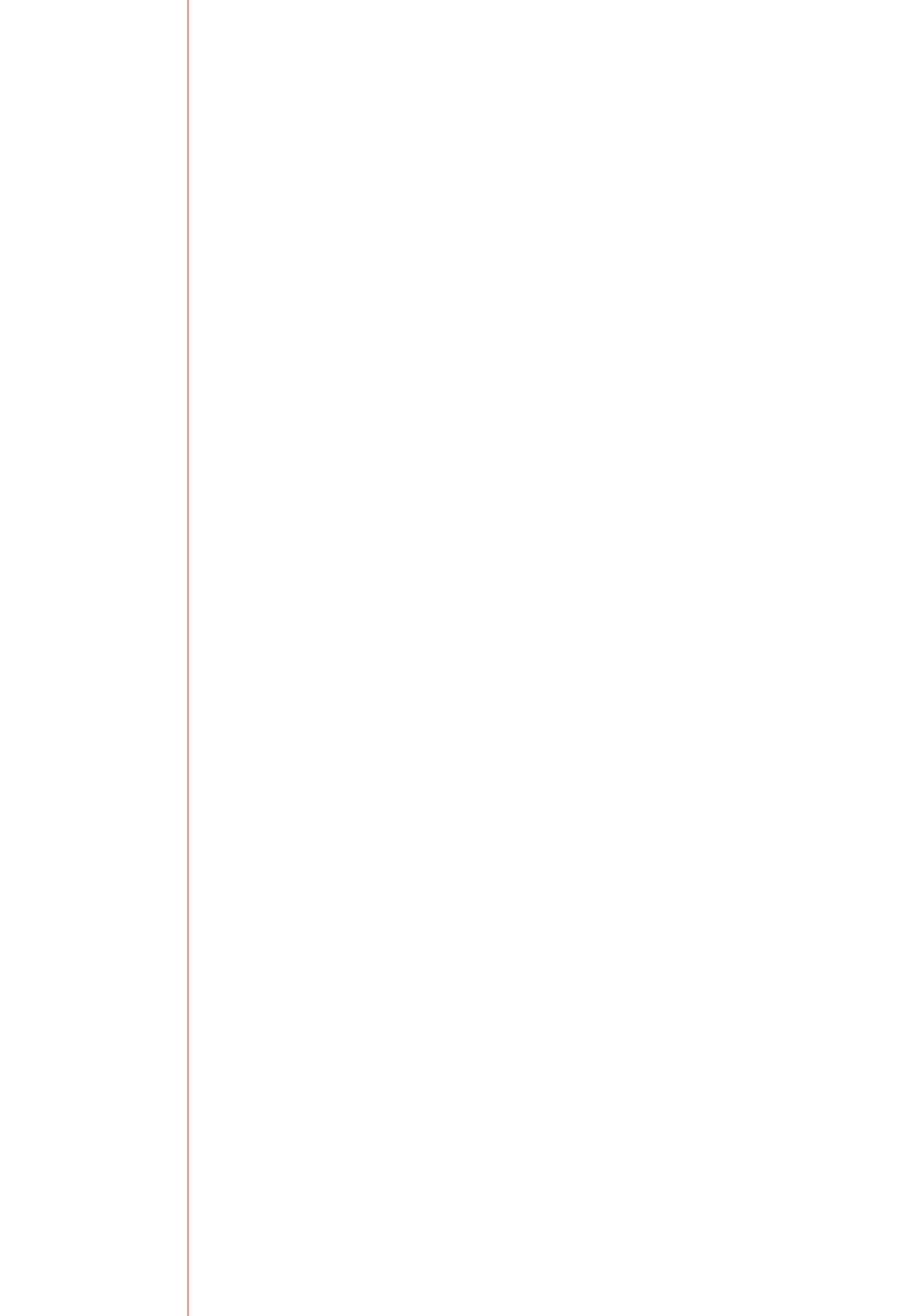
19 *Argentine cleaner's double life as prize-winning writer*, sa: <https://www.yahoo.com/news/argentine-cleaners-double-life-prize-winning-writer-050026805.html?ref=gs>, pristupljeno 10.03. 2017. u 14:39.

znanja i moći, amatera kao poziciju nove uloge i mesta stvaraoca u egalitarističkom društvu. Kroz primere neprebrojivog mnoštva anonimnih tekst ukazuje na emancipatorsku i istorijsku nužnost izmeštanja i amaterskog pristupa svakom znanju.

Ivana Momčilović u tekstu *Netipični junaci u netipičnim situacijama ili Crveni talas jugoslovenskog filma – Krsto Škanata* reartikuliše dragocenu zaostavštinu jugoslovenskog reditelja Krste Škanate. Tekst analizira dvostruku poziciju amatera u Škanatinom delu: amatera-učesnika u njegovim dokumentarnim filmovima i amatera-gledaoca, onoga ko gradi novi film recepcijom filma.

Leonardo Kovačević u tekstu *Film i politika: nemogući susret?* preispituje mogućnost susreta filma i politike, kao i da li je ovaj susret moguć izvan „fiksije levice”, odnosno reprezentacije toliko važnog sadržaja za levicu koji se obično imenuje kao politički film. Možemo li govoriti o filmu kao o pismu koje nije sredstvo izražavanja nekog znanja već je sâm izraz istraživanja? Možemo li govoriti o recepciji filma kao procesu spoznaje u kojem smo kao gledaoci i sami stvaraoci drugog znanja a ne primaoci autorove poruke?

Derek Vulfenden u tekstu *U slavu found-futidža* izvodi svojevrsnu istoriju ovog žanra i navodi amatere koji se usuđuju da slobodno preuzmu film kao znanje koje pripada svima i da se istim i poigraju. Filmski amater je ovde ono radikalno mesto prelaza i intervencije u sistem pravila, koji uvek služi samo akumulaciji profita pojedinih ali ne znanja svih, što upravo found-futidž umetnik svojim postupkom aproporijacije dovodi u pitanje.



10,5 TEZA O AMATERIMA:

Neime Reč

0) Pozicija amatera je pozicija *univerzalizma*, njen je horizont *besklasnost i radikalna debijerarhizacija*, i to:

1) Amaterska pozicija *revolucioniše* odnos prema znanju i prvoj u nizu podela. Dok se u klasičnom pedagoškom sistemu sve(t) deli na one koji već znaju i one koji tek uče, amater bira poziciju *klasne borbe u znanju*.

U klasičnoj pedagoškoj podeli uloga, oni koji uče – uče od onih koji znaju, što podrazumeva da su ovi prvi bez znanja, tj. neznalice. Pozicija amatera ukida ovu podelu polazeći od toga da svako već zna dovoljan broj stvari dok neprekidno uči, a bavi se time čime se bavi kroz učenje, iz ljubavi i strasti. On je zaljubljenik, *amater*.

2) Pozicija amatera je pozicija emancipacije par excellence: prvi korak do besklasne komunističke subjektivnosti koja ukida, između ostalih, osnovnu otuđujuću podelu na intelektualni i manuelni rad.

3) Pozicija amatera time ukida podelu na profesionalne i neprofesionalne delatnike.

Raditi nešto zbog „ideje“, ljubavi i žara, uvek je delatnije od najamnog i rutinskog odnosa prema radu. Ključna figura te subjektivnosti na ovim prostorima je figura partizanskih boraca NOB-a, koji su formiranjem *Proleterskih brigada i radničkih bataljona* uspeli da pobede mnogo brojnijeg i nadmoćnijeg neprijatelja *profesionalne* vojske.

„Spolja posmatrano, elementi koji se sukobljavaju ne-srazmerni su: na jednoj strani broj, organizacija, naoružanje, garnizoni, prevozna sredstva, obezbeđena ishrana – na drugoj glad, umor, bosa noge i pobeda, stvarna, uništiva snaga“ – *Beleške uz ratovanje*, Koča Popović, 1986.

- 4) Pozicija amatera tako znanje izvodi iz klupa institucije, otvarajući horizont „drugачijih škola“. Prva proleterska brigada je svim borcima, neprofesionalnim vojnicima, *proleterima, najvažnija škola, škola života*. U tom smislu dispozitiv klasičnog, kako su šezdesetosmaši nazivali „buržuja znanja“, napušta se pred bitkom za *nepostojeće i nemoguće, za ono što će tek doći NAKON*. „To što smo bili proleter i nije samo podatak u našem životopisu. Za nas je to vezano za čitavo naše biće, za ceo život (...) Igman, Neretva, Sutjeska. 20.000 km isprepešaćenosti i koliko poginulih?“ – kaže Koča Popović u predgovoru knjige povodom 20-godišnjice osnivanja Prve proleterske brigade. „Znanje napušta univerzitetski okvir i prag institucije, zanatske radionice, fabrike i odlazi u srce šume, gde se može sresti najbolji deo čovečnosti“ – iz zapisa boraca Prve proleterske brigade.
- 5) Korelat kolektiva jednakih, a singularnih je *anonimnost*, odnosno svakoga puta iznova naimenovanje, politika novog imena, novog subjektiviziranja. U tom smislu odstupanje od „vlastitog imena“, odustajanje od jednog, ustaljenog „takmičarskog identiteta“, prekid loze i dinastije imena, ujedno znači i otvaranje mnoštva identifikacionih punktova, prostora za pozitivnu polifoniju „neprebrojivog mnoštva“, tj. veliku avanturu multiplikacija sopstvenog identiteta. Jer ono što ne može da se sračuna, „prekobrajno/a je“,

neuračunljivo, trag mu se gubi u (magnetskom) polju inovacije novog broja. „Ja nisam samo ja“, kažu jugoslovenski nadrealisti kroz usta jednog od njih Đorđa Kostića, „ja sam kolektivni monolog“, dodaje Dušan Matić, „Jedan, niko i 100.000“ premeditira Pirandelo, u istoimenoj knjizi.

Magnetsko minsko polje rizika i otkrovenja nepostojećeg zauzima tako primat nad betonskom rutom državnog trasiranja i kontrole.

- 6) Amaterska pozicija ukida tako dispozitiv „ustaljenog mesta“. Deviza: „Svako na svoja mesta“ više nije operativna, jer koreografija (skup pokreta) emancipacije jeste upravo u stalnom „deplasmanu“, *premeštanju, izmeštanju, bivanju između mesta i tamo gde nas se najmanje očekuje...* Svako je ono što već jeste i još nešto, nepostojeće, nadolazeće. Poput figure partizanskog borca koji ujedinjuje u redove *jednakih* – radnike, intelektualce, umetnike – *proletere* Proleterskih brigada i koga neprijatelj ne očekuje tamo odakle iskršava, figura emancipovanog amatera se javlja sa pozicija neovlašćenog mesta – *metafizičkih slobodnih teritorija*: parketar Gabrijel Goni (Louis Gabriel Gauny) piše poeziju i filozofske spise, Dizgin nije samo radnik kožar nego i filozof, Kosta Racin grnčar radnik i poeta filozof, Žak Ransijer (Jacques Rancière) nije samo filozof jednakosti i emancipacije nego i amater mišljenja koji upućuje da je mišljenje svojstvo koje pripada svima, ukidajući distinkciju između „sposobnih i nesposobnih“ u aksiomu „sve inteligencije su jednake“.
- 7) Amatersko (ne)znanje vs. znanje „profesionalaca“ se približava „estetici znanja“ onoga što je za Žaka Ransijera drugo ime za „indisciplinarnost“. On kaže u svom istoimenom

tekstu: „Estetika je istorijski određen pojam koji označava specifični režim vidljivosti i inteligibilnosti umetnosti, a koji je upisan u rekonfiguraciju kategorija čulnog iskustva i njegovih interpretacija. To je nova vrsta iskustva...“

U tom smislu čulno *iskustvo razmeštanja izgovorivog, izrecivog i neizrecivog, čujnog i nečujnog i njihova rekonfiguracija u svetu nejednakosti* u kojoj se jednakost uzima za početni aksiom – postaju instrumenti toliko iščekivane politike emancipacije...

- 8) Alatkje takvog emancipovanog i subjektiviziranog znanja tako nisu više samo teorija i nauka, već *intuicija, čulnost, imaginacija*. Dekart (René Descartes) još u svom nedovršenom delu *Pravila za usmeravanje duba (Règles pour la direction de l'esprit, 1628–1629)* u 12. poglavlju kaže da se „treba služiti svim izvorima inteligencije, imaginacijom, smislom, sećanjem kako bi se oslobodila intuicija drugačija od jednostavnih predloga, kako bi se uporedilo ono što tražimo sa onim što poznajemo i kako bi se pronašle stvari koje treba porediti sa intuicijom: jednom rečju ne treba zapostavljati nijedno sredstvo kojim je čovek obdaren“. A Italijanski filozof Đanbataisa Viko (Giambattista Vico) ostaje najvažniji zastupnik iracionalnog i imaginarnog koje pokušava da uzdigne do „zabranjenih visina“ naučnog. U svom delu *Nova nauka (La scienza nuova, 1725.)* on koristi sentencu (prvobitno formulisanu 1710.) *verum esse ipsum factum*, skraćeno – *verum factum*: istinito je stvoreno i konstruisano, proverljivo kreacijom i imaginacijom, fantazijom, a ne samo racionalnom naučnom opservacijom. Takođe, Vikovo uverenje da je interpretacija uvek i isključivo povezana sa imaginacijom i jezikom (imenovanjem), da je

svaka interpretacija zapravo metafora, odnosno da svet „postoji tek kada postane kreacija metafore“, dodatna je trasa u građenju nove maršute *amatera u svetu emancipacije, besklasnog znanja i društva jednakosti*.

- 9) Amaterska pozicija je tako pozicija *indisciplinarnosti i dezidentitarnosti* i kao takva, *univerzalistička*, stoji naspram svake (reducirajuće) politike partikularnog interesa i identiteta.
- 10) Njena osnovna figura je *kolektiv, ali kolektiv polifonih, samoautorizujućih i samoupravljačkih glasova subjektivnosti*. U tom smislu najbliža je poziciji *komunizma singularnosti* čiji je filmski apologeta Krsto Škanata. A pesnik delatnik Isidor Dikas (Isidore Ducasse) zvani Lotreamon koji, poput poete Branka Miljkovića, poručuje: „Poeziju će svi pisati.“ Jer društvo jednakosti računa na poetski i kreativni potencijal svih. Baš kao i Marks i Engels koji suprotstavljaju reakcionarnu legendu žrtvovanja pojedinca anonimnom kolektivu, kada u Manifestu pevaju o komunizmu: „Na mesto starog buržoaskog društva s njegovim klasama i klasnim suprotnostima stupa udruživanje, u kome je slobodni razvitak *svakog pojedinca* uslov slobodnog razvitka *za sve*.“
- 10A) Naspram dogmatizma i ortodoksije *programa* i poretka savremenih političkih komesara i teoretskih policija u kojima se produbljuje hijerarhija onih koji (već) znaju u odnosu na one koji (tek treba da) uče, pozicija amatera uvodi figuru *procesa i nereda* – neprogramskog znanja *neprekidne transformacije subjekata i društva* u kome proces transformacije i emancipacije nije nikada zanavek dovršiv, a emancipatorski je potencijal svakoga da *subjektivizira znanje* i napravi od njega svoju „nepedagošku poemu“ sveprisutan. Tako,

NETIPIČNI JUNACI U NETIPIČNIM SITUACIJAMA ILI CRVENI TALAS JUGOSLOVENSKOG FILMA – KRSTO ŠKANATA

Ivana Momčilović

Kada smo birali filmove za belgijske studente, kao deo šireg umetničkog projekta „Misliti Jugoslaviju 20 godina kasnije“, a koji nije bio namenjen studentima umetnosti već, naprotiv, budućim politikolozima, sociolozima, istoričarima Slobodnog briselskog univerziteta, pokušavali smo da se bavimo marginama, naborima, beleškama, ceduljicama prošlosti, odnosno svim onim napucima koje „zvanična istorija“ i naučne discipline neće obuhvatiti ili će nažalost proći prebrzo i olako pored njih. Naš putokaz u materijalima za izložbu, na primer, nije bila štampana i konačna Rezolucija Informbiroa iz 1948. godine („O stanju u KPJ“) i zvanični odgovor našeg rukovodstva na nju nego faksimili *varijanti rukopisa* Titovih i Kardeljevih pisama Staljinu i Molotovu, sa svim škrabanjima, precrtavanjima, žvrljotinama, komentarima, greškama i argumentativnim oklevanjima u njima. Pristup je bio da se pokaže radikalna jednakost na delu: pokazati da u *procesu mišljenja i odlučivanja* nema dvoklasne podele na znalce i nezalce, eksperte i početnike, profesore i učenike aktiere i posmatrače već da smo u besklasnoj liniji jednakosti svi uvek strastveni *amateri – akteri*

mišljenja, spremni na singularne apropijacije datog trenutka i kao takvi uvek sposobni za *nemoguće*. Za lutanje, grešku, isprobavanje, uvežbavanje, ali i za postavljanje aksioma u delo. Zato nas je, na primer, uz istraživanje oficijelne liste „narodnih heroja Jugoslavije“, interesovalo ko je i zbog čega izostavljen iz nje. Na neki način, zanimala nas je metaforička kutija izostavljenih, neklasifikovanih i škartiranih delova prošlosti Jugoslavije, koju smo pokušali zaista i da nađemo. U Arhivu Jugoslavije je tako u jednoj od takvih „neobrađenih“ kutija čučalo pravo blago: među konfetama i mrvicama zvanične istorije promaljali su se crteži na marginama lepoglavskih zatvorenika, karikature na neposlatim pismima studenata ilegalnog „Crvenog univerziteta“ u Sremskoj Mitrovici i Lepoglavi, zapisane šale i anegdote, a koje su sve, horski i singularno, govorile o duhu jednog vremena i ulozi anonimnih i manje anonimnih glasova u njemu. Tako su ciljevi naših traganja uz zvanične rezolucije postale i „nezvanične“ i neobjavljene fusnote jednog vremena. Mimo „oficijelnog sećanja“ historiografije i „fikcija sećanja“ poedinaca.

Uloga amatera u svetskoj revoluciji

Negde u tim naborima prošlosti smeštena je i pozicija jugoslovenskih pesnika i pisaca nadrealizma okupljenih oko časopisa „Nemoguće“ 1931. godine, čije su poeme, u okviru iste izložbe, krasile zidove briselske univerzitetske galerije „Salvador Aljende“, vibrirajući s ratnim zapisima istih stvaralaca nad-realnosti ovo-ga puta nemačke okupacije i proboja. Pokazivale su da pesnik i filozof može da bude još nešto. U slučaju nadrealiste Koče Popovića, a za razliku od jednog Andrea Bretona koji mu je

bio pandan u poetskoj revoluciji i pariski kolega, pesnik-filozof-nadrealista postao je proslavljeni komandant Prve proleterske (čitaj amaterske) brigade, a njegovo delovanje u poeziji, ali i u Narodnooslobodilačkoj borbi, kao i koncepciji politike Nesvrstanih, našlo se tako ravnopravno na jednom od ispitnih pitanja iz „kritičke istorije“ pod nazivom „Jugoslavija“, za 1.200 studenata januarskog ispitnog roka ULB-a (Université Libre de Bruxelles) te 2011/2012. godine. Zajedno s pitanjem o materijalima „bezimenih“, iz „neobrađene“ kutije margina jugoslovenske prošlosti.

Poetska metoda „jednakosti“ kojom smo se služili u našem istraživanju jugoslovenskog nasleđa „odozdo“ mogla bi se zapravo rezimirati u nezvaničnom naslovu naše belgijske izložbe: *Politika i poetika amatera: uloga amatera u svetskoj, jugoslovenskoj (i estetskoj) revoluciji*.

Škanata - Nežnost snage i snaga nežnosti u dualnoj borbi čoveka, za čoveka

Razvijali smo istu početnu intuiciju i u sačinjavanju filmskog programa. Zanimalo nas je kako pronaći u jugoslovenskoj filmskoj zaostavštini tragove filmskog izraza koji bi premostio poznatu razvalinu između „elitne“ i „narodske“ umetnosti, „državne i proleterske“¹, „pozicione i opoziciono-disidentske“,

1 O ulozi sovjetske države u ukidanju „Proletkulta“ i proleterskih amaterskih umetničkih društava, zbog opasnosti od odstupanja od tendencija državne umetnosti, čitati: *Revolutionary Acts – Amateur Theatre and the Soviet State, 1917–1938*, Lynn Mally, Cornell University Press, 2000.

„autorske i žanrovske (kinematografije)“ i proneo emancipatorski poziv prava na pogled *svih* u novo jugoslovensko društvo, doprinoseći tako njegovom izgrađivanju metodom „neprestane razgradnje“. A u skladu s dragocanim uputama jugoslovenskog komunističkog neimarstva: „Ništa što je stvoreno ne sme za nas biti toliko sveto da ne bi moglo biti prevaziđeno i da ne bi ustupilo mesto onome što je još naprednije, još slobodnije, još ljudskije!“ (iz programa SKJ usvojenog 1958. godine).

U tom horizontu iščekivanja, na sasvim drugoj strani duge „crnog talasa“ jugoslovenskog filma (čijem sasvim neizvesnom i precenjenom emancipatorskom potencijalu bi bilo potrebno posvetiti konačno zaseban esej) u jednoj od zaboravljenih „kutija“ celuloidnih sećanja jugoslovenske kinoteke susreli smo se s filmskim poemama Krsta Škanate, poručnika JNA sa završenim Filmskim tehnikom (voleo je da kaže da od škole ima „4 godine Narodnooslobodilačkog rata“)², koji je ostavio za sobom 45 dokumentarnih filmova, a koje nikada, pa čak ni u vreme SFRJ, studenti Fakulteta dramskih umetnosti (među kojima sam bila) nisu izučavali u oblasti istorije filma.

Nismo znali, naravno, da je Škanatu slavio Jonas Mekas za vreme retrospektive jugoslovenskog filma u njujorškoj „Momi“ i u svojoj kolumni *Mouvie Journal* u časopisu *Village Voice*, da je njegov vatreni obožavalac bio i Luj Merkorel (Louis Mercorelle), saradnik magazina *Cahiers du cinéma* i pobornik „cinéma vérité“ i „cinema-direct“, da ga je čak upoređivao sa Žanom Rušom

2 Videti: *Škanata, pred izazovima stvarnosti*, Miroslav Jokić, „Dunav film“, Beograd, 2001.

(Jean Rouch), ni da je istican kao najpoetičniji, a naj snažniji autor „beogradske škole filma“ definisane kao takve 1966. na festivalu *La Mostra Internazionale del Cinema Liberto di Poretta Terme*, a o kojoj je pisao Ranko Munitić u knjižici *Beogradska škola dokumentarnog filma* (1967), o kojoj je opet pisao Andrej Šprah, direktor Ljubljanske kinoteke, u svojoj knjizi *Neuklonjivost vizije – Politični dokumentarni film po drugi svetovni vojni* (Slovenska kinoteka, 2013), i jedan od retkih „škanatovaca“ sadašnjice.

Ono što smo videli u pokretnim filmovima koje smo pro našli (*Ratniče, voljno, Prvi padež – Čovek, Nostalģija vampira*), od čega smo odabrali za titlovanje na engleski jezik i prikazivanje belgijskim studentima prva dva, neće moći da stane u ovaj skromni tekst i zasluđuje takođe ozbiljnu studiju. No, recimo samo da je to bilo retko iskustvo afirmativne kritike samoupravnog društva u kojoj je kolektiv koji se stvarao u NOB-u, postavši novi samoupravni kolektiv u miru, postajao predmet Škanatine poetske kritike da bi se kao takav predavao ad hok konsituisanom kolektivu bioskopskih gledalaca, a koji su opet svi zajedno i svaki pojedinac zasebno, u Škanatinoj poetskoj polifoniji pojedinačnih glasova činili *čulnu masu* novog društva. Među njima je Škanatina kamera intervenisala poetskom paljbom umesto puške i ostvarivala novu pravdu, pokretala svaki put iznova okidač kontradiktorne problematike nepravde u „pravednom socijalističkom društvu“, koje je kao nabujala reka tražilo svoja korita i forme i svakako nije bilo „bezgrešno“³. Rudari istarskog

3 U gore navedenoj knjizi Andreja Špraha pominje se članak G. Trentina u *Cinema Societé*, kao komentar filmu *Prvi padež – Čovek*, a koji upravo

rudnika koji, na zboru radnih ljudi, intervenišu na birokratsku odluku direkcije da ne dodeli kolegi rudaru protezu za ruku koju je izgubio u rudniku (*Prvi padež – Čovek*); komunisti koji u jednom malom bosanskom selu kritikom i samokritikom na kolektivnom sastanku ispituju odstupanja časne NOB prošlosti u primeru devijacija rukovodstva u mirnodopskim vremenima (*Ratniče, voljno*); stanovnici dalmatinskog gradića Vodice koji bučno reaguju u bioskopskoj sali na pokretne slike domobrana koji je okrvavio ruke u njihovom gradu, prebegao u Italiju i koji nesmetano ponovo dolazi u njihov kraj (*Nostalgija vampira*), samo su neke situacije koje interesuju Škanatu i u kojima svaki put pleni isto: *ljudi misle, ljudi govore*. Slobodno i polako, pred Škanatinim uglačanim ogledalom stvarnosti, kristali novih konstituišućih kolektiva se tešu, u njima se ogleda svako, ma gde god film bio prikazan.

Nepostojeći kadar Škanatinog filma i nikad napisana Marksova rečenica

U tako recipiranoj dragocenoj zaostavštini jugoslovenskog reditelja Krsta Škanate zapaža se i dvostruka poziciju amatera:

govori da snaga Škanatinog filmskog duela sa društvom potiče iz činjenice da je njegova kritika namenjena društvu „pravde i jednakosti“, „socijalističkom društvu“, te da je zato njegova kritika tako stroga i moćna. Jer, kaže Trentino, doživeti nepravdu stalno, u raznim delovima sveta je jedno, dok doživljena u socijalizmu dobija drugu konotaciju, ova nepravda na neki način poziva na pravdu. Što jeste Škanatin moto.

aktera-amatera u njegovim dokumentarnim filmovima, ali i „gledaoca amatera“, onoga ko gradi novi film recepcijom filma, pokušavajući da se filmom „bavi“ na način stvaranja onoga što Žak Ransijer (Jacques Rancière) zove *poemom gledaoca* – pozicijom koja se udaljava od teorije (militantnog filma) spajajući „sopstvenu projekciju“ u konstelacijski senzorijum i potencijal *ma kog/svakog* ravnopravnog tragača za novim, sanjanim društvom *jednakih i emancipovanih*.⁴

U tom smislu filmovi Krsta Škanate iznova propituju poziciju amatera u istorijskom kontekstu izmeštanja i dehijerarhizacije znanja i moći, kao poziciju nove uloge mesta i stvaraoca u egalitarističkom društvu, u kome ova uloga pripada *svima* i time je politička.

Kroz primere neprebrojivog mnoštva *anonimnih* proletera, mislećih i govorećih kolektiva spremnih na „logične pobune“ (o kojima je još pevao Artur Rembo – Arthur Ruimbaud), njegovi filmovi ukazuju na emancipatorsku i istorijsku nužnost *izmeštanja* i „amaterskog“ pristupa svakom znanju, uključujući i ono o revoluciji i(li) poetici. Jer, nasuprot emancipatorskog otvora pozicije

4 Od različitih natpisa Žaka Ransijera na temu amatera izdvojićemo ova dva koja objavljuje u: Jacques Rancière, *Les écarts du cinéma*, La fabrique éditions, avril 2011.

„Amaterizam je takođe politička i teoretska pozicija koja uklanja autoritet specijalista propitujući način na koji se granice između njihovih domena iscrtavaju, ukrštajući se sa znanjima i iskustvima.“

„Politika amatera potvrđuje da film pripada svima koji, na ovaj ili onaj način, putuju kroz sistem raskoraka koji njihovo ime određuje i gde svako može sebi da autorizuje, ucrtavanjem između ma kog mesta topografije, singularni itinerer koji doprinosi filmu kao svetu i spoznaji sveta.“

„amatera“ u koju može da se smesti *svako i sve*, stoji uvek opasnost od svake vrste „nameštenja“: dogmatskog i komesarskog odnosa prema znanju (odabranih), kao i akademsko-menadžerskoj hiperprofilizaciji koji vode ka održavanju statusa kvoa, tj. unapred fiksiranih mesta u društvu. O tome svemu govore filmske poeme Krste Škanate smeštene, za sada u kutiju „neklasifikovanog i neobrađenog“ filmskog znanja jugoslovenskih filmskih arhiva.

Tanka linija umetnosti i (sa)znanja i pravo svakog pojedinca na njih upravo je sadržana u poslednjem kadru Škanatinih filmova, koji možemo nazvati „imaginarnim kadrom“⁵, a koji svako od nas u fikciji sećanja nastavlja da projektuje kada izađe iz bioskopske sale.

Uloga tog kadra u neprestanoj razgradnji i nadgradnji stvarnosti je po enigmatskom intenzitetu jednaka možda najpoznatijoj nepoznatoj rečenici Karla Marksa koja glasi: „Umetnost je najveća radost koju čovek sam sebi daruje.“ Njom, kao epigramom, Anri Lefevr (Henri Lefebvre) započinje svoju knjigu *Prilog estetici* (1953), a to pripisivanje autorstva Marksu (pomenuta rečenica je zapravo derivat Ždanovljeve izjave o socrealističkoj umetnosti) koštalo ga je izbacivanja iz Komunističke partije Francuske⁶. Lefevru je ova rečenica bila i Trojanski konj i kamen spoticanja. Stavljena u epigram s potpisom Marksa, omogućuje mu u vreme najgorih godina Hladnog rata i partijskog dogmatizma da objavi knjigu koja bi širila ozračje o

5 Idem

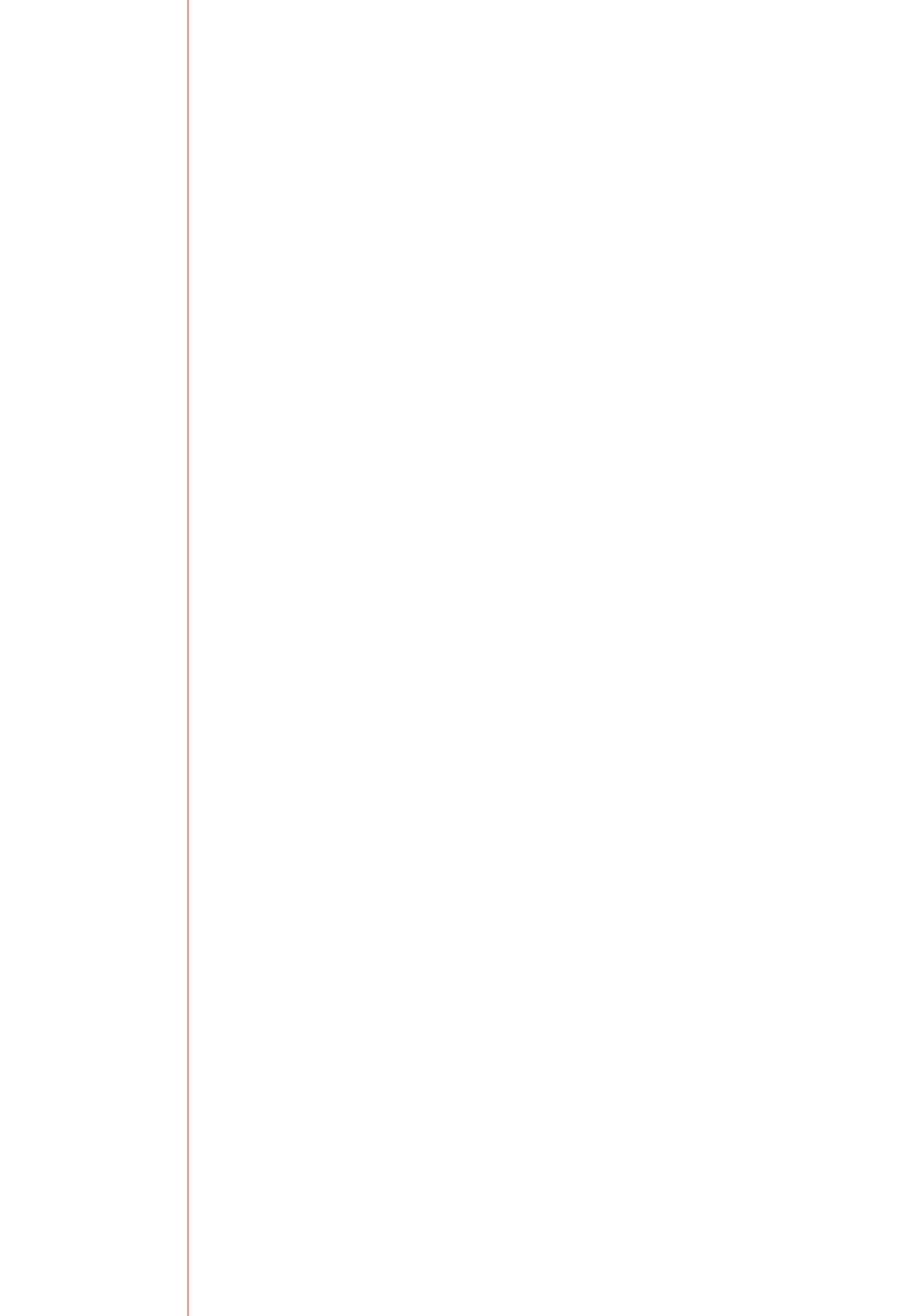
6 Iz: William S. Lewis, *Louis Althusser and the Traditions of French Marxism*, Lexington Books, 2005, str. 135

neminovnosti estetske revolucije, dok ga u nemogućnosti tačnog navoda ona košta progona iz partije. Ostaje da se vidi da li je Marks ikada mogao da potpiše ovakvu frazu (u šta Lefevr nije sumnjao), kao i u kom pravcu *čovjek daruje sam sebi umetnost* iz nje. Uzmimo da je i Marks po Lefevru verovao u stvaralačku moć svakog pojedinca, osnažujući time „amaterizam“ jednog Škanate u pristupu stvarnosti i radosti naspram aktivnog učešća *svakog* pojedinca u njoj. Što je dobar razlog da se prisetimo reči koje su, bez pripisivanja, pripadale neosporno drugu Titu na Devetom kongresu SKJ:

„Krupna obaveza pred nama je svestrano razvijanje kulturnog života radnika. Jer u radniku je dugo prigušivana ljudska potreba za ispoljavanjem stvaralačke moći. U samoupravljanju naš radni čovek prolazi kroz nezamenljivu životnu i političku školu (...) Radnik i radni čovek uopšte nije samo potrošač kulturnih vrednosti već i njegov stvaralac i to u sve većoj mjeri već danas, a jos više će to biti sutra.“⁷

Škanatine filmske poeme, iako mnogo puta preživjele direktne konfrontacije sa „zvaničnicima“ zbog svog neumitnog ukazivanja na nedostatke jugoslovenskog samoupravnog društva, istovremeno iskreno verujući u njega, upravo pevaju o tome.

7 Navod iz knjige: *Kultura u socijalističkom društvu*, Prvoslav Ralić, izdanje: Marksističko obrazovanje, 1979.



FILM I POLITIKA: NEMOGUĆI SUSRET?

Leonardo Kovačević

Početkom 1970-ih, redakcija časopisa *Cahiers du cinéma* skovala je termin „fiction de gauche”, *fikcija ljevice*, kako bi opisala strukturu veoma popularne struje europskog političkog filma. Tu su struju predstavljali redatelji poput Coste-Gavrasa i Taverniera u Francuskoj ili Francesca Rosija i Bertoluccija u Italiji, koji su radili filmove koji bi se navodno trebali svidjeti svakom iskrenom i klasno osvještenom radniku, seljaku ili ljevičarskom intelektualcu i novinaru. Bili su to filmovi koji nisu oklijevali prikazati brutalne zločine fašista nad partizanima, feudalaca nad seljacima ili kapitalista nad radničkom klasom, s uobičajenim trijumfalističkim preokretom u korist potlačene klase. Bili su to filmovi koji su se trebali, dakle, svidjeti i ljevičarima iz uredništva ovog uglednog časopisa, ali oni su ih prezirali kao i njihovi prethodnici poput Godarda, Rivettea i Truffauta, koji su pedesetih godina više cijenili westerne Nicolasa Raya ili starog konzervativca Johna Forda nego socijalno osvještene drame pune sućuti prema patničkom narodu. Pojam „fikcija ljevice” označavao je dakle određeni kratki spoj koji se dogodio između umjetnosti pokretnih slika i izvjesne ideje politike shvaćene kao agitiranje, uvjeravanje za pravu stvar, masovno osvještavanje o društvenoj nepravdi i klasnoj nejednakosti. U nastavku se želim osvrnuti na historijske uvjete i moment tog kratkog spoja kao i na (ne)mogućnosti njegovog prevladavanja.

Mutacija filmskog iskustva

Historijski kontekst ovog kratkog spoja određuju dva događaja u Parizu koji slijede neposredno jedan nakon drugog i koje očigledno nešto veže, premda ta veza nikada neće moći biti rasvjetljena, pogotovo sociološkim sredstvima. Prvi je događaj tzv. „afera Langlois”, koja počinje 9. februara, kada francuski ministar kulture André Malraux smjenjuje ravnatelja Francuske kinoteke Henrija Langloisa čime izaziva masovne prosvjede studenata, filmskih radnika i kulturne javnosti. Drugi događaj je Maj 1968, koji počinje samo desetak dana nakon što afera Langlois završava njegovim ponovnim postavljanjem na čelo Kinoteke. Prvi događaj označio je određenu prekretnicu: u svijetu masovne razonode kao što je odlazak u kino i uživanje u gledanju filmova, u kojem se gledatelji – podjednako tada kao i danas - smatraju pasivnim potrošačima koji samo konzumiraju ono što im se daje, nastaju masovni protesti kada se država poželjela umiješati i prisvojiti njihovu filmofilsku kulturu kako bi od nje učinila besmrtnu nacionalnu kulturnu tradiciju. Langlois je naime predstavljao upravo to: amatersku strast prema filmu i njegovom očuvanju, ne samo od zuba vremena nego i od institucionalne aproprijacije, perenizacije tj. umrtvljenja. Taj snažan i neočekivan angažman oko Langloisa, koji će filmskog „potrošača” prometnuti u političkog militanta, također je indikator jedne druge preobrazbe koja se odvijala na jednom drugom, estetskom terenu: riječ je o preobrazbi filmofilskog senzibiliteta, svijesti o važnosti filma i njegovom postavljanju u odnos prema svijetu (ne više izvan njega, kao zasebni svijet iluzije i utopije), sučeljavanju s njim. Ukratko, filmofilska kultura 1950-ih doživjela je ozbiljnu

mutaciju filmskog iskustva: s jedne strane, krenula je potraga za specifičnošću filma, njegovim razdvajanjem ili ponovnim povezivanjem s drugim umjetnostima, za specifičnošću filmskog jezika, a s druge strane, smatralo se da film može dosta toga reći o svijetu, i to na svoj način, ne kao njegov puki odraz. Otkrivala su se političke i etičke konotacije kretanja kamere, načina kadriranja i kompozicije, ne samo priče koju film izlaže. Jedan od najpoznatijih primjera, koji će utjecati na generacije filmskih kritičara, svakako je tekst Jacquesa Rivettea *O abjekciji* u kojem izražava prezir prema filmu *Capo* Gilla Pontecorva, koji, u želji da publici što dojmljivije prikaže užase njemačkih koncentracijskih logora, po Rivettu, predugo zadržava kameru u krupnom planu na licu umiruće žene. *Postoje stvari kojima se možemo baviti samo uz popratni strah i drhtanje; smrt je nesumnjivo jedna od njih; i kako se onda ne osjećati kao nametljivci kada snimamo nešto toliko misteriozno? U svakom slučaju, bilo bi dobro postaviti neka pitanja te to preispitivanje uključiti na neki način u ono što se snima, ali ono što nedostaje Pontecorvu najviše jest upravo sumnja.* Ove Rivetteove riječi, napisane 1961, savršeno ilustriraju tu mutaciju filmskog iskustva, uloga i težine načina snimanja, jer, kao što će reći u istom tekstu, *raditi film znači prikazati neke stvari, što samim time, i u isto vrijeme, znači prikazati ih iz određene kosine, i ta dva čina su nerazdvojivo povezani.*

Drugi događaj koji je suštinski utjecao na transformaciju odnosa politike i filma je Maj 1968, koji je često bio sociološki reduciran na besmisleni pobunu kćeri i sinova francuske buržoazije, na hipi pokret za seksualno oslobođenje itd. Ukratko, na društvenu eksploziju lišenu smisla a time i političkog značenja. No, sama činjenica da je osporavanje političkog poretka bilo toliko silovito, da su u masi na ulicama bili pomiješani

najrazličitiji društveni akteri, od studenata, sindikata, radnika itd., da se to osporavanje prelijevalo na sva mjesta, pogotovo na univerzitetima koji su bili tradicionalno zaštićeni od politike, govori u prilog sveobuhvatnom pokretu koji je pokretač događanjima bez presedana u svjetskoj povijesti. Zbog novih političkih subjekata, načina, metoda i mjesta političkog djelovanja, Maj 1968. zaista je doveo u pitanje, ako ne i u krizu, tradicionalni ljevičarski angažman, koji je bio hijerarhijski uređen: partija sa svojom intelektualnom avangardom, sindikati sa točno određenim metodama i dosegom djelovanja te, na kraju, radništvo koje treba djelovati po nalogima sindikata i partije. Političko bujanje i umnažanje ljevičarskih pokreta i organizacija neposredno nakon 1968. također su bile znak radikalne transformacije ideje politike: maoističke grupe inzistirale su na tome da se čuje glas radnika zasebno, bez komentara i interpretacije ljevičarskih novinara i intelektualaca, studenti na univerzitetima zahtijevali su radikalne preobrazbe obrazovnih programa, novu ideju znanja, itd. Urušio se cjelokupni okvir onoga što je politika označavala: njezin privilegirani put više ne može biti tradicionalni kanal doktrina (koju kuje partijski intelektualci) – partijske novine i glasila (koje doktrinu trebaju učiniti pristupačnom nižim, radničkim slojevima) – proletarijat koji, zahvaljujući dobro pojašnjenjima doktrini, postaje *svjestan* uzroka i načina njegove podjarmljenosti te kreće u samoemancipaciju. Otvorilo se mnoštvo novih načina političkog mišljenja i djelovanja, kao i mnogo novih političkih fronti. Dakle, ako je Maj 1968. bio neka eksplozija, onda je to bila eksplozija pojedinačnih glasova koji su se oslobodili zadnog interpretativnog okvira koji im je davao značenje. Kao što kaže filozof Michel de Certeau, radilo se o „preuzimanju riječi”

i smjeni, rušenja sa govornice svih oficijelnih glasnogovornika proletarijata i svih potlačenih.

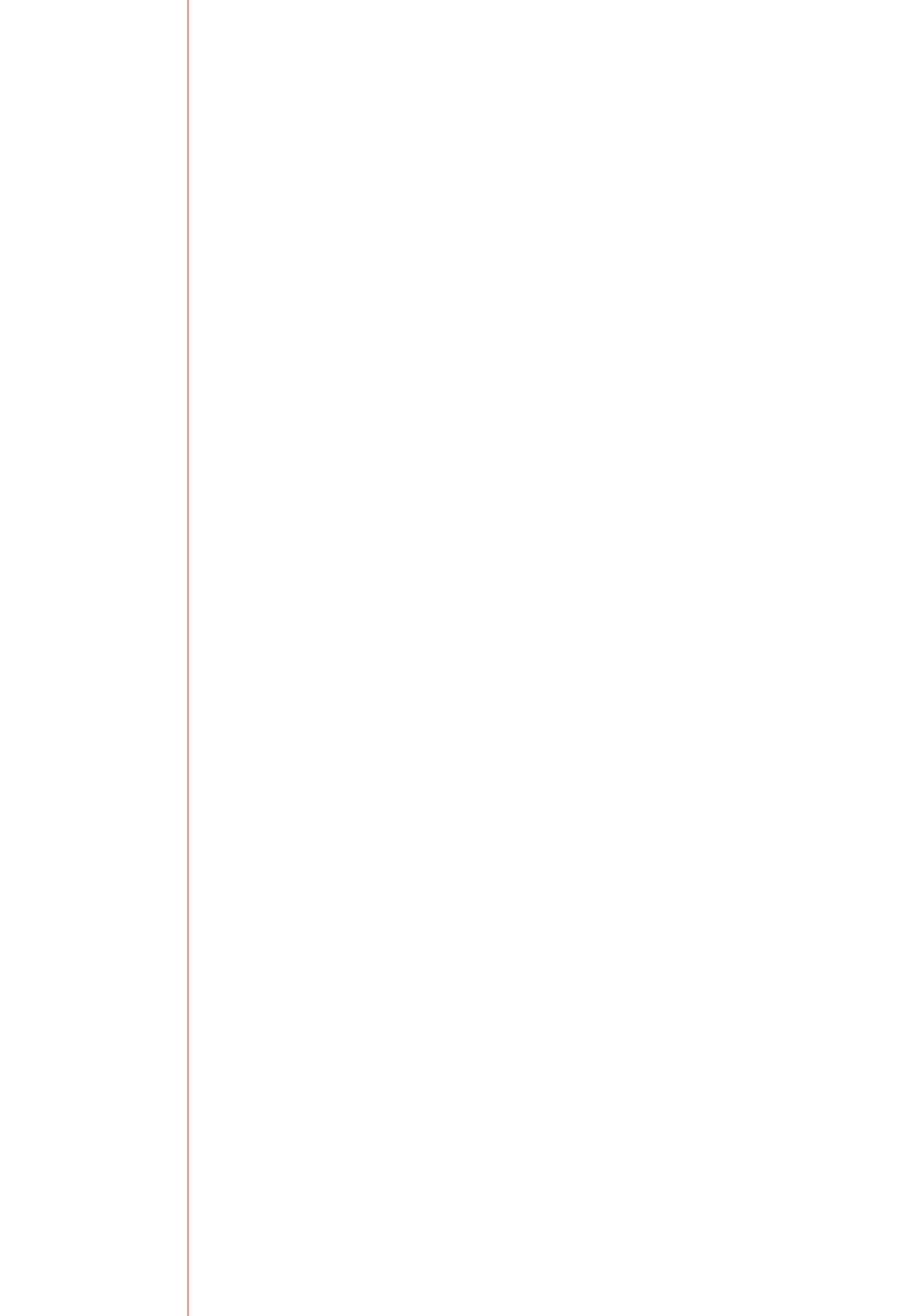
Kako snimiti Maj '68?

Upravo zbog svega gore navedenog, nemoguće je pronaći jednu, ikoničnu, paradigmatiku *sliku* (a time i značenje) onoga što se desilo: mnoštvo događanja, višak glasova i tijela i na ulicama uveliko nadilaze mogući okvir slike. Ali i taj događaj znatno nadilazi i mogući okvir interpretacije, pogotovo službene interpretatorice svih društvenih pojava – sociologije. Jer mogući okvir slike koja bi obuhvatila događaj bio bi i interpretativni okvir događaja: pitanje okvira, slike i interpretacije odjednom se pojavilo kao zajedničko pitanje i politici i filmu. Toga su pogotovo bili svjesni tadašnji urednici *Cahiersa*, poput Jean-Louisa Comollija i Sergea Daneya. Jedna od centralnih Comollijevih preokupacija bilo je to mišljenje okvira/kadra i onog izvan njega, *bors cadre*. Dugi krupni kadar umiruće žene – koji je svojim surovim naturalizmom trebao ostaviti jak i nedvosmislen utisak na gledatelja kako bi proizveo politički efekt – odbojnost prema nacizmu, npr. – njima je bio jednako nepodnošljiv kao i Rivettu. Ta slika i okvir bili su, po Daneyu, samo jedna od mnogih u koji su desetljećima bili uhvaćeni naši pogledi, to su *slike koje nas gledaju*, kao što su to i tipični filmski prikazi radničke klase u svojoj bijedi, koji nam ne ostavljaju nikakvu drugu mogućnost nego da se zažalimo nad njom, jer radnike ne prikazuju kao aktere bilo čega, pogotovo ne kao subjekte vlastitih života nego tek kao nijeme žrtve. Nema, dakle, sumnje da slike koje su nas desetljećima gledale istodobno strukturiraju i naš pogled na društvenu stvarnost. Maj '68.

unosu cezuru da bi raskadriao i učinio mogućim samu promjenu okvira (starim političkim rječnikom: radikalnu preobrazbu) same društvene stvarnosti. Godard je bio među prvima koji shvatio tu krajnju bliskost filma i politike pa je formulu „političkog filma” izokrenuo ustvrdivši da se „film treba raditi na politički način” i krenuo u filmsko istraživanje samog filma, njegovih načina i sredstava prikazivanja. Kasnije će reći, u *Povijestima filma*, da je film *forma koja misli*. Slično će reći i Deleuze, koji smatra da (filmska) slika nije tu da pobuđuju revolucionarnu svijest nego da stvara potencijal mišljenja.

Forma koja (ne) misli

Ukoliko, dakle, film ima vlastitu politiku – ukoliko je forma koja misli, a ne tek uhvaćen u druge dominantne forme i žanrove (televizijska reportaža, novinski komentar, glazbeni spot, reklama, itd.) – inzistirati na „političkom filmu” nema više smisla. Jer pitanje je da li je „politički film” ikada zaista i uspio organizirati taj susret koji obećaje: forsiranje eksplicitnog političkog sadržaja i njegove poruke ne samo da suspendira višeznačnost slike koja taj sadržaj prikazuje na jednoznačnost slike televizijske reklame, već time i neutralizira sve moći samog filma. S druge strane, ako se tiranija poruke smekša i doista želi ući u odnos s *formom koja misli*, riskira da u potpunosti nestane, da dvosmislenost i otvorenost filmske slike usput negdje zagubi poruku. I ako se ikada taj susret i desi, onda je to prije u tom raskoraku između početne namjere i postignutog efekta, u neočekivanom susretu između onoga što mislimo da vidimo i znamo i onoga što se ispostavlja kao pravo stanje stvari, neočekivanim odgovorima na često postavljana pitanja.



U SLAVU **FAUND-FUTIDŽA**

Derek Vulfenden

Za Kalida

Neka vrsta uvoda ... odabrani komadi (ili mali „exquisite corpse”)

„**F** *aund-futidž* je i pokret i kinematografska praksa koja započinje ponovnom upotrebom već postojećeg filmskog i zvučnog materijala. Ova definicija, po analogiji, uključuje sličan proces koji koriste video umetnici i zato nije ograničen na fizičku prirodu filma.” (Julia d’Artemare, *Recyclage cinématographique: mode de emploi*, 2009)

Faund-futidž je umeće življenja, poigravanje slikama i praksa u kojoj se koriste beskonačni resursi i otvaraju beskrajne mogućnosti po volji i mnenju video umetnika koji igra igru ...

„Prihvaćeno je da priča ima koren u istorijskim činjenicama odnosno društvenim pitanjima, i da njen autor zauzima neki stav, sve dok film ne odstupa od tradicionalne narativne forme. Diskurs koji je deo dekonstrukcije ovog narativa više se ne toleriše. A ako i dalje postoji, on je progonjen na marginu koja se sve više sužava.” (Alain Tanner, *Ciné-mélanges*)

Faund-futidž je takođe postao oportunistička „moda”, budući da je i sâm deo kumulativne montaže slika koje imaju svoj odjek u merkantilnim površima našeg svakodnevnog života, već razlomljenog na ekrane (zidove, magazine, reklamne znake ...). Ovaj

pokret, zajedno sa politikom povezanom sa slikama (kopirajt ...), teži tome da sahrani primitivno poreklo koje je suštinsko za čitavu kinematografsku ekonomiju, od samih svojih početaka (Esfir Šub) do filmova glavnih holivudskih studija ('*ubačeni snimci*' (*kat everj* kadrovi) korišćeni u raznim filmovima, veličanstveni prolog Sola Basa za film *Pobednici* ...), od 'isečaka' (*cut-up*) koje su koristili Rodžer Korman i Džes Franko do *Istorije filma* Žana-Lika Godara.

Najzad, ali ne i na kraju, upotreba *faund-futidž*a deluje kao protiv-komentar akademskim dogmama. One teže tome da priguše instinktivnu praksu kod aspirativnih filmskih stvaralaca, pri čemu se njihova 'mlada krila' savijaju i lome pod težinom despotske i statične „Istorije filma”.

Faund-futidž takođe propituje i pojašnjava neku sliku – putem ponovne upotrebe 'relikvijarnih' slika – više u smislu njene forme (okvir, boja) nego zbog njenog sadržaja (onoga o čemu se radi pri upotrebi njegovih obrazaca). On može biti svedočanstvo o određenom vremenskom periodu, ali i komentar vremenskog perioda iz nekog drugog vremena. Sa sociološkog stanovišta, *faund-futidž* je fascinantan medijum i protiv-argument svim ekonomskim iskazima koji upozoravaju na njega.

„U duhu koji odbacuje i prezire kreativnost radi se o prikupljanju stvari koje su očigledno neslične. Sve filmske priče su tajni sporazumi između različitih stvari (...). Svaki put kada jedna stvar susretne neku drugu, rodi se nova vrsta znanja. Sâma činjenica da jedna stvar treba da susretne drugu stvara poetsku dinamiku, povezanost, način konstruisanja stvari.” (Marc’O, „Les conditions du visible”, u časopisu *Les périphériques vous parlent*)

1) Nepriznato / nepokriveno / nezvanično poreklo *faund-futidža*

„Najraniji primeri iznova korišćenih pokretnih slika pojavili su se manje kao odgovor na prezasićenje vizuelnim materijalom nego kao želja da se ide prečicom. Upotreba *stok-futidža* (snimci iz zaliha) počela je u prvim decenijama 20. veka, kada je film postao korporativna delatnost, odnosno, industrija: stari *futidž* je korišćen da bi ilustrovao filmski žurnal ili pružio jeftine snimke u narativima sa jedne rolne. U prvim danima sovjetskog filma, *kinoksi* (*kino-oki*)¹ su iz nužnosti iznova montirali ostatke jer je bilo teško doći do produkcione opreme i novih zaliha. Čuveni montažni eksperimenti Leva Kulješova sadržavali su preuzete trake iz ruske industrije komercijalnog filma; koristeći segmente sa glumcem Ivanom Možukinom (iz doba pre revolucije) kako bi ilustrovao ono što je postalo poznato kao ‘Kulješov–efekt’, on je stvorio ono što bi se danas smatralo prvim remiksovanim filmom.” (Ed Halter, *Recycle It, A look at found footage cinema, from the silent era to Web 2.0*, Moving Image Source, 2008)

„U umetničkom eksperimentalnom filmu, *faund-futidž* predstavlja ponovno korišćenje filmskog materijala (*stok futidž*, odnosno *arhivski futidž*) od strane filmskih stvaralaca kojeg oni nisu (ili retko jesu) autori. Transformisani ili ‘izvađeni’ iz njihovog konteksta novim montiranjem ili intervenisanjem na samoj filmskoj traci, slike ‘otkazuju’ originalno ‘čitanje’ i nude novo

1 Filmski kolektiv okupljen oko sovjetskog sineaste Dzige Vertova (Jurij Kaufman) i njegove filmske teorije kino-oko. (Prim. prev.)

značenje koje se dodaje na staro. (...) Tehnika *faund-futidž*a bila je, od najranijih početaka filma, način da se film sačuva putem ponovne upotrebe prethodno snimljenih filmova. Praksu je inicirao Fransijski Dublji, pionir na ovom polju, koji je subvertovao i miksovao filmske žurnale kako bi ukazao na aferu Drajfus; odnosno poznatiji Edvin S. Porter koji je, 1902. godine, u dokumentarcu o životu u vatrogasnoj stanici ubacio dramatičnu scenu koja je prikazivala spasavanje na patvorenom setu, tj. kulisama, zgrade u plamenu. Mešavina heterogene estetike unapred predočava jedan od glavnih kriterijuma u umetničkom *faund-futidž*u i utire put budućim pseudo-dokumentarcima. Posle tih početaka, određenih ekonomskim imperativima, *faund-futidž* je usvojio kritičniji i eksperimentalniji pristup, i postao samostalni žanr sa vlastitim proslavljenim akterima (Martin Arnold, Brus Koner, Džozef Kornel, Gi Debor ili Peter Čerkaski, između ostalih), i teoretičarima (Vilijam Vis ili Nikol Brenez).” (Stéphane Bex, *Terreur du voir, L'expérience found footage*)

Faund-futidž se povezuje sa određenim montažama kojih onlajn ima mali million, a još više u video-spotovima sa manjom originalnosti i zastarelom estetikom koja savršeno odgovara njegovom novom oportunističkom nazivu, potpunom poricanju njegovog nesigurnog porekla: „mešap” film. Ponovna upotreba slika (odnosno *faund-futidž*) licemerno se optužuje uprkos tome što je uvek bila fundamentalno zavisna od holivudskih estetičkih kanona, a isto tako i od međunarodnog filma. Evo nekih od njegovih svojstava:

- Upotreba arhivskih slika kako bi se naglasio izvorni, jedinstveni aspekt filma, ali isto tako i njegova verodostojnost

i ekonomska dimenzija. Arhivske slike mogu se upotrebiti u celosti u okviru novog montiranja (Edgardo Cozarinsky, *La guerre d'un seul homme*). Arhivske ratne slike obilno je koristila holivudska industrija, kako se to vidi, između ostalih, u sledećim delima: film Ota Premingera *Prva pobeda* (*In Harm's Way*), film *Put ka slavi* (*The Road to Glory*) Hauarda Hokska, *The story of G. I. Joe* Vilijama Velmana, *Red Ball Express* Bada Botičera. Naučne slike su čak korišćene u domišljatom filmu kakav je *Zemlja protiv letećih tanjira* (*Earth vs. The Flying Saucers*) Freda F. Sirsa ili *Dan kad je Zemlja stala* (*The Day the Earth Stood Still*) Roberta Vajza.

Arhivske slike u italijanskim produkcijama iz perioda poznatog kao „olovne godine”, a čak i pre toga (teroristički napad i potonja panika iz filmskih žurnala koje je iskoristio Mario Moničeli u filmu *Junak našeg doba / Un Eroee dei nostri tempi*): zamagljivanje lica iz gomile u arhivskim slikama uvršćenim u špicu za film *Sbatti il mostro in prima pagina* Marka Belokija, određeni ‘ubačeni snimci’ u *Izuzetni leševi* (*Cadaveri Excellent*) Frančeska Rosija, u Moničelijevom filmu *Pukovnici* (*Vogliamo i Colonelli*) – ili čak *Canibal Holocaust*, koji ‘igra’ na stvarno kasapljenje životinja snimljeno sa namernom samodopadljivošću, kao i arhivske slike pogubljenja i lažnih ljudskih smrti, tako da gledalac projektuje i meša varvarstvo i njegovu reprezentaciju.

- Načelo ‘snimaka iz zaliha’ suštinsko je za holivudski film. Zaista, mogu se naći isti snimci u različitim filmovima, isti ‘ubačeni snimci’ kod različitih režisera, slične filmske scenografije koje se iznova koriste u različitim filmovima! Može se prepoznati isti snimak telegrafskih stubova u filmu *Na*

Divljem zapadu (Western Union) Frica Langa i u filmu *Buffalo Bill* Vilijema Velmana.

- Glumac je snimljen ispred pozadine projektovanih ‘slika iz zaliha’ (od maske (*matte counter matte*) do ‘putujuće’ maske (*travelling matte*), transparentnost pozadinske projekcije u prednju projekciju). Ovaj metod (velike ekonomičnosti – i veće bezbednosti za ekipu, kao i za glumačku poddelu) pretvara neke slike (koje se pojavljuju iza glumca) u dekorativnu pozadinu, podvrgavajući se autoritetu onih koji favorizuju glumca. Na neki način, *faund-futidž* filmski stvaralac radi upravo ono što je Holivud oduvek radio: umetanje već postojećih slika u onu na kojoj se radi, njihovo spajanje u jednu jedinu novu sliku. Hičkok je od toga napravio neku vrstu stila, Volš dinamiku ritma, a Holivud snažnu ekonomiju od čega su neki režiseri povremeno uspevali da pobegnu (Džon Ford, Vilijam Velman, Žil Dasen i Andre de Tot, između ostalih).
- ‘Ubačeni snimci’ koje snima druga ekipa takođe se mogu smatrati onima koji su ponovno korišćeni, naročito onima koji prikazuju predele ili scenografiju (žanr vesterna) ili koji pokazuju socijalni aspekt koji će fikcija iznova prisvojiti kako bi izmontirala neke od svojih elipsi: snimci pecanja u filmu *Tiger Shark* Hauarda Hoksa, snimci tri stabla koja su otsečena i puštena u reku, iz filma *Veliko drveće (The Big Trees)* Feliksa Fajsta, sve do *Dodi i uzmi (Come and Get it)* Vilijema Vajlera (i Hauarda Hoksa), snimci gradilišta iz filma *Buntovnik (The Fountainhead)* Kinga Vidora ili *The Great McGinty* Prestona Stardžesa. U filmu Karla Rajnera *Mrtvaci ne nose karirano (Dead Men Don't Wear Plaid)* preobražava se veliki broj klasika američkog ‘film noir’ u

‘snimke iz zaliha’ i ‘ubačene snimke’ kako bi se Stiv Martin stopio sa „prizorom”.

- Manipulacija slikom: film *Godzilla* Iširoa Honde modifikovan je u Americi dodavanjem scena koje je težirao Teri O’Mors i u kojima je igrao Rejmond Ber ne bi li se privukla publika. Kasnije je Luiđi Koci otišao još dalje i kolorizovao film. U filmu *Kaligula* (*Caligula*) bilo je ‘hardkor’ pornografskih scena koje je dodao producent, bez znanja režisera Tinta Brasa, u filmu *Igra smrti* (*Game of Death*) Roberta Kluzza našle su se slike preminulog Brusa Lija kako bi se njegova slava eksploatisala do samog kraja, ali je u njemu bilo i premontiranih snimaka iz njegovih prethodnih filmova. Film *Građanin Kejn* (*Citizen Kane*) Orsona Velsa, film *Zelig* Vudija Alena, film *La disparition: variations sur des photos politiques truquées* Alana Žobera /Alain Jaubert/, *Forest Gamp* Roberta Zemekisa (Tom Henks se rukuje sa pokojnim predsednikom Kenedijem), film *Nebeski kapetan i svet sutrašnjice* (*Captain Sky and the World of Tomorrow*) Ketija Konrana (u kojem se novi život... i nova karijera daju Lorensu Olivijeju!), film *Filles du désir* (*Girlsapoppin*) Kvota Guda /Kwott Good/ („vrhunac ovog neobičnog ‘prvenca’ u filmografiji putovanja kroz vreme jeste četrdesetak minuta odlomaka preuzetih iz veličanstvenih, nepoznatih, i u nekim slučajevima genijalnih komedija iz zlatnog doba ‘slepstika.’” - Jean-Pierre Bouyxou, *La science-fiction au cinema*), film *Tiha noć, smrtonosna noć 2* (*Douce nuit, sanglante nuit 2*) Lija Harija (u kojem se, pomoću ‘flešbeka’, kao narativnog alibija, koristi četrdeset minuta iz prvog dela, koji je, četiri godine pre toga, napravio Čarls E. Selijer Mlađi!)...

- Kontra-plan, glavna stvar u dokumentarnim filmovima, može se ponekad pokazati kao izuzetno efektivan kada se primeni na fikciju. Blistavi primer je Žak Peren u filmu Maura Bolonjinija *Korupcija (La Corruption)*, koji dolazi u manastir u kojem želi da živi svoju veru. Ali nemogući kontra-plan – zrnasta slika, verovatno rezultat ukradenih snimaka i nekih postojećih ograničenja – predskazuje konačni neuspeh mladog protagoniste. On gubi svoju nevinost tokom letnjeg krstarenja koje je upriličio njegov otac. Posle toga on ne može da se zavetuje.

Još jedan proces blizak *'faund-futidžu'* jeste superponiranje dva skupa slika iz toliko različitih univerzuma da bi se uopšte dopustila komunikacija, koje ipak menja njihov odnos prema „stvarnosti” u filmu Maura Bolonjinija *Libera mon amour* (i *Saloon Kitty* Tinta Brasa).

- Restauracija filma, 'rimejk', kopija kao sredstvo opstanka za jednu umetnost, efemerniju, fragilniju od drugih...

Dodir umetnika se otkriva, odnosno, pokazuje pri kopiranju! Kopiranje nekog dela iznosi na videlo ličnost umetnika, ili čak njegovu osetljivost (prerada filma *Psibo* Alfreda Hičkoka koju je uradio Gas van Sant). „Sa Delakroaom, kao i sa Sezanom, kao i sa svakim velikim slikarom, staro delo koje je kopirano predstavlja kako primer tako i model, ali takođe, kao sa Pikasom, i mesto za istraživanje mogućeg predmeta ličnog rada.” (Olivier Céna, „Copier n'est pas tricher”, *Télérama* n° 2261, May 12th 1993)

„Jedan od velikih kvaliteta kreativnih ljudi jeste da su kleptomanijadi.” (Valerio Adami, navod iz saopštenja

za štampu povodom izložbe *Copier/ Créer* u muzeju Luvr, 1993)

„Kopiranje, toliko zanemareno u modernim školama, bilo je veliki izvor učenja.” (iz saopštenja za štampu povodom izložbe *Copier/ Créer* u muzeju Luvr, 1993)

U američkoj kinematografiji, *faund-futidž* je dvosekli mač:

1. Socijalna (ponekad klinička) i estetska refleksija određenog vremenskog perioda, poput čudovišnog doplgenera (*Doppelganger*): film Vernona Cimermana *Fade to Black*, film Krega Boldvina *Tribulation 99: Alien Anomalies Under America*, film Peta O'Nila *Trouble in the image*...
2. Lukrativan način revitalizovanja produkcionih zaliha velikog studija: film Karla Rajnera *Mrtvaci ne nose karirano* (*Dead Men Don't Wear Plaid*), *That's Dancing* Džeka Hejljija Mlađeg, *Precious Images* Čaka Verkmana... Takođe i likovi iz crtanih filmova koje veliki studiji iznova izgrađuju u medijima kako bi revitalizovali lukrativni 'štos', pre svega onaj koji ima vrlo mladu publiku pogodnu za manipulisanje: film Roberta Zemekisa *Ko je smestio Zeki Rodžeru*, *Svemirski basket* Džoa Pitke, *Šašava družina: Ponovo u akciji* Džoa Dantea ...

2) *Faund-futidž*: idealni 'žrtveni jarac'?

„Koga briga za zakone koji nisu upisani u naša srca?”
(Džon Dos Pasos, *Izabrana zemlja*)

Više nego ikada je očigledno da unutar *industrijskog* pejisaža kinematografije filmski marketing ne pristaje eksperimentalnom filmu i, po analogiji, *faund-futidžu*. Ovo poslednje iznova stvara prostor slobode time što uz pomoć montiranja (a zahvaljujući onima koji proizvode popularne i simbolične slikovne prikaze) iznova prisvaja i (iznova) prikuplja originalni scenario i film zasnovan na „afektu” – kao u vraćanju na prvobitnu ideju filma konačno pervertovanu njegovom ‘mejnstrim’ produkcijom – sa nikakvim drugim prerogativom nego kritičkom i estetskom zabavom.

Neka vrsta moralne i socijalne hipokrizije volela bi da poveže *faund-futidž* sa jednim lakim i oportunističkim poslom (udruženim sa fenomenima ‘vi-džejnga’ ili „*swed-a* (puši-vutrusvaki-dan)”) iniciranih pojavom filma Mišela Gondrija *Molim te, premotaj* (*Be Kind, Remind*).

„*Found footage*, po mišljenju Vilijama Visa, ukazuje na medijsko zasićenje, toliko karakteristično za post-moderni svet, u kojem su informacija, zabava i kritički diskurs u velikoj meri zapleteni. Svojim ponovnim prikupljanjem slika, *faund-futidž* nudi kritičko čitanje i strukturnu analizu (...). Najmodernija struja u *faund-futidžu* u suštini se bavi pitanjem recikliranja, odnosno kompiliranja, što potvrđuje snažan nalet slika na modernim mrežama kao što je Web.” (Stéphane Bex, *Terreur du voir, L'expérience found footage*)

Od fikcije do eksperimentalnog filma, *faund-futidž* je podžanr koji je tipičan za naša moderna društva, čiji je vrhunac, na određeni način, ‘9 / 11’! Njegova praksa se, zauzvrat, može povezati sa „remiksovanjem” (veza sa muzikom), „recikliranjem” (veza sa ekologijom), „ponovnim upotrebljavanjem” (veza sa

ekonomijom), ali suviše često se previđa da se *faund-futidž* potpuno slaže sa istom kulturnom logikom koja upravlja književnošću ili slikarstvom, između ostalih domena.

„Otrpilike u vreme kada je Esfir Šub započela svoje eksperimente s dokumentarnim filmom, avangardni umetnici dvadesetog veka na sličan način su počeli da upotrebljavaju efemerne stvari iz masovne proizvodnje. Pikaso i Brak su stavljali komade novina na slike; Maks Ernst je isecao viktorijanske ilustracije kako bi stvorio proto-nadrealističke kolaže; Valter Benjamin, T. S. Eliot, i Džejms Džojs gurnuli su literarnu praksu citiranja u oblast pastiša; Marsel Dišan je prvi pravio skulptoralne asemblaže uz pomoć svojih ‘redimejdova’; fotomontaža je procvetala u grafičkim radovima Džona Hartfilda, Hane Heh i Aleksandra Rodčenka. Ova dela su preuređivala stvarnost kako bi bila u skladu sa ciljevima umetnika koji su ih stvorili, ali, za razliku od kompilacijskih filmova, njihovi autori nisu pokušavali da sakriju ovu manipulaciju. Bilo da su kubisti, dadaisti ili konstruktivisti, ovi umetnici su izabrali da uruše novu stvarnost masovnih medija pre nego da je repliciraju, potsećajući na nelogičnost snolikih razdvajanja i upućujući na nove načine viđenja uobičajenih slika.” (Ed Halter, *Recycle It, A look at found footage cinema, from the silent era to Web 2.0*, Moving Image Source, 2008)

U romanu *Izabrana zemlja*, Džon Dos Pasos je na vrlo slobodan način preuzeo nekoliko odlomaka od istoričara Edvarda Gibona (*Opadanje i propast Rimskog carstva*). Rolan Bart je sagradio svoju knjigu *Fragments ljubavnog govora* tako što je potanko raščlanio Geteov roman *Jadi mladog Vertera*, između ostalog. Čak bi i skorašniji talas „lažnih” *faund-futidža* u horor filmovima (*Rec, Polje detelina, Zaliv...*) mogao naći svog srodnika u epistolarnim romanima koji

pripadaju kanonu evropske književnosti (*Persijska pisma*, *Opasne veze*, *Poslednja pisma Jakopa Ortisa* ...), dok bi eksperimentalni *faund-futidž* našao svoje korene u kentonu, literarnom žanru praktikovanom od vremena kasne Antike, a koji se sastojao od elemenata drugih dela, prikupljenih i preuređenih tako da formiraju novi tekst. *Faund-futidž* je takođe blizak onome što *trompe l'œil* jeste u slikarstvu. Naime, tako se bolje razume da upravo u horor filmovima i eksperimentalnom filmu *faund-futidž* parodira „istinosnu” diktaturu kamere i njeno prečesto inkvizitorsko oko – sve do najapsurdnijih ekscesa, koje će dva podžanra radosno eksploatisati u beskrajnim varijacijama.

Faund-futidž film svedoči o umetnikovom ponovnom uspostavljanju vlastitog života, putem slika kojima je on svakodnevno kljukan. Naš stvarni život, kao što znamo, pod uticajem je jednog trajno komercijalizovanog okruženja koje više nije ograničeno na televiziju ili na internet. Invazija neonskog reklamiranja je potpuna.

3) Imuno-odbrana u praksi *faund-futidža*

Naše pre-zaštitničko zapadno društvo se igra sa našim vizuelnim percepcijama, kako bi bolje uticalo na naš organizam i pretvotilo ga u robu. Čulo vida je najmanipulisanije od naših čula, i to s dobrim razlogom: ono filtrira naše prve i često najbrže i najupornije sudove (predrasude, mnjenja). To je razlog što se *faund-futidž* (ponovno) igra s našim neposrednim percepcijama (prethodno korišćenim slikama koje po prirodi stvari imaju odliku „već viđenog”). Njegov pristup može biti i kritički (ponovna upotreba slika obično znači menjanje njihove namere) i razigran (to menjanje podrazumeva nekakvu vrstu igre).

Danas je sve pitanje toga da sebe gledamo u kutiji. Istovremeno možemo biti i skandalizovani nekim medijskim događajem na TV-u i ostati potpuno neosetljivi za bedu oko nas. Sve je za nas postalo subjektivno. Paradoksalno, naše oko nikada nije bilo toliko naivno kada je reč o svim tim novim audiovizuelnim tehnologijama koje su rođene.

Pre medijski zasićenih događaja znanih kao „9/11”, *faund-futidž* je mnogo više bio ograničen na eksperimentalni film nego što je to slučaj danas. Vrlo često, *faund-futidž* (iznova) odigrava realnost, oponaša je i ismeva putem složenih slika koje reflektuju samo socijalno okruženje, a koje je u velikoj meri sastavljeno od slika (flajeri, reklame, brendovi, marke, grafiti...). Više nema razlike između „složene” realnosti (slično tv-zapovanju sa njegovim obiljem oglašavanja urbanog prostora) i socijalne realnosti koja problematizuje prekarnost naše društvene životinje. To je zaista nečuveno! A najinteresantniji kinematografski kompromis, koliko god da je eksperimentalan, koji svedoči o ovome, jeste žanr *faund-futidža*.

„Naravno, upravo u kinematografskom okviru ponovna apropijacija može dostići svoju najveću delotvornost i verovatno, za one kojima je stalo, najveću lepotu.” (Guy-Ernest Debord & Gil J. Wolman, *Mode d'emploi du détournement*, u: *Les Lèvres Nues*, n°8, May 1956)

4) Neka vrsta zaključka ... i ukidanje nekih pogrešnih shvatanja

Još jedan okidač u talasu *faund-futidža* jeste frustracija rođena iz totalitarnog režima (koji se danas krije iza svake demokratije),

sa glavnim ekonomskim prerogativom sveopšte prodaje, čime se potrošač-građanin svodi na primanje umesto na davanje. Paralelan process preti kulturi: ona je istorizovana kako bi bolje izolovala kanone koji bi mogli postojati – takođe one subverzivne kanone! U kulturi koja se tretira kao ‘dvorišna rasprodaja’ nema mesta za novu krv, odnosno drugačiju formu koja bi problematizovala *status quo* i u nju ubrizgala nove odeje i forme.

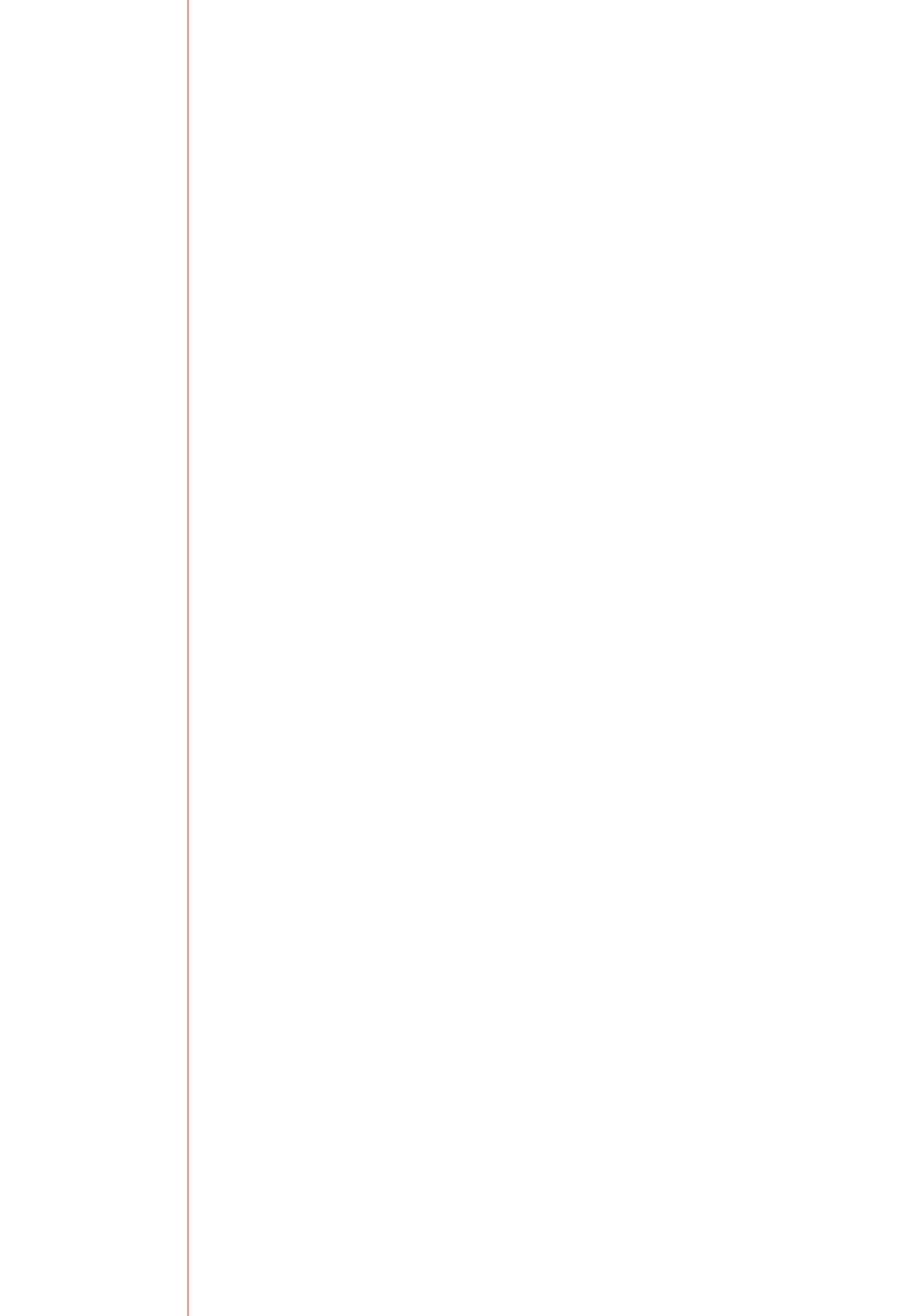
Suočen sa ovakvom frustracijom stvaralac *faund-futidža* postaje stručnjak za borbene veštine i na silu uzima sve što mu društvo prodaje ili daje (dragovoljno ili ne) kako bi to utelovio u svoj film i usprotivio se nečasnim idealima. Njegov umetnički gest postaje deo aproprijacije filma.

Ekonomski princip stvaraoaca *faund-futidža* vodi poreklo iz njegove vlastite prekarnosti, ali takođe podrazumeva da sve što mu je ostalo jesu one slike kojima je zatrpavan, bilo da mu se to sviđa ili ne. Stvaralac *faund-futidža* tako ulazi u dijalektiku, koja je kritična po definiciji dok ponovo upotrebljava prethodno postojeće slike koje bi mogao subvertovati samo naslov, ili dodatno tonsko nasnimavanje ili ponovna upotreba nekih drugih slika iz montaže: mogućnosti su beskrajne. Umetnik/video-umetnik/filmski stvaralac stapa se sa kritičarem u međuprostoru impliciranom ponovnom upotrebom slika.

Pa ipak, *faund-futidž* kinematografija nije toliko poznata zato što nije toliko dobro predstavljena. Ona je ili alarmistički, snabdevajući se materijalom najživopisnijih i oportunističkih teorija zavere (film *Dial H-I-S-T-O-R-Y* Johana Grimonprea / Johan Grimonprez /) koje služe samo tome da stvarnost pretvore u nekakvu privlačnu fikciju („Sve što je direktno proživljeno nestalo je u reprezentaciji” – Debor), ili je čak ‘film

propasti' (videti montažu u nekim filmovima Majkla Mura), ili
skončava kao jedna duga komercijalna oda zvanično autorizovanoj
istoriji kinematografije (film Đerđa Palfija *Finalna verzija: dame i gospoda*).

„Tajna moderne industrije jeste koristiti ostatke inteligentno.”
(Roy Lewis, *The Evolution Man a.k.a What We Did To Father*)



**AMATEURS
FOR FILM**

AMATEURS FOR FILM

Doplgenger (Isidora Ilić & Boško Prostran)

*Open your eyes
ears
and mouths!
Come on now, muscles,
minds,
precise thought
courage!
It's not that the sky in final gleams of the sun perversely bleeds,
these are not watery mirrors and similar fictions of idle fools,
it is the agony of a soothing order of things,
racket and disaster
a mysterious omen of those who cry out for the change
into the universal redemption
in ourselves,
outside ourselves,
for the last time,
forever!*

Look!

*It's dawning!
In contradictions!¹*

1 The passage from the poem *Fireworks* by Kosta Racin, the reading of which (performed by Magdalena Došen), marked the opening of the first public event of *Videodrom* project. Born in poor family, Racin had to terminate regular education and learn pottery. His desire for education was great, so he started to self-educate himself. The entry on Kosta Racin in Croatian Encyclopedia runs as follows:

The publication *Amateurs for film* appears within the framework of activities of the cultural-educational project *Videodrom*. This project was organized during 2016. by the Transimage platform for moving images and supported by the Ministry of culture and information of the Republic of Serbia and the Students' City Cultural Center. *Videodrom* is conceived as a long-term cultural-educational program and a several years long research,

Kosta Racin (real name Kosta Apostolov Solev) was Macedonian writer (Veles, 22. 12. 1908 – Lopušnik, 13. 06. 1943). The poet, story writer, critic and novel writer. He spent part of his life in underground (Veles, Skoplje, Beograd, Zagreb) and in prison (in Sremska Mitrovica) because of anti-state activities as an active member of Communist Youth League of Yugoslavia and Communist Party of Yugoslavia. From 1928 to the Second World war he published in left-oriented journals (*Kultura, Literatura*) in Croatian and Serbian languages (the poem *Sons of Hunger*; stories *The Result, In the quarry*; the treatise *On Hegel's Philosophy*). Since 1936 he published poetry in Macedonian language. With Aleksandar Aksić and Jovan Đorđević he published a collection of poems *1932.*, in which there is his best known expressionist poem *Fireworks*. He left behind him *An Anthology of Pain*, from 1928, and approximately one hundred and fifty poems in manuscript. Three short passages from his lost novel *The Opium (Afion)* were published in Zagreb, in the journal *Literature*. The collection of poems *White dawns (Beli mugri, 1939)* was printed illegally in Samobor, it contains 23 poems which considerably influenced the Macedonian poetry. They were written in almost standard Macedonian language and are characterized by metaphoric and poetic solutions previously unknown in social and critical realism. This collection founded Macedonian poetic modernism. He died as a partisan, in unknown circumstances, in Lopušnik mountains. Hrvatska enciklopedija 2017, *Racin Kočo*, Leksikografski zavod Miroslav Krleža, accessed: 18.03.2017, <<http://www.enciklopedija.hr/Natuknica.aspx?ID=51368>> .

which explores the regimes of knowledge within relationships between film art and contemporary audio-visual media and the social context and dominant socio-economic paradigm.

The first edition of the project, which was held in 2016, dealt with critical-political position of the amateur as the figure of potentiality – the one which destabilizes dominant social positions and points to the necessity of amateur approach toward knowledge in processes of emancipation, thus offering the procedures and models for organizing the egalitarian social order. By taking into account self-educating principles, *Videodrom* has presented, through formats of lectures, projections, discussions and workshops, different positions of amateurs, both in historical context and in the context of contemporaneity.

Is it worth speaking about the amateur approach today?

One of the first who recognized the amateur art as the practice which participates in general defining of the notion of art was Bertolt Brecht. At the beginning of his essay *Is it worth speaking about the amateur theatre?*², Brecht writes that any serious

2 Bertold Breht, *Dijalektika u teatru*, Nolit, Beograd, 1979, pp. 89-92.

The text represents only an introduction to a larger and unfinished article the title of which was supposed to be: *Six chronicles about amateur theatre*. The theses for this article are: 1) *Is it worth speaking about the amateur theatre?*, 2) *Amateur and dilettante*, 3) *Amateur theatre in Germany before Hitler*, 4) *What a worker can play?*, 5) *The amateurs play the clown scene*, 6) *Dramatics for amateurs*.

study of *the art of the theatre and its social function* must take into account “forms of theatrical activity that can be found outside the great institutions, i.e. the rudimentary, distorted, spontaneous efforts of the amateurs”.³ Therefore it follows that amateur practice within art, and beyond that, would be the one which is self-organized (outside big institutions), self-initiated and unconditioned (spontaneous), the one which does not possess the knowledge of *bon-to* (imperfect) and the means of production (undeveloped). According to “professional artists” the amateurs are only “members of the audience getting up on the stage”, says Brecht, and in an unfinished thesis additionally develops the definition of the amateur as the one “who must find his own art” as opposed to a dilettante, who only imitates the professionals. Although the connotations of all three terms⁴, which Brecht makes use of in aforementioned text, do not support his thesis about strict differentiation, the terms do agree in two things – the amateur is the one who is fond of what s/he is doing but does not have the knowledge, i. e. the expertise for carrying out the

3 Brecht B., op.cit., p. 89.

4 *Lexicon of foreign words and phrases* by Milan Vujaklija has following definitions:

- **amateur** (one who deals with something, with science or art or skill, out of love but not professionally).
- **dilettante** (a friend or a lover of art, one who deals with some art or a skill only out of love for it, or just to kill time, as opposed to an artist as a connoisseur, an expert; one who is superficial, unlearned, with no expertise).
- **layman** (one who does not know, untrained and non-experienced in some art or skill, unprofessional).

work itself. Therefore, the amateur represents the position of destabilization of the one who possesses the knowledge and the expertise for performing the certain work and is thus the place of transgression and subversion of the order of inequality which is grounded on the structure of social professions or the existing distribution of positions. The amateur decides to stand up from his place in the audience and starts to play.

Isn't it that amateur approach is very close to the articulation of Rancière's method of equality?⁵ Rancière sees the method of equality as a way of acting within the order of inequality, which is based on the division between the masses of the uneducated and unskilled and the small number of the learned, the ones who act and the ones who watch. The method of equality presupposes that the equality is the point from which one starts the journey that leads from previous knowledge to future knowledge, that is, that all intelligences are equal and that the intelligence belongs to everyone. Therefore the traditional pedagogical method, which brings people from inequality to equality, from ignorance to knowledge, is exactly that which reproduces the inequality, because the ignorant shall always be late with respect to the teacher. Through entering into the adventure of discovering what they *still do not know* by linking this to what they *already know*, the amateurs, in this self-educational voyage, do overcome the established boundaries of the system and alter their place.

5 Žak Ransijer, *Metoda jednakosti: politika i poetika*, Edicija Jugoslavija, Beograd, 2014, p. 9.

The method of equality as the capacity for thinking and acting of everyone is *the emancipation*. It is the breaking-up of the relation between the social position and the mental qualification. It entails the reconfiguration of the place but also of the time. The practicing of the method of equality within the social context would mean that the worker knows his craftsmanship and knows that it is his “job”, i. e. knows where is his place, but decides to take *the time which he does not have* in order to deal with social issues or social organization or with art. When those, who work and do not have time to give themselves up to accidental wandering and watching, become spectators – they perform the redistribution of the sensible.⁶ The reconfiguration of the division of the time and the space, the work and the leisure is also the displacement of boundaries between those who act and those who watch.

Contrary to the general opinion of that time, namely, that amateur theaters are not important because their performances are on a low spiritual and artistic level, Brecht thinks that every performance, regardless of whether it was good or bad, projects or articulates an image of the world and thus influences the opinions and emotions of the spectators. The art, according to Brecht, has political, moral, aesthetic and educational consequences. By moving the emphasis from purely aesthetic categories of art towards what it actually does, Brecht posits the spectator as the final instance of the status of the art.

6 Žak Ransijer, *Emancipovani gledalac*, Edicija Jugoslavija, Beograd 2010, p. 29.

The aesthetic experience, which is not only the privilege of those who create, is the result of mutual relations of the subject and the world, and results in obtaining new sensual knowledge. The subject longs for the organization of this sensual knowledge and during this process the new experience is acquired. The spectator is not passive in relation to the performer, nor is s/he only the recipient or the listener of someone or someone's knowledge/activity. The spectator is active as any other producer – s/he watches, chooses, compares, interprets and creates his own poem⁷ which continues exactly when the performance is over. This new poem is also the new subjectivity which produces itself further on, in life.

Amateurism in socialist Yugoslavia

In his text “Sociological importance of amateurism”, Rudi Supek defines *cultural amateurism* as the practice which is not motivated economically but is an authentically human need to act and express oneself in cultural and aesthetic manner,

“... not only because of an internal need, but also because of a social one; namely, this crucial activity has two essential aspects: to satisfy a certain interest and a certain creative need of expressing oneself, and on the other

7 Žak Ransijer, *Emancipovani gledalac*, Edicija Jugoslavija, Beograd 2010, p. 20.

hand, it is an expression of a spontaneous manifestation of sociality.”⁸

In the wake of ‘October revolution’ in 1917, the cultural amateurism in USSR was a programmatic feature of the new system of production which tended to abolish the private ownership. The socialist economy has projected the culture which will be free of class differences. This emancipatory process was exposed to certain challenges. First contradictions emerged when the idea of *proletkult*⁹ conceived by Anatoly Lunacharsky and Alexander Bogdanov, which basically had an amateur approach toward creativity, was criticized by party nomenclature as exceedingly avant-garde in a situation of “the backwardness” of the working class. According to the Party opinion, the class consciousness of workers suffered from patriarchal and religious residues of the previous system and was not able to adopt some other, different ways of production, distribution and reception

8 Rudi Supek, *Sociološki značaj amaterizma*, *Kultura*, no. 26, 1974, p. 8.

9 *Proletkult* (proletarian culture) was created in September of 1917 at the initiative of trade-unions following theoretical theses of organized science. Proletkult was an experiment of socio-cultural self-organization. According to Bogdanov’s definition, art is one of the organizational forms of the new society, meaning that its function is not to embellish and delectate, but to produce and construct, which led to later establishments of Productionists and Constructivists. It was amateur to a great extent and was practiced in Houses of culture as the places of sociality. (Source: Alla Mitrofanova, *Consciousness of Free Labour or the reinvention of Reality*; Houses of Culture, yesterday, today and tomorrow; newspapers Chto Delat, issue 38, August 2016).

of the culture. Within such circumstances the Party ideologues adopt and impose ‘from above’ “the acknowledged” forms and contents of culture, which until then were considered to be the elite culture of bourgeoisie. This first conflict was marked by ambiguities and contradictions of culture and art in real-socialism societies. The ideological program projected the authentic socialist culture, which emerges on the basis of popular culture and amateur creativeness, while in practice the patterns of Western–European cultural model was adopted.

After the liberation and the revolution, and especially after the Cominform resolution in 1948, the conception of the cultural politics within Yugoslav self-management socialism entailed the culture to become the part of everyday self-realization of individuals and the society as a whole, with a common goal of realization of socialism. Cultural amateurism was one of the prescribed means for achieving such goal. The constitutional law from 1953 proclaimed as foundations of politico-economic system the following: social ownership over means of production and self-management and decentralization on all levels of division of labour. Amateur culture, through industrialization and modernization, found its place in houses of culture and workers’ and people’s universities:

“In workers’ and people’s universities and in houses of culture there is, beside strictly educational, also a cultural-educational activity going on, which involves performances, film and theatre shows, concerts and exhibitions. [...] People’s universities, for the most part, foster educational activity, and houses of culture have, generally

speaking, a cultural-educational activity. While the number of students of educational programs decreased from 2,4 millions in 1947. to 1,3 million in 1981/1982, the number of visitors of cultural-educational performances increased from 1,7 million in 1960/1961, to 9,1 millions in 1981/1982.”¹⁰

The organizing of cultural-artistic-amateur creation activity in workers' clubs, in people's and workers' universities and in houses of culture abolished differences between bourgeois and folk culture, “high” and “popular” culture, between manual and intellectual labour, time of exploitation in factories and free time within the private space. The idea of “cultural merging”¹¹ according to which the labour, the culture and the society are integrated in self-management socialism was the guiding idea of cultural politics up to the end of 1980s, the end of the self-management and the end of SFRY. The constant re-articulation of the idea of cultural amateurism as “the manifestation of sociality” in a strictly political sense, had its strongpoint in a People's Liberation War (1941–1945):

“The renewal of amateurism and popular creation during the People's Liberation Struggle has the meaning of the

10 *Jugoslavija: 1945-1985: Statistički prikaz*, Savezni zavod za statistiku, Beograd, 1986, p. 117.

11 Stevan Majstorović, *Kultura i demokratija*, Prosveta, Beograd, 1977, p. 172.

cultural revolution and is an integral part of armed fighting and political revolution. The vision of a different, more just and a more humane society induces the cultural 'hunger' of masses and gives raise to its creativeness. The awakened desire of the masses for knowledge and cultural expressing is directly connected with the raise of revolutionary energies induced by the Communist Party, through mobilization of the masses and winning them over for realization of general revolutionary goal – the building of the new society. In this case we have an example of continuing and activating the tradition and its cultural forms, of their merging with revolutionary aspirations and political goals.”¹²

Cultural amateurism and the tradition of PLS were renewed through establishing of self-management, so political and cultural action became an unified juncture within a permanent change of the society. Rudi Supek had determined several problems¹³ with which the renewed amateurism in Yugoslavia was faced at the end of 1960s and at the beginning of 1970s:

1. the enhanced urban development led to isolation of individuals, so the previous foundation of amateur culture – the popular (peasant) culture of smaller communities - was lost.

12 Stevan Majstorović, *Kultura i demokratija*, Prosveta, Beograd, 1977, p. 351-352.

13 Rudi Supek, *Sociološki značaj amaterizma*, Kultura, no. 26, 1974.

2. the system of schooling became a negative factor regarding the development of amateurism, tending towards the specialization of knowledge (technical and practical). Through “occupying” of free time it slowed down the socialization of the youth.
3. the mass communications developed the familial-individual culture which is reduced to passive consummation of cultural contents.
4. the amateur creation increasingly led to specialization of cultural-artistic creativity, and it was supposed to enable amateurs to move with ease from one medium to another.

During 1960s cultural amateurism as an emancipatory culture is challenged by industrialization, liberalization and the market itself. By the end of 1970s, and after the establishment of the new constitution (1974) and the Associated Labour Act, Stevan Majstorović suggests that the concept of cultural amateurism be given up because it became obsolete. According to him the amateur cultural forms became disconnected with the production process because they were “practiced outside the events that were going on within society”.¹⁴ Deprived of social component they became the revision of the past and increasingly were similar to hobbies and private engagements. The amateurism became the road towards professionalization and lost its political and critical edge. Majstorović thinks that institutional amateurism

14 Stevan Majstorović, *Kultura i demokratija*, Prosveta, Beograd, 1977, p. 354.

became a culturalist notion and opposes to it the concept of self-actualization as a socio-cultural notion. In accordance with such opinion, and contrary to institutional amateurism “from above”, there emerged among cultural workers the opinion that the spontaneous culture of the youth, the students’ communes and the hippy movement shall change the cultural paradigm and remove the boundaries between the life and the culture.

However, by the end of 1970s and at the beginning 1980s the politico-economic situation in Yugoslavia was increasingly toward dissolution of the community – decentralization, liberalization, ethnic and national separatisms. The issue of cultural politics was reflected through national question of the republics and ethnic communities and their self-determinations. This was also the case with amateur culture, which was dominated by newly found national folklores and traditions. In this sense the revision really occurred, as Majstorović argued. On the horizon of sociality, through influence and expansion of popular culture the focus was transferred from amateur culture to youth culture. Political processes of liberalization and decentralization from above became complex, and the theoreticians of self-management did not recognize the processes of emergence of youth cultural autonomies, so they ignored or rejected them as Western, decadent models. After the Associated Labour Act passed, the self-management became a complex bureaucratic system of production and organization. The legal foundation of self-management was distanced from its social base. In such circumstances, Majstorović’s suggestion to dismiss cultural amateurism and to adopt the concept of self-actualization we can read in two ways: on the one hand, the self-actualization could

be understood, through workers' self-organizing, as a road to political emancipation; on the other hand, through individual self-control and self-realization, it also could have become a part of the capital relationship.

Finally, one must say that cultural amateurism in Yugoslavia has often undermined professional culture, through demystification of "high" and "elite" art. The amateur creativity has gradually competed with the professional one, thus simultaneously challenging and strengthening it.¹⁵ The amateurism as a

15 In the sphere of film amateurism efforts were made to bring closer the film culture to the largest part of the population. "People's Technique" as a state institution had established hundreds of photo/kino clubs (those from Zagreb, Belgrade and Split were prominent even in 1950s) and dozens of film meetings and festivals. Film amateurism basically had an educational component and enabled everyone who was interested to master the basics of film technology. Film amateurism was also one of the reasons for the emergence of "modern Yugoslav film of the 1960s", namely, most of the authors of the so called "Black Wave" (Dušan Makavejev, Živojin Pavlović, Želimir Žilnik, Kokan Rakonjac, Marko Babac) were members of kino-clubs. Also, amateur film manifestations attracted attention of wide public. GEFF (Genre Experimental Film Festival), held in Zagreb at the beginning of 1960s, follows new tendencies in contemporary art and considers film as the field of scientific and theoretical research. MAFAF (Inter-club and Authors Festival of Amateur Film), big inter-republic gathering of film amateurs, was organized for several years in Pula's Arena. (Source: Ranko Munitić, *Jugoslovenski filmski slučaji*, Marjan film, Split, 1980, p. 108-112). Kino-clubs were opening film discourse on all levels, but political changes in 1970s had weakened the institutional and social importance of kino-clubs. Republics' art academies became institutional framework in which future film-makers were educated.

collective practice of “the culture of merging” and a potential for creating different social communities has gradually weakened and the amateur culture in Yugoslavia was perceived only as a step toward the professional engagement in culture.

I am an amateur, and I’m proud of it

Is it that the production of new subjectivity is always and only the product, that is, the consequence of systemic circumstances, as the amateur practice in Yugoslavia shows, or becoming the subject can be the potentiality of any amateur practice? Aldo Milohnić thinks that amateur art and cultural practices in former Yugoslavia during late 1960s and early 1970s, as well as the alternative culture of 1980s, have to be interpreted as radical amateur practice¹⁶ because they emerge as the opposition to professionalism of the elites of that time. The amateur here means a non-professional, and the radicality is to be found in aesthetic burdenlessness regarding the medium and the material, and in being occupied with political intervention. The punk music, the production of experimental 16 mm films and video works during 1980s, the neo-avantgarde theater and the alternative production of theory are listed as possible aspects of amateurism. Milohnić neglects the fact that all of these aspects of amateurism were already practiced in cultural institutions, houses of culture and student centers of that time, which were

16 Aldo Milohnić, *Radikalni amaterizam*, in *Priručnik raškolovanog znanja*, Teorija koja hoda, Beograd, 2012.

established and supported through public finances, and that it somehow enjoyed a certain freedom and safety. And when he finally contextualizes it, by putting the amateur practice in socialist Yugoslavia, in which due to fordistic production workers have free and unpaid time at their disposal, he actually equals it with a hobby.

The amateur is not the one who in his free time enters into adventure of dealing with something which his daily job doesn't let him. In accordance with Rancière's method of equality perhaps we might say that it is exactly the amateur who can represent that radical journey on which the new becomes known through comparing it with what was previously known, and all this in the manner of non-accepting the division according to which worker's eyes and arms have to be focused only on the performance of his job and his craft. The amateur is the radical alteration of the place, which is given to us within the system of inequality, by taking the time which one doesn't have so one can watch and act and speak. There were amateurs in fordism and post-fordism, there are amateurs in capitalism and feudalism, they are also the 19th century floorer¹⁷ and a 20th century potter-poet Kosta Racin and the 21st century cleaner-economist Arslan Bajramoski¹⁸ and the cleaner-writer Enrique Ferrari¹⁹,

17 Žak Ransijer, *Metoda jednakosti: politika i poetika*, Edicija Jugoslavija, Beograd, 2014, p.10.

18 „Čisti ulice i čita 50 knjiga godišnje”, *Bulevar b92*, 12 January 2017, accessed 10.03. 2017, <http://bulevar.b92.net/sudbine.php?yyyy=2017&mm=01&dd=12&nav_id=1219440>.

19 “Argentine cleaner's double life as prize-winning writer”, *Yahoo News*,

and so many other anonymous ones.

Film belongs to all who travel through the system of holes and distances contained in its name

In continuation to theoretical considerations and practical performances of critico-political position of the amateur as the figure of potentiality, the publication *Amateurs for film* brings texts which result from the activity of cultural-educational project *Videodrom* and contribute to further elaboration of the notion and the experience of the amateur.

Not a Name but Word in the texts *10,5 theses on amateurs* explores the position of the amateur in a historical context of displacement and 'de- hierarchization' of the knowledge and the power, of the amateur as the position of the new role and place of a creator within the egalitarian society. Through giving the examples of uncountable multitude of anonymous ones, the text points to emancipatory and historical necessity of displacement and the amateur approach to knowledge.

Ivana Momčilović, in her text *Untypical Heroes in Untypical Situations or The Red Wave of the Yugoslav Film – Krsto Škanata*, rearticulates the precious heritage of Yugoslav director Krsto Škanata. The text makes an analysis of a twofold position of the amateur in Škanata's opus: the amateur-participant in his

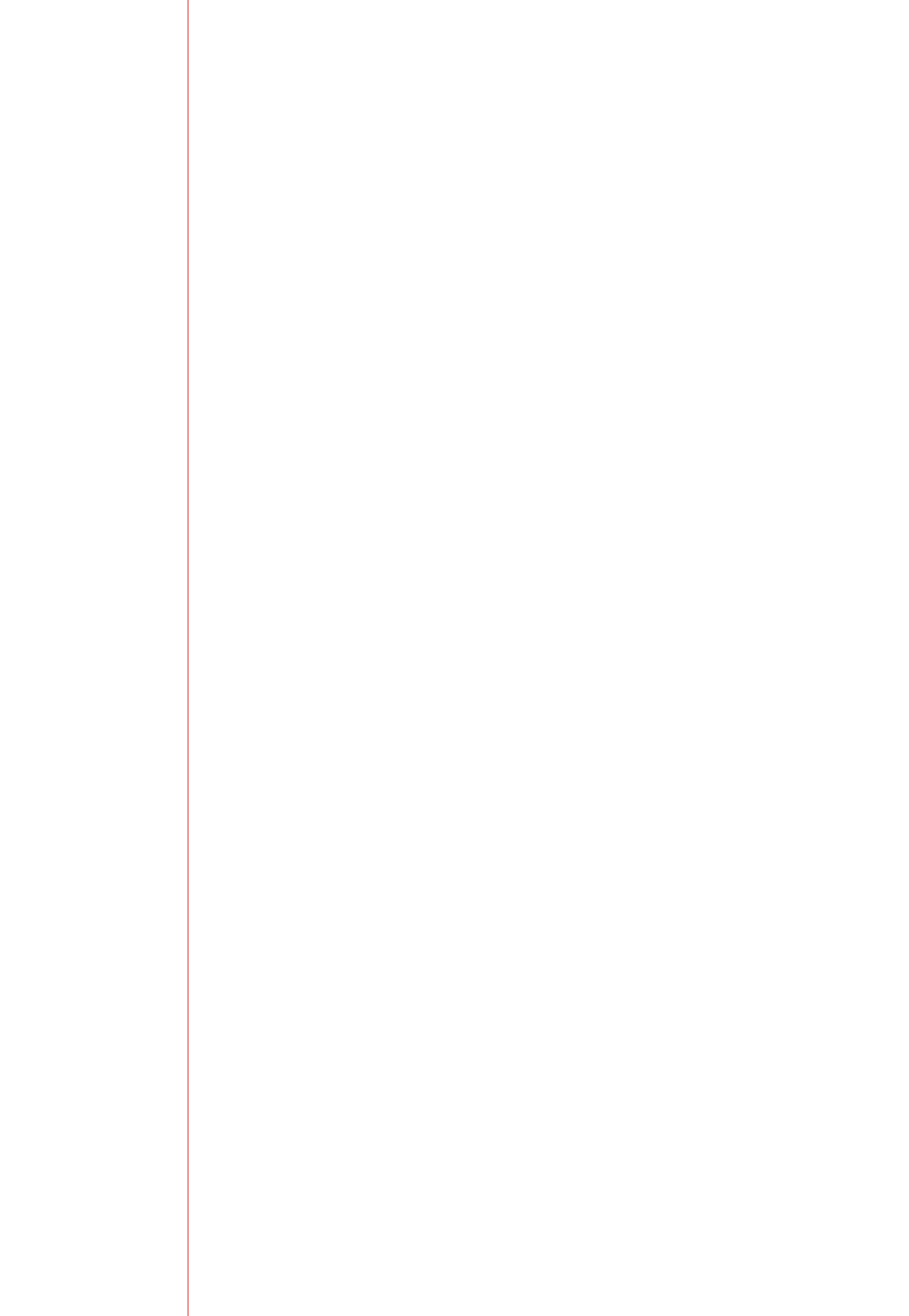
25 March 2016, accessed 10.03. 2017, <<https://www.yahoo.com/news/argentine-cleaners-double-life-prize-winning-writer-050026805.html> >.

documentary films and the amateur-spectator, the one who builds new film through reception of the film.

Leonardo Kovačević, in his text *Film and politics: an impossible encounter?*, reexamines the possibility of the encounter between the film and the politics, as well as whether this encounter is possible outside “the fiction of the Left”, that is the representation of the content which is so important for the Left, which is usually labeled as political film. Can we speak about the film as the writing which is not the means of expression of some knowledge but is the expression of the research itself? Can we speak about the reception of the film as the process of learning in which we as spectators are creators ourselves of another knowledge, and not recipients of author’s practice?

Derek Voolfenden, in his text *In praise of Found Footage* performs a kind of a history of this genre and points to amateurs who dare to freely take over film as the knowledge which belongs to everyone and to play with it. The film amateur is the radical place of the transfer and the intervention within the system of rules which always serves only for the accumulation of the profit of some but not of the knowledge of all, which is exactly what the found-footage artist puts in question through his act of appropriation.

Translation from Serbian: Dušan Mileusnić



10, 5 THESES ON AMATEURS:

Neime Reč / Not a Name but Word

- 0) The position of an amateur is the position of *universalism*, its horizon is *classlessness and radical de-hierarchization*, as follows:
- 1) The position of an amateur *revolutionizes* the relationship towards knowledge and the first in a number of divisions. While in the classical pedagogical system everything (the world) is divided into those who already know and those who are still learning, the amateur chooses the position of *class struggle in knowledge*.

In the classical pedagogical division of roles, those who learn – learn from those who know, which means that the first ones are without knowledge, i.e. ignorant. The position of an amateur abolishes this division starting from the premise that everybody already knows a sufficient number of things while learning continuously, and that they do what they do through learning, out of love and passion. An amateur is a lover, *amator*.

- 2) The position of an amateur is a position of emancipation par excellence: the first step to classless communist subjectivity which abolishes, among other things, the basic alienating division into intellectual and manual work.
- 3) The position of an amateur thus abolishes the division into professional and unprofessional workers. To do something for the sake of an “idea”, love and passion, is always more

enthusiastic than a hired and routine-like attitude to work. The key figure of such subjectivity in the area of the Balkans is the figure of partisan fighters in the National Liberation Struggle, who by forming *Proletarian Brigades* and *worker battalions*, managed to defeat a much more numerous and superior enemy with a *professional army*.

“Viewed from the outside, the elements in conflict are unproportional: on one hand, the numbers, the organization, the arms, the garrisons, the transportation vehicles, food provisions – on the other hunger, weariness, bare feet and victory, a real, indestructible power” – *Notes on Warfare*, Koča Popović, 1986.

- 4) The position of an amateur thus expels knowledge from institutional frameworks, opening the horizon of “different schools”. The First Proletarian Brigade was to all the fighters, unprofessional soldiers, *proletarians, the most important school, the school of life*. In that sense, the terms of classical “bourgeois” knowledge, as participants of the student protest of 1968 called it, are abandoned ahead of the struggle for *the non-existent and impossible, for what is to come AFTERWARDS*. “The fact that we were proletarians is not only a piece of information in our biography. To us it is connected with our entire being, our entire life (...) Igman, Neretva, Sutjeska. A total of 20,000 km crossed and how many dead?” - says Koča Popović in the introduction to his book on the occasion of the 20th anniversary of the establishment of the First Proletarian Brigade. “Knowledge

leaves the University framework and the threshold of an institution, craftsman's shop, factory and goes to the heart of the forest where you can meet the best part of humanity" – an excerpt from the notes of the fighters of the First Proletarian Brigade.

- 5) The correlate of the collective of those who are equal but singular is *anonymity*, i.e. each time a new nomination, the policy of adopting a new name, new subjectivizing. In that sense, abandoning "one's one name", abandoning one customary "competitor identity", a break with one's tradition and family name, also means opening many identification points, space for a positive polyphony of "an uncountable multitude", i.e. a great adventure of multiplying one's own identity. Because that which cannot be counted is "surplus", *uncountable*, its trace is lost in the magnetic field of innovation of a new number. "I am not only me", say Yugoslav surrealists through the words of one of them, Đorđe Kostić, "I am a collective monologue", adds Dušan Matić, "One, No One and 100,000", premeditates Pirandello, in the book with the same name.

The magnetic mine field of risk and discovery of the non-existent, takes precedence over the concrete path of state routing and control.

- 6) The amateur position thus abolishes the terms of the "regular place". The slogan: "Everyone in their right place" is no longer operative, because the choreography (number of movements) of emancipation lies exactly in continuous "displacement", *moving, relocation, being between one specific place and that in which we are least expected*. Everyone

is that which they already are plus something else, non-existent and coming. Like the figure of a partisan fighter who unites in the rows of *equals* – workers, intellectuals, artists, - *proletarians* of the Proletarian Brigades and who is unexpected in the place where he appears, the figure of an emancipated amateur appears in the position of an unauthorized place – *metaphysical free territories*: floor layer Gabriel Gauny writes poetry and philosophical texts, Dizgin is not only a leather worker but also a philosopher, Kosta Racin is a potter and a poet philosopher, Jacques Rancière is not only a philosopher of equality and emancipation but also an amateur of thinking who points out that thinking is a characteristic that belongs to all, abolishing the distinction between “the able and the unable” in the axiom saying “all intelligence is equal”.

- 7) Amateur ignorance vs. “professional” knowledge gets closer to the “aesthetics of knowledge” of what Jacques Rancière believes is another name for “indisciplinarity”. In his text bearing the same name “Indisciplinarity”, he says: “Aesthetics is a historically determined term which signifies a specific regime of visibility and intelligibility of art, and which is entered in the reconfiguration of categories of sensory experience and its interpretations. It is a new kind of experience...”

In that sense, the sensory *experience of displacing the pronounceable, the utterable and the unutterable, the heard and the unheard and their reconfiguration in the world of inequality* in which equality is assumed as an initial axiom – become instruments of the long awaited policy of emancipation...

8) The tools of such emancipated and subjectivized knowledge are no longer only theory and science, but also *intuition, sensuality and imagination*. In his incomplete work *Rules for the Direction of the Mind (Règles pour la direction de l'esprit, 1628/1629)* in Chapter 12, Descartes says that “we ought to employ all the aids of understanding, imagination, sense and memory, first for the purpose of having a distinct intuition of simple propositions; partly also in order to compare the propositions to be proved with those we know already, so that we may be able to recognize their truth; partly also in order to discover the truths, which should be compared with each other so that nothing may be left lacking on which human industry may exercise itself”. And the Italian philosopher Giambattista Vico remains the most important advocate of the irrational and imaginary which strives to attain the “forbidden heights” of the scientific. In his work *The New Science (La scienza nuova, 1725)* he uses the sentence (initially formulated in 1710) *verum esse ipsum factum*, abbreviated to – *verum factum*: what is true is created and constructed, it is verifiable by creation and imagination, by phantasy, and not only by rational scientific observation. Also, Vico’s conviction that interpretation is always and exclusively connected with imagination and language (nomination), that each interpretation is actually a metaphor, i.e. that the world “exists only when it becomes the creation of a metaphor”, is an additional route in the creation of a new path of *amateur in the world of emancipation, classless knowledge and a society of equality*.

- 9) The position of an amateur is thus the position of *indisciplinarity and dis-identitarianism* and as such, it is *universalist* and opposes each (reducing) policy of a particular interest and identity.
- 10) Its basic figure is *a collective, but a collective of polyphonus, self-authorizing and self-governing voices of subjectivity*. In that sense, it is closest to the position of *communism of singularity* whose apologist in the sphere of film was Krsto Škanata. While the poet worker Isidore Ducasse called Lautreamont – just like the poet Branko Miljković – says: “Poetry will be written by everyone”. Because the society of equality counts on the poetic and creative potential of everyone. Just like Marx and Engels who oppose the reactionary legend of sacrificing the individual to an anonymous collective, when they sing about communism in the Communist Manifesto: “In place of the old bourgeois society, with its classes and class antagonisms, we shall have an association, in which the free development of each is the condition for the free development of all”.
- 10A) As opposed to the dogmatism and orthodoxy of the *program* and order of the contemporary political commissars and theoretical police where the hierarchy of those who (already) know as compared with those who are (yet) to learn, the position of an amateur introduces the figure of *process and disorder* – the non-programmatic knowledge of *continuous transformation of subjects and society* in which the process of transformation and emancipation is never ultimately completable, and everyone’s emancipatory potential to *subjectivize knowledge* and turn it into their own

“a-pedagogical poem”, is omnipresent. Thus, the thesis over theses and the subjectivizing horizon of the impossible, which the emancipated subject uncovers by tearing the veil of the programmed place and view, becomes one of the verses of the Internationale: **“We were nothing, now let us be everything”**.

The first step of such radical transformation of everything begins by an urgent *aligning* of everyone into the order of the *non-aligned*, by taking an initial self-authorizing “vow”: **Today, when I become an amateur..***

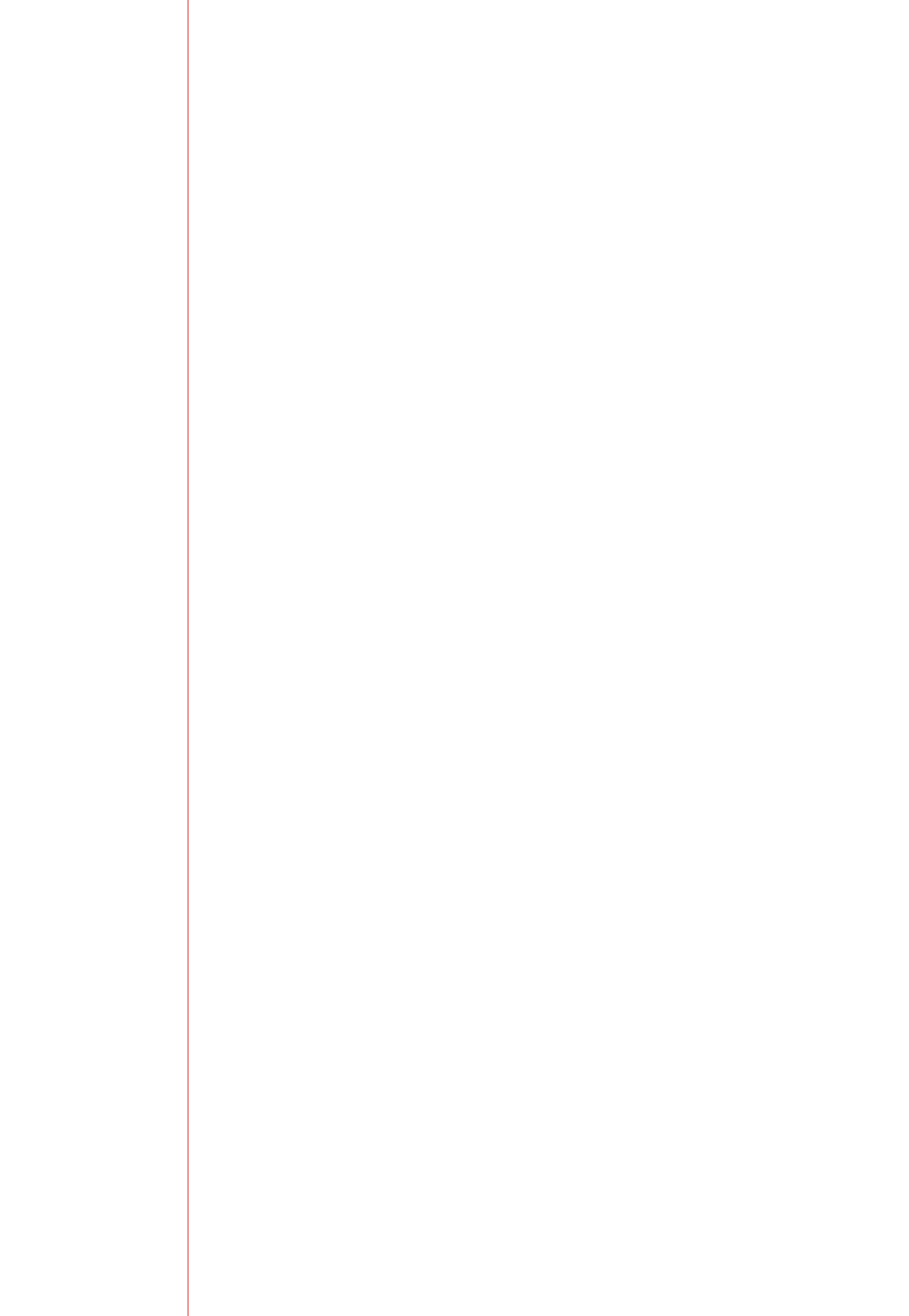
Because in the matter of communist knowledge there are no experts. We are all just always on the level of *trying*.

In a Belgrade anti-fascist skyscraper and in Brussels, autumn/winter 2016.

* Or, in other words: Today, when I become a blue-collar worker (of the impossible and the non-existent), I give my word that

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

Translation from Serbian: Danica Dimitrijević



UNTYPICAL HEROES IN UNTYPICAL SITUATIONS OR THE RED WAVE OF THE YUGOSLAV FILM - KRSTO ŠKANATA

Ivana Momčilović

When we chose films for Belgian students, as part of a wider artistic project entitled “How to Think Yugoslavia 20 Years Later”, which was not intended for art students, but quite to the contrary, to future political scientists, sociologists and historians of the Free University of Brussels, we tried to deal with the margins, creases, notes, records of the past, i.e. all those instructions that the “official history” and scientific disciplines will not take into account or will unfortunately go past them too quickly and too lightly. In preparing the materials for the exhibition, for example, we were not guided by the printed and final Cominform Resolution of 1948 (“About the Situation in the Communist Party of Yugoslavia”) and the official response of our leadership to it, but by the facsimiles of *various versions* of Tito’s and Kardelj’s handwritten letters to Stalin and Molotov, with all the scribblings, jottings, crossed out phrases, comments and argumentative hesitations that they contain. The aim was to show radical equality in practice, i.e. show that in the process of *thinking and deciding* there is no two-class division into connoisseurs and ignoramuses, experts and beginners, teachers and students, and that in the classless line of equality all of us

are always passionate *amateurs - protagonists of thought*, ready for singular appropriations of a particular moment and as such, always capable of the *impossible*. Of straying, making mistakes, trying and rehearsing but also of putting axioms into practice. This is why we wanted to explore the official list of “the Yugoslav national heroes” and see who was omitted from the list and why. In a way, we were interested in the metaphorical box of the omitted, unclassified and scrapped parts of the Yugoslav past, which we were actually searching for. Thus, in the Archives of Yugoslavia, in one of such “unprocessed” boxes, a real treasure waited to be found: among the confetti and crumbs of the official history we could see drawings on the margins made by Lepoglava prisoners, caricatures on the unsent letters written by students of the illegal “Red University” in Sremska Mitrovica and Lepoglava, recorded jokes and anecdotes, which all, collectively and singularly, reflect the spirit of an era and the role of anonymous and less anonymous voices within it.. Along with the official resolutions, we also started looking for the “unofficial” and unpublished footnotes from this period. Besides “the official memories” of historiography, we discovered “the fiction” of individual memories.

The role of an amateur in the world revolution

Buried somewhere in the creases of time is the position of Yugoslav surrealist poets and writers gathered around the *Nemoguće (Impossible)* magazine of 1931, whose poems, within the same exhibition, decorated the walls of the Brussels university gallery “Salvador Allende”, vibrating with the wartime notes

of the same creators of surreality, this time the surreality of German occupation and the breakthrough of sieges during the offensives. They showed that a poet and a philosopher can be something more than that. In the case of the surrealist Koča Popović, and contrary to one Andre Breton who was his counterpart in the poetic revolution and his Parisian colleague, the poet-philosopher-surrealist became a celebrated commander of the First Proletarian (read: amateur) Brigade, and his activities in poetry, and in the People's Liberation Struggle and the concept of the Non-Aligned policy, was equally selected as one of the exam questions from Critical History called "Yugoslavia" for 1,200 students of the Free University of Brussels (Université Libre de Bruxelles) in the January exam term in 2011, along with the question about the material left by the "anonymous", from the "unprocessed" box from the margins of memories.

The poetic method of "equality" which we used in our research of the Yugoslav past "from the bottom up" could actually be summarized in the unofficial title of our Belgian exhibition: *Politics and poetics of an amateur: the role of an amateur in the world, Yugoslav (and aesthetical) revolution.*

Škanata - Tenderness of power and the power of tenderness in the dual struggle of a man, for a man

We used the same original intuition in creating the film program. We sought to find traces of film expression in the Yugoslav film legacy which would bridge the well-known gap

between “elite” and “popular” art; “state and proletarian”¹, “position and opposition-dissident”, “author and genre cinema” and voice the emancipatory right of all to look at the new Yugoslav society, thus contributing to its building by a method of “continuous deconstruction”, which is in accordance with the precious instructions of the Yugoslav communist masonry: “Nothing that has been created must be so sacred for us that it cannot be surpassed and cede its place to what is still more progressive, more free and more human!” (from the program of the Yugoslav Communist Alliance adopted in 1958).

In that horizon of expectation, on a completely different side of the rainbow of the “black wave” of the Yugoslav film (whose absolutely uncertain emancipatory potential deserves to be dealt with in a separate essay) in one of the forgotten “boxes” of celluloid memories of the Yugoslav film archive we encountered the film poems of Krsto Škanata, a Yugoslav army lieutenant who finished the Film College (and loved to say that his sole education were “the four years of the People’s Liberation War”)², who left behind 45 documentaries and whose films were never, not even in the former SFRY, studied in the sphere of film history by the students of the Faculty of Dramatic Arts (including myself).

1 About the role of the Soviet state in the abolition of the Proletcult and proletarian amateur associations, due to the threat of not following the tendencies of state art, quotes: *Revolutionary acts - Amateur Theatre and the Soviet state, 1917-1938*, Lynn Mally, Cornell University Press, 2000.

2 Škanata, *before the Challenges of Reality*, Miroslav Jokić, Dunav Film, Beograd, 2001.

We did not know that Škanata was praised by Jonas Mekas during the Yugoslav film retrospective at MOMA and in his column *Movie Journal* in the *Village Voice* magazine, that his ardent admirer was Louis Mercorelle, an associate of the *Cahiers du cinéma* film magazine and advocate of “cinéma vérité” and “cinema-direct” who compared him with Jeane Rouch, or that he was said to be the most poetic and the most powerful author of “the Belgrade film school” which was defined as such at the festival *La Mostra Internazionale del Cinema Liberto di Poretta Terme* in 1966, and written about by Ranko Munitić in his book entitled “The Belgrade School of Documentary Film” (1967), which was in turn written about by Andrej Šprah, the director of the Ljubljana Film Archive, in his book “Unremovableness of a Vision - the Political Documentary after the Second World War” (the Slovenian Film Archive, 2013), and one of the rare present-day followers of Krsto Škanata.

What we saw in the moving pictures that we found (*Ratniče voljno - Dismissed Soldier*, *Prvi padež čovek - First Case Man*, *Nostalgija vampira - Vampire Nostalgia*), of which we chose the first two to be subtitled in English and shown to Belgian students, cannot be dealt with in this modest text and deserves a serious study. It will suffice to say that it was a rare experience of affirmative criticism of a self-governing society in which the collective created in the People’s Liberation Struggle that turned into the new self-governing collective in the time of peace, became the subject of Škanata’s heavy criticism, and as such shown to an ad-hoc constituted collective of cinema viewers, who in turn, all of them collectively and each of them individually in Škanata’s poetic polyphony of individual voices, made

up the *sensory mass* of the new society. Amongst them Škanata's camera intervened with a poetic fire of alarm shots instead of a rifle and achieved new justice, pulled again each time the trigger of the contradictory problem of injustice in "a just socialist society", which like a swollen river sought its riverbed and its forms and was certainly not "immaculate"³. The miners of an Istrian mine who protest at a rally against the management's decision not to grant their colleague a prosthetic hand to replace the hand he lost in the mine (*First Case Man*); the communists in a small Bosnian village who embrace criticism and self-criticism at a collective meeting in order to examine deviations from the honorable partisan past seen in the behavior of their present-day leadership (*Dismissed Soldier*); inhabitants of the Dalmatian town of Vodice who react furiously when they are shown a movie of a Nazi collaborator who had bloodied his hands in their town during the war, fled to Italy and who now freely visits the same region (*Vampire Nostalgia*); are only some of the situations that Škanata is interested in and that are always fascinating for the same reason: *we see people think and speak*. Freely and slowly, before

3 In his book Andrej Šprah mentions an article by Giorgio Trentino in *Cinema Societé* as a comment on the film *First Case Man* which says exactly that the power of Škanata's film duel with society originates from the fact that his criticism is directed against a society "of justice and equality", "a socialist society", which is why his criticism is so sharp and powerful. Because, as Trentino says, to continuously experience injustice, in various parts of the world, is one thing, but to experience it in socialism has another connotation, such injustice calls for justice in a way, which is exactly Škanata's slogan.

Škanata's polished mirror of reality, the crystals of new constituting collectives are carved and everyone is reflected in them, regardless of where the film is shown.

The non-existent frame of Škanata's film and Marx's sentence that was never written

In the precious legacy of the Yugoslav film director Krsto Škanata which was received in the above mentioned way, we notice the two-fold position of an amateur: the protagonist-amateur in his documentary films, and the "spectator amateur", the one who builds a new film by its reception, by attempting to "deal" with the film in a way that creates that which Jacques Rancière calls *the poem of the spectator* - the position which moves away from the theory of (militant film) merging "its own projection" into a constellation sensorium and potential of *any/every* equal seeker of a new, dreamed-of society of *the equal and emancipated*.⁴

4 Of Jacques Rancière's various writings on the topic of amateurs, we would like to emphasize the two published in: Jacques Rancière, *Les écarts du cinéma*, La fabrique éditions, April 2011.

"Amateurism is also a theoretical and political position, one that sidelines the authority of specialists by reexamining the way the frontiers of their domains are drawn at the points where experience and knowledge intersect".

"Amateur politics asserts that cinema belongs to all those who have travelled, in one way or another, through the system of gaps and distances contained in its name, and that everyone has the right to trace, between any two points in that topography, an individual route that adds to cinema as a world and to its understanding".

In that sense, the films of Krsto Škanata question again the position of an amateur in the historical context of displacement and de-hierarchization of knowledge and power, as the position of a new role of the place and creator in an egalitarian society, in which this role belongs to *everyone* and is thus political.

Through the examples of an uncountable multitude of *anonymous* proletarians, of thinking and speaking collectives ready for “logical rebellions” (that even Arthur Rimbaud sang about), his films point out the emancipatory and historical necessity of *displacement* and an “amateur” approach to all knowledge, including the knowledge of revolution and/or poetics. Because contrary to the emancipatory opening of the position of an “amateur” which *everyone and everything* can fit in, there is always danger of all kinds of “positioning”: of a dogmatic and commissar-like attitude to knowledge (of the chosen ones) and the academic-manager hyper-profilization that help maintain the status quo, i.e. predetermined positions in a society. These are the topics of Krsto Škanata’s film poems, which are, for the time being, stacked away in a box of “unclassified and unprocessed” film knowledge, in the Yugoslav film archives.

The thin line between art and knowledge and the right of each individual to acquire it, is contained exactly in the last frame of Škanata’s film, which we can call “an imaginary frame”⁵, and which each of us keeps seeing in the fiction of memory even after we leave the movie theater.

5 Idem

The role of this frame in the continuous deconstruction and superconstruction of reality is according to its enigmatic intensity equal maybe to the most famous unknown sentence of Karl Marx, which reads: “Art is the greatest joy that a man gives himself”. With it, like an epigram, Henri Lefebvre begins his book *Contribution to Aesthetics* (1952), while his attribution of this sentence to Marx (the mentioned sentence is actually a derivative of Zhdanov’s statement on social realist art), cost him his expulsion from the French Communist Party⁶. For Lefebvre this sentence was both a Trojan horse and a bone of contention. As part of an epigram with Marx’s signature it made it possible for him, during the worst years of the cold war and party dogmatism to publish a book that would spread awareness of the inevitability of an aesthetical revolution, while the wrong quotation cost him his expulsion from the party. It remains to be seen whether Marx could ever sign such a phrase (which Lefebvre never doubted), and in which way *a man can give himself art*. Let us assume that according to Lefebvre Marx believed in the creative power of each individual, thus strengthening the “amateurism” of someone like Škanata in his approach to reality and joy as opposed to active participation of *each* individual in it. This makes it worthwhile to recall the words that are not attributed to, but were really used by comrade Tito at the Ninth Congress of the Yugoslav Communist Alliance:

6 From William S. Lewis, *Louis Althusser and the Traditions of French Marxism*, Lexington Books, 2005, p.135.

“Our major obligation is to develop the cultural life of workers in all its aspects because the human need for expressing creative power has long been suppressed in a worker. In self-government, our working man goes through an irreplaceable school of life and politics (...) A worker or a working man is not only a consumer of cultural values, but also their creator, and he is all the more so today, and will be even more so tomorrow”.⁷

Despite their many direct confrontations with the “officials”, Škanata’s films due to their uncompromising exposure of the shortcomings of the Yugoslav self-governing society, and their firm belief in this society, sing exactly about this.

Translation from Serbian: Danica Dimitrijević

7 Quote from the book: *Culture in Socialist Society*, Prvoslav Ralić, edition: Marksističko obrazovanje, 1979.

FILM AND POLITICS: AN IMPOSSIBLE ENCOUNTER?

Leonardo Kovačević

At the beginning of 1970s, the editorial board of the film magazine *Cahiers du Cinéma* coined the term “fiction de gauche”, *the fiction of the left*, in order to describe the structure of a rather popular current of the European political film. This current was represented by film directors such as Costa Gavras and Tavernier in France or Francesco Rosi and Bertolucci in Italy, who made films which were supposed to be liked by every sincere and class-conscious worker, peasant or left-winger intellectual, or a journalist. These were the films that didn't hesitate to present brutal atrocities that fascists perpetrated upon partisans, feudal lords upon peasantry or capitalists upon working class, with usual triumphant turn in favour of the oppressed class. These were the films that therefore should have been liked also by the leftists from the editorial board of this respectable magazine, but in fact they despised them just as their predecessors, like Godard, Rivette and Truffaut did who, during 1950s, valued Western movies of Nicolas Ray or the old conservative John Ford more than socially aware dramas, full of compassion for suffering people. The notion of “the fiction of the left” designated a certain short-circuit which took place between the art of motion pictures and a certain idea of politics, understood as agitation, persuading for the real thing, mass awareness about social injustice and class

inequality. In what follows I want to turn my attention to historical conditions and to the moment of this short-circuit as well as to the (im)possibility of overcoming it.

Mutation of the film experience

The historical context of this short-circuit is determined by two events in Paris which follow immediately one after another, and which are obviously interconnected, although this connection will never be illuminated, especially through sociological means. The first event is the so called 'Langlois Affair', which starts on 9th of February, the day when French Minister of Cultural Affairs André Malraux dismissed the director of French Film Library (Cinémathèque Française) Henri Langlois, thus provoking mass protests of students, film makers and cultural public in general. The second event is 'May 1968', which started only ten days after the 'Langlois Affair' was over with him appointed again as a head of the Film Library. The first event designated a particular turning-point: in a world of mass entertainment, for example, the going to the cinema and the enjoyment in watching the movies, in which spectators – equally then as today – are considered to be passive consumers who only consume what is given to them, there emerged a mass protests when the state interfered and appropriated their filmophile culture in order to make an immortal national cultural tradition out of it. Namely, Langlois represented exactly that: an amateur passion towards film and it being maintained, not only from decaying during time but also from institutional appropriation, duration, that is, the deadening. This strong and unexpected engagement in

relation to Langlois, which will turn the film “consumer” into a political militant, is also an indicator of another transformation which was developing on another, aesthetic terrain: it is the matter of the transformation of filmophile sensibility, an awareness about the importance of the film and putting it into a relation towards the world (not outside of it, as a separate world of illusion and utopia), about the confrontation with it. To put it briefly, filmophile culture in 1950s went through a serious mutation of film experience: on the one hand, a search about the specificity of film started, about the separation from other arts or the re-connection with them, about the specificity of the film language, and on the other hand, it was considered that film has a lot to say about the world, in its own way, not as a kind of mere reflection of it. New political and ethical connotations of the camera movement were discovered, of the way of framing and composition, not only of the stories which the film narrates. One of the most prominent examples, which will influence the generations of film critics, certainly is a text by Jacques Rivette, *On abjection*, in which he in fact despises the film *Capo* by Gillo Pontecorvo who, while wishing to represent the horrors of Nazi concentration camps to the spectators, as impressive as possible, according to Rivette, holds the camera far too long in a close-up on the face of a dying woman. *There are things that should not be addressed except in the throes of fear and trembling; death is one of them, without a doubt; and how, at the moment of filming something so mysterious, could one not feel like an imposter? It would be better in any case to ask oneself the question, and to include the interrogation, in some way, in what is being filmed; but doubt is surely that which Pontecorvo and his ilk lack most.* These words of Rivette,

written in 1961, perfectly illustrate this mutation of the film experience, the wages and the difficulty of the *way* of filming, because, as he writes in this text, *to make a film is to show some things, that is at the same time, and by the same mechanism, to show them with a certain bias; these two acts being thoroughly bound together.*

The second event that essentially influenced the transformation of the relation between politics and film was ‘May 1968’, which was often sociologically reduced to a meaningless rebellion of sons and daughters of French bourgeoisie, to hippy movement for sexual liberation, etc. In brief – to social explosion deprived of sense, and thus of political meaning. But, the very fact that the contestation of political order was so forceful, that in the masses on the streets there was a mixture of most different social actors, from students, syndicates, workers, etc., that this contestation went to all kinds of places, especially universities, which were traditionally protected from politics, speaks in favour of an all-encompassing movement which was the initiator of events without precedent in world history. Because of the new political subjects, manners, methods and places of political action, ‘May 1968’ really called into question, if not into crisis, the traditional leftist engagement, which was ordered hierarchically: the party with its intellectual avant-garde, syndicates with precisely determined methods and range of action and, finally, the working class which was supposed to act according to orders of the syndicate and the party. Political exuberance and multiplying of leftist movements and organizations immediately after 1968, was also the sign of radical transformation of the idea of politics: Maoist groups insisted that the voice of the workers be heard separately, without

any comment and interpretation of leftist journalists and intellectuals; students at universities demanded radical transformation of educational programs, the new idea of knowledge, etc. The entire framework of what the politics signified collapsed: its privileged path can no longer be the traditional channel of the doctrines (forged by party intellectuals) – party papers and newspapers (which supposedly should make the doctrine accessible to lower, working strata) – the proletariat which, owing to well explained doctrine, becomes *aware* of the causes and manners of it being oppressed, thus starting the self-emancipation. The multitude of new ways of political thinking and acting was opened, as well as many new political fronts. Therefore, if ‘May 1968’ was a kind of an explosion, then it was the explosion of individual voices which liberated themselves from the given interpretative framework which gave them the meaning. As the philosopher Michel de Certeau said, it was the matter of “taking over the words” and a dismissal, overthrowing from the pulpit of every official spoke-person of the proletariat and all the oppressed.

How to film ‘May 1968’?

Exactly because of everything what is said above, it is impossible to find one, iconic, paradigmatic *image* (and thus the meaning) of what happened: multitude of events, surplus of voices and bodies in the streets overcomes to a large extent the possible frame of the image. But this event also considerably overcomes the possible frame of interpretation, especially of the official interpreter of all social phenomena – the sociology.

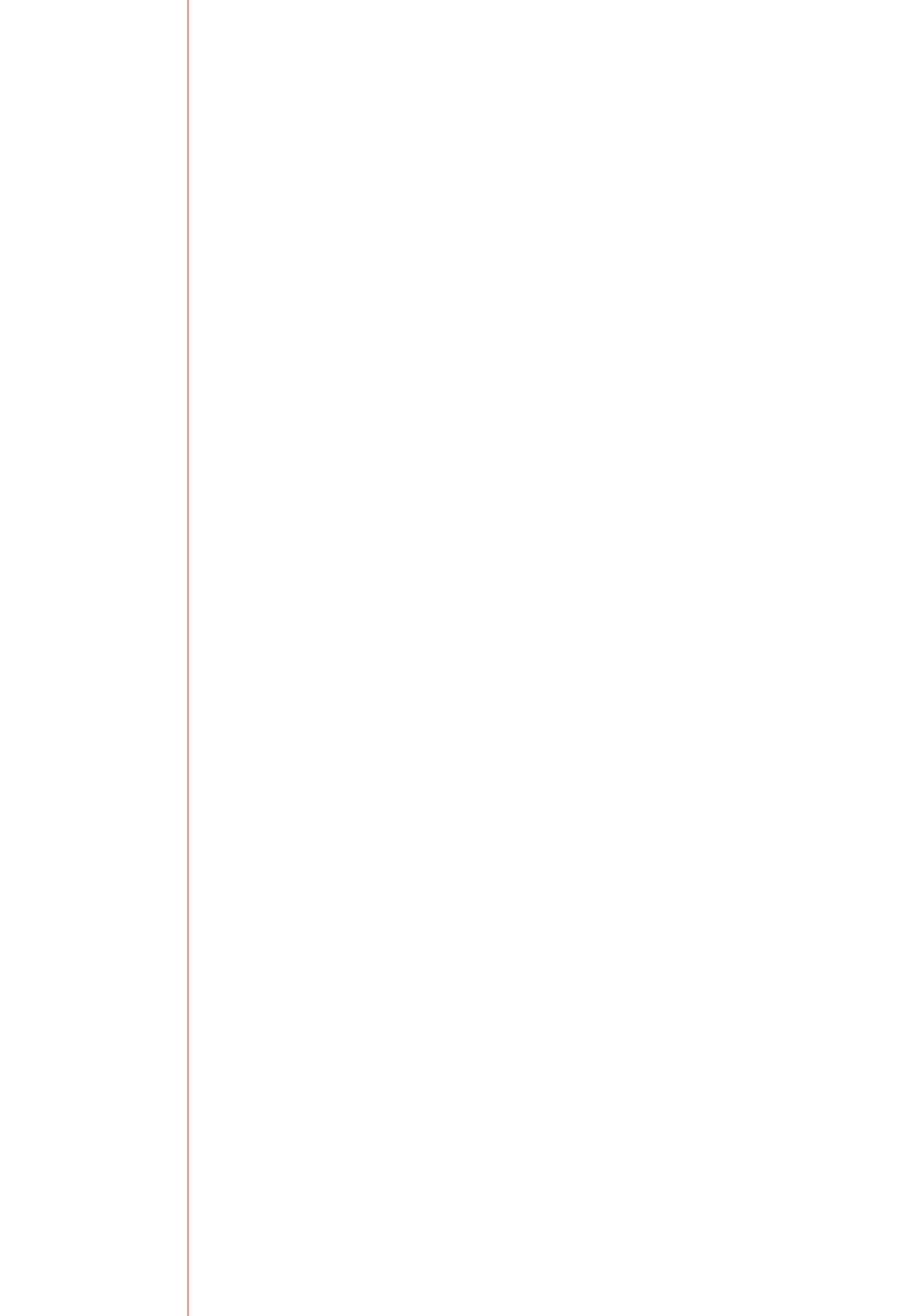
Because the possible image frame that would encompass the event would be also the interpretative frame of the event: the question of the frame, the image and the interpretation suddenly appeared as a common question both to the politics and the film. The editors of *Cahiers* at that time, Jean-Louis Comolli and Serge Daney, were particularly aware of this. One of the main preoccupations of Comolli was this rethinking of the frame/framework and what is outside of it, *bors cadre*. The long close-up frame of a dying woman – which, with its brutal naturalism, was supposed to make a strong and unambiguous impression on the spectator in order to produce a political effect – repulsion towards Nazism, for instance – was equally unbearable, as it was for Rivette. That image and the frame was, according to Daney, only one of the many in which our gazes were caught for decades, these are *the images which look at us*, just as typical film representations of the working class in its poverty are, which do not leave us other possibility but to feel sorry for the workers themselves, because they are not represented as an actor of anything whatsoever, especially not as subjects of their own lives, but merely as silent victims. Therefore, there is no doubt that images which were looking at us for decades at the same time structure our gaze at social reality. ‘May ‘68’ brings in the caesura so in order to de-frame and make possible the very change of the framework (in old political vocabulary: the radical transformation) of the social reality itself. Godard was one of the first to understand this utmost proximity of the film and the politics, so he inverted the formula of “political film” by stating that “film should be made politically”, and begun the film investigation of the film itself, its ways and means of

presenting. Later he will state, in *Historie(s) of film*, that film is *a form that thinks*. Deleuze will say something similar, namely, he thinks that (film) image is not there to induce revolutionary consciousness, but to create the potentiality of thinking.

The form that (does not) think(s)

Thus if film has its own politics – if it is a form that thinks, and is not just caught in other dominant forms and genres (TV-report, newspaper commentary, music video, advertisement, etc.) – there is no point in insisting on “political film”. Namely, the question is whether “political film” ever really managed to organize this promising encounter: imposing the explicit political content and its message not only suspends the multiple meanings of the image which represents that content to the un-ambiguity of the image of the TV-commercial and thus neutralizes all powers of the film itself. On the other hand, if the tyranny of the message is softened and really wants to get into the relation with *the form that thinks*, it risks to disappear completely, it risks the ambiguity and the openness of the film image to lose the message somewhere along the way. And if this encounter ever takes place, it would rather take place within this gap between initial intention and the achieved effect, in an unexpected encounter between what we think we see and know and what turns out to be the real state of affairs, through unexpected answers to frequently asked questions.

Translation from Croatian: Dušan Mileusnić



IN PRAISE OF FOUND FOOTAGE

Derek Woolfenden

For Khalid

As way of introduction... selected pieces (or a small *exquisite corpse*)

“Found footage is both a movement and a cinematographic practice that starts with the re-use of pre-existing film and audio material. By extension, this definition includes a similar process used by video artists and thus is not limited to physical film support.” (Julia d’Artemare, *Recyclage cinématographique: mode de remploi*, 2009)

Found footage is an art of living, a juggling of images and a practice which uses unending resources and opens up endless possibilities according to the video artist who plays the game...

“It is accepted for a story to take its roots in historical facts or societal questions, and that its author takes position, as long as the film does not deviate from a traditional narrative form. A discourse that is part of the deconstruction of this narrative is not tolerated anymore. And if it still exists, it is relegated to an increasingly shrinking margin.” (Alain Tanner, *Ciné-mêlages*)

Found footage has also become an opportunistic “fad”, itself part of a cumulative montage of images that find their echo on the mercantile surfaces of our daily life, already fractured into screens

(walls, magazines, advertising signs...). This movement, along with politics linked to images (copyright....) tends to bury the primitive origin which is essential to the whole cinematographic economy, from its very beginnings (Esther Shubb) to the Hollywood majors (cutaways used from film to film, the superb prologue of *The Victors* by Saul Bass...) from the cut-ups used by Roger Corman and Jess Franco to Jean-Luc Godard's *Histoire(s) du Cinéma*.

Last but not least, the use of *found footage* acts as a counter-commentary to university dogmas. The latter tend to smother instinctive practice in aspiring filmmakers, their emerging wings bent and broken under the weight of a despotic and unmovable "History of film".

Found footage also puts in perspective, through reliquary images being re-used – an image as much in its form (frame, grain) than in its content (what is at stake through the use of its patterns). It can be a testimony on a certain period in time as well as a comment from another period in regards to the first one. From a sociological point of view, found footage is a fascinating medium and a counter-argument to all the economic cautionary statements against it!

"The spirit that spurns creativity is about assembling things that are apparently dissimilar. All film stories are collusion between different things (...) Each time one thing meets another, a new kind of knowledge is born. The very fact that one thing should meet another creates a poetic dynamic, a connection, a way of constructing things" (Interview with Marc'O, Bonus DVD from revue *Les périphériques vous parlent*, "Les conditions du visible")

1) Unrecognized / uncredited / unofficial origins of Found Footage

“The earliest instances of moving images being re-used occurred less as a response to a surfeit of visual materials than a desire to cut corners. The use of stock footage began in the first decade of the 20th century, when film had become a corporate enterprise: old footage was used to illustrate newsreels or provide cheap establishing shots in one-reel narratives. In the primal days of Soviet cinema, *kinoks* recut leftovers out of necessity, with production equipment and new stock hard to come by. Lev Kuleshov’s famous montage experiments featured expropriated reels from Russia’s commercial film industry; using segments of pre-revolutionary actor Ivan Mozzhukhin to illustrate what became known as the Kuleshov effect, he created what could be considered today as the first remixed movie.” (Ed Halter, *Recycle It, A look at found footage cinema, from the silent era to Web 2.0*, site internet *Moving Image Source*, 2008).

“In art and experimental film, found footage is the re-use by filmmakers of film material (stock or archive footage) of which they are (rarely) or not the authors. Transformed and taken out of their context by a new editing or intervention on the physical film itself, images cancel the original reading and offer a new meaning that superimposes itself on the old one. (...) The technique of found footage was, from the earliest days of cinema, a way to save film by re-using previously shot movies. The practice was initiated by Francis Doublier, a pioneer in this field, who subverted and mixed news reels to conjure up the Dreyfus affair, or by the more famous Edwin S. Porter who,

in 1902, inserted in a documentary about life in a fire brigade station a dramatic scene depicting a rescue on the mock set of a burning building. The mix of heterogeneous aesthetics pre-figured one of the main criteria in artistic found footage and paved the way for future mock documentaries.

After those beginnings molded by economic imperatives, found footage adopted a more critical and experimental approach, to become a proper genre with its own celebrated artists (Martin Arnold, Bruce Conner, Joseph Cornell, Guy Debord or Peter Tscherkassky, among others), and its rhetoricians (William C. Wees or Nicole Brenez). (Stéphane Bex, *Terreur du voir; L'expérience found footage*).

Found footage is associated with certain montages that are dime a dozen online and little more than music videos with scarce originality and a dated aesthetic that perfectly fit its new opportunistic appellation, a complete denial of its precarious origins: the “mashup” movie.

The re-use of images (or found footage) has been hypocritically accused and charged despite having always been fundamentally interdependent of the Hollywood aesthetic canons as much as it is of international cinema. Here are some of its tenants:

- The use of archive images to underline the original, unique aspect of the film, but also its credibility and economic dimension. Archive images can be used in their entirety within a new editing (Edgardo Cozarinsky's *La guerre d'un seul homme*). Archived war images have been used abundantly by the Hollywood industry as witnessed by these works, among others: Otto Preminger's *In Harm's Way*, Howard Hawks' *The Road to Glory*, William Wellman's *The story of G.I.*

Joe, Budd Boetticher's *Red Ball Express*. Scientific images are even used in a clever film such as Fred F. Sears' *Earth vs. The Flying Saucers* or Robert Wise's *The Day the Earth Stood Still*.

In Italian productions of the time known as “years of lead” and even before that (the terrorist attack and subsequent panic in news reels re-used by Mario Monicelli in *Un Eroe dei nostri tempi*): The blurring of identities from the crowd in archive images featured in the opening credits of the movie *Sbatti il mostro in prima pagina* by Marco Bellocchio, certain cutaways in Francesco Rosi's *Cadaveri Eccellenti*, Monicelli's *Vogliamo i colonelli* – or even *Cannibal Holocaust*, which plays on real animal slaughters filmed with a deliberate complacency, as well as with archive images of executions and fake human deaths so that the spectator will project and mix barbarism with its representation.

- The principle of stock shots is essential to Hollywood cinema. Indeed, one can find the same shots from one movie to another, the same cutaways from one director to another, similar to movie sets being re-used from one movie to another! One can recognize the same shot of telegraphic poles in Fritz Lang's *Western Union* and William Wellman's *Buffalo Bill*.
- A comedian being filmed before a background of projected stock images (from matte counter matte to travelling matte, the transference of back projection to front projection). This method (of great economy - and greater safety for the crew as well as for the cast) turns some images (appearing behind the actor) in a decorative background, submitting to the authority of those favoring

the actor. In a way the found footage filmmaker is doing just what Hollywood has always done: insert pre-existing images in the one they are working on, fusing them in one single new image. Hitchcock made it a figure of style, Walsh a rhythm dynamic, and Hollywood a drastic economy that some directors occasionally managed to break away from (John Ford, William Wellman, Jules Dassin and André De Toth among others).

- Cutaways filmed by a second unit can also be considered as being re-used, especially those depicting scenery (the western genre) or showing a social aspect that fiction will re-appropriate to edit some of its ellipses: shots of fishing in Hawks' *Tiger Shark*, shots of tree trunks being cut into the river from Felix E. Feist's *The Big Trees* to William Wyler's (and Howard Hawk's) *Come and Get it*, shots of construction sites from King Vidor's *The Fountainhead* to Preston Sturges' *The Great McGinty*. Carl Reiner's *Dead Men Don't Wear Plaid* transforms a dozen classics of American film noir in stock shots and cutaways so as to merge Steve Martin into the "scenery".
- Image manipulation: Ishiro Honda's *Godzilla* was modified in America with added scenes directed by Terry O'Morse and starring Raymond Burr for box-office appeal. Later Luigi Cozzi would go as far as to colorize the film. *Caligula* saw hardcore pornographic shots added by its producer, behind the back of director Tinto Brass. Robert Clouse's *Game of Death* featured images of the late Bruce Lee so as to exploit its star until the very end, but also included reframed shots of him from previo-

us films. Orson Welles' *Citizen Kane*, Woody Allen's *Zelig*, Alain Jaubert's *La disparition: variations sur des photos politiques truquées*, Robert Zemeckis' *Forrest Gump* (Tom Hanks shaking hands with the late President Kennedy), Kerry Conran's *Captain Sky and the World of Tomorrow* (gives a new life ... and a new career to Laurence Olivier!), Kwott Good's *Filles du désir (Girlsapoppin)* ("the high point of this unusual stepstone in the filmography of time travels is a 40 minutes plus of sequences borrowed from sublime, unrecognized, and in some cases genius comedies from the golden age of slapstick." - Jean-Pierre Bouyxou, *La science-fiction au cinéma*), Lee Harry's *Douce nuit, sanglante nuit 2* (which uses through the narrative alibi of flashback, 40 minutes from the first opus made four years before by Charles E. Sellier Jr.)...

- The reverse shot, a staple in documentaries, can sometimes prove strikingly effective when applied to fiction. One shining example is Jacques Perrin in Mauro Bolognini's *La Corruption*, visiting a monastery where he wishes to live his faith. But the impossible reverse shot – a grainy picture, possibly the result of stolen shots and some existing restrictions – prefigures the final failure of the young protagonist. He will lose his innocence during a summer cruise orchestrated by his own father. He cannot then go back to take his vows.

Another process close to found footage is the superposition of two sets of images from universes too different to allow communication, which still change their rapport to "reality" in Mauro Bolognini's *Libera mon amour*

(and Tinto Brass' *Saloon Kitty*).

- A film restoration, a remake, a copy as means of survival for an art more ephemeral, more fragile than others...

An artist touch reveals or betrays itself in the copying! Copying a work brings out an artist's personality, or even his sensitivity (Alfred Hitchcock's *Psycho* redone by Van Sant). "With Delacroix, as with Cézanne as with every great painter, the old work copied is both example and model, but also, as with Picasso, a place for research and the possible subject for a personal work." (Olivier Céné, "Copier n'est pas tricher", *Télérama* n° 2261, May 12th 1993)

"One great quality of creative people is to be kleptomaniac." (Valerio Adami quoted from the Press kit of the *Copier/Créer* exhibition at the Louvre Museum, 1993).

"The exercise of copying, so completely neglected in modern schools, was a great source of learning." (from the Press kit of the *Copier/Créer* exhibition at the Louvre Museum, 1993)

In American cinema, *found footage* is a two-edged sword:

1. A social (sometimes clinical) and aesthetic reflection on a certain period of time, like a monstrous Doppelgänger: Vernon Zimmerman's *Fade to Black*, Craig Baldwin's *Tribulation 99: Alien Anomalies Under America*, Pat O'Neill's *Trouble in the image*...
2. A lucrative way of revitalizing the productive stock of a

big studio: Carl Reiner's *Dead Men Don't Wear Plaid*, Jack Haley Jr's *That's Dancing*, Chuck Workman's *Precious Images*. . . . And also the cartoon characters that big Studios (re) build up in the media to revitalize a lucrative shtick, preferably one that has a very young audience eating out of its hand: Robert Zemeckis' *Who Framed Roger Rabbit*, Joe Pytka's *Space Jam*, Joe Dante's *Looney Tunes: Back in Action*. . . .

2) **Found footage: the ideal scapegoat?**

“Who cares about laws that are not inscribed in our hearts.”
(Dos Passos, *Chosen country*)

More than even today it is obvious how in the *industrial* landscape of cinema, the marketing of a film doesn't fit experimental cinema and by extension found footage. The latter recreates a space of freedom by reclaiming and (re)collecting with the help of editing (via those who conjure up a popular and figurative imagery) an original screenplay and a film based on “affect” – as in going back to the seminal idea of a movie eventually perverted by its mainstream production - with no other prerogative than a critical and aesthetic amusement.

Some kind of moral and social hypocrisy would like to link found footage to some facile and opportunistic workmanship (associated with the VJing phenomena or the “swed” initiated by the release of Michel Gondry's film *Be Kind, Rewind*).

“Found footage, according to William C. Wees, brings up back to the media saturation so characteristic of a post-modern world where information, entertainment and critical discourse

are so intricate. Through its re-assembling of images, found footage offers a critical reading and structural analysis (...) The most modern current in found footage is essentially about the question of recycling, or compiling, favored by the onslaught of images on modern networks like the Web.” (Stéphane Bex, *Terreur du voir; L'expérience found footage*)

From fiction to experimental cinema, found footage is a subgenre representative of our modern societies, that 9/11 in a certain way came to explode! Its practice can be linked in turn to “remixing” (musical echo) “recycling” (eco-friendly echo) to “re-using” (economic echo) but too often one overlooks that found footage perfectly fits into the same cultural logic that presided over literature or painting among other domains.

“Around the time Esfir Shub started her documentary experiments, 20th century avant-garde artists likewise began using repurposed chunks of mass-produced ephemera. Picasso and Braque threw bits of newspaper into paintings; Max Ernst cut up Victorian illustrations to create proto-surrealist collages; Walter Benjamin, T. S. Eliot, and James Joyce pushed the literary practice of quotation into the realm of pastiche; Marcel Duchamp pioneered sculptural assemblage with his ready-mades; and photomontage blossomed in the graphic works of John Heartfield, Hannah Höch, and Alexander Rodchenko. These works rearranged reality to suit their artists’ purposes but, unlike the compilation films, did not try to hide that manipulation. Whether Cubist, Dada, or Constructivist, these artists chose to disrupt the new realities of mass media rather than replicate them, savoring the illogic of dreamlike disjunctions and precipitating new ways to see all-too-common images.”

(Ed Halter, *Recycle It, A look at found footage cinema, from the silent era to Web 2.0*, site internet *Moving Image Source*, 2008).

In *Chosen Country*, John Dos Passos liberally borrowed several paragraphs from historian Edward Gibbon (*The History of the Decline and Fall of the Roman Empire*). Roland Barthes built *Fragments d'un discours amoureux* by dissecting Goethe's *Young Werther*, among others. Even the recent wave of "fake" found footage in horror films (*Rec*, *Cloverfield*, *The Bay*...) could find its kin in the epistolary novels that belong to the canons of European literature (*Lettres persanes*, *Les Liaisons dangereuses*, *Les Dernières Lettres de Jacopo Ortis*...) while experimental found footage would find its roots in cento, a literary genre practiced since late Antiquity and consisting of a work composed from elements of other works, assembled and rearranged so as to form a new text. Found footage is also close to what *trompe l'œil* is in painting. One understands better that it is indeed in horror films or experimental cinema that found footage parodies the "truth" dictatorship of cameras and their too-often inquisitorial eyes - up to their most absurd excesses, that the two-subgenres will gleefully exploit in endless variations.

A found footage film testifies to the artist's reclaiming of his real life, through the bias of images that he's being force-fed daily. Our real life, as we know, is affected by an on-going commercial-heavy environment, which is not confined anymore to television or the Internet. The invasion of neon advertising is complete.

3) Immune defenses in the practice of found footage

Our over-protective western society plays with our visual perceptions, in order to better influence our organism and turn it into a commodity. Sight is the most manipulated of our senses, and for a good reason: it filters our first and often fastest and more tenacious judgments (prejudices, opinions). This is why found footage (re) play with our immediate perceptions (previously used images having by nature an air of “déjà-vu”). Its approach can be both critical (re-using images usually means altering their intent) and playful (this alteration implies some kind of game).

Everything today is a question of looking ourselves into a box. One can be both scandalized by some media event on TV and remain completely insensitive to the destitute around us. Everything has become subjective to us. Paradoxically, never was our eye so naïve when it comes to all those new audiovisual technologies that are being born.

Before the media-saturated events of 9/11, found footage was much more limited to experimental cinema than today. Very often, found footage (re)plays reality, mimes it and mocks it by the bias of composite images reflecting a social environment itself increasingly composed of images (flyers, advertisements, brands, marks, graffiti...) There is no distinction anymore between a “composite” reality (close to TV zapping with its abundance of advertising urban space) and a social reality that questions the precariousness of our social animal. Now that is the truly shocking fact! And the most interesting cinematographic

compromise, as experimental as it may be, to testify about this, is the found footage genre.

“It is of course in the cinematographic frame that re-appropriation can reach its highest efficiency and probably, for those who care, its greatest beauty.” (Guy-Ernest Debord et Gil J. Wolman, *Mode d'emploi du détournement*, in *Les Lèvres Nues*, n°8, May 1956)

4) As a way of concluding... and doing away with some misconceptions

Another trigger in the wave of found footage is the frustration born out of a totalitarian regime (hiding behind every democracy nowadays), with the main economic prerogative to sell – thus restricting the consumer citizen into receiving instead of giving. A parallel process is threatening culture: it is being historicized so as to better isolate the canons that could have been – and such subversive canons too! Culture treated as a yard sale has no place for new blood or other form that would question the status quo and inject new ideas and forms into it.

Confronted with this frustration, the found footage filmmaker becomes a martial arts expert and takes by force whatever society will sell or give him (willingly or not) to incarnate it in his movie and contradicts its dishonest ideals. His artistic gesture becomes part of the film's appropriation.

The economic principle of the found footage filmmaker is originated in his own precariousness, but also implies that all is left to him are those images that he's being fed whether he

likes it or not. A found footage filmmaker thus enters a dialectic, critical by force, as it re-uses pre-existing images that only a title could subvert, a supplementary voice-over or the re-use of other images from the editing: the possibilities are endless. The artist/video maker/filmmaker fuses with the critic in the distance implied by the re-use of images.

And yet, found footage cinema is not very well known for it is not very well represented. Either it is alarmist, feeding into the gaudiest and opportunistic conspiracy theories (Johan Grimmonprez's *Dial H-I-S-T-O-R-Y*) that only serve to turn reality into some attractive fiction ("Everything that has been directly lived has gone away in a representation" - Debord) or even a disaster movie (see the editing in some of Michael Moore's films) or it ends up as one long commercial ode to an official authorized history of cinema (György Palfi's *Final Cut: Ladies and gentlemen*).

"The secret in modern industry is to use remains intelligently." (Roy Lewis, *The Evolution Man a.k.a What We Did To Father*)

Translation from French: Patrick Fuchs

CIP - Каталогизација у публикацији
Народна библиотека Србије, Београд
791.077(082)
7:141.82(082)
791.4(497.1)(082)

AMATERI za film : radna sveska za amaterski pristup i pokretne slike =
Amateurs for Film : notebook for amateur approach and moving images /
[urednici, editors Isidora Ilić, Boško Prostran ; prevod, translations
Dušan Mileusnić, Danica Dimitrijević, Patrick Fuchs]. - Beograd :
Transimage, 2017 (Beograd : Standard 2). - 127 str. ; 21 cm
"Publikacija je deo projekta Videodrom koji je realizovan u 2016.
godini..." ---> kolofon. - Uporedo tekst na srp. i engl. jeziku. - Tiraž
200. - Napomene i bibliografske reference uz tekst.

ISBN 978-86-900067-0-0

1. Up. stv. nasl.

a) Филм - Аматеризам - Зборници b) Уметност - Левица (политичке науке) -
Зборници

COBISS.SR-ID 244674828

