

-
-
-

Thesis Title: IN TIME

Name as registered: NICOLE ANNE MARIE HEWITT

Institution: SLADE SCHOOL OF FINE ART
UNIVERSITY COLLEGE LONDON

pg |

Exam entered: PhD in Fine Art

=

-
-
-

...

DECLARATION:

I, Nicole Anne Marie Hewitt, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

...

ABSTRACT

The core of my investigation is the construction of narratives through film, self-fashioning and fashioning by others through the complex histories of cultural encounter — through colonialism, tourism, translation, ethnography.

I will attempt to look at these encounters and the different forms of mimicry they have engendered as a positive force where the acquisition of ‘otherness’ becomes both performative and formative, immersive and mocking. I will look at both sides of the reflected gaze, and look for moments when through imitation/emulation/ mimicry one has tried to capture the other.

In so doing I will navigate between the multiple subject positions and locations I personally inhabit as belonging and not belonging to the ‘east’ and the ‘west’, as constituting but also being produced by a cinematic apparatus, as embodied in the physical experience of the sweat, touch and dizziness of the dance while producing relations of power and spectatorship. I will draw on feminist film theory, postcolonial theory and theories of material culture to renegotiate the location of identity in the non-West and to consider ways of analysing cultural objects beyond disciplinary boundaries. The production of meaning has been theorised extensively in poststructuralist thought as one of endless displacement and infinite semiosis, yet is still held within bounded disciplines. The meanings circulate in all forms of cultural production and have the potential of producing fictions as well as analyses, inscriptions, as well as descriptions. The work we engage with as artists and researchers has also the potential of affecting and producing social relations, while trying to capture the relations in the making.

The PhD submission will also include moving image, 16mm films on DVD referring to the current state of Zagreb and the war crime trials at the Hague.

Contents

Acknowledgements	p. 6
Preface pre-faced	p. 7
Preface	p. 8
Introduction Summary	p. 10
Introduction	p. 11
Chapter 1	p. 29
Chapter 2	p. 61
Chapter 3	p. 87
Chapter 4	p. 114
Chapter 5	p. 147
Conclusion	p. 172
List of Images	p. 183
Bibliography	p. 184
Appendix	p. 197

Introduction

Image of film reel — Methodologies of film and writing — The diary, the travelogue, in contrast to scientific text — The temporality of writing: ethnographic writing, Fabian, Bal — The address, the presence of the writer, writing as enactment of thought — Language, grammar, poetics, history and discourse: Benveniste, Ricoeur — Film theory, semiotic models, Deleuzian film theory — Regimes of representation, materiality of writing and cinematic object — Image of Blue Bird typewriter

Chapter 1

Image of IBM electric typewriter — Production history, establishing setting of film and thought — Split subjectivity, shifting 'I' — 'We dance', an essay on dance and ritual written in 2006, free and determined speech, increasing formalisation of speech patterns leading to dance — short history of Latin American dance — Image of black leader — Screenplay of first film sequence from memory — entries from notebook — mapping current writing to entries in notebook: focalisation, fabula, the event as meanwhile, realist representation, trace of production — Third person narration — Images of text — Text of images

Chapter 2

Examples of past tenses organising our articulation of time — Essay on tense, written in 2005, discussion of earlier film *The Waltz*: the clue in reference to Morelli, Ginzburg and the benandanti trials, historian/detective/psychoanalyst — the possibility of seepage through the contingent (Pinney) — tenses activated for ideology — Discussion of film *In Time*, sequence 'Mostar Open 2006' — the voice of the narrator, the technical support — microphones, silences, apparatus, Mary Anne Doane, Bakhtin, heteroglossia, — the masking of sonic presence in relation to time — history, memory, capture — the memory of place, the dissolution of a scenario into multiple layers of history — Official and personal histories, Laura Marks — Mostar, the names of places, the identity of places the crisis of grammar/the crisis of states.

Chapter 3

Proper names, surnames, provenance of names — Cut to earlier essays ‘The Waltz: A Mock Ball’ and ‘The Waltz: A Mock Ball, A User’s Guide’ — details of the production process of film ‘The Waltz: A Mock Ball’ — the relationship of Croatia to the Habsburg Empire and Austro Hungarian Empire — The invention of tradition; the appropriation of tradition; Austrian cakes — Historical self fashioning — Civilisation, as process — The minor subject, mimicry and sympathetic magic — The relation to postcolonialism — analysis of formal strategies of film, re-enactments of minor events, analogue/digital in relation to the index, trace of a past reality, digital video as rhetoric of the unmediated, inscription — history, heritage, Master narratives and Eastern Europe.

Chapter 4

Description of arrival in Sarajevo, Dženo, Turbo folk, the poaching of existing forms — Gesture; Agamben and Brecht, denaturalisation of dominant cinematic language, appropriating the conventions of the dominant cinematic language: over the shoulder shot, suture, lack, apparatus theory, encounter — The documentary, Comolli, unprescribed and unscripted, ritual, play Agamben — Injurious cuts of no return — Dženo’s song *Incurable* in relation to Derrida’s pharmakon, writing speech memory, Scholes and Kellog, traditional metric verse, myth and violence, verse and sovereign power — Laughter, Catherine Clément.

Chapter 5

Scripted dialogue — speaking in Brechtian mode, formalisation of speech content for public sphere in communism, self receding in scripted a priori, Brechtian public sphere — Different politics of ‘subjectivation’ — Censorship, Butler, the speakable and the unspeakable.

Conclusion

Acknowledgements

There are some people whose role is bigger than they may ever know. My life has been touched by some of them — Sharon Morris, Christopher Pinney and Norman Bryson.

I would like to thank my supervisor Sharon Morris for the invaluable support she has given me over the months that we worked together. Her ability to see beyond my initial textual offerings to what they could be has made this thesis possible. Her phenomenal commitment and engagement in a frenzied summer of writing and feedback fuelled the completion of this thesis and turned it into an act of joy. Her passion for thought, image and poetry enabled me to find my own voice and to fall in love with writing — for this I will always be grateful. I would like to thank my second supervisor Christopher Pinney for continually inspiring my interest in postcolonial theory and historiography, for fuelling my curiosity, for his generosity, for his love of irreverence, and for not giving up on me after so many years. I am also ever grateful to my original supervisor Norman Bryson who helped me fall in love with theory.

I would like to thank Liz Rhodes for always offering the most wonderful and curious insights into my practice. I have never, before or since, had the privilege of such unique insights into my cinematic practice.

I am grateful to Penny Florence for her advice.

I would like to thank my colleague Leonida Kovač of the Zagreb Academy of Fine Art for her generous reading and comments on the draughts of this thesis. Susan Kelly for her friendship and inspiration. Ivana Meštrović for her critical insights.

My daughter Billie Hewitt Pavlica for being part of all my projects. I would like to thank my mother Andrijana Hewitt, my grandmother Grace Pavovitch and my grandfather Milo Pavovitch for haunting this thesis with their affective languages and migrations.

I would also like to thank the Filmmakers' Association of Croatia — Vera Robić Škarica my co-producer for her patience, and Željko Radivoj for his ongoing support and his love of film. The people who helped me make the film this thesis reflects on are too many to list, but Ana Hušman, once my student, now my colleague and friend, has been supportive in more ways than I could possibly list. Vjeran Pavlinić, my co-editor for many years I thank for his love of experimentation, his openness and his generosity.

And Damir Gamulin who has helped me in all questions of layout and design, however constrained they are by the regulations of UCL.

And last, but not least:

Sergej Milicija and the *Glorija Dance Club* in Sarajevo.

Siniša Kraševac and the *Ritam Dance Club* in Zagreb.

Hrvoje Kraševac, Anja Imamović, Omar Topić, Dženan Jahić, Stefan Golubović, Mirela Redžegapić, Andreja Košavić, Jelena Bračun, Miro Huzjak, Biserka Majdak.

Without them there would have been no film, and therefore, no thesis.

..

Preface pre-faced

Between the end and the

drive a word

count and some time.

Between the innervation and the sign

on the screen a body

plunging into a keyboard.

An input device

concealing the soft

pads underneath

meeting the fleshy

finger tips up above

separated by hard

plastic key pads pushing

electrical currents

through a circuitry of

wires switching on and off

each circuit broken

Looking for a

match between the position of

the key

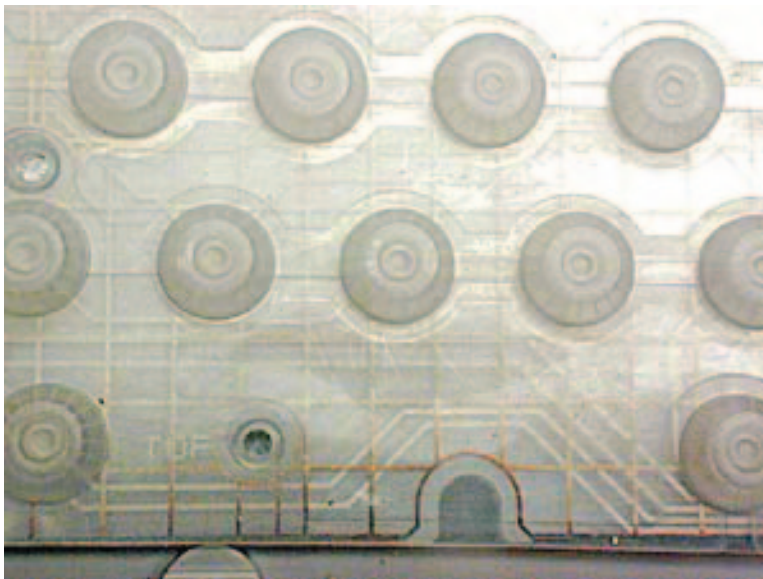
and a character

a mapping of location to sign wobbly

rubber switches underneath interpreting command or content

instantaneously neural

transmitters translating between the keyboard and thought



pg 7

..

Preface

The preface is prefaced by a page, a page of words on paper. Words on paper, 120 words on paper. Not many words. These words, are they an object? They serve to set a tone and to ward off evil spirits. They are meant to seduce and in so doing trap. Alfred Gell speaks of the seductive traps designed to draw in and catch others, the trap is a temporal device also, one that binds the creator and the potential prey in a predicted union, a scenario that will be enacted at some point in the future.¹ I am setting this trap in lieu of a preface.

This thesis is the culmination of many years work. It comes as an addition to the film I was making from 2006 to 2008. The film *In Time*, involved a prolonged immersion in a particular community, a particular culture, or subculture, in Slovenia, Croatia, Bosnia and Montenegro. For several years I trained and competed in Latin American dancing to produce a film where I was both participant and observer. In order to eschew the tropes of ethnographic cinema, while embracing the methodology of 'fieldwork', an intense sharing of time and space, the project opened up to encompass a participatory form of filmmaking and looking while dealing with the issues of filmmaking and looking. As Latin American dance became a popular form of entertainment over the course of the filmmaking process, while earlier it had been an obscure sport, I found myself and my co-dancers implicated in the global flow of entertainment capital. Increasingly part of a global economy, the dancers' Cha Cha Chas were easily appropriated by the alienating machine of the culture industry. Their singularity, their passion and their stage make up, when taken up by the media machine could easily, too easily, slip into ready made subjects complete with image/bodies. To keep the representations of these bodies alive and desiring is one of the things *In Time* needed to do. This is now a long time ago. My practice has moved on. The writing to accompany the film is in temporal lag. The writing that has been unleashed in this temporal lag has moved on. I can now say that an empty word file is as thrilling and petrifying as an unexposed film reel.

The film I made dealt with positions of authority by dismantling the notion of a single subject position. The film employs many of the conventional tropes of narrative cinema, musical and dance videos without allowing any of these forms to become contained, instead each fragment or sequence mutates and shifts into another. The flow of the film is punctuated by the rhythm of calendrical announcements, not always in chronological order, creating time lapses, circuits and ellipses of time and space within which real characters and territories meet, mix and act on each other.

The thesis I have written follows the same methodology. Transferred to a two dimensional

¹ My writing is informed by anthropological discourses, postcolonialism, film theory, linguistics and poetics. It seems pertinent to begin the thesis with a reference to Alfred Gell and his theory of the trap as this foregrounds the enactment of thought and reading, but also the relationality of the situation. Alfred Gell, 'Vogel's Net: Traps as Artworks and Artworks as Traps', in *The Art of Anthropology, Essays and Diagrams* (London: The Athlone Press, 1999), p. 202.

plane, I use both poetics and grammar — the material elements of language, as well as its functions, to produce a text that I think of as an enactment of theory, but also as a performative poetics of writing and reading. I use the form of a diary, entries located in time, episodic narratives interspersed throughout the text, poetics and analysis, in order to produce the subject of my research. To prompt the reader to enact temporalisation. I use autobiography, my family, as an enactment of identification — the influences and references I trace will place as much value on my Mother's theories of translation, as on Derrida's. The familial voice allows me not only to shift and question voices of authority, but also to enable a different form of the imagination. As in my film *In Time*, one of the main focuses of my writing is language, its modes of address, its forms of rhetoric, its relation to subjects. I draw on Benveniste's theory of the shifter as a linguistic form waiting for inhabitation by the body of the speaker producing an activation every time we speak, but try to enact a 'trans-subjective' theory of language, one where the enunciation need not be anchored to a single subjectivity, but can be the expression of a collective or nomadic subjectivation. A kind of enunciative grammatical performance - a reinvigoration of grammar through enuciation.

The text has taken many years to write, it was not written in continuity, sometimes years separate one paragraph from the next. The temporal shifts occur within paragraphs, pages and chapters. In trying to think about the temporality of subjectivation and its representation or enactment in writing I have included sections of writing reflecting on my earlier film *The Waltz*, and sections of writing that were presented at various stages of the PhD study process, upgrades, presentations, etc. In order to bring this process to the surface I use abrupt segues, sudden changes of person, insert a date or tense form that shifts the flow of time in the reader, sometimes defies the logic of grammar, but also creates changes in the proximity or intimacy between the text and the reader. Almost like a cut from verbal close up to long shot. A shift in thinking and writing about language to thinking about language through writing.

Chapters 1, 2, 4, 5 and the Conclusion, are written around my film *In Time*, (2008). Each chapter is organised around one of the sequences from *In Time* - there are 5 sequences ('Andreja', 'Mostar Open 2006', 'Dženo', 'Stefan and Mirela', 'Sergej'). Chapter 2, in part, and Chapter 3, in full, deal with my earlier film *The Waltz: A Mock Ball* (2005), in order to reflect both on my developing writing process and to place a theory of subjectivation within a historical frame, one of internal European imperialism - The Austro Hungarian Empire.

I also frequently use the pun as a device. The double entendre, the most common of word games is also one of the most sophisticated. One that produces immediate understanding of multiplicity. In order to be effective, the pun needs to activate more than one reading of a word and suspend them in a shifty semiosphere. A train track switcher producing both spatial and temporal conjunctions. In Croatian there is no single word for the pun, instead we say 'word play', and 'to play' also means 'to dance'. I, therefore, claim that what we are doing is dancing.

Introduction Summary

In the introduction I will lay out the methodology of my filmmaking and writing practice. Drawing on the history of travelogues and notions of the active speaking and writing subject. I will argue for the potential of language, and its organising principle — grammar, as a field of action rather than representation. In order to retrieve grammar from its recent fall into disrepute, I will consider Benveniste’s emphasis on the intersubjectivity of language and apply Deleuze and Guattari’s theories of becoming to an application/activation of grammar or an enactment of theory. I will elaborate my methodology of using discursive, autobiographical writing and poetics in order to enact thought through writing as practice. The form of the diary is explored and its relationship to time, both as calendrical enumeration and as episodic fractalisation. The Introduction introduces the uses of typography, person and layout that I will employ throughout the thesis to signal shifts in voice and changes in forms of address. This approach mirrors the methodology of my film making practice.

I use justified one and a half spacing Times New Roman point 11 to signal analytical text.

I use justified one and a half spacing right indented Times New Roman point 11 to signal text written in the distant past.

I use right aligned single spaced italicized Gil Sans point 10 to signal personal prose.

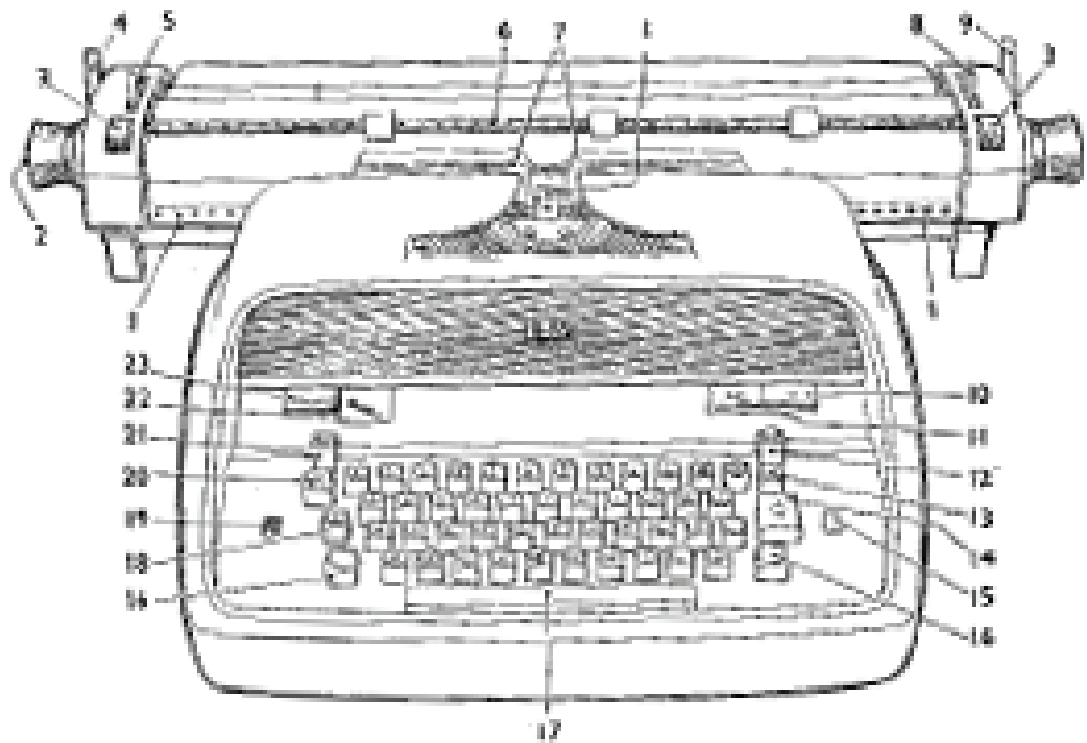
I use Gil Sans point 9 for the footnotes.

I use 1.15 spacing Courier New point 11 to signal script and/or dialogue from my film ‘In Time’ and *Courier New Point 11 in italics to signal Voice Over narration in the script.*

The cover page for each chapter includes a Courier New point 11 numerical representation of the word count of the chapter at different points in time. The first number is the word count, followed by the date, month, year and the time of day shown in the 24 hour clock format. Often, as in the example below, showing evidence of writing occurring over several years.

Example:

376	15/05/2005	UNKNOWN
1401	24/05/2005	16:42
3340	01/06/2005	15:30
4630	04/07/2006	08:47
5024	01/09/2006	15:21
8683	21/07/2010	12:58
11111	24/08/2010	01:32



- | | | |
|-------------------------|---------------------------------|-----------------------|
| 1 Paper Scale | 9 Paper Rollers | 17 Space Bar |
| 2 Paper Release | 10 Tab Key | 18 Shift Lock |
| 3 Carriage Release | 11 Tab Clear | 19 Depression Control |
| 4 Line Position Key | 12 Margin Keys | 20 Tab Key |
| 5 Manuscript Forward | 13 Backspace | 21 Margin Release |
| 6 Copy Guide | 14 Carriage Return | 22 Width Position |
| 7 Character Card Reader | 15 On-off Switch and Indicators | 23 Width Release |
| 8 Multiposition Control | 16 Shift Key | |

As my daughter prepares for the SATs exams to test her knowledge of literacy and numeracy, I find myself, enveloped in an authoritative blanket of demands. The classification of words, their modulation, the role and function of nouns, verbs, adjectives and pronouns. I find my self enveloped in stylistic requirements, rules of voice for different kinds of text: fiction and non-fiction, a report, a formal letter, a friendly letter, a newsletter, a story, a persuasive text.

We learn, together, what tense to use for particular texts, we learn how to use descriptive language to make a text more interesting, we learn how to use strong adverbs and scientific sounding language to write persuasive text. I didn't do literacy at school as I went to a Croatian school. Croatian literacy was based around learning the rules of construction, but without the idea of using text to different ends. We were not taught that the slogans and statements we were surrounded by created their effect by the use of a particular grammar — the present tense, the present simple to convey a natural order of things. We were not taught that different categories of words hold with them different forms of attribution. That turning nouns into verbs had consequences.

It is often said that writing a PhD is a journey, and even if this metaphor is worn, I would like to invoke the figure of the journey as outlined below — one which is non linear, but still is bracketed by particular conditions, I would like to propose a text composed of thoughts and reflections accumulated over many years, written and thought in many places and prone to the sudden breaks, discontinuities and contradictions legitimised in the travelogue. A kind of theoretical document, one that in trying to find an appropriate form in which to present thought conforms in part to available models of thesis writing, follows the rules and regulations set out by the institution, yet seeks to constitute a form of action, a form of being, an enactment of thought, as well as a representation. This mirrors my filmmaking methodology, which refuses closure as a 'film', but insists instead on the possibility of being a practice of which the film is a manifestation. A practice where the separation between what is deemed worthy of cinema and what is not is blurred, where the peripheral, and the redundant are foregrounded or attuned with that which may be deemed eventful. Much of my writing produced under the designation of 'diary', even when in first person narrative is retroactively so. The process of writing while making in my case produced false statements, statements that were purporting to coincide with the time of making, or notes, sketches, fragments of dialogue and script, images of multiple continuities. The process of writing also documents a shift in my own understanding of what writing can do, a shift from thinking about writing as commentary to thinking about it as action.

When I embarked on my project of making a film, the advice I was given by my supervisor at the time, Penny Florence, was to keep a diary. In thinking about the notion of a diary we are inevitably confronted with the question of narration. Johannes Fabian has famously analysed in *Time and the Other*, the use of particular linguistic devices — semantics, syntax and rhetoric, to consistently place the objects of study in ethnography in a time other than the time of the researcher.² In a later essay on the history of travelogues, Fabian points out how one of the issues troubling the travel writers of the early 19th century was the

² Johannes Fabian, *Time and the Other: How Anthropology Makes its Object* (New York: Columbia University Press, 1983), p. 31.

problem of whether or not to include diary writing into the finished text.³ When ‘scientific’ writing replaced early travel ethnography, the voice of the narrator was also replaced, by the narratorless voice of third person prose. This formal ‘scientific’ prose made the process of acquiring knowledge invisible as the ruptures, breaks and interruptions announced in the diary disappeared. The means of production remained hidden. Instead the reader was offered a seamless narrative, in the case of history in the past tense, in the case of ethnography in the present, the ethnographic present. Many anthropologists, argues Fabian, had in their diaries, in their travelogues, invoked and enacted a shared time of intersubjectivity, only to disavow this mode in their more scientific writings. Fabian detects this mode through its frequent use of technical terms, the dominance of third person pronouns, and the use of the (ethnographic) present tense.⁴ What is at play here is a tension of expectation, an inability to articulate discourse in a manner other than the established codes. Lévi-Strauss’ *Tristes Tropiques* may be melancholic in its despair over the inevitable decline of the culture it describes, however, it remains a dialogic text, as opposed to his ‘scientific’ works such as *The Savage Mind* or *The Raw and the Cooked*, where the description, analysis and commentary fall back to a mode of temporal distancing.⁵ The embodied and shared temporality of the time spent together undergoes a separation, a denial of the experiential, a contradiction inherent in the temporal split occurring when anthropologists in the field are sharing time with their subjects of research yet when writing about their subjects consistently deny a ‘coevalness’ of time.⁶ Fabian defines this denial as ‘a persistent and systematic tendency to place the referents of anthropology in a time other than the present of the producer of anthropological discourse’.⁷

According to Fabian, the conventional history of anthropology claims that this form of temporal rhetoric occurred with the shift from travel as a source of interactive and dynamic enquiry manifested in the travelogue, to that of stationary fieldwork resulting in the monograph. However, Fabian goes on to discuss the inherent flaw in our notion of the explorer’s diary coinciding with the flow of time. On the contrary, many travelers were actually writing against the flow of time, obstructed by the pragmatics of travel, the impossibilities of producing entries that would somehow signal the writing of history. The early explorers would have been well educated in the tropes of diary writing, a form of writing that obeyed particular rules, followed certain conventions and was less a form of recording presence, than a form of representing presence. Fabian dispenses with the myth of early travel being continuous or exploratory, instead travel expeditions were mostly stationary owing to the practicalities of organisation. Neither were they adventurous, as they generally followed well-established trade routes and familiar resting sites.

³ Johannes Fabian, ‘Time, Narration and the Exploration of Central Africa’, in *Narrative Theory: Critical Concepts in Literary and Cultural Studies*, ed. by Mieke Bal (London: Routledge, 2004), pp. 354 - 356.

⁴ Ibid., p. 349.

⁵ Claude Lévi-Strauss, *Tristes Tropiques* (London: Penguin Books, 1992).

⁶ Fabian, *Time and the Other*, p. 33.

⁷ Ibid.

Furthermore, the diary form itself presents us with problems that do not eschew the multiplicities of experience and representation. In order to form a verbal representation of an experience in diary form we employ the same tools of narrativisation as in other forms of writing. The experience of heterogeneous complexities and simultaneous events are placed within particular semantic units, following a particular temporal organisation. Events and experiences are retold in a form of linearity. The diary, we could argue, actually activates a particular calendrical format of mediation, rather than accessing what may be seen as an immediate experience.⁸ Yet within the conventions of travel writing what was foregrounded was an idea of process and what was allowed was a form of switching between modes of writing. Travel writing can allow for different voices and registers of writing, from the descriptive, to the analytical, to the poetic and anecdotal.

Yet I am aware that the diary is also a form of address. And while the purpose of this text is to be examined and assessed, therefore it is addressed primarily to the institution, it is also addressed directly to Jean Fisher and Ger Duijzings. So in this conventionally instituted exam, an encounter will have been made not only between us, but between the reader and the many other voices that inhabit my text, Leonida, Mima, Susan, my mother, my grandparents, my daughter, all the dancers I met along the way. I did not set out to write autobiographically, my intention was to write in a way that reflected my filmmaking practice, to draw out parallels in the methodologies of film making and writing, a methodology employing rapid shifts of register from the documentary mode, to fiction, to song, to dance, to the material conditions of making a film — the cameras, the microphones, the film stock, the lighting, the location, the splice. I use the text as an enactment of thought, writing about text while using text, being inside and outside, revealing its mechanisms and the physical conditions of its production. Using the material of text, the paper, font, spacing, margins to activate its constitutive elements. To make writing a form of practice.

Stories of my self came inadvertently, stories of my mother, my grandmother, my daughter, our pasts crept in on me. Stories of the war, of Croatia, of Yugoslavia came to the foreground in a way that they do not in the film. I did not want to make a lament in my film, my film is one of absolute affirmation, of joy, of delight, of self constitution in a post war former Yugoslavia. I would not make a film about victims. It is there, the war, of course it is. Can we watch a film based in the former Yugoslavia without seeing the war? Sarajevo. Such familiar images. I would not repeat them. And if this thesis has done anything, it has opened the way for me to address the war by engendering through the writing of it my next project — a film, text based, about the war, and its translation. My brother is an interpreter in The Hague. My friend, Jasmina, a witness support worker.⁹

⁸ The notion of the 'calendrical' as used by Agamben in 'In Playland: Reflections on History and Play' will be discussed in Chapter 4. Giorgio Agamben, *Infancy and History: On the Destruction of Experience*, trans. Liz Heron (London: Verso, 2007).

⁹ I write this and realise it may not be immediately obvious that I am thinking of the The United Nations War Crimes Tribunal, officially the ICTY — The International Criminal Tribunal for the former Yugoslavia, based in the Hague. In Croatia, as in the rest of former Yugoslavia, it suffices to say 'The Hague'. So 'My brother works in The Hague', means he is an interpreter or a case worker at the War Crimes Tribunal. Holland had a policy allowing entry to asylum seekers during the war in former Yugoslavia, particularly men avoiding the draft. Squatting communities helped

My Mother years ago when encouraging my brother and me to do well at school would say, 'Who knows, one day, you could be an interpreter for the United Nations.' This was in the 70s.

Everybody wants to tell their story. Can we really want to read yet another one? Shoshana Felman came to my aid, through the diagnosis of my colleague Leonida Kovač. Our stories, says Felman, are not owned by us, as we have been trained to read and write in the male mind, we are adept at using false statements, 'borrowed' voices.¹⁰ We do not yet own our own stories, I wonder if this is a privilege of minorities, or if no story is truly owned. Felman proposes that 'we might be able to engender, or to access, our story only indirectly — by conjugating literature, theory, and autobiography together through the act of reading and by reading thus, into the texts of culture, at once our sexual difference and our autobiography as missing.'¹¹

I have refused to keep myself out of the writing, I am aware at each instant I write of my body, my time, my location. And as with the early anthropologists' writings, one of the main issues of producing this text is the question of time, not only as a subject of analysis, but as a condition of its production. The time in which I write, have written, will write. The time of which I write. The influences that occur, do so through encounters with writers and persons leading to other writers and persons, I no longer remember where I first encountered the linguistic discussions on forms of narratives, it may well have been through Fabian, it may have been in Bal, Ricoeur, Silverman, Bryson. Ricoeur led to Weinrich, Clifford led to Taussig, James Coleman led to Jean Fisher, Homi Bhabha led to Anderson, Harun Farocki led to Huillet and Straub who led to Deleuze, and Bryson led back to Laura Mulvey. A footnote I no longer remember led to Sarat Maharaj, Irit Rogoff, Suely Rolnik, or was it the other way around? Suely Rolnik led to Guattari, Susan Kelly led to Bifo, Bifo led to Virno who led back to Benveniste. On the pages they have authored and I refer to, appear quoted sections from Benveniste's *Problems in General Linguistics* and passages from Borges that when I happen upon bring a smile of recognition and sense of familiarity.¹²

Benveniste's theories of grammar have come to inform my thinking in ways beyond academic reflection and his analysis of discourse, history and person flows throughout my thesis and my film. It may seem unusual, given the flows of academic fashions to invoke Emile Benveniste, yet my intention is not to reinscribe a linguistic model on to non linguistic disciplines, but to place language and the science of language within the

them find accommodation. Most of my group of friends, musicians, artists, students from the early 90s moved to Amsterdam in 1991 and are still there. Many of them found jobs in The Hague. My current project is based on a collaborative text shaped from mail exchanges, conversations and poems by Jasmina and me. For reasons of confidentiality I am not able to use my friend's full name. See Appendix 2, *Jasmina.Scripts*.

¹⁰ Shoshana Felman, *What does a Woman Want: Reading and Sexual Difference* (London and Baltimore: John Hopkins University Press, 1993), p. 14.

¹¹ Felman, p. 14.

¹² Emile Benveniste, *Problems in General Linguistics* (Florida: University of Miami Press, 1971).

category of what Franco Berardi 'Bifo' unapologetically calls the soul.¹³ An area vulnerable to colonisation, and susceptible to alienation, immaterial as it is and valuable in the ever accelerating economy of affect, put to work, along with our desires, our cultures, our time in the factories of immaterial labour that now encompass not only all of social life but our very beings. Language, here stands as a potential for poetics, subversion, irony and withdrawal from a global system of incorporation that sprawls from London via Zagreb to Delhi. To understand the workings of language, to engage with Benveniste's ethics of address through the pronouns, tenses, distinct agencies of nouns and verbs, is to declare language a zone not simply of detecting restrictions, pointing to limitations, but a zone of producing emancipations, a zone of subjectivation.¹⁴ What Benveniste emphasises and what has been picked up by the philosophers associated with the Autonomia movement such as Paolo Virno, Antonio Negri and Franco Berardi 'Bifo', is the praxis of language as something uttered, and thus contingent with the activity of the speaker. Rather than existing solely on the semantic plane, it exists on the plane of event.

In order to present these processes without baffling the reader, I will attempt, as did the travel writers before me, to signal the changes of voice, the changes of register, the jumps between entries, and to resist placing my subjects and myself in particular historical narratives, without denying the political and material history of the context of my research. I am writing, now, as in dialogue with myself thinking in the past, revisiting the sites of contact between myself and particular bodies of thought, as they crossed into forms of thinking and making and back again into thinking and writing, that is making.

When, many years ago, I started thinking about making a film in a particular context, I was influenced and inspired by Bronislaw Malinowski's notion of the 'participant observer', as described by James Clifford; I tried to inhabit the actuality of this 'participant observer'.¹⁵ Clifford talks about a permanent sense of 'off centeredness' of 'being in culture, while looking at culture', I wanted to extend this relation to being in a film, while making a film, being both the subject and object, in front of and behind the camera.¹⁶ In so doing, I gradually realised that these positions were not so clear cut, that there was no simple being in and out, no easy switch between subjects and objects, but rather a continuous and simultaneous being in and with synchronous, multiple other beings. That the actualities unfolding in temporal coincidence were not separated or bounded, but in continuous interaction, that what my 'outside' was doing was as much creating an 'inside', as the other way around. In a similar fashion, the writing I have attempted has changed over the years, from a notion that text

¹³ Franco Berardi 'Bifo', *The Soul at Work: From Alienation to Autonomy*, trans. Francesca Cadel and Giuseppina Mecchia (Los Angeles: Semiotext(e), 2009).

¹⁴ Subjectivation or 'becoming subject' as used by Gilles Deleuze and Felix Guattari and adopted by Franco Berardi 'Bifo' to mean a process of multiple becoming, the possibility of a collective subjectivity, rather than the designation of a fixed individual subject. Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (London and New York: Continuum, 2004).

¹⁵ James Clifford, *The Predicament of Culture: Twentieth Century Ethnography, Literature, and Art* (Cambridge, Mass. and London: Harvard University Press, 1988), p. 31.

¹⁶ *Ibid.*, p. 9.

could reflect upon an object without being part of that object, to a realisation that the writing is in itself an object and a being, where the separation occurs on the level of representation, rather than experience. There seemed to be an idea that in writing a 'diary' I would be closer to the 'real', that in making a film I could reveal measures of distance ascribed to the photographic gaze, however, both activities would seem now redundant in their intent to talk about a 'subject' — instead they transformed into a process of becoming a subject. I say above that I used a diary. However, I didn't use a diary — as Fabian says of the early ethnographers, the daily requirements of keeping entries proves to be impractical in the time given. In order to make regular entries in a diary, one has to separate oneself from the ongoing. A calendrical diary is a form demanding regimentation. And of course, the diary I was meant to be keeping was already framed as a text intended to be read. In fact I used notebooks, full of fragmented notes, quotes from Mieke Bal, Emile Benveniste, Roland Barthes, Jean Fisher, Kaja Silverman, Paul Ricoeur, Homi Bhabha, Gilles Deleuze. These notes were not coherent, they were unable to form a homogenous narrative, rather they are dotted around the books interspersed with quotes from the people surrounding me at the time — the dancers, the crew, sketches of shots, camera movements, snippets of dialogue heard or imagined or remembered. As the film progressed the notes became scarcer, until they disappeared and were replaced fully by transcripts of tapes, time codes, lyrics, directions, appointments, prices, addresses, telephone numbers, maps, memorised conversations, and more time codes. The notes became instrumental in configuring the film, creating time lines and elisions, referring to particular dates and entries to disrupt and enhance the diegesis of the film, offering an inventory of particular points in time, imbued with the authority of having taken place, but ineffective as writing material, so involved were they in the thickness of making, the occurrence of the everyday, the potentialities of the structures of the film, so part of the irrational and erratic involvement with organising and making that their use as reflection was rendered null. At least for the form of writing I felt myself called upon to produce. 'Being on the lookout for history', is the phrase Fabian uses.¹⁷ When reflecting on the diary, Fabian refers to the distinction made by Benveniste and Weinrich between discourse/history and commentary/story. What is being distinguished here is the distinction Benveniste has elaborated on between history and discourse — history does not imply a narrator, it does not engage the reader within discourse, it simply recounts, and as such does not implicate agency.¹⁸ It presents itself as factual. In Weinrich's elaboration on discourse/history, he makes distinctions between commentary and story — the commented world and the narrated world. The distribution of tenses and persons in a text. This will be discussed in greater detail in Chapter 2.

My film is concerned with time and repetition. Time experienced, experience represented within a particular history, time articulated in tenses, and time lived. While my attention was initially focused on issues of time as articulated in language, I found ways in a time based medium to both speak in different temporalities and to 'make' time, to constitute duration,

¹⁷ Fabian, 'Time, Narration and the Exploration of Central Africa', p. 355.

¹⁸ Fabian is referring to Benveniste, *Problems in General Linguistics*, and an unspecified text by Harald Weinrich.

rather than represent length. When the image took over — the image in time, when the image and the segments of time became the object I had been commenting on, I found I had no link to a theory of time that would support, illustrate or explain this. Or rather, I was not in need of it. I, therefore, find myself looking for theoretical models after the fact. This is why Deleuzian film theory has made its impact on me only after I made the film. Rodowick claims that Deleuze's cinema books are a 'philosophy of time'.¹⁹ But even more so, what to me resonates in Deleuzian sentences is the frenzied attempt to capture the shape and length of time in his writing. And to articulate Bergson's time traveling grammar. Could we not appropriate Deleuze's terms to refer to the splitting of time to create new tenses, is this not a grammar of time? To add to the simple past, the past pure, to the present perfect the virtual past, to the present continuous, the present past, to the past simple, the preserved past. Surely, the present continuous already is a present ever shifting into the past and reaching towards the future?

'...since the past is constituted not after the present that it was but at the same time, time has to split itself in two at each moment as present and past, which differ from each other in nature, or, what amounts to the same thing, it has to split the present in two heterogeneous directions, one of which is launched toward the future while the other falls into the past... Time consists of this split, and it is this, it is time, that we see in the crystal... this splitting never goes right to the end. In fact the crystal constantly exchanges the distinct images which constitute it, the actual image of the present which passes and the virtual image of the past which is preserved.'²⁰

Deleuze distinguishes between the time image and the movement image. In the time image — we have, literally, an image of time — an autonomous image of time, as distinct from the movement image which, according to Deleuze, connects frames causally and where time is a symptom, rather than an autonomous zone. I translate the movement image to a linear image, as movement to me implies time, so I have difficulty using 'movement' as reductive to chronology, or action and reaction. However, to use Deleuze's terminology as a short cut, I would say that my film *In Time* is a time image that encompasses within its scope segments of the movement image, or that it encounters the movement image in its stride. In this encounter it repeats endlessly, but in every repetition there is change. As Gertrude Stein says in 'Portraits and Repetition': 'No matter how often what happened had happened any time any one told anything there was no repetition.'²¹ As every time was open to change. And, in the case of 'Breakfast', for example — 'a change, a final change includes potatoes.'²²

¹⁹ David Rodowick, *Gilles Deleuze's Time Machine* (Durham, NC, London : Duke University Press, 1997), p. xiii.

²⁰ Gilles Deleuze, *Cinema 2: The Time Image*, trans. Hugh Tomlinson and Robert Galeta (London: The Athlone Press, 1989), p. 81.

²¹ Gertrude Stein, 'Portraits and Repetition', in *Look at Me Now and Here I Am: Writings and Lectures by Gertrude Stein 1904-1945*, ed. Patricia Meyerowitz (Peter Owen Publishers, London and Chester Springs, 2004), p. 101.

²² Gertrude Stein, *Tender Buttons*, [EBook #15396] The Project Gutenberg Ebook, March 17, 2005, <<http://www.gutenberg.org/files/15396/15396-h/15396-h.htm>> [accessed 21 April 2010].

Stein thinks of repetition in terms of insistence, not in terms of description. In as much as Stein was not interested in memory or the historical, I differ radically, however, the history and the memory I am interested in is the one that on the one hand produces the present, and on the other is concurrent with it. It is not its antecedent but its contemporary. The history that produces the present can be seen as the official history of the dominant narratives. This history, as I will discuss at greater length in reference to Benveniste and Ricoeur in Chapter 2, operates in particular tenses and uses particular persons and, as shown by Fabian, Bal and Clifford, produces particular representations of cultural domination in the ethnographic present.

And what of the unofficial past? It is through memory that grammar organises the past, or is it through grammar that the memory becomes bounded into a semblance of a unity? Deleuze claims that the memorised past, the grammaticised past also acts on the present.²³ It is through the approximation, the representation, the story of the past that we construct the present. To 'have' the past is not possible. Deleuze speaks of memory as erotic, while this has been interpreted to mean that reminiscence is a form of desire, it can also be seen as a general condition of being in, being with — a form of immersion, of yielding, not simply a desire that is directed at its object, but a coming together, an opening, a rapturous loss of self. And while Deleuze's remark that psychoanalysis and linguistics are not of much help to cinema jars with my own fascination with grammar, can we not apply a temporal and materialist theory of the sign to language as well?²⁴ Peircean semiotics can restore the material, dynamic, substantive and temporal nature of the linguistic sign, too. Is it really impossible to put to work different forms of thought, the semiotic and the political with the rhizomatic and the poetic? When Deleuze argues that cinema is not a language, but a semiotic, can we not return to language via cinema and argue that language is not a language, but a semiotic, and one that, like cinema can present a direct time image? Returning to language via Deleuze's film theory, the grammar we have is further enriched with the material strata of time and relations. Not static and fixed, but reverberating and transforming with every inflection, modulation and mutation.

I am fascinated by grammar, I am confounded by its possibilities and its limits, its nuances and failures, there is something mysterious in the definition of a transitive verb, in the difference between the accusative and the genitive, how beautiful the idea of including a relation to an object, and how desperate the fact that this relation is so hidden, so automated in our reception of language. Imagine a grammar where the position of verb and object were secondary to the relation itself. This relation would then have a different duration, a different existence. And yet, enamoured by grammar as I am, captivated by the intricacies of language, by the untranslatable tenses, I have never been drawn to film theory that sought to apply a linguistic model of semiology to film. Mitry says: 'It is impossible for there to be a film grammar, for the very good reason that all grammars are based on fixed values, on the unity and conventionality of signs. They can only govern modalities relating to these basic

²³ Gilles Deleuze, *Difference and Repetition*, trans. Paul Patton (London: Continuum, 2004), p. 107.

²⁴ Deleuze, *Cinema 2*, p. 280.

fixed values'.²⁵ And although this suits my purpose as I have found the structural semiotics of Christian Metz unable to account for the living tissue of film, the density and layers of its textures, I feel I need to defend grammar from this definition, too.²⁶ Structural linguistics does not allow for the materiality and the singularity of signs and their immersion in time and movement, it does not allow for the materiality and their grain, to use Barthes' term.²⁷ It deals with words as static signs, not as temporal agents. I side with George Steiner who questions the mapping of a scientific model on to the living tissue of language. 'The linguist no more steps out of the mobile fabric of actual languages — his own language, the very few languages he knows — than does a man out of the reach of his shadow.'²⁸ This is not to dismiss scientific linguistics, but to put forward a different engagement, one embracing the unmappable, the resistant, the unwieldy and 'anarchic singularities' of language lived.²⁹ Far more than rigidity and uniformity, I would argue for the poetic, affective, materialist, relational, embodied, the subversive forces of grammar. It is through grammar that language organises subjects, actions and objects in time. Through the intricacies of verb tenses with which as Steiner says, Proust described the varying distances of time and memory.³⁰ It is through grammar that Rimbaud can say 'I is another'.³¹ It is through grammar that I can speak *to* you, rather than *of* 'you'. Derrida says: 'I could not possibly speak of the other, make of the other a theme, pronounce the other as object in the accusative. I can only, I must only speak to the other, that is, I must call him in the Vocative'.³² Here the Vocative is a case of interlocution, and yet it can also be a case of interpellation as discussed in relation to Judith Butler in Chapter 5.³³ It is through grammar that the mysteries of time lived, remembered and anticipated are narrated. As Clément writes of the poets' syncope — a thrill in time, a suspense of rhythm — 'the practice of devouring time is one of their professional tools'.³⁴ A tool, and as such it can have injurious effect, as an instrument, it can be instrumentalised, but also played.³⁵ And in the same way my love of grammar is anarchic, I do not apprehend grammar as sets and subsets, classifications and organisations. I see each

²⁵ Jean Mitry, *Semiotics and the Analysis of Film* (Bloomington: Indiana University Press 2000), p. 19.

²⁶ Christian Metz, *Film Language: A Semiotics of the Cinema*, trans. Michael Taylor (Chicago: The University of Chicago Press, 1974).

²⁷ Roland Barthes, 'The Grain of the Voice', in *Image, Music, Text* (London: Fontana Paperbacks, 1977).

²⁸ George Steiner, *After Babel* (New York and London: Oxford University Press, 1976), p. 116.

²⁹ *Ibid.*, p. 118.

³⁰ *Ibid.*, p. 139.

³¹ Arthur Rimbaud in letter to Paul Demeny, May 15, 1871, <http://www.philophil.com/dissertation/autrui/Je_est_un_autre.htm>, [accessed 10 August 2010].

³² Jacques Derrida, *Writing and Difference*, trans. Alan Bass (London: Routledge, 2001), p. 128.

³³ George Steiner speaks of the need 'to ingest the text, to internalise it in the viscera of your spirit'. Steiner expressed his astonishment '...that you can use human speech both to bless, to love, to build, to forgive and also to torture, to hate, to destroy and to annihilate.' George Steiner in 'Talk with George Steiner', *New York Times*, May 1982, <<http://www.nytimes.com/1982/05/02/books/talk-with-george-steiner.html>>, [accessed 12 August 2010].

³⁴ Catherine Clément, *Syncope: The Philosophy of Rapture*, trans. Sally O'Driscoll and Deirdre M. Mahoney (Minneapolis & London: Minnesota University Press, 1990), p. 6.

³⁵ Steiner is writing of the benefits of learning 'by heart', however I find the notion of text as visceral an inspiring communion between body and word. Grammars of Creation, *Light Onwards/Light Onwards*, Living Literacies Text of the November 14-16, 2002 Conference. <www.nald.ca/fulltext/Itonword/complete.pdf> [Accessed 10 August 2010].

element — the present perfect, the shifting pronoun, the transitive verb as singular charms, promising as much as they fail to deliver. I cannot inhabit a position of mastery, neither in my writing nor in my filmmaking. I do not want this position. What I do want is that which I do not yet know. The unknowable future. Otherwise the repetition would include no potato. I am unable to think of shots as units forming larger sets, which are in turn part of a system, part of a ‘Grande Syntagmatique’.³⁶

I do not see structures in grammar, I see relations, durations and potentials. The in between. In the Croatian declensions we learnt by heart as school children these may be more apparent than in languages that have lost their cases, as in each relation the noun changes its inflection, and changes again if it is feminine, masculine, neutral, plural or singular.

Nominative	who? what?
Genitive	of whom? of what?
Dative	to whom? to what?
Accusative	whom, what?
Vocative	Hail, you!
Locative	in whom? in what?
Instrumental	with whom? with what?

Learning these by rote, reciting them on demand, how pointless this exercise was. How now does it seem a thing of dizzying beauty? And still, is this it? Is this the totality of the relations we can articulate, as the tenses are the limit of our verbalisation of time? ‘I is another’. Three words. Subject, predicate, object. A pause, says Benveniste, before and after the utterance.³⁷ In this case the subject announcing in Benveniste’s terms a split subject — a subject designated but not defined, in Deleuze’s terms its multiplicity, and in Rimbaud’s terms one that disavows the primacy of ‘identity’, the identification of the self, a gap that is not a lack.

A break.
a
breath,
a
tongue,
some
lungs,
a
place,
a time,
someone,
someone
else.

³⁶ Christian Metz, *Ogledi o značenju filma I*, trans. Janković, V., Lukić, Š. and Kačura, B. (Beograd: Institut za Film, 1974) [Serbian translation of *Essais sur la signification au cinéma*, Paris, 1968] p. 132.

³⁷ Benveniste, *Problems in General Linguistics*, p. 133.

...
My interest in narrative is political. My interest in the grammar of historical narrative is political. My interest in politics is historical. It was not something I grew up with, as I shared with other urban youth in Yugoslavia in the 80s a cynical apoliticism. Instead, the political crept into my life, not exploding with the break out of war, but developing in the years of its duration and the break down of everything that had seemed solid — law, language, nationality, territory, roads, homes. The unspeakable was happening, the unimaginable had happened. In the first symptoms of the war, when it was still unthinkable, in the dingy bars we frequented, we exchanged snippets of clandestine information about an impending coup, we tried to envisage what a coup would be like (after all we were a totalitarian country). Even as the first road blocks went up my mother could not apprehend the reality of it and was planning to drive to Istanbul through, what was still, Yugoslavia. As we had done, my mother, my brother and I, so many years earlier in a Mini Cooper. That summer a military plane breached the sound barrier. It was August 1991. Nineteen years ago.

The narratives that ensued, the policing of language that followed, the histories written and rewritten, the rhetoric of nationalist speech, the media purges, the renaming of streets, the pulling down of partisan monuments, the cover ups, the trials, the erasure of the recent past in favour of an imagined history, an origin — these fueled my concerns with narrative. My concern for narrative comes from history. My interest in film comes through its movement, its materiality, its temporality. This is where they meet.

I have always been engaged with the material of film, the frame, the time, the projection, the light, the sensuality of film. And still, a purely materialist theory of film has left me longing for more. Pure process, pure duration, pure material is only one of the possible ways of thinking about and through film.³⁸ Essential, to me, highly influential, the films of Le Grice, Gidal, Gehr, Snow, reverberate in my mind, the practices of Anthony McCall instrumental in my grasp of the meaning of projection.³⁹ I started making films in the late 80s. The cinémathèque in Zagreb in the 80s was formative to my cinematic education. It held regular seasons of Pasolini, Goddard, Buñuel, Fellini, Fassbinder, Bergman, Tarkovski, pooling its archive with the Belgrade Cinémathèque. The Hollywood films, at the time, arrived, if at all, years after their release in the West. However, the histories of avant-garde film were concurrent, as Yugoslav filmmakers were involved both in the London Filmmakers Co-op, the Anthology Film Archives and the film clubs or ‘Kino klub’, across the eastern block. Experimental film came under the auspices of ‘amateur production’ and the clubs provided the equipment, facilities and community that produced generations of experimental filmmakers like Tom Gotovac, Vladimir Petek, Mihovil Pansini, Dušan Makavejev.⁴⁰ The Multimedia Centre in the Zagreb Student Centre was essential in my development as a filmmaker. Programmed by the structuralist film maker Ivan Ladislav Galeta, now my colleague at the Art Academy in Zagreb, it held regular screenings of experimental film and

³⁸ Leading to what Peter Wollen has termed an ontology of film. Peter Wollen ‘Ontology and Materialism in Film*’, *Screen*, vol. 17, No.1. (Spring 1976), pp. 7-23.

³⁹ Stephen Heath, ‘Repetition Time: Notes around Structural/Materialist Film’, in Stephen Heath, *Questions of Cinema* (Indiana: Indiana University Press, 1982), p. 167. Heath quotes Roland Barthes’ *The Pleasure of the Text* (London: Cape, 1976), p. 26.

⁴⁰ The significance of the clubs for the history of Yugoslav and Croatian experimental film cannot be overstated, and their transformation in the last ten years into the producers and keepers of artists’ film and video is crucial both as an archive of this history and a catalyst for emerging artists. See Tomislav Brčić, ‘Fenomen i kultura kinoklubova šezdesetih godina i utjecaj novih tendencija na festival GEFF’, in *Zapis*, No. 62, (2008). [The phenomenon and culture of the 1960s cinéclubs and the influence of new tendencies on the GEFF festival], <http://www.hfs.hr/hfs/zapis_detail.asp?sif=84> [Accessed 25 August 2010].

the classic avant-garde, Maya Deren, Stan Brackhage, Michael Snow, Hollis Frampton, the underground films of Jack Smith, the Kuchars, Andy Warhol. Equally important was the International Animation Festival where I first encountered the works of Norman Maclaren, Len Lye, Segundo de Chomón, Georges Méliès and Jan Švankmayer.

At the same time I was involved intensely in contemporary dance, puppetry and performance. The dance education I received was in post-modern dance, this was the first time I had encountered the term, so my take on the post-modern is inextricably linked with choreographers like Trisha Brown, Pina Bausch, the earlier experiments of Merce Cunningham and John Cage, their insistence on the autonomy of sound and movement, Lucinda Childs' mathematical structures of repetition, Meredith Monk's hypnotic vocalisations.

My cinematic beginnings in animation were a result of bringing together my concerns in dance, performance and my visual practice. My films were manifestly constructed from images and materials that were not previously in the world. My frames were always but one in a series of movement, they did not conform to the theories of the shot, the object of identification, the position of the spectator. Yet they were profoundly implicated in the single frame and its transition to the next. With my practice so embedded in the single frame and the construction of each element of that frame, I became intrigued by the possibility of filming what was already there. To question the differences between 'trick' film and 'live action'. *In Time* is the first film where I have used exclusively live action. I have never had a problem with seduction. I had not encountered in my own practice the issues of identification that so permeate the film theory of the 70s, but I felt compelled to explore the tricks of the trade. I played with these techniques in order to dismantle them, to reveal the conditions of their making. On one level, I think of my film *In Time* as a theoretical film. It discusses the whole inventory of conventions assigned to classic narrative film — script, character, location, dialogue, continuity editing, eye line matching, shot/reverse shot, over the shoulder shot, point of view, tracking shots, voice over, voice off, synch sound, subtitles, lighting. It addresses apparatus theory, the gaze, suture, Brechtian acting methods, identification, empathy, memory. It does not deny the controlling dimension of the cinematic gaze, but resists the separation of subject and object of vision, turning the notion of an authoritarian gaze into a field of curiosity, using the tropes of the colonial gaze to reveal its mechanics without denying its power and the tenacity of the representations it disseminates.

In 'Looking Away', Irit Rogoff talks about the accusing mode of the last so many years, if, she says, we know now how to detect in a text, in a film, a pronouncement with traces of the repressive apparatus, if we see the operation of othering, of power structures and ordering, how can we move towards a different notion of being in the world.⁴¹ Beyond and within critiques of the visible, it is an exercise in putting into practice intertextuality, uncertainty and echo. As is this thesis. An exercise in comparative methodology, trying to put the writing under pressure from the making, examining the parallel methodologies of making and thinking about film and text. Looking for an oblique angle, shifting focus from the

⁴¹ Irit Rogoff, 'Looking Away: Participation in Visual Culture', in *After Criticism*, ed. Gavin Butt (London: Blackwell, 2005).

central to the possibility of a minor event, an event not necessarily compelling. A proposal to make a film, a film that is yet to become, an unscripted film evoking a known territory that activates an imagination colonised by a hegemonic machine of image production. In its critique or engagement with the tenacity of prescribed manifestations it also acts. Even as it inhabits an arena so occupied by regimes of representation that the struggle to resist is like having to walk in zero gravity. And yet the force of gravity, even if comforting in its ability to keep us standing, is weak and while all-encompassing, we can imagine a different form of attachment to the world.

So I proposed a film with a number of questions — the shifting terrain of observer and participant, the dynamics of the desiring gaze, the rehearsal and performance of gender and ethnicity and its manifestation in a filmic event. Of course, I was operating on the assumption that all filming was documentary, as Jean-Louis Comolli had claimed — by consisting of a concurrence between machinery and body, a technology of image capture and the presence of living beings, the image result will inevitably document that reality, the reality of the encounter between a technology and a body.⁴² Within this technologically mediated reality the encounters with a rhetoric of cinema were to take place. What the encounter generated however was not in relation to any intentionality, it generated instead a potentiality of activity, a proliferation of stories, a surge of interactions, situations that exist independently of the final result. The film I edited and collated is but one layer of a complex of interaction that unfolded over the course of several years and included numerous diversions, divergences, detours.

Positions shift within the film, between viewer and object, the spectator outside of the film is witness to this, no attempt is made to create a unified screen — the spectator is asked to accept this invitation to play and to observe the record of our play. The game we are playing results in a film — a record of our question and a palimpsest of our being elsewhere, beyond, beneath, alongside, the question. The questions are addressing notions of our subjectivation within codes of available models, representational ready-mades circulating through the films, comics, magazines, and newsreels. In the aftermath of war, in the contested histories that have ensued, in the attempt at narrating the past. A matter not so much of a homogenisation repressing other knowledges, but a nonalignment of a desire for the dominant regime and a failure to fit. A kind of mismatch of temperature, a puzzle that seems to have all the pieces in place but the pieces are vibrating at different speeds.

⁴² Jean-Louis Comolli, 'Documentary Journey to the Land of the Head Shrinkers', trans. Annette Michelson, *October*, Vol. 90, (Autumn 1999), 36-49.

The materials for the production of this practice:

- the projective mechanism
- the sound of the projector
- the flicker of the edit suite
- the sound of its spools
- the floating image of the hand held transfer
- the amplification of sound

The technical support and its mediation is constantly foregrounded, the machines used to record the world are here placed alongside and within the work, forming an a priori, we are always already in the company of the mediating force. The cinematic apparatus, the conditions of production underlie the entire film, as does the notion of the scholarly apparatus feature in the writing of this text.⁴³ Here I am with the image of me with the sound of me with the image of the projection of the image of me with the sound of the reproduction of my voice with the counter shot of you seeing me hearing yourself speak of me through an equalised recording of us. In spite of and while and during. The ‘players’ are in a continual interaction with the mediating machines — preparing for ‘action’, viewing the material, addressing the camera or each other. While I organise around the impossibility of vision, I look to it not because there is nothing to show, but because there is too much of it. I cannot see the signifier without sensing the breath that uttered it, the skin that touched the pen, the sweat that stuck to the keyboard, and, while it is arbitrary, it is enmeshed in the tissue of the body producing it, inalienable, inflected by the conditions of that being, the past, the present and the future of that being.

The materials for the production of this thesis are:

- the paper, the gaps, the typography, the margins, the indents
- the quotation marks, the commas, dashes, full stops, question marks
- the spacing, the italics, the lineation
- the rhythm, the patterns, the breath
- the reading out loud, the translations, the diacritics
- the script, the dialogue list, the letter
- the first person, the second person, the third person
- the quotations, the direct speech, the reported speech
- the writing, the typing, the touch.

⁴³ I will discuss Jean-Louis Baudry’s apparatus theory in greater detail in Chapter 4.

...

I was taught to touch type in Yugoslavia, on a Serbo Croat keyboard, our dactylography teacher chanting to the class:⁴⁴

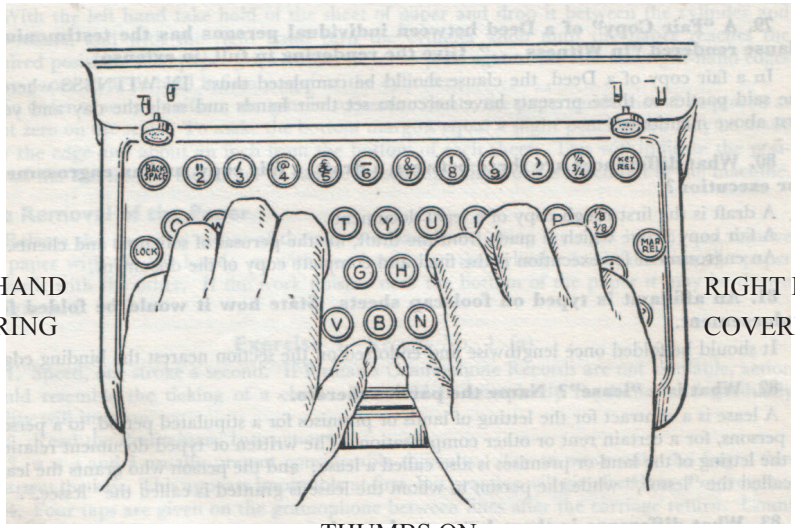
A	S	D	F	J	K	L	Č
---	---	---	---	---	---	---	---

to be repeated in order from the little finger of the left hand to the little finger on the right hand

A	S	D	F	J	K	L	Č
5	4	3	2	2	3	4	5

pg 26

LEFT HAND COVERING



RIGHT HAND COVERING

THUMBS ON THE SPACE BAR

The whole class pounded the keys synchronised to the sounds of

[a]	[s]	[d]	[f]	[j]	[k]	[l]	[tʃ]
-----	-----	-----	-----	-----	-----	-----	------

45

My mother, some twenty years earlier had learnt:

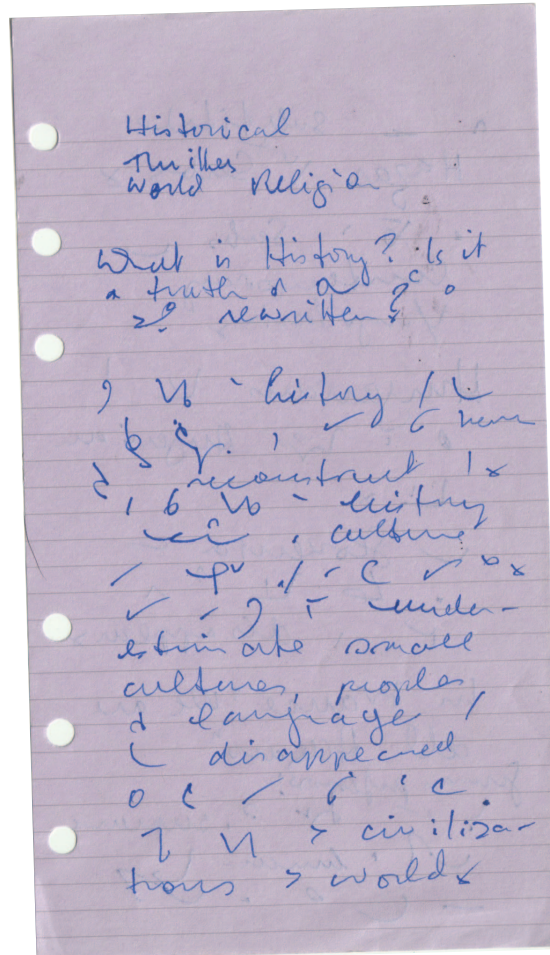
a	s	d	f	;	l	k	j
---	---	---	---	---	---	---	---

INTRODUCTION

⁴⁴ I find as I check my spelling that ‘dactylography’ has a different meaning in English. In Serbo Croat it means the study of touch typing, in English ‘dactylography’ means the study of fingerprinting. I refer throughout this thesis to Yugoslavia and Serbo Croat when referring to events or texts that happened or were written before the break up of Yugoslavia.

⁴⁵ The International Phonetic Alphabet (IPA) system of notation, preferred, apparently by opera singers.

My mother was taught Pitman's Commercial Typewriting by my grandmother who had initiated hundreds of young women at The City of London Polytechnic into the secretarial secrets of stenography, setting them up for the memory storing techniques of the economic world. My grandmother, Mrs. Pavovitch, née Miss Cooper, invented her own form of German and French business shorthand adapted from the Pitman method. Apart from the languages surrounding me as a child, were the indecipherable marks of phonetic notation. I find in my Mother's notes a page of shorthand, with an occasional word written in long hand: 'What is History?', she asks, 'Is it a truth or (- - -) rewritten?'



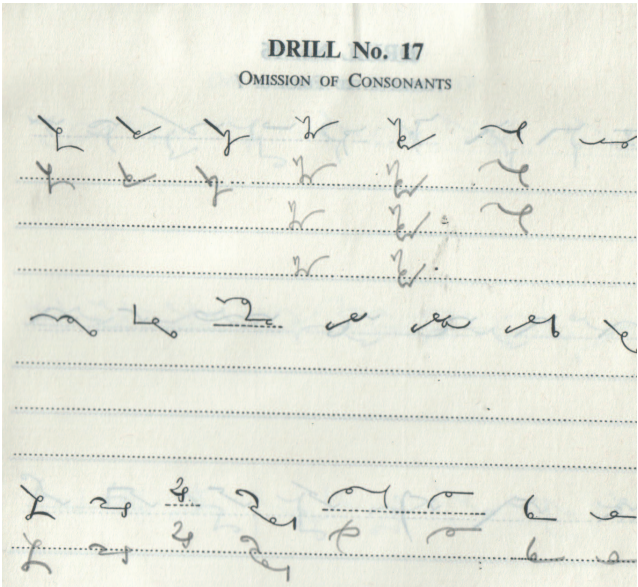
My fingers are cold. They touch type, they touch the keyboard, they remember the sound of my mother typing.

On a Blue Bird typewriter, hitting the keys with ferocious speed, hammering the letters onto the paper, each letter slightly different as the force her fingers exerted pulsated, pushing the carriage lever to the next line at the sound of the bell. The sound of that bell echoed in our house in Yugoslavia throughout the 70s. Then came the electric typewriter, a change of noise, a change of rhythm, no pulse in the machine, no heavy roller carrying the paper to the sound of a bell, but a daisywheel spinning, rotating and distributing its letters along the static paper. And finally the electronic typewriter, the fingering reduced to a soft muteness, a delay in the imprint of the letters, and a sudden release of text from its memory, each round discharged in a rapid staccato. And underlying the bursts of staccato, a steady low hum. This was the eighties.



*Then the war broke out.
The next time I typed was in 1994.
On a borrowed word processor.
Two years later my daughter was born.
And I started making films again.*

Chapter 1



pg 29

First person, Third person:
Voicing the Immediate Past in the Rumba

3720	07/07/10	15:27
4045	08/07/10	15:09
4779	09/07/10	16:23
5129	12/07/10	12:28
9491	29/07/10	12:20
11039	30/07/10	12:40
11997	31/07/10	20:50
9642	27/08/10	15:32

3768 words were written and entitled:

A PRELIMINARY INVESTIGATION

These words were then added to, now.

Almost 2 years later. Or 4.

In July 2010 in the Science Library at UCL.

The words that follow are not coterminous. They do not coincide with the time and space of the present instant.

Here are the 7780 words:

I have started the film (The perfect indicating an action begun in the past with reference to the present).

Yesterday my first contacts were made (The preterite indicating a finished action — one that began and ended in the past).

Marko, an 18 or 19 year old boy attending the Military Academy in Zagreb, one of the fifteen or so cadets attending the ballroom dancing course being held at the Military Academy.

Apart from them, a number of ‘civilians’ also learning to dance (the present continuous, or expanded present used without pronouns indicates a cast list or stage directions).

And a film crew (grammatically incorrect as it lacks a verb).

Our intention — to make a film. Or to learn how to dance.

As I look over the above passage I find myself entangled once again in the grammar I am able to use. There is a sentence. It includes a subject, a predicate and an object. There are parentheses, in the parentheses some words. Are these words a sentence? If they are a complete sentence, they demand to be brought to closure in a full stop that is enclosed within the parentheses. On the other hand, if they do not constitute a sentence in full, the stop extends beyond the parentheses.

A situation is set. A process put in motion. One that intends to transform endless threads of life into something set apart. I try to come to the project without premeditation, the elements that need to be activated for the project to be realised are complex and disparate.

There is funding from the Ministry of Culture of the Republic of Croatia for experimental film.

My project has received 400 000 kuna. The biggest amount ever given to the production of experimental film. Embedded in this award is an expectation of the Minister of Culture for a contribution to the nation's culture.

There is the administrative director of the ballroom dancing school Zagreb, Ankica. Ankica is aware of the funding and the authority of the Ministry of Culture of the Republic of Croatia reflected in that funding. I enquire about possible courses a crew of 10 could join, to learn to dance and to make a film. Ankica promises I will not be disappointed, but she will not reveal details of the course she has booked us into. On attending the first session, we realise we are being taught by Nicolas, the reigning Ballroom Dancing Champion of Croatia. And the course is being held at the Military Academy of the Republic of Croatia. Most of the participants of this course are cadets, this is a form of barter offered by the dance club in return for using the hall of the Military Academy — in exchange they offer dance classes to the young officers.

For 400 000 kuna I am able to invest in equipment. It's a long time since this possibility has occurred. The time before last I bought 2 reflex 16mm hand cranked Bolex cameras, a redhead and a blonde.⁴⁶ The last time I bought a titanium laptop and a Sony MiniDisc recorder. This time I am looking at lights, microphones and possibly a 2 perf 35mm camera, a converted cineflex taking PL mount lenses. The equipment sets us apart. Varying in degrees depending on the recording equipment used we, the crew, are recognised as more than learning to dance. And yet, in the tradition of observational documentary, the movements setting us apart from the movements appropriate to the situation are kept to the bare minimum.

pg 31

I was writing this right in the middle of the making process, a tricky time always as my filming process entails an extensive period of fieldwork which does not necessarily give results at any particular time, and when it does these results are usually not as planned. The way I approach my films is usually through a documentary trope, which has much in common with ethnographic film. It requires a long process of immersion in a particular space or community, it requires a period of curiosity, of frustration, of interactions and collectivity. This film is based in a ballroom dancing club that has its lessons and training sessions in the main hall of the Military Academy of Croatia in Zagreb. Ten of us, the film crew, were attending the basic course, now six of us are training in the sports section of the club. The process of making the film requires us to train three or four times a week in the club, to have additional sessions outside of the club, to archive everything on video, to then use our own memories and the video archive as an aide memoire to choose moments that occurred in reality to transform them into cinematic events. This offer is open to everyone in and around the club. The initial motivation for this method was to question the way history can be narrated, to uncover, in my own interpretations of events and those of my collaborators, forms of accounting for past experience. To test the limits of recreating events and to excavate in those attempts the rhetorical devices embedded in our use of language, our access to representational models, our immersion in systems of

⁴⁶ The terms 'Redhead' and 'Blonde' were originally coined in the U.K., however, are now used in all Anglophone film industries. They refer to the 800W and the 2000W floodlight, manufactured by Ianiro. In Croatia they are referred to in distorted German as 'pinca' and 'cvajer', thus through a creolisation of the German graciously avoiding another form of imperial and gendered structural violence.

codifying reality and transcribing them into narrative. I was preoccupied with the ethics of the camera and what has been called its ‘controlling gaze’, its relation to the objectifying use of pronouns in language and its attempt at framing.⁴⁷ The practice of ‘othering’ and the policing of difference can be seen to belong to the history of film and photography.⁴⁸ This history is particularly pertinent to ethnographic and documentary film practices — I was intent on creating a methodology that not only questioned the production of narrative, but questioned the producers and the receivers of it. The event of ‘making a film’ puts in motion a whole array of preexisting concepts, desires and projections, expectations and repetitions of the dominant frameworks of movies, pop videos and soap operas. The rhetorical spaces that the process of filmmaking was negotiating are so prevalent, yet reveal their gaps and insecurities readily. The ‘totalising gaze’ is one waiting to be undone through a free play of sensations, affect, encounters and friendships. There is always that which exceeds regimes of representation. As Damisch has said in his analysis of perspective, clouds are ‘emblems of what perspective excludes from its order’.⁴⁹ In keeping with the experimental ethnographic practices that Fabian champions, the subject of my inquiry was not studied, but constructed collectively and lived with intensely.

The immersion in a particular community, a particular social reality, presupposes the suspension of the third person, and puts into motion a complex network of relationships and desires. The process is not smooth, but rather punctuated by fissures and pauses and eruptions and boredom. The relationship between me, the crew and the club is one which changes constantly as our roles and positions within this triad switch from being filmmakers to dance beginners, from being audiences to being ‘actors’, from the everyday to the performative, from being strangers to becoming friends. As Benveniste has shown, and Mieke Bal, Johannes Fabian, Paul Ricoeur, Kaja Silverman have cited, the ‘I’ of language which creates subjectivity is contingent on the ‘you’ recognizing it and in turn inhabiting it. This relational rule of language is the essence of its ethics. There can be no ‘I’ without a ‘you’. This is an imperative so fundamental, yet, as Mieke Bal points out, has been the quagmire of scientific writing.⁵⁰ In foregrounding this relationship one does not eschew being the narrator, but is able to use the tropes without necessarily obeying the laws. I am now producing a text which I authorize, focalise, yet, aware of the need to be the narrator, I can also comment on my performing this role and I can employ modes of narrative that are self-reflexive and self-evasive.⁵¹ In the same way my role as an apprentice dancer in the clubs and as the director in

⁴⁷ I will discuss ‘gaze theory’ in reference to Laura Mulvey in greater depth in Chapter 5.

⁴⁸ John Tagg has famously applied Foucault’s theory of the Panopticon to the history of photography as complicit with the practices of a repressive state apparatus — prison photography, the photographic archives of psychiatric patients and orphaned children. See John Tagg, *The Burden of Representation: Essays on Photographies and Histories* (Minneapolis, MN: University of Minnesota Press, 1993).

⁴⁹ Hubert Damisch, *Théorie du nuage: Pour une nouvelle histoire de l’art* (Paris: 1972) quoted in Mieke Bal, ‘First person, Second Person, Same Person: Narrative as Epistemology’, *New Literary History*, Reconsiderations, (Spring, 1993), Vol. 24, No. 2, pp. 293-320.

























⁵⁰ Mieke Bal, ‘First person, Second Person, Same Person: Narrative as Epistemology’, *New Literary History*, (Spring, 1993), Vol. 24, No. 2, pp. 293-320.

⁵¹ Focalisation as used by Mieke Bal is a narrative device whereby events are presented within a particular ‘vision’, this vision does not have to be tied to the person narrating. The concept is further discussed below. Mieke Bal, *Narratology: Introduction to the Theory of Narrative*. 2nd edn., trans. Christine van Boheemen (Toronto and London: University of Toronto Press, 1997).

the film are ones where above and beyond intertextuality they constitute a being, before and in parallel to the construction of a film. The film was articulated through chance meetings, it was constructed and developed on the go, even if its initial premise was one of rhetorical experimentation, it soon exploded into the unpredictability of the future tense, inflected and influenced by various second persons. The influence on my practice is as much one of Bruno, Ana, Stefan, Mirela, Dženo, Sergej, Anja and Omar as it is of Ricoeur, Benveniste, Bal, Deleuze, Fabian. However, I refer to one set of relations by their first names, and the other by their surnames. As Bal comments, the traditional epistemological text is one where boundaries are kept in check, boundaries that have been imposed both textually and territorially by a patrimony, and ones which many feminist writers have questioned.⁵² These boundaries regulate the production of scholarly text, they uphold the hygiene of grammar which excludes the first and second person, which resists acknowledging the relations of power, the relations of friendship, the relations of chance, in the production of text. Yet these relations are evident not only in the grammar, in the number of personal pronouns, the use of particular tenses, the active or the passive mode, but in the form of display of a text — in the layout, the framing, the placement, the materiality of a text as it appears on paper. As it is held in the hands of a reader, as it addresses you. Will you share the moments of the time spent constructing this text, will you hear the voices of the others in my text, will you sense their presence, the echo of their voices, their movements, their play?

Every Tuesday evening we spend an hour and a half in the company of strangers organising our bodies and their movements into particular patterns. We are learning to repeat steps after Nicolas, to mark time with those steps, to convert the ordinary movement of our bodies into fixed positions following in a particular order and proceeding along a determined trajectory. We repeat these patterns over and over, counting time and beats, sectioning the space into geometry, restraining our own responses to the music. The rhythm stands as an architectural grid, pre-existing and waiting for our bodies to fit the space/time provided. Around this grid the messiness of the social occurs — a mixed group of people, ranging in ages from 18 to 60, some civilians, some soldiers to be, and the film crew: Vjeran, the editor, Andreja, a singer, Maja and Šoban, art students, Bruno and Slipke camera men, Ana, a filmmaker, Igor, a musician, Jadranka, the TV lab technician. All bring to the situation a certain mess, we are shy, we feel exposed, we are not relaxed until we enter the predictable rhythms of the dance. The Rumba, The Mambo, The Cha Cha Cha. The sessions are punctuated by transitions from the 'ordinary' use of our bodies to a special use. As Maurice Bloch would say, our bodies are not being used in the usual way, that is to say: we dance.

⁵² Bal, 'First Person, Second Person, Same Person', pp. 293-320.

		Left Basic (FP, CH/DH)									
Beat		2 (S)		3 (S)		4 (Q)		and (Q)		1 (S)	
Man		LF		RB		LS		RC		LS	
Lady		RB		LF		RS		LC		RS	
		Right Basic (FP, CH/DH)									
Beat		2 (S)		3 (S)		4 (Q)		and (Q)		1 (S)	
Man		RB		LF		RS		LC		RS	
Lady		LF		RB		LS		RC		LS	

We Dance: an essay written in 2006

In ‘Symbols, Song, Dance and Features of Articulation: Is Religion an Extreme Form of Traditional Authority?’, Bloch compares the use of language in everyday speech to the use of language in ritual.⁵³ In everyday speech, the articulation of particular arguments or communication is achieved through the creativity of syntax, the propositional force of language is unrestrained in a speech situation where the syntax is free to make combinations of lexical units and syntactic sequences. By contrast, a speech situation where this movement is reduced brings about a reduction in the propositional freedom of the communication. In ritual, the use of language and syntax is reduced in the stylisation that takes place in song and ritual language.

In parallel, says Bloch, the same transformation of ordinary use of movement can be observed in ritual use of movement — dance. Ritual announces itself as powerful and holy, as Durkheim has observed, by making the collective actions of singing and dancing appear as external to the participants, as having their own power. According to Bloch, the characteristic use of speech distinguishing ritual speech from both ordinary and logical speech progresses along three steps. The use of formal oratory by persons of authority (in Bloch’s examples — the elders) shares the features of political oratory in the use of only particular, archaic vocabulary; by including only particular syntactic forms and by including reference to a traditional body of knowledge — proverbs, and most markedly, traditional history. The speech also includes a special style of delivery — it is rigid and stylised. Not unlike the speech of

⁵³ Maurice Bloch, ‘Symbols, Song, Dance and Features of Articulation: Is Religion an Extreme Form of Traditional Authority?’, in *Ritual, History and Power: Selected Papers in Anthropology* (London: The Athlone Press, 1989).

priests and politicians in our own cultures, in particular those with histories of totalitarianism. What is achieved by this manner of speech is a disassociation from the enunciating subject — the elders are not speaking for themselves, but ‘speaking the words of the ancestors’.⁵⁴ This state of affairs has been described as trance, ‘instead of the ancestors speaking indirectly through memory, they are speaking directly through their person’⁵⁵ — so possession is in the function of ideology.⁵⁶ The speech acts move into intoning — the repetition of the same formula in a chanting voice.

The third linguistic form, Bloch distinguishes is singing — again, the text of the songs are repeated, the text is pre-existing, and all the elements of the song, as in all songs, are fixed. The meter, rhythm, and pitch are not open to discussion. The three steps leading from what Bloch terms secular discursive language to ritual language require in each of the steps towards formalisation, a linguistic reduction, a limitation, a restriction.

This situation is one applicable equally to religious and political oratory. Bloch pays particular attention to those instances where by means of highly formalised situations there seems to be no way in which authority can be challenged, so the speech form produces a model of coercion. When you accept as collocutor a restricted speech situation, or you enter the frame of appropriate form, you give up the potentiality of communication. Language is here not used to convey particularity, but generality; in its reduced form it operates only within a grid of possibilities, it references only certain sources, the number of words and sequences available for use cannot cover the extensity of experience, they cannot be made to ‘fit reality’, they are made to fit, for example — scriptures, history, treatise. In effect, there is no choice of utterance. The most obvious result of this reduction is that any given utterance instead of potentially being followed by a number of responses, demands few or even one response. In natural speech, speech acts do not predict their responses, however, in a speech situation where the speakers have succumbed to the expected frame of a formalised style of speech, all speech acts become predetermined. They are already there, waiting to be spoken. What we have is empty speech, as Bloch says — speech rendered ‘arthritic’⁵⁷. In a political situation this means that to remain within the rules one cannot answer but with the response elicited by the call.⁵⁸

Bloch does not specify the use of tense in ritual and political oratory, but he does highlight the use and misuse of syntax in producing representations.

⁵⁴ Bloch, ‘Symbols, Song, Dance and Features of Articulation’, p. 22.

⁵⁵ Ibid., p. 23.

⁵⁶ I will discuss possession in a different register in chapter 4 in relation to Michael Taussig.

⁵⁷ Bloch, p. 30.

⁵⁸ For a discussion on censorship and the operations of ‘implicit censorship’ see Judith Butler, ‘Implicit Censorship’ in *Excitable Speech: A Politics of the Performative* (New York & London: Routledge, 1977).

Formalised language demands an impoverishment, patterns of loudness are fixed, choice of intonation is limited, certain syntactic forms excluded, vocabulary reduced, stylistic rules imposed. This holds true of all formalised language; in our own culture most recognizably in religious sermons — where formalised language moves into the next step: intoning. Intoning, somewhere between speech and song — where the restrictions and repetition is further increased. In ritual practice intoning will lead to song — where the denial of choice, according to Bloch is complete. Set apart — during the making of the project the bodies of the participants are not used in the everyday way, ‘that is to say the participants dance’.⁵⁹

Back on the dance floor, we work at copying our teacher. We watch and we try to find the parts of our bodies that should articulate a given movement, an accent. We find again words borrowed from language to talk about dance, we articulate, we punctuate, we accentuate, we respond. As we work we pass from discourse to narrative and back again — following this movement are the appended attributes of tension and relaxation. We shift register and enter into ‘special’ mode. We dance. The Cha Cha Cha. The lyrics of the song we dance to are as follows:

It’s So Nice To Have A Man Around The House

It’s so nice to have a man a—round the house,
Oh, so nice to have a man a—round the house,
Some—one sweet who’s glad he found you,____
Who will put his arms a—round you,____
And his kiss—es just as—tound you, It’s so nice,

Oh, a house is just a house with—out a man,
He’s the nec—es—sar—y e—vil in your plan,
There are man—y things a—bout him,
you just can—not do with—out him,
Tho’ it’s just a con—stant game of cat and mouse,
It’s so nice to have a man a—round the house.

Syntax is the combination and sequencing of words to produce sentences. This configuring is what allows us a certain freedom of movement within language, a ‘free-play’ where meaning and meaning expression is allowed creativity, the relationship of one tense to another will produce different effects than a single tense in a single sentence. In the case of the above song all the tenses are in the

⁵⁹ Bloch, p. 21.

present. Jespersen points out how the present simple denotes not only what is momentarily happening, but also what is eternal.⁶⁰ “It’s so nice to have a man around the house” is an eternal truth.

The steps we learn to dance to this eternal present are the steps of the Cha Cha Cha. Three quick side steps and two slow steps with the body weight shifting from leg to leg. The Cha Cha Cha, as danced today was created in North America, the result of the inter-mixing of sounds brought by Latin American immigration and jazz musicians. Yet the music has a much longer and more complex history. As do the mambo and the salsa. The Latin rhythms we associate with these dance forms come predominantly from Cuba, via the thousands of African slaves taken to the island after the Haitian uprising in the 18th century. The slaves were allowed to organise in cabillolos, and here the Spanish peasants and the African slaves began mixing and blending their musical traditions. It didn’t take long for popular bands to catch on to these rhythms and, after arriving in North America and losing some complicated rhythm patterns on the way, the new dance styles were taken up by jazz musicians and reintroduced to Cuba. The origins of some of the African rhythms are religious. Mambo, is the Haitian name for a voodoo priestess, the drum beats are the sounds of gods. The mambo is the call and response part of the song. Predating the rumba is the African drum pattern that uses a 12/8 feel. Gradually a new 4/4 Rumba appeared — possibly due to the influence of marching bands and Spanish traditional music, this slowed down the music, making it more popular with the urban classes.⁶¹ Later, with the influence of jazz, the Rumba was speeded up and became the Mambo that was danced in New York’s Tin Pan Alley and later in Hollywood movies. But remaining throughout this history of modulation is the clave. The clave distributing the beats across the bars — marking the organisation of sound in a temporal structure, one that can be and must be repeated steadily and one to which the bodies are fitted in precise increments.

Is there a strange and twisted map to be drawn here connecting the complex histories of the African diaspora, the transatlantic expulsion of thousands of bodies relocated, dislocated, uprooted from the coast of west Africa to the Atlantic coast of South America?⁶² Is there a residue of this memory, of this trauma in the undulation of the bodies seeking to feel the pause, the accent, the metrics of a dance? A dance having flown through the centuries, changing and shifting in response to the prescribed and the prohibited, the influential and the repressed, the experienced and the represented, an embodied record of the many traces, conflicts, encounters and struggles that may have constituted a

⁶⁰ Otto Jespersen, *Essential of English Grammar* (London: George Allen and Unwin Ltd, 1972).

⁶¹ See John Chasteen, *National Rhythms, African Roots: the Deep History of Latin American Popular Dance* (Albuquerque: University of New Mexico Press, 2004).

⁶² See Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (Cambridge, Mass: Harvard University Press, 1993).

lived and shared experience. The Danzon, The Son, The Cha Cha Cha, filtering through the decades. Influences, confluences, deemed dangerously supportive of miscegenation, dangerously suggestive of seduction, later elevated (or demoted?) to the status of the national dance of Cuba. The official sound of Cuba. The Son has traces of earlier forms, it merges the ‘Canzion’ and Spanish guitar with the sounds of African percussive instruments. The Canzion, in turn, combined elements of popular Spanish music, popular songs, operettas even, even the waltz. The more immediate history of Cuban dance music is far more recent, the 1920s and 30s saw an explosion of popular music, using elements of European songs with the polyrhythmic interventions of African influence. The music, in Cuba, was later performed in orchestras, as Waxer points out, modelling the North American dance bands of the 40s and 50s.⁶³ Now, in the ballroom dancing schools of Eastern Europe, in the competitions of the International Dance Sport Federation, with its headquarters in Western Europe, the dances are standardised, unified, judged for their rendition of motion.

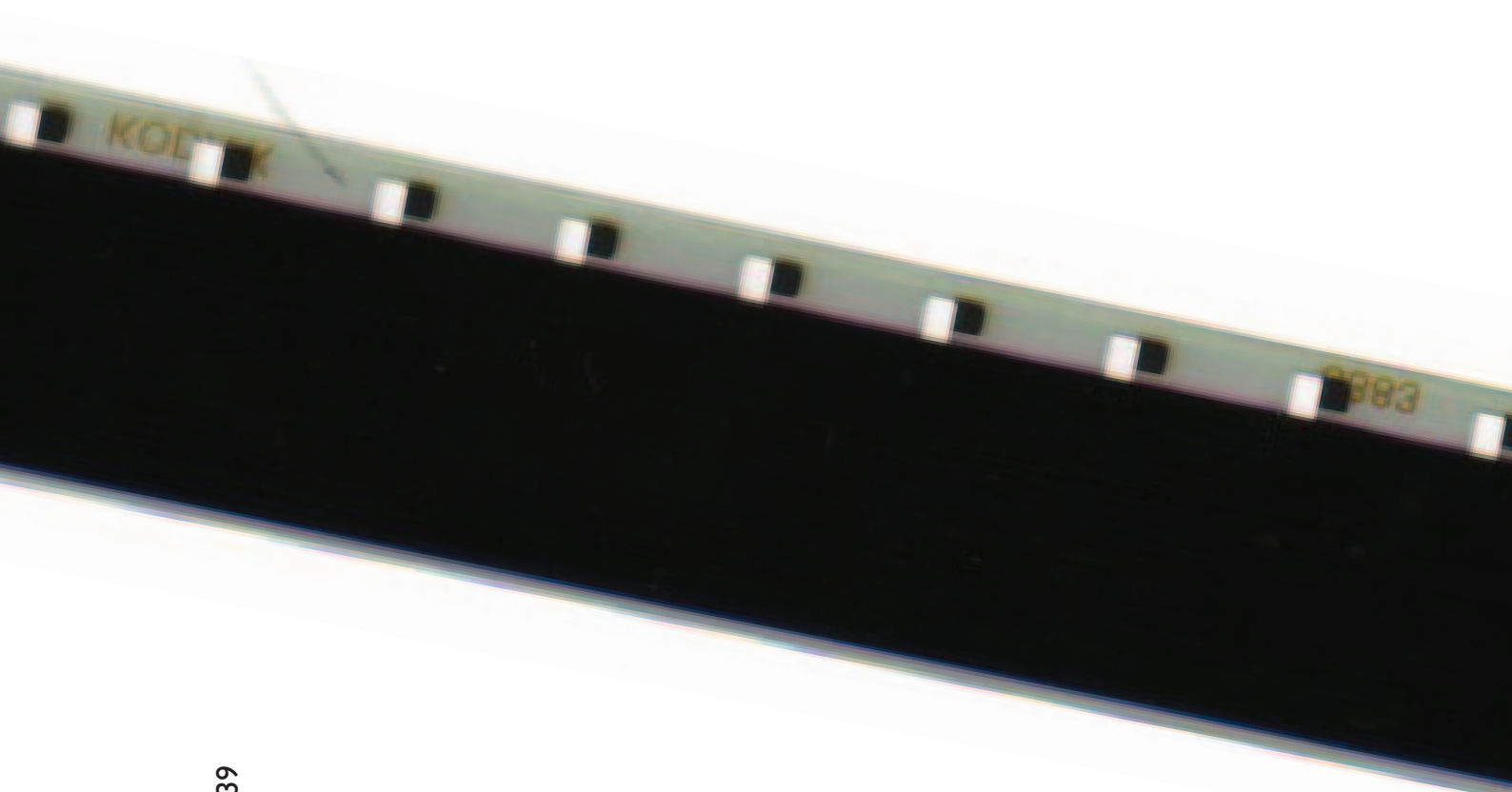
Back on the dance floor we mould are bodies to the shapes demonstrated. We learn to imagine our hips as a plane moving from point A to point B in a slow geometric curving motion, where the most extended point requires our hip to be raised and open and the end point requires it to be dropped and closed. We practice this motion. What we are trying to achieve is the pelvic motion of the Rumba, as taught in Eastern European dance clubs.

In Bloch’s words: ‘As with speech, the formalization of body movements implies ever growing control of choice of sequences of movement, and when this has occurred completely we have dance’.⁶⁴

⁶³ L.A., Waxer, *The City of Musical Memory: Salsa, Record Grooves, and Popular Culture in Cali, Colombia* (Middletown, Connecticut: Wesleyan University Press, 2002).

⁶⁴ Bloch, p. 38.

...



pg 39

Black leader

Chapter I

VOICE OVER: *January 2006, tape 14A, Military Academy, 8.09, Nik cha cha cha, left to right.*

We started off learning how to dance in the Zagreb Dance Centre.

The Centre was located in the Croatian Military Academy.

Most of our co learners were cadets.

There was us, the cadets, and a few more people like Biba and Mrs. Darinka.

We said whoever wants to make a scene for the film is welcome to.

Andreja wanted to.

Black Leader:

Sequence Title: **Andreja**

(We see a frontal shot of a large hall, the hall is flanked by two white columns, and the back wall is covered in glass from top to bottom. The glass reflects the fourth wall, the invisible part of the space, and in the top section of the frame we see the reflection of the film lights. The lights are pointing towards the ceiling to create a diffused lighting set up. Also reflected in the glass are the neon lights of the hall. The neon lights flicker at a speed that affects the light reading of the film camera. This meant that the filmed image has a green hue. The music in the background is Tito Puente.)

1.

I was dancing with Andreja. Nicolas asked which of us would be the man. We were learning the Rumba. I asked her if she had been drinking, which she denied. I said I could smell alcohol on her breath and that she had been dancing with Nicolas earlier. She said she had had a grappa. She went to get a mint. Fisherman's Friend.

2.

This situation was captured on camera, the image from the video is a long shot showing a large group of people in a hall learning the Rumba. Andreja and I appear in the left hand corner of the image. The conversation we have cannot be heard. At xx xx xx Andreja is seen to leave the frame of the image, exiting camera left.

3.

This was a detail of no consequence, whose specifics were left unrecorded, as were the hundreds of other details occurring at the same time within the space of the frame, and beyond the space of the frame.

4.

We held numerous meetings to discuss the events occurring in the classes. We were discussing which event or memory of an event we would select for a staged recovery. There was the situation of Biba telling Jelena that the turn she was making should be wider. There was the situation of Nicolas telling Andreja and myself that one of us could be the man, was it me? Was it Andreja? There was the situation where Vjeran had to admit to not knowing his partner's name. The scenario that was chosen for our first dramatisation was the conversation between me and Andreja. Andreja did not want to shoot the scene with her drinking, but she did want to shoot a scene where she catches a microphone and sings '*I can't stand the rain*'. This last scene appears towards the end of the film, unmotivated, at time code XX XX XX.

5.

The story of the lie is told and retold in one, two, three, four, five versions.

6.

First it is retold during a foxtrot lesson. Andreja is dancing with Bruno, one of the camera-people. They are wearing microphones. Andreja retells the story. This scene is unfolding during the actual time of the lesson. It is choreographed in as much as Nicolas, the dance instructor, organised the couples in the dance hall. It is an intervention in the real time and world of the dance class. The song is '*Driving Home for Christmas*' by Chris Rea.

7.

First it is shown as documented. It is occurring at XX XX XX. Then it is dramatised and framed into a sequence of shots, counter shots and close ups of Andreja and me delivering the dialogue. This was shot on 16 mm film. There were two takes. Both takes were used including the lead ins and outs. The sequence includes the footage shot before and after delivering the lines. We can also hear the mechanics of the wind up Bolex camera as it films the event. (fig. 3) The sound was recorded on the radio mics Andreja and I are wearing (fig. 4) and on the MiniDV cameras documenting the filming. The sound is digital and the image is analogue. The dialogue is not synchronous.

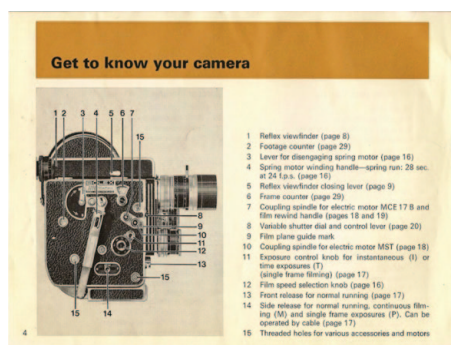


fig.3



fig.4

8.

The second time the story is retold during a disco fox lesson. Andreja is at the back of the hall, to the right, partly obscured by a column. She is wearing a mic and is narrating the story, in the form of a monologue. The song '*We're a Family*' by Sister Sledge ends and she comes forward while speaking. She speaks directly to me. I am behind the camera. She tells me the story.

..

9.

While the camera is still recording Andreja in close up, the sound cuts to two voices speaking about Andreja's story. They talk about the event, the role Andreja wanted to play in the scene and the reasons for the lie. They say: «She».

10.

The last part of the sequence consists of off stage voices, black leader with white subtitles inscribing a transcript of the spoken words on to the image. There is one interpolation where Ana and I repeat the lines of dialogue on film. Ana plays Andreja. There is also a shot revealing the owners of the voices. Igor and Ana. Igor is my partner.

Focalisation ('in the literature 'point of view')

- events presented within a particular 'vision'
- relating no more than what is perceived - perception is non objective

in a story elements of fabula (events?) presented in an certain way.

= vision of fabula
↳ 'focalisation' that which is seen/presented
↳ how it seen/presented

- distinct from point of view as focalisation allows for a distinction between the vision through which elements are presented and identity of the one verbalising the vision.

e.g. one person speaking (expressing vision of the other)

- like perspective except there is no verb or personal name for the action

(the speaker sees more than each character)

A sees B
C sees B & A
B sees none
we see A B & C

< if focaliser lies within the character that character will have advantage over other characters.

- content shift of focalisation can result in a neutrality towards all characters

19th century novel Flaubert + Tolst 'increasingly elaborate visual display'
who sees? whom is being seen?
who is not seeing? what kind of act of seeing? p6!

Heteropathic identification vs. idiopathic identification → Kenji Saito

Norman p 14, 15 - Bal's cinematological approach
to the image disallows this unitary gaze (Hutchings)
... dispensing the different points of view into a field

'Polycentric account of the gaze ... as determined
within institutions of power ... in Bal power is
not a monolith but a net of relations so
possibility of reversing the power relations

'swarm of points' - Foucault
gaze = subject + object - \Rightarrow optically based theory

Benveniste Problems in General Linguistics "The
Nature of Pronouns"

The word 'I' is representatively empty "it cannot
point to anything outside of the location in which it
appears".

'I' is defined by the relation it holds in
congruence with the pronouns we you him they

p 16

One group speaks, the other is spoken about
third person can be talked about when they are not
there.

I and you exist within the discourse or direction, the third
person exists outside the discourse.

The Museum: "I speak to you about them".

The 'I' of the museum achieves invisibility - the discourse of science - assumes to be true - ? → Block? (History
- pattern of realist representation that they efface the traces of their own production (p 17)

'non personhood' narrative of third person / I-you axis of intimacy

'stuttering' 'invisibility' p 20

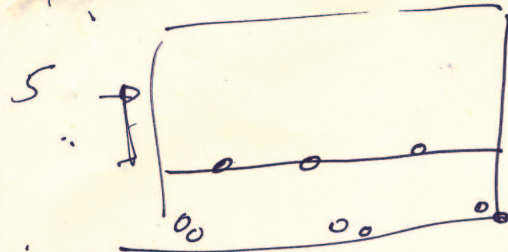
serial photography - indicates the gaps

taxonomic certainties - leaving the third person mark - the borders of safety / hygiene is disturbed.

instead: Borogoe - foregrounds first & second person narrative

(Delence) The Fold: Leibnitz & the Borogoe

Borogoe says but is the word language of intimacy "Each entrance is performed by our 'I' and addressed to a 'you'". Conversely the 'you' generates our 'I'



5

11, 12, 13

(25, 26, 27)



4 5 kw

3 2 kw

et Redoligats

63 avyera
3 formi pnylyucak

u pnylyyole vlyit
rya je rya
skviti kreholno
mryilo. da se
plyti rya.

or 4 kw ^{naplyt s}
~~HHI~~ ^{izlativom} (2 dostatna)

Dedo 150 km dan

Sua ostala rvyeto je 35 km f kw !

1 5kw	175 km	x 4	= 700 km
3 2kw	70	x 4	= 280 km
			150
			<hr/>
			1130

audio of translation of dialogue
and description of action?

provide central character and you not affecting others.

"Pela je da aje paka."

Pela aje je da smolins."

"Paka je kao dike."

"Osoo je iz (one gore)"



DECEMBER - 'The event'

John Marks:
the people are missing

'the event - a predicate of a subject - 'the tree grows',
not 'the tree is green'.

- time takes place between a series of instances

- taking time of its things' "indirect image of time
which allows access to a space which can contain
what Deleuze calls the "power of the false".

the event is a 'manoeuvre'

Deleuze and Guattari and Ian Buchanan & Marks

Bar Narrative Theory

Scholar

Jensen

LIT E 50 Bar

E 90 Sch

German 831 JAM

As I try now, almost four years later to map onto the first finalised sequence of the film now called 'Andreja', the writing I was trying to produce at the time, I attribute the above notes to the issues that were informing my thinking. I cut and paste, edit and rewrite sections of texts produced for various moments of supervision. Text analysing focalisation, tense distribution and events to coincide with the fragments in my notebook. The sub-headings below refer to the entries above.

1. Focalisation

Focalisation ('in the literary 'point of view')

In the shots featuring the story of Andreja's lie, the voice we hear and the image we see do not concur. The radio microphones we used meant that the voice could be recorded at close range while the 'actors' could be in a different space, beyond the range of the camera. This creates a discrepancy in the field of sound and vision, there is a slippage between what we are hearing and what we are seeing, the voices hover bodiless, or above various bodies, and only towards the end of the shot come to inhabit the persons producing the utterance.⁶⁵ The camera is capturing other silent figures, the frame does not direct the eye to any particular point in the image, there is no visual focus. The focus is auditory — while we hear the recounting of the story, we are aware of their presence, but unable to place them in the frame. There are several visual obstacles impeding our access to the 'action' — white columns, a large potted plant. The figures (Characters? Players?), aware of the position of the camera, look towards it, confirming the coming together of a staging and an actuality. The first time we encounter the story of the lie, we hear it rather than see it. The conversation we hear is gradually anchored to the bodies of Bruno and Andreja, the story is narrated through Andreja's voice. She is in conversation with Bruno.

pg 48

Bruno: So what happened then?
 Andreja: Then the woman that was dancing with me, she actually told me at one point: "Jesus!", like really surprised, like: "Did you drink something? And I said: "No", Then she said, kind of, that she can feel it you know... and I said, why how... you know, I mean ... I took a (chewing)gum, I mean, you know?

Focalisation, as theorised by Mieke Bal, in its simplified form is related to what we know in literature and film as 'point of view', however, it is distinct, as the person focalising the events need not be identical to the subject of those events.⁶⁶ Events are presented in a particular 'vision', if the narrative text at hand is a story then the way it is focalised is the way the 'fabula' is presented.⁶⁷ There is a difference between the subjects of vision and the subjects of speech, a difference between whose vision the story is presented through and who is the bearer of the speech. In this case we could argue that the focaliser remains personless, that the camera positioned to survey the scene is set up bearing the tropes of voyeurism, but withholding agency. The sound of the voice, on the other hand, is in close up, the voice speaks as if in close proximity to the hearer, yet the vision is one where all the figures occupy our attention equally.

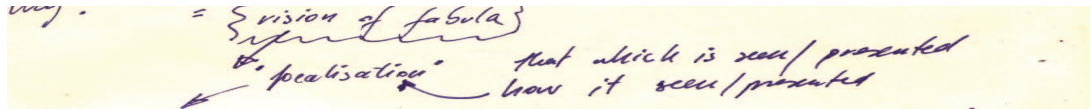
Chapter 1

⁶⁵ There will be further discussion of the issues of synchronised sound in chapter 5.

⁶⁶ Mieke Bal, *Looking In: The Art Of Viewing* (Abingdon: Routledge, 2004).

⁶⁷ The fabula is a term used by the Russian Formalists to describe the narrative construction of a text, the order of the events taking place.

2. Vision of fabula — that which is seen/presented, how it is seen/presented



We are dancing the Rumba, Nicolas is calling out the dance instructions. We follow Nicolas' instructions and take up the gendered positions he places us in.

Nicolas: Slow, quick, quick! Slow, quick, quick. Square!
 Will you be the man? Then you can stand here.

We make one long step to the side followed by two quick steps, shifting our weight from one foot to the other while undulating our hips in a figure of eight. This footage recorded the time in which our conversation occurred in reality. Among the dancing figures, Andreja and I are talking. I was asking her whether she had been drinking. The timecode coincides with the time of that conversation, however the conversation was held too far from the camera to be seen or heard — we were not wearing radio mics, we were off the grid of documentation, so the conversation occurred without a record of it. It is restaged from memory and shot on film. The conversation becomes a dialogue. And we become characters. The words we speak are not in synch with the movements of our lips. As this text is no longer a conversation, I transcribe it in the form of a dialogue list.

Nicole: Have you been drinking?
 Andreja: No, I haven't.
 Nicole: But your breath smells.
 Andreja: Well, I had a grappa with my coffee. Is it really that bad?
 Nicole: Well, yeah and you've just been dancing with Nik.
 Andreja: Well, next time I'll chew some gum or something.

We act badly. Although the words we utter are our own, our voices are unable to enunciate without thinking. The speech we utter makes us conscious of uttering speech. We speak and hear ourselves speak. The 16mm film is grainy and green. It shows Andreja and me in close up. The soundtrack includes our stilted dialogue, but also the sound of the Bolex camera filming our cinematic event. The film shot is rerecorded on video on an editing suite. An amateur form of film transfer. The flicker of the image as the Steenbeck runs the film over its picture head, as the black edge of each film frame is perceived, marks out the sequence as one that is sensate, that our eyes need to reassemble. The sequence narrates its own making. It focalises its vision through its mechanics, and through the operation of the eye, through our perception of that which is usually absent being shown. Sean Cubitt

talks about the frameline in early cinema appearing just within the borders of perception, appearing sufficiently to announce its own physicality, the flicker of the barely visible black edge of the frame bearing witness to film as a succession of stills, reconstructed in our brains to produce motion rather than multiple stillness.⁶⁸ The sound of the camera as its claws transport the sprocket holes of each frame, pull it into position for exposure and propel it through its mechanism, equally acquires agency and recurs throughout the film. We cut back to the ‘actual’ time of the reality in question and back to the digital image.

Nicolas: One two, three four, five six, seven eight! One two, three four, five six, seven, eight! Again!

Says Nicolas. He turns and looks into the video camera.

3. The event as a meanwhile

the event is a 'meanwhile'

We cut to another restaged event. Biba’s finger enters the shot as she tells Jelena and Igor that they need to make a wider circle. This is also shot on 16 mm film. We considered making this event into an autonomous story. However we did not. It remained a ‘meanwhile’, which is accompanied by a crescendo in the soundtrack, signaling the possibility of drama, however the drama is abandoned abruptly. A narrative in its most reduced form involves a series of events related to each other. A minimum of two events is required. These two events need to be in some kind of relationship, logical or temporal. Events demand a verb, also an object. As such they suggest a process of change — something happens. But this also demands that the verb be the predicate of the subject — the agent of the change. An event, a happening, an action — an event — something happens, a ‘then’. A number of events linked together logically or temporally constitute a fabula, the account of this fabula in a particular manner is, according to Bal, what makes a narrative. Something, ‘then’ something else. A finger. A finger enters the shot. Subject, verb, object.

4. The discourse of science — assumes to be true Bloch? History — feature of realist representation

the 'I' of the museum achieves invisibility - the discourse of science - assumes to be true - ? → Bloch? (History - feature of realist representation that they appear the traces of

We hear: “Cut!” We cut to a 16mm freeze frame of Andreja and me preparing to repeat our dialogue. The frame is dominated by fingers about to click, signaling the beginning of action. We repeat the dialogue. This time the sound was recorded on different channels, so that although the two characters are equidistant from the camera the voices seem to appear from an unequal space. One is coming from the left, the other from the right. What we see

⁶⁸ Sean Cubitt, *The Cinema Effect* (Cambridge: MIT Press, 2004).

are two women talking, what we hear is the contradictory conduit of the amplified voices. What we experienced was the sound of our own voices sounding like the voices of another. We cut to other members of the group observing the action. Andreja says:

She said she hadn't been drinking!

Bal considered scientific discourse, the language of the Museum and of traditional documentary film, to be that discourse which denies reference to the focaliser, when the discourse is presented from a single, invisible point of view. A truth claim is being made by presenting the text as if it speaks for itself. In so doing, in obscuring reference to the agent that produces the narrative, tropes of 'Realism' are activated.⁶⁹ Realism conceals the traces of its own production — in realism, as Bryson says, 'products are found, not made'.⁷⁰ The grammatical person of this discourse is the third person. In the case of Andreja speaking of herself in the third person she is presenting her vision of her character, she is focalising and vocalising the actions of 'Andreja' in reported speech.

5. 'Non personhood' narrative of third person / I - you axis of intimacy

'non personhood' narrative of third person / I-you axis of intimacy

We cut to back to the video. The image shows a group of people learning the disco fox. The dancers are not in unison. The song is 'We a Family' by Sister Sledge. The group is undifferentiated, Andreja is part of the group, as are the two characters we saw observing her. We cut to 16mm film showing the group dancing the disco fox. We hear Andreja's voice recounting the story in the first person, she is speaking of me in the third person:

Andreja: I remember one situation on the course when I was dancing with a woman and... suddenly she asked me, errr ... she said to me: "Hey, did you drink something?" with this strange worried face and I said to her...

7. One group speaks, the other is spoken about, third persons can be talked about when they are not there

*One group speaks, the other is spoken about
third person can be talked about when they are not there.*

She comes forward and addresses her speech directly to me. I am behind the camera. You cannot see me. As she approaches her speech changes from being a voice off to being a voice in her body.

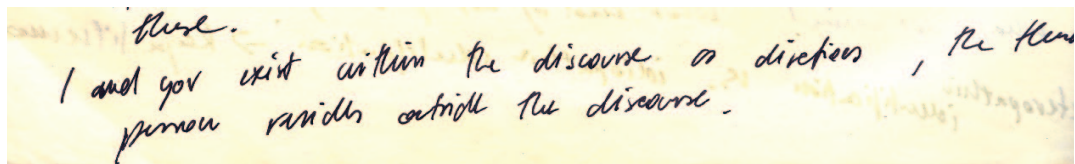
⁶⁹ I use the term in reference to the genre, in a trope of objectivity.

⁷⁰ Norman Bryson, 'Introduction', in Bal, *Looking In*, p. 17. I will discuss notions of Realism in reference to Brecht in Chapter 4.

Andreja: ...but, she said: (synch sound) "Yeah, you can really feel it." I mean I said: "How, how can you feel it?" – "It's the breath, you know, and I said: "Well, I had like a coffee and something, you know? I mean, a small drink with a coffee." So, yeah, she said: "But you just danced with the teacher, you know, you know, I mean, you can feel it, you know, what he will think about it?" I said: "OK, no problem." Then I went straight away to get myself some bonbons like a Fisherman King, you know? And, after that I always wear (carry) condoms in my bag and a Fisherman Kings.

In most narrative forms the focalisation is what makes audiences empathise and/or identify with characters. According to Bal, constant shifting between focalisers results in an emotional neutrality towards all of the characters. It is an interesting advantage one character can gain over the others by having the power to present, but if this power is decentralised, if we see this nonalignment of the focaliser and the subject of the gaze, what we get is a field of possible visions, as Norman Bryson would say, a Foucauldian non unified 'swarm of points'.⁷¹ The conventional set of power relations, who owns the gaze and who is the object of that gaze, is disrupted and instead a set of relations is forwarded. In *Andreja* the agent of the locution is being shifted along a structure enumerating the different persons involved in the narrative event.

8. I and you exist within the discourse as directions, the third person resides outside the discourse.



The image stays on Andreja, but we hear a male voice in conversation with a female voice recounting Andreja's story in the third person. Andreja is being talked about. Andreja is looking at me. Andreja is talking to me. Her mouth is opening, but we hear Igor talking in Croatian. We see the English translation in subtitles. Igor acts out her lines. As he says her lines, we cut to 16mm film. We see Andreja and me delivering the dialogue, but we hear Igor's reported speech. We then see Ana and Igor talking about Andreja in the auditorium. We hear Ana asking about the kind of scene Andreja had wanted to shoot. How she wanted her scene to look. We see a group of us observing other dancers. Igor says that he is not really sure whether that is the scene she wanted to do, or whether she wanted Jelena to play Andreja's role, but Jelena didn't want to do the shot where she is drinking grappa. We cut back to Andreja who is still addressing the camera. She orders a Manhattan.

IGOR: When Andreja was dancing with Nicky ... she kind of stank of alcohol. Nicky noticed this and Nicky asked her: "Have you been drinking?" And Andreja said: "No, of course not! – "Are you sure?" And

⁷¹ Bryson, 'Introduction', in Bal, *Looking In*, p. 15.

Andreja says: "Just one little grappa!"

ANA: Why did she say that she hadn't been drinking?
 IGOR: I guess she was embarrassed... that you could smell alcohol on her breath.
 ANA: Why was it a problem in the first place?
 IGOR: I don't know. Because later she was dancing with Nik.
 ANA: How did she do her scene?
 IGOR: How did she do her scene?
 ANA: What does her scene for the film look like? IGOR: Something like that. I'm not even sure that is her scene if that is the scene she wanted.
 ANA: But, that is her scene.
 IGOR: Yes, that is her scene, but I'm not sure if that's what she wanted or whether someone from the team suggested it.
 ANA: As far as I understand it, she first didn't want to do the scene, but then did, but then she wanted Jelena to play her. She didn't want to play the scene where she's drinking grappa, 'cause she made up a scene where she's in a bar...
 IGOR: Oh yeah... in the bar.
 ANA: Where she's drinking grappa.
 IGOR: Yes, she likes that scene.
 ANA: And then she starts eating mints, Fisherman's Friend.

9. Distinct from point of view, focalisation allows for a distinction between the vision through which elements are presented and identity of the one verbalising the vision. e.g. one person speaking/expressing vision of other

distinct from point of view or focalisation allows for a distinction between the vision through which elements are presented and identity of the one verbalising the vision.
 e.g. one person speaking/expressing vision of the other

We cut to black. Ana's voice recounts the story and where it begins and ends. There are English subtitles. When she comes to the part where Nicky asks Andreja whether she'd been drinking, we cut to 16mm film. The image shows Ana and me dancing. We are delivering the dialogue, our mouths are moving and we are repeating the motions from the earlier shots, but there is no sound. The dialogue appears in subtitles and in inverted commas. Ana says in translation, and through subtitles, that she had had just one beer.

ANA: ... and she says she had just one grappa with her coffee.

There are two versions of the film, a Croatian and an English language version. In the Croatian version the final sequence of *Andreja* is also subtitled, but instead of the subtitles translating the spoken text, they transcribe it. Subtitles are to the non-western world the

customary habitus of the viewer. The viewing experience of most non-western viewers has as its perceptual focus the bottom edge of the film frame. In Croatia, and ex Yugoslavia, dubbing has only appeared in the last ten years, and mostly for animated features, every other genre is still subtitled. There were instances in the socialist era when the films were interpreted into Serbo-Croat simultaneously by a lector.⁷² But for the most part it was the bottom of the frame where a synthesis of perception takes place, where the images and actions occurring in the visual field are mediated through language, where in the first movement the sounds of speech are transferred to the graphemes of words, and in the second movement the language of the other has to be approximated to the language of the self. Both the translation and the transcription involve a form of mediation and inscription, as Fabian says — all description is also narration.⁷³ In both versions the voice off is the Croatian version where what is being transcribed is the translation of speech into writing,

We cut back to black. Ana finishes her narrative, we hear several voices and a count in, they say in unison:

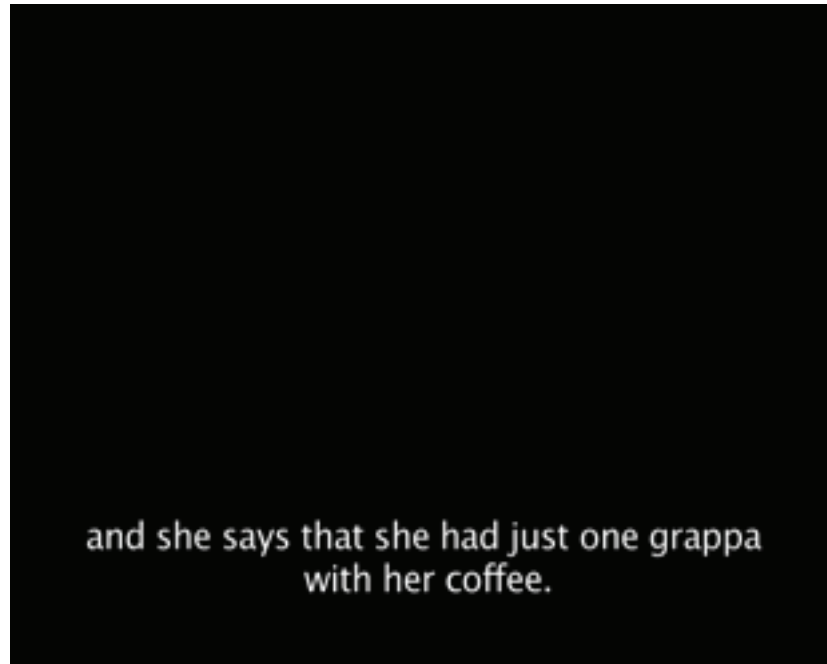
Chorus: One, two, three: She said she hadn't been
 drinking!

Third person narrative is the narrative of history. According to Benveniste it is the deictic nature of language that is paramount — that which constitutes the subjectivity required to communicate with in the first place. So the pronouns 'I' /'you' on their own are empty, they have no referent outside of the context in which they are spoken. Each speech act is performed and addressed by, and to, a subjectivity occupying the pronoun 'I' and 'you' in alternation. Outside of that frame the words in themselves have no meaning. They are grammatical positions waiting to be claimed and passed on, shifted. 'We shall define historical narration as the mode of utterance that excludes every 'autobiographical' linguistic form. The historian will never say je or tu or maintenant, because he will never make use of the formal apparatus of discourse, which resides primarily in the relationship of the persons je; tu.'⁷⁴

⁷² My mother used to translate English language films into Serbo-Croat at the Yugoslav Film Festival in Pula. Housed in one of several cabins at the back of the festival Arena, she was one of the four or five women mediating the speech of the actors.

⁷³ Johannes Fabian, *Power and Performance: Ethnographic Explorations through Proverbial Wisdom and Theatre in Shaba, Zaire* (Madison, Wisconsin: The University of Wisconsin Press, 1990), p 110, quoted in Bal, 'First Person, Second Person, Same Person', p. 1.

⁷⁴ Benveniste, *Problems in General Linguistics*, pp. 206-207.



Andreja, the first sequence of *In Time*, is programmatic or pro/grammatic. It operates within the parameters of the gaze, the focalisers, the objectifying third person, the historical past. It obeys these statements, underlines them, proves them. It sets itself up to enquire into the possibilities of creating history based on narratives of the recent past and cast within the tropes of documentary and those of fiction. The term documentary I use here as a short cut to the discourses of truth and authenticity. Trinh T. Minh-ha says, ‘There is no such thing as documentary’.⁷⁵ A finite assertive utterance, one aiming to offer an opening, rather than a closure. And one aiming to unhinge the discourse surrounding documentary. If we take discourse in its meaning as defined by Foucault, we will see a collection of texts, a community of scholars involved in the study of a particular subject of study, a body of knowledge, producing exclusions and inclusions, a self regulating system articulating knowledge linked to, or formative of, as Foucault has demonstrated, regimes of power. Documentary claims to relate actual facts; in the traditional history of the evolution of film the lineage of documentary is usually traced back to the Lumière brothers observational clips on the one hand, and Méliès’ ludic spectacles on the other. Documentary form is far more complex and diverse than this, but for our purposes here we will use it as a short cut to an investment in actuality.⁷⁶ The tropes of such a shortcut form would include the non intervention of the maker, the long shot, the hand held camera, lip synch, the interview, all elements that in an unhinged practice become figures. Figures of speech, figures of film. The figural paradigm I chose as my dancing partner in *Andreja*, the first sequence of five, in the film *In Time*, is the evidentiary one. This happened. As evidenced, as confessed, as testified.

⁷⁵ Trinh, T. Minh-ha, ‘The Totalizing Quest of Meaning’, in *Theorizing Documentary*, ed. by Michael Renov, (New York: Routledge, 1993), p. 90.

⁷⁶ ‘The notion of any privileged access to a reality that exists ‘out there’, beyond us, is an ideological effect.’ Bill Nichols, *Representing Reality: Issues and Concepts in Documentary* (Bloomington and Indiana: Indiana University Press, 1991), p. 107.

..

The event whose credence we seek, however, escaped
the gaze,
the glance,
the ear.

(Is there no noun for the act of hearing?)

The hearing.

Nominalisation — turning a verb into a noun, creates a void of agency, that is subjectivity. A noun has no subject, the subject belongs to the verb, the predicate, and refers to a direct object, without this the responsibility and consequences of an action disappear — a noun, as Bal points out, makes things universal and abstract, but not accountable.

In Mieke Bal's example 'rape' and 'he raped'.⁷⁷

In Gilles Deleuze's example 'the tree is green' and the 'tree greens'.⁷⁸

I made a film. A film was made by me.

I fell over. I was overfallen. 'I fell over' ends, it goes nowhere. It requires no object to relate to.

The transitive verb directs its action back to the subject. Its object is acted upon by the subject, it moves from subject to object. It is reflexive in meaning if not in grammatical category.

Transition

Milošević died.

No transitive.

No hearing.

No leftover.

No loose change.

⁷⁷ Bal, *Narratology*, p. 156.

⁷⁸ Gilles Deleuze, *The Logic of Sense* (New York: Athlone Press, 1990), quoted in *Deleuze and Literature*, ed. by Ian Buchanan and John Marks (Edinburgh: Edinburgh University Press: 2001).

..
-

All the events that have occurred during the period of making the first sequence and in the hall of dance:

Milošević died, 'umro je Sloba'... nema pravde (no justice) in the car on the way to Črnomerec

Severina made Štikla A neo-folk song to represent Croatia at Euro song

Montenegro votes for independence

Gotovina is arrested

A soldier from SCG (Serbia and Montenegro) comes on an exchange and attends the dance course

The turbo folk songs in Črnomerec: 'Jebeš Prag, idemo u Hag' (Fuck Prague, we're going to the Hague)

Mesić visits the barracks

pg 58

Scene:

"Come here!"

All the dancers move across the dance floor.

Scene:

Chapter I

As I write this the festivities to mark the 15th anniversary of the Croatian Armed forces are under way. In preparation for this day most of last week we were not able to practice. The dancing, as it happens, takes place in the main hall of the Military Academy of the Croatian Army in Zagreb. Our hall, the hall most of the above sequence was filmed in is also a receptacle for a variety of events. Strangely enough these are not exclusively military events. Folklore, cheerleaders and ballroom dancing also takes place.

The President of Croatia would be a common guest in our hall.

Imagine the space occupied for the recent state event.

“He must have been here”.

And here was his aide.

Then they sung the hymn.

He must have given a speech.

I wonder where the camera was.

Scene:

Andreja turns up in ‘action’ elsewhere.

Biba puts her finger on Jelena’s shoulder.

Empty space with pre-existing scenarios, empty stage at military academy.

Empty stage of press tent for army celebrations.

Dancer introduces the content of the action: “In this scene Andreja will deny her alcoholism.”

Jelena and Miro argue with each other.

Third person looking.

Close ups of people laughing.

A space, a stage, an ongoing 'situation' ready to receive events and dialogue from its surroundings — the elements of the arrangement are not actually fixed, they act more as a chorus and line up of physical entities which can take on the lines, dramas, events, and conflicts we decide to put on them, they are almost like personae, or masks, they do not claim any subjective agency, although they can, they instead are one of many. They are receivers and producers of fragments of other stories, other roles, other lines of speech.

Chapter 2



pg 61

The Present Tense used for the Moment
and Eternity.

376	15/05/2005	UNKNOWN
1065	16/05/2005	UNKNOWN
1401	24/05/2005	16:42
3340	01/06/2005	15:30
4331	03/06/2005	UNKNOWN
4630	04/07/2006	08:47
5024	01/09/2006	15:21
8683	21/07/2010	12:58
11111	24/08/2010	01:32

The following examples are taken from Otto Jespersen's *Essentials of English Grammar*.⁷⁹

I wrote — preterit (simple past).

I have written — perfect (present perfect).

I had written — pluperfect (past perfect).

Direct and reported speech — in turning direct speech into a report of events the tenses shift by one, and the person shifts by two.

I am glad to see you — he said that he was glad to see you.

I saw her on Thursday — he said that he had seen her on Thursday.

I have not seen her yet — he said that he had not seen her yet.

And the pluperfect can be shifted no more:

I had not seen her — he said that he had not seen her.

The pluperfect in English is the tense beyond which there is no verbal past — no tense to designate this time before last.

(Jespersen's examples again):

'I had seen him before he saw me.'

(If someone had seen 'me' before 'I' had seen 'him' it would be: first she saw me, then I saw him, then he saw me.)

She had seen me before I had seen him and before he saw me.

(She had seen me having seen him before he saw me) this does not alter the sequence of events, but simply the agency of it, as I have been made passive.

⁷⁹ Otto Jespersen, *Essentials of English Grammar* (London: George Allen and Unwin Ltd, 1972).

..
-

Language itself, in the grammatical organisation of tenses, is a mimetic representation of a lived experience. The experience of time is disassociated from its verbal rendering. We have a predetermined pool of tenses to choose from to express our experience of time, there is no immediate connection between the experience of an event and the tenses we are offered to describe the event. The correspondence between the experience and the representation of it is really rather modest. The experience of time is of course an abstract notion — time cannot be observed, it is nowhere to be seen.

Cut to a text about tense.

pg 63

Sometime in the past.

A woman brings a hand to her neck. She is repeating the movement of a woman documented in Vienna at the Opera Ball rehearsals bringing her hand to her neck. The original, the hand in Vienna, as caught on video, would appear to be unmediated, what Buchloh has called ‘unmediated presence’.⁸⁰ Movements which seem to speak of their bearers, details which seem to give clues about their identity, the kind of detail Morelli used in seeking to determine the true author of a given painting. In ‘Clues: Roots of an Evidential Paradigm’, Carlo Ginzburg compares Morelli’s analytical methods with those of the detective, the psychoanalyst, and the historian.⁸¹ Morelli, whose method of correct attribution relied on his careful study of detail, claimed that it was in the ‘insignificant’ minutiae of painting that the true identity of the painter was to be found. It was not in the most characteristic features of the painting that the painter would be revealed, but in the rendering of trivial detail — in the earlobe, the fingernail or the shape of the toe, the elements of the painting where the painter falls into carelessness, where his concentration wavers, where his conscious effort is suspended, where the conventions are relaxed, here the artist or his forger will give himself away. Morelli’s notebooks were full of illustrations of various bodily details: noses, earlobes, fingers, toes — an archive of physiognomic details to be used, as in police identikit elements, in detecting the true perpetrator of an artwork. This method of investigative inquiry based on the most trivial and seemingly unimportant of detail — it is the trace left behind unconsciously that will lead to the correct attribution of identity in the end — is common not only to Sherlock Holmes, claims Ginzburg, but also to Freud, who, himself, as Ginzburg points out, found Morelli’s methods to be related to those of psychoanalysis. And the paradigm common to them all is what Ginzburg calls the ‘evidential paradigm’. To find in the seemingly insignificant and discarded trace/symptom/remain, the clue to a deeper reality and to make a probable conjecture on the basis of these clues.

The historian/ detective/ psychoanalyst must not be misled by over determination, the source should not be already ‘contaminated’ by

⁸⁰ Benjamin Buchloh, ‘Memory Lessons and History Tableaux: James Coleman’s Archaeology of Spectacle’ (1995), in *James Coleman: October files 5*, ed. by George Baker (Cambridge, Massachusetts: MIT Press, 2003), p. 85.

⁸¹ Carlo Ginzburg, ‘Clues: Roots of an Evidential Paradigm’, in Carlo Ginzburg, *Clues, Myths, and the Historical Method* (Baltimore: The John Hopkins University Press, 1992).

interpretation.⁸² In 'The Inquisitor as Anthropologist', Ginzburg talks of the historian pouring over his sources, like an actor trying to get into character, trying to make contact with the defendants and the inquisitors in search of historical evidence. The sources he is studying are the transcripts of the inquisitorial records of the Friuli trials of a group of peasants accused of witchcraft. Ginzburg shows how the defendants, the *benandanti* battling against witchcraft to guarantee a good crop, came over the course of 50 years to 'confess' to being witches, as their answers increasingly echoed the questions of the inquisitors. In compiling their evidence, and making what was at first unfamiliar to them, interpretable — by making it fit the predetermined categories of 'witch', the inquisitors recorded the proceedings in minute detail providing historians now with an archive of 16th century human behaviours — even blushes, small gestures, and silences were recorded in detail.

In reporting the answers and behaviours of the *benandanti*, Ginzburg maintains, the Inquisitors failed to recognise and therefore failed to encode the utterances and gestures — not knowing what to exclude, they included all possible detail. Christopher Pinney uses this notion as a useful way of thinking about photography — the failure to exclude is what allows a 'leaking out' to occur.⁸³ The clue would be that which escapes the control of the author/ producer and points to an underlying truth — the indexicality of the photographic image is precisely that which undermines the objectifying impulse, instead affirming the instability of the image. The index being a trace of its referent points to a physical connection. Precisely that technology and apparatus that choreographs the reality it captures, while claiming for it the register of the objective, cannot help but capture the incidental.

In the case of my film *The Waltz* (2006), constructed through re-enacting minute gestures recorded in the Opera House in Vienna and transposing them to the Opera House in Zagreb, where the original gesture, captured in Vienna, may act as a clue and reveal the 'true' identity of its agent, what happens when that clue, that 'leakage' is copied, translated and dramatised?

Is this process so different to the process the historian employs, when using the document, the record, to recompose a world? In *The Waltz*, this appears in the unfolding of a local micro history claiming its Habsburg heritage. Reaching back though the ages in a claim of continuity in a collective recomposition of a history that never happened.

⁸² A term used by Ginzburg in 'The Inquisitor as Anthropologist', in Ginzburg, *Clues, Myths, and the Historical Method*. (Baltimore: The John Hopkins University Press, 1992).

⁸³ Christopher Pinney, 'Introduction', in *Photography's Other Histories*, ed. by Christopher Pinney (Durham and London: Duke University Press, 2003), p. 7.

The fictional aspect of history is nothing new, and not unique to the Habsburgs, there are many examples of intentional distortions of fact, but there are also many instances of facts becoming distorted through a combination of mistranslation, misinterpretation, misrecognition and prejudicial accounts. As in the Friuli trials, where the peasants were almost by inertia labelled witches and where Ginzburg so immersed himself in the transcript of the questioning to uncover the misrecognised, and the incidental.

Yet this incidental is then used as unspoilt data to produce a reconstruction of past events. Ginzburg's experience with the documents of the Friuli trials is interesting for the relationship it shows the historian to have towards his or her sources, the method a historian can use to make reconstructions from. Marc Bloch calls this 'recomposition'.⁸⁴

In the case of my later film *In Time* (2008) the details of events set apart for 'recomposition' belong to the recent past, and to living sources, they focus on constructing narratives from memory, the trace they follow is one that belongs to an intimate past. Although in the context of former Yugoslavia, an intimate past that is also the historical past.

In concentrating on the clues he found in the documents of the benandanti trials, Ginzburg seems to be actively taking on the role of the director/detective. A role in which he is deeply engaged with what in dramaturgy would be called the 'characters' — he seeks their motivations, their thoughts, like a method actor building a character and studying the detail of the gestures of a prisoner, a politician, a peasant. Whatever the task of inhabitation may be, he uses the records as an entry point to the world of what were once living individuals and creates a narrative, working from the clues to configure a story. He is using that which escaped containment by the inquisitors in the 16th century, to contain within a narrative reconfiguration of an historical enquiry in the 20th century. Although the historian can never be in the presence of his or her subjects she will endeavour to form a bond, a relationship by way of 'osmosis', a metaphor Ginzburg uses to describe the interconnection between the historian and her sources, a leaking through across a semi permeable membrane resulting in a diffusion, a way of understanding and translating difference. The historian has not often the option of relying on 'primary' sources, the historian relies on a whole gamut of information, secondary, reported and image based to shape from the past a figure, to flesh out the complexities of emotional and cerebral beings beyond reach. In so doing the historian is creating a form of fiction, a story based on truth, reconstructed from evidence. So in as much as this method is the dramatisation of documentary data, the interpretation of the data is built up and outwards to achieve a feasible reality.

⁸⁴ Cited in Paul Ricoeur, *History and Truth* (Evanston: Northwestern University Press, 1965), p. 24.

In documentary film, the process is almost in the opposite direction, while the clue/detail is still the holder of truth, the rhetoric of the truth claim demands an easing of the presence of the tools felt in a 'narrative', in the case of film this means that not only narrative elements such as plot, character, action will be manifestly absent, but evidence of camera work, lighting and composition of shots will, conventionally, be thought of as inappropriate, the image will be seen to harbour no intervention. All traces of 'artificiality' will be carefully removed. This is not to say that there is no intervention, on the contrary — as Bill Nichols has pointed out in *Representing Reality*, while many film theorists define the documentary subject as one upon which the director exercises no control, the documentary method of representing reality often involves an intricate mise-en-scene rehearsed behind the camera to ensure a 'spontaneous' delivery of the reality in front.⁸⁵ The relationship built between ethnographer/sociologist/filmmaker and her/his subject, is one built over time, and one where a form of trust on the one hand, and pure habit, on the other, are the prerequisites of 'catching the real'. Needless to say, technology has played more than an innocent role in this rapprochement. The smaller the cameras, the less cumbersome the sound recording equipment, the lighter the tripods, the nimbler the operator — the less obtrusive their presence. In this game of hide and seek, it seems untenable to renounce control. Again, following Nichols, the control exercised here is hidden — one thus complex and problematic. The filmmaker is here comparable to the detective, if not the spy, with recording equipment now itself almost unnoticeable. But still the equipment is there, as is the crew, decisions need to be made, shots composed, shutter speeds adjusted and most importantly decisions as to when to stop filming. Beyond the production devices themselves, the intervention will be left hidden in the editing. The editing will provide all the tools of the narrative trade in the form of ellipses, and the organisation of temporal material into a unified composition, vast expanses of time will be rearranged to carry forward the exposition, cut-aways will be tailored for maximum impact. A less obtrusive form of intervention. Bill Nichols shows in *Representing Reality*, how in formal terms, the style of documentary editing differs from that of fiction.⁸⁶ Deeply suspicious of the image, and wanting to distance her or himself from the distractions of fiction, a reservation tracing its lineage back to early documentary filmmakers such as Wiseman and Vertov, the documentary filmmaker claims as his/her subject 'historical reality'. Imagery, claims Nichols, in the documentary film can be strewn together as an argument, rather than a story. The logic of the sequence relies on the logic of the argument advanced, rather than on the logic of a 'story'. The sequence of images following one after the

⁸⁵ Nichols, *Representing Reality*, p. 13.

⁸⁶ Ibid., p. 4

other is organised around the notion of evidence. The documentarist, as the ethnographer, as Ginzburg points out, is at an advantage over the historian, in that the evidence is accessible, the sources are alive. And what film has the privilege of claiming as its primary evidence is the coexistence of camera and its subject. As Jean-Louis Comolli has claimed, the beauty of film, any film, documentary or narrative, is precisely the contingency already mentioned — the fact of a shot means that an encounter occurred between the filmmaker and the subjects.⁸⁷ An encounter which will always point to a co-presence that allows for the simultaneity of randomness and choreography. In as much as the breeze of a wind or a twitch of the nose will always be in excess of the construction, in excess of the planned, any film is a documentary film. The question is then whether a documentary is more so?

In *History and Truth*, Ricoeur refers to Marc Bloch's description of the historian's craft — one, claims Bloch, based on observation, and thus no less scientific than science, even while condemned to never being in the presence of its trace — ever trying to attain a history through documentary traces.⁸⁸ Ricoeur claims that to observe is much more than to record a fact. Of course, the documentary filmmaker is also always looking for the moment of reality where below a surface of appearances the deep truth yields itself. In a way *The Waltz* moves in the opposite direction, it takes as its zero ground the documentary, evidential clue and builds upon it layers of appearance, the evidence of the incidental is first mimicked and then dramatised.

In *The Waltz*, the rehearsed repetition of an unrehearsed, documented detail exists in a temporal zone distinct from a record of a past event. As if the repetition, in being a figuration of the everyday, were also grammatically ambivalent to the event it is refiguring. According to Benveniste, for '*events to have been recorded as having occurred, they must belong to the past*', (my italics) but in effect 'they are characterised as past from the time they have been recorded and uttered in a historical temporal expression'.⁸⁹

The historical voice, according to Benveniste, is recognisable as such through the use of only some of the possible past tenses, in French usage these are — the aorist, the preterit and the imperfect. In English grammar, the aorist would indicate the aspect of a verb, rather than its tense. The aspect refers to the condition of the verb in relation to its completion or singularity, and does not, like the tenses, indicate the relationship of verb to time, the aorist aspect would designate an action in an unspecified past without indication of the

⁸⁷ Comolli, 'Documentary Journey to the Land of the Head Shrinkers', pp. 36-49.

⁸⁸ Ricoeur, *History and Truth*, p. 23.

⁸⁹ Benveniste, *Problems in General Linguistics*, p. 206.

duration or completion of the action. The aorist simply states the past. The preterit would be the simple past in English — an action that occurred at a specific time in the past, and the imperfect would correspond to the English past continuous — an action in the past without temporal boundaries. All of these are tenses which designate an event or action that both began and ended in the past, actions that are clearly severed from the present, tenses that have no residual existence in the present — for a historical utterance to be historical it must have no recourse to the present. These are the tenses usually used to narrate history, and ‘historical utterance’ indicates events that took place in the past without the narrator intervening, not only does the narrator not intervene, but is invisible — the aorist, says Benveniste; ‘is the tense of events lying beyond the person of the narrator’.⁹⁰ The historical utterance is therefore beyond the inflection of the author, it is, rhetorically, neutral, objective, distanced — it simply lays out the events which, have been recorded as having occurred. This is the voice of the textbook, the voice that states the facts of history. A voice without reference to itself.

Among these tenses lie also the complexities of translation — the existence in other languages of other tenses, of other aspects modulating the verbal attitude to time, and other prefixes and suffixes added to verbs to make them change their duration, their status or their proximity to other tenses. In Croatian there are two more past tenses — there is also the aorist, an archaic tense, still in use designating a past that has or had just slipped from the present. And there is the imperfect, no longer in oral usage but still used in the written text, a tense designating a lasting action but in the far distant past. This is the tense of epics and historical narratives, a tense laden with historical aggrandisement, a tense that, if used now, betrays the political intention of the speaker so transparently that it brings to bear on the use of all other tenses.

The unnoticed, disassociated narrator-less voice that is characteristic of the ‘historical utterance’ in the documentary or ethnographic film is usually present in the physical voice of the narrator. The narrator in the film holds the authority that in writing stems from the absence of a narrator. The narrator’s voice is the disembodied god-like voice beyond the scope of the events narrated, and beyond the time of the events unfolding, the voice that is not questioned. This is simply the grammatical status of the character of historical utterance. It does not have a speaker. The consequences of this state of affairs however, go beyond grammar into the sphere of production, and the production of the voice is not made evident, the apparatus supporting its production is hidden.

⁹⁰ Benveniste, *Problems in General Linguistics*, p. 208.

The above text was written five years ago, and was presented as part of the MPhil upgrade exam. It is presented here in modified form five years since the original moment of writing. The issues I discuss were in relation to my film *The Waltz*, which will be discussed in greater detail in Chapter 3 of this thesis. However, the issues of the reconstruction of the past and the sources this conjuring accesses apply to my film *In Time*, as well. The difference being that the gestures and events reconstructed belong to the persons reconstructing them. The bracketed numbers mark the space where the original footnotes would have appeared. These footnotes have now been subsumed by the extra diegetic organization of the present thesis.

How delightful it is that the first use of the Harvard referencing system is attributed to a paper by Edward Laurens Mark on 'the embryogenesis of the garden slug', the guidelines for the system are published by the British Standards Institution, this immediately reminds me of YUS — the Yugoslav Standards, and I try to locate whether or not there is an academic standard in Croatia for notes and citations.⁹⁴ The only term I come across is the Germanized 'fusnota', and instructions to use them for explanations and references, however with no rules as to order of name, surname, publisher, etc. Footnotes do, of course, exist, but the rules and regulations for the use of different systems are not standardised. Indeed, a cursory survey of the names of the different referencing systems points to a particular geography of the knowledge economy — Harvard, Chicago, Vancouver, Oxford. The referencing system I use is the Modern Humanities Research Association system.

⁹⁴ Colin Neville, *The Complete Guide to Referencing and Avoiding Plagiarism* (Maidenhead: Open University Press, 2007), p. 3.

Cut back to *IN TIME*, Sequence 2: Mostar Open 2006

SEQUENCE TITLE:

MOSTAR OPEN 2006

VOICE OVER:

*January 5th 2006, tape 4,
Mlinarska Street, 18:30,
Vjeran and Andrea Cha Cha Cha,
Bruno is counting in himself.*

*We practiced at home too.
Jelena and Miro taught us.
We went to competitions;
the idea was that we would start
competing, too.*

*Nenad said: "OK, you can be in
the seniors' category."*

*In the end, almost everyone
dropped out.*

*We went to Samobor, Karlovac,
Ludbreg, Varaždin, Križevci,
Sisak, Mostar and Split.*

*We saw a poster in the Zagreb
Dance Centre for THE MOSTAR OPEN
2006.*

*Marija and Goran said: "You have
to go to Mostar. It's an amazing
setting."*

We went to Mostar.

INTERTITLE:

MOSTAR OPEN 2006

*Our first venture out of Zagreb into international waters took us to Mostar.
Under the 'Old' Bridge the Mostar Open 2006 was to be held. It rained, so the
competition was relocated to the sports center of the nearby army barracks. As
there was no dance under the bridge, we asked Jelena and Miro to dance for us.
We went to the sports hall and we shot a dialogue between Miro and Jelena, a
dialogue that had occurred in a different time and a different space.*

The introduction to the sequence features a procession of dancers, anonymous dancers, unnamed dancers, caught on video, in the unmarked register of the digital image, of what is seen as the everyday image.⁹⁵ The same procession is then shown on 16mm film, the frame is shaking, unstable — it is film transferred back to video, shot with a hand held video camera capturing the movement of film on an editing table. The 16mm footage, already grainy and marked by its haze, is rendered as receding into the distance, into the past, instantaneously. There is no time, no pause separating the action as recorded ‘live’ and as projected in recuperation, there is no instance of time coming in succession, rather these are instantaneous and parallel overlays of the same event in a different aspect. The frame freezes, not to capture, but to bring into relief two dancers, no longer any dancers, but Marija and Goran, who said to us:

“You have to go to Mostar. It’s an amazing setting.”

The voice of the narrator uttering these words, my voice, was recorded in a studio setting with a monophonic microphone designed for vocal recording. The microphone has a diffuser, a ‘pop filter’, designed to eliminate or repress problems from pops and sibilants, it rests gently in a suspended nest, a shock mount, levitating almost, sensitive to the sounds of touch, the sounds of handling, its zero spatiality desisting placement.⁹⁶ This recording, on this microphone, arrests the motion for a second, releasing it, once the pronouncement is made, to run through its illusionary movement in full presence of the sound of the editing table winding the film onto its spool, transporting and collecting the physical matter of the 16 millimetre film print.

As Mary Ann Doane writes in ‘The Voice in the Cinema’, the apparatus of sound recording in the classical cinema is aimed at concealing its presence, minimalising its own ‘noise’ and ‘thus reducing the distance perceived between the object and its representation’.⁹⁷ The voice of the narrator acts as ‘a finite assertive utterance’, it bears the signs of this utterance as, according to Benveniste’s definition, it exists between two pauses and intones its finality.⁹⁸ The final intonation of such an utterance is quite distinct from other intoned utterances, such as the interrogative, suspensive or exclamatory.⁹⁹ The first of its formal characteristics belongs to the category of rhythm — the pause, and the other to that of tone, but both of them are activated through the performance of words and their relationship to time. The closing pause of the utterance: “We went to Mostar”, also doubles as the opening pause of the following one. However, in the pronouncements that follow

⁹⁵ Borrowing from linguistics, the notion of markedness reveals a hierarchy of differentiation — the unmarked signifier is the one without a supplement, the one deemed essential — for example horse, rather than mare, or man, rather than woman, the marked categories bear the privilege of differing from a normalising equaliser.

⁹⁶ It was however designed, engineered and built in Vienna, as the AKG website states.

⁹⁷ Mary Ann Doane, ‘The Voice in the Cinema’, in *Narrative, Apparatus, Ideology: A Film Theory Reader*, ed. by Philip Rosen (New York: Columbia University Press, 1986), p. 337.

⁹⁸ Benveniste, *Problems in General Linguistics*, p. 132.

⁹⁹ *Ibid.*, p. 133.

a shift occurs in the modulation of the sound, and the notion of ‘an assertive utterance’ is placed in question by the materiality of its support. In contrast to the voice of the narrator announcing the sequence, a voice recorded to reveal no trace of its surroundings, the voice that follows, my voice again, materialises in the condensed amplitudes of a low fidelity sound microphone. The recording of the voice relating the events throughout the Mostar sequence, captured all the noise within its range: the vibrations of the neon lights flickering in the edit suite, the computers’ energy circuits drawing power from the mains, their ventilators humming, the buzzing of the air condition vent. The voice and its dynamics are reduced to an average, an equation of background, foreground, aroundground, presenting as flattened a voice without depth, the pauses before and after each utterance signaled by the harsh sounds of a room, an any room whatever, but definitely a room. There is no differentiation of sound data, the voice is aligned to the other sounds resounding in the room, it is not foregrounded, it is not humanised, there is no breath to be felt, no vocal chords to be sensed, this voice is not masked, it is raw and unmanipulated in its reproduction of the now and the here. The support of this voice declares its position. Its fricatives irritate, its inability to soften enervates, the sibilants forcing air through a narrow passage are not domesticated; instead they hiss and hit the ear, equalised by the low fidelity microphone of a cheap MiniDV camera, honed to condense all the frequencies in the room, high and low, to a middle ground, flattening without privileging. Any sound within range is recorded on the microphones of the MiniDV camera. The soundscape this tone describes suggests the ‘any space whatever’ Deleuze talks of, referring to Marc Augé’s influential book *Non-Places*.¹⁰⁰

In *Non-Places*, Augé comments on the transitory, impersonal spaces characterising the airport lounges, coach terminals, waiting rooms, shopping malls of modern cities.¹⁰¹ A spatial non-practice pivoted on the ‘passenger’, the one who does not settle.¹⁰² A generic space provided, rather than constituted, passed through rather than inhabited, a space where no trace is left behind. While the space described in this low resolution, low fidelity, is a space of no identity, the recording announces itself as a presence — an immediacy signaled through its continual stopping and starting and its trope of the unmanipulated. Just as the video image speaks of the ability to record and reproduce the live event, the simultaneous processing of data, rather than the interrupted, delayed processing of chemicals in the film lab. While this soundscape is signaling its synchronicity, the image is receding once more into a density signaled by the grain and depth of film. This untouched recording operates on the level of engagement, of discourse, even when relating events in the form of narrative. What happens when there is an incongruity of the

¹⁰⁰ Deleuze, *Cinema 2*, p. 5.

¹⁰¹ Marc Augé, *Nemjesta: uvod u moguću antropologiju supermoderniteta* (Karlovac: Naklada Društva arhitekata, građevinara i geodeta, 2001) [Non-places: An Introduction into the Anthropology of Supermodernity].

¹⁰² As opposed to Henry Lefebvre’s notion of the social production of space, where space is produced through social relations. In Henry Lefebvre, *Preživljavanje kapitalizma : reprodukcija proizvodnih odnosa*, (Sarajevo: Svjetlost ; Zagreb: Globus, 1982) [*The Survival of Capitalism: Reproduction of the Relations of Production*].

content of speech and its delivery? Which of the rhetorical devices will enfold the other, or is there a simultaneity of contradictory motions, a motion in both directions? Bakhtin writes of the dialogic, a form of communication that is activated in the encounter, and one that is based on conversation, rather than persuasion. Dialogical relations are linguistic, but are not contained within the system of linguistic signs. Instead they are actualised through the singular event of the utterance.

‘They constitute a special type of semantic relations, whose members can be only *complete utterances* (either regarded as complete or potentially complete), behind which stand (and in which are *expressed*) real or potentially real speech subjects, authors of the given utterances.’¹⁰³ It is in the utterance itself that empty language is animated: ‘Thus, emotion, evaluation, and expression are foreign to the word of language and are born only in the process of its live usage in a concrete utterance.’¹⁰⁴ To think about ‘live usage’ in relation to a live recording and the tonalities and timbre of a voice betraying its singularity while enunciating a narrative within the tropes of the disembodied voice of the narrator can be seen to be a form of heteroglossia — the specific social, historical and concrete meaning of the words is located in the conditions of its recording. To use Barthes’ model this would entail the singularity of the body, the corps, expressing itself within the system of the corpus. Almost like a parasitical inhabitation of the generality of the corpus. ‘In the Photograph, the event is never transcended for the sake of something else: the Photograph always leads the corpus I need back to the body I see; it is the absolute Particular, the sovereign Contingency, matte and somehow stupid, the This (this photograph, and not Photography)’.¹⁰⁵ In applying the ‘sovereign Contingency’ to the recorded voice, the absent voice of the narrator discussed above is here enfleshed with the presence of the voice. And a presence that is continually reaffirmed through emphasising what is called in film studies, the point of audition.

Throughout the *Mostar Open 2006* sequence, the sound track containing the voice over starts and stops abruptly. The ‘point of audition’ is continually emphasised through its periodic suspension. This creates a disruptive, jarring moment, as the ‘noise’ of the recording changes pitch depending on the circumstances of its recording. The abrupt cessation of sound brings about a discomfort in the viewing experience, one possibly not even recognizing as its source a break in sonic continuity. Dominant narrative cinema, as Doane points out, does not tolerate silence.¹⁰⁶ Sound technicians record a number of different ‘silences’ in various locations to place under the dialogue in order to avoid the chasm of muteness. Every ambient silence has its own levels, and it is the task of the editing process to minimalise these differences, to create sonic unity. Silence is not the absence of sound, so in order to appear like absence, silence needs to be represented.

¹⁰³ M.M. Bakhtin, *Speech Genres & Other Late Essays*, trans. Vern W. McGee, ed. by Caryl Emerson and Michael Holquist (Austin, TX: The University of Texas Press, 1986) p. 124.

¹⁰⁴ *Ibid.*, p. 87.

¹⁰⁵ Roland Barthes, *Camera Lucida: Reflections of Photography*, trans. Richard Howard (New York: Hill and Wang, 1981) p. 4.

¹⁰⁶ Doane, ‘The Voice in the Cinema’, p. 339.

Curiously, the sound of silence is often referred to in the field as ‘presence’. However, a cut to silence, or a cut between different levels of silence, functions in the same way that a visual jump cut does, it produces an awareness of its presence, even if one not visible, but audible.¹⁰⁷ The effect absolute silence has in the cinema is to return the viewers’ attention to the space of the now of viewing/listening. Against this, the verbal statements proceed in assertive utterances, commenting on the aleatory elements conditioning the filming.

VOICE OVER:

We came to Mostar to shoot the Mostar Open 2006.

The competition was to be held under The Old Bridge.

It was raining and dark by the time we arrived.

Bruno said there wasn’t enough light, that we wouldn’t see anything.

We took long exposures,

that way we would be sure to have an image.

As there was no dance on the bridge, we asked Jelena and Miro:

“Would you dance for us?”

There were fireworks that night in Mostar.

Velež had made it into the premier league.¹⁰⁸

The function of the verb in an assertive sentence, says Benveniste, is twofold: both are connective, but of different orders. The first function is cohesion within the sentence, the second is to connect the utterance to a ‘different order’, an order that Benveniste

¹⁰⁷ For a discussion on the cut, and its effacement, see Kaja Silverman, ‘Suture’, in *Narrative, Apparatus, Ideology*, ed. by Philip Rosen (New York: Columbia University Press, 1986), where she discusses suture as formulated by Jacques-Alain Miller in relation to the cinematic suture theories of Jean-Pierre Oudart, Stephen Heath and Laura Mulvey. Suture theory will also be discussed further in Chapter 4.

¹⁰⁸ Velež is the Bosniac Football Club of Mostar.

calls the 'system of reality'.¹⁰⁹ The assertion is that such a system exists: 'The content of the utterance is given as consistent with the nature of things'. The 'nature of things' becoming uncertain during the making of *Mostar Open 2006*, the nature of our object becoming increasingly less tangible, less representable, the sequence unfolds in the usage of the assertive possibilities of language to produce a semblance of cohesion while the temporal and spatial adverbs consistently place the action in a non-coherent relation to a 'system of reality'.

Deleuze speaks about post war European cinema as creating a different form of vision, a different imagination — the reality it encounters and represents being uncertain, fragile. Where the 'rational' basis for action, for shots following shots in causal order is interrupted, and where instead of action there is duration. This 'time image' he calls crystalline, where time disperses and is organised around an 'irrational' cut, an interval.¹¹⁰ As Rodowick explains, the 'irrational' derives from a precise mathematical term designating a break in the continuity of sequencing, where the interval is no longer the end or the beginning of a sequence, but the chain of continuity is liberated to develop in parallel.¹¹¹ Shots are not subsets, but autonomous segments, not one after the other, but one and the other. Shots are not in linear progression, but are connected to each other obliquely. There is no longer chronology but 'a direct presentation of time'.¹¹² The present direct. Passing into a past present.

VOICE OVER: *It was dark and raining when we arrived, Bruno, the cameraman, said that there wouldn't be enough light, that we wouldn't see anything. We took long exposures, that way we would be sure to have an image.*

The long exposure allows the shutter to remain open, exposing the negative to light for prolonged periods of time, it is generally not used in moving film as it interrupts the 'live action'.¹¹³ In the long exposure the temporal signature of the frame is radically different. Instead of the standard exposure rate of 24 frames per second, here the frames are disengaged from their flow and exposed individually, bearing the traces of duration, capturing the traces of motion within their incremental stillness. If we think of each frame as a still, the still that has been exposed for an extended length of time becomes a paradoxical receptacle of time and motion. In grammatical terms we could say that

¹⁰⁹ Benveniste, *Problems in General Linguistics*, p. 133.

¹¹⁰ Deleuze, *Cinema 2*, p. 175.

¹¹¹ Rodowick, *Gilles Deleuze's Time Machine*.

¹¹² Deleuze, *Cinema 2*, p. 206.

¹¹³ 'One may look upon film as a physical event relating to light and sound. Variables involved are the intensities of light as a function of time.', says Robert Steele in his 'Report of a study of light variables measured as a function of time in the cinema', *The Journal of the Society of Cinematologists*, Vol. 4/5, (1964/1965), pp. 37-54 <<http://www.jstor.org/pss/1224802>> [accessed 28 July 2011].

the long exposure when used within moving image contains the simple past condensed into the present simple and passing into the past continuous. If exposure times are long enough, the movement of an object in front of the camera may be completely erased, as instead of the object in action we see time, or duration. As Benjamin discussed, and Rodowick comments on, the history of photography can be recounted through the ever diminishing exposure lengths required to ‘catch’ an image. Early photography required long exposures — a condition masterfully exploited by criminals and delinquents in the Victorian times — pulling faces and grimacing in order to avoid the police camera capturing their likeness.¹¹⁴ The long exposure literally exposes the film frame to light for a prolonged period, the accurate depiction of movement requires an increasing sensitivity to light and a decreasing interval of exposure. This instant capture is now a feature of most digital cameras. In Benjamin’s account the loss of duration in exposure is also a loss of density in temporal stratification. Instead of capturing the interweaving layers of time, instead of an archaeology of time, the short exposure asserts immediacy. A visual assertion, a ‘this is!’¹¹⁵

This *is* the sports hall of the nearby army barracks. These are the delegates from Croatia, Slovenia, Montenegro, Bosnia and Herzegovina, Serbia, Serbia and Montenegro — the state denominations having changed faster than the clubs could change their names. Under the auspices of the International Dance Sports Federation which insisted that Bosnia and Herzegovina was one state, and that the Republic of Srpska would have to sign this agreement if it wanted to compete under the IDSF. After a series of meetings to define the nuances of the language this document would be written in, the agreement was agreed to, the dancing to the beats of the global Latin, and to the regulations of the International dance community, could proceed. In this international space, the complex masquerade of identity was joyously enacted. Against this background, superimposed on to this background, we shot a minor scene. The dialogue of this minor scene cannot be extricated from its surroundings, it is, as sound technicians’ jargon would say, married to its surroundings. (To take this metaphor further, the contractual and normative nature of this pairing also involves an assumed authority of a patrimonial order.)¹¹⁶ And the surroundings are a sports hall of the army barracks, the sports hall, as all the sports halls, school auditoriums, community centres, we visited, filmed and danced in, bore the marks of its socialist past, a dreariness, an emptiness, a mundaness. Large halls, able to hold many bodies. Spaces haunted by their recent and distant pasts, decorated with scraps of shiny paper, little ribbons, an occasional bouquet. A kind of ritualisation of the space, a setting it apart, a declaration of ceremony, reminiscent of the ceremonial dressing of

¹¹⁴ Tom Gunning, ‘Tracing the Individual Body: Photography, Detectives, and Early Cinema’, in *Cinema and the Invention of Modern Life*, ed. by L. Charney and V. Schwartz (Berkeley and Los Angeles, California: University of California Press, 1995), p. 27.

¹¹⁵ Benveniste, *Problems in General Linguistics*, p. 133.

¹¹⁶ See Jane Blocker’s discussion of the conditions of the wedding vow in ‘Binding to Another’s Wound: Of Weddings and Witness’, in *After Criticism: New Responses to Art and Performance*, ed. by Gavin Butt, (Oxford: Blackwell Publishing, 2005).

official space in the old regime. A flower arrangement for comrade teacher, another for comrade filmmaker. Does the memory of these forms permeate the imagination, even as it is asked to respond to a new regime of visibility, a new regime of imagery? I am not separated from these collective memories, these memories flow through me, as they do through Ana, Bruno, Igor, Stefan and Mirela depending on our age, the memories may be first hand, or at one remove, they may be memories of stories, of photographs, they may be memories configured under the Socialist regime, but they flow simultaneously with the look towards futurity and the existence in the present. And in the present that was. The memory of space is intimately linked to the memory of time. Our inability to historicise, or even to narrate the traumatic past is a measure of its existence in the present.

Against this ceremonial backdrop a small dialogue takes place, a dialogue of no importance except that it occurred while our cameras were recording, and it could be located in the hours of archive material we had accumulated, a possible drama, a possible ‘meanwhile’.¹¹⁷ In positioning our camera that day, in that position, in allowing it to wander blind, we entered into a zero point of the film, a kind of no-place, no-time land that was also an any- place, any- time land. Sean Cubitt talks about the zero point of film as the black edge of the frame. In coordinate space, says Cubitt, zero acts as origin, it is a relation rather than a quantity, a relation between what was and what will be: ‘As temporal dimension, zero is neither adjective nor noun but verb: the null activity without which the intermittent flashing of images would not become the illusion of movement’.¹¹⁸ So here, at point zero, our temporal coordinates pushed us forward through retracing the steps of a past event in the present of filming, where we would again retrace the steps of what had been the present, but was now the past. The stories disperse into a number of splinters marking jumps back and forward in time, presenting encounters with people in the future of the time of filming, weaving back and forth between a micro dialogue we had singled

¹¹⁷ In his seminal book *Imagined Communities*, Benedict Anderson suggests the concurrence of action characteristic of the modern novel was instrumental in reflecting the condition of a ‘community of strangers’ involved in simultaneous but unrelated activities. Anderson talks of a confluence of power, a convergence of king, god and time. In the Middle Ages, he says, the sovereign ruled by divine right, the temporal dimension he ruled in was one laid out in advance, one in which his ascent to the throne was already inscribed in the time line. Events that occurred had already been announced in a past and confirmed in the future — there was no empty time. As, says Anderson, Benjamin would say, in the medieval scheme of the world there was no homogeneous, empty time, in the medieval model — that which happens has always happened and will always happen. Not until the European imaginary could envisage a ‘meanwhile’ did a fundamental change in the perception of time and belonging occur. Only then did the notion of a national community occur. Anderson points out that in the gradual shift from dynastic realms to nation states, a profound change in the understanding of simultaneity was under way. Instead of the notion of simultaneity as events occurring both before and after, as they do in the temporal dimensions of the divine, the notion of simultaneity that profoundly affected the way we experience our reality is one where multiple events coincide and unfold simultaneously, along a trajectory of time marked by the calendar. The simultaneity of events, the coincidental imagination, the ability to feel a belonging to a multitude of single individuals coexisting in empty time, says Anderson, produces the model upon which our imagined community is based — our notion of Nation. The medium Anderson sees as pivotal to this shift is the novel — where embedded in the organisation of narrative sequences is the adverb ‘meanwhile’. An adverb so common it seems unimaginable to have told stories without it. Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983).

¹¹⁸ Cubitt, *The Cinema Effect*, p. 34.

out for repetition, and the histories of that dialogue, seeking an elusive ‘spectacle’ and substituting it with the situations and images presenting themselves to us. A narrative returning to the present, but emphasised in the use of the present continuous in the voice over, as if uncertain, suspicious of its actual presentness and therefore spelling out the action, as in an early reader.

In *The Skin of the Film*, Laura Marks writes about intercultural cinema creating alternative histories in order to resist the ‘overwhelming erasures, silences and lies of official histories’, yet what is most significant is that once the work of revealing the falsity of official histories is done, there is no moment of truth, no simple narrative to present a unified, totalised history.¹¹⁹ Instead, as Marks points out, intercultural cinema is involved in ‘an activity of excavation, falsification and fabulation.’¹²⁰ Marks applies Deleuzian film theory to intercultural cinema by positing the need for a minor culture to work within the dominant discourses, struggling both against dominant histories and emergent essentialising identities. This is not a work of discovering the ‘true’ past, as any truth is lost in the layers of narratives and discourses accumulated around it. Marks posits intercultural cinema in a polarised relationship of power between a minor nation and a dominant one. Her work concerns mostly postcolonial cinema and operates within the clear boundaries between colonised and colonisers. Yet, she says, intercultural cinema is working against a ‘double colonisation’ — the European colonial narratives and the colonisation by the narratives of its own culture.¹²¹ While the complexities of post colonial struggles for the retrieval of memories, for the recognition of silenced voices is urgent, and while postcolonial theory has helped us un-think both the idea of History and the sovereign power of Modernity — Europe, this Europe, now a Union —still figures as the centre of modernity, one towards which all roads lead. And while it is towards this phantasmatic notion of modernity that the lands I speak of officially incline, through a capitalist web of economic and political pressures, modernity, as we know, is already there, inscribed in the eyes of the machines of representation as a ‘not yet’.

VOICE OVER:

We continue shooting. Damir and Martina are dancing. Marija is clapping. Ksenija and Nik are watching. Jelena and Miro are watching and clapping.

¹¹⁹ Laura U. Marks, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (Durham and London: Duke University Press, 2000), p. 24.

¹²⁰ Ibid., p. 26.

¹²¹ Ibid., p. 65.

August 2010

I write this, now, on the 5th of August, on a Croatian State Holiday, a new holiday, one commemorating the Day of National Gratitude, the day the Croatian armed forces retook the occupied territories of Croatia, a memorial day in which the airwaves are full of slogans, words vacated of meaning, images of politicians moulded into the statuesque poses of the communist ceremonials, adding to their stances the gestures of a national patriotism, a gesture of the hand on the heart. A nauseating tableau representing the rebirth of a false consciousness, a manipulation of the symbolic sphere of ideology. Except the translation is faulty, the word translated as 'National' is in the Croatian an adjective of homeland, a word intoned with the notion of a beginning and a continuity of belonging.

August 2010

I write this now, as I hear the simultaneous translation on the television downstairs of the trial of the three Croatian officers accused of war crimes during the action that was celebrated a few days ago. She translates the words, the words of the prosecution, the words of the defence, the evidence, mediating between the three men, seen as heroes by many in Croatia, and as criminals by the International Community. The verdict is yet to come.

June 2006

The Old Bridge in Mostar in the collective imaginary of Croatia, probably also all the states of the former Yugoslavia, is a site of potent memory. Numerous tourist shots, family albums, postcards unite in this spot.

This image of the Old Bridge has in recent years been overridden by images of it being blown up by Croatian armed forces.

pg 81

I stopped here, four year ago, to wonder about grammar. The passive voice. The bridge being blown up. The action documented on several amateur video cameras. Someone was recording. The ghost of these images, both peacetime and wartime, haunts the images we took in Mostar. The spectacle we were meant to shoot was relocated, leaving us with an empty site, and the spectacle of young men diving into the river. The significance of this image and of the strata of this image's previous observers and recorders is infinite. The image of the Bridge in Mostar. How many mothers in sunglasses, lovers and school children gathered in front of a lens to form the foreground to this image, how many visits were made and recorded here, at this spot, this 400 year old bridge, how many Turkish coffees drunk on the small terraced cafés, how many carvings bought from the Roma gypsies who offered their reconfigured folk merchandise without prejudice along the states of ex Yugoslavia. How many bureks were eaten and baklavas indulged in. How many cameras focused, shutters closed, irises contracted, fingers snapped.

Chapter 2

We were in Mostar for two days. Mostar was the moment when the film disassembled and reassembled into a fraying, undisciplined body, an ongoing meander through what had become international territory, across borders that had been fought over, containing no land that was no man's land. Borders that when I had last been in those towns, did

not exist. The itinerary of our journey was articulated across these borders by a *dérive* through multiple stories each triggered by the last or by a chance occurrence, a memory, a pop song. An international territory in Eastern Europe that now, then, ten years after the war, was ... Post-conflict? Post-Socialist? Post-Federal? And pre-European? Pre-History? None of these terms, so solid, so all encompassing, so self-assured can be more than a mask. Is that the task of context? To make a shorthand of vacant adjectives, their temporalities modifying the absent noun, their prefixes fixing the adjectives in a particular vision of history.¹²²

*On the evening we arrived in Mostar it was late and raining.
Velež the Bosniac football club had made it into the premiere league,
there were fireworks exploding for joy.*

8th of November 1993 — The Old Bridge is shelled.

9th of November 1993 — The Old Bridge is destroyed.

*On the 8th of November 1993
somebody stood there,
on the left bank of the river Neretva with a video
camera,
recording the shelling.
The camera is shaky, the image grainy.*

*On the 9th of November 1993
somebody stood there,
on the left bank of the river Neretva
recording the
collapse of the bridge.*

*YouTube offers a selection of uploaded videos of the destruction of the bridge.
The BBC used the two separate cases of shelling to edit a sequence where the Bridge appears to be
destroyed in a single strike.
The two shots placed together with the interval repressed.*

¹²² For a discussion of the domesticating function of the prefix 'post' in postcolonialism see Ella Shohat, 'Notes on the "Post-Colonial"', *Social Text*, No. 31/32, Third World and Post-Colonial Issues (1992), pp. 99-113.



Mostar rebuilt a bridge, a hanging bridge called *Inat* — stubbornness. The UN built a replica of the Old Bridge, it is almost the same as the Old Bridge, except it is not. The ruins of the Old Bridge lie below the new one. People now sit on them. All of the above images grabbed from Google show the new bridge, as does the footage in my film. However what the senses see when gazing at the image of the bridge is its many pasts. The inconsistency of its substance. It may be made of stone, and it is no illusion, yet it has been and gone. The tourist board of Bosnia and Herzegovina claims when the bridge was destroyed it was as if the heart had been torn out of the city.

Its advertising slogan for the country is *The Heart- Shaped Land*.¹²³

It takes me a moment to connect the shape of the country with that of a heart.

“Where are we?” it asks.

“The Heart of South East Europe,” it replies.

A geography that is uncertain, a people that are not at home as the home has been radically marked by the possibility of rupture, the state within which a people were experienced as static has been made multiple, the name of the state in dissonance, one state, one name, one people — the homogeneity of this bounded legal entity brought into relief, brought into a state of doubt both semantically, semiotically, legally and physically. The state that was one collapses into a series of repetitions, of rehearsals, a state describing a territory and its people bounded and recognised, and in that recognition identified, splits into a crisis of denomination it is Yugoslavia, it is The Federal Republic of Yugoslavia, it is The State Union of Serbia and Montenegro, it is The Republic of Serbia, it is The Republic of Montenegro, it is Bosnia and Herzegovina, it is The Federation of Bosnia and Herzegovina, it is the Republic of Srpska, it is Slovenia, it is Croatia, it is the Croatian Republic of Herceg Bosna, it is the Socialist Autonomous Province of Kosovo and Metohija, it is the United Nations Mission in Kosovo, it is the Republic of Kosova. The names of these political entities exist, existed as what kind of nouns, what kinds of referents did they, do they, will they signify? Do they signify? Do the tools of grammar encompass this crisis?

The Socialist Federal Republic of Yugoslavia.

What is the status of the people constituting these states? Is this an inversion of the unruly multitudes becoming a unitary people in the dissolution of the sovereignty of a name?

The black hole of ten years, the void of thought, the incomprehension and inability to articulate, position, the suspension of life, a kind of no life, a paralysis, a silence. Where are the thoughts from the 90s, where are the people from the 90s? Gone, exiled, unable

¹²³ <<http://www.bhtourism.ba/eng/>> [accessed 12th July 2010]

to subsume the lived experience into a narrative, even while among the main architects of this suspension of life were writers. The war in ex Yugoslavia was, as Dubravka Ugrešić says, one of language as much as one of territory.¹²⁴

What is the proper name of a state?

What is the status of a noun that designates a state?

A noun in bad faith.

A noun in-itself.

A nominal noun.

A place name.

Stari Most. Old Bridge.

A name containing place and time.

And the action?

Where is the action?

¹²⁴ Dubravka Ugrešić is one of the five female authors branded as the Witches of Rio for their feminist and anti-nationalist stance presented at the international P.E.N conference in Rio de Janeiro in 1992. The other four were the authors and academics: Slavenka Drakulić Ilić, Vesna Kesić, Rada Iveković and Jelena Lovrić. As a result of a three-month media campaign most of these authors left the country. The shame of those years, the shame of the public figures, the academics that took part in various media purges, the shame of Croatia's involvement in the war in Bosnia and Herzegovina, of the destruction of the bridge, is a memory that will not be repressed.

VOICE OVER:

The next day we went back to the bridge.

We shot the tourists.

We shot Ana with the tourists.

We shot a scene from Andreja's story.

We shot Miro juggling.

We shot Jelena's dialogue.

We shot the boy collecting money for his jump.

We waited for the boy to jump from the bridge.

We shot the people sitting on the remains of the old bridge.

We went to the other side.

...

Chapter 3



pg 87

The Past Perfect: Waltzing the Imaginary

3291 04

4639 08/04

7760

8467

11196 10/3/10

11200 25/7/2011 20:46

Chapter 3

11th August 2010, 16:49 Susak, an island in the Northern Adriatic
(‘The Mediterranean as it once was’, proclaims the Croatian Tourist agency.)

I ended the last chapter by raising some questions concerning the proper name. The proper name of a person, the proper name of a place, the proper name of a state. Proper names are a class of nouns. And nouns, as opposed to verbs, are words that designate a being, a thing, a quality outside of time. Generally, as Benveniste points out, the distinction between the noun and the verb is that the verb refers to a process, while the noun to an object.¹²⁵

It seems to me that there is a relationship of movement and stasis contained in these categories of names. A shifting motion occurring on the macropolitical as well as the micropolitical, within the person given the name.

The proper name of a person, any person, is a referential singularity. The names I mentioned in the previous chapter, the names of persons appearing in front of my camera, are names that denote an immensity of autobiography, an infinity of a singular person, while simultaneously being ‘just’ a name. Marija could be any number of women called Marija; Goran could be any number of men called Goran. However, we know that in referring to ‘Marija’ we are referring to a person by their first name as a sign of familiarity (being on a first name basis), but that that name is followed by a surname. The name and the surname together refer to a singular, unique referent. A rigid designator, as Saul Kripke, would call it, in equally rigid terminology.¹²⁶ Our relationship to an unknown name uttered in a familial manner performs the function of individuation — a promise that beyond the tag of a name there is a bearer of that name, who is connected to other bearers of proper names in the shared duration of the filming process. Although all that we learn about Antonio in the film is that he walked towards us and waved, Antonio is distinguished from all the other persons appearing in the film unnamed, through a form of appellation. (‘Marina and Antonio walk towards us. Antonio waves.’) The persons appearing in this sequence of the film and being named in simple constative sentences are strangers, rather than unknowns. In so much,¹²⁷ the term rigid designator jars in my mind, reminding me of tractors, and steel, and white chalk, whereas the movement between a name, our use of the name, the bearer of that name, and the history, or the here and now of the person bearing that name is everything but rigid — condensed in those six or seven letters endless folds of experience, endless strands of being residing/resounding in the voicing of that name.

¹²⁵ Benveniste proceeds to argue against this definition through the example of the nominal sentence, where the noun itself takes on the function of time, albeit, universal time. Benveniste, *Problems in General Linguistics*, p. 132.

¹²⁶ A rigid designator, at its simplest, according to Kripke, refers to the same thing in any of the possible worlds that thing lives in. The truth value is determined either by necessity or contingency. If the statement does not hold true for all possible worlds it is referred to as a contingent reference. Saul Kripke, *Naming and Necessity* (Oxford: Blackwell, 1980), p. 48.

¹²⁷ I am afflicted by a linguistic blindness as I write ‘in so much’, at the moment of writing it sounded English, at the moment of reading, it sounds Croatian, is this English? It definitely is Croatian as the term ‘*utoliko*’ literally translates as ‘in so much’, I suspect however that it is not English. On the other hand, maybe it is, and I am deliberating over the meaning of a common idiom, finding myself suddenly alienated from the ‘natural’ meaning of the words. That moment of wonder and joy when the repetition of a word or a phrase becomes magically disconnected from its habitual meaning with no outside intervention, no displacement having actually occurred. A phonetic derealisation.

And in the surnames? Is it in the surnames that we find the connection between the macropolitical and the micropolitical, is it in these proper names we see the traces of a history of nation making, imperialism, patriarchy, forced conversions, censorship. Is the surname the locus of histories recent and distant, Germanized, Islamicised, Christianised, Catholicised, classed, and, of course, belonging to the Father? In this case a volatile, unstable, but still, authoritative sovereignty represented in the proper name of a state. A rigid designator. Except, history has shown that the proper name of the state is not the same thing in any of the possible worlds that thing lives in. When Althusser wrote about the notion of interpellation of being hailed into being through the call of the state, was the state he was referring to rigid? ¹²⁸ In Althusser's use of interpellation the subject is constituted in the act of calling — the law givers' act of hailing cements the connection between the law, the language and the subject — the subject becomes legally recognisable through the act. The imperative command of interpellation in the deviating conditions of states of emergency is one where the response is not yet internalised as the circumstances of the response are emergent. Emergent states where the powers to be obeyed are to be guessed at, where the imaginary of those powers is as powerful as their actuality, drawing as it does from a pool of myth and past trauma, where the habitus is not settled, the social norm not come to rest, the rules governing interaction improvised, formalised, reversed and contested. In this unstable and volatile state names are given, and those names already held, already given, are detected as belonging or not belonging, according to literal rules of exception. The histories forming these shape-shifting revolutions revolve in selected loops, revert back to times satisfying the needs of a new state, a new based on the old. A desire that sought its valorisation in an imagined history, an imagined homeland. Not a singular endeavour, not a singular mistake, but one characterising the rhetoric of liberation narratives.¹²⁹ Croatia, Bosnia, Montenegro were not colonised countries, not settled countries, but ones that did not belong to themselves. Countries belonging to Empires, and as such many of the issues postcolonial

¹²⁸ Louis Althusser, 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy, and Other Essays*, (New York: Monthly Review Press, 2001).

¹²⁹ Fanon identifies three stages in the awakening of a national consciousness, in the first stage the native intellectual — the term he uses to designate the African man educated in Europe — identifies with the culture and views of the metropolis, in effect denigrating his own culture in a bid for equality and acceptance by the coloniser. This equality is never achieved, as the coloniser will never accept as equal the black man. In the second stage the native intellectual embraces traditional African culture, inverting the values of the colonisers, so that all attributes deemed or defined in the negative by the coloniser are now turned into positives — emotionality, irrationality, closeness to nature, spirituality, sense of rhythm, sensuality. (This connects with the Negritude philosophy that advocated a regressive/ romantic celebration of all things traditional — a desire to seek far back into one's own heritage and past to find the value denied by the coloniser). The third stage Fanon describes is one where the native intellectual begins to act alongside the people, but rejects the romantic notions of a passive past in favour of a dynamic relationship to the future — where traditional cultural practices like story telling can be enriched and activated with accounts of contemporary struggles and battles. In the third stage, according to Fanon, the native intellectual is working alongside the people and is no longer alienated from his own. Fanon's passionate account of the alienating effects of seeing oneself through the eyes of the other in *Black Skin, White Masks* is a realisation of epidermal markedness, a realisation that whatever his sense of self tells him, whatever freedom his existentialist background will doubt epistemologically, the freedom he has not is to say 'I am not'. That power of self-negation has been denied him, before the fact, by those who have said you are Black. The divided sense of self Sartre discusses, is a privilege exclusive to the sovereign subject. Frantz Fanon, *The Wretched of the Earth*. trans. Constance Farrington (London: Penguin, 2001). Jean-Paul Sartre, *Being and Nothingness*, trans. Hazel. E. Barnes, (London: Methuen, 1984).

theory addresses are relevant, although not identical. The lasting impact representational regimes of the dominant Empires have had on the states of former Yugoslavia, the questions of identity, sovereignty, of internalising the representations of oneself through the eyes of the other, of seeking in an ‘awakening’ forms of retrieving the past, in order to validate, legitimise, idealise that which had been devalued.¹³⁰

*Six years ago,
thirteen years after Croatia declared independence,
fourteen years after the UN negotiated a truce between Serbia and Croatia,
fifteen years after Croatian troops attacked Bosnian lines,
sixty years after the Nazis withdrew from Croatia,
nine years after the war in Croatia ended,
one year before the US congress declared Serbian aggression in Bosnia ‘meets the terms defining
genocide’,
nine years after the Dayton peace agreement was signed,
four hundred and seventy seven years after the Archduke Ferdinand was crowned King of Croatia,
Eighty-six years after the fall of the Austro Hungarian Empire,
fourteen years after the fall of the Berlin wall,
Twenty-four years after the death of Tito,
five years before Croatia joined NATO,
two years before Croatia joins the EU,
The Croatian national Opera decided to hold a Viennese Opera Ball in Zagreb,
and I made a film.*

¹³⁰ The idea of the ‘dormant’ is analysed by Ernest Gellner in *Nations and Nationalism*. Gellner says supporters of nationalism often use the metaphor of Awakening, advocates of nationalism will claim that the sentiment and the truth of the nation has always been present, but hidden and dormant, awaiting awakening. Ernest Gellner, *Nations and Nationalism* (Ithaca: Cornell University Press, 1983).

The following texts were written in advance of, for the duration of, and in arrears of the making of ‘*THE WALTZ, a Mock Ball*.’

THE WALTZ, a Mock Ball (2004)

The basic unit of my practice is the frame. The single frame, triggered one by one, catching fragments of a presence. Based in the rhetoric of a social reality the frames I take ostensibly document a living actuality, capture movement, but in fact privilege the mummifying impulse of the single frame.

When I say ‘film’ I mean a moving sequence of still images. The space between each one of these images is an irreducible testimony to the absence of movement — the movement, as Bergson has said, and Deleuze quoted, will occur always in between the two stills.¹³¹ The movement cannot be seen. Only the reanimation of stills. The still image — in the conventions of narrative cinema not quite the photograph, but a photogram whose existence is contingent on the existence of hundreds of others shot in sequence, lulling the spectator into a sense of familiarity. Tricking us into believing the image and its movement is ‘lifelike’, when we know deep down that it is in fact death like.

Death 24 times a second, as Laura Mulvey has said.¹³²

As Barthes has written about the photograph, it is the certainty of the real in the past that disturbs. What the photograph freezes is time, not image.¹³³ What it shows is something we cannot experience. It is at once the representation of an absence that is evidence of its past existence. It is the relationship to the ‘this has been’ which gives cinema its ghostliness and specularity. We know that the photograph is a construction, that its reading is semantic and a matter of convention, that it has no ontology. Yet still, the absoluteness of its chemical process, the undeniability of the light rays bouncing off a ‘something in the world’ and leaving a trace on photo sensitive material, this emanation of the referent, the physical presence of the absent renders the status of the photographic image contradictory — it offers the particular tension of hinging on a privileged relationship with reality and at the same time engendering the fantastic. The tension between the undeniable contingency of

¹³¹ Henri Bergson, *Creative Evolution*, trans. Arthur Mitchell, 1954, referenced in Gilles Deleuze, *Cinema I: The Movement—Image* (London: Athlone Press, 1997), p. 1.

¹³² Laura Mulvey, *Death 24 x a Second; Stillness and the Moving Image* (London: Reaktion Books, 2006).

¹³³ Barthes, *Camera Lucida*.

the photograph on its referent, its past reality and the infinite constructability of that representation. It is presence and representation, description and inscription.

An image mediated by a physical emanation upon which the effect of film depends. Within this constraint the freedom to engage in the conventions of cinema, to play with its assumptions as a 'language' and our assumptions as spectators of narrative films. Within these postulations the desire to think about the existential link to the past, the object endowed with the responsibility of holding time. The photograph, as a technology of storing memory, is then released from the limits of 'modern' technology, and instead inhabits the realm of memory storage technologies — monuments, memorials, records, eye witness accounts, relics, ruins, indexical idolatry, almost magic. Where the similar has agency, the simulacrum is not a lack of essence, but a surplus.

And like the memorial, it acts as the objectification of memory, as James E. Young argues in reference to a new generation of German memorial artists who claim that memorials 'seal off memory from awareness altogether'.¹³⁴ By erecting a ceremonial object the memory of the event of death, trauma, loss is literally objectified — forgotten. The process of making the object becomes the process of tribute; the moment of completion marks its closure. It erects a boundary between the past and the future. Once consigned to the past it is in effect dead. Michael Rowlands argues that the purpose of the triumphant memorial is at once to effect closure and to 'banish from memory the failure of the nation to protect its own young' — every triumphant memorial has as its goal the erasure of memory.¹³⁵ An object, whether a photograph or a monument, that seems to be put in place precisely to obliterate memory, to objectify and erase it. Yet that erasure is not permanent, the object and the past it houses can be activated, it becomes contingent.

Our sense of being is based on memory. Without memory we would have no sense of continuity, we would be forever new in the world. However, in order for us to have memory of the world we need a world outside of ourselves to have a past that we can locate our memories in. So we need the world to have existed 5 minutes ago, but we also need it to have existed 20 years ago, 60 years ago, etc. How do we know the past? How do we know the past even existed? As Bertrand Russell says and David Lowenthal quotes: 'The planet could have been created five minutes ago with a population that remembered an illusionary past.'¹³⁶ The past perfect is unknowable; it is knowable through

¹³⁴ James E. Young, 'The Counter-Monument: Memory against Itself in Germany Today', *Critical Inquiry*, 18/2 (1992), pp. (267-296), p. 272.

¹³⁵ Michael Rowlands, 'Remembering to Forget: Sublimation as Sacrifice in War Memorials', in *The Art of Forgetting*, ed. by A. Forty and S. Kuechler (Oxford, New York: Berg, 2001), p. 131.

¹³⁶ Lowenthal, *The Past is a Foreign Country*, p. 188.

its residue in the present. The past perfect claims to posit a continuity, not just the truth about a moment past, but its residue in the present, an inclusion of the past — as Jespersen calls it ‘inclusive time’.¹³⁷
We need a heritage to preserve cultural memory.

VIENNA 2003

Having received an artist’s residency in the Museums Quartier in Vienna to research and develop a project centered on the annual Opera Ball, I embark on my mission. The mission is to identify the source event — the Opera Ball, and to chart its translation into the target culture, Zagreb, Croatia. As in linguistic translation, problems immediately start occurring when we realise that the original itself, the ‘source’ language is unstable, its meaning is encoded in an equally problematic ‘context’. In this case the source event is even more slippery, as the context it claims is the past.

The Viennese Opera Ball is the climax of a season of balls taking place in the city of Vienna during the Carnival period. This is the period from January to the end of February, ending on Ash Wednesday and marking the beginning of Lent. In Vienna ‘traditionally’ the balls are coming out events where the children of bourgeois families are introduced into society. The Balls grew out of court balls and the Opera Ball has retained its state function, although not monarchical — the entire Austrian government, its guests and a select number of debutants attend the ball. The debutants apply as candidates to the Opera Ball Bureau, they then audition at the Elmayer School of Dance, where they are tested both on their skill in performing the Viennese Waltz and their general comportment and etiquette. One hundred and fifty couples are selected. They attend rehearsals throughout January receiving additional training in the Viennese Waltz and etiquette. Most of the candidates will have attended dance schools throughout their adolescence and would be fairly adept at keeping time, however, among the Austrian bourgeoisie, it is considered a great honour to dance the opening Polonaise at the Opera Ball.¹³⁸

It is seen as a tradition.

¹³⁷ Jespersen, p. 241.

¹³⁸ The Opera Ball was the site of mass protest during the nineties. In 1989, 2 000 police were deployed to protect the 7000 guests of the ball against 1500 protesters holding an ‘Eat the Rich’ demonstration. In 2000, 15 000 demonstrators held an anti Haider protest outside the Opera House.

TRADITION

It is said the waltz has been danced in the Habsburg courts in Austria since the seventeenth century. Even before that, a turning dance called ‘Weller’ was danced by peasants in the Alpine regions. The melodies the waltz originated from were apparently simple yodelling tunes.

It is said that the first record of 3/4 music is a folk tune called the ‘Volta’ dating from 16th century Provence, the ‘Volta’ is also said to be an Italian folk dance.

A version of the ‘Volta’, or turning dance made its way into the courts of Western Europe in the 16th century. The Volta may or may not be the predecessor of the waltz.

By the 18th century the peasant dance had become the allemande version of the waltz and was popular in French high society. The Viennese Waltz was championed in the 19th century by Johann Strauss II, whose waltzes had previously entertained dancers in Parisian ballrooms.

It is said that the predecessor of the waltz is the peasant dance called the ‘Landler’.

The Viennese Waltz is now an old Viennese tradition, tout court.

Its specificity is that it turns to the left, and not the right. And it is fast. Currently danced at 180 beats per minute. The waltz, it is said, when performed correctly induces a trance and a shift in perception — in cinematic terms all the subject sees in focus is the face of the partner.¹³⁹ The rest of the world is a blurred whirl. For its frenzied speed and clinging hold, it has been deemed indecent and banned several times in the past.

The Viennese State Opera traces its lineage back to the imperial courts of the Habsburg monarchy and the balls of the aristocratic palaces in Vienna. It is said that the court balls were introduced to the Habsburg courts in Vienna by Maximilian in the 14th century. Maximilian, otherwise famous for arranging the double marriage of his grandson and granddaughter to the heirs of Hungary and Bohemia respectively, was so taken by the splendour and glamour of the Burgundy court balls. After the festivities and receptions given at the Congress of Vienna, Franz Joseph decreed that Vienna should have an Opera, and an Opera Ball.

It is seen as a tradition. It is also a brand name.

¹³⁹ Even Goethe’s young Werther describes how in the giddiness of the waltz, all he could see was the face of his partner, a vision he would allow no one else: “I felt myself more than mortal, holding this loveliest of creatures in my arms, flying with her as rapidly as the wind, till I lost sight of every other object; and oh, Wilhelm, I vowed at that moment, that a maiden whom I loved, or for whom I felt the slightest attachment, never, never should waltz with any one else but with me, if I went to perdition for it!” J.W. Von Goethe, *The Sorrows of Young Werther* (London: Penguin Classics, 1989).

HISTORICAL SELF-FASHIONING

For centuries Croatia, or rather Croatia, Dalmatia and Slavonia were Austrian inherited lands. Among the countless historical texts on display in the exhibition *Emperor Ferdinand I, 1503-1564: The Rise of the Habsburg Monarchy* held at the Kunsthistorisches Museum in Vienna in August 2003, dating from the 11th century onwards, there was but one mention of Dalmatia. A long scroll documenting the funeral procession of Ferdinand featured, among all the lands ruled by the Habsburgs and represented by their coats of arms, the name — Dalmatia. Apart from this, in the countless scrolls, images, texts, paintings, books on the Brabants; the mythic antecedent of the Habsburg dynasty Rudolf, his son Philip; the battles with the disloyal and wild Swiss; the double betrothal of Maximilian; Philip the Fair and his wife Joanna the Mad, their sons Ferdinand¹⁴⁰ and Karl, brought up at the Spanish and Dutch courts respectively; among the records documenting the Turkish siege of Vienna; the accounts of the craze for tulips that seized Vienna after an envoy brought one back from Constantinople in 1554; artefacts brought back from the ‘discovery’ of the New World; the Imperial Diets of Augsburg; the Reformation and Counter Reformation; the Spanish Inquisition; Rudolph II and his Cabinet of Curiosities holding, among other curiosities, Arcimboldo’s phantasmatic images; among the numerous images of baroque theatre, court celebrations, ornate ship and carriage processions, horse ballets, tournaments that by the 15th century had become re-enacted theatrical events, just as the Renaissance armour favoured by the courtiers was modelled on an imaginary classical past ... never once did I see mentioned the lands we now call Croatia. Not, that is, until I visited the Natural History Museum and there in the display of prehistoric communities of what is now Austria and the surrounding states were displayed side by side, objects from the material culture of peoples living 50 000 years ago. Of this, however, there are no eyewitness accounts.

Vienna was to Zagreb the desired centre, a point of identification, to many older citizens of Zagreb it still is. Yet what permeated the air in Croatia, was not a quantifiable entity, not a verifiable object, but rather the agency of a vaguely intuited past, transmitted, not so much through any formal system of education, but through an invisible and intangible net of stories, images, uniforms, bibles, lexicons... Actual knowledge of historical dates pertaining to the Empire and Croatia’s subjection is curiously missing. Maria Theresa and Franz Joseph are as far as the collective memory, and the memory of memories, reaches. So this aura permeating the air of Croatia, is it really an emanation of an historic past, an historic reality, of an history that has been

¹⁴⁰ whom Columbus approached to sponsor his search for a new sea route to the Spice Islands, once the Ottoman Empire had restricted passage through their lands.

seen by historians as in itself regressive and inert? While Britain, Germany and France were being pushed by a growing bourgeoisie to break with the residues of medieval rule, whereby lineage and dynasty were seen as a divine right, Austria and the Habsburgs defied any change, organising their state structure on a social hierarchy based on privilege, lineage and family condoned in the enlightened absolutism practiced by Maria Theresa.

The old bourgeoisie of Croatia would have spoken German fluently, their finery, sense of cultivation, education, their sense of being in the world would have been suffused by the spirit of the Habsburgs. The few noble families of Croatian origin were loyal to the Emperor, but the main role Croatia played under Habsburg rule was to man the military frontier set up as a defence against the Ottomans in the 16th century under the premise that it is better to fight one's wars on foreign territory.

Is it the fate of the minor subject, to identify with the dominant one? Is it the fate of the minor to seek identification? To bring into being various codes of practice, habits and rules, modified and adapted to the local culture, so where the coloniser sees difference the colonised sees sameness? Where the colonised see themselves as enlightened and civilised, the coloniser sees them as wild and irregular. While the desires inclining towards the dominant pole in a power relationship are real, the interconnectedness of the desires, demands, dependencies and responses are more productively recast in a less bounded geography of needs. As Sarat Maharaj has written in his text 'Arachne's Genre: Towards Inter-Cultural Studies in Textiles', the world is no longer perceived as a collection of distinct and discreet entities, the 'exotic' is no longer as far away as it may have seemed, the seeping through of cultural differences much closer and less insular. In a globalised world the encounter with difference prompts a questioning of self, as well as a weave of uncentred, unself-same and uncertain states. What he calls a 'breakdown of the old order of differences'.¹⁴¹

THE WALTZ

In February 2004, the Croatian National Theatre will try to emulate the Viennese Opera Ball by launching its own annual Ball. The Viennese Opera Ball has long been seen in Croatia as the pinnacle of high society, and Vienna as the heart of an imaginary Croatian cultural and political heritage — the Austro Hungarian Empire. The imaginary source shaping Croatian national identity is Vienna. The venture is primarily a business venture; the commodity on sale is the fantasy of an Imperial past, a subjected subject's

¹⁴¹ Sarat Maharaj. 'Arachne's Genre: Towards Inter-Cultural Studies in Textiles', *Journal of Design History*, 4/2 (1991), 75-96 (p. 78).

longing for belonging to the metropolis, the centre. But what is the fantasy on sale in Vienna itself? Do both former sovereigns and former subjects share in the fantasy of the past? The validation given to the Opera Ball today is that of the past. The legitimisation is tradition. In Croatia this tradition is yet to be invented. The Austrians, however, refuse to franchise the brand to Croatia; instead it is being franchised to the New York Philharmonic.

The recent past is too visceral to become history. When does the past become history? We know the world existed before our first memories, even if we were not there, we have immediate recourse to evidence of the past existing before our time through our ancestors, this evidence is based on family memory, rather than public history. We have proof — photographs, documents, letters, and evidence of material culture that surrounded these people when we were not in the world. Physical evidence, packed away in attics of objects familiar but already slightly emanating unease, garters, dentures, discoloured suspenders, Playtex corsets — strange antiquated technologies of keeping elderly flesh contained. The liminality of objects recently transposed into the past brings with them ghostliness, a sense of death. Like Peirce's index.¹⁴² Too close to the thing it represents, it has a physical connection to the past. When something is out of date, old fashioned, dated, what status of being does it have in the world? A present (im)perfect? An overlap of past in the present, an excessive residue which, more often than not, is coupled with the physical presence of someone close to death. History as a public account of past events, even if the primary sources for such an account are largely based on memory and eye witness accounts. The chroniclers of history stand against their subject as personal recollection does against the event it recollects. The correlation will never be seamless. And when does history collapse into representation?

Through what manner of experience do we recall the past? The sensual, tactile, haptic is what we can still trust. And through these, the traditions, cultures and memories are transmitted: the smell of horse dung permeates Vienna, the taste of Viennese Cream Slices fills the cake shops of Zagreb, the petit bourgeois system of connections, nepotism and privileges organises the social order of Croatia, the kinship ties, family lineage, political loyalties. And yet to say the Croatian impulse to emulate the Imperial master is purely an example of colonial mimicry is unfair, better described as an active complicity in the enactment of class.

The Waltz, originating as a peasant dance in Italy, or Austria, or Poland translated, mutated and adapted to suit the courts, branded as Viennese

¹⁴² Peirce's index has been most influential in the field of photography and film, where the photograph is seen as an indexical trace of the reality it references. Charles S. Peirce, *The Philosophical Writings of Peirce*, ed. by Justus Buchler (New York: Dover, 1955), p. 108.

and commodified as a product of the heritage industry is now to be consumed in a free market economy no longer restricted by the inherited wealth of the Austrian aristocracy or the collective ownership of Croatian communism. And emanating a sense of loss for something we never had.

And through what fears of cultural erasure do we activate a heritage campaign — to preserve, to ossify, to embalm the past — even when that past is imagined?

And Vienna — as much a slave of its past — the city is a theme park of history resonating to the sound of Mozart and permeated by the smell of horses. The organisers of the ball are only too keen for me to document their own very fragile link to reality. And the ex-subjects' claim to appropriation.

To refer to James Frazer — by copying one gains power, in imitation the copy shares the properties of the source, it thus gains influence over it.¹⁴³ In magical practice as Michael Taussig says, referring to Frazer's theory of sympathetic and contact magic, the copy affects the original to such a degree that the representation shares in, or acquires, the properties of the represented.¹⁴⁴ It is a form of captivation and of yielding to that which is perceived and a mirroring of it. Another form of sorcery Frazer describes depends on *exuviae* — the agency empowered through contact rather than image. Both forms correlate to the agency exercised in sacred relics — the index as part of the referent, rather than an image of it, emanating divine power.

The magic of contact and the magic of similarity are usefully collapsed in the Epicurean theory of emanation, as quoted by Gell, which I would like to apply to this reflection on the emanations of history:

“I will attempt to lay before you a truth which most concerns... the existence of most things we call the idols (*simulacra*; in Greek, *eidola*) of things; these, like films peeled off from the surface of things, fly to and fro through the air... I say then that pictures of things and thin shapes are emitted from things off their surface, to which an image serves as a kind of film, or name it if you like a rind, because such image bears an appearance and form like to the thing whatever it is from whose body it is shed and wanders forth. This you may learn however dull of apprehension from what follows. Many visible objects... emit bodies some in a state of loose diffusion, like smoke which logs of oak, heat and fires emit; some of a closer and denser texture, like the gossamer coats which at times cicadas doff in summer, and the films which calves at their birth cast from the surface of their body, as well as the vesture which the slippery serpent puts off among the thorns; for often we see the brambles enriched with their flying spoils; since these cases occur, a thin image likewise must be emitted from things off their surface.”¹⁴⁵

¹⁴³ Frazer, James George, *The Golden Bough: A Study in Magic and Religion* (London: Macmillan, 1980).

¹⁴⁴ Michael Taussig, *Mimesis and Alterity* (New York, London: Routledge, 1993), pp. 100 -111.

¹⁴⁵ Lucretius, *De rerum natura*, trans. Munro, pp 44-45, quoted in Gell, *Art and Agency*, 1998, p. 105.

If images of the things they represent constitute a physical presence of the thing itself then the notion of mimicry would be less appropriate and rather one of contact would be more accurate.

Is the image I will project having exposed the negative to the emanations of light closer to idolatry or to seduction?¹⁴⁶

*Photograph.
Evidence.
Past.
Captured.
Transmitted.
Encountered.
Enamoured?*

USERS GUIDE TO 'Waltz, a Mock Ball'

August 2004 , written during and after production

The Situation

In February 2005 the Croatian National Opera in Zagreb launched its first Viennese Opera Ball. The Viennese Opera Ball is one of a series of balls taking place in Vienna during the Carnival period from early January to Ash Wednesday. The ball is under the patronage of the Austrian president and it is opened by 200 young couples coming out into society. The Ball is attended by politicians, diplomats, industrialists and celebrities. The debutante dance is danced by the sons and daughters of politicians, diplomats, industrialists and celebrities. For many Viennese bourgeois families it is a matter of prestige and tradition to have their children open the ball.

The Opera Ball is now a brand name. Franchises have been sold to New York, Zagreb, Dubai and Belgrade. Zagreb was meant to inaugurate its first ball in February 2004, however the Croatian National Opera was deemed unfit by the Austrian surveyors and the ball was postponed for a year.

¹⁴⁶ The above was written and presented in a seminar at the Slade School of Art in 2003. The below was written and presented at the Slade School of Fine Art as part of an upgrade examination in August 2004. Sections of the following text were also published in an exhibition catalogue for *Re/Constructions*, installation and video, curated by Branka Benčić in 2006 at the Waldinger Gallery in Osijek, Croatia. Some of the introductory text is repeated with slight alterations. A section of this text also appeared in the previous chapter.

The main actors in the production of the Opera Ball are: Frau Gurtler, the owner of the Opera ball brand, also the owner of the Sacher Hotel in Vienna; Mr. Elmayer, owner and director of the Elmayer School of Dance where the debutante dancers are prepared for the opening dance; Mr. Elmayer's dance and etiquette instructors; and Mr. Holonder, the stage manager of the Vienna Opera House.¹⁴⁷

During my two-month residency in Vienna in 2003, I recorded and filmed preparations, auditions and rehearsals for the annual Viennese Opera Ball. I recorded interviews with Frau Gurtler; I attended and filmed the auditions for the debutante couples' opening of the ball, the rehearsals for the opening Polonaise in the Elmayer dance school, and the dressed rehearsal of the Ball at the Vienna Opera House. I then used the video images I collected as the basis for re-enacting the events in the foyer of the Croatian National Opera in Zagreb. I used the audio material to reconstruct the rehearsals and micro scenes that occurred in Vienna. What we see in the finished film is a mime act that sometimes concurs with the original audio and at other times slips.

The main players in my film are: Bruno Bahunek, the cameraman, playing Mr. Elmayer; myself, the film director, playing Mrs. Gurtler; Jelena Bračun, an art student and ballroom dancer, playing Mr. Elmayer's assistant and rehearsal coordinator.

The visuals were shot on MiniDV and 16 mm. The MiniDV footage emulates the MiniDV footage shot during the rehearsals in Vienna, while the 16mm signals a literal mise-en-scene of history as political fantasy, as the image is precipitated from the mundane into the cinematic. The 16mm footage is telecinéd in two stages. The first straight from negative on antiquated Croatian TV technology, so the deficiency of the image is the result of a comparative technological backwardness, the second stage was telecinéd from a positive print and through comparative technological modernity achieves a Technicolor hue. The images were separated frame by frame, frozen and then set into a series of dissolves, this brings upon a stilted reanimation of stillness. This is at once a strategy to render time dense but also to pluck it out of history and place mimicry in the arena of the rhetorical.

Frau Gurtler: 'You know the carpenters have their own ball, the taxi drivers have their ball, the magicians have their ball, the coffee brewers have their ball... the technicians have their ball, the artists have their ball.... so we have the opera ball. We call it fasching.'

¹⁴⁷ The Sacher Hotel is best known in Croatia for the Sacher torte, a cake made of two chocolate layers separated by apricot jam and covered in a chocolate glaze. A cake much prized in Croatia, like all things fine from Vienna.

The word ‘fasching’, itself thought to be a derivation from the High German Fastchank (last drink before the Fast), is in Croatian Germanisation reformed as ‘Fašnik’.¹⁴⁸ Fashing/Fašnik is traditionally the Carnival period where the lower classes were allowed to dress up and mimic the aristocracy without fear of repercussion. However, the street festivities and dancing became so unruly that Maria Theresa put a stop to the revelry and instead masked balls were introduced into the Imperial Courts and palaces of the Austrian aristocracy. At the time of my interview with Mrs Gurtler, the franchise had only been sold to New York.

Frau Gurtler: Croatia?
 Nicole Hewitt: Yes, in Zagreb. They are also going to make an opera ball there.
 Frau Gurtler: But you know they cannot call it Vienna Opera Ball ... no, we are not interested in having opera balls all over the world, you know? We have a franchise system where we have registered our name so we are not interested to talk about the ball if people just want to copy the ball. You know, this is not good.

Frau Gurtler has successfully turned a piece of history into heritage. In David Lowenthal’s book *The Heritage Crusade*, the role of heritage is to align the past with the present — to mobilise the legacy of forebearers ‘to attest to our own ancestral virtues’.¹⁴⁹ Heritage, argues Lowenthal, fixes clear notions of the past, while history remains opaque, open to revision, change. The fixity of the heritage product, however, is not to be shared across nations. Heritage needs a single proud owner, histories, on the other hand, can be contested. In the case of the Vienna Opera Ball, the history of an Empire has been branded as a product of the heritage industry, the ownership of the heritage is singularly unproblematic — the brand has been registered. The question of who has the right to history and to which history, is, however, far more problematic. The unparallel gaze between Zagreb and Vienna, the unashamed ignorance of the Viennese for all things Croatian, and at the same time the sense of belonging to this Viennese cultural and political paradigm, from the familiar use of German in the everyday language to the gelatinous custard slices, again mutated from an original Viennese source, render the question of cultural heritage complex,

¹⁴⁸ Germanisations (words and expressions derived and mutated from German) are used as part of normal speech, not in the ritual language, Maurice Bloch calls the language of officialdom. Germanisations are used as part of the vernacular, not as the ‘formalisation of power’, although their domestication has been the result of cultural coercion and political repression. Bloch, *Ritual, History and Power*, p. 24.

¹⁴⁹ David Lowenthal, *The Heritage Crusade and the Spoils of History* (Cambridge: Cambridge University Press, 1998), p xvi.

problematic and contested.¹⁵⁰ This ‘inequality of ignorance’ has, of course, far greater implications for the use and subject of history.¹⁵¹ As Chakrabarty has shown there is History and then there are ‘the ones [histories] we call ‘Indian’, ‘Chinese’, ‘Kenyan’ — or Croatian.¹⁵² Croatia would have thought it its natural right to hold a Vienna Ball in the Croatian National Opera, an edifice designed in emulation of the Vienna Opera House and opened by Franz Joseph, himself — the last of the Habsburg emperors.

The Translation

The Waltz consists of a number of translations and transferals of space, time, language and technology over and into space, time, language and technology. The first translation is that of the source event in Vienna, into the target site — Zagreb.¹⁵³ The translation, however is also an abridged version — a rather deflated account, as if the currency exchange rate were unfavourable. As it always was. The original rehearsals boasted two hundred couples learning to march, curtsy, kiss hands and waltz to the left; in the re-enactment in Zagreb, a dozen or so dancers seek to represent that multitude. The dancers in *The Waltz* are a medley of art students and friends; one of the art students, Jelena, is also a ballroom dancer so she brought along her ballroom dancing boyfriend and friends. Jelena, whose role it is in *The Waltz* to coordinate the rehearsals, her boyfriend and friends were subsequently asked to coordinate the rehearsals and dance in the staging of the ‘real’ Zagreb Viennese Opera Ball. (In the real staging there were 200 dancers, none of whom were debutantes, many of whom were over the age limit of 25 and all of whom demanded payment for their services, a fact that had to be kept secret from the Austrian brand owners.) The fact of the transfer was recorded on video — as was the footage on which the reconstruction is based. The video footage is announced in the documentary voice, pointed in the direction of the general action with the camera simply left on. The video camera, here, approximating the role of a surveillance camera — recording without subjective intervention. The camera was positioned to capture the action from a point offering most

¹⁵⁰ In his essay ‘How Newness Enters the World’, Homi Bhabha, suggests a culinary model for the translation of what Benjamin in ‘The Task of the Translator’ has called irreducible difference, instead of a melting pot where all elements combine to make a seamless whole, the stubborn chunks of ‘foreignness’ stick out unassimilated, in the case of the Viennese pastries, that is in the case of rendering German Croatian, the texture of the egg custard and its volume, far in excess of the contained Viennese original, occupies a temporality and fragility of transformation — it is suspended at the middle point in the process of liquid turning to solid. Homi Bhabha, ‘How Newness Enters the World’ in Homi Bhabha, *The Location of Culture* (London and New York: Routledge, 1990).

¹⁵¹ Dipesh Chakrabarty, *Provincialising Europe: Postcolonial Thought and Historical Difference* (Princeton and Oxford: Princeton University Press, 2000), p. 28.

¹⁵² Ibid., p 27.

¹⁵³ I use the word ‘translate’ to include its original meaning of — carry over, transfer — to move from one place to another.

visibility. The video footage used in the film is the ‘in between the scenes’, actions occurring just before the film camera starts rolling, or just after it stops — the events immediately leading up to or following the staging of the Viennese rehearsals delivered in film — the video imagery flanking either side of the cinematic delivery. This is the register of the everyday.



Jelena and Miro at the ‘actual’ ball.

The video image, and most recently the digital image, has come to signify the unmediated, the normative a window on the world. It is the standard language of visual representation. The digital image is what is unquestioned, a deviation from the standard 3 chip camera image quality and resolution will provoke questions of effect, moving out of 3 chip technology will provoke questions of motivation, justification. The video image has gained precedence in the reality effect; it is the prose of the world¹⁵⁴ — the world

¹⁵⁴ In ‘The Reality Effect’, Barthes writes about the ‘insignificant notation’ occurring in Flaubert’s descriptive passages in ‘A Simple Heart’. He argues that the cumulation of descriptive detail has no signifying function other than itself, he refers to such notations as ‘scandalous’ adding to the price of narrative substance through the futility of their excess, their ‘luxury’, a kind of surplus of insignification. Instead of the ‘traffic-control’ function Barthes attributes to narrative structure, insignificant notation has no function in the futurity of a given story, no ‘predictive’ feature, regulating or coordinating the actions of the characters, it exists outside of the temporality of the narrative trajectory. In tracing a lineage of descriptive abundance in Western literature, Barthes refers to the ancient rhetorical practice of epideictic oratory, a ceremonial discourse whose purpose was one of aesthetics, its mission to delight, and its aim to describe. The practice existed in detachable set pieces, unimpeded by the demands of verisimilitude, as Barthes says, this practice did not have as its goal persuasion, but seduction. In relating this function to classical narrative, Barthes describes the functional analysis deeming the description of insignificant detail redundant as it exists in the realm of ‘this is’ rather than ‘this represents’, this surplus therefore desists interpretation, is not a function of meaning. However, ‘History is in fact the model of those narratives which consent to fill in the interstices of their function by structurally superfluous

as image is a video image.¹⁵⁵ The material qualities of the image we accept as undifferentiated from the world is the digital image of the everyday — TV images, images of reality shows, home videos and news reports. This is the image so internalised that it comes to be seen as natural, unmediated, immediate. This is the image that now occupies the position of truth, the technology enabling truthful observations of the world, where the image production is unseen — whether on TV, or surveillance cameras, digital still cameras or mobile phone cameras. All of these devices now provide images of reality. So this is the register, the register of the unremarkable, that I use to display my copy of a rehearsal that took place in Vienna.

Jelena, also transcribed the dance steps for us. The dance sequence is shot from a single position, emphasising frontality, the dancers are kept in frame head to toe, facing the front — much like in early cinema representations of stage action. The point of view approximates the ideal view of a theatre spectator, the camera angle is never changed, no attempt at ‘naturalising’ the cinematic language is made through use of narrative devices such as ellipsis, close ups, cut aways, reaction shots, etc... Instead, the dancers are held in display mode only, they stagger through a series of tableaux which even when moving appear static.¹⁵⁶ The cinematic time they occupy is not

notations...’ He continues to note how literary realism is coterminous with the rule of ‘objective’ history, to which he adds the practices attached to the trope of ‘objectivity’ or the obsession with authentication such as photography, reportage, historical exhibitions, tourist sites and monuments. ‘Structurally superfluous notations’ is a form of writing I can embody, a form of writing that is freed from its constraints of plausibility and control, and yet is always referring to a here and now, even if the referent is unmotivated in the ‘traffic’ of the narrative. ‘... to make notation of the pure encounter of the object and its expression’, to this I would add the pure encounter of the self and its others. Roland Barthes, ‘The Reality Effect’, in Roland Barthes, *The Rustle of Language* (CA: University of California Press, 1989), p. 141-149.

¹⁵⁵ To use Hegel’s term and mis/use Merleau-Ponty’s. Maurice Merleau-Ponty, *The Prose of the World* (Evanston: Northwestern University Press: 1973).

¹⁵⁶ Is this a kind of geometry of action, as Barthes says in ‘Diderot, Brecht, Eisenstein’, the nature of representation is simply this, the ‘sovereignty of the act of cutting out and the unity of the subject of that action — the tableau — our gaze which cuts out the base of a triangle with the eye forming its apex. In early cinema the tableau was the master shot, the shot where all the protagonists would be organised for the action to be played out... occasionally this master shot would be cut in to with a close up for greater detail of the characters’ reaction. This tableau is the cutting device that allows and disallows, regulates the movement into visibility— all that is beyond the edge of the frame is ‘banished’. And crucial to the tableau is the way it is offered, the tableau, as Barthes says, is laid out, or rather a series of tableaux are laid out, as a table is laid. Brecht says of Epic theatre that each tableau, each scene bears the entire meaning, there is no cumulative effect, the whole will not render a meaning greater than each of the segments comprising the whole. With Brecht this cutting out is made so as to offer the production to view, even the actors’ actions and speech are in contrast to ideas of looking ‘natural’ are their to carry meaning, to express this meaning, to transmit a message. Likewise, the tableau does not have a subject, it has a meaning. The subject is, in itself, empty. A Brechtian ethnographic film would have all of its informants exhibiting a rational distancing from their roles — almost like Sartre’s waiter: I am a waiter, I am a Croatian, I am a woman, I am a dancer... In common with Coleman and Marker, my reading of film is one of fundamental stillness, a stillness pulled into motion by the operations of a projector. Each moving sequence exists as a number of distinct stills, ready to be reanimated; there is a basic stasis in the moving image. The time ingrained on the emulsion — this temporality is fractured, arranged and rearranged. I use this grain of time as well as the tropes of the observational documentary, where

actually proceeding along a timeline; the time they inhabit is one of constant return. In grammatical terms — the present simple — ‘we dance, we curtsy, we bow’, (they dance, they curtsy, they bow). In a never ending present — a totalised temporal sphere where what is has always been, as previously discussed in relation to Fabian’s critique of ethnographic texts and the ethnographic present.¹⁵⁷ In *The Waltz*, this continuous present is repeatedly interrupted, the continuity of their ‘presentness’ is intervened with, the flow of the movement cut short, and the sequence of frames unfolding over time is reconfigured into a series of stills dissolving — the connective tissue of the dance is missing. The positions the dancers find themselves in are preinhabited and vacant, they are like a mould of an historical stereotype — meaningless, ineffective, inefficient, unthreatening. The dancers are in various degrees of official attire, from replica dance gowns (used at ballroom dancing training sessions) to the everyday with a particular element added on to signify dress code, rather than to actually apply it. Jeans with a dinner shirt over the top, a white blouse disguising student attire underneath. The bits and pieces of costume, make no attempt at illusion, instead they make a shorthand announcement of costume. The ‘naturalness’ of the movement is denied; instead whenever the dance is performed the image is thrust into display mode. The images or events chosen for re-enactment are details of no consequence, details which in the practice of documentary film making would signify reality, ‘insignificant notations’ to use Barthes’ term — yet when arrested and disengaged from their conventional cinematic sequence and represented in a series of prolonged dissolves, or in increments of movement barely discernible, but still moving — the everydayness of these gestures, the performativity of the gesture, and the rhetoric of the document becomes the scene itself.

A woman brings a hand to her neck. She is repeating the movement of a woman documented in Vienna at the Opera Ball rehearsals bringing her hand to her neck. (fig. 5) The original, the hand in Vienna, (fig. 6) as caught on video, would appear to be unmediated, what Buchloh has called, when talking about James Coleman’s work, ‘unmediated presence’.¹⁵⁸ Presence becoming reified as the original, the in-itself. The unmediated indicating the proximity of the real. The gesture is caught, captured with the subject unaware, ‘off guard’. The action captured in this register is ‘accidental’, much in the way Paul

the rhetoric announces itself as uninflected and where the mode of delivery switches and shifts — so that the object becomes a character and then a subject and each object in turn uses their subject position to recount an observed scene. Barthes ‘Diderot, Brecht, Eisenstein’, in *Narrative, Apparatus, Ideology*, ed. by Rosen (New York: Columbia University Press, 1986). *Brecht on Theatre*, ed. by John Willett (London: Methuen Drama, 1964).

¹⁵⁷ Fabian, *Time and the Other*, 1983.

¹⁵⁸ Buchloh, ‘Memory Lessons and History Tableaux’, p. 85. This section of text also appears in Chapter 2.

Virilio talks about the ‘accidental’ images of the newsreel, or the accidental vision of aerial photography.¹⁵⁹ It is accidental in being unrehearsed, unique, it will occur only once and as such will carry the weight of its spontaneity and authenticity — unique to the there and then, that accidental action is seen as the ‘unspoilt’. And it is this accidental gesture, the miniature, the event contingent on the moment that is then captured, rehearsed and repeated. The gestures singled out for reproduction in *The Waltz* are precisely these details of undirected movement — a slight inclination of the body, a turn of the head, a group of people chatting, figures ducking to pick something up. Movements, which represent nothing outside of themselves, tiny moments within a rehearsal of history, domination and empire that the Viennese Opera Ball is. The dancers in rehearsal in Vienna, were repeatedly reminded of how many cameras would be filming them and from how many angles on the actual night, they were fully aware of their performative status, but within this framework the ‘objective’ eye of the video camera captured their gestures unaware. Yet the gesture will be marked, gendered and historical — a gesture far from unmediated, a gesture laden with narratives, images and ghosts. So when that gesture is appropriated, are its markings appropriated too, or do they shift subtly, to bear a mark of difference? Although repeated, it is repeated with the awareness of its repetition, it is repeated with a certain power now exercised over the motion, deliberate and laboured, and of course, framed.

And framing the real, in its figuration and theatricality is still upsetting to good taste. The real, is seen to be best represented in a space void of representation and cleansed of the figural, the real is best expressed in photographic imagery — mere information, untainted and unspoilt.¹⁶⁰

The Inscription

Before video, realism was the prerogative of film, especially 16 mm film, as it was used for TV documentaries, and before that cinema newsreels. The film and TV studios packed with the heavy technology of Steenbeck editing suites and lightweight hand wound Bolex cameras. Film is the technology Bazin called ‘natural’ as if simply an external eye, a device not needing any intervention or artificial mediation, a device that allowed the natural process

¹⁵⁹ See Paul Virilio, *The Vision Machine* (London: BFI Publishing, 1994), chapter 4.

¹⁶⁰ for a discussion of modernist approaches to the real see Buchloh, ‘Memory Lessons and History Tableaux’, 1995.

of light being caught on emulsion.¹⁶¹ And in this photo chemical process where film still has an ontological link to reality, lies the trick. This is what the performance of reality in film hinges on; the simple fact that contact has been made physically, a trace has been left materially. And yet film can now no longer signify the real. The look of 16 mm film today immediately signals a return of the obsolete, it no longer has the privilege of going unnoticed, instead it exists in a field of ‘transformed reality’, it no longer can be an in itself, it is always something in excess of itself. The grain of the image, the depth of field, the rounded edges of the frame on the rare occasions when projected as film, all these formal qualities override the indexicality of the photographic image and render what once belonged undeniably in the field of authoritative vision into the haptic regime.¹⁶²

In *The Waltz*, the 16mm signals a literal mise-en-scene of history — a falling into film, where the transcriptive digital image is displaced by the inscriptive analogue image — the ‘mise-en-film’ at once demanding to be noticed as artificial, unlikelike, untruthful and occupying the diegetic time of where the narrative should be. *The Waltz*, is after all a narrative where the plot fails. The time of the protagonists, as recorded digitally is cut into, the uncomplicated and undisturbed time is denied, with nothing else changing — only the support of the image, i.e. 16 mm and the flow of the fields/ frames — the proceedings are arrested and time is rendered thick — congealed, rather than set. The dissolve never allowing for clarity between the beginning and end of a frame — the motion, which in the speed designated by the industry as closest to the natural vision of the human eye, would take 12 frames equalling 12 positions frozen and reconfigured in the projector lasting for half a second. Here the illusion of movement is first denaturalised by discarding the order of the recorded frames imposed by cinematic convention and instead selecting every tenth frame, a movement that would conventionally unfold over a strip of 72 frames or 3 seconds, now unfolds in 7 frames, but will take three or four times longer to reach its end point. The dissolve, again conventionally used to signify a dissolution of states, either mental states i.e. moving into dream, or temporal — a crossing into difference, here signals a dissolution into sameness — a stepping into oneself a few frames ahead. Bergson has said how the movement of cinema occurs between the frames, the movement consists of positions in time and space, but the movement cannot actually be reproduced from this sequence of static photograms, the movement cannot be seen — however tiny the increments between the positions, the movement

¹⁶¹ André Bazin, *What is Cinema?* (Berkeley: University of California Press, 2004), p. 15

¹⁶² See Christopher Pinney, ‘Notes From the Surface of the Image: Photography, Postcolonialism and Vernacular Modernism’, in *Photography’s Other Histories*, ed. by C. Pinney (Duke University Press, Durham, 2003).

cannot be captured, only the difference can be seen.¹⁶³ In a series of dissolves there is no in between position, as each position will have clinging to it the residue of the one before, that is the inception of the one to come. The positions the players sink into are already there, the future is prescribed as a position in space waiting to be filled. The events do not so much unfold as fulfil. Like the notation of dance steps on the floor, each subsequent and numbered position waiting for its inevitable realisation while trusting that the transition from one position to the next will occur even if its notation can find no marker for the in between.

In animation the in between drawing is constructed by combining the elements of the two key frames either side of it. It serves to smooth out movement, but its construction is actually productive of irreducible difference, the key frames, existing in advance of the movement's completion, like the notated dance steps, will provide the trajectory to be filled. To provide these increments the animator needs to map, point by point, the middle values of the two key frames, then in a process of mechanical mitosis new frames are again constructed from the newly begotten frame, like 'parent' frames the new frame is constructed in their likeness, a form of reproduction to flesh out the motion. In *The Waltz*, the flesh is lacking, the accumulation of frames required by conventional cinema to register as natural is withheld, all that remains are the key frames, existing in advance. To use Lyotard's terms — these key frames are sterile.¹⁶⁴ The movement they create is in excess of an economy of order, which, according to Lyotard, is the objective of the conventional film — an imposition of order articulated by 'good movement' and seeking unification — the narrative consisting of a series of motions leading to closure. The difference professed necessarily folds back on itself in a 'resolution of dissonance'.¹⁶⁵

When film is translated to video, for it to meet the industry standards of display technology its frame rate is speeded up and the frames translated into scanned fields — it becomes a facsimile, almost like an authorised copy. In the modern world, the telecine facilities are so advanced that they need the barest trace of an image on film negative to produce a full colour, full contrast, saturated image on video.

In the not so modern world, in this case in Croatia in 2004, the technology for transferring film to video is all but defunct, yet still in use by the TV studios in Croatia, albeit under pressure of closure. As is the film processing

¹⁶³ Bergson, *Creative Evolution*, trans. Arthur Mitchell, (1954)e Press, 1997), p. 2.

¹⁶⁴ What Lyotard suggests is the use of either extreme mobilisation or extreme immobilisation, the examples he uses are the *tableaux vivants* or what he calls abstraction. Jean-Francois Lyotard, 'Acinema', in *The Lyotard Reader*, ed. by Andrew Benjamin (Oxford: Blackwell Publishers, 1998), pp. 169-181.

¹⁶⁵ *Ibid.*, p. 173.

laboratory, still organised and run by staff in lab coats who provided printed film for the state run TV and film industry of the communist republic Croatia once was.¹⁶⁶ This was not a service, it was a production plant. The labs and the telecine suite have not changed or been upgraded since they were opened. The Zagreb TV telecine machine cannot cope with transferring directly from negative, i.e. missing out the film production step of making a positive print, which is why transferring to video straight from negative, is something most Croatian filmmakers, or video directors will go further west for — Slovenia, new member state of the EU, already has a wonderfully professional and up to date service. Technology, industry, nationalism and, of course, the bourgeois individual, are all in the service of the modern, as Chakrabarty has shown, but the modern has always already happened.¹⁶⁷ ‘The modern’, says Meaghan Morris, will be seen ‘as a known history, something which has already happened elsewhere, and which is to be reproduced, mechanically or otherwise, with a local content.’¹⁶⁸

Growing up in Yugoslavia our formal history taught us that we were in transition from Socialism to Communism, our temporality was apart from the rest of the world — we were in advance. Our vernacular history taught us that we had gone straight from feudalism to totalitarianism. Now, we are once again in transition, this time on a unified course towards the centre of time — Europe. However, this transition is in process, it has not yet set — we are officially ‘unset’.



Fig.5

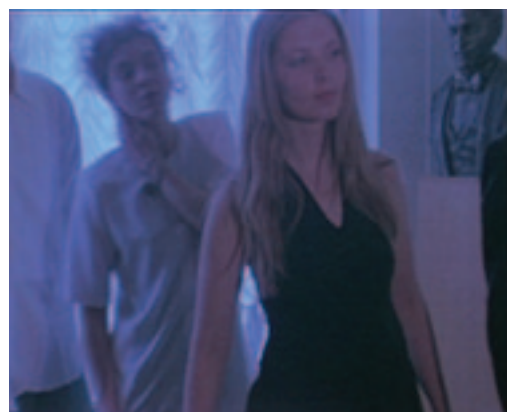


Fig.6

¹⁶⁶ The TV film lab and the telecine suite have since closed. Jadranka, the chief technician, who graded prints by eye alone, and took part in my film *In Time*, is now retired.

¹⁶⁷ Chakrabarty, *Provincialising Europe*.

¹⁶⁸ Meaghan Morris, ‘Metamorphoses at Sydney Tower’, *New Formations*, Summer 1990, quoted in Chakrabarty, *Provincialising Europe*, p. 39.

--

- [1]
- [2]
- [3]
- [4]
- [5]
- [6]
- [7]
- [8]
- [9]
- [10]
- [11]

As I reread this text I am struck by how much translation I am doing, I was doing. Intended for a UK audience the ‘context’, the place I am speaking from is marked. I

check in a text on *The Waltz* written by Stephen Morton for contextual anchorage, for anything which may indicate a view from afar, looking for instances of Lacan's statement of the unparallel gaze that Morton quotes: 'You never look at me from the place from which I see you'.¹⁶⁹ And which I remember as 'You will never watch me from the point that I see you watching me'. Stephen Morton writes: 'From the perspective of Zagreb, Croatia, the Vienna Opera Ball can be read as a metonym of high European culture'.¹⁷⁰ In my own English language translation/adaptation of *In Time*, the towns I mention in the English version voice over are accompanied by the countries they belong to — Maribor, Slovenia; Podgorica, Montenegro; Varaždin, Croatia. In the Croatian version, this was, of course, unnecessary.

Zagreb, Croatia; Vienna, Austria.

In Stephen Morton's text both Zagreb and Vienna need additional contextualization, as their histories eschew the axis of power in recent 'European' History. The Europe I speak of, we speak of is, as Steve points out a phantasm. He quotes Derrida: 'Something unique is afoot in Europe, in what is still called Europe even if we no longer know very well what or who goes by this name. Indeed, to what concept, to what real individual, to what singular entity should this name be assigned today? Who will draw up its borders?'¹⁷¹

The Europe we are speaking of is a figure, rather than a reality. The History we are speaking of, however, is the one Chakrabarty discusses in *Provincialising Europe*.¹⁷² A History taught and circulated in the universities, colleges and schools of the world,

¹⁶⁹ Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis* (Harmondsworth: Penguin, 1979), p. 103, quoted in Stephen Morton, 'Monstrous Choreographies', in *The Centrifugal Book of Europe* (Belfast: Centrifugal, 2010).

¹⁷⁰ Stephen Morton, 'Monstrous Choreographies', in *The Centrifugal Book of Europe* (Belfast: Centrifugal, 2010). Stephen is a friend — Steve. He is the boyfriend of my friend and colleague Susan, Susan Kelly, what form of rearrangement do I perform in turning Steve into Stephen Morton? In the film and throughout this text I refer to people I am personally involved with by their first name, here I perform a reclassification in my personal compendium of attachment by promoting/demoting my friend to a surname. I notice that his approach in his text was to use both my name and surname — 'Nicole Hewitt'. I have not quoted him before, neither had he written about my work before, so there is a moment of realignment in applying a formal appellation to an informal relation. One that is a matter of habit and translation. So in order to complete the transition from friend to authority, I place the number 170 by Stephen's name and I leave one space empty — ¹⁷⁰ Stephen Morton. As Jacques Derrida has said: 'you are not your name'. Jacques Derrida, *The Name* (Stanford, California: Stanford University Press, 1995).

¹⁷¹ The section quoted continues: 'Refusing itself to anticipation as much as to analogy, what announces itself in this way seems to be without precedent. An anguished experience of imminence, crossed by two contradictory certainties: the very old subject of cultural identity in general [...] the very old subject of European identity indeed has the very venerable air of an old, exhausted theme. [...] Would not its name mask something that does not yet have a face? We ask ourselves in hope, in fear and trembling, what this face is going to resemble? Will it resemble the face of some persona whom we believe we know: Europe? And if its non-resemblance bears the traits of the future, will it escape monstrosity?' Jacques Derrida, *The Other Heading: Reflections on Today's Europe*, trans. Pascale-Anne Brault and Michael B. Naas (Bloomington: Indiana University Press, 1992), pp. 5-6. Quoted in Morton, 'Monstrous Choreographies', 2010.

¹⁷² Chakrabarty, *Provincialising Europe*, 2000.

where Europe still forms the sovereign subject, the centre of all history, the History not requiring qualification, appendages to what Chakrabarty calls the ‘master narrative’. And although, as Chakrabarty points out, the proper name ‘Europe’ and what it signifies belong to the realm of the imaginary, this imaginary produces representations that have effects. Imaginary representations resulting in material effects. The entities called Europe or India, in Chakrabarty’s case — Croatia, in the case at hand — are neither homogenous nor uncontested, but they do exist within a relationship of power with Europe figuring as the dominant pole, where the modern resides. Europe does not refer to a geographical territory, as the European continent quite obviously includes those that are symbolically excluded. The exclusion is predicated on the verdict of underdevelopment, in the case of India, says Chakrabarty, its underdevelopment legitimised arguments against independence — India is not ready, ‘not yet.’¹⁷³ In the case of Eastern Europe the verdict is equally temporal, the economic, political and moral developments are seen as being not yet aligned with a presumed natural succession of historical events. One operating on the power of temporal adjectives — the modern and the pre—modern. Adjectives generating a range of modifiable nouns sympathetic to the process implied: development, modernisation that in turn imply finalities such as capitalism, free market economy, liberalism. The precursor to these nominalisations, the Father of all consequent value laden nouns is ‘civilisation’. Originally the word implied the process rather than the thing. Civilisation, as in fertilisation. In his book *Inventing Eastern Europe*, Larry Wolff traces the history of the word civilisation back to a discussion between Samuel Johnson and James Boswell.¹⁷⁴ In this discussion Boswell was suggesting that the use of the noun ‘civilisation’ from the verb ‘to civilise’ should be used in opposition to barbarity. Johnson, however, would not admit this usage of the word, instead including in his dictionary only ‘civility’. Although, Wolff writes, Johnson’s dictionary admitted the use of ‘civilisation’ only in regards to the legal procedure of making a criminal process into a civil one, dictionaries in the 1770s were already disseminating the new meaning of the word, implying a temporal designation both in the accrue of *wealth* and the acquirement of *manners*. And most importantly, as early as the 18th century the notion of camouflaged civility was already in place. It was, according to Wolff, the physiocrat abbé Baudeau who coined the phrase ‘European civilisation’ and placed the phenomenon within a timeline of progress on his journeys to what was then being mapped as ‘Eastern Europe’. As Wolff comments, Eastern Europe was not imagined as the binary opposite of Europe proper, not the full blown Asiatic barbarity of the east, but an in between.¹⁷⁵ How hilarious that Croatia should see itself as the border between east and west, recast as Christianity and Islam, how perfidious the tenacity of purpose and identification

¹⁷³ Ibid., p. 8.

¹⁷⁴ Larry Wolff, *Inventing Eastern Europe: The Map of Civilization on the Mind of the Enlightenment* (Stanford, California: Stanford University Press, 1994), p. 12.

¹⁷⁵ Todorova claims in *Imagining the Balkans*, that the representation of the Balkans, indeed, includes a monopoly on savagery, yet excludes the stereotype of the mysterious as in Said’s enumeration of the Orientalist stereotypes. Maria Todorova, *Imagining the Balkans*, (Oxford: Oxford University Press, 1997).

clinging to the military frontiers which once defended Vienna from the Ottomans.¹⁷⁶ The civilizing process Wolff writes about occurred first on the west/north axis, a remapping of Europe took place during the Enlightenment where barbarity or its close relative was moved to the east. The idea of Europe for much of 'eastern' Europe was in the early 20th century thought as Central Europe, Mittleeuropa, an idea of Europe still active in much of Hungary, the Czech Republic, Slovenia, Croatia. However, the tyranny of capital is successfully redrawing this and the European centres now triangulating the map of power are London, England; Paris: France; Bonn, Germany. And of course Brussels, Belgium. The east/west is now increasingly the north/south divide.

¹⁷⁶ The military frontier, now forming part of Croatia, was manned by Serb soldiers to defend the Austrian Empire against the Ottoman armies. The Austrian authorities regarded the Serbs as fierce warriors.

Chapter 4



pg 114

The Metric Past: in Memory of Rhymes and Movements

1237 25/03/2010 11:56
9981 25/07/2010
10930 31/10/2010

Chapter 4

Sequence 3, DŽENO

VOICE OVER: *July 10th 2006, on film 3, 19:40, Antonio and Marina face the camera.
There was a poster on the wall in the Zagreb dance Centre; it said there'd be a two-week intense international workshop in Sarajevo. When we got there, there were Bosnians, Slovenians, Montenegrins, Hungarians and us.*

Title: DŽENO

NICOLE: Will you sing to me?

DŽENO: Shall I sing?

pg 115

(singing) Poison would have harmed me less than she did
Poison at least has a cure_
If only someone else had taken my heart
I wouldn't now be losing my young mind
But my heart did the choosing,____
and it chose her____
I'll get you out of my heart,
Move you from these lips of mine,
I'll chase you right out of my mind,
It's incurable!
Remove you from my hands,
Wipe you off my skin,
But things don't look good,
It's incurable!

Poison would have harmed me less than she
 did,
 Poison, at least, has a cure,
 If only someone else had taken my heart,
 I wouldn't now be losing my young mind,

 But my heart did the choo-sing,____
 and it chose her____

 I'll get you out of my heart,
 Move you from these lips of mine,
 I'll chase you right out of my mind,
 It's in-cu-rable!

 Remove you from my hands,
 Wipe you off my skin,
 But things don't look good,
 It's in-cu-rable!

We saw a poster in the Zagreb dance centre advertising an international intensive workshop in Sarajevo, at the Glorija Dance Centre. I phoned up and spoke to Sergej who was delighted at the idea that we would come and train and make a film. When we got there we realised that all the other dancers were far more advanced than us in dance, and we were far more advanced in age. We started training and spent days not knowing what to do. Eventually we realised that Dženo, one of the dancers, was a singer and that he had recently released his song *Incurable*. Sergej often used this song in samba classes and all the dancers knew the song well. We decided to make a pop video. We made a version of the video for Dženo to use, one in which there were far fewer repetitions than in the video sequence of the film, and we made an extended version for the film. Dženo's song uses a samba rhythm but is inflected with the distinctive vocal timbre of Bosnian traditional popular folk music. It has a tinge of turbo folk to it. Turbo folk, and indeed all modern versions of commercial neo-folk music are seen within the cultural practices of the young and educated urbanites as debased cultural material, the kind of music that places its listeners in a pre modern space. Turbo folk music, clubs and fans regularly cause the urban elites to raise the alarm as moral panic sets in and outrage is expressed. The music typically combines electronic dance beats with folk undulations and lyrics bathed in pathos. It originates in Serbia and is for this reason even more threatening, as it has moved from the peripheral and obscure folk clubs increasingly into the centre of cities like Zagreb. The marriage of a war criminal and a turbo folk star in Serbia, cemented the relationship between the machine producing the music and the machine producing nationalist crime. In a worrying but not unique turn of translation, Serbian commercial folk is distinguished from equally ubiquitous western dance music by the ululating voice of the singer. The ululation has been marked by both right wing commentators as bearing damning traces of Ottoman provenance and by left wing commentators for forwarding

a debilitating potion of pornographic nationalist aggression. Dženo's song is a pop song with elements of neo folk detectable in the particular vibration of his vocal chords, a particular sonorisation, a wavering trill of the vowels he emits.

The sequence is organised around a dialogue between Dženo and Ado, Dženo's lines turn into a recital, then explode into a song, then everyone dances, then the dialogue repeats, the récit, the song, the dance ...

In the first round we are shooting from behind a bar of the Zetra Sports Centre. In imagining the forthcoming video Dženo suggested that he should be at the bar drowning his sorrows while Ado would be the barman. We shot with three cameras positioned statically at various points in the bar. One video camera behind the bar, one opposite and the Bolex camera placed in anticipation of moments to be set in film. The action was unscripted and the sequence of events and the shooting schedule improvised. We first see Dženo delivering his lines in a direct address to me, prompted by my request. We see the other dancers and protagonists in the background forming an audience. The first round is presented in its entirety with the camera recording all the backstage instructions, the arrangements, the preparations for the shoot and directions. Dženo's first rendition of the song is sung to me, as in conversation, it is a moment of sonorous intimacy where the mode of address, the I/you axis is superimposed on the formulaic nature of the verse. In contrast to Bloch's analysis of the reductive space of song discussed in Chapter 1, Dženo's song becomes a form of closeness delivered amongst the confusion and commotion of the stage directions and preparations. Caught within this clutter is a moment where oratory becomes conversation. And within this conversational mode appear moments of gesture.

Gesture pre-given, preset and yet — inhabited.

GESTURE/untranslatability

Gesture can be seen as the limit of language. The moment when communication reaches for a different form of expression, where the words alone fail. In as much as the gesture is an unambiguously embodied action, it is also one where mediation occurs most immediately. In 'Notes on Gesture' Agamben states, 'By the end of the nineteenth century the western bourgeoisie had definitely lost its gestures.'¹⁷⁷ In his eulogy for the loss of gesture, Agamben posits gesture as a third term in addition to the duality of poesis and praxis: 'If producing is a means in view of an end and praxis is an end without means, the gesture then breaks with the false alternative between ends and means that paralyzes morality and presents instead means that, as such, evade the orbit of medially without becoming, for this reason, ends.'¹⁷⁸ The gesture is the exhibition of its medially: it is the process of 'making visible the means as such.'¹⁷⁹ Precisely because gesture is the locus where language is revealed in its own medially, as the gesture points to its

¹⁷⁷ Giorgio Agamben, 'Notes on Gesture', in Agamben, *Infancy and History*, p. 149.

¹⁷⁸ Ibid., p. 154.

¹⁷⁹ Ibid., p. 155.

failure, gesture points to its own communicability.¹⁸⁰ According to Brecht the ‘gest’¹⁸¹ is primarily social if it is to be purposeful, it is purposeful only within a social or political context, yet gestures are culturally specific, they can also be seen, as Maharaj posits, as a residue of language, the bit that is manifestly untranslatable, the arena where culture is physically encoded.¹⁸² Even while the encoding is never hard wired, never fixed, the gesture will and can reveal its constructions.

The gesture Dženo performs is one that exists already, it is a conventional gesture, it is a

¹⁸⁰ In his reflection on ‘Notes on Gesture’, Dieter Roelstraete relates Agamben’s sense of loss to Richard Sennett’s discussion of the loss of ritual and manner discussed in his book *The Fall of Public Man*. In detecting the point at which public man turned from civic space as a space of interaction to the interior space of intimacy, Sennett claims that the public sphere has been abandoned, with a citizenship resigned to a lack of public address — the combinations of form and style characterising the public sense of self, says Sennett, was the arena where ‘ethics and aesthetics’ came together in publicness. If we extend the discussion on gesture as a term encompassing the subdivision of manners we soon reenter the world of the ‘civilising process’ as discussed here in Chapter 3. We find in Elias a genealogy of manners as they developed from the middle ages onwards. According to Elias, the slow changes occurring in the notions of shame and delicacy occurred in relation to the changes happening in the social structure of the time. As the number of small castles, lords and courts slowly diminished, with the push towards integration of small feudal units towards larger pacified social organisations, so too, did the gradual unification of manners occur. In Western Europe in the 18th century, hand in hand with the Enlightenment and the ideology of progress, came civilisation and with it manners. In Elias we see a coming together of the gradual formation of a state as a ‘monopoly of force’ and the internalisation of accepted modes of behaviour within a social organisation that is increasingly centralised. Elias also dwells on the differences between the French concept of civilisation and the German concept of Kultur, as intellectuals in France were expected to contribute to the inner circles of power at court and had free access to these echelons, the German intellectual was confined to the university and the academic circles, the range of its reach was limited and without political influence. In France, by contrast, the notion of civilisation soon grew to encompass not only the ‘refinement’ of manners achieved by the internal pacification of the King’s subjects, but the idea of a progressive rationalisation was extended to a far greater range of instances, in a demand to ‘civilise’ and reform all the “still barbaric” institutions — the constitution, the educational system, the economy, the administration and legal system. The normativity of this behaviour is what instills in the subjects of centralised power a common fear of misdemeanor; the demands and prohibitions on particular behavioural elements are avoided for fear of social exclusion. Once the process of civilising is internalised and deemed complete, the task becomes one of expanding the process. Nations who consider themselves civilised, also consider themselves superior to other nations, civilisation is evidence of this stature, it is also a legitimising force of colonisation, it serves as justification for domination. The word civilisation was originally more connected to the activity of a verb than the passivity of a noun, civilisation was a process, not a state, it was a process of achieving civility. As Benveniste points out, when it first appeared the word was uncommon, its ending —isation was quite rare at the time indicating the activity of the process. The reference to action and processuality would have been forefronted as an activation of the more static civilité, the process of civilisation. Once this stasis is achieved, the term is used in relation to its supposed opposite, the uncivilised. The task remained to share its benefits with other less fortunate peoples. The counter image of this centre was to be found beyond the borders of the civilised world, the closest neighbours being in Eastern Europe. According to Larry Wolff, Eastern Europe was invented to provide the barbaric opposite of civilised western Europe, it was also a handy measure on the scale between the two poles, as Balzac states in the *Comédie Humaine*: ‘The inhabitants of the Ukraine, Russia, the plains of the Danube, in short, the Slav peoples, are a link between Europe and Asia, between civilisation and barbarism’. Dieter Roelstraete, ‘Poiesis Makes Perfect, Notes on Gesture (Reprise)I’, in *(Mis)reading Masquerades*, ed. by Frederique Bergholtz & Iberia Perez (Berlin: Revolver Publishing, 2010). Richard Sennett, *The Fall of Public Man* (London: Penguin, 2002). Larry Wolff, *Inventing Eastern Europe, The Map of Civilization on the Mind of the Enlightenment* (Stanford, California: Stanford University Press, 1994). Norbert Elias, *The Norbert Elias Reader: A Biographical Selection*, ed. by Johan Goudsblom and Stephen Mennell (Oxford: Blackwell Publishers, 1998).

¹⁸¹ Bertolt Brecht, *Brecht on Theatre*, ed. by John Willett (London: Methuen Drama, 1964).

¹⁸² Sarat Maharaj, ‘Perfidious Fidelity: The Untranslatability of the Other’, in Stuart Hall and Sarat Maharaj, *Modernity and Difference*, ed. by Sarah Campbell and Gilane Tawadros, (London: Institute of International Visual Arts, 2001), p. 33.

gendered gesture, a gesture of affect. Dženo picks up a small object, a serviette, a tissue, an irrelevant object — he clutches it as his brow frowns in pain, he releases the object in a gesture of dejection, a gesture I am not sure exists in the British Isles, but one so familiar in the models of heartbreak available to the southern imagination. These moments of familiarity in the expression of a character, his affective mode, his state of being I see as ready-mades, available formulae, hovering over our collective imaginations ready to be used and inhabited as and when the conditions for its repetition occur.

The Russian Formalists problematised the overfamiliarity of cultural texts — an overall familiarity of habit that prohibited vision — demanding, they claimed, a new perception of the world able to activate the reader and the viewer. In Brecht this involved the use of the estrangement effect — the ‘ostranjenje’ of the Russian formalists — a defamiliarisation, rather than alienation. The V effect (Verfremdungseffekt), as Jameson has discussed it, includes a number of functions.¹⁸³ The first is to make strange that which is familiar, thus breaking a ‘perceptual numbness’ induced through habit.¹⁸⁴ Another strategy emphasised estrangement — with the actors instructed to deliver their lines as if making pronouncements within quotation marks — to deny the traditional function of empathy. And finally, in traditional theatre the habitual is recast as ‘natural’, therefore eternal and unchangeable. The estrangement effect reveals this as false and renders the object not only defamiliar, but also historical and, as such, liable to change. Brecht’s technique, thus includes the use of quotation denying the first person eliciting sympathy and identification, instead employing the third person as an announcement of the historical, the materialist. So while in Benveniste’s analysis of the historical voice the third person signaling absence is problematic as it naturalises the historic — in Brecht this device is used in order to historicise and denaturalise representation. And while Brecht then suggests the use of the third person in his use of the Epic, not necessarily the Homeric tradition but simply ‘narrative’ or storytelling, my reference to Brechtian techniques is a way of entering into a dialogue with my own history of film education, my own form of resisting the habitus I occupy where the modernist interdiction of dramaturgy, rhetorical devices, empathy, directed the practice of experimental film and visual art towards the idea of pure documentation, devoid of fiction, of theatricality and all its tropes.

In my desire to question these interdictions and probe the limits of narrative conventions I embraced, joyfully, the naturalised tropes of cinematic habit. There are moments of fictionalisation, constructions of dialogue, conventions of match framing, over the shoulder shots — in a kind of delight at the trick working through habit. One of the most frequent of these conventions is the over the shoulder shot. In Croatian film terminology this is sometimes referred to as a ‘semi subjective shot’. I find in the term — ‘the semi subjective shot’ a form of lunacy. The conventional over the shoulder shot where the camera sees the shoulder of the person looking at the interlocutor, is, surely, a form of puppetry that everyone has agreed to collude in. In Croatian film terminology it is not

¹⁸³ Fredric Jameson, *Brecht and Method* (London, New York: Verso, 1998), p. 39.

¹⁸⁴ Ibid.

quite a subjective camera shot (point of view shot), nor is it an 'objective' shot. It titters, like in shadow theatre just behind the protagonist. That this convention, which is so easily dismantled, should be universally accepted surely means that any other convention can replace it, and again be dismantled.

The readability of the over the shoulder shot convention relies both on the spectators' collusion in a force of habit and in the workings of what has been theorised by Jacques-Alan Miller, and elaborated by Kaja Silverman, as 'suture'.¹⁸⁵ The erasure of the gap, the repression of the lack. In cinematic suture theory the organisation of the shot/reverse shot pivots on the absence of the viewing subject and the obscuring of that absence, thus positioning the viewer as passive within an ideological chain of signification.¹⁸⁶ Suture refers primarily to the convention of a character looking off screen at an object that we are shown in the next shot. I employ the techniques of the cut that hides its lack as a crossword, a pie chart, a kind of detached rationalisation. Following Brecht, when habit is presented as natural, its defamiliarisation becomes a political intervention. This is the movement of deconstruction on the level of representation that implies a futurity. I think of the cut not as a stitching, not as suture, but as an opening, an affirmation of difference. A motion towards difference, this is the movement I have found so useful on the level of language in Jacques Derrida and Judith Butler and one that I see as an opening towards the unknown, the not yet. The sequence of shots connected through movement 'rationally' as Deleuze would say, is organised around an invisibility, a form of camouflage.¹⁸⁷

In 'Ideological Effects of the Basic Cinematographic Apparatus', Baudry asks does the 'work' remain hidden, or is it made manifest? 'Equally distant from 'objective reality' and the finished product, the camera occupies an intermediate position in the work process which leads from raw material to the finished product.'¹⁸⁸ In his Marxist reading of the cinematic apparatus, the product of cinematic work is measurable either as exchange value, or surplus value. It need be made evident through inscribing into its flesh the means of its production — the technical base. Organised around a fixed point, the cinematic image, according to Baudry, places the subject in a central viewing position. The moving image, reconstituted from its fragmented record in the projection, involves a negation of difference — the cinema says Baudry, rests on a denial of its discontinuity — manifest in the displeasure we feel when a projection's continuity is abruptly interrupted, bringing to the viewer's attention the body as well as the apparatus which in the viewing situation becomes by necessity invisible.

¹⁸⁵ For the original formulation of suture theory see Jacques-Alan Miller 'Suture (elements of the logic of the signifier)', *Screen* (1977-78), vol. 18, no. 4.

¹⁸⁶ See Kaja Silverman, 'Suture' in *Narrative, Apparatus, Ideology*, ed. by Philip Rosen (New York: Columbia University Press, 1986), pp. 219-235.

¹⁸⁷ Deleuze, *Cinema 2*, p. 206.

¹⁸⁸ Jean-Louis Baudry, 'Ideological Effects of the Basic Cinematographic Apparatus', in *Narrative, Apparatus, Ideology*, ed. by Rosen, p. 287.

In contrast to the passive positioning of the viewer, Vivian Sobchack speaks of the experience of viewing a film; of the embodied experience of being present and of being sensate, of being touched, affected as a viewer.¹⁸⁹ And while I insist on the viewing situation being visible, on the filming situation being visible, on the raw material being tangible there is also a presence, a trace of an encounter, a light touch, a touch of light that is irreducible to representation, but one that is always testimony to a shared past. A past that is activated, in each viewing situation into the present of our bodies, our senses receiving, being touched again by the light.

The trace of the encounter between the filmmaker and the world. In his article 'Documentary Journey to the Land of the Head Shrinkers', Comolli talks of this singular encounter, an encounter that is re/presented in the film, and one in which the representations 'fail in their effects and miss their object' an encounter full of mistakes, attempts.¹⁹⁰ An encounter between the bodies forming a third term, another form of 'togetherness' that acts upon and within the work, the experience.¹⁹¹ 'The non virtual real sticks to the world through a thousand inextricable bonds', says Comolli.¹⁹² There is no moment of delay in which to translate the experience into language, or thought, or comment. No moment that would create a cohesion of meaning, a text to be communicated. Instead there is a thickness of being, a viscosity, where motion seems to slow into zero gravity, where the thickness of the atmosphere sticks to us, rejecting any notion of separation between self and other, same and difference, subject and object. The viscous, in Sartre's use is disturbing — neither solid nor liquid, it brings the self into a crisis of liminality, a threat to the existential self, but here, instead of the abyss of freedom Sartre suggests, the stickiness of motion is a form of being in the thick of the world, of being thick in the world.¹⁹³ The idea of motion as linear sequencing is replaced with individual sequences declaring their temporal position but appearing in a succession prompted by motions from one space and time to another through their oblique connections. Lacking the grammatical forms to express a thickness of time, there are forms that contain symptoms of semiosis, semantic units that fail to encompass the fullness, the resonances, the layers. In his discussion with Sarat Maharaj 'Modernity and Difference', Stuart Hall speaks of their being no beginning, no moment from which a something flows, no moment that is already not preceded by other beginnings. There is instead of a pure moment of beginning, a continual immersion in a process, 'a flow and translation'.¹⁹⁴

¹⁸⁹ Vivian Sobchack, 'What my Fingers Knew: The Cinesthetic Subject, or Vision in the Flesh', in Vivian Sobchack, *Carnal Thought* (Berkeley and Los Angeles: University of California Press, 2004), pp. 53-84.

¹⁹⁰ Comolli is talking of documentary film as a radical alternative to feature films, however I find his appraisal of the singular encounter, the unrehearsed filmic event pertinent to my method. Comolli, 'Documentary Journey to the Land of the Head Shrinkers', p. 42.

¹⁹¹ Ibid., p. 47.

¹⁹² Ibid., p. 41.

¹⁹³ Jean-Paul Sartre, *Being and Nothingness: an Essay on Phenomenological Ontology* (London: Methuen and Co, 1984), pp. 605-612.

¹⁹⁴ Stuart Hall and Sarat Maharaj, *Modernity and Difference*, pp. 36-37.

The classic filmic event, or the classically filmed event, may well be a globally recognisable constellation of relations, the syntax of a filmed event is one into which we slip readily, with a certain abandon, almost a relaxation of the senses as we enter into an area of familiarity, predictability and repetition. There is a motion towards the pre-existing positions of bodies, body parts, a motion towards the pre-existing arrangements of faces, eyes, mouths. A motion towards the slow invigoration of our tongues, cheeks, lips, as we push the air out of our lungs to form the sounds escaping the obstructions of our teeth, cut short by closed lips, exhaled through the gaps in our teeth, this gradual animation of the insides of our mouths, the impulse to set into motion the slumbering heavy tongue or a mouth held closed, this forcing of air into the place of articulation, this slipping into dialogue connects the tissue of our larynx, the vibrations of our vocal chords with the floating scripts of the global mediascape.¹⁹⁵ We voice these scripts.

Rather than attempt to script a narrative, I attempt to set up a situation, possibly, where the scripting can emerge or manifest itself. The script, however desperately repetitive it may be of the dominant public arrangements of narratives, will always exceed those boundaries, the fields of relationalities exceeding the script will produce a surplus we may dare to call joy.

Where are these snippets, these broken up scenarios, bits of characters, fragments of stories, whose are they? Is it possible within these givens, within the preexisting and known, the expected and the rigid to weave an improvised scenario that is aware of the constellation of familiar conventions, and is aware of the constraints placed on thought and practice by the rules of syntax, grammar, is it possible within what we know and feel as insufficient to create little explosions of the uncontained? Does our contaminated nature allow us to resist the predictable, and refuse the expected while playing within its catchment area? For we know now, that there is no outside. We know that the arena where the ideologies we live in are played out are in our own bodies, in our own psyches, inside us is where we are held. The relations of the global economy are played out, hidden, in our innermost beings. Where we fail to realise our own obedience, as the regime seems self imposed, coming from within as it does. Instead of commenting on, describing, critiquing or attempting to make representations, the activities of an improvised art practice could be seen to form a way of being, a being form, a life form. A form that can immerse itself into fluidity, motion, animation, phonation. I borrow from Sarat Maharaj the notion of a 'liquid lingo' and I insist that a form as repetitious as pop video, or as expected as a dialogue, can transform the known coordinates to a difference, can court chance and proceed along improvised lines, insist on its amateurishness and refuse closure.¹⁹⁶ This is the mimetic

¹⁹⁵ A term used by Arjun Appadurai in 'Disjuncture and Difference in the Global Economy', in *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis, London: University of Minnesota Press, 1996), pp. 27-46 (p.45).

¹⁹⁶ Sarat Maharaj, 'Merz-Thinking: Sounding the Documenta Process between Critique and Spectacle', in *On-Curating*. 9 (2011) <http://www.on-curating.org/issue_09.php> [accessed 3 January 2011](p. 16).

repetition of the already there harnessed for a different return. A ‘sterile’ return.¹⁹⁷

VOICE OVER:

*We were there for 12 days.
For 10 days we didn't know what to do.
On the 11th day we realised Dženo was
a singer.
We said: "Let's make a video."
Dženo said: "OK. I'll be at the bar
drowning my sorrows and Ado will be
the barman."*

Lyotard discusses the sterile return as one that has no exchange value, one in which a child plays for the pleasure the playing affords. In ‘Reflections on History and Play’, Agamben makes a distinction between ritual and play.¹⁹⁸ Ritual, he says, hinges on the calendrical. Its purpose is to underline and support the already there. The rituals and rites of regular recurrence mark the status quo. Agamben summons Benveniste to elucidate the radical shift splitting the meaning of ritual from its enactment.

‘The potency of the sacred act resides precisely in the conjunction of the myth that articulates history and the ritual that reproduces it. If we make a comparison between this schema and that of play, the difference appears fundamental: in play only the ritual survives and all that is preserved is the form of the sacred drama, in which each element is re-enacted time and again. But what has been forgotten or abolished is the myth, the meaningfully worded fabulation that endows the acts with their sense and their purpose.’¹⁹⁹

When the one part of the dyad furnishing the sacred rite is missing, either ritual or myth, myth becomes words alone, and ritual becomes actions. In the loosening of the bond, what is released is a form of action unbound to meaning, unrelated to the preservation of the order of society, instead we have the joy of play with no purpose. To use Lyotard’s terminology — ‘a sterile difference’, which has as its aim neither to produce closure, nor reproduce sameness.²⁰⁰ In this severance, the form of the sacred is freed from the authority of the calendar, instead, says Agamben, it operates within a different temporality — the experience of the passing of time freed from the date, the point of social order. When

¹⁹⁷ Lyotard, ‘Acinema’, in *The Lyotard Reader*, p. 170.

¹⁹⁸ Agamben, ‘Reflections on History and Play’, p. 83.

¹⁹⁹ Emile Benveniste, ‘Le Jeu et le Sacre’, *Deucalion*, no. 2, 1947, p.165, quoted in Agamben, ‘Reflections on History and Play’, p. 78.

²⁰⁰ Lyotard, ‘Acinema’, p. 170.

operating outside of institutional time, the experience of duration is timeless. Agamben suggests another playful relation to time, in the figure of the toy, the miniature that encapsulates a 'has been' of economic order. The miniature replicates an object that used to belong to the social and economic order, but is now detached from that structure. And, Agamben says 'rites transform events into structures, play transforms structures into events.'²⁰¹ The power of play comes from its ability to disengage from rite. To be lifted from a conventional context and rearranged, retemporalised, or detemporalised. To extend Agamben's idea of the toy, a miniature freed from its circulation in the machines of production, into that of a role in make believe, role playing comes into our structural game, a play where the toys are the ready mades, the have beens, the fragments and scraps of the previous, a floating repertoire of characters to slip in and out of while engaged in the act of (hi)story telling.

Dženo recites. Dženo sings. Everybody dances. His recorded song fades in and becomes a musical number. The chorus appears and the dancers launch into a dance routine on cue. Like in a film. Dženo sings, his live voice in competition with his recorded track. Subtle discontinuities occur in the lip synch, the sound of Dženo's breath produces a simultaneity of presence and absence; the homogenous space of a representation, closed and sealed, is put under pressure by the experiential contingency of the here and now. The soundtrack appears and disappears. Dženo walks down a long hall, the camera mounted on a shopping trolley approximates a tracking shot. Like in a pop video. Dženo and the dancers dissolve into laughter while the 'musical number' and its production values continue.

There is a sense of relief as the image, the sound and the action come together in the familiar guise of a dance and song routine, giving momentary respite from the disjunctures and discontinuities experienced in the previous sequence. The video footage is a recording of a live performance, Dženo sings, synchronising with his own prerecorded voice, as the succession of shots cross over from an immediacy to a determinacy of the rules of music videos. A video peeling off its layers, revealing its symptoms and slipping in and out of alignment with its own representation. Allowing the joy of the play to exceed the destiny of the object it is modelling. In editing there is a common technique designed to smooth over any discomfort the abrupt cutting from one image to next could provoke, it is a trick, shameful in its simplicity — the eye will gloss over difference if given a moving target to follow from one shot to the next. A technique again related to the idea of suture, of glossing over the cut. The opposite of this technique is the jump cut. Less obviously disruptive than the visual jump cut is that of the aural. In the improvised pop video we made both the cuts in the image and the sound slip in and out of the conventions of seamless editing. If we think of the pop video as belonging to an economic and calendrical structure, the economy of its cuts (in most pop videos individual shots are but a few frames long) operates within a system of return, a rite of return. Against this system of economic time, the repetition of a duration takes place, complicating the expectation of a

²⁰¹ Agamben, 'Reflections on History and Play', p. 83.

generic representation. Infiltrating difference within regimes of the already there — not to escape the institution but to find within it, within its own systems of representational ideologies potentialities for playing with it. Within the structure of jumps and repetitions, fragments of an actual ‘pop video’ appear. In editing this sequence Vjeran, my co-editor approached the ‘material’ unattached, as if no encounter had occurred. He applied a technique he has applied endless times as a professional editor. A click track marks the elementary beat; the various takes are placed on multiple video tracks synchronised to an initial bleep. The cutting is then applied. The result is bare image. Images, icons of bodies that had previously been Dženo, Mirela, Anja, Stefan, Iris, Nermin, Omar... an objectification, a reduction, an erasure of singularities, the heterogeneous rendered homogenous, no moment of slippage, no seepage, no air in this suffocating petrification of life rendered inert. Cuts that wound. Cuts sealed close. Cuts demanding suture. In the final version of the film, these hurtful cuts are used in minimal doses, like in homeopathic medicine that uses minute amounts of the substance causing the symptom to perform its cure. After all, Dženo is singing about the Pharmakon.

And here I make a jump cut. Prompted by the flow of my writing that led me from Incurable to Pharmakon. I will not dwell long on the Pharmakon, it will hover, this thought, in the background, as I trace a line of thought from the separation of rite into ritual (actions) and myth (words) to the deadly reactivation of myth into history.

DŽENO: Poison would have harmed me less than she
 did,

(singing) Poison, at least, has a cure,
 If only someone else had taken my heart,
 I wouldn't now be losing my young mind,

 But my heart did the choo-sing,____
 and it chose her____

 I'll get you out of my heart,
 Move you from these lips of mine,
 I'll chase you right out of my mind,
 It's in-cu-rable!

Remove you from my hands,
Wipe you off my skin,
But things don't look good,
It's in-cu-rable!

Poison would have harmed me less than she
did,
Poison, at least, has a cure,
If only someone else had taken my heart,
I wouldn't now be losing my young mind,

But my heart did the choo-sing,____
and it chose her____

I'll get you out of my heart,
Move you from these lips of mine,
I'll chase you right out of my mind,
It's in-cu-rable!

Remove you from my hands,
Wipe you off my skin,
But things don't look good,
It's in-cu-rable!

The Greek term *pharmakon* means both remedy and poison, in the case Derrida takes up in 'Plato's Pharmacy', the translation of the term as either one or the other determines its signification.²⁰² When in the *Phaedrus*, Theuth offers the King of Egypt a 'recipe' (*pharmakon*) for memory in the form of writing, the King refuses it as a poison (*pharmakon*) that will contaminate the purity of speech. In declining Theuth's gift the King privileges the presence of speech. Theuth is offering a remedy, but the King chooses to interpret it as a poison. Writing is seen as mere 'inscription'.²⁰³ Myth rather than Logos. The ambiguity of the word *pharmakon* opens up to a system of *différance*: 'If the *pharmakon* is ambivalent, it is because it constitutes the medium in which opposites are opposed, the movement and the play that links them among themselves, reverses them or makes one side cross over into the other (soul/body, good/evil, inside/outside, memory/forgetfulness, speech/writing, etc.) ... The *pharmakon* is the movement, the locus, and the play: (the production of) difference.'²⁰⁴ The ambivalence of the term is a movement of instability or heterogeneity within the same — the Greek language, it becomes a moment of stasis in the translation, the translation resting on one of its meanings cements the representation of the Platonic judgment of writing.

²⁰² Jacques Derrida 'Plato's Pharmacy' in *Dissemination*, trans. Barbara Johnson (London: The Athlone Press 2004) pp. 67 - 153.

²⁰³ *Ibid.*, p. 82.

²⁰⁴ *Ibid.*, p. 130.

“O most ingenious Thoth, one man has the ability to develop a new skill, but another to judge whether it will be a curse or a blessing to its users. Now you, the father of letters, through your affection see in them the opposite of their true power. For this invention will cause those who use it to lose the learning in their minds by neglecting their memories; since, through this reliance on letters which are external and alien to the mind, they will lose their ability to recall things within themselves. You have invented not a medicine to strengthen memory but an inferior substitute for it. You are providing your students with a way of seeming wise without true wisdom, for they will appear to have learned without instruction. They will seem to know a good deal while they are really ignorant of many things, and they will become public nuisances, these men who look wise but lack wisdom.”²⁰⁵

In a chapter on the history of oral tradition, Scholes and Kellogg quote the above passage and continue their discussion on the evolution of narrative traditions through a consideration of the work of Lord and Parry. Researching Homeric verse, Lord and Parry demonstrated that the composition of Homeric verse predated the widespread usage of writing.²⁰⁶ In detecting the repeating patterns in metre and context, Parry defined ‘a group of words regularly employed under the same metrical conditions to express a given essential idea’ as formulas.²⁰⁷ Having demonstrated that the vast majority of Homeric verses were formulaic, he showed that the frequency of formulaic verse is evidence of oral, rather than written, composition. The evidence he needed to prove the point he found after completing a study on the oral poets of Yugoslavia. The South Slavic poets improvised to a metre, inserting appropriate formulaic sequences of words. The singers, claimed Parry, insisted that their renditions were word for word repetitions, Parry however, armed with a tape recorder and microphone proved this to be incorrect. In fact the songs were never verbatim repetitions. They repeated, exactly as detected in Homeric verse — formulae inserted in patterns of particular ‘themes’. The songs were never identical, they were formulaic improvisations, the Yugoslav singers provided the classical scholar with a gateway to antiquity, a thread of continuity, a living archive, a Homeric survivor, a glimpse of the past in their present.²⁰⁸

Albert Lord died in 1991, four years before Radovan Karadžić recited his poetry for camera on Mount Trebević. A heroic poetry written in the mythic tradition of oral epic. From atop

²⁰⁵ *The Phaedrus*, quoted in Robert Scholes & Robert Kellogg, *The Nature of Narrative* (London: Oxford University Press, 1968), p. 19.

²⁰⁶ Milman Parry, *The Making of Homeric Verse: The Collected Papers of Milman Parry*, Adam Parry, ed. (Oxford: Clarendon Press, 1971). Albert Lord, *The Singer of Tales* (Cambridge, MA: Harvard University Press; London: Oxford University Press, 1960).

²⁰⁷ Milman Parry, ‘Whole Formulaic Verses in Greek and Southslavic Heroic Song’, *Transactions and Proceedings of the American Philological Association*, LXIV (1933) p. 180, quoted in *The Nature of Narrative*, Robert Scholes and Robert Kellogg (London: Oxford University Press, 1966), p. 20.

²⁰⁸ In his novel, *The File on H*, Ismail Kadare, relocated the two scholars’ research to Albania, and performed a twist in the plot by making the scholars’ activity actually produce the object of their research. Only through their presence does the singer finally sing. Ismail Kadare, *The File On H* (London: Vintage Books, 2006).

the hill he claimed his poetry had predicted the violence he unleashed on the city below. Predicted. As if time were full, as if he had the power to see. A psychiatrist and a poet sharing with his poet friend his predictive verse while shooting on the city below. The oral tradition as ‘preserved’ in Serbo-Croat epic poetry brought about a sinister reversal of the separation of myth and ritual that Agamben wrote of.

In ‘The Enigma of the Hero in the work of James Coleman’, Jean Fisher discusses the location of Coleman’s ‘players’ as occupying a space of negotiation between the individual subject and his or her construction through language into a ‘collective order’.²⁰⁹ One of the recurring themes in Coleman’s work, as Fisher points out, is the notion of the mythic and the re/presentation of a returning past narrative in the present:

‘...cultural mythologies are representations that enable us to utter and define a place within the symbolic order, but at the same time, they present a fiction that not only masks the anomalies of life but also tends to deprive us of belief in our own sensuous relation to the world, and hence to cripple individual agency’.

The governing arrangements of the patriarchal order support the narratives of the mythic hero, it is against these requests, or in between the request and the ‘desire of otherness’ that the subjectivisation occurs. When that desire for otherness is relinquished, there is no in between left. When, as Fisher claims, ‘the phantasm’ which ‘underlies all mythic fiction’ is the ‘enigma of death’, is the rejoining of phantasm and text, when coming into language is a coming into myth, where the singer assumes the position of whom he sings, where the blinkered syllables decimate all that is unbound to this fantasy, a literal enactment of that death?²¹⁰ Is this the reincarnation of sovereign violence? Where the singer sings of Law, the Father, the Origin and becomes the Law, the Father and the Origin. Sovereign violence, says Agamben, renders indistinct the space between ‘law and nature, law and violence’ — sovereignty is claimed by the one who retains the power to decide the law.²¹¹ When myth is reinvented, when forms of representation are forced back into a relationship of ‘purpose’, the ritual narrative that ensues is one where repetition is the repetition of the same. Where repetition is deadly as it returns only to itself and never to difference. A future that is predicted rests on foreclosure and tolerates no dissent. It becomes so close to death that a form of pathology ensues, a derangement of the senses, a perversion of the tenses, a sinister enactment of a ‘mise à mort’.²¹²

Eleven years before Dženo sang his song, a different poet all together was reciting on the hills overlooking Sarajevo. Yet the war poet’s blinkered vision could not contain the gaps, his drive to control the future could not suppress the fissures, the crevices and the passages small enough for a body to get through, high enough for a small back pack, dark enough

²⁰⁹ Jean Fisher, ‘The Enigma of the Hero in the work of James Coleman’, in *James Coleman: October Files 5*, ed. by George Baker (Cambridge, Mass. and London: The MIT Press, 2003), p. 52.

²¹⁰ Ibid., p. 51.

²¹¹ Giorgio Agamben, *Homo Sacer: Suverena moć i goli život*, trans. Mario Ković (Zagreb: Multimedijalni Institut, 2006), p. 63.

²¹² Emile Benveniste, *Le vocabulaire des institutions indo-européennes*, (Paris 1969), vol.II, quoted in Agamben, *Homo Sacer*, p. 65

to conceal their bare life, passionate enough to pack in their bags dance shoes, sequined shirts and tassel dresses. Dženo's and Mirela's and Amela's dance teachers smuggling their bodies through a tunnel to the buses waiting to take them to a dance. Hoping that they would get back to Sarajevo after the event. This was the story Amela told me, Amela, who, aged thirteen, insisted to a Serb patrol that her name was Amela, not Amela. The stress of the first vowel revealing her difference. Was she going back to Tuzla? Was she trying to get back into Sarajevo?

Amela told us stories while we were in Sarajevo. I tried to write them down.

We recorded them badly.

You can barely hear what she says.

They went through a tunnel.

The tunnel was low.

The buses were waiting for them.

It was acrobatic rock and roll.

They couldn't get back.

Did you hear that?

She said they couldn't get to dance class because of the grenades.

They were bored.

At least that's the story she heard.

She was only little.

She went back to Tuzla.

I tried to remember her stories, I tried to record them, I used a TASCAM digital audio recorder, I used the MiniDV cameras, but it was too loud in the Zetra café and we were drinking coffee. I have a semi audible tape, some notes, and my memory. Amela is dancing in the *DŽENO* sequence, and mimicking his gesture. She said she would train Igor and me, as seniors, if we liked. She had her own dance school in Tuzla now. It's called *Astra*, after a character in a dance film she loved when she was little. Astra could turn and turn and keep turning. Only Amela could do spot turns as well as Astra did.

It says in my notebook that at time code:

11' — talks about the tunnel/ acrobatic rock and roll and competitions

14' — from Sarajevo

17' — International Sports Dance Federation

17'58 — regulations of ISDF translated from Serbian into Bosnian, language negotiations

23' — offers to train Igor and me/ seniors

None of this is in the film.

--

I am stuck.

I am stuck for lines.

camera
film stock
video camera
hard drive
RAM
viewer
tripod
tracks
lenses
lights
light meters
light bulbs
diffusers
barn doors
microphone
radio microphone
hard disk recorder
boomer
decibels
headphones
cables
extension leads
shutter
shutter speed
aperture
focus
depth of field
dialogue
script
travel expenses
accommodation
currency
parking
locations
permits

INCURABLE
Dženani Jahić (resung by Nicole Hewitt) ²¹³

*Poison would have harmed me
less than she did
Poison, at least, has a cure*

*If only someone else had taken my heart
I wouldn't now be losing my young mind*

*But my heart did the choosing
and it chose her
If only someone else had taken my heart
I wouldn't now be losing my young mind
But my heart did the choosing
and it chose her*

*I'll get you out of my heart
Move you from these lips of mine
I'll chase you right out of my mind
It's incurable*

*Remove you from my hands
Wipe you off my skin
But things don't look good
It's incurable*

*But my heart did the choosing
and it chose her
I'll get you out of my heart
Move you from these lips of mine
I'll chase you right out of my mind
It's incurable*

*Remove you from my hands
Wipe you off my skin
But things don't look good
It's incurable*

²¹³ The Croatian word for translating poetry is to 'resing'.

NEIZLJEČIVO
Dženan Jahić

*Bolje da sam otrov pio,
nego da sam sa njom bio
Od otrova bi se barem ja izlječio*

*Bolje da sam bilo koju pusito u dušu svoju
Da zbog tebe mlad poludim to bih spriječio*

*Tu se samo srce pitalo
A ono je tebe biralo*

*Brišem te sa srca ja
Sklanjam te sa usana
Tjeram te iz glave svoje
Neizlječivo je*

*Sa svojih te dlanova
I sa kože skidam ja
Ali lose stvari stoje
Neizlječivo je*

*Tu se samo srce pitalo
A ono je tebe biralo*

*Brišem te sa srca ja
Sklanjam te sa usana
Tjeram te iz glave svoje
Neizlječivo je*

*Sa svojih te dlanova
I sa kože skidam ja
Ali loše stvari stoje
Neizlječivo je*

NICOLE: You look behind and you see Mirela. Dženo, OK?

And then this dialogue appeared. It was a conversation caught on camera that became a script. My first transcription of it will therefore manifest itself in the form of a dialogue list. A transcript. A written record of speech that occurred live. This is the transcript of the speech that occurred live:

DŽENO: Can you see me? Can you see my eyes? I see myself, I see myself in your eyes!
 MIRELA: I can see myself in yours, too.
 DŽENO: Really? Are my eyes that beautiful?
 MIRELA: I didn't say that they were beautiful, but that I could see myself in them!

This live speech then became a script. A written text intended to be spoken by people who are not the origin of this speech. In this case the script appears like this:

A

Can you see me? Can
 you see my eyes? I see
 myself, I See myself in
 your eyes!

B

I can see myself in
 yours, too.

A

Really? Are my eyes that
 beautiful?

B

I didn't say that they
 were beautiful, but that
 I could see myself in
 them!

This is now a script. Anyone can say it. It is unbound. And infinitely repeatable, it can be rehearsed and learnt by heart. Memorised and prompted. Delivered on cue.

And now there is a gap.

Rehearsals, repetitions and recitals

On the occasion of presenting my research on Thursday the 25th of March in the HTA room at the Slade School of Fine Art.

On this occasion we will sit,
a number of us

I will present, I will say: with no introduction, with no pause.

And as I sit for the first time in the National University Library I think of the piece I am attempting to pull off.

A piece of text that may fulfil certain criteria of closure, or of narrative, and may not.

How close or distant is that attempt from the same endeavour in making a film, an art piece, a project? The amount of experience withheld from the object, the moments, days, years of thought that occur between one paragraph, chapter, sentence or the next.

Does the framework of a written defence of my object require the molding of yet another object? Is this written 'element' an annotation, an explication. A supplement?²¹⁴

I had seen it as a defence.²¹⁵ A platform where I was required to invoke the authority of elders, demonstrate my knowledge and understanding of the ancient texts and defend my position. Without ambiguity.

Since the 'release' of my film I have been asked to make public addresses concerning the product I am responsible for. I have felt the need to oppose demands for clarification or explanation, instead have found ways to use the public address form as a reading from the script. I have sought ways to use the text, this text as a substance, to find the spaces between the words, their sounds, their shape. To use the margins and the tabs, and the tables, and the keyboard, and the fingers, and the thought that flees. To use 31 letters. For 60 000 words.

In order to lay out the elements of my practice I will concentrate, to begin with, on three

instances of utterance

modes of repetition

forms of translation

as much of my film is based on repetition, the reconstruction of memory and its performance. As I intend to argue (argue?) that these three categories operate within a single field of affectivity, I will write with the texts and authors I cite, rather than of them.

²¹⁴ As Dieter Lesage suggested in his conference a paper 'Supplementality', presented at the conference *The Academy Strikes Back*, European Art Research Network, Sint-Lukas Brussels University College of Art and Design. Brussels 5 June 2010.

²¹⁵ This sentence, written several years ago, was originally in the present tense. As the project of writing proceeded, my position within fields of authority has changed too. Shoshana Felman discusses the notion of female writing/reading as self defence, however asserts that all important writing is such by merit of its being self transgressive in relation to the systems of established values it is positioned within. Shoshana Felman, *What does a Woman Want: Reading and Sexual Difference* (London and Baltimore: John Hopkins University Press, 1993).

In 'Signature, Event, Context', Derrida offers a critique of what he calls the 'classical concept of writing' in which writing is seen as secondary to the primacy of speech.²¹⁶ Derrida opens the discussion with a question of communication — is there, he asks, a corresponding body of meaning, a graspable and reproducible quantum of meaning that is transmitted in the communication. Is the communication a vehicle transporting signs containing a code? One way of inflecting the meaning of a particular communication could be via the notion of context. The context, as we know, changes the meaning. Then again, Derrida poses the question — is context a determinable field of referentiality, one which can host the signification, hold it in place sufficiently long for the spinning semiosis to settle? If, Derrida suggests, we see writing as a form of 'extending' the reach of gesture or oral utterance, as a form of spatialisation and distribution of semiotic units, then writing, too, becomes a motion towards stillness — a coming to rest of semantic particles, as the field of this extension is homogeneous and unitary.

Writing is marked by the absence of its author, it is removed from a 'source', it is not bound by the breath of the author. If the breath of the author, the voice of the utterance is seen to be limited in its range, does this extension, this expanded field of reception have any affect on the content of the transmitted communication — or is this inflation of space purely geographical? Does writing necessarily involve the death of the text, as well as the reproducibility of it in its author's absence?

According to Condillac's theory of communication, Derrida continues, writing is a stage on an evolutionary line, starting with gesture, proceeding via speech and ending in writing — all in a singular drive towards the representation of ideas through signs in the absence of the receiver — 'making them known to persons who are absent.'²¹⁷ Condillac traces a fluid line of 'origin' and 'derivation' uninterrupted, leading from the simple to the complex, from the sensation to the complexity of abstract systems with writing classified as a species within the genius of communication. A species marked by absence. If this absence, or lack of presence, were to be an attribute of all forms of communication then the status of writing as different would be displaced and seen to be a figure of discourse, a discourse of a particular form of authority. By emancipating writing from its imprisonment in the absence of the author, Derrida brings to it the possibility of the performative, the possibility of the subjective, the imprecise, the affective. If all communication is seen to be marked by absence, then the imputed difference of writing and its standing as a subordinate species to that of communication would be displaced.

On the one hand we have writing liberated from its particular authorial/authoritative statement driven discourse, and at the same time it displaces the notion of a source from the speaking subject. The notions of presence and re/ presence are no longer seen as attached to particular modes of communication, instead the intention of transmission is left interrupted.

²¹⁶ Jacques Derrida, 'Signature, Event, Context', in Jacques Derrida, *Limited Inc.* (Evanston, IL: Northwestern University Press, 1988), p. 9.

²¹⁷ *Ibid.*, p. 4.

We are addressing those who are not there. But, says Derrida, our address also includes our absence. A double absence, and yet in that absence effect takes place.

Writing is determined by its repeatability in the absence of the recipient, for writing to be writing it has to be infinitely iterable — every code is marked by the ability to be repeated, for the marks to be identified to a third party, beyond the writer and the reader. It presupposes the possibility of death in both the receiver and the sender of the communication. The sign persists beyond the action of its writing, and beyond the presence of its writer. A written sign ‘is a sign not exhausted in the present of its inscription’. To sum up in the classical concept of writing there are 3 demands:

1. the sign exceeds the inscription, it persists beyond the presence and as such is distinguished from the spoken word.
2. the context is subject to the same break, a break from its surrounding, from the intention of the writer, the present of the writer — a sequence of writing can be lifted from its surrounding tissue and transposed into a new and different environment — the sequence cannot be contained within a context, it exceeds it.
3. this ability of writing is due to a force of space, a separation between the individual signs or chains of words.

But all these demands, says Derrida can be applied equally to the utterance, and even to ‘experience’ so that any sign is susceptible to repetition, any sign written or spoken can be cited, detached from its field of reference, placed elsewhere, extracted, put in quotations — the sign precedes presence, it is already there, formed, available for use and reuse.

“And this is the possibility on which I want to insist: the possibility of disengagement and citational graft which belongs to the structure of every mark, spoken or written, and which constitutes every mark in writing before and outside of every horizon of semio-linguistic communication... Every sign, linguistic or non-linguistic, spoken or written (in the current sense of this opposition), in a small or large unit, can be cited, put between quotation marks; in so doing it can break with every given context, engendering an infinity of new contexts in a manner which is absolutely illimitable.”²¹⁸

In the repeatability, in the iterability of it lies its nature. In the iterable lies the dual properties of repetition and difference, as the repetition will never be identical to what it repeats.

²¹⁸ Derrida, ‘Signature, Event, Context’, p. 12.

Between each repetition there is a beat,
a
pause,
a
breath,
a
lasting,
syncope
Is there a break between my
present
self?
When
is
my present self?
When is
the
sound
my
voice makes?
When is
the
meaning in
the
sound
my voice
makes.
When is
the
vibration of my
vocal
chords when
is the
vibration of
your
ear
drums?

Can I think something that is structured as a sentence? Is there a particular unique original source from which words spout forth unaccompanied by other perceptions, memories, sensations I am this minute touch typing, my fingers are trying to keep up with the words forming in my brain, my mind, my skull, my? I hear the hot water boiler igniting, my

daughter looking in the French dictionary, my back is cold, my fingers are cold, and yet I am writing my thoughts while thinking of their reception, their repetition, their utterability. I am writing my thought out sentences in combinations of marks, ready-made graphemes connecting the binary codes of the computer to the pressure of my fingers to the activity in my mind. The multiple and non self same practice of thought, memory, imagery, perception that occur simultaneously do not come to being in speech, they do not coincide with themselves, instead the work it does is one of sewing, stitching, with dissolvable thread, the knots loose and liable to refits. Misfits.fittings.Fits.misfittingfits.



Before the end of this sequence, in the middle of the end of this sequence there is one minute and fifteen seconds of black film. With no subtitles. Because while the image is black we hear laughter for one minute and fifteen seconds. And laughter cannot be subtitled. It is Anja laughing. We hear Omar, too, but it is Anja's laughter that comes in waves and flutters, collapses into uncontrollable bursts, trickles, ripples, little moans, forcing their way out as she tries to catch her breath, as her breathlessness renders her laughter silent, as it bursts out again once her breath has been caught, scurrying out in front of her, pouring forth in streams of stutters and sighs. Infecting Omar and all of us.

Catherine Clément writes about the syncope as a missed beat, a missing part of a beat. In music it suspends the upbeat and arrives on the 'weak' beat. Where was it in between? Out of time, out of the regular succession of intervals of the stressed measure. Clément's repertoire of syncopated rapture includes fainting, sneezing, dancing, singing, epilepsy, spinning, and laughter. But there is also the rapture that comes through repetition, both the quick beat of the syncope and a perpetual regularity can place us outside time. What happens in this missing time? There is a suspension of consciousness as there is a gap in time, yet the lapse Clément speaks of does not reside in a lack, she refuses to reduce it to a cover-up for an absence, this is not enough, she says, she loves love stories, she says.²¹⁹

So how delightful for me that Anja's laughter is part of a love story. Clément says how she spent years in the scholarly study of fainting, perfecting a strict structuralist methodology, the dryness of which, she says, eventually produced the emotion of the subject she was studying. I interpret this, I appropriate this, I apply this to Anja and Omar. Anja and Omar wanted to shoot a scene together where they are looking into each other's eyes and where they repeat

²¹⁹ Clément, p. 19.

the text from Dženo and Mirela. Anja and Omar were in love. They found it impossible to deliver the lines, it took twenty-six minutes and fifty-six seconds for them to say two lines of dialogue. This is the dialogue:

A

Can you see me? Can
you see my eyes? I see
myself, I See myself in
your eyes!

B

I can see myself in
yours, too.

A

Really? Are my eyes that
beautiful?

B

I didn't say that they
were beautiful, but that
I could see myself in
them!

In Anja and Omar's reiteration of it small changes occurred:

Omar

Can you see yourself in
my eyes?

Anja

I can see myself, too.

Omar

Are my eyes so beautiful?

Anja

I didn't say that they
were beautiful, but that
I could see myself in
them!

The sequence is deconstructed. First, I list the seconds and minutes it took for each shot.

Then, we see all the dialogue with the pauses cut out.

Then we hear all the laughter.

..

Next, we see all of Omar's gazes.

Finally, we see all of Anja's gazes.

The filming situation, the dialogue, the structural play of shot and reverse shot, of the romantic dialogue rendered narcissistic, all this simply produced the conditions for their amorous encounter, their falling in to love. The flirtatious lines they were trying to deliver collapsed into the sound of laughter, because laughter is a syncope that rarely occurs alone. The zone they slipped in to, the time they dilated, left their lines somewhere far away, floating insignificantly on the thin surface of a universe they had left behind, while below, beyond, in a different sphere, on a different level, they were left catching their breath. The lines they deliver in the brief moments of their return are quotations. Yet there is no distance here, detached from the recited dialogue, their other encounter, their loss of consciousness satiates the empty words. An enraptured Brecht? A believing Derrida?

'More than any other sign, ecstasy reveals how impossible it is for language to domesticate it in a given order: ineffable it refuses to be said.'²²⁰

²²⁰ Clément, p.12.

ANJA AND OMAR

VOICE OVER:

Anja and Omar wanted to shoot a scene together where they are looking into each other's eyes and where they repeat the text from Dženo and Mirela. It took 2 minutes and 2 seconds for the first take.

NICOLE: Action!
 ANA: One, two, three!
 NICOLE: Are we ready?
 ANJA: No, wait a minute! I don't look surprised
 NICOLE: Anja, you ready?
 ANJA: Yes, I guess so.
 NICOLE: OK, you say 'now'. And I'll say 'action'.
 SLIPKE: Running!
 NICOLE: Action!
 ANA: One, two, three!

VOICE OVER:

It took 4 minutes and 43 seconds for the second take, the camera was switched off once it's an over the shoulder shot of Omar who says 'can you see yourself in my eyes' and they both die of laughter.

BOY: Let's see how yucky you are!
 NICOLE: Camera!
 SLIPKE: Running!
 OMAR: Can you see yourself in my eyes?

VOICE OVER:

It took 6 minutes and 6 seconds until the next shot they decided to look straight at the camera Anja says I can see myself too. Omar is laughing behind her.

ANA: When you see yourself in the lens, say the text!
 NICOLE: Are you ready, Slipke?
 SLIPKE: Ready!
 NICOLE: OK.
 SLIPKE: Running!
 ANJA: I can see myself too.
 NICOLE: Good, great!
 OMAR: But I was laughing! I wasn't in the shot, was I?
 SLIPKE: You were.

VOICE OVER:

It took 3 minutes and 50 seconds for the fourth take Anja looks into the camera alone and says I didn't say that they were beautiful but that I could see myself in them.

SLIPKE: It would be best if you could crouch.
 NICOLE: When you're getting out of shot.
 NICOLE: Camera!
 SLIPKE: Running!
 ANJA: I didn't say that they were beautiful, but that I could see myself in them.
 NICOLE: Great! You managed!

VOICE OVER:

It took 2 minutes and 9 seconds for the fifth take. Omar is alone, he says to the camera— are my eyes so beautiful.

NICOLE:

Camera!

SLIPKE:

Running!

OMAR:

Are my eyes so beautiful?

VOICE OVER:

It took 2 minutes and 46 seconds for the sixth take. Omar says — Can you see yourself in my eyes. I can see myself.

SLIPKE:

I'm ready!

NICOLE:

Camera!

SLIPKE:

Running!

OMAR:

Can you see yourself in my eyes?
I can see myself.

VOICE OVER:

It took 5 minutes and 20 seconds for the seventh take. This is the last attempt for the two of them to say the text together.

OMAR:

Come on! Let's do it!

ANJA:

Don't laugh!

SLIPKE:

Camera running!

OMAR:

It's not going to happen!

VOICE OVER:

*There is 38 seconds of
dialogue with all the pauses
cut out. Here are all the
dialogues.*

OMAR: Can you see yourself in my eyes?
I can see myself.
ANJA: I can see myself, too.
OMAR: Can you see yourself in my eyes?
I can see myself.
OMAR: Can you see yourself in my eyes?
OMAR: Can you see yourself in my eyes?
OMAR: Can you see yourself in my eyes?
OMAR: Can you see yourself in my eyes?
ANJA: No, I can't.
ANJA: I can see myself, too.
ANJA: I didn't say that they were
beautiful, but that I could see
myself in them.
OMAR: Are my eyes that beautiful?
OMAR: Can you see yourself in my eyes?
I can see myself.
OMAR: Can you see yourself in my eyes?
I can see myself.
OMAR: Can you see yourself in my eyes?
ANJA: I can see myself.
ANJA: I can see myself, too.
OMAR: Can you see yourself in my eyes?
OMAR: Can you see yourself in my eyes?
I can see myself.
ANJA: I can see myself, too.
OMAR: Can you see yourself in my eyes?
I can see myself.
ANJA: I can see myself, too.

VOICE OVER:

*Laughter: 1 minute and 15
seconds. This is all the
laughter.*

--

Voice Off:

Cut!

VOICE OVER:

*Gazes: 1 minute and 46
seconds. These are all of
Omar's gazes.
These are all of Anja's gazes.*

Voice Off:

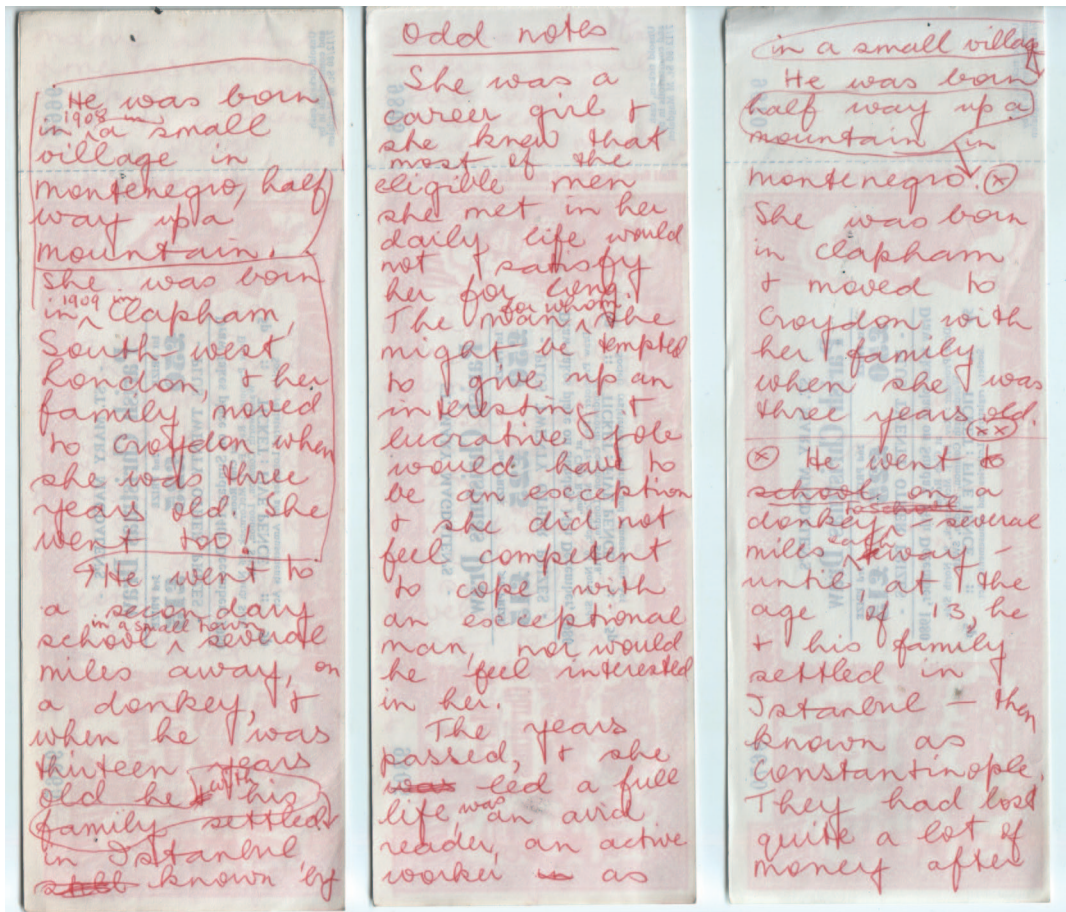
OK!

These are all of Anja's gazes.



Chapter 5

pg 147



The Transitive Subject: Imagining the Future, Dancing the Present

17416	12/03/2009	16:23
10124	08/05/2010	12:45
8534	26/07/2010	12:07
8470	10/08/2010	21:23
9796	25/08/2010	17:46

VOICE OVER:

A year later we went to Montenegro to see Stefan and Mirela before they were to leave for America.

Title: Stefan and Mirela

The sequence begins with a still shot of a drawing Stefan made of himself and Mirela in dance costume. This is held for 5 seconds. We then cut to a shot of the Montenegrin landscape and we hear Stefan singing a song by the Backstreet Boys, the image cuts to a still shot of a letter describing to Stefan the conditions of his immigration to the USA.

pg 148

Backstreet Boys, As Long As You Love Me, lyrics:

And how you got me blind is still a mystery
I can't get you out of my head
Don't care what is written in your history
As long as you're here with me

Chorus:

I don't care who you are
Where you're from
What you did
As long as you love me
Who you are
Where you're from
Don't care what you did
As long as you love me

Dear Stefan,

I received all of your documents, the only thing else I need is a copy of your passport you can just scan it and email it to me. We also need to talk about how it will be once you are here. The way it works for all of my teachers that I bring from a foreign. I will give you a room and board for the first six weeks. During that time you will need to train in the Fred Astaire system of teaching and in the American smooth and Latin styles of dancing. You will receive a base pay of 400 dollars a week. Once you are ready to teach students you will be paid for sessions taught on our regular advanced teacher's pay scale. I will also pay for your 01 visa. I am paying for the lawyer to present your papers to the US government and the government fees. This is around £5000 cost to me. In return for me sponsoring you to come to the US, you will work for me for 3 years. If for any reason you are unable to work for three years you will need to repay me for some or all of the £5000 dollars depending on the reasons. That is all I can think of at this time if you have any other questions please email me or call me at any time. Thank you and I am very excited to have you join our team. Can't wait to meet you have a great day and talk to you soon.

Philippe and Anjenie Gurierrez

Owners

Fred Astaire Dance Studio

32649 Memorial Dr. Dr. G1

Houston TX 77024

office 714 827 8084

fax 711 827 8945

houstontx@fredastaire.com

www.fredastairehouston.com

STEFAN (singing):

Don't care who you are...

Stefan,

Thank you for your prompt response. I will ask my lawyer on Monday about the time frame on your visa. As far as your living situation the studio is in a very rich part of Houston there are no apartment/flats with in walking distance. But I hope to have a house for you to rent with some other teacher by the time you arrive. If not you will stay at my house until we can figure out your living arrangements. Once we get the house it will be between \$350 to \$400 a month for rent. But because of your prompt responses I am guessing if everything goes well it should only take about 6 weeks. I hope you are having a good weekend and I will talk to you soon. Have a great day.

Philip & Anjenie Gutierrez
Owners
Fred Astaire Dance Studio
12649 Memorial Dr. G1
Houston TX 77024
office 713-827-8084
fax 713-827-8945
houstontx@fredastaire.com
www.fredastairehouston.com





NICOLE

I'll go like this... OK? OK, let's go!

MIRELA

Stefan, tell me why are you going to America?

STEFAN

Because I have been given the opportunity to dance at the Fred Astaire School of Dance.

MIRELA

What kind of a dance school is it that you are going to dance in, what facilities does it offer you and when do you plan to return to Montenegro?

STEFAN

I will stay there for three years and I plan to stay for good.

STEFAN

And why are you going to America,
how long do you plan to stay
and what are you going to study
there?

MIRELA

I'm going to America because I
want to, I have an uncle there,
I am planning to go to a dance
school there, and I expect to
stay for 3 or 4 years, as long as
the dance school requires me to.
And if I land on my feet, I will
stay longer.

The above is speech represented in a script format. We did not have a script, this dialogue was produced at the moment of its recording. But in representing it as script it is transformed into a text that could have preceded its utterance. What Stefan and Mirela announce in their utterance is a form of self-quotation. They speak as if reciting, as if the words, although conforming to the pattern of question and answer, are already in advance both asked and answered. They recite the familiar ground of the émigré's narrative. They speak of a future. In this speech they address the camera directly. Their speech occurs in the present. In a moment where they are decidedly living, in a block of flats in Nikšić in the middle of Montenegro, in the middle of the summer.

Benveniste speaks of discourse as an utterance that implies a speaker and a hearer, and an intent to influence, to provoke a response to that which is spoken. This, he claims, applies to all manner of utterance, which is organised around the person of the speaker — letters, plays, 'all the genres in which someone addresses himself to someone, proclaims himself as speaker, and organizes what he says in the category of person'.²²¹ In Stefan and Mirela's sequence of questions we see the speaker address the hearer, however the form of the question is hijacked, overwritten by a form of recital, a question that reveals itself as such only by the appearance of the question mark in the subtitle, and in the Montenegrin by the interrogative adverbs: why, how, when. In the answers the speakers are addressing the camera directly, there is no cinematic gesture of 'dialogue', instead the answers are given as soliloquy. The sequence of questions and answers Stefan and Mirela perform are shot on film, there is no cut away to video, no signalling of an unembellished mode, the question mark hovering over this sequence is one coming from inside the text, as it is constructed word by word, by its protagonists. The question of its status as conversation, or script, or commentary comes from a manifest formality, a stylisation of natural speech, a refusal to 'be oneself'. There is a sense of ceremony in this pronunciation. A sense of the school production, a school production where the tropes of modern (Western) modes of relaxation

²²¹ Benveniste, *Problems in General Linguistics*, p 209.

have not erased the boundary between private speech and public announcement. The formality of the public announcement is one rehearsed from kindergarten to University, where the slicked back hair of the little pioneer girl solemnly pronounced her oath of allegiance to comrade Tito.

And here it is that song the little girl recited, and Mirela's parents recited, and Stefan's parents recited.

But Stefan and Mirela did not.

Druže Tito, mi ti se kunemo

da sa tvoga puta ne skrenemo.

[Comrade Tito, we solemnly declare_

from your pa—th we will never e—rr]²²²

A poem sung in the traditional 'deseterac', the epic decasyllable which operates on a metric device of ten syllables with a pause between the fourth or fifth. And one using the same formulaic patterns as the Homeric verse discussed in the previous chapter. The same Homeric verse my mother as a Slavistics student was researching when she left London and moved to Yugoslavia in the early 70s, taking my brother and me with her. Like Lord and Parry, she went up the mountains in Montenegro with a tape recorder in hand, recording the old women, as the old men had died. Although the heroic verses were the domain of men — women sang of love and desire, but there were few male informants left,²²³ so the old women recited the poems of heroic princes.²²⁴ The old women had no teeth and wore black and I was forced to suffer their moist kisses on my cheek. My mother drove a small sports car, but the only way up the mountain was on a donkey.

Do I hear in Mirela and Stefan's recited conversation an echo of the speech act performed in a spectacle of communism? The time that communism was constructed on was the future, the ideology was predicated upon a promise of a coming transformation, and this future was posited as certain, a future that was classless, we were waiting for this future.²²⁵ This was the official rhetoric, in reality few believed the messianic prophecy, but most avoided heresy,

²²² My translation.

²²³ The word 'informant' in Croatian is 'kazivač' - the one who tells, and even when the 'informant' is female, the noun is used in the masculine form.

²²⁴ Albert Lord and Milman Parry, discussed in Chapter 4. See also John Miles Foley, *Traditional Oral Epic: The Odyssey, Beowulf, and the Serbo-Croatian Return Song* (Berkeley, Los Angeles and London: University of California Press, 1990). Foley discusses the notion of formulaic language as theorised by Milman Parry in relation to synchronic and diachronic time, the formulaic itself liable to evolutionary modulation. Foley refers to the Serbo-Croatian language. Is this proper name not also reduced to a synchronic gesture? Written in 1990, it predates the 'rebirths' of Serbian and Croatian by a year.

²²⁵ See Costica Bradatan, 'A Time of Crisis: A Crisis of (the Sense of) Time: The Political Production of Time in Communism and Its Relevance for the Postcommunist Debates', *East European Politics & Societies*, vol. 19.2, (May 2005), pp. 260-290 <<http://eep.sagepub.com/content/19/2/260>> [Accessed 5th August 2010]

and lived in an everlasting present. Encoded in these patterns is a ritual format, but one that resembles other forms of ritual speech, like the honorifics in Japanese, or the diaglossia in many languages that include a vernacular and formal version. The formal version is reserved for the public arena, for instances when the self recedes, in recognition of a scripted *a priori*. This is a Brechtian living space, the duality of inhabiting different codes of language in communism was one that was organised around both form and content. The lived duality of what speech was permissible in public and what was sayable in private consolidated a division structured around degrees of danger. But degrees that were not ambiguous. The public self was always a ventriloquist. And this ventriloquism was allowed in the totalitarian world articulating an ideology that did not require the ‘authentic’ speech of the free market economy. This new speech is one as much part of the transition process of ‘developing’ countries as is the liberalisation of its markets. The ‘informal’ masks a form of subjectivation that has as its motivation the creation of desiring subjectivities. In their formalised recital Stefan and Mirela enact their alterity to this mask of informality, by employing a mode of speech that forecloses on the ‘real’, and this staging is naturalised through convention. As Suely Rolnik says in ‘The Geopolitics of Pimping’, every political regime requires the production of a particular kind of subjectivity, in the neoliberal regime, the subjectivity produced feeds on all our ‘vital energy — our desire, affect, knowledge, intellect, eroticism, imagination, action, etc’.²²⁶ “Be yourself!” screams the imperative of the Hollywood teenage movies, the pop lyrics, the magazines. We know better than that, reply Stefan and Mirela. The forms of censorship in the free market economies are much less transparent, much more insidious, forming part of a ‘politics of subjectivation’, rather than an explicit prohibition.²²⁷

In ‘Implicit Censorship’ Butler speaks of the invocation of convention within hate speech and implicit censorship.²²⁸ The language being conventional it is also citational. The implicit censorship Butler is discussing presupposes ‘preemptive’ action, a prior awareness of a prohibition that constrains the speech of the future.²²⁹ The prohibition originates in a time before the moment of speech in an implied distinction of the appropriate and the inappropriate, the ‘speakeable’ and the ‘unspeakable’.²³⁰ If all subjects are brought into language through a system of interpellation, the speech is a repetition, but precisely because of this there is also the ability to break the convention. There is the ability of its misappropriation. The power regulating the language is not necessarily intelligible, it is all the more pervasive for being hidden, it is also not traceable to an individual agent of speech, there is no individual author of speech, rather a collective forging of patterns of accordance. Language, like myth, is a collective construction, appearing through the habit of accumulation and building on convention. Bourdieu, says Butler, claims that

²²⁶ Suely Rolnik, ‘The Geopolitics of Pimping’, trans. Brian Holmes, in *EIPC European Institute for Progressive Cultural Practices*, < <http://eipcp.net/transversal/1106/rolnik/en> > [Accessed 10th July 2010].

²²⁷ Ibid.

²²⁸ Butler, ‘Implicit Censorship and Discursive Agency’, pp. 127-163.

²²⁹ Ibid., p. 138.

²³⁰ Ibid., pp. 138-141.

the ‘force’ of performative speech acts is predicated on ‘social power’ — the normative arrangements of the social come through what Foucault would call a ‘set of practices’ rather than a particular seat of power. However, according to Butler, it is precisely the temporal disjuncture of the censorial implication that hides the site of its resistance. If censorship, produces the in advance of permissible speech, rather than regulating it after the fact then ‘the ambiguity of agency at the site of the decision’ is where the gap ‘between redundancy and repetition’ occurs, and opens up the ‘space of agency’.²³¹ The prohibition will constrain, but not determine, as it rests on what Butler calls a ‘grammatical fiction’.²³²

Benveniste states:

‘Language puts forth empty forms, which each speaker, in the exercise of discourse appropriates to himself and which he relates to his person at the same time defining himself as I and his partner as you’.²³³

According to Benveniste, there are two kinds of subject engaged in any act of discourse — the speaking subject — the self, and the subject of speech. ‘I’ says Benveniste is the individual who utters the present instance of discourse containing the linguistic instance ‘I’. These distinctions have been applied to film theory with the speaking subject or the referent used to define the enunciation of the film while the subject of speech is aligned with the fiction of film. In Kaja Silverman’s account, the enunciative level includes the elements of film production, the actual material conditions of film — camera, script, lighting.²³⁴ The subject of speech, when aligned to the level of fiction in a film, is analogous to the character or characters in the narrative equivalent to the verbal signification of ‘I’. The speaking subject (the individual/or the filmmaker) produces the subject of speech or the level of fiction. However, the speaking subject is herself not fully in control of her own subjectivity as she is constrained, in Benveniste’s model, by language itself, and by the cluster of voices, conversations and events of the already written, said or filmed — what Barthes calls the off stage voices. The mapping of Benveniste’s linguistic model of the split subjectivity of the enunciating self on to the agent of production and the fiction this agent produces in the filmmaking process is interesting especially when we reflect the cinematic analogy back on to the linguistic one and see the self as producer of speech, a self producing monologue or dialogue, and one which is conscious of the non alignment of the two elements of subjectivity. In effect this leads to, in dramaturgical terms, the self taking up residence in the third person, the one that is spoken of ... but by, among others, oneself. The idea of interrupting the ideological transparency of representational regimes, to ‘bare the device’ of its production leads in Jameson’s analysis of Brechtian method to a form of ventriloquism, where the positioning of the subject is one of a ‘radical

²³¹ Butler, ‘Implicit Censorship’, p. 129.

²³² Ibid., p. 135.

²³³ Benveniste, *Problems in General Linguistics*, p. 227

²³⁴ See Kaja Silverman, ‘Emile Benveniste’, in *Narrative Theory: Critical Concepts in Literary and Cultural Studies*, ed. Mieke Bal (London: Routledge, 2004), p. 14.

absence of self' — a ratification of the 'imaginary' nature of the self.²³⁵ In applying Brechtian quotation techniques to Dos Passos' use of the third person in a first person narrative, Jameson compares the effect to that of a foreign language within the familiar one, following Deleuze and Guattari's *Minor Literature* but one, says Jameson, that like in a Borgesian tale is identical to our own.²³⁶

The difference however is in the body. To enunciate a foreign language what is activated, what rises to the surface in its struggle to overcome the unfamiliar sounds is the realm of the physical, the domain and reign of the body. As our tongues, lips, jaws and vocal chords become invested with an awareness of their own existence, as the motility, the lightness, the being in the world with a body unquestioning, unquestioned comes apart, like a shell peeling away and leaving the flesh vulnerable beneath the nerves oversensitive to stimuli.²³⁷ As the blood rushes into the oral cavity in the attempt to pronounce the foreign, to become the foreign body pronouncing the familiar and in so doing performing an absolute defamiliarisation of self. What operation takes place as we strive to re learn speech, to produce alien sounds, what curling of the lip, pressing of teeth, tentative attempts to envelope those sounds, to enable them? Is this not a form of possession, to be possessed by the other, to manage to yield, to become the other, is this not what happens when the enervated endings of our tongue, our lips, soften and utter, without a stutter a word hitherto sticking in our throats like the lumpy bumps Bhabha talks of in a pot that resists melting?²³⁸ Is this not a choreography of the organs of speech? A dance of translation, transference, possession. A trance of otherness within. Is there a form of untranslatability to be detected in the gesture that does not fit? There is a double, triple, multiple language being invoked when within the conventionalised, standardised routines of international dance sports, themselves already translations, incomplete and lacking, moments of difference within the moving bodies occur. To repeat that gesture, to inhabit that gesture, is like repeating the unpronounceable rolling 'r', the alien diphthongs of an unknown tongue.

This is not mimicry, this is magic by contagion. To be allowed into the secret world of the unpronounceable. Something my grandfather never managed, announcing with every offer of a cup of tea to his neighbours in South London his irreducible difference. "A veek van Vinny?" My grandmother Mrs. Pavovitch, née Cooper, with her Queen's English used to tease him.

In *Mimesis and Alterity*, Taussig speaks of the mimetic as a way of encountering difference

²³⁵ Jameson, *Brecht and Method*, p. 53.

²³⁶ Gilles Deleuze & Felix Guattari, *Kafka: Towards a Minor Literature* (Minneapolis & London: University of Minnesota Press, 1986). Jameson, *Brecht and Method*, p. 56.

²³⁷ 'I move[d] my body without even knowing which muscles and nerve paths should intervene or where I should look for the instruments of this action' writes Merleau-Ponty, and Vivian Sobchack quotes in a text dealing with the altered perception of motility for disabled bodies, as hers had become following the amputation of her left leg. Vivian Sobchack 'Choreography for One, Two, and Three Legs', in *Topoi*, Volume 24, No. 1, 55-66 (2005) Springerlink, <<http://www.springerlink.com/content/1065248m51446808/>> [accessed 10 May 2010].

²³⁸ Bhabha, 'How Newness Enters the World', p. 218.

through the body, an embodied translation, a transfiguration into alterity.²³⁹ The mimetic force blurs the distinction between copy and original and instead engenders a rapturous immersion. In Taussig's model, this yielding is not seen as a passive act, not a decomposition of sovereignty, but a joyous and 'active yielding'.²⁴⁰ Drawing on Frazer's distinctions, Taussig dwells on magic by contact or contagion: 'things which have once been in contact with each other continue to act on each other at a distance after the physical contact has been severed.'²⁴¹ What is needed for the magic to work is an expanded index of the physical world — a trace, a footprint, a strand of hair, spittle. However this residue need not be restricted to objects, there is also the residue of voices. Cuna speech, as studied by Sherzer, is imbued with an exuberance of repetition. As Sherzer notes, in Cuna grammar the difference between direct and indirect speech is not easily detectable; there is a host of voices, utterances, statements that do not always make clear their origin. This is also the case in Cuna chants where the proliferation of citational speech places the speaker always in arrears of himself, '... what one is listening to at a given moment is always a retelling, a rehearing, a reviewing, or a reinterpretation of something said before.'²⁴² Furthermore, the chanter places himself within the chant, creating along with the spirit world that he is mimetically chanting into existence, his own representation within the world he creates. The world conjured in his chant is conjured in abundant detail, in 'insignificant notation', to use Barthes' term again, in detail that far exceeds the needs of the narrative. As Taussig states, the chanter is both inside and outside, 'part of, yet also observer of the scenes being sung into being.'²⁴³ Lévi-Strauss, says Taussig, compared the Cuna chants to a film in slow motion, the movement of the plot arrested by the excessive and reiterative descriptions.

Is there not a form of contact magic in the grammars we inhabit, too? There is movement implicit in the play of grammar, a direction and intention — the active voice takes as its object something moving away from the subject. The subject will have agency to act upon the object, it transfers its agency outward from itself, this occurs in the transitive verb that takes a direct object, and that points back to an originary subject. In an intransitive verb the object is not receiving the verb's action. I will go to America. The verb 'go' is here intransitive as the object 'America' will not in grammatical terms be acted upon by the subject. And yet, what a failure of grammar this is, as we know that America will be acted upon, that it will be the recipient of the subject's actions, and that in so being it will be transformed. What we may think in a received grammar is that 'The Backstreet Boys' who 'don't care about what is written in his history', will be those who act, those whose action is undergone by Stefan. Maybe we can again look to the mysteries of grammar to excavate the loss of transition.

²³⁹ Taussig, *Mimesis and Alterity*, p. 40.

²⁴⁰ Ibid., p 46

²⁴¹ Ibid., pp. 52-53, quoting Frazer in *The Golden Bough, Part I: The Magic Art and the Evolution of Kings*, 3rd edition, (London Macmillan, 1911), p. 52.

²⁴² Ibid., p 109, quoting Joel Sherzer in *Kuna Ways of Speaking: An Ethnographic Perspective* (Austin: University of Texas Press, 1983), p. 215.

²⁴³ Ibid., p. 111.

I will go to America.

America will be gone by me.

America will be undergone by me.

And in order for this undergoing to take place Stefan was learning English. Stefan, in preparation for his departure to the US, had learnt a whole list of possible English compliments, descriptions unfixed, floating offerings, utterances without an object, a visual description without origin.

STEFAN: You are so slim. You are so tender. You are
 so elegant and handsome.

In the Croatian version of the film this is subtitled in Croatian. Croatian adjectives are gendered, and as Stefan had not specified the object of his adoration I translated the above into both genders, using the abbreviations for masculine and feminine forms.

He then turned his attention to learning the names of professions. Finding within this list of nouns a place for himself, too — dance instructor.

Stefan had an eyebrow piercing and was learning English and would teach the Americans how to dance in time to the Samba. Was his gait slightly too pronounced, his flip of the hip a little too flamboyant, was the way he shifted his weight from one foot to the other too expansive to be contained even within the dance community of Montenegro? Did his gestures require a different space in order for him to move immanently in the world?

NICOLE: Slikar, moler? (Painter, decorator?)
STEFAN: umm .. Slikar,moler? (Painter,decorator?)
 Ears.
NICOLE: Painter. Čistač? (Cleaner?)
STEFAN: Čistač? I don't know.
NICOLE: Cleaner. Vozač? (Driver?)
STEFAN: Driver.
NICOLE: Umjetnik? (Artist?)
NICOLE: Medicinska sestra? (Nurse?)
NICOLE: Nurse. Direktor? (Director?)
NICOLE: Šta je ovo? Ja, Stefi? (What's this? Me ...
 Stefi?)
STEFAN: Dance instructor.
STEFAN: If only I could borrow your voice! Just for
 the first two months!

As the soundtrack proceeds with Stefan and me revising his English lesson, we see Stefan applying theatrical make up to my face, we hear his words through my voice, in indirect speech.

VOICE OVER: "Should we film it in the garden", he asked.
"You read the letters all made up and I'll dance around you". "OK", I said.

So we filmed it in the garden of our bed and breakfast, and I read the letters all made up and he danced around me.

VOICE OVER: Stefan,
thank you for your prompt response as far as your living situation the studio is in a very rich part of Houston there are no apartment/flats within walking distance. But I hope to have a house for you to rent with some other teacher by the time you arrive. If not you will stay at my house until we can figure out your living arrangements. Once we get the house it will be between £350 and £400 a month for rent, but because of your prompt responses I am guessing, if everything goes well it should only take about six weeks. I hope you are having a good weekend and I will talk to you soon. Have a great day.

STEFAN: (singing) I don't care who you are ...

A dialogue list is a transcription of all the dialogue and utterance made in a film, it matches word for word all the spoken language and pronouncements in the finished film. It is usually produced for the purpose of translation and dubbing or subtitling. The dialogue list will include the time code at each change of character, it will be written in 12 point, it will indicate the beginning and end, and it will indicate voice over. Dubbing involves a script translator translating, but also adapting the original dialogue into the target language aiming for syllable length matching, so syllables are counted and their counterpart is made to match in order for lip synchronicity to align, the close up providing the greatest resistance to this exercise of erasure. The principle of dubbing has been called by translation scholars a domesticating exercise.²⁴⁴ One where the difference is cloaked in a masquerade of slipping lip synch and mismatching accents and gestures.

Stefan had translated the letters into Montenegrin. Montenegrin became an official language in 2007. Three years ago. Four years ago Stefan would have translated the letters

²⁴⁴ See *Word, Text, Translation: liber amicorum for Peter Newmark*, ed. by G. Anderman and M. Rogers (Clevedon: Multilingual Matters, 1999).

into Serbian. In 2009 three linguists launched the publication of the first Montenegrin spelling dictionary. They invented two new letters. Two new signs for two distinct phonemes. Š, Ž — (pronounced SY and ZY), as opposed to the Croatian or Serbian Š, Ž (pronounced SH and ZH). In June 2010, the first Montenegrin standard grammar was launched. In Croatia there are several competing grammar books and spelling standards in operation, the rules change depending on the school or the publisher supplying the books. The language was heavily policed in the early 90s, and purged of non-Croatian words, as well as infused with long dormant ‘pure’ words.²⁴⁵ When we arrived in Montenegro, our accents revealed our origins. Although mine is Montenegrin, and I had, as a child in Zagreb been embarrassed by the unfashionable sounds of my Mother’s pronunciation, an enunciation she had lived with in the cosmopolitan area of Istanbul to which my Croatian-Montegrin grandfather had emigrated as a child. This diasporic dialect was the one she continued to speak in London as a child, and it is with this dialect that she arrived from London to Zagreb in 1971. As the years went by, she gradually lost the most archaic elements of the dialect, p/reserving its difference only in her emphatic differentiation of the — ije (—iyah), as in ‘lijepa’, leeyepah (beautiful, fem.).

I check in Hugo’s Serbo-Croat Phrase book my English friend has with her, a phrase book compiled by my mother and her friend two years before the war, to see how she had phoneticised the’ — iyah’ sound, I find she had opted for a simpler’ - iye’.²⁴⁶ I also find that the mini dictionaries she had compiled for each themed section of the book (motoring, hotels, transport, etc.) were one or two pages long, while the food section featured 11 pages. My mother was a linguist, and a gourmet.

Back in Montenegro, we need to find a light source of some kind. We go to shops. We are greeted. You are from Croatia. Welcome.

“If only I could borrow your voice!” says Stefan.

What form of disguise is Stefan suggesting? Is the voice, as Steven Connor claims, one of the attributes of our physical selves that we cannot adjust, cannot change its colouring, its shape, yet is the one that is not immediately present.²⁴⁷ It needs to be produced for it to be heard. A voice, claims Connor, is an action of production, rather than a thing in itself, it is an active process, a verb, rather than a noun. A voice ‘does’. Connor quotes Merleau Ponty:

‘The phonetic ‘gesture’ brings about, both for the speaking subject and for his hearers, a certain structural co-ordination of experience, a certain modulation of existence, exactly as a pattern of my bodily behaviour endows the objects around me with a certain significance both for me and for others. The meaning of the gesture

²⁴⁵ See Piotr Kuhiwczak, ‘Translation and Language Games in the Balkans’, in *Word, Text, Translation: liber amicorum for Peter Newmark*, ed. by Gunilla Anderman and Margaret Rogers (Clevedon: Multilingual Matters, 1999).

²⁴⁶ Andrijana Hewitt and Nada Jakir, *Serbo-Croat Yugoslav Phrase Book*, (London:Hugo’s Language Books, 1989).

²⁴⁷ Steven Connor, ‘What I Say Goes’ in *Dumbstruck: A Cultural History of Ventriloquism*, (New York: Oxford University Press, 2000).

is not contained in it like some physical or physiological phenomenon.’²⁴⁸

The voice is at once something that occurs and something that is heard to occur, unlike sight or smell, the voice travels outwards, but also returns to the voicing subject. The voice, as Connor says, places it in front of the subject, it is projecting outwards and in so doing allows for a sense of distance, it is a spatial category enabling a form of separation from the self who is behind it. And yet it reaches beyond the body, travelling and resonating into the world, rebounding back to the speaking self hearing itself. Connor speaks of the familiar ‘unfamiliarity’ we experience when hearing the recording of our own voices, a sense of alienation from that voice as heard by others. And as hearers, when the voice is separated from the body, the body appears fundamentally deficient. As Connor quotes Merleau-Ponty again, to view an actor speaking without hearing a voice is to experience an acute sense of loss.

In Stefan and Mirela, I did not lend Stefan my voice, instead I borrowed his words and dubbed myself speaking. The first letter I read is recorded on site, with ambient sound disrupting our reception of the letter. The second letter I recorded both on site and in the recording studio and dubbed the latter recording onto the original image. The result is an abrupt suspension of the time environment usually signalled by circumstantial sound, birds, motors, airplanes, wind. As I mentioned above, dubbing into a foreign language is often seen as a domestication of the foreign language, in this case the dubbing functions as a form of grafting. Extracted from its natural environment, the voice is purified of its sounding in the world, the world is no longer there, although the bodies are seen to inhabit a garden, the voice lacking the space it originally reverberated in, floats disconnected. As if it had migrated.

Stefan dances to the rhythm of the words I have appropriated and mismatched to my dubbing self, to the dubbed rhythm of the call to emigrate. A call my grandfather had answered almost a hundred years earlier, however at the time of his emigration the imperative of capital lead from Montenegro to Istanbul. And the language he was learning for his immersion in cosmopolitan Istanbul was French. The language of the international community of traders and embassy officials, Armenians, Greeks, Yugoslavs, settled in the European side of Istanbul. Pera, it used to be called — the other side. The other side of the Ottoman Palaces. The language he later taught Turkish school boys at the Lycée Français in Beyoğlu. And the language in which he communicated with my English grandmother. However, what he transmitted to his daughter, my mother, was the archaic dialect of the Montenegrin mountain villages. The same dialect that embarrassed me as a child in Yugoslavia for its lack of modernity. And the same voice whose expansive scale made my grandmother flinch when they moved to Wandsworth, London after the Second World War. “Yugoslav time, or British time?” she would enquire, to ascertain the potential deviation from an agreed clock time.

²⁴⁸ Maurice Merleau-Ponty, *Phenomenology of Perception* (London and New York: Routledge 1962), p. 193. Quoted in Connor ‘What I Say Goes’, p. 4.

In 'Disjuncture and Difference in the Global Economy', Arjun Appadurai talks of the global flows of knowledge and culture, arguing that in effect what is circulating as a planetary wind now is a collective imaginary uprooted from historical pasts and nonaligned with experience in other areas of life.²⁴⁹ As an example he cites the greater and more committed love of the Filipinos for retro American pop culture as one where its bearers experience nostalgia for a past they never lived. While the currency circulating may still be 'Western' more often than not, Appadurai argues that what has not been addressed is the way in which 'homogenising' practices become 'indigenised', i.e. how once grafted or embraced they become appropriated, therefore for many small states there is a greater fear of cultural infiltration by one's larger neighbours than by what is perceived as the undisputed master of the known world — America. Expanding on Benedict Anderson's theory of print capitalism — and in particular a common printed medium, the newspaper — as responsible for the binding of individual subjects into an 'imagined community' marked by national borders, Appadurai suggests this community be called an 'imagined world'. The imagined worlds are impacted on by various currents — the mediascape, the ideascape, technoscape, ethnoscape and financescape.²⁵⁰ These currents are in flux, rather than stable and static entities, the ethnoscape constitutes the whole range of peoples, immigrants, migrants, tourists, guest workers, refugees — while stabilities still exist, they are interwoven with the mingling of these shifting, temporary and changing populations. The scope of these imagined worlds, as opposed to Anderson's nation states, is now global. The flow of information, images, desires, is planetary. The mediascape involves a continuous presence of television, film, billboard, video, sound, a mixture of news and entertainment. Appadurai states that the further from the source of the metropolitan image production one is, the greater the fantastic quality inscribed into the mediascape — offering slices of narrative constructions, characters, plots, resolutions. Appadurai's mediascape operates within the voices of the already said, the already done, the echoes of characters, discourses, plots forming a tapestry to be unravelled and reassembled.

My grandmother couldn't dance. Yet she met my grandfather at a dance in one of the European embassies in Pera. It was Christmas time, she missed her parents, she didn't think she would stay long. She was working for the British Council in Istanbul translating the news of the war effort for the allies. My grandfather asked her to dance. Was it a waltz? Was it a foxtrot that brought together Grace Cooper of Croydon and Milo Pavović of Šušanj?

Chakrabarty argues that the academically sited subject of History refers, with no sense of shame, with no awareness of its totalising drive, to Europe.²⁵¹ The subject of History

²⁴⁹ Appadurai, 'Disjuncture and Difference in the Global Economy'.

²⁵⁰ Ibid., p. 35.

²⁵¹ Chakrabarty, *Provincialising Europe*.

is Europe. When non-European historians engage in the writing of history they do so in reference to European historians, the ‘greats’ as Chakrabarty calls them of History form the central node in relation to which all other historians will write. This engagement is not reciprocal, the reverse does not apply to European historians, the mutual ignorance is not parallel. The discipline of history has been regulated, taught in the universities as the sovereign subject of History, all other histories require a qualification, they require an adverb of place to locate them as particular rather than universal histories, thus ‘Indian history’, ‘Chinese history’ etc. In this way ‘Indian history’ has become a subaltern history, an appendage. The university here becomes, not merely an establishment of higher education, but a purveyor of knowledge systems, an agent in the dissemination of a particular economy, a kind of repository of sacred texts existing in temporal disjunctures. Clusters of program specifications and reading lists distributed around the globe in echoes of the clusters located here — at the ‘site of modernity’. Is this where I am? At the ‘site of modernity’ — a university in London? A central beacon of the present and the synchronous, in the eyes that see it from outside ‘Europe’, a reading list so novel, a set of learning outcomes so up to date that they precede even the events they comment on. Can this be? A soothsayer’s course outline, one with the finger on the pulse, one breathing with the pulse, one at one with the pulse. As I walk up the steps of the science library at UCL I think about the pulse. And the organism whose life it evidences, I think of myself as a trickster — is the course programme now so novel that it will include even me, and do I reciprocate the ignorance of European historians to the non European world, or do I try to get up to speed?

As Chakrabarty points out, the field of knowledge leads to a point in time, the normativity of this place operates along binary divisions of premodern/modern, feudal/capitalist, despotic/rule of law with the accompanying imperatives of modernisation, development, capitalism. A division of power and wealth, what use a voice that is not heard, or does a voice really need to be heard everywhere to resonate? While the academic and cultural worlds of the non-European world are still expected to offer themselves for inspection within the framework of a ‘western’ discourse, the divisions we like to theorise away remain in place. The ‘current moment’ is a trope used by academics to place themselves at the tip of it? A temporality of inclusion and exclusion operating on the lines of the third person plural — the ‘we’ of so much contemporary western writing. The ‘we’ ‘now’. At the same time this ‘we /now’ is sensitive to criticism of colonial normativity, but only in a limited fashion — gender, race and class as subdivisions of a western social formation are recognised and included in the discussion. They are also ‘we/now’.

A typo turned the ‘now’ into ‘know’ — a ‘we/now/know’. The triad of modernity. Still the matter of time. (Will it be obvious my teaching is in fact my writing? My writing is tuned to a weekly delivery? I am a semi-Eastern European trickster? Should this be claimed as a methodology?)

I look out of the window and am shocked to see Zagreb.

I am in the library. I find that in the University of Zagreb Library collections there is no Appadurai, but Chakrabarty is there, in English; Spivak's 'Three Women's Texts and a Critique of Imperialism' is there, translated in 1995; *Death of a Discipline*, in English; thirty two entries for Said, mostly translated or added to the collection after 1994, but a couple of essays translated in the late 70s; Homi Bhabha's *Location of Culture*, and 'How newness enters the world', translated; Deleuze and Guattari's *Anti Oedipus*, translated 1990. And then, since the war: Agamben, Hardt and Negri, Ranciere, Nancy, Virno, translated and published by the anti war campaign publisher Arkzin. And a large selection of feminist works published and translated by the Centre for Women's Studies and the Female Infotheque —bell hooks, Judith Butler, Luce Irigaray, Andrea Dworkin, Tereza de Lauretis, Adrienne Rich, Shoshana Felman, to mention a few.

Prior to this explosion of translation and communication, the Korčula Summer School of Philosophy in the 60s had placed Yugoslavia on the pulse of the beat, at the time. Lefebvre, Habermas, Fromm, Bloch, frequented this summer school organised by the Marxist philosophers' group Praxis. This is not meant to be a comprehensive survey of the translating and publishing practices, but a quick inventory of knowledge and thoughts flowing, ebbing and stopping with the turbulence of politics, war and transition.

Benveniste states:

'Events that took place at a certain moment of time are presented without any intervention of the speaker in the narration. We shall define historical narration as the mode of utterance that excludes every 'autobiographical' linguistic form. The historian will never say *je* or *tu* or *maintenant*, because he will never make use of the formal apparatus of discourse, which resides primarily in the relationship of the persons *je:tu*. Hence we shall find only the forms of the 'third person' in a historical narrative strictly followed.'

This is a passage I come upon more frequently than I can enumerate, in this case Norman Bryson is quoting it to illustrate the difference of approach Mieke Bal has to art historical works, how exactly in opposition to historical narration she will engage in discourse with the works. In his introduction to *Looking In*, Bryson compares theories of the spectator in the field of fine art to that of film studies in reference to Laura Mulvey's essay 'Visual Pleasure and Narrative Cinema'. Bryson claims: 'Riegl's text might be known to a few art history graduate students, but Mulvey's essay was read it seemed by students all over the humanities.'²⁵²

Who is he addressing?

Who am I addressing?

Who was she addressing?

²⁵² Bryson, 'Introduction', in *Looking In*, p. 7.

Mulvey's essay was published in 1975 —thirty years ago. As I sit in the National University Library in Zagreb, there is no Laura Mulvey on the shelves of the film section. My own students have not read Mulvey's essay, and will not read it unless I make it an assignment, or Leonida Kovač includes it in her reading list. However, have the issues of gender and representation entered into Appadurai's ideascapes sufficiently over the last 30 years in other parts of the world for a discussion of the politics of representation to be part of the shared field of knowledge? On the other hand, Arnheim is common knowledge. As for Riegl ... Mulvey's text was translated and published by The Center for Women's Studies. Who are the 'students all over the humanities'? When are the 'students all over the humanities'?

After writing the above note I left the library and on my way to the Academy bumped first into Leonida and enquired about the origin of the translation of the Mulvey text and whether or not she has it on her reading list. She has. And the course she teaches 'Contemporary Theories' has been part of the elective curriculum for not more than two or three years. I also bumped into Sanja Iveković, (one of Croatia's most important feminist video artists) and asked her about the Mulvey text.

*"You know 'Visual Pleasure and Narrative Cinema'?", I said.
"Who doesn't?" she said.*

But it soon became obvious that the text was not disseminated far from the Centre for Women's Studies, of which Sanja was a founding member. The Centre was founded in 1995 or thereabouts, and Mulvey's text has been part of their programme ever since. Sanja said she had read the text when it came out in Screen, except that at the time she did not realise it would become a key work of feminist theory. We talked about the significance of the text for film theory and how she doubts it is included in any reading lists at the Film Academy. Leonida had said that possibly Jasna Galjer was teaching it in the department of Art History...

The next day in a short TV interview on the occasion of my film being screened as part of the exhibition 'Looking at Others', I said that one of the premises I was interested in while making the film was to think about the widely known and read theory of the Gaze as proposed by Laura Mulvey. "One of the theoretical models I have been looking at is Mulvey's theory of the Gaze, known and read all over the humanities. I was interested in taking the binary model of oppositional positions of power and play with it, opening it up to multiple positions..."

Mulvey was writing in 1973, a time when film theory was involved in debates around identification and discussions along lines of ideology versus theory.²⁵³ Althusserian political theory, where the subject is posited in relation to the 'Ideological State Apparatus' and is interpellated and constituted by this ideology, formed the basis for Christian Metz' notions of scopic regimes. What was missing in these theories, as pointed out by, among others, Rodowick in *The Crisis of Political Modernism*, was a discussion of the subject and how it is constructed through cinema and other cultural production.²⁵⁴

Mulvey's text has followed me for over ten years, both as a reference for theorising the gaze in narrative, documentary and ethnographic film and as a 'madeleine', bringing back

²⁵³ Laura Mulvey's 'Visual Pleasure and Narrative Cinema' was originally published in *Screen* 16:3 (Autumn 1975), pp. 6-18.

²⁵⁴ David Rodowick, *The Crisis of Political Modernism: Criticism and Ideology in Contemporary Film Theory* (Berkeley, California: University of California Press, 1994).

the texture and feeling of being an MA student at the Slade in London in 2002.²⁵⁵ Laura Mulvey's text to me means Andrea, Henrik, Fabrizio, Amy... It also means Norman Bryson's introduction to Mieke Bal's *Looking In*. The text forms a solid reference point for reflection and operates on two levels. At the same time a text through which some of the basic premises of 70s film theory focusing on the problem of identification comes into focus through gender. Mulvey sets out a symmetric division of power along gender lines, but also involves us in a more general discussion of Freud's theory of scopophilia, Lacan's mirror stage and theory of identification. Mulvey introduces the essay by stating that she will use the tools of psychoanalysis as a weapon to reveal the 'unconscious of patriarchy' at work in film and proceeds to outline the regimes of spectatorial pleasure. First there is the pleasure one takes in looking while not being seen.

I see a little girl peaking up her grandfather's baggy shorts while he sleeps, I see this memory as a viewer rather than protagonist and only upon rereading the text realise that the image Freud uses to illustrate the mechanism is one of a child secretly engaged in determining the presence of genitals on the adult body.

Scopophilia — as theorised by Freud, is the pleasure of looking at others as objects, where the looking becomes a form of control. In this exercise the viewer in the auditorium is active, while the object of vision on screen is passive. The cinematic event unfolding on screen is oblivious to the presence of an audience, therefore enabling the voyeuristic condition. This distance is essential, the separation is absolute, this is an observing, unobserved subject.

A hidden subject.

The hidden subject.

In Croatian verb formation, the tenses are formed through verb endings alone. The verb can stand without a pronoun. So to say 'I was there', it suffices to say 'Was there' — the subject is unspoken but inferred. The bearer of the action is made apparent by the predicate alone. In the present tense the gender of the subject cannot be inferred by the verb. This privilege is denied in the past and future tenses where although the pronoun is withheld, the gender is revealed by the verb ending. This distance becomes entangled in a desire to recognise, identify with, become — here scopophilia develops into its narcissistic form. Mulvey identifies this pleasure as Lacan's mirror stage, the stage where the child mistakenly identifies a complete body image in the mirror as their own still developing body. The viewer mis/identifies with the object on the screen through recognition of likeness. These two viewing positions split neatly into spectacle and narrative, the female object appears on the screen as spectacle to the extent where she interrupts the narrative, as she is in fact absent. All she is, in Mulvey's text is image, to be looked at both by the characters within the diegesis and the viewers within the cinema. The vision of on screen persona and off screen viewer harmonises. The viewer sees through the eyes of his ego

²⁵⁵ Laura Mulvey, 'Visual Pleasure and Narrative Cinema', in *Feminist Film Theory: A Reader*, ed. by S. Thornham (Edinburgh: Edinburgh University Press, 1999).

ideal, almost like a parasite inhabiting the shell of the spectral movie star. And what they gaze at, in Mulvey's analysis, is a mirage, a figure who is simply a symptom of the male protagonist, her function is to allow the male bearer of meaning to bear it. In the next section, Mulvey put into play a scenario in which the male protagonist is set free to command cinema space. Aided by cinematic tools, technologies and devices, he is made to appear omnipotent, commanding the space, time and narrative action, he is given three dimensional space, which, says Mulvey, film reproduces 'the so called natural conditions of human perception'.²⁵⁶ Mulvey then discusses the ways in which the male viewer copes with the castration anxiety provoked by the female figure — she threatens with her lack. The trajectory from scopophilia to narcissistic scopophilia forms a flow of movement — from outside the diegesis to inside it, from separation to identification, both says Mulvey, operate as mechanisms, in spite of and in 'mockery of empirical objectivity'.²⁵⁷

Norman Bryson talks about the optical model of Mulvey's theory where the situating of the viewer at the center of a field of vision in scientific perspective forms a linear progression of sovereign vision from the Renaissance to the present day. The cinematic apparatus. What I am interested in now, in Mulvey's text is not necessarily the elements for which the text is best known, what seems to me now useful is the notion of motion between states of viewing, the state of separation and the state of immersion. Mulvey's model of a strict gender divide between active (male) viewer and passive female (image), the singular direction of identification between male viewer and male protagonist has been challenged by many scholars, not only Norman Bryson, while not denying the impact the text had, and continues to exert, Mulvey herself has written 'Afterthoughts' on the text.²⁵⁸ The basic notion of power divided along gendered lines in the cinema and in the politics of representation has entered into an expanded 'ideoscape'.

I turn my head to see two students engaged in an intense and long embrace, one of them leaves the room with tears in her eyes. Had I written this in Croatian it would have been obvious that the students were girls.

17/03/2009

First thing this morning a generous event. I received Mima Simić's text about my film IN TIME. It touched me that someone would spend time on the loops and fancies and shapes that my film is. IN TIME is being screened this evening in the documentary section of the Croatian Film Festival. I am unsure of its reception. And how delightful that Mima's analysis jumped hoops through Laura Mulvey's text, just as I am involved in a geographical excavation of the flows of knowledge and its stoppages revealed in the 20 year gap of its translation into Croatian.

²⁵⁶ Mulvey, 'Visual Pleasure and Narrative Cinema', p. 64.

²⁵⁷ Ibid., p. 62

²⁵⁸ 'Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by *Duel in the Sun* (King Vidor 1946)' in *Framework*, 15-17, (1981)12-15.

Mima Simić:

“Ovaj brisani prostor tjeskobe subjekta—objekta izloženog pogledu plodno je tlo za dijalog s vječno citiranim tekstom Laure Mulvey o vizualnom užitku i narativnom filmu, a sam *In Time* možemo shvatiti i kao Hewittičin odgovor na Mulveyin poziv na destrukciju tradicionalne filmske strukture, kao strategiju oslobađanja (kod Mulvey se, istinabog, radi o oslobađanju žene, no funkciju «žene», tjeskobnog subjekta, kod Hewitt može preuzeti «tko god» to odluči!).”²⁵⁹

I translate:

“This fire swept zone of anxiety of the subject—object exposed to the gaze is fertile ground for engaging with Laura Mulvey’s infinitely quoted text on visual pleasure and narrative film. *In Time* can be seen as Hewitt’s answer to Mulvey’s call for the destruction of traditional film structure, as well as a strategy of liberation (with Mulvey, truth be known, this liberation concerns only women, but the function of ‘woman’, of the anxious subject, with Hewitt can be appropriated by ‘whosoever’ decides to!)”

In my correspondence with Mima, I point out the coincidence of her textual references and my ponderings on histories and canons of critical thought. When she says — ‘Laura Mulvey’s infinitely quoted text’ — whom is she addressing? Is there really an audience here familiar with that text? Or is this a parallel world of elite international scholars, or ‘native intellectuals’ to use Fanon’s term. Mima says herself that she came across the text in the Women’s Studies Centre that Sanja Iveković talked about, and that later, in her Soros funded MA at the Budapest International University, the Mulvey text was part of the inventory, as it is in any UK or US college of arts and humanities. But Budapest International University is an American University.

Mima Simić:

re laura mulvey, I am particularly interested in feminist/gender theories — and I think the first time she came to my attention was at the Women Studies, in a course by Ljiljana Kolesnik ... she edited the book *Feminist Art Criticism and Feminist Theory of Art* which was published by the Centre for Women’s Studies,²⁶⁰ and Mulvey’s text is in it... also, the text was a normal part of the curriculum on my MA in Budapest (Central European University, gender studies) but that is an American university, so I guess that doesn’t count

²⁵⁹ Mima Simić, ‘In Time: Nicole Hewitt’, in *Otporna na Hollywood: Ogladi iz dekonstrukcije tvornice snova* (Zagreb: Croatian Film Club Association, 2009), pp. 195-199. [*Resistant to Hollywood: Thoughts on the Deconstruction of the Dream Factory*] Originally published in *Hrvatski filmski ljetopis*, 59/2009.

²⁶⁰ Ljiljana Kolesnik, ed. *Feministička likovna kritika i teorija likovnih umjetnosti*, ed. by Ljiljana Kolesnik (Zagreb: Centar za zenske studije, 1999.) [*Feminist Art Criticism and Theory of Art*].

In Croatian:

što se tiče laure mulvey, ja sam partikularno inklinirana spram feminističke/rodne teorije — a prvi put mi se čini da mi je pala ruku na ženskim studijima, u okviru kolegija koji je držala Ljiljana kolešnik... ona je uredila i zbornik “feministička likovna kritika i teorija likovnih umjetnosti” koji su izdali ženski studiji, a u kojem je preveden i mulveyičin tekst...
also, tekst je bio normalni dio kurikuluma kad sam bila na magisteriju u budimpešti (ceu, gender studies) — ali to je američki faks, pa se valjda ne računa :)

My camera looks at Mirela. Mirela is dancing. In her bedroom. All dressed up. She reenacts moments from her recent past. She fell at the competition in Mostar. The competition we attended but did not yet know Mirela, we did not see it happen. She, too, is leaving for America. She puts onions to her eyes to simulate crying, while her mother gives her prompts to encourage the tears: You are leaving, you are leaving your mother behind, she says. She tells the story of Montenegrin independence, they had come second as representatives of Serbia and Montenegro, once Montenegro declared independence they became the national champions. Mirela dances in her bedroom, in her private and intimate abode, confined by the small space, bumping into the camera. My camera gazes at her, she gazes at me, she blows me kisses, straight into the camera. She laughs.

Simić talks about the ‘function’ of woman in my film, as a function that can be occupied by ‘whosoever’. The gender roles, like the focalising positions they shift between, resist fixity. The world of Latin American dance is highly regulated, highly conventional, yet the convention they enact in its repetition of codified seduction produces its own excess. There is an ambivalence at the heart of the dance. The male partner ‘leads’, he ‘summons’ the female dancer to follow. Yet his own gesture, as the gesture of the female dancer, is remapped in an exaggerated stylisation. The players are consciously, delightfully involved in a mime act.

In ‘Gender is Burning: Questions of Appropriation and Subversion’, Butler quotes Althusser’s use of interpellation whereby the subject is constituted in the act of calling — the law gives act of utterance: ‘Hey, you!’ brings the connection between the law, the language and the subject — the subject becomes legally recognisable through the act — the subject is not fully constituted prior to the call, through the call she becomes a trespasser, through the reprimand the subject is formed judicially and socially.²⁶¹ The question she is asking is, whether in light of the ideological state apparatus and the repressive state apparatus there is an opening for disobedience. The process simultaneously assigns

²⁶¹ Judith Butler, ‘Gender is Burning: Questions of Appropriation and Subversion’, in *Bodies that Matter: On the Discursive Limits of “Sex”* (New York & London: Routledge, 1993). Butler’s text is a response to bell hooks’ critique of Jenny Livingston’s film *Paris is Burning*. bell hooks, ‘Is Paris Burning’, in *Reel to Real: Race Sex and Class at the Movies* (New York: Routledge 1996).

recognition and provokes fear and invokes the possibility of other forms of relationship to power. Butler asks: 'Are there other ways of being addressed and constituted by the law, ways of being occupied and occupying the law, that disarticulate the power of punishment from the power of recognition?'²⁶² Is there the possibility of disobedience where the subject retorts to the compulsion through a 'parodic inhabiting of conformity that surely calls into question the legitimacy of the command, a repetition of the law ... a rearticulation of the law against the authority who delivers it.'²⁶³ If one is born into the system of naming and calling through terms of denigration, asks Butler, how can one reverse the signification? Butler is discussing the subversive potential of drag. The gap, the lack of verisimilitude, the lack of 'loyalty' to the dominant order is at once the site of their displacement. Butler states that drag is 'a site of ambivalence' — to say that all gender is drag is to claim that all gendered categories are attempts to fix a claim to essence and originality, that its idealisation needs to be constantly repeated and performed in order to keep at bay sexual possibilities which are not desirable — drag is subversive only in as much as it points to the imitative nature of heterosexual representations.

'... we witness and produce the phantasmatic constitution of a subject, a subject who repeats and mimes the legitimating norms by which it itself has been degraded, a subject founded in the project of mastery that compels and disrupts its own repetitions.'²⁶⁴

Could I say that Mirela is in drag? That her own repetition of a normative gender regulation allows her the freedom to be in excess of the public arrangement of visibility ordering the female body? Beyond the scopic regime? That her ability to excel in her physical self is a form of imitation that denies the existence of an essential, prior gender? She sits in a glittery pink costume surrounded by symbols of Islam, a minority Muslim in Montenegro, a minority woman in the world. In drag. In a contested geography where the very recent past had exercised military force to both ethnicise and gender, to enforce a violent normativity, to erase all difference.²⁶⁵ Is Mirela not also at an oblique angle to the directions of representation? Deleuze speaks of the ceremonial body, of a body 'passing through ceremony',²⁶⁶ of a body that in passing into masquerade also emerges in beauty, we could think of the dancing, the positions, the manners as a parody, and in the parody there is the double take of resistance, but we can also think of it as a graciousness; a form of being inside the rules of representation but also immersed in their own 'duration'.²⁶⁷

²⁶² Butler, *Gender is Burning*, p.122.

²⁶³ Ibid., p. 122.

²⁶⁴ Ibid., p. 131.

²⁶⁵ For a discussion of how gender becomes ethnicised in the sexualisation of war violence see Vesna Kesic, 'Muslim Women, Croatian Women Serbian Women, Albanian women' in *Eurozine*. <<http://www.eurozine.com/articles/2003-05-09-kesic-en.html>> [Accessed 3rd August 2010]. Kesic was one of the five women branded as witches in Croatia in 1992. Her text includes references to Judith Butler and Susan Brownmiller. I check the University Library Catalogue and see that it includes Susan Brownmiller's *Against Our Will*. Translated by Nicole Hewitt in 1995.

²⁶⁶ Deleuze, *Cinema 2*, p. 183.

²⁶⁷ A term used by Jean-Louis Comolli in *Cahiers du cinema*, no. 205, Oct. 1968, quoted in Deleuze, *Cinema 2*, p. 186.

The woman, says Deleuze, emerges as ‘a superior mechanic’.²⁶⁸ The mechanisms to be dismantled are pervasive, but not petrified. The prohibition will deter, but not determine. The mechanism is there to be superseded.

Gender Trouble was published in Croatian in 2000, translated by Mirjana Pajić Jurinić. And it is on the shelves of the University Library.

Funny thing sitting in the cafeteria of the University Library thinking about my forthcoming radio interview.

There is the discomfort of being exposed, however much one practices and has been trained to ‘perform’ as a ‘professional’ artist... the urge or expectation to be heard does not come naturally. So, in wondering what and how this interview should be used, and whether or not the Mulvey case can be taken forward, (being more interested in the currency of its circulation, and the prohibition of the scopoc regime), the one thing that has always been of beauty to me (has quickened the heart) is the invisible woman. The woman who is not there, who is only image. She is not seen to be outside of his narrative. And somehow I have a minor revelation that what I have always felt as a paradox, humiliating and hurtful, but still incomprehensible, was the parallel but unharmonised perception of myself by myself as a subject, and of the lack of response to my subjecthood as an adolescent. That is what perplexed me growing up in Yugoslavia in the early 80s, a time mythologised for its apparent progressiveness, as manifested in the movements of New Wave and Punk music, a scene I was very much involved in, except that I wasn’t, as I was invisible. Along with any other non male person. So, much as I knew I was there, nobody else did — I was Mulvey’s invisible woman, although I was only a girl.

²⁶⁸ Deleuze, *Cinema 2*, p. 183.

Conclusion



pg 172

5026	23/10/11	11:28
2060	17/10/11	16:00
2773	18/11/11	11:24
6662	30/11/11	22:26
4964	31/11/11	01:31

Conclusion

SEQUENCE 5, SERGEJ

In the final sequence of *In Time*, Sergej tells his story. It is a story of his youth in the Ukraine when he was the victim of a protection racket. In the staging of this story for the film, he decides to play the boss. The bad guy. And he deflects the role of the youth onto a much younger dancer, who also happens to be from the Ukraine. He is at once appropriating the position of his tormentor, and enacting a stereotype of the Russian mobster.²⁶⁹ The sequence jumps between his telling me the story, his reactions, his sense of fear and his choreographed re-enactments of the confrontation. It is a long sequence, including our attempt to make a promo for his dance club Glorija, his story of how he came to Sarajevo for love, sequences from the remarkable slow motion choreography that won him and his partner the World Championship in 2001, and a choreographed musical confrontation between the racketeers.²⁷⁰ The music they dance to is a song called Cowboy, by the Russian punk/ska band *Leningrad*.²⁷¹ It is a sequence that jumps back and forth in time, a choreography for men and one young girl, accompanied by my voice. I narrate and simultaneously translate his story in the first person. As a lector. The sequence ends with a long shot of a group of men dancing the tango alone. Their arms outstretched as if to embrace the partner who is not there.

What would it be then this echo?

There is a voice that produced its narrative. A narrative that seems to cohere, seems to align with the narratives of men in action. The setting is there — a conflict, a fight for power, a dramaturgical conundrum in need of resolution. The address is however a confession. A confession of fear and confusion, a fear of a different future, in retrospect.

‘I can’t die here, I still have to win the World Championship’, says Sergej. And the whole confrontation, he says, was like in the movies. The guys in Hugo Boss suits, the whatever type Mercedes, the senior member of the criminal organisation, his minions, all the characters are there, all the demands of a well worn story in place. And the young dancer. supple, thin, wiry.

²⁶⁹ I use the term ‘Russian’ as a phantasm, rather than a term designating a particular geographical territory.

²⁷⁰ Sections of this choreography feature in the film, as well as reenactments of it, the choreography can be seen in full on YouTube <http://www.youtube.com/watch?v=0_EXdbyslg>

²⁷¹ The song was given to Sergej by the young Ukrainian dancer who plays Sergej as a youth. In researching the band I find that their lyrics have been banned in Russia for their profuse use of expletives, the Russian ‘mat’. This ‘mat’ I discover is then the origin of the expletives used in Croatia and ex Yugoslavia, with identical chauvinist obscenities, focusing on the figure of the mother and a dog. According to some interpretations the word ‘mat’ derives from ‘mater’, Russian for mother, and an archaic form in Croatian, used sometimes to advance the pathos of a phrase. Having often wondered about the extreme forms of Croatian swear words I am astounded that I had never thought they may belong to a Slavic circle of urban and ancient myth. I find in Mikhailin’s text a genealogy far less offensive, where the expletive including a dog and a mother is explained in terms of the coupling of Mother Earth and a mythical dog figure. I am comforted that someone thought the male prerogative of injurious speech has its origins in a fertility rite. Mikhailin disputes this theory, but puts forward a theory of a male initiation rite emphasising the gendered nature of the speech. See Vadim Mikhailin, ‘Russian Army Mat as a Code System Controlling Behaviour in the Russian army’, *The Journal of Power Institutions in Post-Soviet Societies*, retrieved August 30th 2010 from <<http://pipss.revues.org/index93.html>>.

De Certeau speaks of the manoeuvring of mass produced consumables to ends unforeseen by their producers, the creativity, the micro creativity, of everyday resistance to the prepackaged arrangements of mass production.²⁷² The everyday *détournement* of articles intended for a single use. The imagosphere and the mediasphere that Appadurai speaks of could be seen as a global *détournement* of the images proposed by western media, the available representations of normality — these images, grafted from their physical support, liberated from a single semantic field now float in the globosphere, as a kind of digital patois, downloadable in a blink of the eye, broadband allowing, a creolisation of the economically forceful, a cultural appropriation (rather than mimicry — do I need to elaborate?)²⁷³ So Sergej: gangster movies, western musicals, heroes, redemptions, conflict resolutions, protection rackets, East European corruption tales ... there it is: the monolithic space of globalisation. The sameness, the smooth surface, the difference familiarised, the multiculturally managed other, the administrated, tolerated and accounted for. Is the slyness Bhabha speaks of in there? Or does Bhabha's account of the sly mimic, account only for the recipient of the performed mimicry — the anxious colonial, the one whose subjecthood is brought into anxiety — his is the doubt, his the question, his the reflection that disturbs... him. He is the focaliser of this narrative of doubt. He is the agent of this ambivalence. The (colonial) other is only the symptom of his action.

How does the story go?

In 'Of Mimicry and Man', Bhabha suggests that through repeating the colonial subject the colonised places a spanner in the workings of colonial representations — mimicry involves a form of appropriation of the colonial subject and a return to this subject of a reflection of itself — a mirroring that is not quite the same. 'To be Anglicised is emphatically not to be English' — in the anglicisation lies a distorted mirror image, one that disturbs and destabilises the previously seamless form of identity — a rupture coming from within the framework of the relation between the colonised and the coloniser.²⁷⁴ This image is uncanny as it presents a challenge but also points to the ambivalence at the centre of the colonial drive. The aim of colonialism is to construct the colonised subject as backward and lacking — by virtue of racial origin — in order to legitimise its operation of conquest and establish its administrative systems. The stereotype is an anxious repetition — in Bhabha's terms the anxiety driving the repetition is also indicative of the insecurity or the not quite total belief in the terms of the stereotype, as if in the repetition it may become secured. The drive, says Bhabha, pulls in two directions — there is fear and there is fascination — the oriental or the colonised subject is seen to be radically different and other — an object of curiosity

²⁷² Michel De Certeau, *The Practice of Everyday Life* (Berkely and Los Angeles: Univerity of California Press, 1998).

²⁷³ The tensions of a political nature inherent in the choice of words — appropriation or mimicry has been well espoused by James Clifford in his account of the art world's acceptance of the term appropriation, linked to a name, for example 'Picasso', the name that appropriated African art styles — African art styles, no name — mimicked western names, thus corrupting their own 'authentic' non authored styles.

²⁷⁴ Homi Bhabha, 'Of Mimicry and Man: The Ambivalence of Colonial Discourse,' in Bhabha, *The Location of Culture*, p. 128.

and concern, but at the same time the colonial discourse would domesticate this otherness, tame it and terminate the otherness, thus bringing it into the fold. Referring to Said's list of fantastical stereotypes, Bhabha shows how these fantasies centre on lust, animality, savagery — the attempt to subdue the strange otherness is undermined by these alarming and frightening projections — therefore, says Bhabha, the colonised subject is never static, is always moving between the polarities of harmless and domesticated, dangerous and savage — the slippery nature of this motion explains why stereotypes need be invoked obsessively — in an attempt to fix this motion. At the same time this makes clear the inherent or built in failure of this fixating attempt. The stereotype is, according to Bhabha, dependent on a temporality within which the urge to fixate a lexicographic notion of the difference of the other and the inability to ever reduce that shifting otherness exist in a temporal disjunction — the one ever returning to an imagined past, the other ever slipping through a mobile present.

But who's having the problem with the stereotype's slipperiness? Who is having the anxiety attack? Who is doing the time distortion, whose temporality is out of phase? It's the sovereign, the subject, the one who wrote the novels, who poured out his insides in the autobiography, the diary, the novel, the private musings of the bourgeois self, the modern European subject, as Chakrabarty would say, the one with the name, the one with the face.

But is he really still there? Is he still the master? Ha ha, LOL, my daughter would say. You've gone Mister, you're history! Your anxiety, however, hovers — mutated into an acceleration of social pathology, one tended tenderly by the ever increasing army of healers. But, I will return to this later.

For now, I return to Sergej, the amorous migrant.

Sergej is Ukranian, For him the dominant cultural force was Russian, he moved to Sarajevo for love, now he runs a dance school, a non franchised version of Celebrity Come Dancing, and speaks Bosnian. 'This is Sergej'. Sergej plays himself, and the mobster, and the dancer. He recounts his story in Bosnian, he claims he does not have a Russian accent, I can't tell the difference. I appropriate his words, I speak them in Croatian, in the Croatian version of the film, I speak them in English, in the English version of the film. They pass through me, his words. His words, my tongue. His words, my sounds. Are they an echo, a translation, or a possession?

ECHO

She has no voice of her own, yet she produces sound. The air vibrates, the sound waves flow, the atmosphere admits this unoriginal sound. As Jean Fisher says, Echo becomes both receiver and transmitter — she absorbs speech and utters it — what is the difference she produces? A digested, ingested, inhaled, exhaled, oxygenised reaction. The speech enters

her ear, vibrates her ear drum, is conducted through her bones ... and yet in the airiness of Echo, the materiality of sound comes into relief, as if without Echo we would find imagining sound, visualising sound, too ephemeral — with Echo, we see it — travelling through the air, precisely because we see no mouth when we see Echo, echo no longer belongs to the body. Instead Echo is the making visible of air through sound. What Connor calls the ‘sounding air’ comes into view through Echo.²⁷⁵

‘An echo occurs, when, a mass of air having been unified, bounded, and prevented from dissipation by the containing walls of a vessel, the air originally struck by the impinging body and set in movement by it rebounds from this mass of air like a ball from a wall. It is probable that in all generation of sound echo takes place.’²⁷⁶

A reverberating impact that absorbs us — we cannot close our ears, we cannot reject sound, we cannot prevent the shuddering, pulsating, throbbing that occurs, that Connor terms a suffering, an impediment. We can however, relish in the immaterial made physical — in the magic that occurs in our bodies when the soul of a voice, is released, overcoming the resistance of the diaphragm. All vocal emission is stress, says Connor, physical stress, an interruption, a stretching. Is she then a mediating instrument — a conveyor of sound through an organ? When we repeat what is already there, what do we produce? Is this then a form of transfer, from one place to another? — the earliest meaning of translation, a translation that in its trajectory always produces a residue, a reverberation?

TRANSLATION

In the oral tradition of translation we have the double sonority of a primary larynx emitting words and a secondary larynx revivifying the meaning of those words in a different tongue. The body of the secondary larynx is also the body focusing on her ear. The voice of the secondary larynx is a differential echo. Does Echo have her voice, or is her larynx possessed by the voice of the original? There is a delay and therefore a temporality involved in the transmutation of the linguistic meaning received aurally and re/produced with different signs, there is also a different grain emitting the reproduction, a different rhythm — what happens in the cavity of the body while the words of one are ingested, converted, merged with the receiving body and reissued? Do the markers align, do the planes match, or is there instead a profound mismatch in parallel with a plane of concordance? I stutter as I speak, my breath is short, unused to producing sounds for a microphone, I strain my ear to hear the inflection of Sergej’s voice in his accented Croatian, I reemit these in my accented Croatian, in so doing I inhabit his person. I attempt a transubstantiation.

²⁷⁵ Steven Connor, ‘Sound and the Pathos of Air’, the opening section from a talk given on April 21st 2007 at Two Thousand + SEVEN, a symposium held at the Sonic Arts Research Center, Queen’s University Belfast, in parallel to the Sonorities Festival of Contemporary Music.
<<http://www.bbk.ac.uk/english/skc/pathos/>>[Accessed 23 October 2011].

²⁷⁶ Aristotle, *De Anima*, trans. J.A. Smith, quoted in Connor, ‘Sound and the Pathos of Air’.

In *After Babel*, Steiner quotes a passage from Borges' story 'Pierre Menard, author of Don Quixote'.²⁷⁷ In this section Borges' narrator compares Menard's translation of Cervantes' original text. An extract of the first translation is quoted, the narrator praises the new translation over the original, and finds it to be 'more subtle than Cervantes'.

"It is a revelation to compare Menard's Don Quixote with Cervantes'. The latter, for example, wrote (part one, chapter nine):

...truth whose mother is history, rival of time, depository of deeds, witness of the past, exemplar and adviser to the present, and the future's counsellor.

Written in the seventeenth century, written by the 'lay genius' Cervantes, this enumeration is a mere rhetorical praise of history. Menard, on the other hand, writes:

... truth whose mother is history, rival of time, depository of deeds, witness of the past, exemplar and adviser to the present, and the future's counsellor."

What do we see when we see this difference between the same ellipsis, twenty five words, five commas, one apostrophe, and a full stop? Two sets of identical elements: an ellipsis, 25 words, 5 commas, 1 apostrophe, 1 full stop. Menard's desire in translating the words of Cervantes was 'to go on being Pierre Menard and reach the Quixote through the experiences of Pierre Menard' — to become other.

To place Bhabha's influential theory of mimicry under pressure, not to disprove it, but to extend it, I would suggest again the term 'translation' as used by Stuart Hall and Sarat Maharaj in their conversation transcribed and published as 'Modernity and Difference'.²⁷⁸ Instead of the duality of repetition on the one side and pure invention on the other, Hall posits these poles as mutually constituting: 'meaning as constituted by an infinite, incomplete series of translations'.²⁷⁹ Translation, says Maharaj, is not an event, not a present simple, but a present continuous — a state of being.²⁸⁰ Furthermore, there is the resistant domain of the untranslatable. In Maharaj's terms the untranslatable elements are those that go beyond words, into the field of sound and vision — the residue of a process of equation. This 'remainder' is what clouds the idea of a transparent translation. Extending the field of the untranslatable remainder I would add, following Michael Taussig, colour, texture, temperature, weather.²⁸¹ And the vehicle of this transmission?

²⁷⁷ Jorge Louis Borges, 'Pierre Menard, Author of Don Quixote', trans. Anthony Bonner in *Fictions*, (New York, 1962), quoted in Steiner, *After Babel*, p. 75..

²⁷⁸ Stuart Hall and Sarat Maharaj, 'Modernity and Difference', p.37.

²⁷⁹ Ibid.

²⁸⁰ Maharaj also warns against what he calls 'multicultural managerialism', where the imperative of liberal democracies to 'represent' minorities, results in a form of petrification of otherness, and on the other hand, a 'xenophilia', an obsession with all things exotic. Maharaj also refers to Spivak who has criticised the efforts of western feminists to translate the literature of third world women. She calls this reductive, but well meaning, project of transference 'translatese'. She suggests that first world women would do better to learn the languages of the women they are translating.

²⁸¹ Michael Taussig, *What Colour is the Sacred?* (Chicago: University of Chicago Press, 2009).

The transmission is a form of relay. A relay that involves the noise of various interruptions, there is an intention in communication of conveying a message. I think of a scene, many years ago, as part of an international conference sponsored by the Soros foundation, ruler of what used to be known as Eastern Europe, focused on the subject of education and democracy in the classroom. The Uzbek delegation consisted of three female teachers, they looked similar, all three were in their early 50s, all three had black coiffed hair and blue eye shadow. One of them spoke, in Uzbek. The other two nodded, gesticulated, commented. There was a man, a Russian man, I think. He was the interpreter. He closed his eyes, the better to hear the speaking woman, and he translated her words, eyes closed, voice transmitting the agitation and vehemence of her delivery. In a packed hotel conference room in Croatia. He sat, his body stiff and her words poured forth. I saw her eye shadow appear on his eyelids, I smelled the heavy perfume mixed with the sweat of many bodies, I heard the breath exhaled at different intervals, his eyeballs quivering under his close lids as they transferred their tension to his ears, I felt the carpet under our feet. Was all this part of the message, the urgent demand for transitionary identity, the implementation in its good intentions of a system of individualised learning, marking criteria, problem solving, self motivation ... was the plea to tune in to European forms of ownership of learning and to abandon the old Soviet forms of regimented knowledge objects heard, is there a residue of that plea, somewhere in the walls of that conference room, in the minds of the participants, in a vacuum of time when we thought that cognition was not capital, that the motivation we were talking of would in the future of that event turn into a valuable investment, an asset of self investment. Was that future written in the blue eyeshadow I saw on his eyes?

The pasts and the futures the 'players' in *In Time* recount are memories and predictions. Against the flows of time the players and makers construct ever changing subjectivities. There is no moment of stasis. As Rodowick says of Deleuze: 'the cinema ranks amongst the most significant arts because it gives material form to varieties of movements, time and change ...' Deleuze speaks of distinct time images.²⁸² The actual and the virtual. The actual is the present that passes, as it unfolds it passes into the past and can never be retrieved, what can be retrieved is the virtual image, the image of the past as remembered, as deposited in our memories, our photographs, our movies. As Laura Marks points out, it is the virtual image that dominates the collective image bank, the virtual image that adorns official/public representations of the past.²⁸³ The 'actual image' the image of the past as it passes is one in constant renewal, as it passes as soon as it occurs. I was not influenced by Deleuzian cinema theory while making *In Time*, Leonida Kovač brought to my attention the relation between my use of time and Deleuze's theories of the time crystal.

In a strange way my engagement with grammar and the im/possibilities of articulating the experience of time is what makes Deleuze's theories relevant to my work. There is no

²⁸² Rodowick is speaking in terms of Deleuze's notion of cinematic elements that philosophy can employ in its formulation of concepts and ideas. Rodowick, *Gilles Deleuze's Time Machine*, p.140..

²⁸³ Marks, *The Skin of the Film*, p. 65.

grammatical distinction to be made between the present that passes and the past that is preserved, there is no tense to encompass that split, however it is precisely in the gaps between the grammar we use, the grammars we use, that the dense layers and relationships between subjects, actions and time are activated. Both Marks and Rodowick state that ‘minor’²⁸⁴ or ‘intercultural’²⁸⁵ cinema is particularly aligned to the rhythm of a non-linear, serial use of time. Is this where I belong? I have always felt that being bi-lingual, or bi-national makes the work of decoding a little easier, as there is always more than one, and we are born into two languages. In my case I emigrated to a ‘minor’ language from a ‘major’ one, however I was ‘indigenised’ to the point of sharing a sense of not inhabiting the centre while speaking its language. I speak English, so say native speakers, with an accent, I believe this is less an accent than a rhythm of speech that belongs to a different tongue, just as the sentences I write in English reveal a trace of a foreign temporality. The sentences are too long, too passive, too many commas, they never end. This is not something I do on purpose, it is a seepage of one language into the other, I do the same in Croatian, I place the verbs too early on in the sentence, I make sentences that are short and abrupt, I feel always not at one with the languages, yet I relish their sounds I mould in my mouth and hear in my skull. You are never alone in a language, language is both a structure of codes and a physical substance, it is produced in the body, it is written by the body, it is read by the body, it is breathed by the body. This parallel existence of a material presence and a system of meaning is where grammar meets poetry. Where one language meets the other.

POSSESSION

I give in to it. I seek to merge. To be faceless. An erotics of politics. And I return to my voice, my ears, my inclinations. To what Bifo refers to as the soul — ‘the clinamen of the body.’ The tendency to fall in with other falling bodies, and swerve as a result of the collusion. The soul is then the space between our bodies, the angle that holds them together — a ‘resonance’ as Bifo says. It is not an inside, not a substance, but a wave travelling through a medium — so transubstantiation, would here be replaced with transreverberation. A ‘vulnerability’ to the other, as Suely Rolnik would say.

²⁸⁴ Rodowick, *Gilles Deleuze's Time Machine*, p. 158.

²⁸⁵ Marks, *The Skin of the Film*, p. xiv..

Postface

Some years ago the notion of identity and the problems of the self as being either constructed or essential became cumbersome and frustrating, sandwiched between on one side the joyous, but cynical takes on the self by Sartre or Kristeva and on the other a form of selfhood discovered decades later, which would allow for communality and action. Having come to maturity at least physically, through a combination of communist cynicism, Yugoslav punk and Austro-Hungarian snobbery, my education though minimal, was formed in the shape of Sartre's 'for itself'. The imperative of non-identification so dominated the micro cultural airspace of Zagreb in the 80s that all forms of association, collectivity, communion were deemed intellectually bankrupt.

Some years later learning to position the subject within post structuralism, this freeplaying self becomes the object of discourse, positioned within political boundaries, geographically demarcated, gendered, raced and interpellated. Why was Althusser not obeyed in the 80s, why Sartre? Althusser, although the maker of the ISAs and the RSAs would have been seen as precisely an agent of one of these, in Yugoslavia in the 80s. An example of the Ideological State Aparatus, even while the creator of the term. In Sartre's model, as most vividly illustrated in the example of the waiter, the subject living in bad faith comes to overidentify with an overdetermined sense of his or her role, comes to believe that their selfhood is a thing, as a table or a salt-cellar is. The prohibition of this belief was so profoundly obeyed that a constant state of disassociation from oneself, as well as from others was our natural habitat. In the 80s. Until the war broke out in 1991. The absolute freedom that Sartre offered was both exhilarating and petrifying, more importantly, now, twenty years after the war, twenty years after socialism, it was deeply individualistic, deeply committed to the circus of the Self.

This was the freedom of the individual we were so invested in in Yugoslavia in the late 80s — when the conflicts started, and men over 18 were requested to answer the military call, when people had to flee, the abyss of personal freedom Sartre promised became manifestly untenable. What forms of being can replace a sense of freedom in the world? Sartrean freedom was appealing as it transcended all categories of belonging, of 'identity', it was also in complete opposition to the totalitarian regime we lived under which spawned a conceit of individuality. And against this the forces of nationalism and violence erupted. Accompanied by the rhetoric of 'belonging'.

As Rolnik says, every political regime requires a different regime of subjectivation. The flexibility required by cognitive capitalism demands a different kind of subjectivity than that of a totalitarian regime, and the seduction of words like 'individual', 'freedom', 'progress', 'glamour' was too hard to resist, as it came fast on the heels of the petrifying fixities of totalitarianism and fed directly on the desires for change, for expression, for sensation. Do we simply substitute one form of alienation for another?

The mobsters wore Hugo Boss suit and drove Mercedes. It was like in a film, says Sergej. He'd enlisted the help of one of his tutee's father, who was an even greater gangster, and during the confrontation he stood to the side, behind the gangs, scared, thinking: 'I can't die now! I still have the World Championship to win!'

Prediction has a particular relationship to the future. In prediction the future has already happened, and the events that unfold within the frame of a futurity are inert, dampened by a field of inertia. There is a figure in folklore. Do I need to specify the geographical location of this folk? She too, points to the shared mythologies of 'Eastern Europe'. She is a witch, called Baba Roga in Croatian, or Baba Yaga in Russian, and she says:

"Go there, I don't know where, find that, I don't know what."

We are in transition.

We are on our way, yet again, to a future. Not long ago this future seemed inevitable. A future based on the extraction of the soul, with bodies willing, time surrendered, language ceded. The future of cognitive capitalism embedded in our subjectivity. To foresee, to see in advance of the event, a kind of magic, a soothsaying, a sorcery? Or the apprehension of the future through its lack of difference from the past? To know what has not yet happened would suggest that there is a containment field in place around the eventualities yet to unfold. In effect the prediction of the future violently restricts our being in the world to a condition of fixity But now, as I write the final words of this thesis on the Day of the Dead, in anticipation of All Souls Day, the future looks vital, the transition less stable, as the bodies and languages of people around the globe swerve towards each other, as their colluding produces new sensations, new reverberations, new potentialities.

.

I and We.

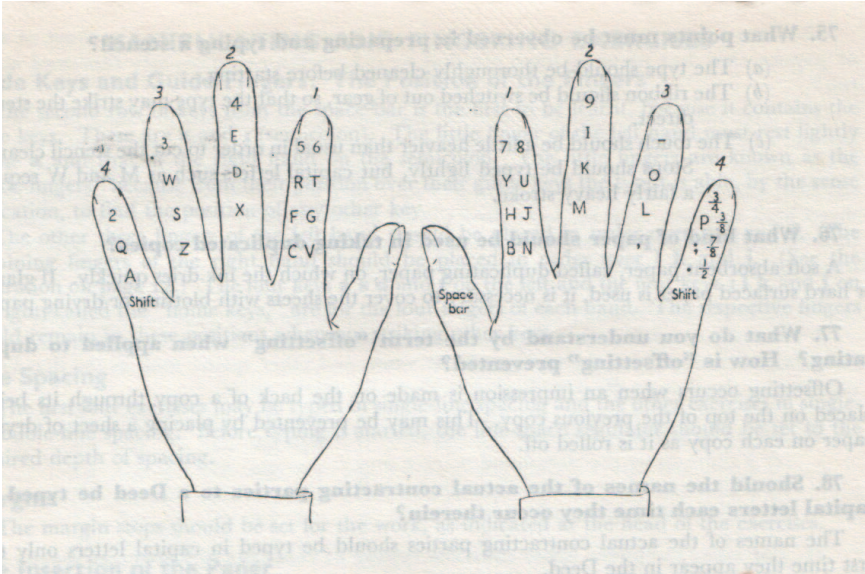
We many Is.

I one of We.

Is that me you're calling?

They are calling me?

I write this passage possessed by the words of Sarat Maharaj, Franco Berardi ‘Bifo’, Suely Rolnik and Jean Fisher.



LIST OF IMAGES

1. Image of flexible soft domes covering the keyboard membrane switch, p. 7.
2. Scan of IBM illustration in my grandmother's copy of *Pittmans Commercial Typewriting*.
3. Scan of illustration in *Pittmans Commercial Typewriting*, p. 26.
4. Scan of page of my mother's shorthand, p. 27.
5. Image of Blue Bird typewriter, p. 28.
6. Ch 1 – chapter header scan of page from *Pittman's Shorthand Drill*, p. 29.
7. Diagram of cha cha cha, p. 34.
8. Scan of 16mm exposed black leader, p. 39.
9. Image of Bolex 16mm camera manual, p. 41.
10. Photo of Sennheiser receiver mics, p. 41.
11. Notebook scan, p. 43.
12. Notebook scan, p. 44.
13. Notebook scan, p. 45.
14. Notebook scan, p. 46.
15. Notebook scan, p. 47.
16. Film still – black film, subtitles, p. 55.
17. Ch 2 – chapter header photo of Bolex 16mm reflex camera, photo by Daniel Keller, p. 61.
18. Film still of Mostar, images from Google, p. 83.
19. Ch 3 – chapter header, photo of HI 8 digital camera, p. 87.
20. Photo of Jelena and Miro at Opera Ball, Zagreb, p. 103.
21. Stills from *The Waltz: A Mock Ball*, p. 109.
22. Ch 4 – header image, photo of Tascam, p. 114.
23. Black frame, p. 138.
24. Still from *In Time* (black with title), p. 146.
25. Ch 5 – chapter header image of my grandmother's draft of first chapter or her unfinished and unpublished autobiography, p. 148.
26. Scan of letter, film still, p. 150.
27. Film still *InTime*, p. 151.
28. Conclusion heading – photo of Sennheiser microphone receivers, p. 172.
29. Scan of illustration in *Pittmans Commercial Typewriting*, p. 182.
- Appendix 1 – film stills *In Time*, p. 197.
- Appendix 2 – *Jasmina.Scripts*, images and text, p. 203.
- Appendix 2.1 – *One, Two, Three*, images and text, p. 210.
- Appendix 2.2 – *Echoes/Europe*, images and text, p. 211.
- Appendix 2.3 – *People's School*, images and text, p. 212.

BIBLIOGRAPHY

Agamben, Giorgio, 'In Playland: Reflections on History and Play', 'Notes on Gesture', in Giorgio Agamben, *Infancy and History: On the Destruction of Experience*, trans. Liz Heron (London: Verso, 2007)

—. *Homo Sacer: Suverena moć i goli život*, trans. Mario Kopic (Zagreb: Multimedijalni Institut, 2006)

—. *Means Without End: Notes on Politics*, trans. Vincenzo Binetti and Cesare Casarino (Minneapolis & London: University of Minnesota Press, 2000)

Adorno, Rolena, *Guaman Poma: Writing and Resistance in Colonial Peru* (Austin: University of Texas Press, 1986)

Althusser, Louis, 'Ideology and Ideological State Apparatuses: Notes towards an Investigation', in *Lenin and Philosophy and Other Essays* (New York: Monthly Review Press, 2001)

Anderman, G., and Rogers, M. (eds.) *Word, Text, Translation: liber amicorum for Peter Newmark* (Clevedon: Multilingual Matters, 1999)

Anderson, Benedict, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983)

Appadurai, Arjun, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis, London: University of Minnesota Press, 1996)

Augé, Marc, *Nemjesta: uvod u moguću antropologiju supermoderniteta*, trans. Vlatka Valentić (Karlovac: Naklada Društva arhitekata, građevinara i geodeta, 2001) [Non-places: An Introduction into the Anthropology of Supermodernity]

Austin, J. L., *How to Do Things With Words* (Cambridge Massachusetts: Harvard University Press, 1962)

Baker, George, ed., *James Coleman: October Files 5* (Cambridge, Mass. and London: The MIT Press, 2003)

Bakhtin, M.M., *The Dialogic Imagination: Four Essays*, trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981)

—. *Speech Genres & Other Late Essays*, trans. by Vern W. McGee, ed. by Caryl Emerson and Michael Holquist (Austin, TX: The University of Texas Press, 1986)

Bal, Mieke, ed., *Narrative Theory: Critical Concepts in Literary and Cultural Studies* (London: Routledge, 2004)

—. *Looking In: The Art Of Viewing* (Abingdon: Routledge, 2004)

—. *Narratology: Introduction to the Theory of Narrative*. 2nd edn., trans. Christine van Boheemen (Toronto and London: University of Toronto Press, 1997)

—. 'First person, Second Person, Same Person: Narrative as Epistemology', in *New Literary History*, Vol. 24, No. 2 (Spring, 1993)

Barthes, Roland, 'The Grain of the Voice', in *Image Music, Text*, trans. Stephen Heath (London: Fontana Paperbacks, 1977)

—. *Camera Lucida: Reflections of Photography*, trans Richard Howard (New York: Hill and Wang, 1981)

- 'Diderot, Brecht, Eisenstein', in *Narrative, Apparatus, Ideology*, ed. Philip Rosen (New York: Columbia University Press, 1986)
- 'The Reality Effect', in *The Rustle of Language*, trans. Richard Howard (CA: University of California Press, 1989)
- *Camera Lucida: Reflections on Photography* (London: Vintage Classics, 2000)

Baudry, Jean-Louis, 'Ideological Effects of the Basic Cinematic Apparatus', in *Narrative, Apparatus, Ideology: A Film Theory Reader*, ed. Philip Rosen (New York: Columbia University Press, 1986)

Bazin, André, *What is Cinema?* (Berkeley: University of California Press, 2004)

- Benjamin, Walter, 'The Task of the Translator', in *Illuminations*, trans. Harry Zorn, ed., Hannah Arendt (New York: Schocken Books, 1985)
- *Illuminations* (New York: Schoecken Books, 1969)

Benveniste, Emile, *Problems in General Linguistics*, trans. Mary Elizabeth Meek (Florida: University of Miami Press, 1971)

Berardi, Franco 'Bifo', *The Soul at Work: From Alienation to Autonomy*, trans. Francesca Cadel and Giuseppina Mecchia (Los Angeles: Semiotext(e), 2009)

Bergholtz, Frederique and Iberia Perez, eds., *(Mis)reading Masquerades* (Berlin: Revolver Publishing, 2010)

Bergson, Henri, *Stvaralačka evolucija*, trans. Tomislav Medak (Zagreb: Hauz, 1999) [Creative Evolution]

- Bhabha, Homi, ed., *Nation and Narration* (London & New York: Routledge, 1990)
- 'Dissemination: Time, Narrative and the Margins of the Modern Nation', in *Nation and Narration*, ed. Homi Bhabha (London & New York: Routledge, 1990)
- *The Location of Culture* (London & New York: Routledge, 1994)
- 'How Newness Enters the World' in Homi Bhabha, *The Location of Culture* (London and New York: Routledge, 1990)
- 'Signs Taken for Wonder: Questions of Ambivalence and Authority under a Tree Outside Delhi, May 1817', in *Critical Inquiry*, 12/1 (1985) 144-165
- 'Of Mimicry and Man: The Ambivalence of Colonial Discourse', in *October*, 28 (1984), 125-133

Bloch, Maurice, *Ritual, History and Power: Selected Papers in Anthropology* (London: The Athlone Press, 1989)

Blocker, Jane, 'Binding to Another's Wound: Of Weddings and Witness' in Gavin Butt, (ed.) *After Criticism: New responses to Art and Performance* (Oxford: Blackwell Publishing, 2005)

Bourdieu, Pierre, *Distinction: A Social Critique of the Judgment of Taste*, trans. Richard Nice (Cambridge: Harvard University Press, 1984)

- 'Social Space and Symbolic Power', *Sociological Theory*, Vol. 7, No. 1 (Spring 1989)

Bradatan, Costica, 'A Time of Crisis — A Crisis of (the Sense of) Time: The Political Production of Time in Communism and Its Relevance for the Postcommunist Debates' *East European Politics & Societies*, Sage Journals Online 19.2 (May 2005), 260-290
 <<http://eep.sagepub.com/content/19/2/260> > [Accessed 5th August 2010]

- Brecht, Bertolt, *Brecht on Theatre*, ed. John Willett (London: Methuen Drama, 1964)
- Brčić, Tomislav, 'Fenomen i kultura kinoklubova šezdesetih godina i utjecaj novih tendencija na festival GEFF', in *Zapis*, No. 62, (2008) ['The phenomenon and culture of the 1960s cinéclubs and the influence of new tendencies on the GEFF festival']
- Bryson, Norman, 'Introduction', in Mieke Bal, *Looking in: The Art of Viewing*. (Abingdon: Routledge, 2004)
- Buchanan, Ian and Marks, John, eds., *Deleuze and Literature*, (Edinburgh: Edinburgh University Press: 2001)
- Buchloh, Benjamin H. D. 'Memory Lessons and History Tableaux: James Coleman's Archaeology of Spectacle' (1995) in *James Coleman: October files 5*, ed., George Baker (Cambridge, Massachusetts: MIT Press, 2003)
- Budak, Neven, *Habsburzi i Hrvati* (Zagreb: Leksikon Hrvatskog nacionalnog odbora za povijesne znanosti, 2004) [The Habsburgs and the Croats]
- Bukatman, Scott, *Terminal Identity: The Virtual Subject in Post Modern Science Fiction* (Durham: Duke University Press, 1993)
- Butler, Judith, *Bodies that Matter: On the Discursive Limits of "Sex"* (New York & London: Routledge, 1993)
- . *Excitable Speech: A Politics of the Performative* (New York & London: Routledge, 1997)
- Butt, Gavin, ed., *After Criticism* (London: Blackwell, 2005)
- Cayley, John, 'Time Code Language: New Media Poetics and Programmed Signification' in Morris, Adalaide, and Swiss, Thomas, eds., *New Media Poetics: Contexts, Technotexts and Theories* (Cambridge. Massachusetts; London: MIT Press, 2006)
- The Centrifugal Book of Europe* (Belfast: Centrifugal, 2010)
- Chakrabarty, Dipesh, *Provincialising Europe: Postcolonial Thought and Historical Difference* (Princeton and Oxford: Princeton University Press, 2000)
- Charney, L. and Schwartz V. , eds., *Cinema and the Invention of Modern Life* (Berkely and Los Angeles: University of California Press, 1995)
- Chasteen, John Charles, *National Rhythms, African Roots: The Deep History of Latin American Popular Dance* (Albuquerque: University of New Mexico Press, 2004)
- Chion, Michel, *The Voice in Cinema* (New York: Columbia University Press, 1999)
- Clark, John, Stuart Hall, Tony Jefferson and Brian Roberts, 'Subcultures, Cultures and Class', in *The Subcultures Reader*, ed. Ken Gelder and Sarah Thornton (London: Routledge 1997)
- Clément, Catherine, *Syncope: The Philosophy of Rapture*, trans. Sally O'Driscoll and Deirdre M. Mahoney (Minneapolis & London: Minnesota University Press, 1990)

Clifford, James, *The Predicament of Culture: Twentieth Century Ethnography, Literature and Art* (Cambridge, Massachusetts and London: Harvard University Press 1988)
 —. *Routes: Travel and Translation in the late Twentieth Century* (Cambridge, Massachusetts and London, England: Harvard University Press, 1997)

Comolli, Jean-Louis, 'Documentary Journey to the Land of the Head Shrinkers', trans. Annette Michelson, *October*, Vol. 90, (Autumn, 1999), 36 - 49

Connor, Steven, 'What I Say Goes', in *Dumbstruck: A Cultural History of Ventriloquism* (Oxford: Oxford University Press, 2000)

—. 'Sound and the Pathos of Air', a talk given on April 21st 2007 at *Two Thousand and Seven*, a symposium held at the Sonic Arts Research Center, Queen's University Belfast, <<http://www.stevenconnor.com/pathos/>> [21 September 2011]

Crary, Jonathan, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, Massachusetts and London: MIT Press, 1990)

Cubitt, Sean, *Digital Aesthetics* (London, Thousand Oaks, New Delhi: Sage Publications, 1998)

—. *The Cinema Effect* (Cambridge: MIT Press, 2004)

De Certeau, Michel, *The Practice of Everyday Life* (Berkeley and Los Angeles: University of California Press, 1988)

Deleuze, Gilles, *Cinema 2: The Time Image*, trans. Hugh Tomlinson and Robert Galeta (London: The Athlone Press, 1989)

—. *Difference and Repetition*, trans. Paul Patton (London: Continuum, 2004)

—. *Cinema 1: The Movement Image*, trans. Hugh Tomlinson and Barbara Habberjam (London: The Athlone Press, 1997)

—. 'Having an Idea in Cinema' in *Deleuze and Guattari: New Mappings in Politics, Philosophy and Culture* eds., Eleanor Kaufman and Kevin Jon Heller (Minneapolis: University of Minnesota Press, 1998)

Deleuze, Gilles & Felix Guattari, *Kafka: Towards a Minor Literature* (Minneapolis & London: University of Minnesota Press, 1986)

—. *A Thousand Plateaux: Capitalism and Schizophrenia*, trans. Brian Masumi (London and New York: Continuum, 2004)

Derrida, Jacques, *Monolingualism of the Other or the Prosthesis of Origin*, trans. Patrick Mensah (Stanford, California: Stanford University Press, 1998)

—. *Writing and Difference*, trans. Alan Bass (London: Routledge, 2001)

—. 'Signature, Event, Context', in *Limited Inc.*, trans. Samuel Weber and Jeffrey Mehlman (Evanston, IL: Northwestern University Press, 1988)

—. *On the Name*, ed. Thomas Dutoit (Stanford: Stanford University Press, 1995)

—. 'Plato's Pharmacy' in *Dissemination*, trans. Barbara Johnson (London: The Athlone Press, 2004)

Doane, Mary Ann, 'The Voice in the Cinema' in *Narrative, Apparatus, Ideology: A Film Theory Reader*, ed. Philip Rosen (New York: Columbia University Press, 1986)

Dolar, Mladen. *A Voice and Nothing More*, (Cambridge, MA: MIT Press, 2006)

Dyer, Richard, *White: Essays on Race and Culture* (London: Routledge, 1997)

Egoyan, Atom and Ian Balfour, eds., *Subtitles: On the Foreignness of Film* (Cambridge, Massachusetts and London, England, an Alphabet City Media Book, The MIT Press, 2004)

Elias, Norbert, *Time: An Essay*, trans. Edmund Jephcott (Oxford, England and Cambridge USA: Blackwell, 1994)

Elsaesser, Thomas, ed., *Early Cinema: Space, Frame, Narrative* (London: British Film Institute, 2006)

Fabian, Johannes, *Time and the Other: How Anthropology Makes its Object* (New York: Columbia University Press, 1983)

- 'Time, Narration and the Exploration of Central Africa', in *Narrative Theory: Critical Concepts in Literary and Cultural Studies*, ed., Mieke Bal (London: Routledge, 2004)
- *Remembering the Present: Painting and Popular History in Zaire* (Berkeley: University of California Press, 1996)
- 'Language and Time', Presentation at "Language and Time" symposium at the University of Antwerp, April 4, 2003. <<http://webh01.ua.ac.be/apil/apil106/JohannesFabian.pdf>> [31 January 2011]

Fanon, Frantz, *Black Skin, White Masks*, trans. Charles Lam Markmann (London: Pluto, 2008)

- *The Wretched of the Earth*, trans. Constance Farrington (London: Penguin, 2001)
- *Prezreni na svijetu*, trans. Vera Frangeš (Zagreb: Stvarnost, 1973)

Felman, Shoshana, *Skandal tijela u govoru: Don Juan s Austinom ili zavođenje na dva jezika*, trans. Gordana V. Popović, (Zagreb: Naklada MD, 1993) ['The Scandal of the Speaking Body: Don Juan with J.L. Austin, or Seduction in Two Languages]

- *What does a Woman Want: Reading and Sexual Difference* (London and Baltimore: John Hopkins University Press, 1993)

Fisher, Jean, *Vampire in the Text: Narratives of Contemporary Art* (London: Institute of International Visual Arts, 2003)

- 'Reflections on Echo: Sound by Women Artists in Britain', in *Vampire in the Text: Narratives of Contemporary Art* (London: Institute of International Visual Arts, 2003)
- 'Towards a Metaphysics of Shit' in *Documenta XI: The Catalogue*, eds. Okwui Enwezor et al (London: Hatje Cantz, 2002)

Foley, John Miles, *Traditional Oral Epic: The Odyssey, Beowulf, and the Serbo-Croatian Return Song* (Berkeley, Los Angeles, London: University of California Press, 1990)

Foucault, Michel, *The History of Sexuality*, vol. 1, *An Introduction*, trans. Robert Hurley (London: Penguin, 1984)

- *The Archaeology of Knowledge and the Discourse on Language*, trans. A.M. Sheridan Smith, New York: Pantheon Books, 1972)
- 'Nietzsche, Genealogy, History' in *The Foucault Reader*, ed. Paul Rabinow (London: Penguin, 1984)

Frazer, James George, *The Golden Bough: a Study in Magic and Religion*, (London: Macmillan, 1980)

Gell, Alfred, *Art and Agency: An Anthropological Theory* (Oxford: Clarendon Press, 1998)

- *The Art of Anthropology, Essays and Diagrams*, London School of Economics, Monographs on Social Anthropology, volume 67 (London and Atlantic Highland, NJ: The Athlone Press, 1999)

- Gellner, Ernest, *Nations and Nationalism* (Ithaca: Cornell University Press, 1983)
- Gilroy, Paul, *The Black Atlantic: Modernity and Double Consciousness* (Cambridge, Mass: Harvard University Press, 1993)
- Ginzburg, Carlo, 'Clues: Roots of an Evidential Paradigm' in Carlo Ginzburg, *Clues, Myths, and the Historical Method* (Baltimore: The John Hopkins University Press, 1992)
- Goethe J.W. von, *The Sorrows of Young Werther* (London: Penguin Classics, 1989)
- Goudsblom, Johan and Stephen Mennell, *The Norbert Elias Reader: A Biographical Selection* (Oxford: Blackwell Publishers, 1998)
- Grafton, Anthony, *New Worlds, Ancient Texts: The Power of Tradition and the Shock of Discovery* (Cambridge, Massachusetts and London, England: Harvard University Press, 2002)
- Gunning, Tom, 'Now you see it, now you don't: The Temporality of the Cinema of Attractions', in *The Silent Cinema Reader*, eds. Lee Grieveson and Peter Kramer (London and New York: Routledge, 2004)
- . 'Tracing the Individual Body: Photography, Detectives and Early Cinema', in *Cinema and the Invention of Modern Life*, ed. L. Charney and V. Schwartz (Berkely and Los Angeles, California: University of California Press, 1995)
- . 'The Cinema of Attraction: Early Film, Its Spectator and the Avant-Garde', *Wide Angle*, vol. 8 no. 3-4. (1986), 63-70
- Hall, Stuart and Sarat Maharaj, 'Modernity and Difference', in *Modernity and Difference*, eds. Sarah Campbell and Gilane Tawadros (London: Institute of International Visual Arts, 2001)
- Hardt, Michael and Antonio Negri, *Empire* (London: Harvard University Press, 2000)
- Heath, Steven, 'The Work of Christian Metz*' in *Screen*, Volume 14, Issue 3 (Autumn 1973)
- . 'Repetition Time: Notes around Structural/Materialist Film' in *Questions of Cinema* (Indiana: Indiana University Press, 1982)
- Hebdige, Dick, *Subculture: The Meaning of Style* (New York: Routledge, 1991)
- Hewitt, Andrijana and Jakir, Nada, *Serbo-Croat Yugoslav Phrase Book*, (London: Hugo's Language Books, 1989)
- Hobsbawm, Eric and Terence Ranger, eds., *The Invention of Tradition* (Cambridge: Cambridge University Press, 1992)
- Holsquist, Michael, *Dialogism: Bakhtin and his World* (London and New York: Routledge, 2002)
- hooks, bell, 'Is Paris Burning', in *Reel to Real: Race Sex and Class at the Movies* (New York: Routledge, 1996)
- Huizinga, Johan, *The Autumn of the Middle Ages*, trans. Rodney J. Payton and Ulrich Mammitzsch (Chicago: University of Chicago Press, 1996)

—, *Homo Ludens: A Study of the Play-Element in Culture* (London: Routledge, 1980)

Jameson, Fredric, *Brecht and Method* (London, New York: Verso, 1998)

—, *Narrative as a Socially Symbolic Act* (Ithaca: Cornell University Press, 1981)

Jespersen, Otto, *Essential of English Grammar* (London: George Allen and Unwin Ltd, 1972)

Johnston, William, M., *Austrijski Duh: Intelektualna i društvena prošlost 1848-1938.*, trans. Janko Paravić (Zagreb: Nakladni zavod Globus, 1993) [*The Austrian Mind: An Intellectual and Social History 1848-1938*]

Kadare, Ismail, *The File On H* (London: Vintage Books, 2006)

Kesić, Vesna, 'Muslim women, Croatian women Serbian women, Albanian women' in *Eurozine* <<http://www.eurozine.com/articles/2003-05-09-kesic-en.html>> [3 August 2010]

Kittler, Friedrich A., *Gramophone, Film, Typewriter*, trans. Geoffrey Winthrop-Young and Michael Wutz (Stanford, California: Stanford University Press, 1999)

Kolešnik, Ljiljana, ed., *Feministička likovna kritika i teorija likovnih umjetnosti: izabrani tekstovi*, trans. Ljiljana Kolešnik and Jasenka Zajec (Zagreb: Centar za ženske studije, 1999)

Krauss, Rosalind, 'Photography's Discursive Space', in *The Originality of the Avant Garde and Other Modernist Myths* (Cambridge: MIT Press, 1985)

Kripke, Saul, *Naming and Necessity* (Oxford: Blackwell, 1980)

Kuhiwczak, Piotr, 'Translation and Language Games in the Balkans', in *Word, Text, Translation: liber amicorum for Peter Newmark*, eds., Gunilla Anderman and Margaret Rogers (Clevedon: Multilingual Matters, 1999)

Larsen, Bang Lars, 'Zombies of Immaterial Labour: The Modern Monster and the Death of Death', in *e-flux journal*, 15 (2010) [16 August 2010]

Lecercle, Jean-Jacques, *Deleuze and Language* (New York: Palgrave Macmillan 2002)

Lefebvre, Henry, *Preživljavanje kapitalizma : reprodukcija proizvodnih odnosa*, trans Besim Ibrahimpašić (Sarajevo: Svjetlost; Zagreb: Globus, 1982) [*The Survival of Capitalism: Reproduction of the Relations of Production*]

Leighton , Tanya, ed., and Charles Esche , general ed., *Art and the moving image: a critical reader* (London: Afterall and Tate Publishing, 2008)

Leonard, Irving Albert, *Books of the Brave: being an Account of Books and of Men in the Spanish Conquest and Settlement of the Sixteenth Century New World* (Berkely and Los Angeles, California and Oxford, England, University of California Press, 1992)

Lepecki, André, 'After All, This Terror Was Not Without Reason: Unfiled Notes on the Atlas Group Archive', in *TDR: The Drama Review* 50/3, (2006), 88-99

Lévi-Strauss, Claude, *Tristes Tropiques*, trans. John and Doreen Weightman (London: Penguin Books, 1992)

- , *The Raw and The Cooked*, trans. John and Doreen Weightman (Harmondsworth: Penguin, 1986)
- Lowenthal, David, *The Heritage Crusade and the Spoils of History* (Cambridge: Cambridge University Press, 1998)
- , *The Past is a Foreign Country* (Cambridge: Cambridge University Press, 1985)
- Liotard, Jean François, 'Acinema', in *The Lyotard Reader* ed., Andrew Benjamin (Oxford: Blackwell Publishers, 1998)
- Maharaj, Sarat, 'Perfidious Fidelity: The Untranslatability of the Other', in *Modernity and Difference*, eds. Sarah Campbell and Gilane Tawadros (London: Institute of International Visual Arts, 2001)
- , 'Arachne's Genre: Towards Inter-Cultural Studies in Textiles', *Journal of Design History*, 4/2, (1991), 75-96
- , 'Merz-Thinking: Sounding the Documenta Process between Critique and Spectacle', in *On-Curating*, 9 (2011) <http://www.on-curating.org/issue_09.php> [3 Feb 2011]
- , 'Xeno-Epistemics: Makeshift Kit for Sounding Visual Art as Knowledge Production and the Retinal Regimes' in *Documenta XI: The Catalogue*, eds. Okwui Enwezor et al., (London: Hatje Cantz, 2002)
- Marks, Laura U, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (Durham and London: Duke University Press, 2000)
- , 'A Deleuzian Politics of Hybrid Cinema', in *Screen*, 35/3 (1994), 244-264
- Mauss, Marcel, *A General Theory of Magic* (London: Routledge, 1972)
- McDonald, Scott, *Avant-Garde Film: Motion Studies* (Cambridge: Cambridge University Press, 1993)
- McLeod, John, *Postcolonial London: Rewriting the Metropolis* (London: Routledge 2004)
- Metz, Christian, *Film Language: A Semiotics of the Cinema*, trans. Michael Taylor (Chicago: The University of Chicago Press, 1974)
- , *Ogledi o značenju filma I*, trans. Janković, V., Lukić, Š. and Kačura, B. (Beograd: Institut za Film, 1974) [Serbian translation of *Essais sur la signification au cinéma*, Paris, 1968]
- Merleau-Ponty, Maurice, *The Prose of the World*, trans. John O'Neill (Evanston: Northwestern University Press: 1973)
- Mitchell, Timothy, 'Orientalism and the Exhibitionary Order', in *Grasping the World: The Idea of the Museum*, eds. D. Preziosi and C. Farago (Aldershot: Ashgate, 2004)
- Mitry, Jean, *Semiotics and the Analysis of Film* (Bloomington: Indiana University Press 2000)
- Morton, Stephen, 'Monstrous Choreographies', in *The Centrifugal Book of Europe* (Belfast: Centrifugal, 2010)
- Mulvey, Laura, 'The Index and the Uncanny', in *Time and the Image*, ed. Carolyn Bailey Gill (New York: Manchester University Press, 2000)
- , 'Visual Pleasure and Narrative Cinema', in *Screen*, 16/ 3 (1975) 6-18
- , 'Afterthoughts on 'Visual Pleasure and Narrative Cinema' inspired by *Duel in the Sun* (King Vidor 1946)' in *Framework* 15-17 (1981) 12-15

Naficy, Hamid, *An Accented Cinema: Exilic and Diasporic Filmmaking* (Princeton: Princeton University Press, 2001)

—. ed. *Home, Exile, Homeland: Film, Media, and the Politics of Place* (New York and London: Routledge, 1990)

Neville, Colin, *The Complete Guide to Referencing and Avoiding Plagiarism* (Maidenhead: Open University Press, 2007)

Nichols, Bill, *Representing Reality: Issues and Concepts in Documentary* (Bloomington and Indiana: Indiana University Press, 1991)

Okey, Robin, *The Habsburg Monarchy: from Enlightenment to Eclipse* (New York: St Martin's Press, 2001)

O'Neill, Paul & Wilson, Mick, eds., *Curating and the Educational Turn* (London: Open Editions, 2010)

Osbourne, Peter, D. *Travelling Light: Photography, Travel and Visual Culture* (Manchester and New York: Manchester University Press, 2000)

Pagden, Anthony, *European Encounters with the New World* (New Haven and London: Yale University Press, 1993)

—. *Peoples and Empires: Europeans and the Rest of the World, from Antiquity to the Present* (London: Phoenix Press, 2002)

Pederin, Ivan, ed. and trans., *Njemački putopisi po Dalmaciji* (Split: Logos, 1989) [German travel writing in Dalmatia]

Peirce, Charles S., *The Philosophical Writings of Peirce*, ed., Buchler, Justus (New York: Dover, 1955)

Perloff, Marjorie, 'Screening the Page/Paging the Screen: Digital Poetics and the Differential Screen', in *New Media Poetics: Contexts, Technotexts and Theories*, eds., Adalaide Morris and Swiss, Thomas (Cambridge, Massachusetts; London: MIT Press, 2006)

—. *Poetry on and off the Page: Essays for Emergent Occasions* (Evanston, Illinois: Northwestern University Press, 1998)

Pinney, Christopher, 'Notes From the Surface of the Image: Photography, Postcolonialism and Vernacular Modernism', in Christopher Pinney, ed., *Photography's Other Histories* (Durham: Duke University Press, 2003)

—. ed., *Photography's Other Histories* (Durham: Duke University Press, 2003)

Rasula, Jed, and McCaffery, Steve, *Imagining Language: An Anthology* (Cambridge, Massachusetts, London: MIT Press, 1998)

Raqs Media Collective, 'X notes on Practice: Stubborn Structures and Insistent Seepage in a Networked World', in DATA browser02: *Engineering Culture: On the Author as (Digital) Producer*, ed. Geoff Cox and Joasia Krysa (New York: Autonomedia, 2005)

Ricoeur, Paul, *Time and Narrative, Volume 2* (Chicago: The University of Chicago Press, 1985)

—. *Time and Narrative, Volume 1* (Chicago: The University of Chicago Press, 1984)

—. *History and Truth* (Evanston: Northwestern University Press, 1965)

Rodowick, David Norman, *Gilles Deleuze's Time Machine* (Durham, NC: Duke University Press, 1997)

—. *The Crisis of Political Modernism: Criticism and Ideology in Contemporary Film Theory*, 2nd edition, (Berkeley, California: University of California Press, 1994)

Rogoff, Irit, 'Looking Away: Participation in Visual Culture', in *After Criticism*, ed. Gavin Butt (London: Blackwell, 2005)

—. 'Studying Visual Culture' in *The Visual Culture Reader*, ed. Nicholas Mirzoeff (London & New York: Routledge, 1998)

Rojek, Chris and John Urry, eds., *Touring Cultures: Transformations of Travel and Theory* (London and New York: Routledge, 2000)

Rolnik, Suely, 'The Geopolitics of Pimping', trans. Brian Holmes, in *EIPC European Institute for Progressive Cultural Practices*, < <http://eipcp.net/transversal/1106/rolnik/en>> [10th July 2010]

Rosen, Philip, ed., *Narrative, Apparatus, Ideology: A Film Theory Reader* (New York: Columbia University Press, 1986)

Russell, Catherine, *Experimental Ethnography: the Work of Film in the Age of Video* (Durham, N.C, London: Duke University Press, 1999)

Rowlands, Michael, 'Remembering to Forget: Sublimation as Sacrifice in War Memorials', in *The Art of Forgetting*, ed. A. Forty and S. Kuechler (Oxford, New York: Berg, 2001)

Said, Edward W, *Orientalism* (London: Penguin, 1995)

—. *Culture and Imperialism* (London: Vintage, 1994)

Sartre, Jean-Paul, *Being and Nothingness: an Essay on Phenomenological ontology*, trans. Hazel E. Barnes (London: Methuen and co, 1984)

—. *Biće i ništavilo: ogled iz fenomenološke ontologije*, trans. Mirko Zurovac. (Beograd: Nolit, 1984)

Savigliano, Marta, 'Scandalizing National Identity', in *Tango and the Political Economy of Passion* (Boulder: Westview Press, 1995)

Schivelbusch, Wolfgang, *Tastes of Paradise: A Social History of Spices, Stimulants, and Intoxicants* (New York: Vintage Books, 1993)

Scholes, Robert and Robert Kellogg, *The Nature of Narrative* (London: Oxford University Press, 1966)

Shohat, Ella, 'Notes on the "Post-Colonial"' in *Social Text*, 31/32, Third World and Post-Colonial Issues (1992), 99-113

Shollette, Gregory, *Dark Matter: Art and Politics in the Age of Enterprise Culture* (London: Pluto Press, 2010)

Silverman, Kaja, *The Threshold of the Visible World* (London and New York: Routledge, 1996)

—. *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* (Bloomington: Indiana University Press, 1988)

- , 'Suture', in *Narrative, Apparatus, Ideology*, ed. Philip Rosen (New York: Columbia University Press, 1986)
- , 'Emile Benveniste' in *Narrative Theory: Critical Concepts in Literary and Cultural Studies*, ed. Mieke Bal (London: Routledge, 2004)

- Simić, Mima, 'In Time: Nicole Hewitt', in *Otporna na Hollywood* (Zagreb: Croatian Film Club Association, 2009) [*Resistant to Hollywood*]

- Sitney, Adams, P., *Visionary Film: The American Avant-Garde 1943-1978*, (Oxford: Oxford University Press, 1979)

- Smith, Bernard, *Imagining the Pacific: in the Wake of the Cook Voyages* (New Haven; London: Yale University Press, 1992)
- , *European Vision and the South Pacific, 1768-1850: A Study in the History of Art and Ideas* (Oxford: Clarendon Press, 1960)

- Sobchack, Vivian, 'Choreography for One, Two, and Three Legs', in *Topoi*, 24/ 1, (2005), 55-66, <<http://www.springerlink.com/content/1065248m51446808/>> [10 May 2010]
- , 'What my Fingers Knew: The Cinesthetic Subject, or Vision in the Flesh', in *Carnal Thoughts* (Berkeley and Los Angeles: University of California Press, 2004)

- Spivak, Gayatri, *Outside in the Teaching Machine* (New York: Routledge, 1993)
- , 'Three Women's Texts and a Critique of Imperialism', in *Critical Enquiry*, 12, (1985), 243-261
- , 'Tekstovi triju žena i kritika imperijalizma', trans. Tamara Petrić, in *Kolo*, 12, (2002), 337-356

- Stagl, Justin, *A History of Curiosity: The Theory of Travel 1550 - 1800* (Chur: Harwood Academic Publishers, 1995)

- Stallybrass, Peter and Allon White, *The Politics and Poetics of Transgression*, (London: Methuen, 1986)

- Stam, Robert, *Film Theory: An Introduction* (Malden: Blackwell, 2000)

- Standage, Tom, *The Mechanical Turk* (London: Penguin, 2002)

- Steele, Robert and Logan, Robert, 'Report on a Study of Light Variables Measured as a Function of Time in the Cinema', *The Journal of the Society of Cinematologists* Vol. 4/5, (1964/1965), 37-54 [28 July 2011]

- Stein, Gertrude, 'Portraits and Repetition' in *Look at Me Now and Here I Am: Writings and Lectures by Gertrude Stein 1909 - 1945*, ed. Patricia Meyerowitz (London, Chester Springs, Peter Owen, 2004)
- , *Tender Buttons*, [EBook #15396] The Project Gutenberg Ebook, March 17, 2005
<<http://www.gutenberg.org/files/15396/15396-h/15396-h.htm>> [21 April 2010]

- Steiner, George, *After Babel* (New York and London: Oxford University Press, 1976)
- , in 'Talk with George Steiner', New York Times, May 1982
<<http://www.nytimes.com/1982/05/02/books/talk-with-george-steiner.html>> [12 August 2010]
- , 'Grammars of Creation', in *Light Onwords/Light Onwards*, Living Literacies: text of the November 14-16, 2002 conference at York University
<www.nald.ca/fulltext/ltonword/complete.pdf> [10 August 2010]

Steyerl, Hito, 'In Defense of the Poor Image', in *e-flux journal*, <<http://www.e-flux.com/journal/view/94>> [9 December 2009]

Tagg, John, *The Burden of Representation: Essays on Photographies and Histories* (Minneapolis, MN: University of Minnesota Press, 1993)

Taussig, Michael, 'Redeeming Indigo', in *Theory, Culture & Society*, 25 / 3 (May 2008) 1-15

—, *Mimesis and Alterity: A Particular History of the Senses* (New York and London: Routledge, 1993)

—, 'The Disorganisation of the Organisation of Mimesis' in *Defacement: Public Secrecy and the Labour of the Negative* (Stanford, California: Stanford University Press, 1999)

Todorov, Tzvetan, *The Conquest of America: The Question of the Other*, trans. Richard Howard (Norman: University of Oklahoma Press, 1984)

Todorova, Maria, *Imagining the Balkans* (Oxford: Oxford University Press, 1997)

Trinh, T. Minh-ha, *Cinema Interval* (New York and London: Routledge, 1999)

—, *When the Moon Waxes Red: Representation, Gender and Cultural Politics* (London: Routledge, 1992)

—, *Woman, Native, Other: Writing Postcoloniality and Feminism* (Bloomington: Indiana University Press, 1989)

—, 'The Totalizing Quest of Meaning', in *Theorizing Documentary*, ed. Michael Renov (New York: Routledge 1993)

—, *Framer Framed* (New York and London: Routledge, 1992)

Urry, John, *The Tourist Gaze: Leisure and Travel in Contemporary Societies* (London: Sage Publications, 1990)

Virilio, Paul, *The Vision Machine* (London: BFI Publishing, 1994)

Walmsley, W. and E., *Pitman's Commercial Typewriting* (London: Sir Isaac Pitman and Sons Ltd., 1963)

Waxer, Lise A, *The City of Musical Memory: Salsa, Record Grooves, and Popular Culture in Cali, Colombia* (Middletown, Connecticut: Wesleyan University Press, 2002)

Weinrich, Harald, *The Linguistics of Lying and Other Essays*, trans. Jane K. Brown and Marshall Brown (Seattle, London: University of Washington Press, 2005)

Wheatcroft, Andrew, *The Habsburgs: Embodying Empire* (London: Penguin, 1995)

Willett, John, ed., *Brecht on Theatre* (London: Methuen Drama, 1964)

Williams, Linda, *Hard Core* (London, Sydney, Wellington: Pandora Press, 1979)

Williams, Patrick and Laura Chrisman, eds., *Colonial Discourse and Post-colonial Theory: A Reader* (New York: Columbia University Press, 1994)

Wittkower, Rudolf, 'Marvels in the East: A Study in the History of Monsters', in *Allegory and the Migration of Symbols* (London: Thames and Hudson, 1987)

Wollen, Peter, 'Ontology and Materialism in film*', in *Screen*, 17/1 (Spring 1976), 7-23
 Wolff, Larry, *Inventing Eastern Europe, The Map of Civilization on the Mind of the Enlightenment* (Stanford, California: Stanford University Press, 1994)
 —. *Venice and the Slavs: The Discovery of Dalmatia in the Age of the Enlightenment* (Stanford, California: Stanford University Press, 2001)

Young, James E., 'The Counter-Monument: Memory against Itself in Germany Today', *Critical Inquiry*, 18/2 (1992), 267-296

Young, Robert J.C., *Postcolonialism: An Historical Introduction* (Oxford: Blackwell, 2001)
 —. *Colonial Desire: Hybridity in Culture, Theory and Race* (London: Routledge, 1995)

Youngblood, Gene, *Expanded Cinema* (London: Studio Vista, 1970)

..
-

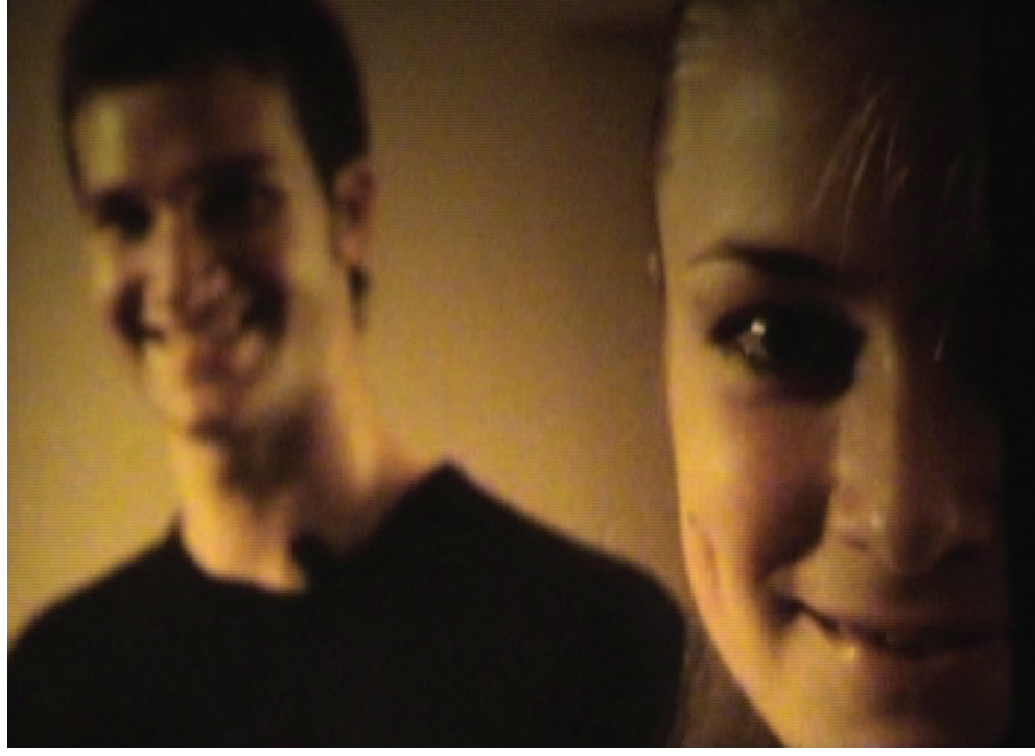
Appendix 1

Images from *In Time* — frames that escape the eye.

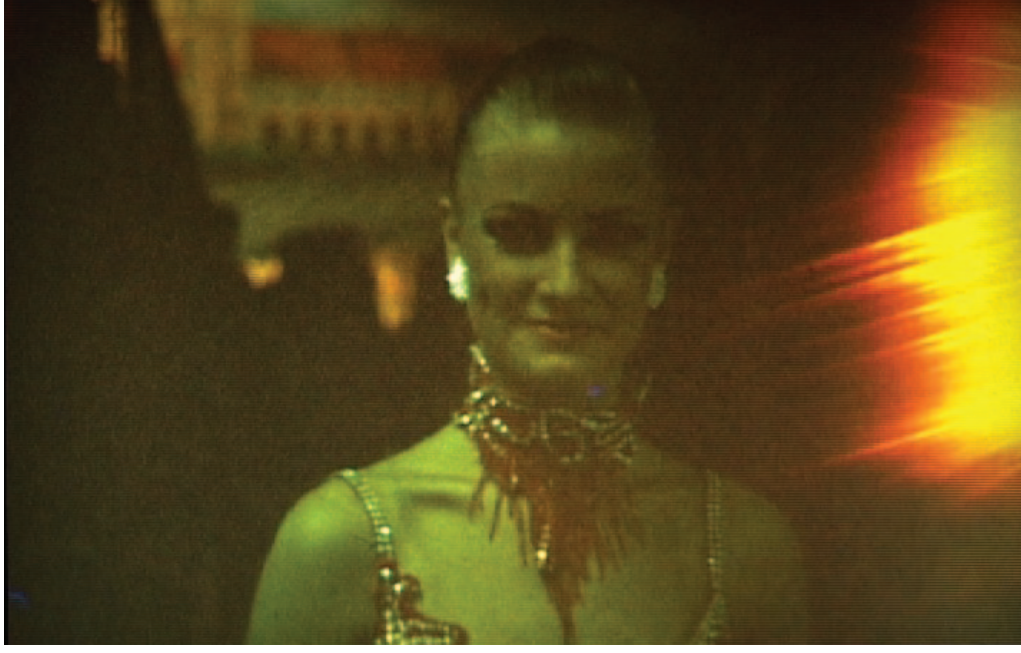
pg 197



..
-













..

Appendix 2

Recent projects



pg 203



JASMINA.SCRIPTS

text, drawings, recital

2009, ongoing

is a text set in the near future, recalling the workings of the Hague war crimes tribunal and its mechanisms of support and display. It focuses on the peripherals of the court workings — the narratives, the corridors, the website, the summaries, transcripts, outreach programmes, translations. The text is also a blueprint for a film script and exists as printed matter, installation and performance. The script is a collaborative project between Nicole Hewitt and Jasmina.

The text was written to be spoken.

..

--

"C - O - U - R - T - E - S - Y - O -
F - M - E - D - I - A - O - F - I - C -
E - O - F - I - C - T - Y - U - N - I -
T - E - D - N - A - T - I - O -
N - S

former Yugoslavia since 1991

Case No: IT-05-8812-PT

Date: 8 July 2009

Original: English

The top r/ow i/s dark g/re/y, blue
The row/s b/elow are l/ight grey
There are fi/ve co/lumns
The/re are si/x r/ows
It i/s a t/able.

pg 204

On Monday at 2 pm someone will escort him to
Courtroom 1, someone will say
'please/be/seated', 'you/maybe/sea/ted',
someone will translate', what will they say
sjedite, izvolite sjesti, zauzmite svoje mjesto,

'this is a place for you', 'please take your place'?

'His hands will reach forward, he will take the
headphones,
he will sit, he will listen, he will wait.
He will have a break.
He will
walk down the corridor. Someone will
escort him. He will turn
left, the carpet is blue-
grey, the walls are light
blue. He will turn left, he
will take a step to the right, he
will
take a step, he
will
open the door, the
door
is
white, he
will

--

go to the cabin, he
 will
 press the button, he
 will
 approach, three steps. He
 will
 wash his hands. He
 will
 step on the carpet, he will
 descend into his chair, he will take
 the headphones,
 he will
 listen,
 he
 will
 wait, he
 will
 speak.
 He
 will
 view the
 photograph.
 He will say
 on the right side of the photograph.
 He will say
 on the left
 side
 of the photograph.
 At 19:00 they will say
 it is recess,
 or
 the
 hearing is adjourned,
 or
 the hearing
 continues,

 or they will walk next to him on the carpet next
 to the door,
 they will sit
 in the car,
 or the van,
 or the
 Toyota,
 Ford,

 They will drive him, they will feed him.

..
-

His food will be what? His food will
be prepared where? He will lie,
he will sleep, he
will get up
early
to
mor
row.

That is how Monday was.

pg 206

He will take headphones he will sit, he will listen, he
will wait. He will have a break. He will walk down the
corridor. Someone will escort him, he is walking down the
corridor, the corridor has a carpet, the carpet is blue
grey, the walls are lighter blue. He will turn left, turn
right, step forward, he will open the door, the door is
white, he will go to a cubicle, he will pass water, he will
walk up to the sink, three steps to the sink. The sink is
white, he will wash his hands. He will walk on the carpet,
lower himself into the seat, take the headphones, listen,
wait, speak, wait, speak. He will look at a photograph.
He will say to the right of the photograph. He will say to
the left of the photograph. At 19.00 he will be told court
is in recess or, court is adjourned, or court is over,
he will walk with him on the carpet past the white door,
he will sit in a car, a van, a Toyota, a Ford, he will
be driven, he will have food. His food will be what? His
food will be prepared where? He will lie, he will sleep.
Tomorrow is an early start. That is how it was on Monday.

Does Jasmina know what happened on Monday?

How many cameras in the court room,

where is the studio,

who is editing?

Directors?

Editors?

In Final Cut?

.
..
,

In Premiere?

Who is writing the transcripts? Who ordered the food?

Who provides the food?
 Who administrates the web site?
 Who turned the transcripts into narratives? Writers?
 Who chose the font?
 Who selected the witness statements for the site?
 Who uploaded it? In what programme? Who gives technical support?
 Who signed the contracts?
 Who does the translation?
 How many interpreters are there?
 What is the software they use?
 Who corrects the mistakes?
 Where do the interpreters stand?
 Who makes a confession?
 Who forgives?
 Who recites poetry?
 Who has their picture taken?
 Who is sorry?
 Whose earth diggers dug?
 Whose bus company transferred?
 What tape did they use?
 TDK< JVC< BETA
 Who wrote the transcripts?
 What are those microphones?
 Who installed the air conditioning?
 Who paid the loan?
 Whose mouth is it coming out of?
 Whose ears is it coming in to?
 Who gives their voice?
 Who filed it in a folder?
 Who had decking?
 Whose sockets went missing?
 Who has the tables?
 Who has tax relief?
 Who is the young investigator?
 Who is on the picture?
 Who is playing the interpreter?
 Who is playing the judge?
 Indos and Kico.
 Who has the headphones?
 Pavlica.
 Who has the DAT?
 Pavlica.
 Who is editing?
 Vjeran is,
 Who is directing the actors?
 Nicky is.
 He says: "Transport for Tuzla"
 There are two behind him, on the left of the

..
-

photograph, they have dark grey trousers, light blue shirts, he has a briefcase, one of them is touching him lightly, lightly touching his back, he steps on to the first step, on to the steps, the walls are ochre, yellow, cream. Behind him the wall is ochre, up to his shoulder, above a glass pane, behind it a woman who ...

Now he is to the left of the photograph,
now there is a glass pane behind him,
and a woman looking down,
to the left of the woman is
another woman, to the right behind the glass,
the camera. To the right sockets,
at the bottom of the ochre wall a grayish blue skirting board. He is in the middle on one side of him a man, on the other side of him a man. His hands folded in front.

He sits with his headphones on.

pg 208

Now he is wearing a blue shirt, a blue tie, a man in a light blue shirt leans forwards to open a brief case. When he goes home he steps from the carpet to the lino, the lino is shiny, it is easier to clean. Here is the phone, here is the computer, it is shiny on the corridor, and here is the iron. Who is ironing? Who is ironing the shirts? The white shirt, the blue shirt, the light blue tie. The dark blue, the red. The suit, he cleans. Presses. And here is the football, the table football. And Mikado, a small kitchen, a common kitchen. And a video.

where is the one with the arms hanging down, where is the one with the big watch on the left wrist
a brief
case in his right hand a
pressed suit
behind him a hand so lightly

a little crowded, a little crowd in the doorway one step, one forearm reaches up, two arms hang loose blue is the colour of the shirts.
Yellow, cream, magnolia is the colour of the walls.
Where are the mediators?

.
..

- - -

Here the hand is firm, warm
in that grasp at
that
moment — how many
fingers on the shutter, eyes in the
finder, hands
under the lenses on the other side

- - -

·
·
·

Appendix 2.1

Recent projects



pg 210



ONE,TWO,THREE. MOTHER CAUGHT A FLEE

performance 2011

Pogon Gallery, Zagreb, Mothers and Daughters

A recited, sung, instructed performance, based on my daughter's musical compositions, which she attempt to teach me. The chords she uses become a transcript of affect.

<http://majkeikceri.wordpress.com/nicole-hewitt/>

·
·
·

..
.

Appendix 2.2

Recent projects



pg 211



ECHOES/EUROPE

Performance for text, ears and mouths

Vizura Aperta, Momjan 2011

A performance for two. One sender, one receiver, over a football pitch. The sender delivers a text reflecting on the status of the 'European', the receiver catches the voice over the football pitch and repeats the text. The audience is able to wander freely catching the voices at various distances.

..
.

..

Appendix 2.3

Recent projects



pg 212

PROPOSAL FOR A PEOPLE'S SCHOOL WITH PUBLIC RIGHTS
AND MUSICAL ACCOMPANIMENT,
Urban Festival, Zagreb 2011 - ongoing

www.puckaskola.wordpress.com

A free school project, offering skillshare, research collectives, theory and translation services, and a rapid response drumming collective. In response to the ongoing global student protests and the steady implementation of the Bologna accord, tuition fees and punitive measures for non excellent students. The project is a way of looking at what forms of knowledge are regulated, who writes curricula and to what ends, what forms of in/formal knowledge are validated, what kind of social production is possible within an increasingly instrumentalised perception of learning. The People's School is an ongoing project realised in partnership with the Friends of the Earth Croatia and Urban Festival occurring twice a week with a changing curriculum.

..

Appendix 2.3

Situating my practice

For the purposes of my thesis, my practice and research are contextualized within the interdisciplinary field of film, ethnography and grammar. However, my practice beyond a PhD thesis encompasses a plurality of modalities — educational, theoretical, performative, curatorial, poetic and performative. I do not see my practice as residing predominantly in the production of discreet art practices, but in a continual and shifting contemplation, one that sometimes manifests in physical form, other times in a discussion group, a poem or a film.

The artistic context within which I situate my films are the observational films of Chantal Akerman, the fictional ethnographies of Jean Rouch, the political poetics of Chris Marker, the social geographies of Patrick Keiller. All of the above filmmakers share a commitment to a social reality and an awareness of the position their camera occupies in recording, but also modulating, this reality. They share a poetics of material considerations, of the way images work with images, and with text, and of how inserting a small caveat within the documentation of ‘the real’ can produce affect in the viewer. The films are characterised by long takes, fixed camera positions, and voice-overs. Instead of the voice-overs occupying the authoritarian position of the omniscient narrator, the voice over is one of an unreliable informant. An informant whose commentary activates a highly subjective agent, and often a fictional persona. A persona that is often constructed as an alien on foreign ground. These filmmakers come from a tradition of avant-garde documentary — where the tropes of the travelogue and the explorer exist alongside the familiar, the exotic, the foreign and the intimate. A form of defamiliarisation in an itinerant practice that I pursue in both language and film. This methodology of self othering or self enquiry precedes the contemporary practices of groups, artists and collectives I feel affiliated to, such as the Raqs Media Collective, Ultrared, The Otolith Group – all of which are more or less consistent variations of makers and thinkers working across a wide range of cultural and political practices and models.

All forms of documenting allow for a gap between setting up a situation for ‘events’ to occur in and capturing these events — as evidenced in the films of Chantal Akerman, where apart from her rigorous refusal of narrative editing techniques in films such as *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* (1975) Akerman often sets up a cinematic structure which allows for the contingent, or the chance occurrence, to seep through, as for example in her film *News from Home* (1977).

I will concentrate in some detail on Jeanne Dielman. In Akerman’s film *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* we see both a radical difference in the basic cinematic devices — editing, camera, lighting, point of view, eye matching and the situating of the protagonist in a complex durational relation to cinematic time. Jeanne Dielman is ostensibly the story of a bourgeois widow, living with her a teenage son. She secures the family income through child care and afternoon prostitution. The film takes us through three days in her life; every day follows the exact same routine of housework, child care and client, and ends with her suddenly, almost randomly murdering her third client. The three days are compressed into two hundred minutes of cinematic time in which we see Jeanne Dielman ritually trapped in the routines of her domesticity. The time that we see her occupy is selective, rather than compressed — we do not see her actions short cut as we would in classic narrative film, if she is peeling potatoes, we will see her peeling potatoes in real time, that is for the exact amount of time it takes the actress to peel the potatoes, there is no

intercutting either within the action of potato peeling itself, for example from a shot of her face to her point of view of the potato peeler, nor to any parallel action, the entire film concentrates on her activities, the characters that appear peripheral to her daily routine of house keeping, child care and prostitution do not appear outside of her space — the space of the apartment, the shops and the cafe she visits every day. There is no ‘meantime’ so fundamental to classic narrative film, no parallel action with other characters in other spaces at the same time, no representation of life outside of her routine, the time she occupies is monumentally singular and unrelenting, her struggle to keep control of her existence within this time is what begins to fall apart as the minute details of a daily schedule miss their allotted time. Akerman’s approach to filming the everyday life and the minutiae of this monotonous routine is in marked contrast to the treatment of such potentially voyeuristic material in Hollywood film. The details that are enumerated are meticulous and thorough — the obsessive folding of clothes, preparing food, revising school work with her son, brushing her hair, having sex, opening a parcel, peeling potatoes. The camera is manifestly static, there is no difference in its focal length, nor in the editing, whether we see her scrubbing the bath or murdering her client. The camera is distant, unconcerned, the sound is kept at a similar distance, each object that is handled has an equal presence in sound as in image, there is no music, no sound effects to dramatise particular events or potentially cathartic actions — the cuts between shots are minimal, reduced to cuts between spaces rather than action, the cut is not motivated by the logic of events leading to other events, but by time leading to other time. Crucially however, the camera never occupies the point of view position, as spectators we are always in the presence of the camera, if we see Jeanne speaking to her son or her client, we see both of the characters in conversation, we are never given the illusion of seeing from her point of view, nor seeing her from his point of view. In the Hollywood model of point of view we as viewers are brought into the fictive space of the character, we are positioned to occupy a place supposedly as close as possible to the on screen characters — when the camera cuts to point of view, when it cuts on a look - we become part of the choreography, this configuration of the logic of cinematic vision, the shot reverse shot configuration, centred around the point of view shot — in Jeanne Dielman, we are placed in a very different spectatorial position, we are being asked to look without the ability to identify, we are quite resolutely not allowed in, we are painfully aware of our own position of looking as there is no moment of respite, no moment when we are allowed to resign ourselves, to inhabit a screen character, to passively piggy back on the fiction of a particular vision and we are relentlessly reminded of our position not only through the cameras’ stasis, but also through the sharing of time. We are invited to share the time of the on screen events as they unfold, the time it takes to make a bed, grind the coffee beans, have a bath we are given a privileged viewing position, one that is reminiscent of the early films which shot the action as if from the position of a viewer in the centre of a theatre auditorium, offering the best view of the stage. Yet, regardless of all the realistic detail, the privileging of an objective gaze, we are resolutely denied any access to the ‘interior’ of this woman, the accumulation of detail in her daily routine, the distant camera, the static shots, the shared time, all serve to present with us the unrepresentable, that which cannot be articulated, our access to an idea of female subjectivity is articulated through its inaccessibility — there is no ‘truth’ of the event that has been offered up to us.

I describe Akerman’s methodology in some detail to draw attention to the idea of realism, through the use of detailed notation, meticulous observation and shared duration. All of these are elements I use extensively in my own practice while simultaneously allowing for idea of a sensual practice, and one contingent on the particularities of its making. As in improvisatory music practice — certain tools and restrictions are in place yet the outcome, although unknown, is always collaborative. This is true also of the films of Jean Rouch. *Les Maîtres Fous* (1955), a film which had a profound effect on me when I saw it for the first time as an undergraduate in the late 80s documents the ecstatic dance of a possession

ritual — the ecstatic body under surveillance, but also an attempt at becoming the other through the camera and the voice of the narrator. In a later film, *Moi, un noire* (1958) Rouch uses both third person narration and free indirect speech to produce a polyphony of voices and movement across modern urban Africa. The agency of the subject remains ambiguous, a cinematic approach akin to the French New Wave cinema. Rouch coined the term *ciné-trance* as a form of filmmaking, a form of possession mediated by the camera and the act of making.

This potential of transcending and transforming is something also frequently suggested in the writing of Michael Taussig — an affirmation of a collective experience mediated through asensual network of images, sounds, texture and rhythms. Both Rouch and Taussig, incorporate the affective, the fictional and the subjective into their ethnographies — blending a documentary trope based on the empirical with an expansive poetics, one that responds to ongoing sensate stimuli — where the act and the event of being immersed in a situation become equally important as the act that is being recorded. This, to me, is a form of collaborative improvisation. Working closely with the experimental improvisational music scene in the former Yugoslavia, my view of improvisation is as an inherently collective mission: it produces multiple encounters of simultaneity, producing a form of knowledge that is always in excess of composition. In the improvised performance the boundaries of participation are structurally void, and the resultant sound is produced by the performers, the audience, the space, the weather, the conversation, the ghosts of previous structures and the sorcery of the present moment. As in other oblique practices — the work consists of an ensemble of polyrhythmics.

The polyrhythmic is the simultaneous performance of conflicting rhythms, an entanglement of rhythmic fields where each trajectory proceeds in parallel with the other, they divulge, undulate and converge — meeting on occasion for a single beat. I place the notion of polyrhythmics along that of the syncope — a suspension of the dominant beat, producing a faltering absence.

The cinematic history I come from is experimental film and animation, forms that have a long history of engagement with the materials and processes of their own production and as such have an alignment to poetics in the consideration of the materials that constitute it as a practice. This is discussed further in my Introduction. In common with the history of experimental film, my own films demonstrate a consideration of length and duration — a demand for attention and concentration in the viewer, and a suspicion of dominant editing devices. My practice has developed through a long engagement with experimental practices, a diasporic engagement with ethnography and post colonial theory, but in close proximity to avant-garde and improvised music practices increasingly inflected to reveal the world this practice is situated in. My practice has been informed by a history of collective and collaborative engagements through my beginnings in performance, experimental film and animation, fanzines and collaborations with experimental musicians and experimental theatre. This has formed an interest in the workings and interactions of a community and its expression within a common structural signifying apparatus. This apparatus can be the dominant regime of cinematic representation, the use of a common language or, as in the case of the film *In Time*, a form of social choreography.

Dance, in my experience, is also based on improvisation within structures that are prescribed according to the particular dance technique employed. Dance, as I discuss further in Chapter 1, is a discipline I encountered academically through the postmodern dancers of the Judson Memorial Church, however my first experience with the discipline is through the school of contemporary dance in Zagreb. The socialist countries' contemporary dance discourse was primarily influenced by Laban technique, a technique based on gravity — the idea that the body succumbs to a cosmic force and its movement is generated through detaching from the

surface — in opposition to the force that binds us to the ground. As a result, the movements are directional, the need to emphasise the opposition produces a stressed downward movement, a monumental gravitas. This is a form of highly formalized dance, and one very different to Cunningham technique where, as with John Cage, all movement could be dance, as all sound could be music. A key document of contemporary dance is Yvonne Rainer's No Manifesto. Rainer set out a list of prohibitions aiming at presenting a neutral, objective body in her dance pieces and denouncing all forms of the spectacular, the stylized, the glamorous, the heroic, camp, virtuosity, eccentricity. This is the approach to contemporary dance I was taught as an undergraduate student in the 80s. Twenty years later, I engage with the other side of the spectrum — Latin American competitive dance. Drawing its lineage from vernacular forms of dance — activities that are inherently collective and, although following certain conventions, allow for improvisation. The form of dance I engage with in my film *In Time* is social dance formalized into a competitive sport — performing the joy and passion of dance as tropes of the informal within the conventions and standards accepted by an international sports organisation. The style of dancing is, as in classical ballet, one where duress is concealed and virtuosity, glamour, camp and stylization are foregrounded. The emphasis is on producing a semblance of flow, sensuality and passion, albeit a highly choreographed passion. We can think of this as a form of social choreography — the arrangements of bodies in space through political or social forms of regulation, literally — as in the case of parades, state processions, and, in socialist countries, mass rallies, or, as in the case of sports dance, bodily arrangements choreographed through gestural signs of passion. Whereas the organization of bodies in a state ceremony or in mass rallies is manifestly producing a sense of national coherence, the organization of bodies in Latin American competitive dancing produces a semblance of 'otherness' while competing for the same — the 'national'. The allegory it underwrites is the allegory of nation.

Dance, as I discuss in relation to Maurice Bloch in chapter 1, is here seen as a space that rhetorically provides freedom of movement, but is rigorously predetermined — producing contradictory codifications which reveal both a history of global movements — through the domestication of a cross cultural imaginarium, and the gaps produced in the seamless narratives of post national identities. Yet at the same time, these narratives are inflected through the body and performed in a singular event. Rehearsed, prescribed and reproduced through the body in a particular time and space — a unique time and space that resists repetition, and is always repeated differently. If we think of performance as being inherently bound to the singularity of the moment it occurs in, and the singularity of the body it inhabits, it would seem to be also inherently resistant to the possibility of reproduction. Yet, if we think of the filmmaking event, as also being inherently bound to the moment of its occurrence, the fact that it is reproduced becomes a material trace of a singularity, a singularity acted upon by contingency, by the aleatory, by chance- by the everydayness of these events.

Throughout my practice the potential of the unscripted is paramount — the improvisational practice of many experimental forms have imbued me with a trust of the unknown and a respect for the potential of collective authorship. A situation that sets up the framework within which outcomes are not always foreseeable. How is the concept of the participant - observer put under pressure in forms of participatory and improvised practice where the roles of practitioner, researcher, citizen, collaborator, friend, produce what in chemistry is called an irreversible reaction? My interest lies in the possibilities of inflecting the multiple regimes of representation with the singularity of an unknown. Seeking out the gaps within the strictly regimented choreography of bodies, text and image where slippage occurs.

While my practice touches upon the so-called 'ethnographic turn', it comes through a history of filmmaking and performance on the one hand, and through collaboration with

..

experimental musicians on the other.

An important cultural context of my practice is punk in terms of its general attitude to a 'mainstream' or a dominant regime, a regime of spectacle and commodity, which it resisted, and continues to resist, romantically or not. In their essay 'X notes on Practice: Stubborn Structures and Insistent Seepage in a Networked World', Raqs Media Collective posit five figures existing on the margins of a porous world — pirate, the alien, the hacker, the squatter, the worker of an occupied factory — outcasts the Collective proposes as models for practitioners seeking to reassert a sense of their own the agency. In an earlier time, where the inside and the outside were more clearly delineated, these vagabonds may have been seen as punks.

..