

BADCO. 1 poor and one 0 / 1 siromašan i jedna 0

1 poor and one 0 returns to the scene of the first film ever shot – *Workers Leaving The Lumière Factory*: the factory gates. The first moving images ever made show workers leaving their workplace. The movement of the workforce from the place of industrial work into the world of film: the starting point for the problematic relationship between cinema and the portrayal of work.

From its outset cinema tended to leave the manual labor out of the picture, focusing rather on atomized stories of individual workers once they have left their workplace: their romances, their transgressions, their destinies in the course of world events. Cinema starts where work ends.

Starting from these initial images, *1 poor and one 0* sets about exploring the multiple ways of leaving the work behind. What happens when you get tired? When is the work we devote ourselves to exhausted? What comes

after work? More work? What happens when there is no more work? What is the complicity between the history of contemporary dance and the history of post-industrialisation?

1 poor and one 0 is a twofold performance: while the performers develop the manifold forms of dissolution of the working subject before the audience, the audience is slowly drawn into a process of transformation: from the popular medium of cinema to the political theatre of populism. Theatre exhausted in moving images, images exhausted in the theatre of movement. A change of perspective.



U predstavi *1 siromašan i jedna 0* vraćamo se na prizorište prvog filma - *Izlazak radnika iz tvornice Lumière* - na tvornička vrata. Prve snimljene pokretne slike prikazuju radnike kako napuštaju radno mjesto. Prelazak radništva iz mjesta industrijskog rada u svijet filma: tu započinje problematičan odnos filma i prikazivanja rada.

Od svojih početaka film teži izostavljanju iz kадra manualni rad, fokusirajući se na atomizirane priče pojedinih radnika nakon što napuste svoje radno mjesto: njihove romanse, njihove prijestupe, njihove sudbine u vrtlogu svjetskih događanja. Film počinje kada rad skoči.

Polazeći od tih prvih pokretnih slika *1 siromašan i jedna 0* preispituje različite načine napuštanja rada. Što se događa kada nas savlada humor? Kada se iscrpi naš rad? Što dolazi nakon rada? Još više rada? Što se događa kada rada ponestane, kada se tvornica zatvori, radnici uđu u štrajk ili postanu nezaposleni? Koje su poveznice između povijesti suvremenog plesa i povijesti postindustrijalizacije?

1 siromašan i jedna 0 je predstava iz dva sloja: dok izvođači pred publikom izlazu različite načine rasapa subjekta rada, publika biva uvučena u proces preobrazbe: iz popularnog medija kina u politički teatar populizma. Teatar iscrpljen u pokretnim slikama, slike iscrpljene u teatru pokreta. Perspektiva se mijenja.



**Little by little we are replaced ...
by uninterrupted chain of images,
enslaving one another, each image
at its place, as each of us, at our
place, in the chain of events on
which we have lost all power.**

— Dziga Vertov Group, Here And Elsewhere, 1972

**Postupno bivamo zamijenjeni...
neprekinutim lancem slika, slika koje
porobljuju jedna drugu, svaka slika
na svom mjestu, kao i svatko od nas,
na svom mjestu, u lancu događanja
nad kojima smo izgubili svaku moć.**

— Dziga Vertov Group, Ovdje i drugdje, 1972.



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Coproducers / koprodukcija:
steirischer herbst, University of Zagreb – Student Center – Culture of Change – Teatar & TD
Sveučilište u Zagrebu – Studentski centar – kultura promjene – Teatar & TD, steirischer herbst

Supported by / podržali:
Zagreb City Council for Education, Culture and Sport;
Ministry of Culture of Republic of Croatia
The project was prepared in Culture Center Novi Zagreb.
Ured za obrazovanje, kulturu i sport Grada Zagreba,
Ministarstvo kulture Republike Hrvatske
Predstava je pripremana u Centru za kulturu Novi Zagreb.

World Première: October 2008, Dom im Berg, steirischer herbst, Graz, Austria
Praizvedeno u listopadu 2008. na festivalu steirischer herbst u Gruziju, Austriji, hrvatska premjera u siječnju 2009.

Thanks / zahvaljujemo se:
Damir Bartol Indoš, Mile Blažević, Ranka Latinović, Filip Trade, Nova TV, KSET, VOX, Planet B, TKZ

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Workers Leaving the Factory

Harun Farocki

The film *Workers Leaving The Lumière Factory In Lyon* (*La Sortie des Usines Lumière à Lyon*, 1895) by the brothers Louis and Auguste Lumière is 45 seconds long and shows the, approximately, 100 workers at a factory for photographic goods in Lyon-Montplaisir leaving through two gates and exiting the frame to both sides. Over the past 12 months, I set myself the task of tracking down the theme of this film – workers leaving the workplace – in as many variants as possible. Examples were found in documentaries, industrial and propaganda films, newsreels, and features. I left out TV archives which offer an immeasurable number of references for any given keyword as well as the archives of cinema and television advertising in which industrial work hardly ever occurs as a motif—commercial film's dread of factory work is second only to that of death.

Berlin, 1934: Siemens factory workers and employees leave the premises marching in order to attend a Nazi rally. There is a column of war invalids, and many are wearing white overalls as if to bring the idea of militarized science into view.

German Democratic Republic, 1963 (without precise localization): A *Betriebskampfgruppe*—a worker's combat unit or militia made up of workers under the leadership of the party—turn out for maneuvers. Very serious men and women in uniform get onto military light vehicles and drive to the woods where they will encounter men who themselves wear caps and pose as saboteurs. As the convoy drives out through the gate, the factory has the appearance of barracks.

Federal Republic of Germany, 1975: A small loudspeaker van is parked in front of the Volkswagen plant in Emden and plays music with lyrics by **Vladimir Mayakovsky** and vocals by **Ernst Busch**. A man from the labor union calls on the workers leaving the early shift to attend a meeting protesting against the plan to transfer production to the U.S. The labor union uses optimistic, revolutionary music as backing for the image of industrial workers in the Federal Republic of 1975; music echoing from the actual scene and not, as was the stupid practice in so many films around 1968, just from the soundtrack. Ironically, the workers put up with this music precisely because the break with communism was so total that they are no longer aware that the song evokes the October Revolution.

In 1895, the Lumière's camera was pointed at the factory gates; it is a precursor of today's many surveillance cameras which automatically and blindly produce an infinite number of pictures in order to safeguard ownership of property. With such cameras one might perhaps be able to identify the four men in **Robert Siodmak's** *The Killers* (1946) who, dressed as workers, enter a hat factory and rob the payroll. In this film one can see workers leaving the factory who are in fact gangsters. Today cameras for the surveillance of walls, fences, warehouses, roofs, or yards are sold already equipped with automatic video motion detectors. They disregard changes in light and contrast, and are programmed

to distinguish an unimportant movement from an actual threat. (An alarm is activated when a person climbs over a fence, but not if a bird flies past.)

A new archive system is thus on its way, a future library for moving images, in which one can search for and retrieve elements of pictures. Up to now the dynamic and compositional definitions of a sequence of images—those things which are the decisive factor in the editing process of converting a sequence of images into a film—have not been classified nor included.

The first camera in the history of cinema was pointed at a factory, but a century later it can be said that film is hardly drawn to the factory and is even repelled by it. Films about work or workers have not become one of the main genres, and the space in front of the factory has remained on the sidelines. Most narrative films take place in that part of life where work has been left behind. Everything which makes the industrial form of production superior to others—the division of labor into minute stages, the constant repetition, a degree of organization which demands few decisions of the individual and which leaves him little room for maneuver—all this makes it hard to demonstrate changes in circumstances. Over the last century virtually none of the communication which took place in factories, whether through words, glances, or gestures, was recorded on film. Cameras and projectors are essentially mechanical inventions, and in 1895 the heyday of mechanical inventions had passed. The technical processes which were emerging at the time—chemistry and electricity—were almost inaccessible to visual understanding. The reality based on these methods was hardly ever characterized by visible movement. The cinecamera, however, has remained fixated on movement. Ten years ago, when large main-frames were still most commonly used, cameras always focused on the last remaining perceptible movement as a surrogate for their invisible operations—the magnetic tape jerking back and forth. This addiction to motion is increasingly running out of material, a phenomenon which could lead cinema into self-destruction.

Detroit, 1926: Workers are descending the stairs of a walkway over a street running parallel to the main Ford Motor Compa-

ny building. The camera then pans to the right with measured self-certainty, and a passage comes into view, large enough for several engines to pass through at the same time. Behind this there is a rectangular yard, large enough to land an airship. On the margins of the square, hundreds of workers are on their way to the exits and will only reach them after several minutes. In the furthest background a freight train pulls past in perfect coordination with the speed of the pan; a second walkway then jerks into the picture, similar to the first and whose four lanes of stairs are again crowded with descending workers. The camera stages the building with such mastery and self-certainty that the building becomes a stage set, seemingly constructed by a subdivision of the film production company just to serve a well-timed pan-shot. The camera's authorial control transforms the workers into an army of extras. The main reason the workers are shown in the picture is to prove that the film is not of a model of an automobile factory, or put another way, that the model was implemented on a 1:1 scale.

In the Lumière film of 1895 it is possible to discover that the workers were assembled behind the gates and surged out at the camera operator's command.

Before the film direction stepped in to condense the subject, it was the industrial order which synchronized the lives of the many individuals. They were released from this regulation at a particular point in time, contained in the process by the factory gates as in a frame. The Lumière's camera did not have a viewfinder, so they could not be certain of the view depicted; the gates provide a perception of framing which leaves no room for doubt.

The work structure synchronizes the workers, the factory gates group them, and this process of compression produces the image of a work force. As may be realized or brought to mind by the portrayal, the people passing through the gates evidently have something fundamental in common. Images are closely related to concepts, thus this film has become a rhetorical figure. One finds it used in documentaries, in industrial and propaganda films, often with music and/or words as backing, the image being given a textual meaning such as "the exploited," "the industrial proletariat," "the workers of the fist," or "the society of the masses."

The appearance of community does not last long. Immediately after the workers hurry past the gate, they disperse to become individual persons, and it is this aspect of their existence which is taken up by most narrative films. If after leaving the factory the workers don't remain together for a rally, their image as workers disintegrates. Cinema could sustain it by having them dance along the street; a dance-like movement is used in Lang's *Metropolis* (1927) to convey an appearance as workers. In this film, the workers wear uniform work clothes and move in muffled, synchronous rhythm. This vision of the future has not proved correct, at least not in Europe or North America, where you can't tell by looking at someone on the street whether they are coming from work, the gym, or the welfare department. Capital, or to use the language of *Metropolis*, the factory owners are not concerned with a uniform appearance of the work slaves.

Because the image of community cannot be maintained once the workplace is left behind, the rhetorical figure of leaving

the factory is often found at the beginning or the end of a film, like a slogan, where it is possible to leave it detached, like a prologue or epilogue. It is astonishing that even this first film already had something not easily surpassable. It makes a statement which defies immediate extension.

When it is a matter of strikes or strike-breaking, of factory sit-ins or lock-outs, the factory forecourt can become a productive setting. The factory gate forms the boundary between the protected production sphere and public space; there, just at the interface, is exactly the right spot to transform an economic struggle into a political one. The striking workers file through the gate, and the other castes and classes follow. That is not the way the October Revolution began, however, nor that in which the Communist regimes were toppled. Nevertheless, one major contributing factor in the demise of Polish Communism was that of a group of non-workers who held out in front of the gates of Gdańsk's Lenin Shipyard during its occupation, in order to show the police that it was impossible to clear the workers out of the factory secretly. Andrzej Wajda's *The Iron Man* (*Człowiek z żelaza*, 1981) tells the story.

1916: D. W. Griffith presented a dramatic portrayal of a strike in the modern episode of *Intolerance*. At first the workers' pay is cut (because the associations which want to morally improve the workers demand more means), then as the strikers swarm onto the street, police with machine guns move in, take up position, and mow the crowd down. The workers' struggle is shown here as a civil war. Their wives and children have gathered in front of their houses and are watching the bloodbath in horror. A group of unemployed eager to take to the strikers' jobs is ready and waiting, literally a reserve army. This is probably the greatest shoot-out in front of factory gates in the hundred-year history of cinema.

1933: In Vsevolod Pudovkin's depiction of a strike by Hamburg longshoremen, *The Deserter* (*Desertir*), a picket has to watch ships being unloaded by strikebreakers. He sees one of the strikebreakers first swaying under the burden of a crate, then for a long time standing firm against the weight, and finally breaking down. The picket looks at the unconscious man lying there with cold social-historical attention, shadows darting across his face. These are cast by the unemployed men hurrying to the gates of the harbor area to take the collapsed worker's place. They are miserable, so sick from poverty that they have entered old age or second childhood. The picket looks deep into the face of an older man, whose tongue is playing with his saliva, and then turns away frightened. With so many people unable to find work or a place in a society based on work, how can social revolution be possible? The film shows the faces of the destitute through the bars of the entrance gate. They are looking out from the prison of unemployment to the freedom called "paid labor." Filmed through the bars they appear to have been shut away in a camp already. In the course of this century, millions of people were declared superfluous; they were deemed to be socially harmful or classified as racially inferior. They were locked up in camps by Nazis or Communists to be reeducated or destroyed.

Charles Chaplin accepted a job at the conveyor belt and was thrown out of the factory by the police during a strike ... Marilyn Monroe sat at the conveyor belt of a fish cannery for Fritz Lang... Ingrid Bergman spent a day in a factory, and as she entered it, an expression of holy fright entered her face, as though on the road to hell... Movie stars are important people in a feudal kind of way, and they are drawn to the world of the workers; their fate is similar to that of kings who get lost while out hunting and thus come to know what hunger is.

In Michelangelo Antonioni's *The Red Desert* (*Il Deserto Rosso*, 1964) Monica Vitti, wanting to experience the life of the workers, snatches a half-eaten bun from one of the striking workers.

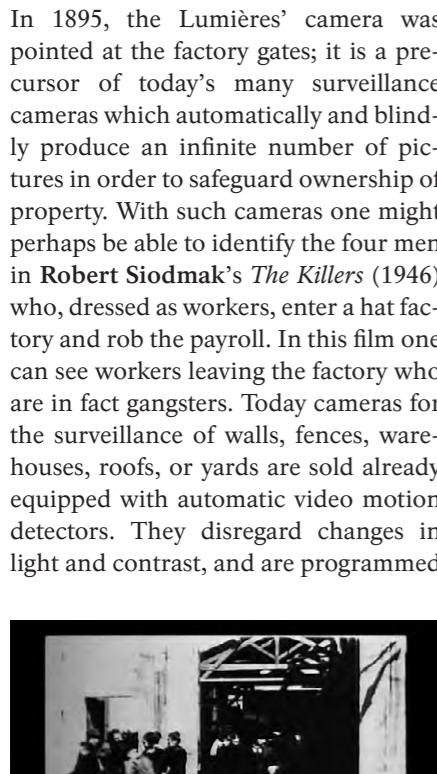
If one compares the iconography of cinema with that of Christian painting, the worker is seen to be like that rare creature, the saint. Cinema does show the worker in other forms as well however, picking up on the worker element present in other forms of life. When American films speak of economic power or dependence, they often portray this using the example of small and big-time gangsters, preferring this to the scenario of workers and employers. Because the Mafia controls some of the labor unions



painter within it. When it was no longer possible to believe in such perfection, film was invented.

In the Lumière film about leaving the factory, the building or area is a container, full at the beginning and emptied at the end. This satisfies the desire of the eye, which itself can be based on other desires. In the first film, the aim was to represent motion and thus to illustrate the possibility of representing movement. The actors in motion are aware of this; some throw their arms up so high and when walking put their feet down so clearly, as though the aim were to make walking appear vivid for a new *opus pictus*—this time in moving pictures. A book dealing with pictures of motion could state, like an encyclopedia, that the motif of the gate occurs in one of the first works of literature, *The Odyssey*. The blinded Cyclops at the cave exit feels the emerging animals, under whose bellies Odysseus and his followers are clinging. Leaving the factory is not a literary theme, not one which has been adopted by cinema from a visualized literature. On the other hand, one cannot conceive a filmic image which does not refer to pictures from before the age of cinema—painted, written, or narrative images, images embedded within the thought process. By straying from the path we may discover something of this prehistory. Immediately after the command had been given to leave the factory back in 1895, the workers streamed out. Even if they sometimes got in each other's way—one young woman is seen to tug at another's skirt before they part in opposite directions, knowing that the other will not dare to retaliate under the stern eye of the camera—the overall movement remains swift and nobody is left behind. That this is the case is perhaps because the primary aim was to represent motion, maybe signposts were already being set. Only later, once it had been learned how filmic images grasp for ideas and are themselves seized by them, are we able to see in hindsight that the resolution of the workers' motion represents something, that the visible movement of people is standing in for the absent and invisible movement of goods, money, and ideas circulating in industry.

The basis for the chief stylistics of cinema was given in the first film sequence. Signs and symbols are not brought into the world, but taken from reality. It is as though the world itself wanted to tell us something.



And

AND... a conjunction, a part of speech that connects two words, phrases or clauses together.

For instance:
THE ME'S
AND
THE YOU'S

Standing between the items it conjoins, in fact not only that, it connects and separates, distinguishes and fuses. If two conditions are combined by AND, they must both be true for the compound condition to be true as well. The definition can also be extended to idiomatic phrases that behave as a unit with the same function as a single-word conjunction: as well as, provided that... but also, included, leftover, to exclude, the rest, to rest, free time...

AND as an infix operator is often used for bitwise operations, such as:

0 AND 0 = 0
0 AND 1 = 0
1 AND 0 = 0
1 AND 1 = 1

or perhaps:

one poor AND one zero equal one less poor, one less poor AND one zero equal one even less poor, one even less poor AND one zero equal one richer, one richer AND another zero equal one even richer, one even richer AND another zero equal one much richer.

Atomiza- tion

Atomization is a cinematic phenomenon occurring at the factory gate. Once the work force leaves the work behind, the atomized workers go about their romances, their perpetrations, their destinies in the grand scheme of world events. Whilst the first film – *The Workers Leaving the Lumière Factory* – still needed to make its point by demonstrating the unity of form and matter: film as a medium of capturing motion in images and film as a mass of people in motion, the future cinema was free to explore the motion as something else than mere motion in movement – as a motion of the social world. And there the individual destinies proved to be a better subject matter for the camera's prying eye. At the cinema's initial moment the work force entered the frame only to be rendered invisible for the posterity.



Then, I imagine the vector of that movement and then I imagine what my next movement will be and then I imagine a vector between the movement I just made and the one I just imagined and then I perform the movement that is my interpretation of the vector between those two movements – the real movement I did and ghost, imagined movement of my body. The result movement becomes my next initial proposition.

Exhaus- tion

"The tired has only exhausted realization, while the exhausted exhausts all of the possible." (Gilles Deleuze) According to Deleuze, it seems there are four ways of exhausting the possible:

- form exhaustive series of things,
- dry up the flow of voices,
- extenuate the potentialities of space,
- dissipate the power of the image.

It is extremely difficult to tear all adhesions away from the image, extremely difficult to make a pure image, that is nothing but image, arriving at the point where it suddenly appears in all its singularity, retaining nothing of the personal, nor of the rational, and ascending into the indefinite. The family. The silence. The television. The exhausted is the exhaustive, the dried up, the extenuated and the dissipated. To exhaust the image one must speak always of the trivial, clichéd and as evocative as possible; speak fast, without pause, never stopping, as if struggling to compete with the abundance of compressed televised images; speak at times enthusiastically, without any reason at all. Be approving. Speak in an exalted style. Images promise one thing, and another, yet another, yet another, promise images...

Canonicity dance was defined by the regime of visibility, by external representation of what the dance body should be performing. In opposition to this expressive externality of dance, Steve Paxton explored in his work the non-expressive internality. Much the same as other avant-garde choreographers, for instance, Trisha Brown in her *If you couldn't see me*, where she was dancing with her back facing the audience. The



Forma- tions

A tactical formation is the prerequisite for deployment of any kind. It describes how individuals forming a group or mass are positioned awaiting direction. A vanguard is the forward element of a formation. To avoid the inevitable breakdown in cohesion, the formation must be reinforced and tightly monitored. A primary unit, a formation consists of a succession of strata useful for mapping or description. Key words may be inserted at different points making up a formation. A formation movement involves anywhere from two to dozens of workers performing a choreographed routine. All false, useless and slow movements must be eliminated; if necessary kinesthetic, spatial and relational awarenesses must be developed; a metric, tonal, associational or intellectual rhythm is decided upon before running the formation forward in each particular sequence.

Godard's Axiom of Capital

Perhaps 1 poor and one 0 equal one less poor (10), one less poor and one zero equal one even less poor (100), one even less poor and one zero equal one richer (1.000), one richer and another zero equal one even richer (10.000), one even richer and another zero equal one much richer (100.000). The Capital functions like that.

At one given moment it adds, and what is added are the zeros.

One must see or learn to see that tens, hundreds, thousands of me and you, when it's time to pay, when it's time to sum up the defeats and the victories, one gets it up the ass very often, one gets it up the ass because one, I didn't want to see, you either, she either and he either didn't want to see that all those dreams are represented. He didn't want to see that all his dreams are represented at given time. Time given and taken back by the zeros that multiply them.

Movement editing // gradual elimina- tion



"First. Find say 10 or 15 different men (preferably in as many separate establishments and different parts of the country) who are especially skillful in doing the particular work to be analyzed. Second. Study the exact series of elementary operations or motions which each of these men uses in doing the work which is being investigated, as well as the implements each man uses. Third. Study with a stop watch the time required to make each of these elementary movements and then select the quickest way of doing each element of the work. Fourth. Eliminate all false movements, slow movements and useless movements. Fifth. After doing away

with all unnecessary movements collect into one series the quickest and the best movements as well as the best implements."

(Frederick Winslow Taylor)



Post- industri- alization, fatigue

In former times the potential for formation of collective subjectivity rested on the proletariat's unique ability among the social classes to transform the economic relations into a political question. In post-industrial times however the possibility to form a universal political subject has become an enigma both for the political agency and the political thought. The industrial proletariat could separate the sphere of labor from the sphere of leisure time, intellect, affectivity, social communication and creativity. It was here, in the sphere of leisure time, where the political organization could emerge. However, in the context of post-industrial economy, based on the subsumption of knowledge, creativity and attention to the economic production, that separation is no longer there. The elements that once formed the foundations for the emergence of political organization and, consequently, the emancipation from economic power relations are now placed at the heart of economic production. With the attention, social communication and creativity thus being exhausted in the production processes, with the social life thus being subsumed to the economic life, the potential for formation of political subjectivity and social agency disappears as well. It has become a political dogma that the social transformations can nowadays only be effected by the autonomous economic processes and not a political agency of a collective subject. In this disappearance of the potential to form a political subject, characterizing contemporary post-industrial societies, what seems to remain as a shared experience is the exhaustion of creative forces, where the subject leaves behind the sphere of production and where there's no more strength left for political organization - the experience of fatigue.

Fatigue sets in at the level of individual mental and physical capacities, yet it's an eminently collective phenomenon. It's a phenomenon in common that beckons towards political subjectivity, yet in its paralysis of economic efficiency it also marks the paralysis of political action.

Histories: moving images v. labor v. choreog- raphy

The first film ever made captured the workers of the Lumière factory collectively surging across the factory gate as they leave their place of work. This massive exodus across the factory gate marks the beginning of the history of cinema. And it is with these moving images of the industrial work force stepping into the space of cinematic production that the troubled relation of cinema to the representation of labor began. As commentators have noted, throughout its history the cinema doggedly avoided to show us what remains behind those factory gates, rather insisting on portraying

individual stories of workers once they disband and atomize stepping across the factory gates: love stories, crime stories, war stories - but rarely ever workplace stories.

And while the cinema shied away from the industrial production process, the images themselves had a deactivating effect upon the work: the consumption competed with the production for attention, until industrial production was replaced and images became productive of value.

The intricate parallel history of film and labor begins with an organization of movement: directors Lumière ordered their workers to coordinate their movements so as to all exit the factory before the film reel (800 images, 50 seconds) runs out. Throughout the 20th century the choreographing of movement would continue to influence and be influenced by optimization of production process and development of film representation: think together Meyerhold and Kuleshov, think together Laban and Taylor, think together Paxton and post-industrialization...



puddle. Or step right into it. Under the cobblestones... A woman on the right trips. Hands stretch out to break her fall. She begins to scream, but then stifles her own cry. Dreaming of clean linens and a hot meal. They keep pushing. A repeated refrain. Slogans and protest songs. A group stepping fiercely to the left, joined by more, always more. Hey, wait for me! Keep up the pace! A woman giggles, and is immediately reprieved by an elder woman rushing to the left. A hat, another hat, four hats. Several unrecognizable people, men... or women... I can't really tell, the image is somewhat fuzzy. I try to count the heads, I fail. I try to count the waving hands, fail again. Some peers, some embarrassingly young, several elder people. It's the elder ones that have nothing to loose, they are pushing the strongest. You can almost hear their teeth gnarl. Make a note. Note the measure. Of feet, of breaths drawn, of twitching muscles, spastic bowls. Coughs and yells. Shrieks that can unnerve the calmest soul. The constant rush, the never ending streaming, a pouring out. One bespectacled man with a pipe, a woman with a worn looking skirt a size too small for her, a woman with a pair of trousers hidden underneath her skirt, all rush straight ahead. No one looks back. The exhaustion of it all. The street. The faces, the ponding, the rush.

A mini- mum of effort for a maxi- mum of result

Where does the body of the sleeper go when he turns in his sleep, not while dreaming, but while sleeping? There are two possibilities – underneath itself and over itself. The sleeper's body is a body characterized by perfect technical performance. Regardless of whether it goes underneath or over itself, the sleeper's body will use a minimum of energy and a maximum of its own weight to remain on the same spot. A minimum of effort for a maximum of result. The sleeper's body is no longer a body of construction; it is a body of relaxation, of release (Gelassenheit) and levity, flesh without bones.



Shadow thoughts

...revue today... didactical variét...theatralics of populist performance...distinc-
tions between populist and realist style...
exalted style in realities...translation
from one coordinate system to another:
does it change the latter?...two face -
exhaustion and agency...arresting then
and arresting now...exploded view...red
coming from the left and leaving to the
right...short breath choreographies...in-
terval and interstice...a woman like me,
but...silent show...shadow movement...
slacker...absence of others...topological
space is a strategy...arithmetic of image...
taking power over the original sound...



Strike

The noisy whitewater of sounds. A strong hum of pressed bodies. A hand, and ear, a cap falling on the pavement and being trodden. A pounding... pounding... fist on palms, feet on cracked concrete, heels of shoes digging in patches of soil. Hands grasping leather bags that carry but a few crumbs of bread. A fat lip, a raw knuckle, a torn seam, a ripped blouse, broken spectacles. A rippling in the mass, a push and a shove, a heave and fall back. Tired feet and ruffed up faces. Smears of dirt on skin, smudges of coal, grease, just plain soil. Several burning cigarettes, puffs of smoke. Two steps to the left, then skip a

Us

Me the director, it the camera, you the filmgoers, them the subjects, us watching the film, them performing for the film, us reenacting them on the film set, you watching us reenacting them facing sideways, us present, them gone, us in so many ways not us. "All that, we had all organized like that - all the sounds, all the images, in that order." (Dziga Vertov Group)

BAD co. 1 poor and one 0 / 1 siromašan i jedna 0



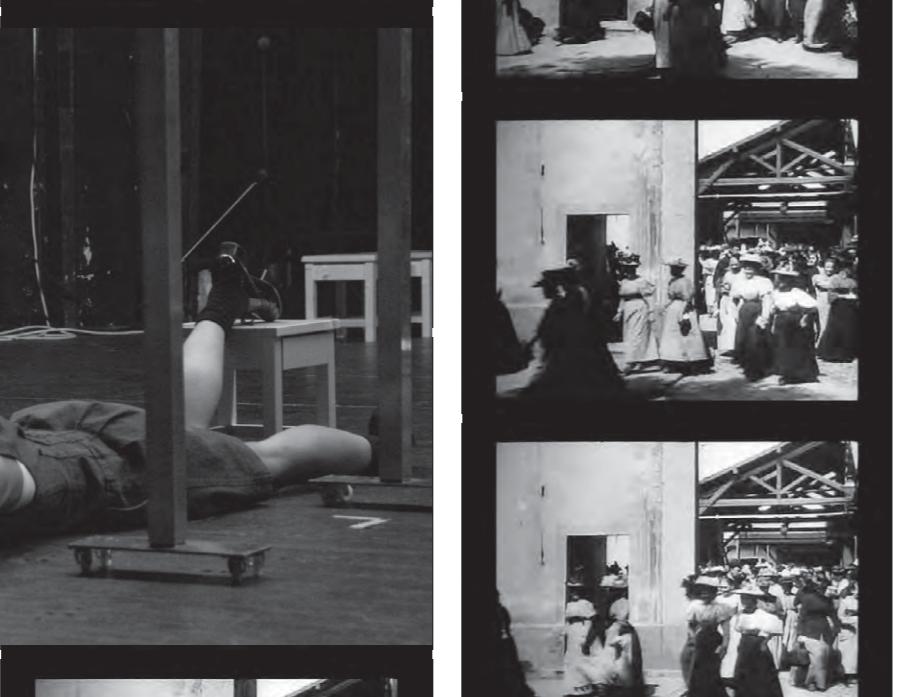
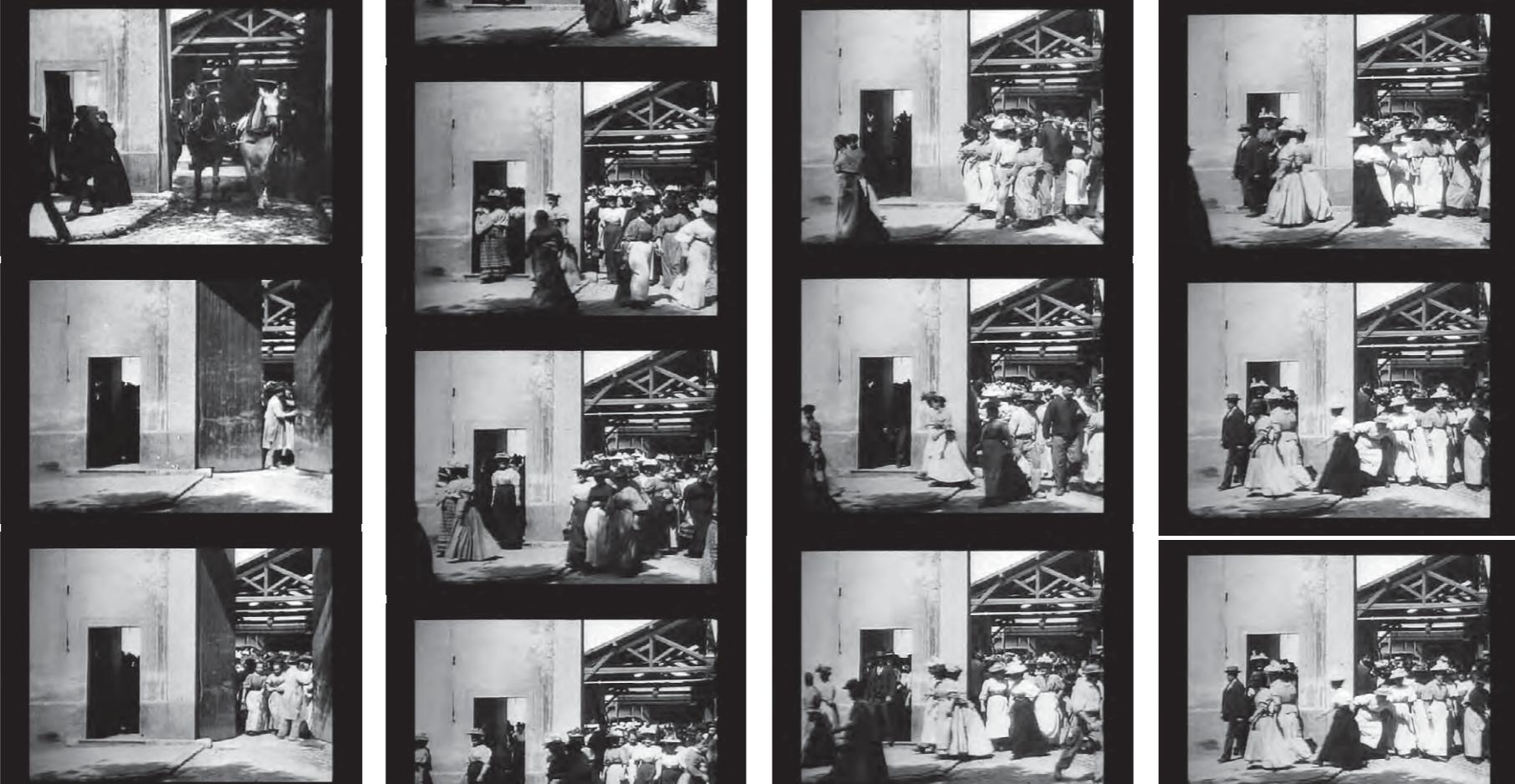
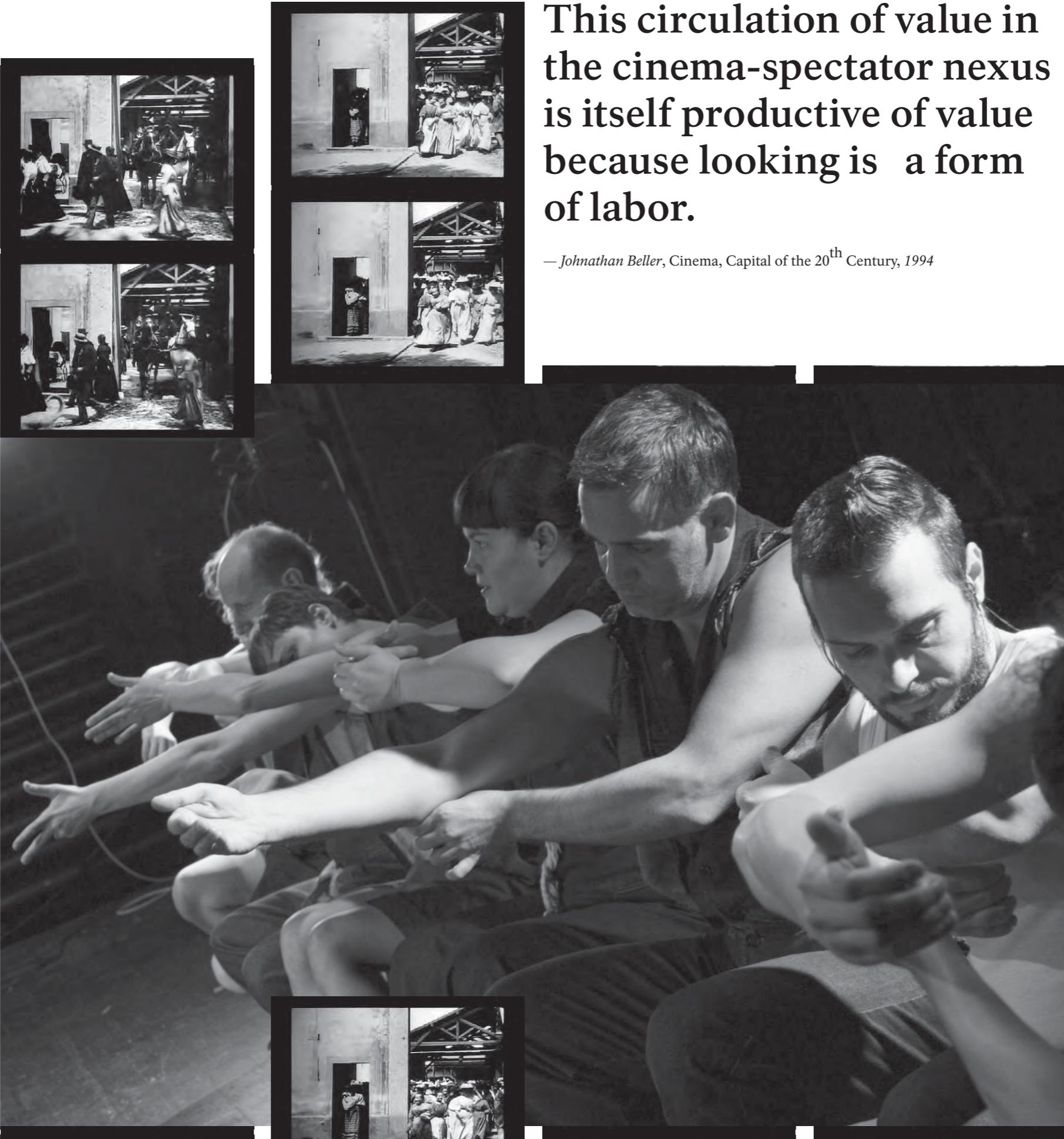
Samo kolanje vrijednosti u sklopu kino-gledatelj postalo je proizvodnjom vrijednosti jer gledanje jest oblik rada.

— Johnathan Beller, Kino, kapital 20. stoljeća, 1994.



This circulation of value in the cinema-spectator nexus is itself productive of value because looking is a form of labor.

— Johnathan Beller, Cinema, Capital of the 20th Century, 1994



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Atomizacija

Atomizacija je kino fenomen koji se javlja prilikom prelaska tvorničkih vrata. Jednom kad radna snaga ostavi za sobom rad, atomizirani radnici upuštaju se u svoje romane, svoje prijestupe, svoje sudbine u vrtlogu svjetskih dogadanja. Dok je prvi film – *Izlazak radnika iz tvornice* – još morao potvrditi svoju poantu demonstrirajući jedinstvo forme i materije: film kao medija koji fiksira kretanje u slici i filma kao mase ljudi u kretanju, kasnija je kinematografija mogla slobodno istraživati kretanje kao nešto drugo od pokreta u kretnji – kao kretanje društvenog svijeta. A tu su se pojedinačne sudbine pokazale boljom materijom za radoznašnju oko kamere. U prvim trenucima kinematografije radna snaga ušla je kada i isti čas otišla u nevidljivost za pokolenja.



Deaktivacija

Recimo da svaki pokret, svako rasprostranje dijelova mog tijela po prostoru zamisljen u obliku vektora koji ima svoju početnu i završnu točku, svoju dužinu i usmjerenje, brzinu i silu. S tom idejom izveden svoj prvi pokret, početnu propoziciju. Zamisljen kako bi izgledao vektor tog pokreta. Onda zamisljen kako će izgledati moja slijedeća kretanja, pa zamisljen vektor između pokreta kojeg sam upravo napravila i onog kojem sam upravo zamislila i onda izveden pokret koji predstavlja moju interpretaciju 'izračuna' vektora između ta dva pokreta – stvarnog i zamisljenog pokreta mog tijela. Rezultat u pokretu postaje mi slijedeća početna propozicija.

Formacije

Taktička formacija je preduvjet za sve vrste grupiranja. Ona opisuje kako pojedinci sačinjavaju skupinu ili masu, pozicionirani i očekujući usmjerenje. Istureni dio formacije nazivamo izvidnicom. Kako bismo izbjegli neminovan slom povezanosti u skupini, formaciju je nužno iznova utvrđivati te pozorno motriti. Kao primarna jedinica, sačinjena je od niza slojeva koji omogućuju mapiranje i jasan prikaz. Moguće je rasporediti ključne riječi na točke koji tvore formaciju. Pokret formacije uključuje od dvoje do nekoliko desetaka radnika u koreografinom programu kretanja. Svi krivi, nekorisni i prespori pokreti se izostavljaju; po potrebi se razvija kinestetički, prostorni i relacijski opažaj; odluka o metričkom, tonalnom, asocijativnom i intelektualnom ritmu se donosi prije izvođenja formacije u svakoj sekvenci.

Godardov aksiom kapitala

Možda je jedan siromašan i jedna nula jednak jedan manje siromašan, jedan manje siromašan i još jedna nula jednak jedan još manje siromašan, jedan još manje siromašan i jedna nula jednak jedan bogatiji, jedan bogatiji i jedna nula jednak jedan još bogatiji, jedan još bogatiji i još jedna nula jednak jedan još manje siromašan i jedna nula jednak jedan bogatiji, jedan bogatiji i jedna nula jednak jedan još bogatiji, jedan još bogatiji i još jedna nula jednak jedan još manje siromašan i jedna nula jednak jedan bogatiji. Kapital funkcioniра na taj način.

U jednom momentu, on dodaje, a ono što je dodano jesu nule.

"Da, ali nule predstavljaju desetke, stotine, tisuće mene i tebe", kaže kapitalist, "činjenica je, onda, da to nisu zapravo nule".

Treba vidjeti ili naučiti vidjeti da deseci, stotine, tisuće mene i tebe, kada dođe vrijeme da se podnesu računi, kada dođe trenutak da se zbroje porazi i pobede,

najčešće najebu, najebu zato što netko, ja nisam htio vidjeti, ti također, ona također i on također nije htio vidjeti da su svi naši snovi već predstavljeni. On nije htio vidjeti da su svi njegovi snovi predstavljeni u datom trenutku. Trenutku koji je dan i uzet od strane nula koje ga umnožavaju.

I

...veznik, vrsta riječi, riječ koja povezuje druge riječi, fraze ili rečenice.

Na primjer:

ONI KAO JA

I

ONI KAO TI

Stojeći između pojmove on ih spaja, ali ne samo to, povezuje ih i u stovremeno razdvaja, razlikuje i sjedinjuje. Ukoliko su dva uvjeta povezana veznikom I, oba moraju biti istinita kako bi i njihova složenica bila istinita. Ovo značenje možemo proširiti i na idiomske fraze: kao, u uvjetima da... no također, uvršten, preostao, izostaviti, ostatak, odmor, slobodno vrijeme... koje djeluju kao značenjske jedinice poput veznika koji se sastoe od jedne riječi / slova.

Kao logička konjunkcija u binarnim operacijama, I se često koristi kao infinski operator, na primjer:

0 i 0 = 0

0 i 1 = 0

1 i 0 = 0

1 i 1 = 1

ili možda:

jedan siromašan I jedna nula jednak jedan manje siromašan, jedan manje siromašan I još jedna nula jednak jedan još manje siromašan, jedan još manje siromašan I jedna nula jednak jedan bogatiji, jedan bogatiji I jedna nula jednak jedan još bogatiji, jedan još bogatiji I još jedna nula jednak jedan znato no bogatiji.

Mi

Ja redatelj, kamera, vi filmski gledatelji, oni subjekti, mi koji gledam film, oni koji izvode za film, mi koji reinsceniramo na filmskom setu, vi koji promatrajući filmski set postance gledate nas kako reinsceniramo njih, mi sadašnji, oni odavno nestali, mi na toliko načina ne mi. "Sve to, sve smo to tako organizirali mi – sve zvučeve, sve slike, tim redom."

(grupa Dziga Vertov)

Iscrpljivanje

"Umoran je samo iscrpio realizaciju, dok je iscrpljen iscrpio sve mogućnosti." (Gilles Deleuze) Prema Deleuzeu, postoje četiri načina iscrpljivanja mogućeg:

- činiti iscrpne popise stvari,
- isušiti protok glasova,
- umanjiti potencijal prostora,
- istrošiti snagu slike.

Iznimno je teško ukloniti sve što prijava uz sliku, iznimno je teško učiniti sliku čistom, učiniti je ničime doli slikom samom, doći do krajnosti u kojoj ona postaje singularnost, ne zadržavajući ništa osobno, racionalno, uzdižući se u neodredenost.

Obitelj. Tišina. Televizija.

Iscrpljenost je iscrpljeno, presušeno, ublaženo i raspršeno. Da bismo iscrplili sliku trebamo uviđati govoriti o trivijalnom, klišeiziranom, evocirajućem koliko je god moguće; govoriti brzo, bez prekida, kao da se borimo s obiljem komprimiranih televizijskih slika; govoriti povremeno s ushićenjem bez razloga. Odobravajući. Govoreći u uzvišenom stilu. Slike obećavaju nešto, te još nešto, i još, i još, obećavaju slike...

Kontaktna improvizacija

Ranih 70-tih američki koreograf Steve Paxton razvio je improvizacijsku vježbu za dva plešuća tijela u kontaktu, za dva tijela u kontaktu da istražuju najjednostavnije putanje za njihove međusobno pokretane tjelesne mase. Vježba se zasnivala na međusobnom davanju i preuzimanju težine, na međusobnom osjećanju momenta i inercije sile. Ta improvizacijska vježba postala je poznata kao kontaktna improvizacija. Pritom se radilo o generativnoj improvizacijskoj vježbi. Svaka situacija u koju bi dosegla dva tijela u kontaktu bila je jedinstveni ishod prethodne pozicije i izvršenih pokreta. Ništa se nije moglo ponoviti. Zadatosti nisu postojale. Nije postojalo predznanje, već samo iskustvo stjecano tijekom izvođenja vježbe. Trebalo je smanjiti intenciju, a maksimalizirati osjet za intenciju.

Minimum napora za maksimum učinka

Kamo ide tijelo spavača koji se okreće u snu, ne u snivanju, nego u spavanju? Dva su puta – pod sebe i preko sebe. Tijelo spavača je tijelo savršene tehničke izvedbe. Bilo da ide pod ili preko sebe, tijelo će spavača iskoristiti minimum energije i maksimum vlastite težine ne bi li ostalo na istom mjestu. Minimum ulaganja za maksimum učinka. Tijelo spavača više nije tijelo konstrukcije, ono je tijelo opuštanja, otpuštanja i lakoće, meso bez kostiju.

Montaža pokreta // postupno ukidanje

"Prvo. Nadite 10 do 15 različitih ljudi (poželjno bi bilo da dolaze iz različitih ustanova i krajeva zemlje) koji su posebno vješt u obavljanju specifičnog tipa rada kojeg podvrgavate analizi. Drugo. Proučite niz osnovnih operacija ili kretnji koji svaki od tih ljudi koristi pri izvođenju rada kojeg ispitujete, kao i provedbu rada. Treće. Štopericom izmjerite vrijeme potrebno za izvođenje svake od osnovnih kretnji pa odaberite najbrži način obavljanja svakog segmenta tog rada. Četvrtvo. Izbacite sve netočne pokrete, spore pokrete i beskorisne pokrete. Peto. Nakon što ste se riješili svih nepotrebnih pokreta povežite u jedan niz najbrži i najefikasnije pokrete kao i njihove najbolje provedbe."

(Frederick Winslow Taylor)



Postindustrija-lizacija, humor

U nekim prošlim vremenima potencijal za formiranje kolektivne subjektivnosti počinio je na jedinstvenoj moci proletarijata među društvenim klasama da preobrazi ekonomske odnose u političko pitanje. U postindustrijskim vremenima, međutim, mogućnost formiranja univerzalnog političkog subjekta postala je enigma i za političko djelovanje i za političku misao. Industrijski proletarijat mogao je razdvajati sferu rada od sfera slobodnog vremena, intelektualnog rada, afektivnosti, društvene komunikacije i kreativnosti. I u toj sferi slobodnog vremena dogadala se politička organizacija. Međutim, u odnosima postindustrijske ekonomije, temeljene na upregnutoznanju, kreativnosti i pažnji u ekonomskom proizvodnju, razdvajanje više ne postoji. Elementi koji su nekoč tvorili temelje nastajanja političke organizacije i, posljedno, emancipacije od odnosa moći sada su položeni u temelj ekonomskog proizvodnje.

Sada kad pažnju, društvenu komunikaciju i kreativnost iscrpljuje proizvodni proces, kad društveni život biva podvezen pod ekonomski život, potencijal za formiranje političke subjektivnosti i društvenog djelovanja iščezava. Postalo je političkom dogmom shvaćanje da do društvenih promjena danas mogu dovesti samo autonomni ekonomski procesi, a ne više političko djelovanje kolektivnog subjekta. U tom iščezavanju potencijala za formiranje političkog subjekta koje karakterizira suvremena postindustrijska društva, ono što izgleda preostaje kao zajedničko iskustvo jest iscrpljenje kreativnih snaga, iscrpljenje u kojem subjekti ispadaju iz proizvodne sfere i u kojem više ne preostaje snage ni za političko organiziranje, iskustvo umora.

Iako se umor javlja na razini individualnih mentalnih i fizičkih sposobnosti, riječ je o eminentno kolektivnom fenomenu. Riječ je o fenomenu koji zajedničko upućuje na mogućnost formiranja političke subjektivnosti, međutim u paralizi ekonomske učinkovitosti daje naslutiti i paralizu političkog djelovanja.

Sjenovite misli

...revija danas...didaktički variete...teatralika populističke izvedbe...razlika između populističkog i realističkog stila...uzvišeni stil u realitijima...prijevod iz jednog u drugi koordinatni sustav: mijenja li se potonji...dvوليچه: iscrplenost i zastupanje...hapšenje onda i sad...raskopljeni prikazi...crveno koje dolazi slijeva i odlazi udesno...koreografije kratkog daha...interval i interstic...žena poput mene, ali...nijema predstava...sjenoviti pokret...zabušant...topološki prostor je strategija... aritmetika slike...



Štrajk

Bučan huk brzaca. Jak žamor tijela prisutnih jedna o druga. Dlan, uho, kapa koja pada na pločnik i bude zgažena. Udaranje... udaranje... udaranje... šaka o dlanove, stopala o napuknut beton, pete cipela zabijene u komadiće golog tla. Ruke koje čvrsto stišću kožne torbe u kojima nema nego par mrvička kruha. Razbijena usna, izranjavane šake, rasigrani šav odijela, poderana bluza, sloboljene očale. Mreštanje u masi, guranje i nadiranje, izdizanje i padanje. Umorne noge i izgužvana lica. Koža umrljana prljavštinom, tragovi ugljena, masti... zemlja. Nekoliko upaljenih cigareta, nešto ispuhnutog dima. Dva koraka ulijevo, pa preskoči lokvu. Ili stani u nju. Pod pločnikom... Žena na desnoj strani posrće. Pružena ruka je hvata. Ona kratko vrije, no odmah zatim guši vlastiti krik. Snovi o čistom rublu i toplo obroku. Nastavljaju gurati. Refren se ponavlja. Slogani i protestne pjesme. Jedna skupina stupa odvazno ulijevo, drugi im se pridružuju, još njih, uvijek još. Hej, čekajte mene! Držite korak! Jedna žena se cereka, a odmah je kudi druga, starija koja juri ulijevo. Kapa, još jedna, četiri kape. Nekoliko ljudi koje ne prepoznamo, muškaraca... ili žena... Ne mogu sa sigurnošću reći, slika je nekako mutna. Pokušavam izbrojati glave, ne uspijevam. Pokušavam izbrojati ruke koje mašu, opet neuspješno. Neki vršnjaci, neki u besramno mladi, nekoliko starača. Starci su ti koji nemaju što izgubiti, i zato guraju najsnajnije. Skoro da se čuje škrpanje njihovih Zubiju. Zabilježi. Primijeti jedinicu mjere. Koraka, udisaja, trzajućih mišića, zgrčenih crijeva. Kašalj i krići. Vrisak koji bi uznemirio i najmirniju dušu. Stalna jurnjava, tijek koji ne presušuje, izlijevanje. Jedan muškarac s očalama i lulom, žena u iznošenoj i broj premaši sukni, žena koja pod suknjom krije par hlača, svi agnernuli naprijed. Nitko se ne osvrće. Iscrpljenost svega. Ulica. Lica, udarci, nalet tijela.

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Izlazak radnika iz tvornice

Harun Farocki



industrijskog radništva Savezne Republike Njemačke 1975. - glazba koja odjekuje iz originalnog prizora, a ne iz zvučne podloge kao što je bila glupa praksa u tolikim filmovima oko 1968. Ironicno, radnici podnose tu glazbu upravo zato što je rez s komunizmom toliko potpuno više nisu ni svjesni da pjesma potječe iz Oktobarske revolucije.

Godine 1895. kamera braće Lumière bila je uperena u tvornička vrata – kao kakva prethodnica današnjoj opasdi nadzornim kamerama koje automatski i naslijepo prozvode bezbroj slika u cilju zaštite vlasništva nad imovinom. Takve bi kamere možda i identificirale četiri čovjeka u filmu Roberta Siodmaka *Ubojice* (1946.) koji, preodeveni u radnike, ulaze u tvornicu i kradu plaće. U tom filmu vidimo kako iz tvornice izlaze radnici koji su zapravo gangsteri. Današnje nadzorne kamere na zidovima, ogradama, sklađištima, krovovima i dvorištima prodaju se već opremljene automatskim detektorima kretanja. Ignoriraju promjene u svijetu ili kontrast u programirane su da razluču bezačajno kretanje od stvarne prijetnje. (Alarm se aktivira kada ogradu preskoči osoba, ali ne i kada je preleti ptica.)

Tako nastaje novi sistem arhiviranja, buduća knjižnica pokretnih slika u kojoj je moguće pretraživati i dobaviti elemente slike. Do sada se dinamičke ili kompozicijske odrednice sekvence slike – dakle, onoga što je presudan faktor u montažnom procesu preobrazbe sekvence slike u film – nisu klasificirale niti zapisivale.

Prva kamera u povijesti kinematografije bila je uperena prema tvornici, no stoljeće kasnije mogli bismo reći da tvornica ne privlači film, štoviše ona ga odbija. Filmovi o radu ili radnicima nisu postali jednim od temeljnih žanrova, a prostor ispred tvornice ostao je na marginama. Većina narativnih filmova događa se u onom dijelu života koji počinje nakon što rad završi. Sve što čini industrijsku organizaciju proizvodnje superiornom drugim formama – podjela rada na manje segmente, konstantno ponavljanje radnji, stupanj organizacije koji ne iziskuje puno odluka od pojedinca i koji mu ostavlja malo manevarskog prostora – sve to otežava da se pokažu promjene okolnosti.

Berlin, 1934.: radnici i zaposlenici tvornice Siemens u stroju napuštaju krug tvornice odlazeći na nacistički skup. Tu je red invalida, a mnogi nose bijele kombinezone ne bi li dočarali ideju miličiranih znanstvenog pogona.

Demokratska Republika Njemačka, 1963. (točna lokacija nepoznata): *Betriebskampfgruppe* – pogonski vojni odred ili vojska sastavljena od radnika pod vodstvom partije – pojavljuje se na vojnim manevrima. Muškarci i žene u uniformama penju se vrlo ozbiljno na laku vojnu mehanizaciju i odlaze u šum gdje se susreću s muškarcima koji nose kape i poziraju kao saboteri. U trenutku kada konvoj izlazi na tvornička vrata, tvornica se čini poput niza kasarni.

Savezna Republika Njemačka, 1975.: maleno ozvučeno vozilo parkirano je pred Volkswagenovom tvornicom u Emdeenu, pušta muziku uz stihove Vladimira Majakovskog i glas Ernsta Buscha. Sindikalist poziva radnike koji odlaze s jutarnje smjene da se pridruže protestnom skupu protiv preseljenja proizvodnje u SAD. Sindikat koristi optimističku, revolucionarnu glazbu kao podlogu za sliku

Detroit 1926.: radnici silaze niz stepenice pješačkog mosta iznad ulice koja ide duž glavne zgrade Ford Motor Company. Kamera zatim švenka udesno odmjereno samouvjerenosću i odjednom u vidno polje ulazi prolaz, dovoljno velik da kroz njega istodobno može proći nekoliko motora. Iza toga je pravokutno dvorište koje je toliko veliko da bi moglo primiti diržabli. Na rubovima trga stotine radnika kreću se prema izlazima do kojih će stići tek za nekoliko minuta, a u najdubljoj pozadini prolazi teretni vlak savršeno uskladen s brzinom švenke. Drugi pješački most upada u kadar, nalik prvom i s četiri trake stepenica ispunjene mnoštvom silazećih radnika. Kamera inscenira zgradu s takvim majstorstvom i samouvjerenosću da zgrada postaje filmskom lokacijom, kao da ju je konstruirao odjel produkcije kuće samo da bi poslužila dobro usuglašenim švenkovima. Autorska kontrola kamere pretvara radnike u vojsku statista. Glavni razlog zašto su radnici prikazani u filmu jest da se dokaže da film ne prikazuje maketu tvornice automobilom, odnosno da je, drugačije rečeno, maketa napravljena u mjerilu 1:1.

U filmu braće Lumière iz 1895. može se naslutiti da se radnike sabralo u tvorničkim vrata i da su preko praga nahrupili na snimateljevju zapovijed. Filmskoj režiji koja sažima subjekt prethodila je industrijska zapovijed koja je sinkronizirala živote mnoštva pojedinaca. U tom postupku okupila su ih – kao u kadar – tvornička vrata, a iz te regulacije otpušteni su u točno određenom trenutku. Kamera braće Lumière nije imala okular tako da nisu mogli biti sigurni što ulazi u vidno polje slike, a vrata su stvarala dojam kadra koji nije ostavljao prostora za sumnju.

Struktura rada sinkronizira radnike, tvornička vrata ih okupljaju – i taj postupak komprimiranja stvara sliku radne snage. Kao što se može zaključiti ili privati u svijest, ljudi koji prolaze kroz vrata očigledno imaju nešto fundamentalno zajedničko. Slike su blisko vezane uz pojmove, tako da je i ovaj film postao retorička figura. Nalazimo ga u dokumentarnim, industrijskim i propagandnim filmovima, često praćen glazbom i ili riječima u podlozi, gdje slika poprima tekstualno značenje u smislu "izrabljivani", "industrijski proletarijat", "manualni radnici" ili "masovno društvo".

Dojam zajednice ne potraje dugo. Čim radnici predvratu rasprše se u individue – većina narativnih filmova sledi upravo taj aspekt njihove egzistencije.

Ako radnici nakon napuštanja tvornice ne odlaze zajedno na protestni skup, slika njih kao radništva se raspada. Kino bi moglo održati kad bi radnici plešali ulicom – plesno kretanje se koristi u Langovom *Metropolisu* (1927.) kako bi se ostavio dojam radništva. U tom filmu radnici nose uniformno radno odijelo i kreću se suspregnutim, usklađenim ritmom. Ta vizija budućnosti nije se pokazala točnom, barem ne u Evropi i Sjevernoj Americi, gdje promatrujući nekoga na ulici ne možete odgometnuti dolazi li s posla, iz sportske dvorane ili sa socijalnog Kapitala, ili da upotrijebim jezik *Metropolisa*: vlasnike tvornica ne zanima uniformni izgled radnog roblja.

Budući da dojam zajednice nije moguće održati jednom kada je radno mjesto napušteno, retoričku figuru izlaska iz tvornice često nalazimo na početku ili kraju filma, poput sloganova, gdje je moguće ostaviti ga izdvojenog, kao prolog ili epilog. Iznenadjuće je da je čak i u tom prvom filmu bilo nešto što se nije moglo jednostavno nadići. On nudi iskaz koji se opire neposrednom nadovezivanju.

Kad se radi o štrajkovima ili štrajkolomstu, radničkim mirnim zauzimanjima tvornice ili zaključavanju vrata tvornice pred radnicima, dvorište tvornice može se pokazati produktivnom lokacijom. Tvornička vrata čine granicu između zaštićene sfere proizvodnje i javnog prostora – tu, upravo na tom sučelju, pravo

je mjesto da se ekomska borba transformira u političku. Radnici-Štrajkaši izlazu kroz tvornička vrata u stroju, a druge kaste i klase slijede. Tako nije krenula Oktobarska revolucija niti su tako srušeni komunistički režimi. Ipak, važan faktor u padu poljskog komunizma bilo je neradni narod koji je ustrajao pred vratima Lenjinovog brodogradilišta u Gdansku ne bi li pokazao policiji da nije moguće potajice izbaciti radnike iz tvornice. *Čelični čovjek* (Człowiek z zelaza, 1981.) Andreja Wajde je priča o tome.

Godina 1916.: D. W. Griffith nudi dramatični prikaz štrajka u suvremenoj epizodi u *Nesnošljivosti* (*Intolerance*). Prvo radnicima biva srezana plaća (budući da savezi koji žele moralni boljštici radnika zahtijevaju dodatna sredstva), zatim radnici nahrupe na ulicu, policija izade s mitraljezima, zauzme položaj i posmiče rulju. Radnička borba ovdje je prikazana kao građanski rat. Njihove žene i deca okupili su se pred vlastitim domovima i užasnuti promatraju pokolj. Mnoštvo nezaposlenih, željnih da preuzmu posao štrajkaša spremno je i čeka; doslovno, rezervna vojska. To je vjerojatno najveći obraćun pred tvorničkim vratima u stogodišnjoj povijesti kina.

Godina 1933.: U *Deserteru* (*Desertir*), prikazujući prizore klasne borbe u Engleskoj. Radniči-Štrajkaši u tvornicama Austina u Birminghamu pokušavaju sprječiti da štrajkolomci nastave proizvodnju. Pokušavaju zaposjeti tvornicu i pribjegavaju nasilnim mjerama ne bi li sprječili ulazak ili izlazak dijelova iz tvornice. Pokušavaju odvaliti vrata kamiona i izvući štrajkolomca, ali ga ne udaraju kroz otvoreni prozor kamiona ne bi li ga time prisili da otvor vrat i odustane od vožnje. Očigledno da ta borba slijedi nepisana pravila koja ograničavaju razmjere nasilja. Štrajkaši djeluju u strasti, ali bez želje da nekome naude ili unište nešto. Radničke su kampanje gotovo uvijek manje nasilne od kampanja koje se vode u njihovo ime.

Prikupio sam, usporedio i proučio te i mnoge druge slike koje koriste motiv prvog filma u povijesti kinematografije, "izlazak radnika iz tvornice", te ih sačrao u film *Arbeiter verlassen die Fabrik* (*Izlazak radnika iz tvornice*, video, 37 minuta, c/b i u boji, 1995.). Filmska montaža na mene ima totalizirajući učinak. Pred montažu sam sve više imao dojam da se kinematografija već više od stoljeća bavi jednom jedinom temom. Kao dijete koje već više od sto godina ponavlja prve riječi koje je naučilo izgovarati ne bi li učinilo besmrtnim užitak u prvom govoru. Ili kao da je kino sve vrijeme radilo u duhu slikara Dalekog Istoka, uvijek slikajući isti krajolik sve dok nije savršen i dok sam slikar ne uđe u njega. Tek kada više nije bilo moguće povjerovati u takvo savršenstvo, otkriven je film.



U filmu braće Lumière o izlasku iz tvornice zgrada ili prostor funkcionalna kao posuda – puna na početku, a prazna na kraju. To zadovoljava žudnju oka koja se pak može temeljiti na drugim žudnjama. U prvom filmu cilj je bio prikazati kretanje i time ilustrirati mogućnost prikazivanja pokreta. Glumci se kreću kao da je cilj bio da hodanje postane živo za novi *orbis pictus* – ovog puta u pokretnim slikama. Knjiga koja bi se bavila slikama pokreta mogla bi, enciklopedistički, kazati da se motiv vrata javlja u jednom od prvih djela književnosti – *Odiseji*. Na izlazu iz pećine oslijepjeni Kiklop opipa vrhove životinja ispod kojih su privezani *Odisej* i njegovi suputnici. Izlazak iz tvornice nije književna tema, nije tema koja je adaptirana iz vizualizirane književnosti za kino. No, s druge strane,

nije moguće zamisliti filmsku sliku koja se ne odnosi na slike iz prefilmskog doba – slikane, pisane ili narativne slike, mentalne slike. Idući stranputicama možemo otkriti nešto od te pretpovijesti. Čim je 1895. izdana zapovijed da se izade iz tvornice, krenula je van bujica radnika. Iako na trenutku jedni drugima zasmetaju – možemo vidjeti mlađu ženu koja drugu povlači za sukiju prije nego što se razidu u suprotnim smjerovima, svjesna da se druga neće usudit uzvratiti pred strogim okom kamere – sveukupno kretanje ostaje brzo i nitko ne zaostaje. To je vjerojatno posljedica toga da je primarni cilj bio prikazati kretanje, možda su i smjerokazi bili postavljeni. Tek kasnije, jednom kada smo naučili kako filmske slike mogu uhvatiti ideje i kako zauvrat ideje njih fiksiraju, retrospektivno možemo uvidjeti da odluka o kretanju radnika nešto predstavlja, da je vidljivo kretanje ljudi tu zamjena za odsutno i nevidljivo kretanje dobara, novaca i ideja koja kolaju u industriji.

Temelj osnovne kinematografske stilistike postavljen je prvom filmskom sekvencom. Znakovi i simboli nisu doneseni na svijet već preuzeti iz stvarnosti. Kao da nam je sam svijet nešto želio reći.

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Preveo Tomislav Medak



University of Zagreb – Student Center – Culture of Change – Teatar & TD / Sveučilište u Zagrebu
– Studentski centar – kultura promjene – Teatar & TD

Stage managers / inspicijenti:
Vedran Hleb, Jelena Božić

Technical direction / šef produkcije: Krunoslav Dolenc
Light designers / majstori rasvjete: Miljenko Bengez, Damir Kruhak
Sound designer / majstor tona: Vlado Horvatić
Light technicians / tehničari rasvjete: Mario Vučec, Boris Bogojević
Sound technician / tonski tehničar: Boris Fažo
Stage makeup / majstor maske: Iva Dežmar
Costume department / garderobnjike: Đurđa Janeš, Jagoda Kolenko
Set construction / majstor scene: Stipo Katavić
Stagehands / scenski radnici:
Darko Doman, Željko Mikin, Domagoj Retkovač, Ozren Gorjan
Props / rekviziteri: Krunoslav Županić, Mladen Božović
Carpentry / stolar: Dragan Pavlić

World Première: October 2008, Dom im Berg, steirischer herbst, Graz, Austria
Praizvedba: listopad 2008., Dom im Berg, steirischer herbst, Graz, Austria

Zagreb Première: January 2009, Teatar & TD, Zagreb, Croatia
Zagrebačka premjera: siječanj 2009., Teatar & TD, Zagreb, Hrvatska

Duration / trajanje: 60"

Season / sezona: 2008/2009

Co-production:
steirischer herbst, University of Zagreb – Student Center –
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steirischer herbst

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BADco. is co-organizer of BLACK/North SEAS. BLACK/NORTH SEAS has been funded with support from the EU Culture Programme.
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TJEDAN 5, 10.03.2008.
do PET, 07.03.2008.

+ "IZZAK RADNIKA 12 TRAVNIČE" U GRADU

1972 - 1947 = 1925

1974 - 1927 = 1947

1980 - 1984 + 1911 = 1897

1895 + 1978 = 1999

1895

workers of the Lumière Factory storm across the factory gates under the behest of their employer acting as the first film director ever

1911

the first film studio opens in Hollywood

1925

Eisenstein's Kino Fist deals a black *Kino Eye* to Vertov

1927

set a hundred years into the future, Fritz Lang's *Metropolis* depicted a dark vision of a working society divided between the intellectual class leaving in riches above the ground and menial class of uniform laborers toiling underground

1947

after completing the endeavors in movement choirs and dance notation, Rudolf von Laban takes the efficiency of production process to a new level in his research book the *Effort*, undertaking an effort to understand the patterns of movement, the time taken to perform tasks in production lines and the energy it requires, in order to eradicate the "shadow movement"

1972

Steve Paxton and his students pioneer the contact improvisation

1974

after realizing that they took images and put the sound too loud - the same sound - always the same sound too loud, Dziga Vertov group is beset with the dilemma of *Here and Elsewhere* over its film *Until the Victory*

1978

Zeke sells out in Schrader's *Blue Collar*

1980

workers strike at the Gdańsk Shipyard demanding freedom to unionize - 20 years after the fall of socialism the shipyard stands closed

1984

amidst the stand off between British miners and Thatcherite government over the halving of miner work force, coking plant workers clash with the mounted police at Orgreave

1999

Xavier Le Roy delivers a lecture-performance *Product of Circumstances*, which I happen to see only couple of years later - one performing, one choreographing, and the same one directing, none employed

1895

radnici tvornice Lumière nahrupljuju kroz tvorničku vrata po nalogu svog poslodavca koji je ujedno bio i prvi filmski režiser

1911

otvara se prvi filmski studio u Hollywoodu

1925

Eisensteinova kino-saška nabija šljivu *Kino-Oku* Dzige Vertova

1927

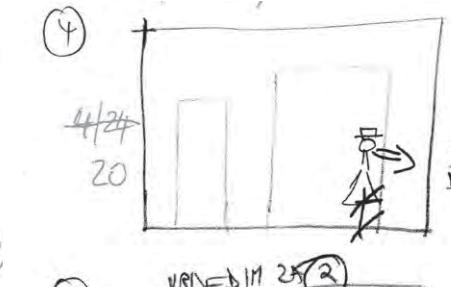
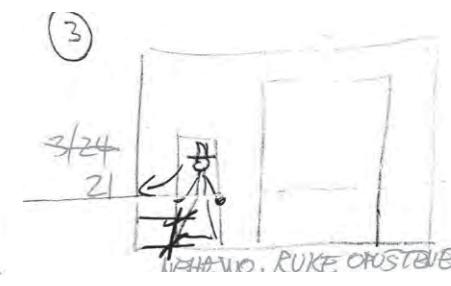
radnja *Metropolis* Fritza Langa smještena sto godina u budućnost, opisuje mračnu viziju radničkog društva podijeljenog na intelektualnu klasu koja živi u izobilju na površini zemlje i radničku klasu jednoličnih fizičkih radnika koji rintaju pod zemljom

1947

po uspješnom završetku rada na pokretnim zborovima i plesnoj notaciji, Rudolf von Laban, u studiji *Effort*, dovodi proces proizvodnje na novu razinu, trudeći se shvatiti obrasce kretanja te vrijeme i količinu energije potrebne za obavljanje neke akcije na proizvodnoj traci s ciljem isključivanja 'sjenovitih pokreta' iz rada

1972

Steve Paxton i njegovi učenici uvođe kontakt improvizaciju u ples



uvidjevši da su uzelci slike i na njih naličili preglasan zvuk – isti zvuk – uvijek isti zvuk, uvijek preglasan, grupa Dziga Vertov polemizira oko pitanja *Ovdje je drugdje* sagledavajući svoj rad na filmu *Do konačne pobjede*.

1978

Zeke pređe na stranu izrabljivača u Schraderovom filmu *Blue Collar*

1980

radnički štrajk u brodogradilištu u Gdańsku zahtijeva slobodu udruživanja u sindikate – 20 godina nakon pada socijalizma brodogradilište je zatvoreno

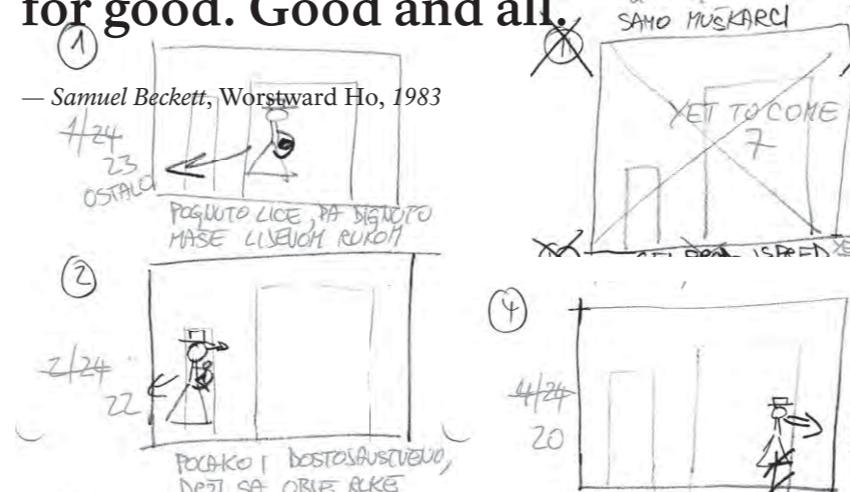
1984

zbog razilaženja britanskih rudara i Thatcherine vlade oko problema prepopoljavanja rudarske radne snage, radnici koksare sukobljavaju se s policijskom konjicom u Orgreaveu

1999

Xavier Le Roy izvodi predstavu/predavanje *Product of Circumstances*, koju igrom slučaja uspijevam vidjeti tek nekoliko godina kasnije – jedan izvođač, jedan koreograf, koji je također i režiser – niti jedan zaposlen

First the body. No. First the place. No. First both. Now either. Now the other. Sick of the either try the other. Sick of it back sick of the either. So on. Somehow on. Till sick of both. Throw up and go. Where neither. Till sick of there. Throw up and back. The body again. Where none. The place again. Where none. Try again. Fail again. Better again. Or better worse. Fail worse again. Still worse again. Till sick for good. Throw up for good. Go for good. Where neither for good. Good and all.



Prvo tijelo. Ne. Prvo mjesto. Ne. Prvo oboje. Sada bilo koje. Sada drugo. Mučno od jednog probam drugo. Natrag mučno od oboje. I dalje. Nekako dalje. Dok mi nije mučno od oba. Povratim i odem. Gdje nema nijednog. Dok mi nije mučno od tamo. Povratim i natrag. Tijelu ponovno. Gdje ga nema. Mjestu ponovno. Gdje ga nema. Pokušam ponovno. Ne uspijem ponovno. Bolje da ponovno. Ili bolje da gore. Ne uspijem gore ponovno. Još gore ponovno. Dok mi nije mučno. Povratim zauvijek. Odem zauvijek. Gdje nijedno nije zauvijek. Zauvijek i sve.

