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Tears and Splices

On Looking at Ideals in Films from the Archive and Films Not in It With an Appendix

Recently, for the first time in ten years, a film tore while I was watching it, the tear running right through the middle of the image with a cracking sound. The film in question was *HASTA CIERTA PUNTO* by Tomás Gutiérrez Alea from 1983 and Arsenal archivist Marian Stefanowski helped me splice it. Although there was no loss of image, the sound made by the tear still reverberates like the crack of a whip, reminding me for a while of my part in the progressive disappearance of a cultural technique and the decimation of an archive which, alongside other important documentaries, also contains a sizable collection of Cuban films. Films from Cuba¹ and films about Cuba, such as Chris Marker/Valérie Mayoux's *LA BATAILLE DES DIX MILLIONS* from 1971, a film that is far more than just a postscript to Marker's Film *¡Cuba sí!* from 1962. Much like many other filmmakers, intellectuals, authors and artists, including Agnès Varda, Joris Ivens and Peter Weiss, Marker travelled to Cuba in the early 1960s to experience, support and accompany the fledgling revolution. He returned just under ten years later at a different time and before a new political backdrop to make a very different film about another "battle", as he called it, namely the fight to get a record sugarcane harvest of 10 million tons referred to as *Zafra*. The voiceover expresses the changing impression of Cuba in the heads of the European cultural left:

"Cuba isn't as fashionable any more. We Europeans have a greater weakness for fighting peoples provided they are either all out martyrs or all out victors. When they no longer bring blazing revolts or military showpieces to the marketplace, when their battles have shifted to the less sightly subject of daily reality, we

¹ Alongside Santiago Álvarez's famous *NOW!*, other examples include *ALICIA EN EL PUEBLO DE MARAVILLAS* by Daniel Díaz Torres, Sergio Giral's *MALUALA* or *LA PRIMERA VARGO DE LA MACHETE* by Manuel Octavio Gómez, as well as feature-length documentaries such as *LA ESCUELA NUEVA* by Jorge Fraga and shorts such as *SOBRE UN PRIMER COMBATE* by Octavio Cortázar, who also made the recently digitized *POR PRIMERA VEZ*.

avert our gaze and quickly look somewhere else for a new face to give to our dreams.

*Another equally tried and tested stance exists which can look back on a fifty-year tradition: the tourism of the progressively minded who refuse to see reality. If it is disturbing, it simply does not exist. Or another variant: one says, usually in strictest confidence, that it does indeed exist, reality, that is – but shouting it from the rooftops would mean providing the enemy with ammunition. So if we now show pictures of everyday Cuban life, the endless queues, the supply shortfalls, the chorus of “no hay”, there’s nothing here, which has become a refrain; if we say there are difficulties in Cuba, problems, dissatisfaction, bitterness, are we already providing the enemy with ammunition? Maybe this is some sort of riposte: this footage comes from a Cuban film by Santiago Álvarez, *Take-Off at 18:00 Hours*, and these statements, which you’ll hear for yourselves, are statements by Fidel Castro.*

The meager nature of everyday life, this disregard for the real needs of the people may well be the price of certain omissions and short-sightednesses. Yet they are also the price of a choice that simply must be understood, namely the decision to put capital goods before consumer ones. For economic controls also mean...”

It is at this point that Chris Marker’s text from *LA BATAILLE DES DIX MILLIONS* breaks off. Could this be intentional? A more precise examination of the 16mm film material shows a splice: the interruption in the voiceover does not correspond to the original version, indicating that there must be at least half a sentence missing here, possibly more... Missing material, tears in films, gaps in the archive: these are the pieces of evidence to be found in every film archive, whose users are the cause of wear and tear and missing elements regardless of how carefully they treat the films. The archive of the International Shortfilm Festival Oberhausen includes for example the following notice on its website: “as the prints have been in regular use over the past forty years, each print is carefully checked before a decision can be

made about a possible screening.” Wear and tear thus forms the (proud) mark of an archive in use, a living archive...

The tear in Marker’s film runs through images that can properly be described as archive material, namely newsreel footage from the Instituto Cubano de Arte e Industria Cinematográficos (ICAIC). Marker’s film is entirely made up of such ICAIC “noticieros”, largely from Santiago Álvarez’s short film *Despegue a las 18.00*. This film was shot only a few years previously in 1969 and takes the sort of scarcities as its theme expressed by the phrase “no hay”: there’s nothing here. Marker’s approach now becomes apparent: he wants to make a film using Cuban images and form a collaboration which extends beyond that with Valérie Mayoux, who is listed as co-director of LA BATAILLE despite her assertions she left the entire montage of the Cuban material to Marker.²

What also interests me about this particular tear is how it appears symptomatic for the end of European involvement in what used to be the central theme of this young nation’s struggle for survival. Marker mentions that Cuba had back then gained the sympathies of the young students and intellectuals of the Western world by liberating itself from both dictator Fulgencio Batista and the dictate stating that one had to bow to the will of the USA. Then came other days, and after little more than a decade, the same fascination had clearly largely vanished.

“*For economic controls also mean...*”. This unplanned break mid-sentence comes across in 2013 almost like the end of a difficult attempt to provide explanation, which may have just become even more convoluted in the no longer audible lines that followed; how many of them might it have been? For how can you explain to someone today that a term such as “economic controls” is acceptable given that it contains the concept of “control” necessitated by the dictates of a nationalized economy? The ten million ton *Zafra* was also one of the measures supposed to ease the burden of debt with the socialist states. The Cuban regime’s increasing alignment with the Soviet

² See “Témoignage de Valérie Mayoux: monteuse” (collected by Olivier Khon and Hubert Niogret), *Positif* 433 (March 1997), p. 95.

Union, maybe the only possible strategy in the face of the US blockade set up in 1962 that continues to this day, was more accepted in left-wing circles back then than it may seem in retrospect – the view from a time when the communist option no longer appears even slightly realistic. We hardly even recognize the term “economic controls” any more, for it’s no longer used when either the seed industry or subsidy policy dictates to farmers what they can and can’t plant...

The sentence and the gap within it thus remain an open question: how do you, the filmmaker, see the (forced) measures in Cuba? And with respect to this particular moment, in view of an archive print seen hundreds of times: are you, the viewer, still interested in grappling with seemingly bygone ideals? What were you looking for when you made your way into this archive? You were looking for the key events, the important battles, it would seem: the revolution in Cuba depicted on film, a “*cine imperfecto*”, a “Third Cinema”, a “militant cinema” (yet always accompanied by the question of why we didn’t have something like that in 1968). The revolution mirrored in moving images, in images collected in said archive and watched either more or less frequently over the following decades, becoming worn like its ideals, until the film tore at one particular point and could only be put back together in incomplete fashion. This tear, this abrupt breakdown in any attempt at explanation, is where the end of such projections of the events in Cuba on the part of its European supporters can be found. As Marker puts it, “Cuba isn’t as fashionable any more.”

There is meanwhile another film in the Arsenal archive that continues the discussions in Cuba set in motion by the revolution, albeit not in the form of external projections and not through the eyes of any lingering Cuba fans from afar. *DE CIERTA MANERA* by Sara Gómez deals with same sort of everyday problems described in *LA BATAILLE*. The film was made in Havana in 1974 and asks very much the same question: how do you keep going when initial euphoria has given way to everyday difficulties? Gómez couches this idea in terms of the difference between the intended improvements for the

impoverished population and reality: a young teacher is confronted with the fact that even in the newly built estates, for which part of the slums were cleared, daily reality for the inhabitants is only changing slowly. Petty crime is still the order of the day and the overworked mothers are not able to take sufficient care of their children, who fail to make progress in school as a result, thus restricting their perspectives for life and prolonging the cycle of marginalization. The relationship between the teacher and a bus factory worker is used to frame another central concern: a feminist critique of the macho mentality by no means sidelined by the revolution set against other, more optimistically propounded ideals of post-revolutionary society.

To this day, Sara Gómez remains one of the few female directors in Cuba able to realize a fiction film, a black female filmmaker whose work also grapples with sort of the racism that the revolution did not automatically do away with. *DE CIERTA MANERA* is also an exceptional film both in terms of its form and the circumstances of its production. To start with, it was the first Cuban feature to be shot on 16mm. Many of the actors were also non-professionals, playing themselves within their own work settings, such as the workers shown in the bus factory or at works meetings. The leading actors, who are indeed professionals, carry their actual first names in the film. And Gómez works with a mixture of documentary and fictional elements, employing archive documentary and TV footage much like in *LA BATAILLE*. Footage of the city of Havana is inserted again and again between the fictional chapters, images of high-rise dwellings that have seen better days, of wrecking balls smashing into walls. These images are accompanied by a didactic text in voiceover, giving an account of mass poverty before the revolution, the measures being taken to combat it and the various reasons why they haven't yet had much of an effect...

Sara Gómez regards herself as a filmmaker aligned with the revolution. Her work grapples with its goals and results with corresponding seriousness, albeit without the same sort of exaggerated portrayal of the movement which can to some extent be found in Santiago Álvarez's work, whether as

result of genuine enthusiasm or political policy. However, it can't even be said with certainty that the occasionally lecturing voiceover placed over the documentary sections wasn't added during the final editing process by Tomás Gutiérrez Alea and Julio García Espinosa. For Gómez died of asthma at the age of 30 before the film was even finished – her death served to mark a turning point in the development of Cuban film. Like so many Cuban artists, Sara Gómez maintained close links with the various Europeans that visited Cuba: it was said that she learned her craft from both Joris Ivens and Theodor Christensen. And it is she who dances through the last images of Agnès Varda's *Salut les Cubains* (1963): *"This young person, Sarita Gómez, made didactic films. She will, together with some other filmmakers and an actress, dance the final cha-cha-cha."*

Let's look at the two images separated by the tear in the print of Chris Marker's *LA BATAILLE DES DIX MILLIONS*, a separation by no means originally intended. Before the interruption, we see a black Cuban woman in medium close-up talking to an older Hispanic man in a white panama hat, as if Sara Gómez had been given the chance to grow older and were in the middle of a debate with Alea about the film being created. When Tomás Gutiérrez Alea shot *HASTA CIERTA PUNTO* (1983) ten years after Gómez's film, his aim was to shoot a response or sequel to *DE CIERTA MANERA*, or perhaps even an homage to it. In Alea's film, a filmmaker is planning to make a documentary about machismo amongst harbor workers whose attitudes stand in contrast to those of the few woman that work there. This time, staged interviews shot on video are utilized instead of documentary material, thus giving the film a sense of authenticity more in keeping with the time in question. The film director falls in love with one of the female trade unionists and promptly begins to reproduce the clichés of masculinity he was originally hoping to uncover. However, the film remains far inferior to Gómez's ideas from 10 years previously, both in representation of this process as well as in the way it was made.

The image that follows the tear in *LA BATAILLE DES DIX MILLIONS* shows dust and falling vegetation as machines plough their way through a field of sugarcane. Right in the middle of the harvesting process, it has become clear that the *Zafra*, the battle for ten million tons of sugarcane, will be lost: a setback for the revolution and a setback for the movement's projected achievements. But the footage of the speech by Fidel Castro that follows to form the second part of the film, in which he first formulates and then affirms every possible argument that could be used as "ammunition for the enemy" (Marker/Castro), demonstrates, in combination with the images of Castro's characteristic, hands-on love affair with the microphone, the filmmaker's (and of course his camera's) unbounded fascination for the oratory talent of the long-term head of government as well as for the still fledgling revolution. As Joris Ivens put it in the text for his short film *Carnet de viaje* in 1960, "This young nation needs a brand new cinema ... and it needs it quickly. The cinema for a free people isn't a carnival sideshow. The screen is for laughing and crying ... the screen is for singing the sufferings of the past, the struggles of yesterday, and the hopes of today. The Cuban cinema is born..."³

Another rupture exists in this nascent Cuban film history, with the attempts being made to repair it in archives and historiographies still relatively recent. But this particular tear cannot be illustrated by means of the Arsenal archive, as the necessary films are missing. This gap could paradoxically be a result of the enthusiasm for the revolution on our side of the Atlantic, albeit an unconscious one: for there's no doubt that it would have been impossible to keep from showing (and thus collecting) these films just because one would be "providing the enemy with ammunition". Yet it's hard to avoid the impression that, it would have been difficult for a young generation of film programmers to resist Castro's adage of "within the Revolution, everything! Outside the Revolution, nothing!" during the years in question here. The atmosphere of the images imparted by Marker's *LA BATAILLE* and other films clearly speak this sort of language.

³ Quoted in JumpCut, <http://www.ejumpcut.org/archive/onlinessays/JC22folder/IvensInKuba.html>

The above statement by Fidel Castro forms part of his 1961 *Words to the Intellectuals* declaration,⁴ a speech held on the occasion of the decision made by the ICAIC to prevent *P.M.* by Sabá Cabrera Infante and Orlando Jiménez Leal from being shown in cinemas (and thus also very probably from being sent it to festivals in Europe, where it could have gone on to form part of a collection). The ICAIC has since screened the film as part of a series of 2003 programs with titles such as *The Polemic 1960s*, but for decades it was as if such films had vanished. *P.M.* was actually a fairly moderate film, a dialogue-free experiment in “free cinema” whose rejection on the part of the ICAIC and the party leadership is likely to have been linked to its portrayal of a “lumpenproletariat”⁵ partying, dancing and above all drinking. It would seem that they did not want to “provide ammunition” for the enemy in any way at this early stage, a good year after the revolution and shortly following the failed invasion by exiled Cubans and mercenaries on the Bay of Pigs. At the same time, the film appeared during one of the first conflicts between intellectuals and artists in the country, which was concerned with deciding which was the best artistic form to employ to accompany social developments.

The various reactions to *P.M.*, such as those collected by Michael Chanan in *Cuban Cinema* for example,⁶ show how sensitively the political film fraction reacted. The film was seen as irresponsible, “irresponsible both to the Revolution and the cultural tasks of those privileged to have the costly medium of cine at their disposal.”⁷ And Alfredo Guevara, director of the ICAIC, admits that he reacted “as an insulted revolutionary” and would deal with such a case much better today.⁸ A sort of discussion by proxy had

⁴ The Cuban Ministry of Culture provides the speech as a download: www.min.cult.cu/historia/palabras.doc

⁵ The “lumpenproletariat” was, according to Marx, often “unreliable, passive and reactionary due to its frequent lack of education.” (Wikipedia). In Cuba, Castro used the original German word “Lumpen” in his speeches – in *LA BATAILLE* too – to describe those who extricate themselves from the revolutionary momentum by not working. Today, young intellectuals also frequently talk about “marginals” if they suspect that they do not intend to become actively involved in the social system.

⁶ See Michael Chanan, *Cuban Cinema*, University of Minnesota Press, 2004.

⁷ Pérez Sarduy, a Cuban poet quoted by Michael Chanan, *ibid.*, p. 135.

⁸ Michael Chanan *ibid.*, p. 134.

commenced, with P.M. evidently becoming a point of contention between two fractions: Guillermo Cabrera Infante, brother of director Sabá, was editor of *Lunes de Revolución*, a magazine close to group of anti-communist writers such as Edmundo Desnoes and filmmakers such as Carlos Franqui. The majority of this group maintained close links to the revolution, with Franqui for example having headed *Radio Rebelde* and the rebels' magazine *Revolución*, for which *Lunes* was the cultural supplement. And Desnoes' novel *Memorias del subdesarrollo* (originally called *Inconsolable Memories* in the English edition from 1967) was adapted by Tomás Gutiérrez Alea into the film of the same name in 1968, which describes the everyday life of a young man in Havana whose upper class family has fled from the revolution towards Miami. By the time *Memorias* received its premiere, seven years after that of P.M., nearly all the authors close to *Lunes de Revolución* had already left Cuba, with Desnoes following in 1979.⁹

Today, more than 50 years after its aborted premiere, those who have seen P.M. regard the film as more of a document of the everyday life of a largely black underclass whose plight did not suddenly change after the revolution (as *DE CIERTA MANERA* later verified) as well as of the Afro-Caribbean musical tradition. It was only circumstance that led to it becoming a symbol of this early conflict. In 1961, during the initial, euphoric, active and confusing period after the revolution, the discussion surrounding P.M. culminated in an argument between two ideas as to how new freedoms should be implemented, or, to draw on the title of a famous essay by Peter Wollen, between "two avant-gardes".¹⁰ Sabá Cabrera was thus an artist rather than a filmmaker and, according to Peter Wollen's theory, a representative of exactly the sort of artistic film that seeks to experiment by grappling with material and form, whilst being primarily aimed at an elite bourgeoisie in the process. The "other" avant-garde mentioned in Wollen's work would in this case be the various filmmakers who saw implementing revolutionary ideals

⁹ Desnoes also wrote a new novel in 2007 entitled *Memorias de desarrollo*, or *Memories of Development*, which was adapted into a film by Miguel Coyula in Cuba 2010 and went on to receive international acclaim.

¹⁰ Peter Wollen, "The Two Avant-Gardes", *Studio International* 190 (978) (November/December 1975), p. 171–175.

in political films as their mission, sometimes also via formal experimentation (Álvarez) and sometimes in strictly didactic fashion. For there is so much to do, the literacy campaign has to be implemented, the slums replaced by new houses and the agricultural economy reformed. And straight after, the Third World must come together and offer resistance; Vietnam and Angola must be supported... The *Lunes* group now accused this group of making “monotonous socialist-realistic slop about *milicianos* and *alfabetizadores*”, which “would never win over anybody not already convinced”.¹¹ Yet it was Fidel Castro who finally decided on the outcome of this argument with his *Words to the Intellectuals*; *Lunes* was disbanded. It was only in 2007 that a group of artists and authors responded to this central speech with a statement called *Words from the Intellectuals*. The 50th anniversary of Fidel’s speech was later celebrated in the Biblioteca Nacional José Martí in 2011.

Nicolás Guillén Landrián was also more interested in artistic form than didactic cinema. It was often said that it was the picture of Fidel Castro accompanied by the song *Fool on the Hill* by the Beatles in his film *Coffea Arábica* that brought him into conflict with the authorities and led to his expulsion from the ICAIC. *Coffea Arábica* was actually made in 1968 however, thus following his readmission to the institute. Even before *Coffea Arábica* though, films of his such as *Ociel del Toa* or *En un barrio viejo* aroused the institute’s attention and resistance. These films are fascinating, poetic, experimental observations unconcerned with preaching about euphoric awakenings, maintaining instead a somewhat darker tone and displaying an ironic distance when it comes to political symbols. Both films also create portraits of the sort of marginal places the achievements of the revolution have yet to reach and contrast the beauty of their images with a more melancholy tone. Landrián had also alluded to a connection to P.M. in *Los del baille* from 1965: here too the people do nothing else but dance, with the people in question being once again black and the music Afro-Caribbean. And there are also images of Afro-Cuban religious rituals scattered through

¹¹ Chanan, *ibid.*, p. 136.

En un barrio viejo, which the new government did not hold in particularly high regard at the time.

Although these early films were ICAIC productions, they were not, according to Landrián, produced to fulfill some sort of programming mandate on the part of the institution (just as no such mandate allegedly existed for P.M.). But Landrián turned the task of reporting on the project to increase coffee cultivation around Havana into *Coffea Arábica*, his most well-known and acclaimed documentary short,¹² which combines extraordinary images and sounds in an attempt to describe an entire nation in just under 20 minutes by drawing a line between slavery and the diseases caused in humans by insecticides. Once again, (black) filmmaker Landrián underlines the role of Afro-Cuban workers in coffee cultivation in a film structured by photographs and large, polemic intertitles.

Nicolás Guillén Landrián's film career had already been abruptly interrupted before this however. In 1966, after having made nearly 10 films, he was sent to a work camp on the Isla de la Juventud for non-revolutionary behavior: a chicken farm. Around a year later, he is said to have torched the chickens and/or the farm and was committed to a mental institution, which meant electroshock therapy at the time. A year under house arrest then followed before his eventual rehabilitation. He shot *Coffea Arábica* after being readmitted to the ICAIC and followed it up with some more formally timid documentaries, before he once again got into difficulties with the authorities in 1972 and had to leave the ICAIC. He was able to leave Cuba in 1989 and lived in Miami until his death in 2003, the same year in which his films were finally shown again in Cuba. The screening took place as part of the *Muestra de jóvenes realizadores* (Festival of Young Directors) organized by the ICAIC

¹² Journalist José Antonio Évora wrote in 1990: "If I were asked to say what is the best documentary in the history of the ICAIC over the last 30 years, I'd probably say *Coffea Arábica* by Nicolás Guillén Landrián. Although it was a work commissioned to show the cultivation of coffee, the director placed greater emphasis on his desire to create a snapshot of a national consciousness kindled by revolutionary propaganda. In the process, he succeeds in creating a coherent portrait of his country." (Évora, José Antonio: «Santiago Álvarez et le documentaire», in: *Paranagua*, Paulo Antonio (General Editor): *Le cinéma kubain*, Editions du Centre Pompidou, Paris, 1990, p. 130. [Originally in French], Quoted by Manuel Zayas in "Tod und Wiedererstehung des Nicolás Guillén Landrián", <http://www.truc-magazin.de/ngl/> and translated into English from there.

within a special category entitled “Premios a la sombra” (Prizes in Shadow). For the three preceding decades however, Landrián had remained invisible.¹³

Since then, Landrián’s films have been the subject of two documentaries and a handful of festival screenings.¹⁴ Today, the ICAIC also seems to accept the work of members less loyal to the party line, with the institute ultimately having produced these films in spite of everything. Since the very beginning, the ICAIC’s commissions gave young filmmakers the chance to work and often the chance to experiment too. “All the filmmakers at the ICAIC intended to make avant-garde films, just imagine...” is how Landrián put it.¹⁵ Sara Gómez’s early works were produced within this framework at the same time as those of Landrián, with Landrián also having learned his craft from Theodor Christensen and Joris Ivens. Landrián also cites Santiago Álvarez as an important influence. But it appears only to have been Christensen who defended his films against criticism from the directors of the ICAIC. Perhaps we can compare the ICAIC commissions with the “economic controls” used within agricultural policy, which Chris Marker starts to defend in *LA BATAILLE*, “*for economic controls also mean – – –*” creating programming mandates to depict a particular economic or social field.

It is common knowledge that filmmakers were able to interpret such programming mandates more freely in the film sector than in Cuba’s other cultural sectors. Tomás Guitiérrez Alea was able to make complex, discursive and subversive films within this setting, although he was also Castro’s favorite director. Sara Gómez took on the tasks of portraying the development of society following the revolution and extended this remit to include feminism. As a filmmaker from outside, Chris Marker interpreted the situation by drawing on the opportunities for cooperation it offered to create a sort of voluntary “For the Revolution, everything!” In the print of *LA*

¹³ Film scholar Michael Chanan also doesn’t mention him in *Cuban Cinema* (see above), but does make a apology for this later-

¹⁴ *Café con leche (un documental sobre Guillén Landrián)* (2003) by Manuel Zayas and *El fin pero no es el fin* (2006) by Víctor R. Jiménez Sosa & Jorge Egusquiza Zorrilla. I also saw Landrián’s films for the first time in 2003.

¹⁵ In a interview with Manuel Zayas, <http://manuelzayas.wordpress.com/2011/10/08/interview-nicolas-guillen-landrian/>

BATAILLE which can be found in the Arsenal archive, it is only the tear in the film that may give some answers as to how he sees the country's various constraints. The directors visiting from Europe must have been operating somewhere between ideas and projections as well as between rival avant-garde conceptions of Cuban cinema. One would have liked to ask them how and where they positioned themselves within these conflicts, somewhere on the scale between euphoria and (economic) control.

There are also traces of the Nicolás Guillén Landrián's work in the Arsenal archive in the form of documents about two of his films, which were shown within a special program in Oberhausen in 1970, but unfortunately not archived. It would be more than worthwhile to try and add these films to the archive both in order to depict the tear described above and turn it into a splice at the same time, thus creating a more complete picture of experimental Cuban documentary film which also includes its various outsiders.

Appendix: Other Splices

dear birgit,

i have a very special question to ask you – it's about yours and wilhelm's WEISSFILM.¹⁶ i'd really like to make an homage to the film, to material films, to montage, to the (missing?) narrative. how will I go about it? i'm going to take still photographs of all the splices and then either make a new (video) film from them or turn it into another concept (prints?), i can only really say when i see the "images". everything is still open, just like every experiment...

the basic idea: i'm working with arsenal on a project called living archive. during my research on cuba, i had a new idea about different tears in films... and that's how i got the idea of taking photos of splices (with marian) and thought about making a film or prints (maybe there's something like that already, but i could do it differently). from there, it wasn't so far to WEISSFILM, which you edited

¹⁶ WEISSFILM, Birgit & Wilhelm Hein, 1977, 16 mm, 5 minutes.

together from clear leader, snippets and exposed but undeveloped material. a film which only exists once, that has not been copied or digitized, that is only in the arsenal archive; a film whose radical sense of formal reduction is a response to radical demands as far as content is concerned, also in relation to 1977, the year of its production.

if and when the film with the splices is completed, it could be called SPLICEFILM. i hope to get a positive reply from you! but if you don't like the idea, I'll also just be intrigued to hear your answer.

best wishes,

florian