

Non-Aligned: Scenes from the Labudović Reels and *Ciné-Guerrillas: Scenes from the Labudović Reels*. Dir. Mila Turajlić. Poppy Pictures & Survivance in collaboration with Filmske Novosti, Belgrade, a co-production with Restart & Kino, 2022. 100 + 94 minutes. Color/ B&W, Serbian; English; French; Arabic / English subtitles.

One of the finest documentary film makers to come out of former Yugoslavia, Mila Turajlić, made a breakthrough with *Cinema Komunisto* (2011), depicting the glory and collapse of Avala Film, Yugoslavia's major production house and its leader, Josip Broz Tito's ideological mouthpiece. In a more intimate and personal *The Other Side of Everything* (2017) Turajlić dwelled on the emergence and short-lived existence of Yugoslavia by talking to her activist mother in their oddly partitioned apartment, a metaphor for country's polarization during the troubled twentieth century. In her two latest films, which came out together as a diptych, Turajlić tackles Yugoslavia's multifaceted anti-colonial and anti-imperialist activism, globally best known via the Non-Aligned movement, of which it was one of the founders and trailblazers for decades. *Non-Aligned* and *Ciné-Guerrillas* appear at a perfect time when colonialism, issues of race and colour, and global socio-economic (in)justice are at the forefront of wide interest, including in this journal. In both films Turajlić relies on previously mostly unseen documentary film footage while portraying one of its most prolific creators, and the Non-Aligned unsung hero, Stevan Labudović. Having discovered camera as a teenager in the Yugoslavia's Partisan antifascist resistance movement during the Second World War, Labudović became Tito's personal cameraman in 1950s and 1960s, and then an anti-Colonialist activist. Labudović sadly died in 2017, aged ninety-one, before being able to see the films, where he was at last on the other side of camera lens.

Reviving the original notion of the Third world as a third way, as opposed to the Western imperialism and the Soviet failure to bring global justice, *Non-Aligned* is at its best when tackling the key events such as the United Nations' General Assembly in 1960, when sixteen countries in Africa were recognised as independent, contrasted with the UN's current role in global affairs, wittily banalized in its souvenir shop. Similarly, the Belgrade summit of the Non-Aligned countries, the following year, is shown contrasting Yugoslav (mostly Labudović's) and French and American coverage, the former acting celebratory and latter clearly underwhelming or even racist. Through footage, discussions and evoking memories of participants, Turajlić's films demonstrate how Yugoslavia became the Cinematheque of the post-colonial world, with its newsreels (*Filmske Novosti*) not only holding the largest film archive from the global anti-colonialism struggle, but also acting as the key institution in establishing film productions in several newly liberated African countries. Far from laudatory, Turajlić also engages in open and subvert questioning of the enterprise with lengthy shots of Tito's 'voyages of peace' on his trademark Galeb ship, reminiscent of the BBC coverage of British Royal travels often to the same parts of the world, only in the role of colonial masters rather than liberators. The shots have the same allure of bygone times and imperialism with Tito and his entourage, despite their communist background, excelling sartorially in comparison to the Windsors.

The second film, *Ciné-Guerrillas*, could be seen as a follow up or a case study of how Non-Aligned worked in practice. We follow Labudović again during his stint in Algeria's anti-colonial struggle embedded with Algerian National Liberation Front as Tito's cinematographic or propaganda loan. Shot in Algeria, where Labudović and Yugoslavia are still revered, and interspersed with Labudović's personal recollections, it unearths even less known subject, but fails to dig deeper into his operations and their outcome. Labudović was not simply reporting facts, but constructing propaganda material, as he proudly asserts,

against the mighty French state. It is not clear how and whether it worked, where was the footage shown and to what reactions? What were the power dynamics between Yugoslavia and Algeria? This film also assumes even more background knowledge about the Algerian struggle than the first, a more general one. Seen together, the two films are a great glimpse into a forgotten era, but not always convincing in making their subjects relevant today. Nevertheless, no contemporary discussion on racism and social justice is complete without the historical episodes that Mila Turajlić brought to our renewed attention.

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