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Nebendarsteller haben schon den Silbernen Bären für die beste schauspielerische Leistung gewonnen

Archive überwältigen. Doch sie geben auch Sicherheit. Sie bringen uns an einen Ort, an dem wir sicher sind, genug Informationen zu finden. Dass jemand Acht gegeben hat. Archive haben mich immer sehr schnell meine Meinung über Fakten ändern lassen. Realitäten wiederentdecken, oder neue Teile von ihnen. Ich konnte nie verstehen, wie ich ein Archiv erklären sollte, indem ich einen seiner Teile präsentierte. Ein Archiv hat zweifellos zahllose Leben und ermöglicht zahllose Lesarten. Einige Menschen stellen es zusammen, zu ihrem Nutzen und zu dem Anderer. Einige beleben Teile des Archivs, manchmal, zu ihrem Nutzen und zu dem Anderer. In den drei Monaten meiner intensiven Erkundung des Archivs habe ich mindestens drei Filme pro Tag gesehen. Das heißt ich muss über 100 Filme geschaut haben: kurze und lange, Untertitelte und stumme, interessante und uninteressante. Ein lebendiges Archiv bedeutet, dass es ein Eigenleben hat. Eine Forscherin teilt ihre Erfahrungen und ihr Leben mit dem Archiv – sie gehen gemeinsam an unerwartete Orte und in unerwartete Zeiten. In das Suchfeld der Onlinedatenbank des Arsenal gebe ich das Wort „Amman“ ein.

A lovely young woman named Friendship shows up in Jordan one day and tells a British journalist that she is an extraterrestrial peace envoy, a robot who took a wrong turn en route to M.I.T.

I am fascinated by science fiction. Science fiction dominates the writing of our time far beyond the confines of the genre. ... In cinema, the achievement is much thinner. ... but there is still a space for a more realistic and philosophical form of science fiction film. In FRIENDSHIP'S DEATH,¹ I wanted to graft the SF concepts of the robot and the extraterrestrial on to a precise and authentic moment of history: Amman, September 1970. This would give me a framework in which to explore questions about the place of machines in human culture, the relation of reason and violence, the nature of evolution and the strangeness of the human body.²

A robot messenger (Tilda Swinton) sent to earth to appeal to humans to live in peace.

The journalist is not sure whether to believe her story or not, but finds her unusual view of the world appealing. He begins as a journalistic cliché,

¹Peter Wollen, FRIENDSHIP'S DEATH, 1987, Great Britain, 78', 16 mm, English

²Peter Wollen, Director Sundance Institute, Sundance Festival 1988 Archives: Friendship's Death. http://history.sundance.org/films/1024/friendships_death

stupidly eager to find danger: *There are three versions of the truth, he tells Friendship. The truth, my version and blatant lies. (...) Politics is about maps, not people. The displaced Friendship says, 'I have every reason to identify with the Palestinians. Here, Mr. Wollen will underline a point he had made obvious an hour before. Here, even the sexual undercurrent between man and alluring robot is talked to death.*³

Signs, this land first speaks to you in signs.
Signs of land, signs of water, signs of man,
signs –⁴

Peter Wollen is also an essayist on the Middle East and spent some time living in Amman where the film is set. *I do not consider this film a big break with my past. It is about something, I have pondered about for a long time: How to make a political film?*⁵

This land would come to be,
a 2000-year slumber would end,
suddenly, cities would arise.
Shepherds, disguised as city folks.
They built towns and roads.
To grownups, the young are a wonder. ...

Here, time lies frozen,⁶

Produced by Syrian television, *THE CHICKENS*⁷ remains banned in Syria. The inhabitants of a village in the Syrian countryside are seduced by promises that chicken farming will make them rich. After they abandon their usual activities, their investment turns to disaster under the watchful gaze of government officials.⁸

Die meisten Filme waren auf Deutsch oder hatten deutsche Untertitel. Ich schaute nach Filmen in Sprachen, die ich verstehe, von Orten oder mit Geschichten, zu denen ich eine Verbindung habe. Jeder Film hatte irgendein Problem. Jeder Film muss aus dem Lager bestellt, auf einem reservierten Schneidetisch eingelegt und in voller Länge geschaut werden, um ihn tatsächlich zu verstehen. Die kurzen Texte und Synopsen reichten nicht aus, sie waren vor langer Zeit geschrieben worden, um ein Publikum anzuziehen und einige

³ Friendship's Death (1987) Review/Film; Reporter and the Robot By CARYN JAMES Published: March 25, 1988. <http://movies.nytimes.com/movie/review?res=940DE2DC1338F936A15750C0A96E948260>

⁴ From the English translation of the script of DESCRIPTION OF A STRUGGLE/DESCRIPTION D'UN COMBAT (1960) http://www.markertext.com/description_of_a_struggle.htm

⁵ http://films.arsenal-berlin.de/index.php/Detail/Object/Show/object_id/846

⁶ DESCRIPTION OF A STRUGGLE (DESCRIPTION D'UN COMBAT, Chris Marker, F 1960) http://www.markertext.com/description_of_a_struggle.htm

⁷ Omar Amiralay, AL DAJAJ (CHICKENS), 1978, Syria, 45', 35 mm, Arabic

⁸ <http://www.arteeast.org/cinemaeast/syrian-06/syrian06-films/thechickens.html>

Entdeckungen beim Schauen des Films zu ermöglichen. Ich mag keine Überraschungen. Erst in der letzten Szene von *AUTUMN, OCTOBER IN ALGIERS* sieht man Aufstände vom Oktober 1988 durch den Mikrokosmos einer in westliche und islamisierte Gruppen gespaltenen algerischen Familie.

There are only two science-fiction touches ... [s]ome brightly colored objects - they look like children's plastic toys - are encoded with Friendship's voice and memories. Magically, they begin to glow and speak. Years later, the [journalist's] daughter transfers one to videotape, and the film ends with Friendship's final message, a jumbled, wasted series of words and visual images, including a microscopic view of blood cells. But most of this pedestrian-looking film is confined to closed rooms, into which the surreal reality of war intrudes when armed guerrillas storm through a hotel room and begin shooting from the balcony.⁹

Being militant, that is, for me, to give people hope and creative power, but I also put on the value pluralism, as I knew them, and my own subjectivity. What I was looking for was a 'supercharged' everydayness, a fiction I've enriched with reality. The writer has the different spaces in which it was filmed, and self-selected set. With these conditions, I worked while trying to express myself as a filmmaker. The film is a frame within a frame.¹⁰

Picturesque-loving tourists offer a spectacle for picturesque-loving natives.

Coming to see the tough pioneers, they hardly recognize the others.

Neither the cock-sure, full of health and enterprise, nor the subdued and embittered. Dreaming of a fabulous America, of a fabulous American.

Faces a tourist may photograph, but never see.

- *Well, I was just... I was just coming to this point: nationality has come into the picture...*

In 1960 Marker made *DESCRIPTION D'UN COMBAT*,¹¹ a documentary on the State of Israel which reminisces on the country's past and future. Awarded a Golden Bear for best documentary at the Berlin Film Festival in 1961, it was dubbed 'a work of art in which truth is complementary to beauty'. Legendary as a cinematic essayist and audio-visual poet, Chris Marker was one

⁹ <http://movies.nytimes.com/movie/review?res=940DE2DC1338F936A15750C0A96E948260>

¹⁰ Michel Khleifi about his film (*LA MÉMOIRE FERTILE*, 1980, Belgium, 104', 16 mm, Arabic), *Les deux Ecrans*, Algiers, January 1981. Translated from German.

¹¹ Chris Marker, *DESCRIPTION D'UN COMBAT*, 1960, France/Israel, 55', DVD, French.

of the most innovative filmmakers to emerge during the postwar era. He has made countless films, videos and related projects, ... [w]orking primarily in the arena of nonfiction, Marker rejected conventional narrative techniques, instead staking out a deeply political terrain defined by the use of still images, atmospheric soundtracks, and literate commentary. In DESCRIPTION D'UN COMBAT, Marker's idiosyncratic style, combining location footage with archival material, builds a complex and personal portrayal.¹²

We've to understand her, remind her that injustice on this land weighs heavier than elsewhere, this land, the ransom of injustice.
The threats that surround her, to which she gave no cause.
Yes, look at her. ..
A signal, a sign.

Erika Gregor rät mir, jeden Abend vor dem Schlafen deutsche Gedichte zu lesen. Als ich von meinem Interesse an Filmen erzähle, die eine Vorahnung hätten sein können, gab sie mir Namen von Filmen aus der DDR, die ein oder zwei Jahre vor dem Fall der Mauer entstanden.

Once again, the peasants revolt too early and succeeded too late as far as power is concerned. To see and hear at the same time - but that's impossible, you'll say! Certainly, but (1) the Straubs are stout-hearted, and (2) voyages into the impossible are very instructive. With TOO EARLY, TOO LATE,¹³ an experience is attempted, with us and in spite of us: at moments, one begins to see (the grass bent by the wind) before hearing (the wind responsible for this bending). At other moments, one hears first (the wind), then one sees (the grass). Image and sound are synchronous and yet, at each instant, each of us can create the experience in the same order in which one arranges the sensations. It is therefore a sensational film.¹⁴

Ich wählte ALYAM ALYAM aus, denn wir sahen das Gras sich beugen, bevor wir merkten, dass der Wind die Richtung wechselte.

Jean-Marie Straub and Danièle Huillet produced this film in 1980. The film does not only attempt to link the 1919 Egyptian revolution with the French Revolution, but also in its making, commented on the 1952 revolution. The film in two chapters is slow long shots of French and Egyptian landscapes, with voiceovers of readings from Engels to Kautsky, and from Mahmoud

¹²Doku Arts, International Festival for Films on Art, June 4 - 8, 2008. http://doku-arts.de/en/program/films/description_dun_combat.html

¹³Jean-Marie Straub and Danièle Huillet, ZU FRÜH, ZU SPÄT (TROP TOT, TROP TARD), 1980, France/Egypt, 1980, 104', 16 mm, German/French/Arabic.

¹⁴Serge Daney on Too Early Too Late. Originally published in Libération, February 20-21, 1982. <http://www.jonathanrosenbaum.com/?p=21944>

Hussein's book *Class struggle in Egypt*. It was produced in four languages, none of which was Arabic, and was never shown in Egypt.

- about positioning. ... Why Egypt, why the Egyptian revolutions?

Jean-Marie Straub: It was purely by chance, just like everything that happens in this domain. It is a chance encounter.¹⁵

The momentous events that have been unfolding in the Middle East, pressing for meaningful ways to engage with what is happening in Egypt have presented a screening of the rarely seen film as a means to open up and reflect on the current moment in London on 12 February 2011.

(Ethic of the place where you place your camera) ethical demand or a question

- The economy considerable difference in wealth compared to the French landscape.

- Trust the filmmakers, or trust those who you trust and they trust the filmmakers

- The film is, made, to be appreciated by whom

- It asks for an after life

Is it timely to keep the distance, now that we claim we better know an Egyptian revolution?

30 years before, 30 years after

One therefore has to see the second part of *TOO EARLY, TOO LATE* as an odd performance, made up of approaches and retreats, where the filmmakers, less meteorologists than acupuncturists, search for the spot – the only spot, the right spot – where their camera can catch people without bothering them.

Two dangers immediately present themselves: exotic tourism and the invisible camera. Too close, too far.¹⁶

Narration: Danièle Huillet (Part A), Bhagat el Nadi (Part B)

Shooting time: two weeks June 1980, three weeks May 1981

Cost: 400.000 Franc

Calculated online: Cost: 400,000 Franc in 1980 = 1,185,960 Euro in 2011, 1,209,068 Euro in 2012.

In modern cinema, Resnais and the Straubs are no doubt the greatest political filmmakers in the Western hemisphere. Curiously however, not because the people were present in their films, but quite to the contrary, for the fact that they manage to show how the people are missing, how they are absent. [...] If there is any such thing as a modern

¹⁵ From: Celine Condorelli's Interview with JMS <http://lux.org.uk/blog/speaking-revolutions-too-early-too-late>

¹⁶ Serge Daney on *Too Early Too Late*. Originally published in *Libération*, February 20-21, 1982. <http://www.jonathanrosenbaum.com/?p=21944>

political cinema, then only on the basis that a people does not exist anymore or does not exist yet ... that the people are missing.¹⁷

Tagelang dachte ich über diesen Film nach und alle anderen in Ägypten gedrehten Filme, die ich kenne. Ich konnte nicht aufhören, die unterschiedlichen Zeiten und finanziellen Mittel zu vergleichen. Und den Film mit der Revolution in Verbindung zu bringen! Vielleicht stimmte das nicht und ich war nur zu empfindlich. Ich fragte mich, warum mich das so sehr interessierte.

The power of cinema to articulate national sentiment and mood is vividly demonstrated in this gripping examination of Arab cinema from the 1960s to the mid-1980s. From 1927 to 1967 the unique Arab film Entertainment industry was located in Cairo, Egypt. ... [CAMERA ARABE¹⁸] is an account of twenty years of the "New Wave" of Arab cinema born in the sixties in North Africa and the Middle-East and still productive nowadays, [and] provides fascinating insight to the 'highs' and 'lows' of Arab nationalism.¹⁹ The film is made from newsreel footage, clips from classic films and extensive interviews with directors of Arab cinema. "The filmmakers of the third world have made a mistake when they devised that the artist is as responsible as politicians and clerks, to convey positive slogans, struggle slogans, and with the effective speeches (positive), while I think the artist, and we learn so much from history in this regard, is above all a man with no responsibilities. (Nouri Bouzeid)"

Aus irgendeinem Grund kam ich immer wieder auf bestimmte Filme im Archiv zurück. Mein Interesse gilt nicht der Bedeutung oder dem Gefühl des gesamten Films, sondern spezifischer Szenen, die in ihm vorkommen. Ich kam zurück zu Wörtern, Farben, Bewegungen und bestimmten Tönen. Vielleicht hatte es mit meinem emotionalen und logischen Zustand zu tun, dass ich diese spezielle Leidenschaft für jene Szenen entwickelte. REASON OVER PASSION (VERNUNFT VOR LEIDENSCHAFT), Leidenschaft vor Vernunft... Etwas, das mit ersten Eindrücken zu tun hat, oder mit Schocks, Entdeckungen, Eigentümlichkeiten und das sich, in vielen Fällen, nicht einstellt in einer Filmerfahrung, die sich durch nichts als absolute Langeweile auszeichnet.

[But] Wieland's most important and complex nationalist statement, LA RAISON AVANT LA PASSION, is a playful, penetrating exploration of the landscape and mindscape of Canada. ... Throughout the film, the letters of the title are varied randomly, as in an anagram, by a computer. The first part is dominated by the colour green; the second, orange; and the third, white. Despite critical rejection of its so-called clinical detachment, it remains one of the most passionate (and reasoned) celebrations ... ever filmed.²⁰

¹⁷ Gilles Deleuze, *The Time-Image - Cinema 2*

¹⁸ Freid Boughedir, *Caméra Arabe*, 1987, Tunisia, 65', 16 mm, Arabic/German

¹⁹ <http://www.mnetcorporate.co.za/ArticleDetail.aspx?id=528>

To make WINTER ADÉ²¹ (AFTER WINTER COMES SPRING), Helke Misselwitz travelled through East Germany, talking to women about their life's stories. Her intention was to create a platform for people who don't usually have a voice. Her film focuses on private life, treated as secondary within the ideology of the state. Filmed during the final year of the GDR, the film captures the desire for change, but the mood is predominantly hopeful. A film that explores the space between reality and dreams. WINTER ADÉ was shown at the Leipzig Documentary Film Festival in 1988, exactly one year before the revolution in Leipzig in September and October 1989. Even then perceptive audience members could sense that the openness in the film had a different quality- people were suddenly unafraid of presenting themselves openly in front of the camera.²² The film won Leipzig's 1988 Silver Dove and was shown at the Berlinale Forum in 1989.

Die Produktionen aus den letzten Tagen der Stadt haben wir noch nicht erforscht. Vorahnung versus Vorsehung. Von Imperfekten, die einen sich wandelnden Körper spürten. Von eingefangenen statt reproduzierten Momenten. Von Menschen wie mir, im Prozess des Überwindens und des Werdens.

To show a process is not exactly equivalent to analyzing it. To analyze, in the traditional sense of the word, always implies a closed prior judgment. To analyze a problem is to show the problem (not the process) permeated with judgments which the analysis itself generates a priori. To analyze is to block off from the outset any possibility for analysis on the part of the interlocutor. To show the process of a problem, on the other hand, is to submit it to judgment without pronouncing the verdict. There is a style of news reporting which puts more emphasis on the commentary than on the news item. There is another kind of reporting which presents the news and evaluates it through the arrangement of the item on the page or by its position in the paper. To show the process of a problem is like showing the very development of the news item, without commentary; it is like showing the multi-faceted evolution of a piece of information without evaluating it. The subjective element is the selection of the problem, conditioned as it is by the interest of the audience - which is the subject. The objective element is showing the process which is the object.²³

I, at the end of this speech, ask the courageous people to rest calm, and to trust the future, and the men of the country. And that each individual fully commits to his duty, and to try to reform himself first, and to collaborate with

²⁰The Film Reference Library

²¹ Helke Misselwitz, WINTER ADÉ, 1987, German Democratic Republic, 117', 35 mm, German

²²<http://athenscine.com/showing/details.php?id=472>

²³ For an imperfect cinema by Julio García Espinosa, translated by Julianne Burton from Jump Cut, no. 20, 1979, pp. 24-26 copyright Jump Cut: A Review of Contemporary Media, 1979, 2005

us, in eliminating corruption, and to reform all what has gone wrong. Co-stars have once won the Silver Bear for Best Actor.

Jetzt, wo ich die Entscheidung getroffen habe diese Filme zu kommentieren habe ich mich entschlossen, keine Kritik zu schreiben, sondern sie für die die LeserInnen zu beschreiben. Lesen von Filmen, statt Lesen über Filme. Einige Kino-Seiten benutzen das Wort „spoiler“. Doch hier geht es um einen Leitfaden, der auf das aufmerksam machen soll, was nicht in der Synopse steht.

„Verdorbene“ Filme: verdorben durch das Ausschachten ihres Inhalts, ihrer Entwicklung, ihrer speziellen Bestandteile und der Details, die für irgendjemand interessant sein könnten. Tatsächlich eine Reaktion auf den Einfluss von Synopsen auf die Zielgruppen von Filmen. Und auch ein objektiver Versuch über die subjektive Erkundung eines Archivs zu schreiben.