



Oblivion

ovni 2012 videos and debates

may 8th to 13th

L'OBSERVATORI ARCHIVES

a project by OVNI

[UNKNOWN FRAME
OBSERVATORY]

With the collaboration of

Centre de Cultura Contemporània
de Barcelona

Cooperation with/Touring to:
MUSAC (Museo de Arte
Contemporáneo de Castilla
y León)

Coordination

Abu Ali, Joan Leandre, Simona
Marchesi, Rosa Llop

Research and Programming

Abu Ali
Toni Cots
Joan Leandre

Rosa Llop
Simona Marchesi
Stefano Casella

Contributions

Georgia Tsismetzoglou
Jean-Claude Carrière
Patrick Watkins
Rebond pour La Commune
Adbelmumin
Daniel and Nadja Monnet

Technical Production

Stefano Casella

Production Assistants

Nicola Tanno
Daniel Sancho

Floor Managers

Verónica Baena
Craig Gawler
Félix Pancho Gawler

Graphic Design

Jordi Calvet
<http://jordicalvet.net>

Poster image

La Commune
Photograph by Corinna Paltrinieri

OVNI Server/ web

Sergi Lario
<http://sofiethic.org>

Technical support

VIDEOLAB
Cintex - Sony
HP

Subtitling and translations

Eva Reyes de Uña
Nuria Rodríguez

Translations from the Arabic

Maisda Turki
Anna Alberich

Archives Consultation

Salah Malouli
Mahu Thiam Fall

Thanks to

Peter Watkins, Peter Brook,
Michael Propper, Rainer Moritz,
Nina Soufy, Pamela Gallo

Antje, Robert, Consuelo, Maja,
Pere, Marta, Ester, Pilar, Sònia,
Zoubida, Marc, Mikel, Catalina,
Orquesta del Caos, Maria Ruido,
Consonni, Desenfoque, Idesuport
Institut Français de Barcelona

Welcome

Yasmín, Tobias, Ivan, Abdu,
Joanna, Yasin, Jan.

Oblivion [OVNI 2012]

ARXIUS DE L'OBSERVATORI

Opening May 8th 2012, 8.30pm

Oblivion intro (70 min)

May 8 - 13 Thematic screenings.

DV Screened in original version with Spanish - Catalan subtitles.

SCREENINGS PRESENTATIONS AND DEBATES

AUDITORIUM AND HALL:

Simultaneous screenings. 6pm – midnight

WORKSHOPS

SALA MIRADOR (4th floor): 11am – 2pm

May 11 - 13 (Friday to Sunday).

ACCESS TO ARCHIVES

HALL: 5pm – midnight

Around 2,000 audiovisual documents.

FREE ADMISSION

ARXIUS DE L'OBSERVATORI

WWW.DESORG.ORG

The **Observatory Archives** are structured around particular themes and have a clear purpose: to encourage a critique of contemporary culture and society, using different strategies: video art, independent documentary, mass media archaeology...

The Archives cover a huge range of works that are disparate but share a commitment to freedom of expression and probe our individual and collective fears and pleasures. Together, they offer a multifaceted view, thousands of tiny eyes that survey and explore our existing world and announce other possible worlds. It is a discourse that above all values heterogeneity, plurality, contradiction and subjectivity; an antidote to the cloning and repetition of corporate mass media.

Given that the call for entries organized by OVNI every 18 months is theme-based, the works selected over the years offer a reading, a kind of record of some of the dreams and nightmares of our times. We have seen the range of issues and preoccupations become more focused over time, from works with very diverse themes in OVNI 1993 to 1996 (expanding and challenging the video medium, reinstating the formal and thematic freedom of its early years), progressively narrowing down to increasingly specific themes: identity versus media (1997-1998), community (2000), globalisation (2002), Post-Sept 11th (2003), Resistances (2005), The Colonial Dream - Autonomous Zones (2006), Exodus - The Margins of the Empire (2008), Dis-Reality (2010), and Oblivion (2012).

A selection of the Archives is available online at: <http://desorg.org/> (Around 800 videos)



Oblit

[ovni 2012]

This program in the form of an essay aims to shed light on some of the more disturbing aspects of contemporary life. Specifically, it looks at experiences involving conflict with power and at the imminent arrival of an even greater confrontation. A clash that exceeds the political realm and expands towards the notion of civilisation itself, and that seems to emanate from a source within the inner life of human beings.

Bearing this in mind, we present a series of screenings that look further than the immediacy of recent events, the logic of action-reaction, and the persistent notion of the other as intrinsically negative, in order to take a step back and observe from a distance that allows reflection.

We convey this vision through a programme with a dual core: *La Commune* by Peter Watkins, and *The Mahabharata* by Peter Brook, which we have contextualised with a series of documentaries and other documents that show contemporary expressions of the central theme.

La Commune offers a vision of contemporary conflict that transcends political oblivion. A cinematic reflection that looks back to a historical milestone – the emergence and disappearance of the 1871 Paris Commune and, at the same time, questions our own social reality

and its representation in the media, given that Watkins chose to work with non-actors, people who express the actual conditions of their lives in Paris in 1999.

We will screen this film in three parts, each followed by a discussion session led by members of *Rebond La Commune*, the group that was created as a result of the making of this film.

Peter Brook's *The Mahabharata* also deals with conflict but rather than taking a historical approach it positions itself outside of history, outside of linear time. It plays out in mythical time, the time of constant return and of the dialectic tension between the oblivion and remembrance of true human nature. The *Mahabharata* presents this conflict on several levels – linked to politics (power), civilisation, and the survival of life on Earth –, but also as an expression of the inner struggle that is fought out within every human being.

Each of the three parts of *The Mahabharata* will be preceded by excerpts from a conversation that we recorded with Jean-Claude Carrière, the screenwriter in charge of the theatrical adaptation of Brook's *The Mahabharata*, in which we explore the keys to this work in relation to the notions of conflict and oblivion.



This story is about you

The programme begins by following the course of the Mahabharata, an immense poem that flows with the majesty of a great river, which is full of “inexhaustible riches, defies all analysis, whether structural, thematic, historical or psychological. Doors are continually opening, which lead onto other doors. The Mahabharata cannot be held in the hollow of one’s hand. There are many ramifications. Sometimes seemingly contradictory, they succeed each other and intertwine, but we never lose the central theme of a looming threat, to which

everything starkly points. We are living in a time of destruction. The question is, can we avoid it?”⁽¹⁾

Against this background, from its very first lines, the Mahabharata takes us on an inner journey of knowledge and transformation.

– *What is the poem about?*

– *It is about you. It is the story of your race. How your ancestors were born. How they grew. How vast war arose. It is the poetical history of mankind. If you listen carefully, at the end you will be someone else.*⁽²⁾

The illusion of power

The story gradually introduces us into a confrontation between the Pandava and the Kaurava. A confrontation that is a battle for power, although it arises from two almost opposite conceptions of life. With all their nuances and ambivalence, we see the *Pandava* proceed in accordance with their quest to fulfil the *dharma*, while the *Kaurava* seem to be guided only by desire and fear: the desire to possess power and the fear of losing it. They do not hesitate to use all possible means to achieve their end, they respect no limits whatsoever.

And they act with the complicity of their parents, a blind king and a queen who voluntarily blindfolds herself.

Then the two sides play a game of dice, as a way of representing and temporarily avoiding direct conflict; but it is also a frame-up. The game is rigged – power play is always rigged. There can only be one outcome: defeat and the loss of everything they own, even their freedom. The *Pandava* face a future of exile and war.

In the present day, this rigged game takes on shapes and names that often hide its true purpose: to create a reality that is tailored to the private interests of a few. This is the case of so-called “free trade”, for example, which is supposedly a fair game in the sphere of economics. But the unequal terms of its participants and the non-reciprocal nature of the rules mean that it is inherently based on a desire for supremacy. Other examples disguise the obvious corporate and entrepreneurial nature of some social networks, and of many digital tools that barely hide their dark underside of control. And so we dwell in a realm of appearances: we appear to choose, we appear to communicate, we appear to be safe, thanks to a dense network of social devices. But inadvertently, when we comply with the daily ritual of submission to our work, to the educational and health system, to culture and to entertainment, we are signing a silent contract:

I accept competition as the foundation of our system, even though I am aware that it generates frustration and anger for the majority of those who lose. I agree to be humiliated and exploited in exchange for being allowed to humiliate and exploit those on a lower rung of the social pyramid (...)

I accept that, in the name of peace, the largest Government expense will be Defence (...) I agree to be served up negative and terrifying news from around the world every day, so that I can ascertain the extent to which our situation is normal.⁽³⁾

Obviously, failure to sign “the contract” entails various increasing forms of exclusion. In view of this situation, protest can easily be channelled through the realm of appearance and made to give up its transformative power. But if protest tries to become real it will be stigmatised as sectarian, aggressive and violent, regardless of the means and ends it chooses.

Del Poder (“On Power”), the documentary by Zaván, focuses precisely on this aspect: the moment at which power reveals its true nature, beyond the fine names that it adopts to protect and legitimise its actions. This *moment of revelation* when power shows its true face comes about when it turns to the violence of repression.

Genoa, 2001, hundreds of thousands of demonstrators protest on the streets. It is not an isolated event, the movement has been gaining strength, in Seattle in 1999, in Prague in 2000, and it is starting to represent a possibility for change... The "authorities" shield the city. They fence in entire neighbourhoods and suspend the Schengen treaty, to protect the summit of the heads of the world's eight most powerful states. According to police trade union sources, they deliberately plan for a scenario of extreme violence, without ruling out the possibility that people may be killed ⁽⁴⁾. Police violence is unleashed, people are beaten indiscriminately. There are soon casualties, hundreds of them, some of people in comma. The situation quickly becomes a trap for the protesters, to such an extent that Amnesty International declares it "the greatest violation of human rights in Italy's history since World War II." Carlo Giuliani is killed by two shots to the head; the Commissioner who is tried for his murder is subsequently absolved. Far from reigning in the police violence, this death seems to stimulate it and give it its true meaning. The repression continues undiminished during the days that follow. *Del Poder* shows us the events unfolding through a montage of footage, mostly archival material filmed by the actual activists with non-professional equipment. It offers us a silent vision; images without sound, as if they were being observed from a great distance, which

paradoxically brings them closer and at the same time allows us to see beyond the veil of the news-image, leaving room for equanimity. An equanimity that doesn't in any way soften the denunciation, but instead increases its seriousness. *What I've seen reminds me of depictions of Argentina during the military dictatorship*, declared German Member of Parliament Hans-Christian Ströbele. ⁽⁵⁾

On May 27th, 2011, the police tried to evict citizens who were camping at Plaça Catalunya (Barcelona), exercising their right to gather in a public space. What ensued was one of the best-documented episodes of police brutality in recent history. The effective, exemplary and unyielding response of the protesters also made history. When the citizens who had been attacked lodged a complaint against police violence, the judge decided to close the case without even listening to the complainants. The shelving of the complaint left citizens as a whole in an extremely serious state of vulnerability.

Exile

Exile can take many forms. Some of them don't even involve physically moving elsewhere, but they do entail going through a period of which the true limits are not known.





4

The *Mahabharata* presents exile as a period of extreme hardship, in which death is always present. But so is the growing awareness of its opposite. To leave one's portion of power, to be banished from the city and forced to live in nature, also means embarking on a search for knowledge and a radical questioning of reality.

A questioning that puts life itself at stake. As in the scene where the *Dharma*, which has taken on the form of a lake, cross-examines the exiled brothers.

*What is quicker than the wind? Thought.
What can cover the earth? Darkness.
Give me an example of grief. Ignorance.
Of poison? Desire.
An example of defeat. Victory.
What is the cause of the world? Love
What is your opposite? Myself.
What is madness? A forgotten way.
And revolt? Why do men revolt?
To find beauty, either in life or in death.
And what for each of us is inevitable? Happiness.
And what is the greatest wonder?
Each day death strikes, and we live as though
we were immortal.⁽⁶⁾*

One of the things at stake is the dualist conception of reality, from its very roots, because the opposite emerges from the self. The notion or illusion of alterity emerges from this crease or break. To forget its origins is a sine qua non condition for the exercise of power: the possession, illegalisation, and exploitation of the Other. An alterity that ensnares even those who position themselves on the reverse side of that illusion.

To resist falling into dualism, or to remember its origins, also implies recognising the ambivalence of all experience. Victory is a form of defeat; reality is both real and unreal at the same time...

Nature and social movements also have their own ambivalence. The analysis of certain trees and plants that contain both productive and destructive elements may also enable us to question certain political tendencies that reduce discourse to a dichotomy between good and evil.⁽⁷⁾

The earth's complaint

But there is also another reading of this fixed game that the Mahabharata spoke of, one that goes beyond the clash for power; a broader reading that is not about the triumph of one side or the other, but deals directly with the survival of mankind and life on earth.

I have heard the earth complain. What did she say? She said: Men have grown arrogant, every day they give me fresh wounds, there are more and more of them. They are violent, driven by thoughts of conquest. Foolish men trample me. I shudder... and I ask myself, what will they do next?⁽⁸⁾

Violence against nature had never been as intense and as widespread as it is under global capitalism, which sees nature as pure alterity.

Coline Serreau's *Local Solutions for a Global Disorder* focuses on a specific, crucial aspect of this violence – that which *intensive agricultural exploitation* (which is fittingly named) exerts upon the earth, farmers, products and their consumers. It reminds us that its origins are closely linked to military technology, and particularly to a notion of agriculture as war and conquest. Traditional farmers from countries like Ukraine, France, Morocco, Burkina Faso, India and Brazil talk about the female nature of the earth and about their work, their capacity to generate community and knowledge. This is compared to a male chauvinist vision that only sees the earth as a source of exploitation and short-term gain, a mere physical medium for chemical products such as fertilisers, herbicides, pesticides...

The earth ends up becoming a genetic testing ground for experiments that only seek instant profits. And technology plays the role of a sinister utopia that is able to virtually hide the increasingly numerous deserts of depleted or simply poisoned lands.

And again, as in the *Mahabharata*, we can sense the complicity of a blind king and a blindfolded queen in the background. In this case, the blindness and partisanship of governments controlled by blood ties with the big corporations: hundreds of vegetable species, types of fruit, etc., are excluded from authorised seed catalogues, and it becomes illegal to grow or sell them. And at the same time, new genetically modified species are quickly approved even though their impact on the environment and human health have barely been tested.

In a process that runs parallel to the political reality, power goes as far as to make reality illegal, with the aim of ultimately replacing it. An attitude that seems to flow directly from the vision that Antonin Artaud described in 1947: *One must by all possible means of activity replace nature wherever it can be replaced (...) so we shall see at last the reign of all the fake manufactured products, all of the vile synthetic substitutes in which beautiful real nature has no part, and must give way finally and shamefully before all the victorious substitute products.*⁽⁹⁾

But Coline Serreau's film does not simply present a catastrophic vision. It allows farmers, philosophers and economists to speak

about the new alternatives they are experimenting with, and to denounce the causes and strategies behind the current environmental and political crisis. *Pierre Rabhi, Claude and Lydia Bourguignon, Brazil's landless workers, Kokopelli and Vandana Shiva in India, Antoniets in Ukraine ... The interviews show that there are other options, that a possible alternative is already happening and offering concrete responses to environmental challenges and, more generally, to the crisis of civilisation that we are currently in the midst of.*⁽¹⁰⁾

War

In the dead silence of the morning, at 5:29:45 Mountain War Time, the *Jornada del Muerto* was bathed in an intense flash of a light that man had only seen from the stars. Julius Robert Oppenheimer, who is often credited as the father of the atomic bomb for his role in the *Manhattan Project*, wrote: *We knew the world would not be the same. A few people laughed, a few people cried, most people were silent. I remembered the lines from the Hindu scripture, the Bhagavad Gita (in the Mahabharata), where Vishnu (...) says: "Now, I am become Death, the destroyer of worlds."*⁽¹¹⁾



In 1965 Peter Watkins made *The War Game (La Bombe)*, a film about the possible effects of a nuclear strike on the United Kingdom. The heads of the BBC, which had produced the film, were horrified by its realistic and political force. Watkins' film is a harsh condemnation of nuclear escalation as a crime against humanity, and of the ridiculous protective measures with which the government seeks to reassure the population. The data from the atomic blasts in Japan and the massive air raids over Germany at the end of World War II offer some measure, on a small scale, of the magnitude of the disaster. Immediately after the explosion, the tragedy worsens with police control and the repression of a population that has been largely abandoned to their fate. After consulting high-ranking government officials, the BBC decides to ignore its own internal codes of conduct and block its broadcast for twenty years. The same thing happens to the Watkins' next film, a political allegory that is critical of the political-police repression in the US during the Nixon government. *Punishment Park* (1970) barely runs for four days after its New York Premiere and has never been seen on TV in the United States.

Watkins then continues to make works that are continue to be marginalised by the media. The combination of a direct and innovative language, his courage and his radical approach to his subject



matter makes Watkins burst the banks of the "tolerance" that the audiovisual industry espouses. Finally, in 1999 he embarks on *La Commune (Paris 1871)*, produced by the Arte television network. Watkins decides to shoot and edit it in open dissent with what he aptly calls the "Monoform": a kind of grammar that the television and film industry imposes on its "products" and justifies

with supposedly objective and technical criteria such as audience figures, visibility, programming... The Monoform doesn't just set the default for what audiences are capable of watching and the content they are interested in, it also predefines their *vision* of what they watch. And this vision is hijacked by the effects of visual over-stimulation arising from a rapid-fire bombardment of images, sound effects, voices, music, a frenetic series of ever-changing camera angles and movements... *These variations on the Monoform are all predicated on the traditional belief that the audience is immature, that it needs predictable forms of presentation in order to become 'engaged' (i.e., manipulated). This is why so many media professionals rely on the Monoform: its speed, shock editing, and lack of time/space guarantee that audiences will be unable to reflect on what is really happening to them.* ⁽¹²⁾

La Commune is a radical departure from Monoform. It is shot in black and white, it lasts almost 6 hours, it is a montage of long, slow shots, it does not have a musical soundtrack, it uses non-professional actors who address the camera... The result is nothing like the "fetishist monument" that Arte would have been happy to accept. Instead, its content, editing and the collective experience of the shoot make it into a project that challenges historical

oblivion, but also the role of the actual media and the construction of reality.

Over 200 people participated in the shoot of *La Commune*, held at a former factory. Most of them were not professional actors but ordinary citizens who agreed to participate in this project about a historic event that most of them barely knew about, and to position themselves in the film according to their political affinities and preferences. In this way, history (1871) and contemporary reality (1999) were in constant dialogue. In itself, the shoot was a revolutionary experience that profoundly affected many of the participants. The experience did not only allow them to discover a forgotten part of their own history – an episode that the French educational system prefers to gloss over – but also its radical relevance today. Groups of workers, women and legal and illegal migrants talk about their current work status, about education, the media... and at the same time they play out the struggle in the barricades of 1871 Paris, where they are astonished to witness the death of their ancestors, the forgotten massacre of over forty thousand people.

We are now moving through a very bleak period in human history - where the conjunction of postmodernist cynicism (eliminating



humanistic and critical thinking from the education system), sheer greed engendered by the consumer society sweeping many people under its wing, human, economic and environmental catastrophe in the form of globalization, massively increased suffering and exploitation of the people of the so-called Third World, as well as the mind-numbing conformity and standardization caused by the systematic audiovisualization of the planet have synergistically created a world where commitment is considered old fashioned. Where excess and economic exploitation have become the norm - to be taught even to children. In such a world as this, what happened in Paris in the spring of 1871 represented (and still represents) the idea of commitment to a struggle for a better world, and of the need for some form of collective social Utopia - which WE now need as desperately as dying people need plasma. The notion of a film showing this commitment was thus born. ⁽¹³⁾

La Commune does not fit into the epic tradition – it also opens up a reflection on the difficulties of the revolutionary experience: the way the old power structures tend to be reborn within it, the tendency of alternative media to reproduce media standards, etc... In *The Spirit of a World Without Spirit*, Michel Foucault, para-

phrasing a protester, reminds us that political or economic change is not enough – we must overthrow the whole set of values that this reality has constructed. *But above all, we have to change ourselves. Our way of being, or relationship with others, with things, with eternity, with God, etc., must be completely overhauled. It will only be a true revolution if this radical change in our experience comes about.*⁽¹⁴⁾

Throughout 2001, from Tunis to Toronto, from Cairo to Barcelona, the world saw the emergence of decentralised, autonomous protest movements. *If these popular uprisings have taught us anything, it is that revolutions do not occur as singular events – with the toppling of a tyrant or the capture of state power – but are complex processes that share the same objectives.*⁽¹⁵⁾ And so we see the failure of the media, police and cultural barriers that have been put up to keep people apart. All these protests have something in common: the desire for freedom and a decent life, the rejection of a disreality that hides and highjacks life.

A few hours before he died, Dimitris paid the rent for the apartment in which he lived alone. Then he caught the subway to Syntagma and shot himself. A note in his pocket said: *My name is Dimitris*

Christoulas, I am a pensioner. I cannot live under these conditions. I cannot look for food in the garbage bins. This is why I have decided to end my life (...) I believe that the futureless young will one day take arms and hang the national traitors upside down in Syntagma square.⁽¹⁶⁾ April 4, 2012

In the story of the Mahabharata, the path of war becomes inevitable when those who wield power decide not to grant the banished people even enough land to cover the point of a needle. When basic conditions for living are withheld. When the illusion of power possesses and blinds those who think they wield it.

- *Has everything been done to prevent the war?
Absolutely everything?*
- *Can it be prevented?*
- *I can tell you with absolute conviction you won't have
the choice between peace and war.*
- *What will be my choice?*
- *Between war and another war.*
- *The other war, where will it take place?
On a battlefield or in my heart?*
- *I don't see a real difference.*⁽¹⁷⁾

It is no coincidence that an old Persian story on which Peter Brook based one of his productions comes to mind here ⁽¹⁸⁾: One day, 30 birds overhear somebody talking about the Simurgh. Some of them think this mysterious word means Power itself, others think it is the forgotten Truth, they're not sure... but they feel irresistibly drawn to it, like moths in the darkness are drawn to the flame of a candle. So they decide to embark on this long and difficult journey through the darkness, not knowing how long it will take. They face danger and encounters, they cross through the valley of doubt and the valley of love, of separation, wonder and death... Only to finally discover at the end of this pilgrimage that they themselves are the Simurgh. (Simurgh means 30 birds in Persian)

abu ali

Note:

Oblivion, and everything that this word brings to mind, has been possible thanks to the inspiration of Jean-Claude Carrière. We also want to express our special thanks for the collaboration and ideas of Patrick Watkins and Toni Cots.

- ¹ *The Great History of Mankind*, Jean-Claude Carrière, 1989.
- ² *The Mahabharata*. Adaptation by Peter Brook and Jean-Claude Carrière, 1989.
- ³ *The Contract*, Anonymous on the Net, 2003.
- ⁴ *El Atropello de Génova*, Rafael Poch, 2012.
- ⁵ *Ibid* 4
- ⁶ *Ibid* 2
- ⁷ From the Alfred Decker's *Urban Rhizomes* at Oblivion _ ovni 2012
- ⁸ *To Have Done with the Judgement of God*, Antonin Artaud, 1947.
- ⁹ *Solutions Locales pour un Désordre Global*, Coline Serreau, France, 2009.
- ¹⁰ Julius Robert Oppenheimer.
http://en.wikipedia.org/wiki/J._Robert_Oppenheimer
- ¹¹ Peter Watkins. <http://blogs.macba.cat/peterwatkins>
- ¹² Peter Watkins. <http://pwatkins.mnsi.net/commune.htm>
- ¹³ Peter Watkins. <http://blogs.macba.cat/peterwatkins>
- ¹⁴ *The Spirit of a World without Spirit*, Michel Foucault, 1979.
- ¹⁵ From the Jérôme Roos roarmag.org at Oblivion _ ovni 2012
- ¹⁶ Dimitris Christoulas. You can read the note in full at:
http://es.wikipedia.org/wiki/Dimitris_Christoulas
- ¹⁷ *Ibid* 2
- ¹⁸ *Mantiq al Tayr, The Language of the Birds or The Conference of the Birds*, Farid-ud din Attar, Persia S XI.





A black and white photograph of a person in a boat, possibly a fisherman, with a large net or structure in the background. The person is in the foreground, and the background is filled with a complex network of lines and structures, possibly a fishing net or a large-scale construction project. The overall mood is somber and contemplative.

Oblivion

[program ovni 2012]



TUESDAY, 8

HALL AND AUDITORIUM:
SIMULTANEOUS SCREEN-
ING

8:30pm Opening program:
Oblivion intro (70 min)



WEDNESDAY 9
HALL AND AUDITORIUM:
SIMULTANEOUS SCREENING
7PM TO MIDNIGHT

7pm

On the Mahabharata. A conversation with Jean-Claude Carrière, 30 min
Abu-Ali, Toni Cots, Stefano Casella, France, Catalonia, 2012.

"The Mahabharata is the epic poem of oblivion; of forgetting the source".

7.30pm

The Mahabharata, Part One: The Game of Dice. 98 min. Peter Brook – Jean-Claude Carrière, France, UK, 1989.

The Mahabharata is one of the world's greatest books. It is also the longest poem ever written. It was written in Sanskrit, and is about fifteen times the length of the Bible.

"Maha" in Sanskrit means "great" or "complete", "Bharata" is primarily the name of a legendary character, then that of a family or clan. So the title can be understood as "The Great history of the Bharatas". However in an extended meaning "Bharata" can mean "Hindu", and, even more generally "Man". So the Mahabharata could be translated as "The Great history of Mankind". According to most scholars, the events recounted in

The Mahabharata probably have a historical source. Others maintain that the correct interpretation of the poem lies entirely in the direction of myth. Yet others point out the importance of the teaching books in the epic - political, social, moral and religious - and see The Mahabharata as a long treatise of government initiation

"As far as we were concerned, this immense poem, which flows with the majesty of a great river, carries an inexhaustible richness which defies all structural, thematic, historic and psychological analysis. Doors are constantly opening which lead to other doors. It is impossible to hold the Mahabharata in the palm of your hand. Layers of subtext, sometimes contradictory, follow upon one another and are interwoven without losing the central theme. The theme is a threat: we live in a time of destruction - everything points in the same direction. Can this destruction be avoided?" Jean-Claude Carrière

In our interview with Carrière, he talked about what he sees as the core of the Mahabharata: it is a poem on oblivion. Mankind seems to constantly forget the source of its true nature. Indian tradition says: "Everything in the Mahabharata is elsewhere. What it is not there is nowhere". Part one, "The Game of Dice", shows us a growing confrontation between two sides battling for power. One side is clearly closer to the idea of *dharma* than the other, which barely bothers to respect it. To avoid direct

hostilities, they decide to play a game of dice; but the game is rigged. Playing with power is a rigged game.

9.15pm

Master Plan. About the power of Google, 3 min
Ozan Halici & Jürgen Mayer. Germany, 2007.

Google is the most powerful search engine on the Net. From the beginning, money was not important to the founders of Google "they wanted to make the world a better place."

9.20pm

Lord of the Rings, 6 min
St01en Collective out of SF Bay area, USA, 2011.

A free interpretation of the classic epic The Lord of the Rings, which becomes "The Fellowship of the Ring of Free Trade".

In boardrooms around the world, corporations are hatching a master plan to gain control of everything. "Free trade" would allow them to exploit nature and control all forms of life.

9.30pm

Le Contrat, 9 min
Anonymous on the net, France, 2003.

Every morning, we sign the Contract. The system at the heart of our "free" world is based on a kind of contract that we all agree to. We sign it every morning: "I accept competition as the foundation of our system, even though I am aware that it generates frustration and anger for the majority of those who lose.

I agree to be humiliated and exploited in exchange for being allowed to humiliate and exploit those on a lower rung of the social pyramid (...)"

9.40pm

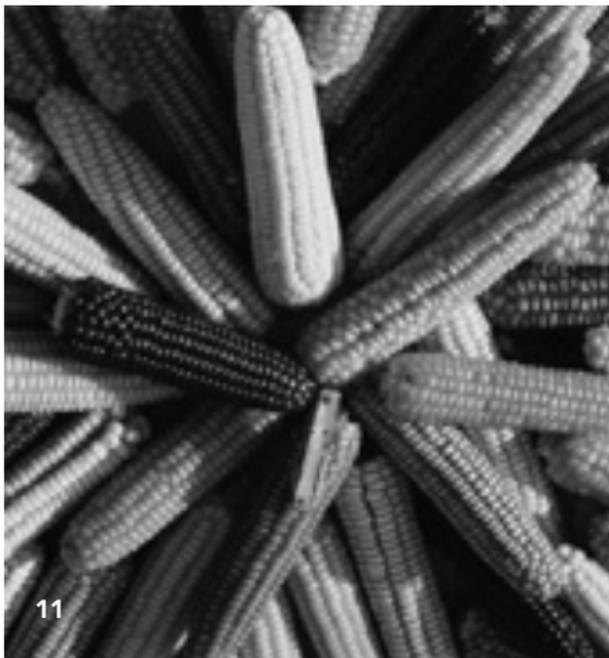
In collaboration with BccN Festival

www.bccn.cc

Del Poder, 72 min

Zaván, Spain, 2011.

The clash between the State and the social movements in Spain in 2011 laid bare the true nature of power. The police crackdown was a response to the largest protest to date. Three hundred thousand demonstrators were faced with the most violent side of democracy. Using images of these events taken from various sources, this film reflects on democracy, power and its symbols, the role of the media and violence, as well as questioning the language of film and the scope of its possibilities.



THURSDAY 10

**HALL AND AUDITORIUM:
SIMULTANEOUS SCREENING
7PM TO 12PM**

7pm

HALL: presentation

Urban Rhizomes, Alfred Decker

www.permacultura-bcn.org

Urban Rhizomes is a workshop that explores the ambivalence of the natural world and social movements. Through an examination of certain trees and plants that contain both productive and destructive elements, we question political tendencies that reduce discourse to good/bad dichotomies. We can learn from and utilize natural forces in order to build the world we want to live in today without waiting for the collapse-in-progress to arrive in full force.

Alfred Decker has combined permaculture with social and ecological activism for the last 15 years throughout Europe and the Americas. He currently lives in Barcelona, and is in the process of developing a local permaculture group in the city centre, "Permacultura Barcelona."

7.30pm

The Mahabharata, Part Two: Exile. 105 min.
Peter Brook – adaptation by Jean-Claude Carrière, 318 min, France, UK, 1989.

Having been tricked by Power and humiliated by the arrogance of those who now wield it, the Pandavas are forced into exile even though they still harbor a desire for justice. They face twelve years of banishment in the wilderness, and a further year during which they must live in disguise and avoid being discovered.



The Mahabharata, portrays this exile as a period of extreme hardship in which death is always present – but so is the growing awareness of its opposite. To abandon the palace and swap the city for nature also leads them to renew direct contact with life, embark on a search for knowledge, start a process of cleansing and strengthen the bond of brotherhood. Nevertheless, this strengthening seems to lead back towards war. Part two ends with the famous reflections of the *Baghavad Gita* in which Krishna responds to the doubts of Arjuna.

9.15pm

Pour en finir avec le jugement de dieu
[fragment], 5 min
Antonin Artaud, France, 1947.

“Because one must produce, one must by all possible means of activity replace nature wherever it can be replaced, one must find a major field of action for human inertia, the worker must have something to keep him busy, new fields of activity must be created, in which we shall see at last the reign of all the fake manufactured products, of all the vile synthetic substitutes in which beautiful real nature has no part, and must give way finally and shamefully before all the victorious substitute products (...)” *Antonin Artaud*.

9.20pm

Solutions Locales pour un Désordre Global,
112 min. Coline Serreau, France, 2009.

Alarm-raising and catastrophist films have been made, and they have served their purpose. Now it is time to show that there are solutions. To give voice to the farmers, philosophers and economists who are inventing and experimenting with new alternatives while also explaining why our society is mired in the current ecological, financial and political crises. Pierre Rabhi, Claude and Lydia Bourguignon, the landless workers of Brazil, Kokopelli and Vandana Shiva in India, Mr. Antoniets in Ukraine... Meet the resistance fighters in love with planet Earth. The series of surprisingly concordant interviews proves that options exist and that an alternative is possible. It is a concrete response to the ecological challenges – and the crisis of civilisation in general – that we are currently in the midst of.

**FRIDAY 11
HALL AND AUDITORIUM:
SIMULTANEOUS SCREENING
6PM TO MIDNIGHT**

6pm

**Float Like a Butterfly, Sting Like a Bee, 3 min
James Ihezue, USA, 1967.**

At the height of the Vietnam war, with the media drumming up the war and patriotism, Cassius Clay took the name Mohammed Ali and refused to go to war or to participate in propaganda activities. He paid the price of being stripped of his world heavyweight title and faced a prison sentence. "No, I am not going 10,000 miles to help murder, kill and burn other people to simply help continue the domination of white slavemasters over dark people the world over."

6.05 pm

The Mahabharata, Part Three: The War. 95 min

Peter Brook – Adaptation by Jean-Claude Carrière, 318 min, France, UK, 1989.

After the reflections from the *Bhagavad Gita*, the war begins: a tragedy that pits brother against brother and sucks up whole families, people of great courage. It is a war of devastating consequences, which does not just threaten the survival of one of the two sides, but the continuity of life on earth. "Even the blades of grass tremble in fear." A battle in which the clashing

sides do not hesitate to use the ultimate weapons. Vishnu himself exclaims: "Now I am become Death, the destroyer of worlds." This is a war that is also played out inside every human being.

8pm

**Now I become Death, the Destroyer of the Worlds, 10 min
Serious Remix, No-Zone, 2012.**

5, 4, 3, 2, 1

In the dead silence of the morning, at 5 h 29 min 45 sec, the first atomic bomb exploded in a desert area of New Mexico known as La Jornada del Muerto. "We knew the world would never be the same. Few people laughed, few people cried, most people were silent. I remembered the lines from the *Bhagavad Gita* (*Mahabharata*) in which Vishnu says: 'Now I am become Death, the destroyer of worlds.'" Oppenheimer (Director of the Manhattan (atomic research) project).

8.20pm

**La Commune (Paris 1871), Part One, 120 min
Peter Watkins, 345 min, France, 1999.**

Presented by the collective Rebond pour la Commune and Patrick Watkins

We are now moving through a very bleak period in human history - where the convergence of postmodernist cynicism (eliminating humanistic and critical thinking from the education system), sheer greed engendered by the consumer society sweeping many



people under its wing, human, economic and environmental catastrophe in the form of globalisation, massively increased suffering and exploitation of the people of the so-called Third World, as well as the mind-numbing conformity and standardization caused by the systematic audiovisualization of the planet have synergistically created a world where ethics, morality, human collectivity, and commitment (except to opportunism) are considered old fashioned. Where excess and economic exploitation have become the norm - to be taught even to children. In such a world as this, what happened in Paris in the spring of 1871 represented (and still represents) the idea of commitment to a struggle for a better world, and of the need for some form of collective social Utopia - which WE now need as desperately as dying people need plasma. The notion of a film showing this commitment was thus born.

10:20 pm

HALL: presentation and debate

Roar_ Revolution as a Co-Creative Process.

The Revolution as a co-creative process.

Jérôme Roos_www.roarmag.org

If the popular uprisings of 2011 have taught us anything, it is that revolutions do not occur as singular events – with the toppling of a tyrant or the capture of state power – but are complex long-term processes that play out over multiple years or even decades. They involve not just the removal of a government,

but also the systemic transformation of political and social institutions, cultural norms and values, human consciousness and collective action. Such revolutions are, by their very nature, social and collaborative processes.

In this presentation, I will look back at the uprisings of 2011-12 from the perspective of 'networked resistance', analysing how and why – in this time of crisis – the world is suddenly faced with the emergence of decentralized, leaderless protest movements from Tunis to Toronto. Providing a panoramic overview of the ongoing global revolutionary wave, I will not only show how all these uprisings emanate from the same source (a defunct world capitalist system), but also how their similar revolutionary tactics might be an indication of the world that awaits us.

I will tell my story along the line of videos and songs of the movement. My final video will be a special address by the Greek resistance hero Manolis Glezos to the Spanish movement, to be premiered at OVNI.

SATURDAY 12
HALL AND AUDITORIUM:
SIMULTANEOUS SCREENINGS
6PM TO MIDNIGHT

6:00pm

Erhal / Vés-te'n- Diari de la plaça Tahrir, 55 min
Marc Almodóvar, Egypt, Catalonia, 2011.

January 25, 2011. The fall of Ben Ali in Tunis on January 14, 2011, was a beacon of hope to the Arab world. All the attention is on Egypt, where groups expressing solidarity with Alexandrian Khaled Said, a young man killed by the police, are calling for Egyptians to take to the streets against the regime. The chosen date is January 25, National Police Day, seen as one of the pillars of the decades-long regime ruled by Mohammed Hosny Mubarak as an ally of the West. But people, demanding freedom and social justice, break through the barrier of fear, go out on the streets, and begin a rebellion that will send shockwaves around the world. *Erhal* (Leave) is an inside chronicle of the 18-day struggle that toppled one of the most seemingly stable dictators in the Middle East.

6:55pm

Manipulación Mediática - El Cairo 17.12.2011,
3 min. Anonymous on the Net, 2011.

The Egyptian army brutally repressed a demonstration on December 17, 2011. Images from independent sources show the harshness of this murderous repres-

sion. Then, mainstream media reports show us a supposedly "balanced" view.

7pm

London "I don't call it rioting,
I call it an insurrection", 5 min
BBC, UK, 2011.

An interview with writer and local resident Darcus Howe on the events that took place in London in 2011.

"Have some respect for an old West Indian 'negro' " "I don't call it rioting, I call it an insurrection...of the masses of the people. It is happening in Syria, it is happening in Clapham, it's happening in Liverpool, it's happening in Port-au-Spain, Trinidad, and that is the nature of the historical moment."

7.05pm

27 de Mayo de 2011 Plaça Catalunya, 4 min
15Mbcn.tv, Catalonia, 2011.

On May 27, 2011, police tried to evict the camp at Plaça Catalunya (Barcelona), which consisted of citizens exercising their right to freedom of assembly in a public space. The ensuing events in Barcelona became one of the most-documented cases of police brutality in recent history. They will also go down in history for the effective, exemplary and forceful non-violent response of the demonstrators.

Following these events, a group of citizens filed a complaint reporting police abuse. But the judge

closed the case without even hearing the complainants. This decision effectively left the claimants – and all citizens – utterly defenceless, and left the perpetrators of the serious events that took place on May 27 unpunished. It also created a dangerous precedent that is reminiscent of the impunity that existed in Spain during Franco’s dictatorship.

#SOS27M Police impunity questions Spain’s democracy and justice system and calls for the support of the international community.

7.10pm

Interview with Eduardo Galeano, 11 min
15Mbcn.tv, Catalonia, 2011.

An interview with Uruguayan writer and journalist Eduard Galeano, who spoke at the Acampadabcn assembly on May 23, 2011. “There is another world beating inside this one, a world that is different and seemingly difficult. It will not easily be born, but its definitely beating in this present world, and I sense its presence in these spontaneous demonstrations: in Plaça Catalunya in Barcelona, in Sol in Madrid (...) People ask me: “What’s going to happen now?.. What’s next?... What will become of this?” And I can only answer from my own experience. I say: “Well... nothing... I don’t know what’s going to happen, and it doesn’t really matter to me. All I care about are the things that are happening now, the present moment, and what this moment augurs about another moment



that will come into being, although I do not know how it will be. It would be as if, every time I had an experience of love, I asked myself what was going to happen next.”

7.30pm

La Commune (Paris 1871), Part Two, 120 min
Peter Watkins, 345 min, France, 1999.

9.30pm

HALL:

Intervention and debate around

La Commune and its relevance today.

Rebond pour la Commune and Patrick Watkins
www.rebond.org

The story of Rebond dates back to January 8, 2000, when some fifty “actors” and film technicians came together to organise the first weekend of experimentation at the Maison Populaire in Montreuil, on March 11 and 12, under the title “Rebound - média et immédiat”.

SUNDAY 13

**HALL AND AUDITORIUM:
SIMULTANEOUS SCREENING
6PM TO MIDNIGHT**

6pm

Hall: screening with commentary

Two Tahrirs: Lights in Cairo, shadows in Baghdad

GRECS & OVQ

The Grup de Recerca sobre Exclusió i Control Social (GRECS) and the Observatori de la Vida Quotidiana (OVQ) – who are working together on a research project called “Strong Squares: the political beating of the heart of the city” – present a screening accompanied by a discussion and a thematic workshop based on a documentary path through the apparent world of the information “freedom” that the Internet puts within our reach.

In the tumultuous Arab social context of 2011, the Net emerged as one of most crucial tools for spreading information about the popular uprisings in different countries in the region. A year later, if we want to go back and follow the trail of those revolts, we simply type keywords into a search engine and we are faced with millions of possibilities. But beyond this initial avalanche of results, what kind of information can we glean from this noisy, slippery magma?

In this intervention we will explore how collective memory - and also forgetting - is shaped in a context such as this, through a search focusing on two upris-

ings that occurred almost simultaneously: the revolution in Cairo’s Tahrir Square, which received strong media coverage, and the citizen uprising in Tahrir Square, Baghdad, which was silenced in the press. From Egypt to Iraq, this dual path will enable us to experience the potential autonomy of the virtual world as a source of information independent of the mainstream media, and to consider the limitations of the Net as a scenario of and for social conflict.

GRECS Research Group on Social Exclusion and Control. An interdisciplinary, international group of researchers that promotes critical reflection around the issues of social exclusion and control, based at the University of Barcelona.
<http://www.ub.edu/grecs/>

OVQ: Observatory of Everyday Life. An assembly-based organisation of social researchers and visual arts professionals that carries out research on aspects of contemporary social life on the streets.
<http://www.ovq.cat>

7.35pm

Sembrando Sueños, 6 min
Elio González, Spain, 2011.

“If you have built castles in the air, your work need not be lost, that is where they should be. Now put the foundations under them.” George Bernard Shaw.

Some images from the 2011 protests at Puerta del Sol in Madrid. "These are just some impressions, which I have etched in my mind. With all my respect to the people who have acted in accordance with their beliefs and gathered in this square for days. And to Antonio, warrior of words who shares his outrage with all those present."

7.40pm

**La Barcelona que no se ve,
la que se esconde** [fragment], 10 min

Blanca Isabel Cardoso, Enrico Missana, Fatima Kamal, Marta Corti, Marta Cortiona, (Captura Raval), Spain, 2004.

I don't think politicians have read any history at all, modern or ancient. Situations repeat themselves, and no matter how many guns they have, it will all be repeated again, because it will be necessary. Watch out world leaders, murderers like Mr Bush...this is a Barcelona you can't see; one that hides.

7.50pm

Phi, 15 min

Jessica Mautner, Greece, UK, 2011.

A provocative montage of eyewitness images from the streets of Athens, sourced from youtube. The footage is performatively revoiced by the artist using only the sounds ph- and p-, creating a close-up, personal response to a highly mediated event, and drawing





WORKSHOPS
SALA MIRADOR (4th FLOOR)

ALGO QUE GRITAR AL MUNDO
ALGO QUE NO SEGUIR CALLANDO
QUE LIBRE NACE EL SER HUMANO
Y AL MOMENTO SOMOS TODOS ESCLAVOS

MÁS QUE LOS ACTOS DE LOS MALOS,
ME TERRORIZA LA INDIFERENCIA DE LOS

attention to certain key sounds that are both beyond and nearer than the noises of the crowd and the sirens. The Greek character phi represents the so-called 'golden ratio' and is an eternal ideal. Through the constant voicing of this letter, the soundtrack of the video highlights the idea of constant movement in situations of direct action and social change, but also its shadow side: the state doctrine of never-ending linear progress and 'civilisation'. The video also makes reference to the atrocity exhibition and how we experience and interpret 'riots' in the highly mediated present, in order to explore 'moral' responses to street violence.

8.05pm

La Commune (Paris 1871), Part Three, 120 min
Peter Watkins, 345 min, France, 1999.

FRIDAY MAY 11

11AM – 14PM

Roar

Revolution as a Co-Creative Process

Jérôme Roos . www.roarmag.org

If the popular uprisings of 2011 have taught us anything, it is that revolutions do not occur as singular events – with the toppling of a tyrant or the capture of state power – but are complex long-term processes that play out over multiple years or even decades. They involve not just the removal of a government, but also the systemic transformation of political and social institutions, cultural norms and values, human consciousness and collective action. Such revolutions are, by their very nature, social and collaborative processes.

SATURDAY 12

11:00AM - 2:00PM

Rebond pour la Commune

La Commune

www.rebond.org

A discussion with Patrick Watkins and the group *Rebond pour la Commune*, which was created as a result of the participants' experience in the production of Peter Watkins' *La Commune*. The gathering between *Rebond* and local groups from Barcelona will revolve around the film and its reading and experiences in the current context.



17



OTHER WORKS INCORPORATED INTO THE ARCHIVE
Available for public consultation from May 2012

SUNDAY 13

11AM - 2PM

GRECS & OVQ

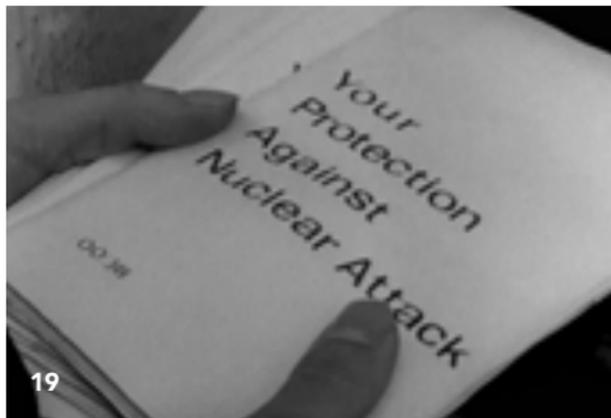
www.ub.edu/grecs/

www.ovq.cat

Two Tahrirs: Lights in Cairo, Shadows in Baghdad

In the tumultuous Arab social context of 2011, the Net emerged as one of most crucial tools for spreading information about the popular uprisings in different countries in the region. A year later, if we want to go back and follow the trail of those revolts, we simply type keywords into a search engine and we are faced with millions of possibilities. But beyond this initial avalanche of results, what kind of information can we glean from this noisy, slippery magma?

A thematic workshop based on a documentary path through the apparent world of the information "freedom" that the Internet puts within our reach.



4pm - 6pm

Alfred Decker

Urban Rhizomes

www.permacultura-bcn.org

Urban Rhizomes is a workshop exploring the ambivalence of the natural world and social movements. Through an examination of certain trees and plants that contain both productive and destructive elements, we question political tendencies that reduce discourse to good/bad dichotomies. We can learn from and utilize natural forces in order to build the world we want to live in today without waiting for the collapse-in-progress to arrive in full force.

Al-Madina (the city), 14 min Gonzalo Ballester, Spain, 2011.

He travelled to another land, a different sea, and was certain that he had found a better city. But he didn't realise that his own city was travelling with him.

A Tale of Two Cities (1946), 10 min War Department, Video 301. USA, 1946.

A propaganda documentary film from the archives of Pare Lorentz Center at the Franklin D. Roosevelt Presidential Library and Museum, which shows the destruction of Hiroshima and Nagasaki.

La Bombe (The War Game), 48 min Peter Waktins, UK, 1965.

"By late 1964 Harold Wilson's newly elected Labour Government had already broken its election manifesto to unilaterally disarm Britain, and was in fact developing a full-scale nuclear weapons programme, in spite of wide-spread public protest. There was a marked reluctance by British TV at the time to discuss the arms race, and there was especially silence on the effects of nuclear weapons - about which the large majority of the public had absolutely no information. I therefore proposed to the BBC that - using one small corner of Kent in southeastern England to represent a microcosm - I make a film showing the possible effects, during an outbreak of war between NATO and the USSR, of a nuclear strike on Britain."

The BBC panicked when they first saw the film, and sought government consultation re showing it. They subsequently denied this, but the sad fact remains that the BBC violated their own Charter of Independence, and on September 24, 1965, secretly showed 'The War Game' to senior members of the Home Office, the Ministry of Defence, the Post Office (in charge of telecommunications), a representative of the Military Chiefs of Staff, and Sir Burke Trend, Secretary to Harold Wilson's Cabinet. Approximately six weeks later, the BBC announced that they were not going to broadcast the film on TV - and denied that their decision had anything to do with the secret screening to the government.

Carrière, 250 metros, 90 min
Juan Carlos Rulfo, Mexico, 2011.

This is a film about love, nostalgia and reunion, with the stories of a lifetime. Jean-Claude Carrière, acclaimed writer, scriptwriter, film critic, traveller, mystic, storyteller, husband and father, is searching for the best way to share his life with his daughters: Kiara, who is six years old, and Iris, who is forty eight. At some point, he decides to sum up his existence. A documentary about this man who was a faithful collaborator of Luis Buñuel, wrote over a hundred movie screenplays and was recently decorated with the Spanish Order of Arts and Letters.

Culloden, 75 min
Peter Watkins, UK, 1964.

The first film Peter Watkins made for the BBC was a historical reenactment of the last battle fought on British ground, and the ensuing destruction of the Scottish Highlands Clans following the 1745 Jacobite uprising. Critically acclaimed for its graphic realism and *cinema-verité* style, the US Army even used the film in its courses on military history.

D'amore si vive, 100 min
Silvano Agosti, Italy, 1982.

- Why do you think adults treat kids like that... as if they were stupid?
- Because grownups think that we kids can't do anything...



- Is it true?
- Children are better than adults when they want to be, because they think differently. They imagine things that are more beautiful, purer. But grownups are malicious... Like you.

Debtocracy, 64 min
Katerina Kitidi, Ari Hatzistefanou, Greece, 2011.

Debtocracy - Χρεοκρατία - *Deudocracia* is a documentary that explores the reasons behind the Greek debt crisis and suggests solutions that the Government and the mainstream media prefer to keep hidden.

The Diary of an Unknown Soldier, 17 min
Peter Watkins, UK, 1959.

In *The Diary of an Unknown Soldier* Watkins initiated a style of filmmaking which he has consistently developed and experimented with in all of his professional films... Watkins refused to be constrained by cinematic conventions. In this film, he freed the camera from the limitations of a fixed vantage point and forced it to take part in the action so that he could create strikingly realistic, almost newsreel-like, effects and directly involve the viewing audience in the events it was witnessing. *The Diary of an Unknown Soldier*, however, is not limited strictly to techniques of realism. It contains a curious, almost uneasy, mixture of expressionist and documentary styles, and one suspects that the financial and physical limitations that

Watkins faced because of equipment and location problems played a major part in the evolution of this syncretistic approach.

Españistán, de la burbuja inmobiliaria a la crisis, 6 min

Aleix Saló, Spain, 2011.

A video-presentation of the comic *Españistan*, which shows the path that has taken Spain from the property bubble to the financial crisis.

Les Esprits Meurent Aussi, 45 min

Bakary Sanon, Burkina Faso, 2012.

2010 was the 50th anniversary of the Independence of most countries in western Africa, an event that was celebrated by officials and civil servants with great pomp and ceremony.

The following year, 2011, was marked by political conflict in Côte d'Ivoire – which ended with the intervention of the French Army and the arrest of president Laurent Gbagbo – and in Libya, with the involvement of the NATO bombings in the hunt for Colonel Muammar Gaddafi and his death. These two events undermined the idea of the independence of the African continent and stirred the consciousness of African youth.

This film considers the future of the continent through the eyes of four individuals: a socially and politically committed artist, an activist filmmaker involved in the fight for human rights, a philosopher and university professor, and an economist and former Deputy General Director of the World Trade Organisation.



The Forgotten Faces, 18 min

Peter Watkins, UK, 1960.

In this amateur work, Peter Watkins reenacts episodes of the 1956 Hungarian Revolution and continues to develop the methods he had used in *The Diary of an Unknown Soldier*. As Watkins himself claims, he studied many photographs of this historic event and this probably had an effect on the number of char-

acters who stare directly into the camera, a trait that would eventually become one of the more memorable elements of Watkins' cinematic language. Watkins breaks away from one of the traditional conventions of cinema: the fiction that the actors aren't aware of the camera. Paradoxically, it is precisely the reaction of the characters in front of the camera that emphasises the act of filming and destroys the illusion of the film as being faithful to reality, and produces the impression that the action that unfolds is authentic documentary. 37



22

The camera shakes in the moments of violence and the image is out of focus, adopting the aesthetics of television news reports.

The Gladiators (The Peace Game), 75 min
Peter Waktins, Sweden, 1968.

The Gladiators is a bleak satire set in the near future, in which the major powers of the world, East

and West, aligned and non-aligned, recognize the possibility of a major world war within our lifetime and try to forestall it by channelling man's aggressive instincts in a more controllable manner. They do this by forming an International Commission along the lines of the United Nations, dedicated to fighting a series of contests between teams of selected soldiers from each country. These competitions, which can be fought to the death, are called

"Peace Games", and are broadcast on global television via satellite - complete with sponsors and commercials. The film follows Game 256... The international group of officers watching Game 256 decide to eliminate a man and a woman from opposing teams who reach out to each other, because they decide that such forms of communication would be the gravest threat of all to the stability of the existing world-system.

Gritos en el cielo, 66 min

Lumination Docs+15Mbcn.tv, Spain, 2011.

Gritos en el Cielo (Cries in the Sky) is an observational documentary that looks at the people's movement that emerged in Barcelona in May 2011 and defied the passivity of society by occupying the city's main square. As the movement grew stronger, the government and the media repeatedly tried to discredit it and force it to end violently, but its members - Barcelona citizens - decided to resist peacefully in order to bring about real change. The film includes many dialogues between people, police, ideologies, political and economic forces and the government. The story revolves around Plaça Catalunya, the epicentre of the movement in Barcelona. During the months that the square was occupied, the participants demanded real democracy and the reformulation of the country's economic and political structures.

Istambul, 100 min

Rousset Martine, France, 1998-2008.

"With my passing travels, Istanbul remains enigmatic and without secret, far from prevailing visibilities."

(M.J. Mondzain)

Everything is mixed, everything is there – not in organised, protected, preserved strata, but in accumulations, wearing, erasing, emptiness and chaos. A wild garden, here; the cycle of life and death; nothing is destroyed, everything is alive, wearing out, continuing. The clock: the Bosphorus. This city is way, the passing of. Here as nowhere else I perceive something

of infinity, of the unceasing mixing of times, constant flux, appearing and disappearing; the presence of other times at the edge of the visible...

The Mahabharata, 180 min

Peter Brook – Theatrical adaptation by Jean-Claude Carrière, UK, France, 1989.

The Mahabharata is one of the world's greatest books. It is also the longest poem written. It was written in Sanskrit, and is about fifteen times the length of the Bible.

"Maha" in Sanskrit means "great" or "complete",

"Bharata" is primarily the name of a legendary character, and then that of a family or clan. So the title can be understood as "The Great history of the Bharatas". However in an extended meaning "Bharata" can mean "Hindu", and, even more generally "Man". So the Mahabharata could be translated as "The Great history of Mankind". According to most scholars, the events recounted in The Mahabharata probably have a historical source. Others maintain that the correct interpretation of the poem lies entirely in the direction of myth. Yet others point out the importance of the teaching books in the epic - political, social, moral and religious - and see The Mahabharata as a long treatise of government initiation. "As far as we were concerned, this immense poem, which flows with the majesty of a great river, carries an inexhaustible richness which defies all structural, thematic, historic or psychological analysis. Doors are constantly opening which lead to other doors. It is impossible to hold the Mahabharata in the palm of your hand. Layers of subtext, sometimes contradictory, follow upon one another and are interwoven without losing the central theme. The theme is a threat: we live in a time of destruction - everything points in the same direction. Can this destruction be avoided?" Jean-Claude Carrière. In our interview with Carrière, he pointed out what he thinks is the core of the Mahabharata: it is a poem on oblivion. Mankind seems to constantly forget the source of their truly nature. Indian tradition says: "Everything in the Mahabharata is elsewhere. What it is not there is nowhere".



My Dubaï Life, 60 min**Christian Barani, France, 2011.**

Traditionally considered a postmodern city, Dubai is actually a confrontation between two ways of life. The most densely populated part of the city lives in what could be considered a "modern" architecture and society. The other and more widely known part is based along the lines of the postmodern philosophy that Jeremy Rifkin has described so well.

Punishment Park, 90 min**Peter Waktins, USA, 1970.**

"1970. The war in Vietnam is escalating. Nixon declares a state of national emergency, and - we presuppose in the film - activates the 1950 Internal Security Act (the McCarran Act), which authorizes Federal authorities, without reference to Congress, to detain persons judged to be 'a risk to national security'. In a desert zone in southwest California, not far from the tents where a civilian tribunal is passing sentence on Group 638, the members of Group 637 (mostly university students) find themselves in Bear Mountain National Punishment Park... Group 637 has been promised liberty if its members manage to evade law enforcement officers and reach the American flag posted 53 miles away across the mountains within three days. Meanwhile, in the tribunal tent, members of Group 638 - assumed guilty before tried - endeavour in vain to argue their case for resisting the war in



Vietnam. While they argue, amidst harassment by the members of the tribunal, the exhausted members of Group 637 have voted to split into three subgroups: those for a forced escape out of the Park, those who have given up, and those who are determined to reach the flag..."

La sensibilidad, 53 min**Germán Scelso, Argentina, 2011.**

Laura and María Luisa are women of the same generation but totally opposite social classes, who become in-laws when their children marry. Their lives have crossed only because of the stories of their children, who tried to bridge the social gap through political activism in the seventies.

The Shock Doctrine, 79 min**Michael Winterbottom, Mat Whitecross,****UK, 2009.**

The film traces the doctrine's beginnings in the radical theories of Milton Friedman at the University of Chicago, and its subsequent implementation over the past forty years in countries and situations as disparate as Pinochet's Chile, Yeltsin's Russia, Thatcher's Britain, and most recently the neo-con invasions of Afghanistan and Iraq. It exposes the darker side of Friedman's ideology, which was so unpopular that it could only be implemented through the use of torture and repression. Based on the book by Naomi Klein.

Som un barri digne, Taller postcolonialitat, 8 min
Lucia Delgado, Antonio Felices, Sebastián Herrera David Batlle, Spain, 2011.

The precarious housing and employment conditions of the immigrant population in Barcelona's El Raval neighbourhood are simply a reflection of the conditions that our Spanish parents and grandparents - also migrants - experienced during the post-war period.

Slow Action, 45 min**Ben Rivers, UK, 2010.**

Slow Action is a post-apocalyptic science fiction film that brings together a series of four 16mm works that lie somewhere between documentary, ethnographic study and fiction.

Continuing his exploration of curious and extraordinary environments, Slow Action applies the idea of island biogeography - the study of how species and

eco-systems evolve differently when isolated and surrounded by unsuitable habitat - to a conception of the Earth in a few hundred years; the sea level rising to absurd heights, creating hyperbolic utopias that appear as possible future mini-societies.

Squat, la ville est a nous!, 94 min
Christophe Coello, France, 2011.

Christophe Coello spent eight years filming the everyday lives and activities of a group of men and women who squatted Barcelona buildings affected by property speculation (*Miles de Viviendas*). *Squat* captures direct democracy and invites viewers to immerse themselves in the experimental world of resistance.

Stop the Machine, 3 min
Dennis Trainor Jr, USA, 2011.

October 2011 is the 10th anniversary of the invasion of Afghanistan and the beginning of the 2012 federal austerity budget. It is time to light the spark that sets off a true democratic, non-violent transition to a world in which people are freed to create fair and sustainable solutions.

The Tracks of My Tears II, 14 min
Axel Petersén, Sweden, 2011.

Saddam Hussein's palace is looted in Baghdad 2003. A red Ferrari Testarossa disappears from his garage. Years pass by and cars from the same garage are found around the world; some crashed, some in mint



condition. The Testarossa is still out there, ghost riding through the never-ending desert.

The Universal Clock, The Resistance of Peter Watkins, 66 min

Geoff Bowie, Canada, 2001.

The Universal Clock (UC) is a documentary, which accompanies the boxed dvd set of Peter Watkins'

La Commune (Paris, 1871). UC takes us through the production process of *La Commune* and also shows us the commercial barriers to having Watkins' recreation of the Paris Commune shown after it was created. "The Universal Clock" refers to the standardization of video content on the 47-minute model (with commercial and public service announcements taking up the balance of the time.) Watkins calls this the 'monoform' and is shown describing this concept. UC also includes interviews with the cast members, who

PICTURE CREDITS

- 1 **Now I become Death,
the Destroyer of the Worlds**
- 2 **Del Poder**
- 3 **Punishment Park**
- 4 **Solutions Locales
pour un Désordre Global**
- 5 **La Commune**
- 6 **A Tale of Two Cities (1946)**
- 7 **La Commune**
- 8 **Fall-winter**
- 9,10 **The Mahabharata**
- 11,12 **Solutions Locales
pour un Désordre Global**
- 13 **La Commune**
- 14 **27 de mayo de 2011
Plaça Catalunya**
- 15 **Sembrando sueños**
- 16,17 **Roarmag**
- 18 **Carrière, 250 metros**
- 19 **La Bombe (The War Game)**
- 20 **Debtocracy**
- 21 **Istanbul**
- 22 **Punishment Park**
- 23 **Slow Action**
- 24 **'We Teach Life, Sir'
Dedicated to Palestinian Youth**
- 25 **Slow Action**
- 26 **La Commune**



AN INITIATIVE OF



WITH THE SUPPORT OF



TECNICAL SUPPORT



MEDIA



el Periódico



PATROCINIO



COLLABORATORS



Opening May 8th, 2012, 8.30pm.
Oblivion intro program

FREE ADMISSION



CENTRE DE CULTURA CONTEMPORÀNIA
DE BARCELONA. MONTALEGRE, 5.

WWW.CCCB.ORG



OBSERVATORI DE VIDEO
NO IDENTIFICAT

WWW.DESORG.ORG