

## TI PRETRESLJIVI TRESOČI ČASI/ THOSE SHOCKING SHAKING DAYS



»Katerim gverilskim osvobodilnim silam bi se pridružili, če bi imeli na izbiro dva možna sloga osvobodilnega dela?« se glasi vprašanje čisto na začetku filmskega eseja Selme Doborac, ki v nadaljnjih osemdesetih minutah z vztrajno intenzivnostjo sprašuje, ali s filmskimi sredstvi lahko reprezentiramo pojav vojne. Ali je to sploh mogoče glede na Meduzino glavo vojne, ki kar naprej poganja nove in nove vijoče se vidike človeškega brezna? Komu se zdi, da ga to vprašanje naslavlja? Kdo ve, kaj si človek, ki se ukvarja s tem vprašanjem, predstavlja?

Redki filmi tako drastično pokažejo boj med čustveno preobremenitvijo in mehanizmi intelektualnega procesiranja, ki je simptomatičen za nas, ljudi. Jezikovne formulacije se neutrudno pojavljajo kot besedilo, izpisano na podobi, kar predstavlja virtualne prepreke za celostno gledanje filma – kot bi hotele nakazati, da moramo najprej razumeti nekaj drugega, preden se lahko vdamo bridkosti podob. Brezbresnost podob bi gledalec sicer lahko napačno razumel kot vabilo, naj se začasno intelektualno odklopi. In obratno: kako se jezik sploh lahko kosa z določenimi podobami? Kot primer vojne in njenega konteksta Selma Doborac obravnava vojno v Bosni in Hercegovini v 90. letih, v kateri so mediji igrali dotlej še nevideno vlogo. Logično naslovi gledalca kot medijsko občinstvo, ki nemočno sodeluje pri neskončnem številu nekritično doživljenih podob: v nekem smislu je občinstvo tako postalo udeleženec v vojni. Selma Doborac citira »vojno« s pomočjo avtentičnega VHS gradiva, posnetega sredi bosanske vojne. Tako se stekata dve obliki vojne

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režija/directed by Selma Doborac koncept in realizacija/concept & realisation Selma Doborac producentka/producer Selma Doborac produkcija/production Sixpack Film distribucija/distribution Sixpack Film

format/format DCP dolžina/running time 88'

"Which guerilla liberation force would you join if you had the choice between two possible styles of liberation work?" reads the question posed at the very get-go of Selma Doborac's film essay which proceeds over the course of the next 80 minutes to ask with unremitting intensity whether cinematic means can be used to represent the phenomenon war. Is this even possible given the Medusa head of war, perpetually sprouting yet another coiling aspect of the human abyss? Who feels addressed by this question? Who knows what a person engaged by this question imagines?

Rarely does a film so drastically demonstrate the struggle between emotional overload and mechanisms of intellectual processing that is symptomatic of us humans. Linguistic formulations relentlessly appear as text superimposed onto the image, presenting virtual obstacles to an undivided viewing of the film – as if to indicate there is something else to be understood before we can give way to the poignancy of the images. The wordlessness of the images could otherwise be misunderstood by the viewer as an invitation to temporarily tune out intellectually. And conversely: How can language ever measure up to certain images?

As an example of war and its context, Selma Doborac considers the Bosnian War of the 1990s, in which the media played an unprecedented role. She logically addresses the viewer as a medial audience powerlessly party to an endless number of uncritically consumed images: the audience in a sense thereby had become a participant in war.

Selma Doborac quotes "war" by means of authentic VHS material shot in midst of the Bosnian war. Two

### SELMA DOBORAC

V Bosni in Hercegovini rojena Selma Doborac (1982) živi na Dunaju, kjer se ukvarja z esejističnim, dokumentarnim in eksperimentalnim filmom, s fotografijo in konceptualno umetnostjo. Diplomirala je na oddelku za umetnost in film dunajske likovne akademije. Za svoje delo, ki ga je predstavila na več festivalih in razstavah, je prejela vrsto nagrad in subvencij na nacionalni in mednarodni ravni.

Selma Doborac (1982) was born in Bosnia and Herzegovina, but now lives in Vienna and works in the fields of essay, documentary and experimental film, photography, and conceptual art. She studied at the Academy of Fine Arts, Vienna, Department for Art and Film. Her work has been shown in various festivals and exhibitions, and has brought her a number of awards and grants nationally and internationally.



dokumentacije: ena forma posreduje vtis, da je bila narejena zavoljo medijske predelave, medtem ko druga izvira iz lokalnih kronik. Poleg obilja različnih besedilnih gradiv se osredotoča na posledice vojne z uporabo 16-mm dokumentarnih podob, ki jih je sama posnela in prikazujejo pokrajine, utrjene z arhitekturo. Te slike nam omogočijo, da opazimo, kako je narava spet osvojila ozemlje. Narava je očitno neustavljiva, saj si ponovno prilasti hiše, ki v teku filma kažejo vse več jasnih znakov razpada in razkroja – hiše, ki so morale biti zapuščene in v katere se nihče ne bo vrnil zaradi grozodejstev, vpisanih v njihovo arhitekturo. Vegetacija je prevzela ruševine, bujna podrast blokira nekdanja vrata in tako stavbe počasi izginjajo. Grmičevje, ki se rahlo pozibava v vetru, zahteva, da gremo naprej.

Ti pretresljivi tresočni časi Selme Doborac pa so tudi film o ustvarjanju filmov, o prizadevanju, da stopimo iz zasebnega mikrokozmosa in se neustrašno lotimo velike teme, oboroženi z orožjem umetnosti.

Hanno Millesi

forms of war documentation thereby converge: one form conveys the impression it was produced for the sake of medial digestion, while the other stems from local chroniclers. In addition to an abundance of various textual materials Doborac focuses on consequences of the war using 16 mm documentary images she filmed of landscapes fortified by architecture. These pictures allow us to observe how nature is reconquering the territory. Nature is apparently unstoppable as it re-appropriates houses that increasingly display clear signs of dissolution and decay over the course of the film – houses that had to be abandoned and to which nobody will return due to the atrocities inscribed in their architecture. Vegetation has overtaken the ruins, rampant undergrowth blocks former doorways, and so the buildings are gradually given to disappear. Shrubs nodding in the wind gently demand we move on.

*Those Shocking Shaking Days* by Selma Doborac is aside from all this also a film about filmmaking, about the aspiration to step out of a private microcosm and fearlessly take on a colossal theme armed with the weapon of art.

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