

Expanded Visions

A New Anthropology of
the Moving Image



Arnd Schneider



SCREENING REPRESENTATION

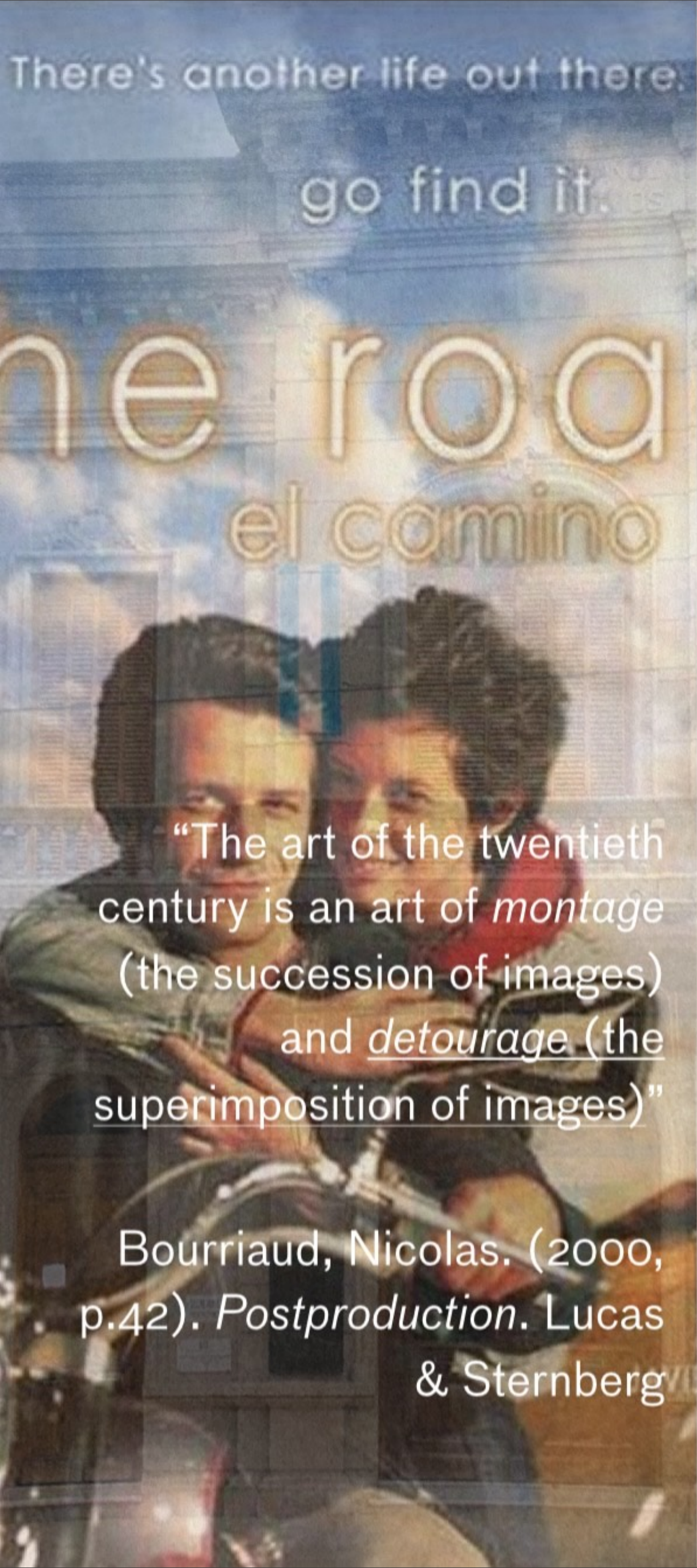
—short circuits. Theodor Barth with Enrique Guadarrama Solis

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“The art of the twentieth century is an art of *montage* (the succession of images) and *detourage* (the superimposition of images)”

Bourriaud, Nicolas. (2000, p.42). *Postproduction*. Lucas & Sternberg



FIGURE 5.1 Film still, Salvatore “Totò” Marino on the set of *The Sicilian* (Michael Cimino, 1987) in Sutera, Central Sicily, 1986. Photo: Nino di Prima.

Social reality changed

I returned the following summer, people proudly would point out to me how the village had been transformed during the shooting; façades had been painted and locals had participated as extras. One take featured the shoemaker Totò, repairing shoes on his stool in the *piazza*. When I saw the finished film, there was just a glimpse of him, cut indiscriminately against scenes from other unnamed villages in Sicily (Figure 5.1).

So what was the motive of pride, participation, and comment for local people, who in the film became just one of many generic picturesque shots, without any local reference. People—whose life-worlds and environments have become locations—even and especially when the story is based on specific historical events or characters (on the bandit Giuliano⁴ in the case of *The Sicilian*), are usually aware of cinema’s quality to transform the local into a generalized impersonal discourse, dictated by script, commercial interests, and the tastes of the supposed audience (in this case, primarily American and European).

2

Therefore, quite different expectations are created when a director promises the people of the location more than just a cursory view, or generic representation of their place, but puts forward the real name and selects them as the main location, as was the case of *El Camino*, shot in the Patagonian town of Aluminé. In a way, a promise was held out for local people to feel they had become the chosen ones.

The subject of this chapter is the production of an Argentine feature film (*El Camino*, 105 minutes, Javier Olivera, 2000), shot in part in a Mapuche reservation

and a neighbouring town in Patagonia. The issues I want to address are complex and include the perspectives of the film crew, villagers, and indigenous people. The intricate web of politics and ethics of representation which are involved in the practical preparation and execution of shooting in a reservation of indigenous people in Argentina is my principal concern. I shall also address the political agenda, or “indigenism” of the movie, that is, the explicit aims as they were spelled out to me in meetings and interviews with the director. Thus the main emphasis here is on the production process, and especially shooting, rather than the finished film, which was screened in Buenos Aires and other parts of the country. I shall also address the issue of how, as an anthropologist, I became complicit with the film crew, which I intended to “observe,” and how I intervened partly in the production process.

Research was carried out in April 2000, accompanying the director, Javier Olivera, and the film-crew in Patagonia for ten days. Originally I had approached Olivera in his capacity as a painter who incorporates indigenous symbols into his works, and from that first encounter the opportunity arose to also follow his film project, *El Camino* (Figure 5.2).

El Camino: The storyline

El Camino is a “road movie” that incorporates elements of the thriller genre with a fast-moving story and tries to appeal to a young public in Argentina.



FIGURE 5.2 Illuminated billboard of *El Camino* when it was released in Buenos Aires in 2000. Photo: Arnd Schneider.



FIGURE 5.1 Film still, Salvatore "Totò" Marino on the set of *The Sicilian* (Michael Cimino, 1987) in Sutera, Central Sicily, 1986. Photo: Nino di Prima.

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writing

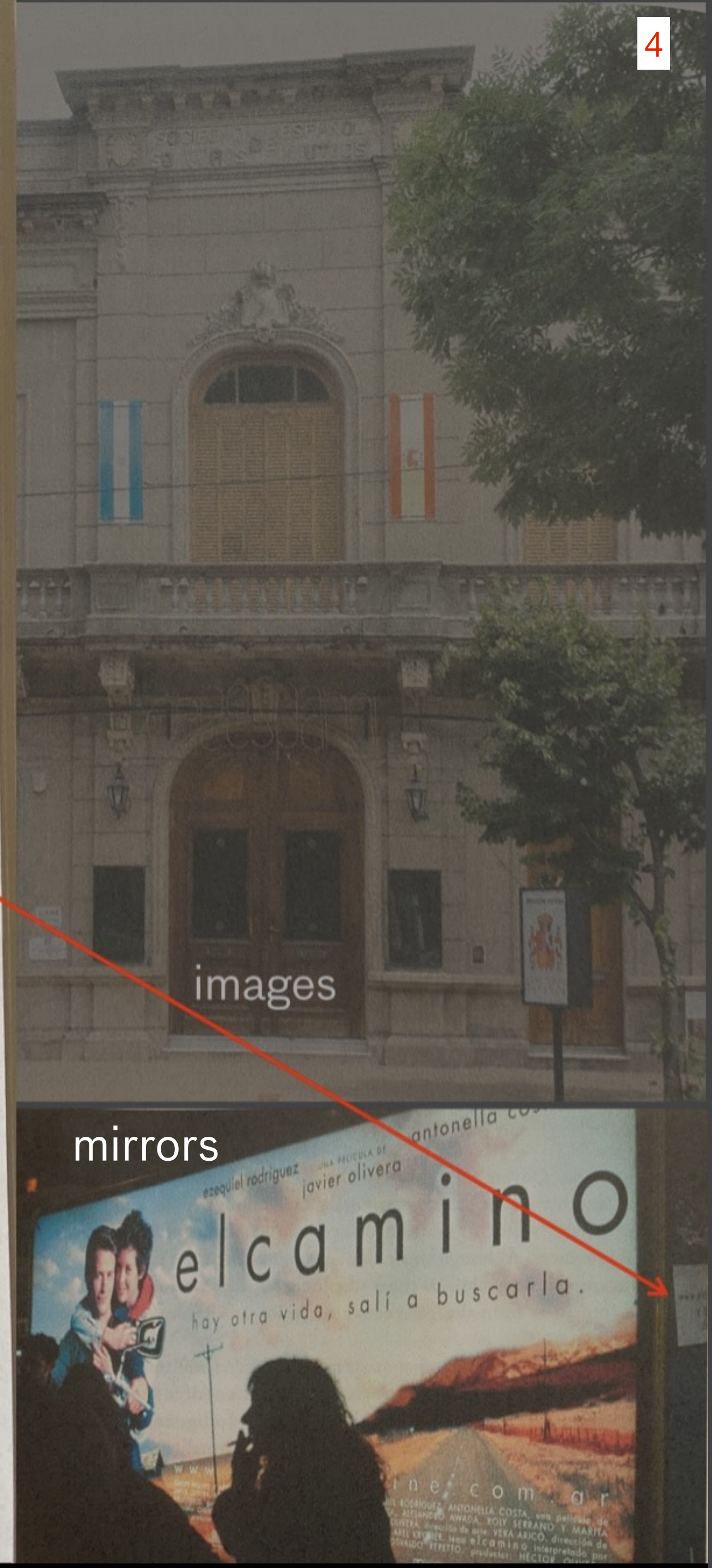
photo

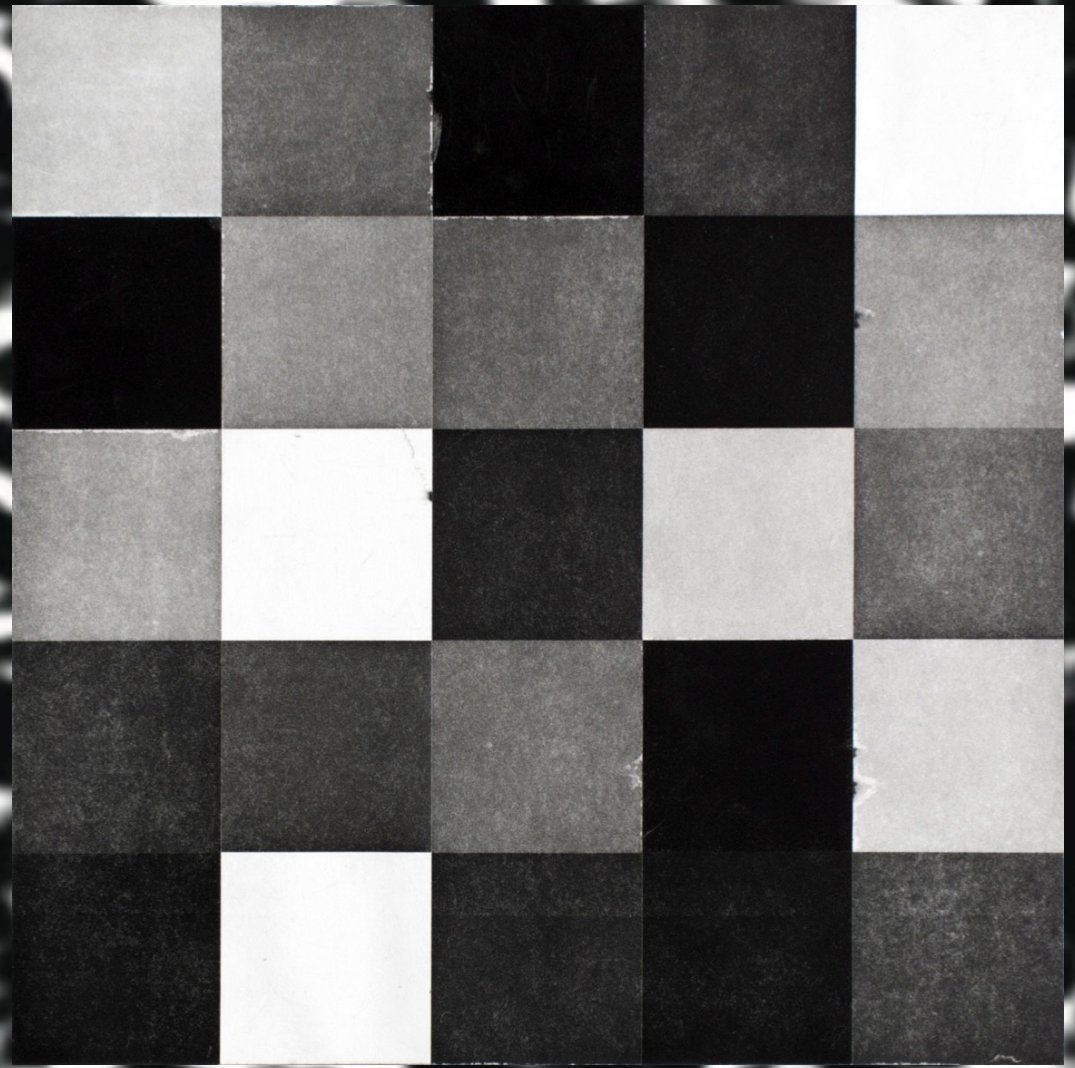
images

mirrors

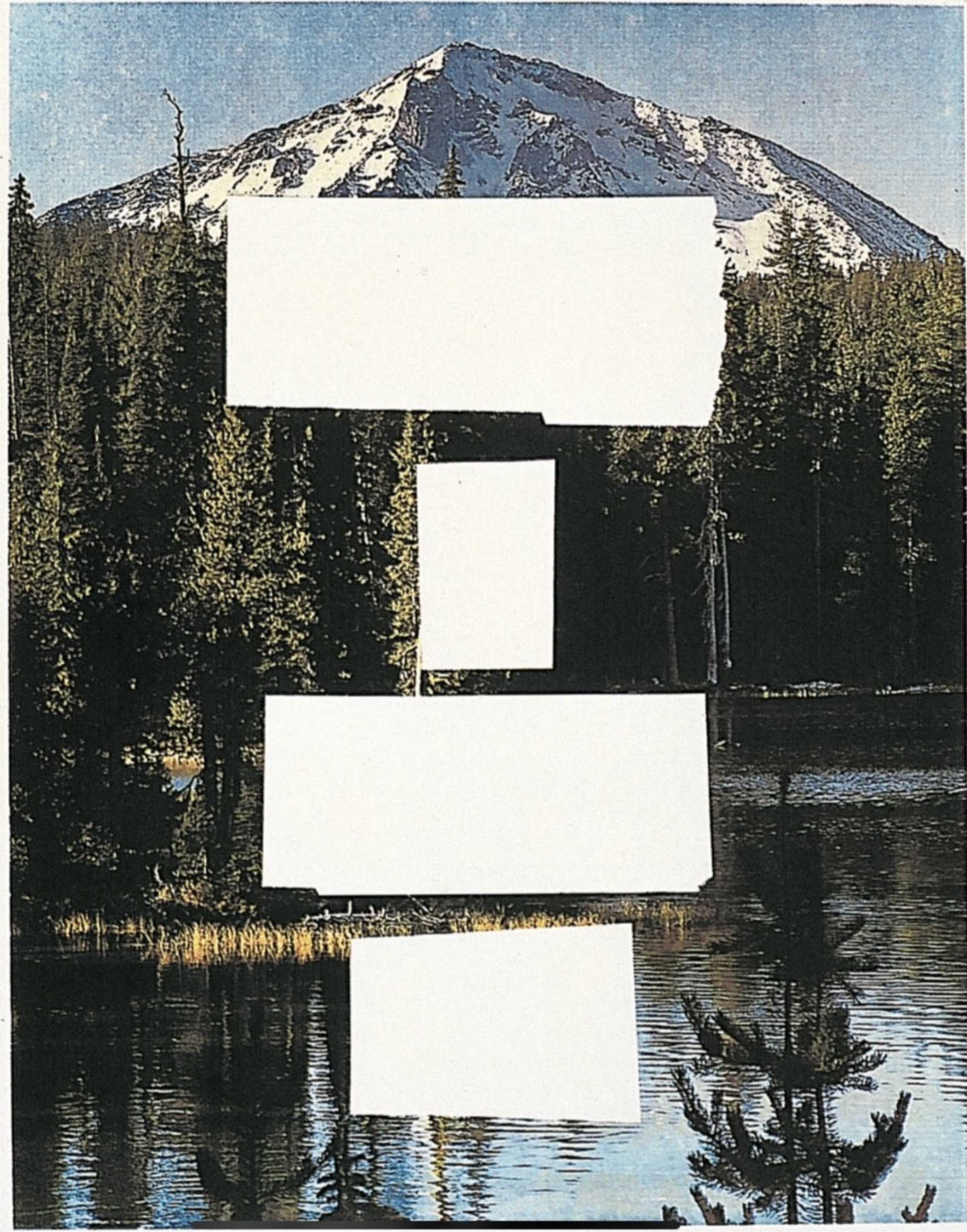
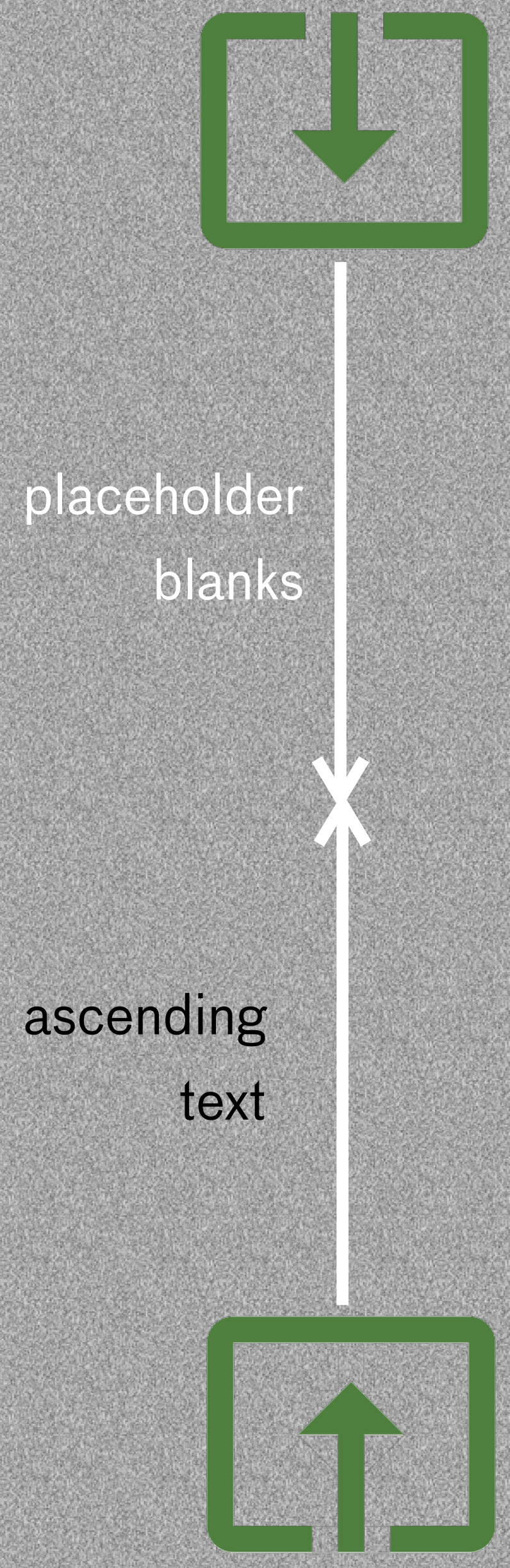


FIGURE 5.2 Illuminated billboard of *El Camino* when it was released in Buenos Aires in 2000. Photo: Arnd Schneider.



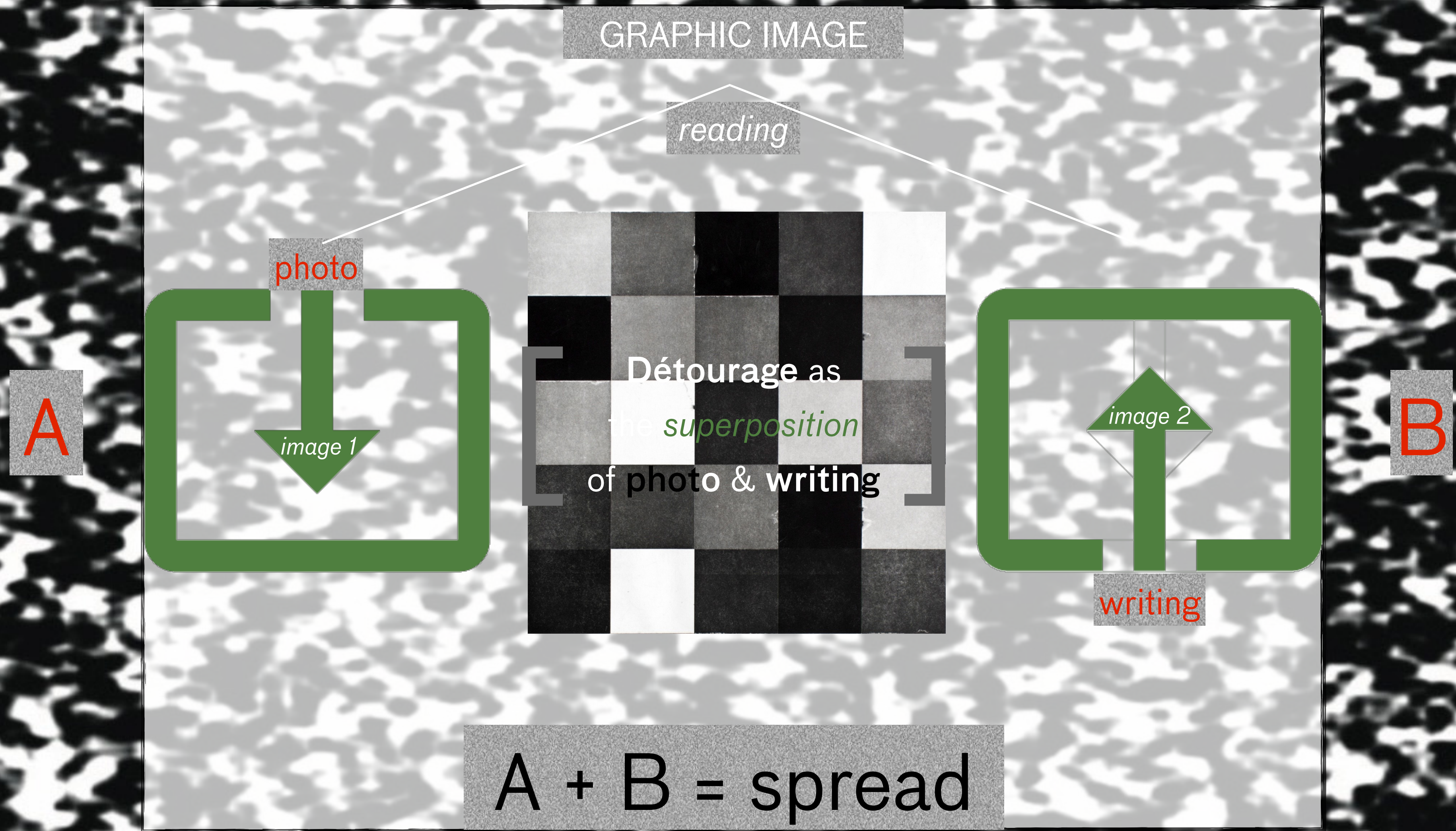


EXAMPLE:



YOUR
A
DEAD
MAN

Ed Ruscha. (2002). Photogravure. Graphite studio, University of South Florida. From: Pettersson, Jan. (2007). *Photogravure—An Archaeological research*. KHiB.



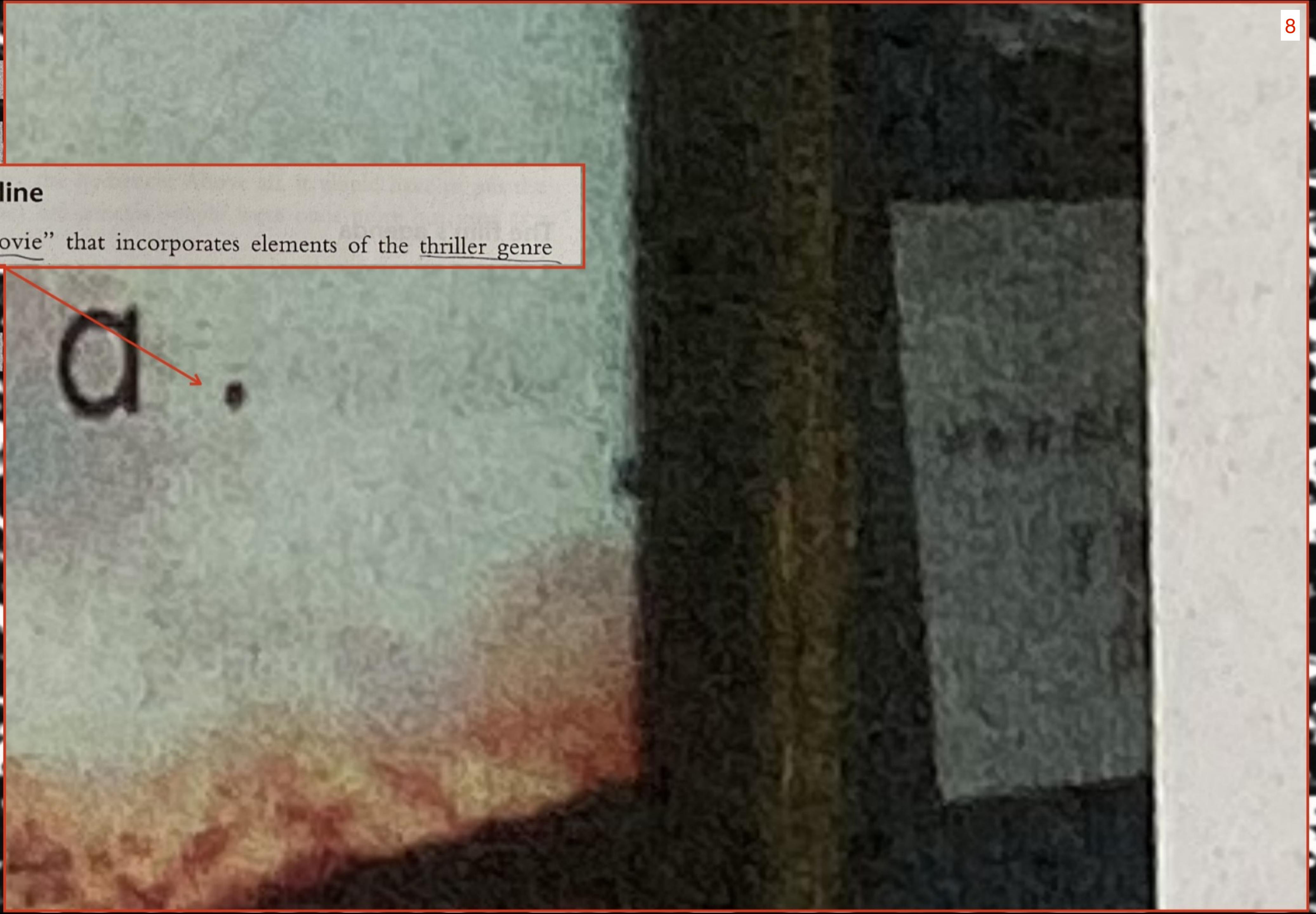
Punctum

1) writing

***El Camino*: The storyline**

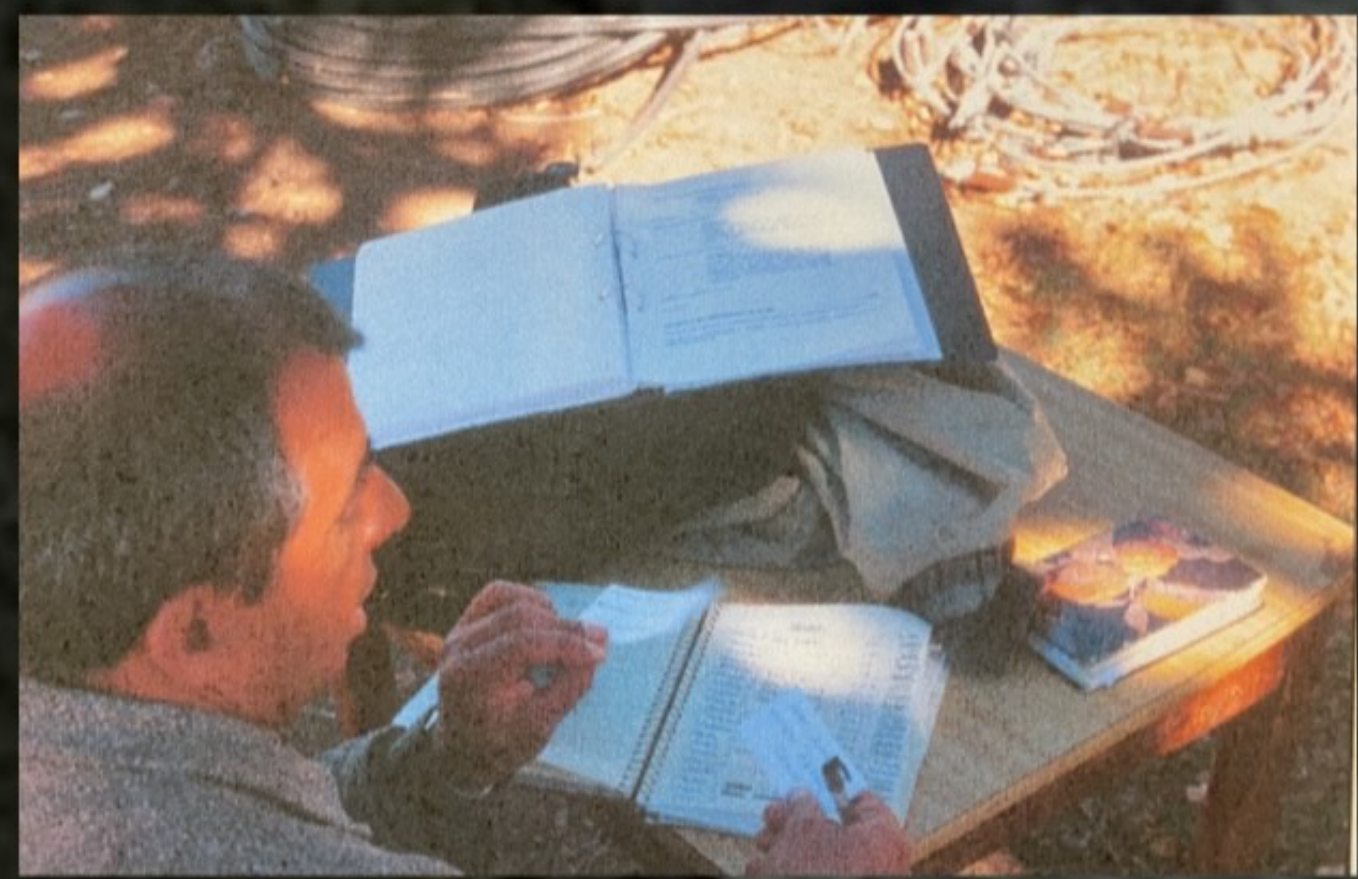
El Camino is a “road movie” that incorporates elements of the thriller genre

2) photo





ALUMINÉ

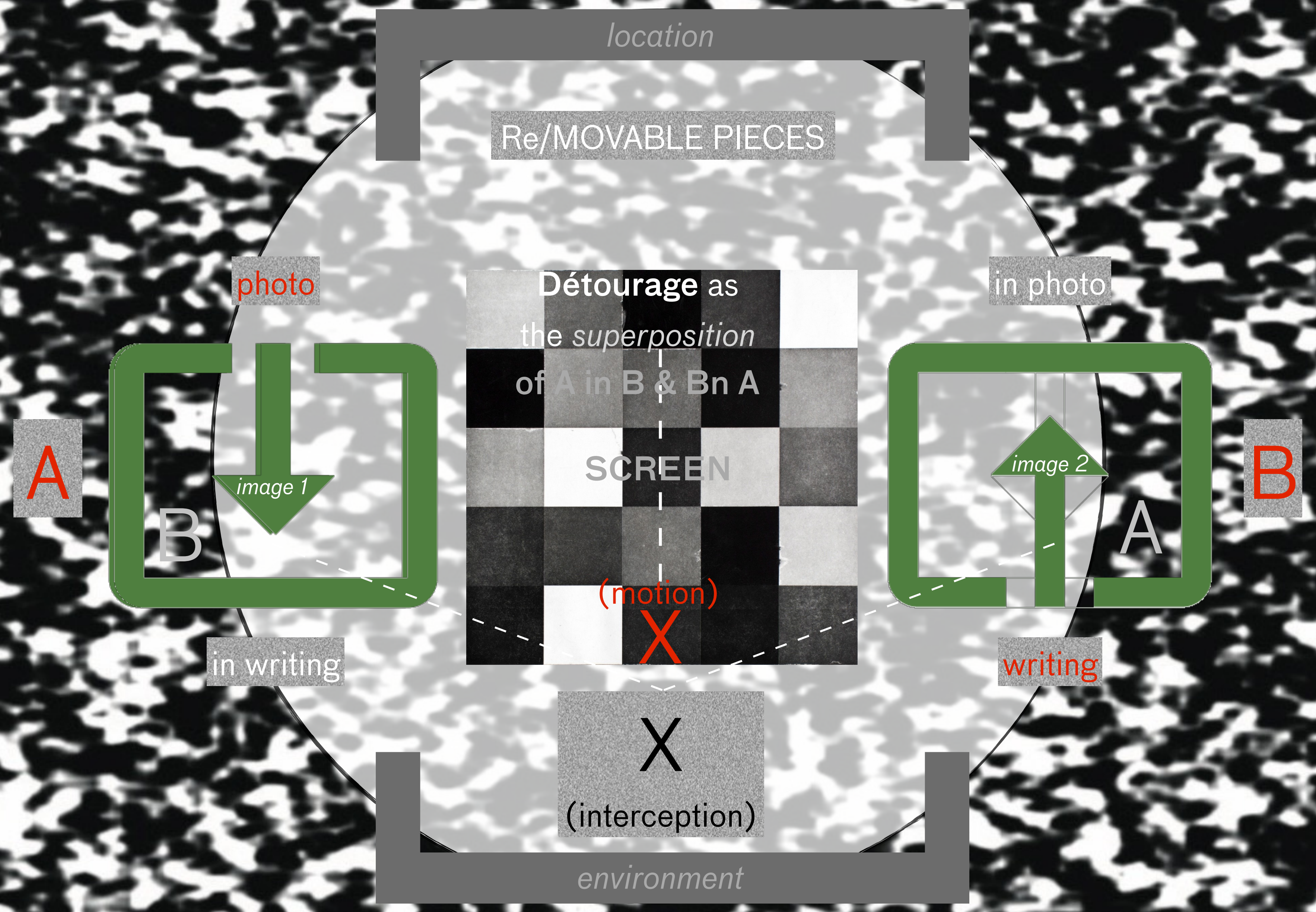


SALADILLO



a .

D





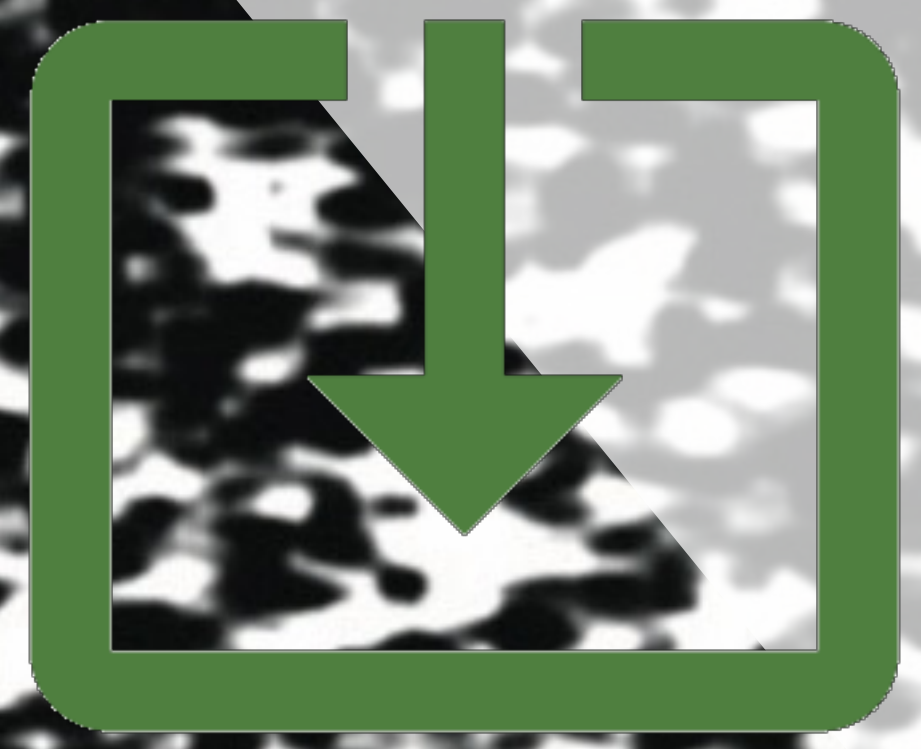
MOTION 1: *sequence* [REEL-time operations] = X



MOTION 2: *consequence* [REAL-time operations] = X

MOTION 1: *sequence* [REEL-time operations] = X

A



Détournement as the superposition:
of 1) X = work
& 2) X = use



B

MOTION 2: *consequence* [REAL-time operations] = X

... in the ARGENTINIAN SOCIETY





QUESTIONS:

(suggestion — we ground the discussion with examples from the book)

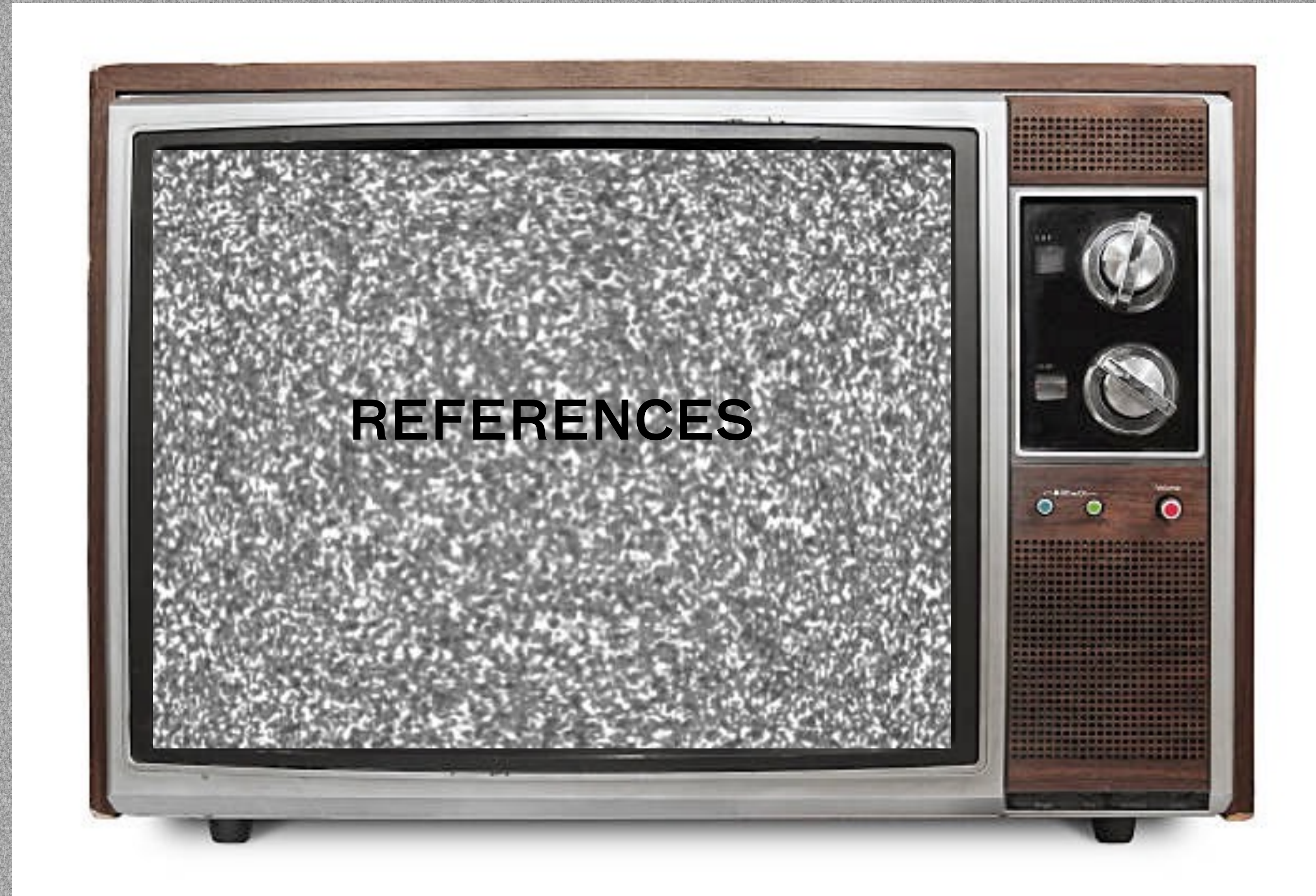
—How does representation develop? In which ratio between the moving/movement image (Deleuze), its production and audiences? What are the relations of viewing that produce representations?

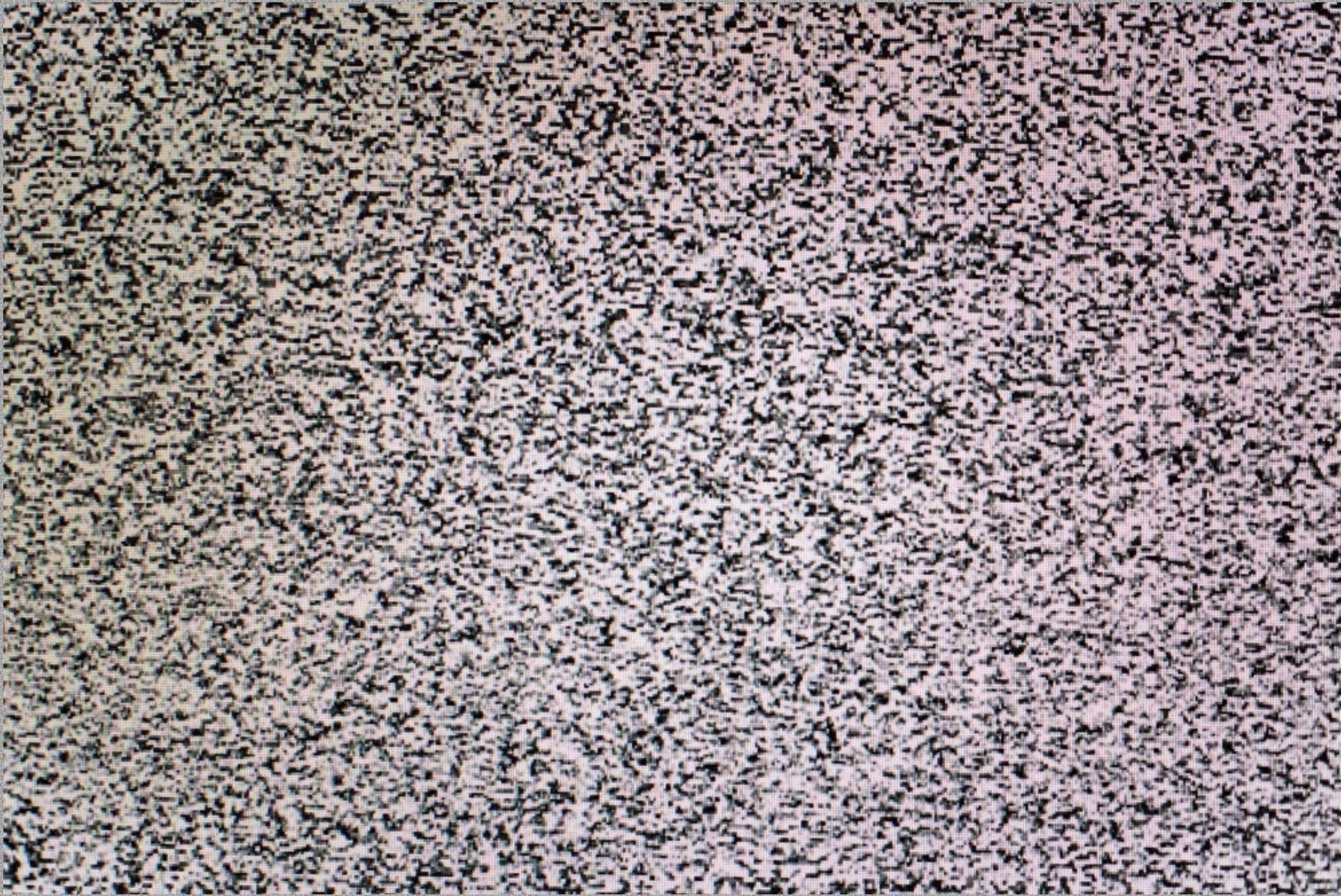
—In the collaboration between the artist and ethnographer not all exchange is symmetric, and not all relations of viewing go two ways: is it here possible to critically contain the voyeur element?

—If representation proceeds by emulation, substitution and erasure; is representation an agent of colonisation? Is it possible de-colonise representation, in the age of the hyperreal?

—Can we hatch a viable critique of Euro-provincialism, without reproducing the white man's burden? When we attempt to democratise research do we run the risk of reinventing colonisation?

—Can you elaborate on the connections you see between experimental film and decolonisation? What might be the role of the con-corporeal (a term coined by you) and Tim Ingold's con-commoning?





Tilmans, Wolfgang.
(2014). *Sendeschluß/
End of broadcast I.*
[pigmented lined print].
[MoMA.](#)

Pettersson, Jan. (2007, p. 64). Aquatint screen.
Photogravure: an archaeological research. KHIB.

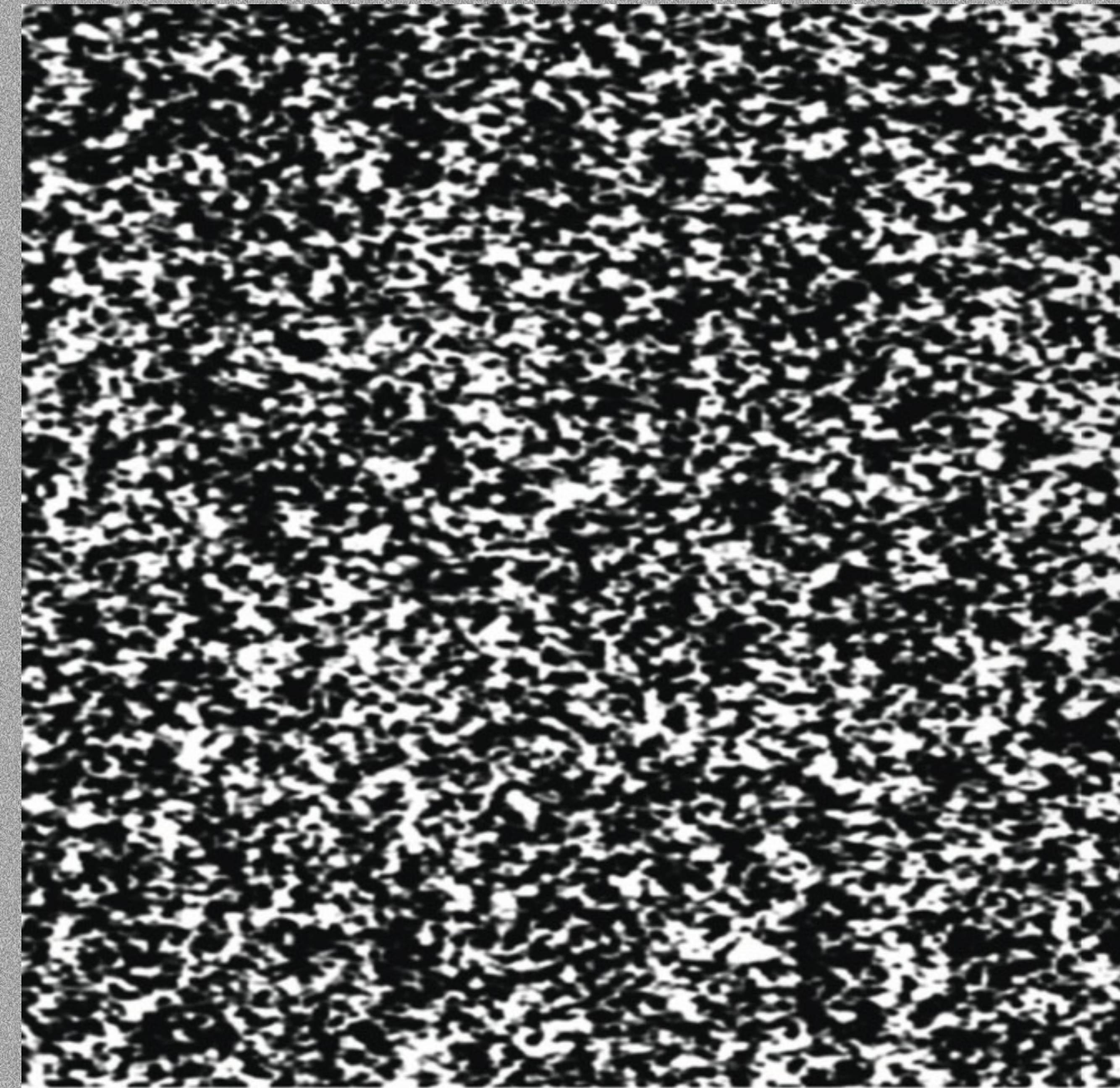


Fig. 129 A. Aquatint screen.

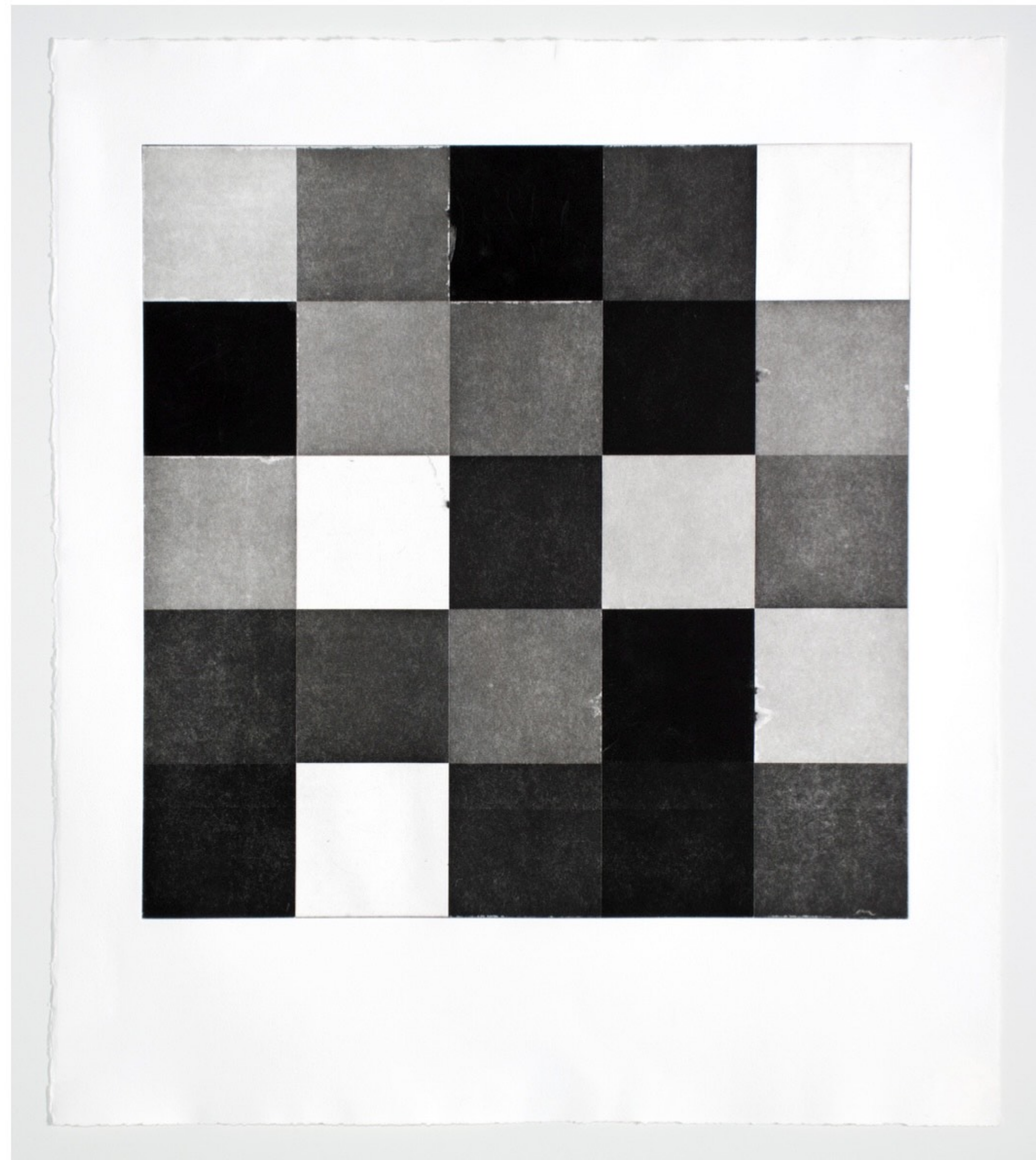


Figure 10: *Random Print*. Aquatint on copper, 50 x 50 cm, 2019.

Solis, Enrique Guadarrama . (2021, p. 15). *Random print. / know the pieces fit: encounters, objects and machines in contemporary print*. KHIO.

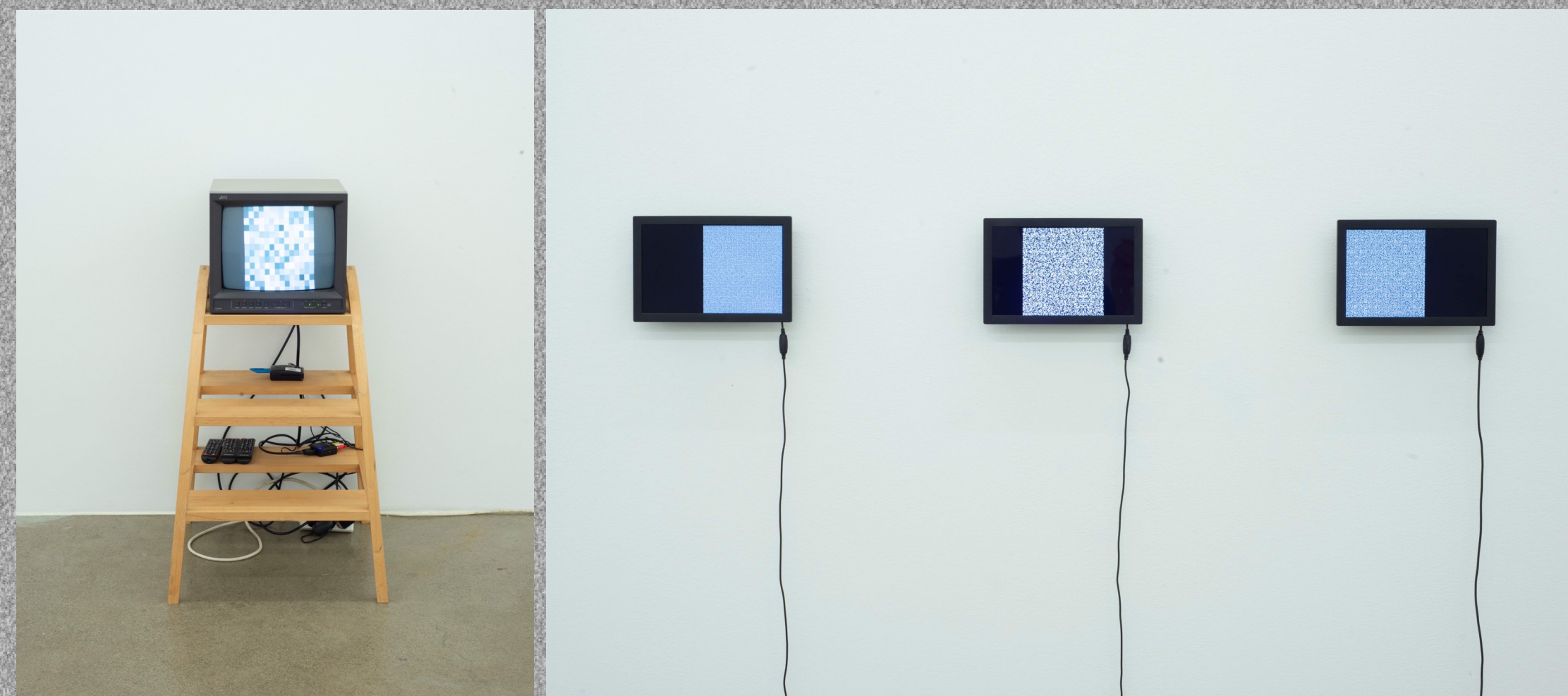
[Pixel grid 2](#)

[Pixel grid 3](#)

[Pixel grid 4](#)

[Pixel grid 5](#)

[Pixel grid 6](#)



Solis, Enrique Guadarrama . Title: *White Noise* (Variations) Video on analogue television / Video on digital screen / Projection

Pettersson, Jan. (2007, p. 64). Square screen.
Photogravure: an archaeological research. KHIB.

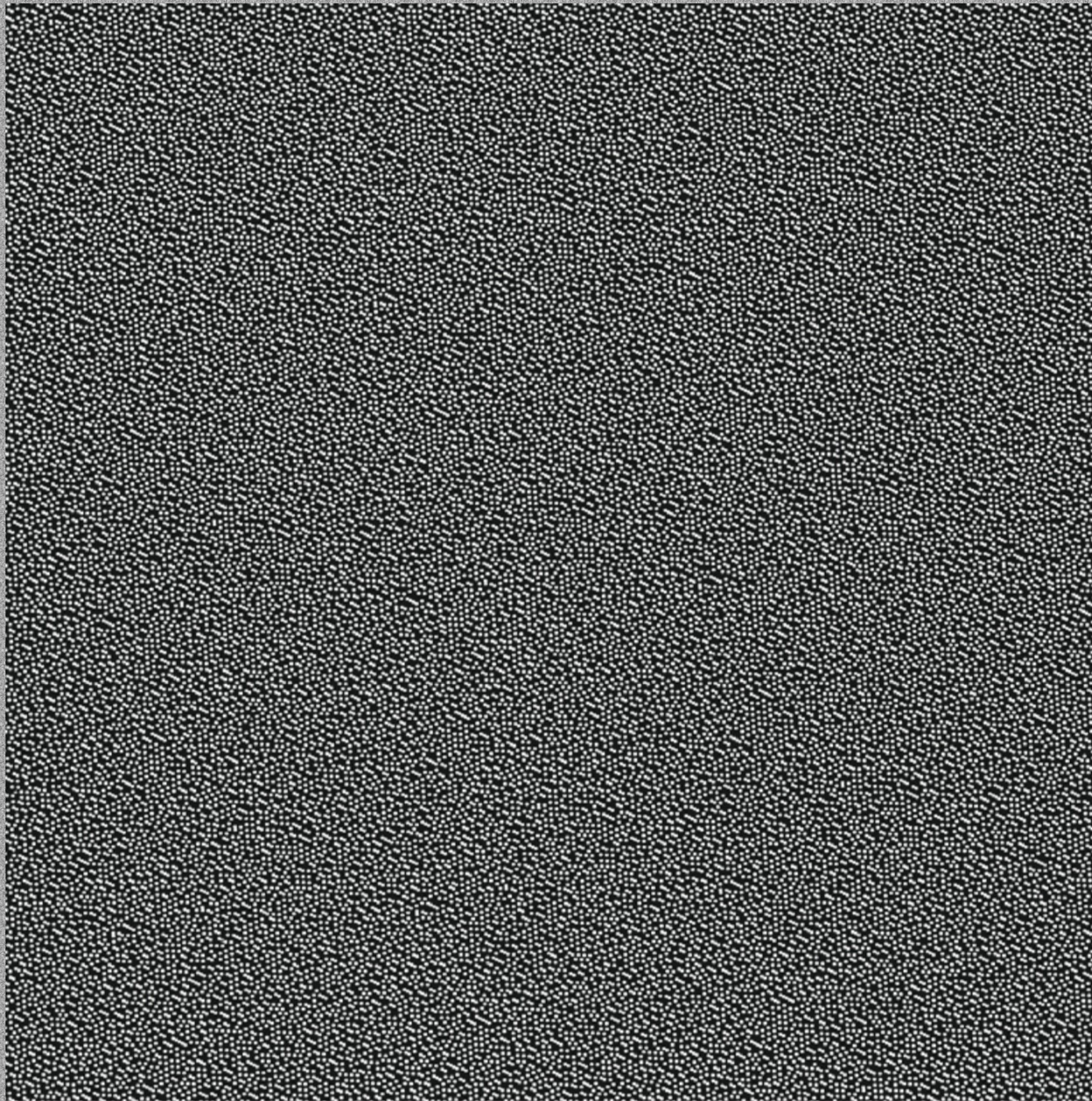


Fig. 129 C. Square screen.



Barth, Theodor. (2022). *The diary master*. [photogravure w/ square screen, Theodor Barth; print: Enrique Guadarrama Solis]. KHiO.



Barth, Theodor. (2022). *Theory developments*. [[Leaflets IV](#), forthcoming]. KHiO.



Nam June Paik, *Golden Buddha* 2005 (détournement of representation)



Theodor Barth w/Enrique Guadarrama Solis, *Screening representations*, white noise as fertile 2022



Clear Mountain, Wednesday Evening Zoom Dharma discussion, 2022 (détourage)



Barth, Theodor. (2011). *Swirl*. Molecular ballet. Studio ^O^.

- Barth, Theodor.** (2022). Leaflet series II (*Photogravure*), IV (*Poíesis*) and V (*Theory development*). <https://khioda.khio.no/khio-xmlui/handle/11250/2991188>
- Fuller, Matthew & Weizman, Eyal.** (2021). *Investigative aesthetics. Conflicts and commons in the politics of truth*. Verso.
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- Thon Knutsen, Ane.** (2020). [The mark on the wall](#). Artist Book. Ane Thon Knutsen.