

# lebensraum | living space

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## *b4 the event*

1

If the war in Yugoslavia had not happened, we would have had to invent it.

1.1

The Balkan Wars of the 1990s continue to be a global theatre in which Strategists of Moral Outrage, tacticians of Critical Theory, artists mercenaries, ultra-leftist pamphleteers, vlogging irregulars, statistical contrabandists, paramilitary polemicists, profiteers of audio-visual violence, infosphere insurgents etc. operate the way contestants would score points in a quiz show: 7 points for historical revisionism, 6 for anti-Imperialism, 3 for bashing the mass media, 2 for empathy and 1 for well-placed humour. This oversaturated field lacks no voice, no position, no critical technique. It simultaneously exhilarates and frustrates, mobilises and immobilises me. It is from such an environment that I would like to release a work, a set of workings-out, of processes that form the moving image work *lebensraum | living space*. I cannot pretend to ascribe an overarching rationality to it - it is a constantly proliferating and collapsing structure, hence what follows is a narrative of its forming and a set of concerns that continue to shape it.

2

The initial spark for the work was a desire to elaborate on the lessons learnt from critical cinema, from my own here and now: **London in 2007**. Hence, the work immediately aligned itself with a displacement which can be found in Lordan Zafranovic's *The Decline of the Century: Testament L. Z.* (1994) or in the works *Raw Footage/Scapegoats* (2006) by Aernout Mik. Zafranovic takes **the archive** as the site where the images reviewed and re-edited are to reveal to us a new understanding of the past and present. The archive in question is formed of 3 decades of his own documentary and fictional cinematic works, coupled with footage of the trial of one of the lead Croatian Nazi collaborators and collaborationist newsreels. The work of re-viewing the footage and of placing it in order takes centre stage in a work of collective and individual historical conscience, set-up between the filmmaker's archive and the fascist archive, with the trial acting as a pivot. Crucially, Zafranovic is also passing judgement on the absent televisual images of the ongoing war in Bosnia and Croatia, without using or referring to them. Mik sets up a different feedback loop between two registers: in one (*Raw Footage*) we are presented with archive news footage from the war, which never made it to the broadcasts because the images were too uneventful; in the other (*Scapegoats*), an endless staged mute scene features a multitude of characters in an ever-shifting situation - it is as if the whole of the theatre of war is collapsed into one scene where each person is the centre of the drama. Each character also gradually shifts to play a multitude of characters: victims become perpetrators and vice versa. What both artists have in common is their starting point: **the afterimage of the war** held by the mind's eye.

3

It is this 'collective hallucination of a single **image**' which Paul Virilio speaks about when he speaks of a newly emerging iconoclasm: the iconoclasm of PRESENTATION in real-time. (Virilio, 2005: 86)

[...] what is annihilated is not only the OBJECT [...] but also the image of the SUBJECT, and this, thanks to the very instantaneity of the TRAJECTORY, in other words, to the sudden telepresence of terror. After the iconoclasm of metaphysical REPRESENTATIONS - pictorial, sculptural - an iconoclasm of physical PRESENTATION has emerged. And it is a terrorist iconoclasm that finishes off the auto-da-fé of texts with an 'audiovisual' auto-da-fé inflicted on the shared perception of a humanity gathered together in real-time in front of its screens... (Virilio, 2005: 55)

The image irradiates the viewer and the event. Representation, report, account are no longer viable categories - all that remains is presentation. Presentation of objects and events in a monodimensional and monosyllabic imaging register articulated by the supranational/corporate One which forms the '**optically correct**' regime. All of my work has been committed to a critique of this one image and logic through a movie-making spatial practice.

### 3.1

In my trawling for new sources and approaches which fight to make accessible the multiplicities of the wars in the 1990s, I came across the **book** *Religion and the Politics of Identity in Kosovo*. The book is comprised of seven case studies, each outlining different syncretic religious practices and identities, which together form a patchwork showing a mixed and shared tradition in Kosovo, one which shifts fluidly between religions and regions. Not only does it not present a totalising history, but is a narrative shot through with a reserved personal stance, and one which spans 13 years of the author's life. In honouring the marginal and obscure, it does not aim to weave them into History, but demonstrates how these loose threads form the heart of what life in Kosovo was. If ever there was a monument against the process of othering, separation and unmixing, this is it. In textual form I see it standing alongside the **bronze** of Bruce Lee that stands in Mostar. In the book's concluding passage, the author reflects on his efforts: '*The anthropological approach applied in this study is identifiable in the prespective 'from below', looking at wider developments from the viewpoints of small communities which have been affected by events and decisions that are far beyond their control. Because of its method of participant observation and its focus on the grassroots level of social life, anthropology is capable – more than other disciplines – of uncovering the important local dimensions of larger events.*' (Duijzings, 2000:209)

### 4

The author, Ger Duijzings was living in London and willing to meet. I approached him with the proposition of exploring the stuff that did not make it into the book. I spoke of anthropology and interdisciplinarity and he spoke of the films of Chantal Akerman, Pawel Pawlikowski and Tomislav Gotovac - I expected it to be the other way around. After tiptoeing about his archive of materials from Yugoslavia in the 1990s,

comprised of his fieldwork notes, photos, interviews, receipts etc. we settled on his personal diaries covering March to August of 1992. It is a small black book, densely packed with neat Dutch script, with passages in Serbo-Croatian and Albanian. There are red lines underlining events and names that Ger made when he had extracted material for his PhD, over a decade ago. He had not read the diary since. Apart from the obvious richness of the account, I was interested in the tensions that were to be found in the text and between the author and the text. At the time, I wrote to Ger:

[...] try and think of several oppositions and use them if you can as dynamic factors:

- > the tension between **pure consciousness** unburdened by culture or labelling, consciousness of the body (breathing, sense perceptions, inner sense of aliveness) and **the ego** as personal story, narrative, history - also the self in social and historical context etc.
- > the tension between **language and the body** (similar to above, but different)
- > the tension between the **1st and 3rd person of address**
- > the tension between you as a **conscious being** and you as a **scholar**
- > the tension between the **different cultures you inhabit or that inhabit you:** dutch, english, albanian, romanian, serbian etc. - try and think of how differently you embody them, what are their different "registers"

i am interested in combining the experience of your **immediate surroundings** (what you were talking about: the city and your "derive"-like wanderings, but also things and people you surround yourself with, your daily routine, the weather etc.) with the **diaries** and the **memories** of kosovo respectively (two types of memory - one which is written down and the other which is mental and which gets reduced when put into language)

think about the opposition between **centre and periphery** - london as the centre and kosovo as the periphery ('of the periphery', as you quote in your book)

**borders** - nation state, personal, inter-personal (different voices and cultures you embody, but also the borders between perception, will, thought, emotion etc.)

**the unconscious of your academic research:** private passions, desires, needs, prejudices, fatigue, boredom, depression, ideological/ethical bias

all quite heteroglossic, you might say [...]

(from email correspondence with Ger Duijzings, 12th July 2007)

#### 4.1

Ger and I set about reading the diary. He translated into English as he went along, going over passages to iron out a turn of phrase or set in order a meandering sentence. I would prompt his memories and ask for context where it had been lost. The gulf between the **events** and the **memory** was sometimes insurmountable and

sometimes non-existent. According to some theories of memory, events leave material imprints which we classify as skills, images, events, epiphanies, traumas etc. What we call memory are combinations of these and they are neither stamped with the situation, location or temporality in which they originate. As Laurence Kirmayer has written:

Naive theories of memory [...] assume that memories are "time-stamped" and therefore offer themselves up in sequence. This sequence then provides a temporal structure for narrative. [...] Instead, the process typically works in the other direction: narrative structure supplies the temporal sequence of memory. (Kirmayer, 1996: 176)

The **text** of the diary presented a narrativised, sequenced order to which the memory of the events corresponds the way layers in the Earth's crust do. If the text is to be compared to the rigidity and brittleness of the lithosphere, memory is akin to the viscous and constantly shearing layer underneath it - the asthenosphere:

Memory is anything but a photographic record of experience; it is a roadway full of potholes, badly in need of repair, worked on day and night by revisionist crews. [...] (Kirmayer, 1996: 176)

I wanted to preserve the essence of the text without having a face-off between text and memory. There was a sense of the inexorable and of a faltering rationality in the regular progression of dates, which itself spoke about the violence of the events and the plasticity of memory. I therefore decided to let Ger's memory work in two ways: as an influence on how the text was to be edited (meshed together with our discussions and the process of reading) and as the living archive that his body and person is.

#### 4.2

Months passed, and the result of our reading was 25 hours of sound recordings. I made a transcript and cut the text down to 7,500 words. I kept an entry for each day and Ger and I changed several names to protect the owners' identities. I took out all references to Ger's emotions from the account and Ger removed the few superlatives we came across. I tried to bring out the sense of the everyman, to dissolve the personal story in the multitude of voices and places. The resulting **script** traces the start of the war in Bosnia, the continuation of the war in Croatia and the descent of Serbia (with Kosovo and Vojvodina) into further militarisation and isolation. It is populated by over a hundred different historical figures (from the future, now assassinated, prime minister of Serbia to unnamed *gastarbeiters*), which Ger met as he was conducting his research and partly living in Yugoslavia with his then partner who is half-Albanian and half-Serbian. It moves between a number of different environments: the streets, everyday situations, student, party and group protests in Belgrade, its academia and religious institutions; villages in Vojvodina (northern Serbia) with accounts from the front line and ongoing issues of land restitution; Gnjilan and Pristina (Kosovo) with accounts of Serbian apartheid and police repression as well as the history of Albanian resistance; everyday rituals in Letnica (Kosovo) and its surrounding villages with a community of crypto-Catholics and the

descent into intolerance and paranoia which results in the ethnic unmixing of the whole area as the entire community chooses to emigrate to Croatia; a meeting of ethnic minorities and leading Kosovo Albanian dissidents at a conference located at a ZOO in Subotica (Vojvodina); two brief respites: one in Macedonia and one in Hungary. The script is shot through with news reports and snippets of the parallel life in the Netherlands at the time.

#### 4.3

The script, as I was to find later, holds the traits of 'declarative' memory, an account of what we know (semantic memory) and what we have experienced (episodic memory). It is the realm where meaning is achieved through propositions and signification. The **body**, on the other hand, holds implicit memory in the form of know-how, of embodied experience. To quote Kirmayer again: *There is much that we commemorate through our accent, posture, habits of gesture and thought.* (Kirmayer, 1996: 176) This kind of memory has been termed 'procedural' and is the realm proper to meaning achieved through significance. Having been dealing with, so to say the register of declarative memory through a process of reflection and a reshaping of the text, we turned to the procedural register, setting up a feedback loop between the two archives of text and body. Ger's reading of the script took on the form of a performance, at first in his office, where we had had most of our meetings, and then out on the street.

#### 4.4

The rehearsals quickly took on the form of a public reading. Ger practiced the switch between moments of total immersion in the peripatetic reading of the script and his gaze focussing on something in the surrounding space. The punctuation came between two dates in the diary. He never tripped. Passers-by looked on: prophet, fool, sleepwalker.

#### 5

The route that Ger took as he stepped out of his office was chosen by Mark Durham and myself:

SSEES Taviton Street > South down Taviton Street > East onto Endsleigh Place > North onto Endsleigh Street > West then North into rose garden > West onto Euston Road > cross North Melton Street > West onto Euston Street > North onto Cobourg Street > West onto Drummond Street > North onto Stanhope Street > West onto Robert Street > North onto Albany Street > West into Regent's Park entrance

Early on, I had made the decision not to use any archive images, instead, all the sounds and images were to be recorded in one day, in social space (in opposition to the controlled chamber of the studio and edit suite). Mark and I had spent a couple of months making field recordings of sounds within what we termed **the Zone**. Through a process of wandering within a diameter which we determined according to the length of time it took to read the script, we tried to make sense of the enclosed space. We were aware of traces of urban conflict: Tavistock Square being the site of

the 7<sup>th</sup> of July 2005 Islamist suicide bombings, Euston Station being the site of a direct hit on 15<sup>th</sup> November 1940, during Britain's war with Germany, that Drummond Street, once the heart of the Asian community, harboured a legacy of police brutality and racist attacks and that in Regent's Park the Provisional Irish Republican Army blew up a bandstand on July 20<sup>th</sup> 1982, killing six soldiers from the Royal Green Jackets. The resulting audio archive which can be accessed here: [www.markdurham.net/Lebensraum/index.html](http://www.markdurham.net/Lebensraum/index.html), holds the hustle and bustle of business and universities, of tourists and the homeless. It is the clamour of **normality**, of a capital which is part of the global city. Mark chose to map the recordings according to sound pressure levels which show hives of activity and circulation. In the knowledge that we would be recording Ger's voice in this environment, Mark and I tried to set the route as a number of parameters within which the two would co-produce each other, within which the relationship between figure and ground could shift to undo the idea of the city as an empty space or stage. The set-up was conceived around the idea of interruptions between the movie-making process and the urban fabric of **London**.

## 5.1

I next sent a closed call for participation to sixteen people: artist filmmakers, film historians and theorists, curators, archivists, critical theorists, publicists, photographers, researchers, architects and psychoanalysts. The call included a copy of the script and an outline of the process so far. All of those invited were people whose work I knew well and whose past experience and current pursuits I was counting on in the creative process. The invitation was to shoot Ger's performance along the outlined route, for one hour continuously. The group was to encounter Ger in front of the School of Slavonic and East European Studies and leave him at the entrance to Regent's park. In order to set some guidance for the group's **swarm intelligence**, I wrote the following:

*Depending on how many agree to participate the group dynamic will vary. Although I will provide each group member with 2 or 3 particular suggestions for focus or behaviour, there are certain remarks that pertain to the entire group. Formally, I am committed to preserving relatively uniform spatial relationships between the different cameras, therefore I would urge you not to use zooming. I would also ask you to use manual exposure depending on the choices that you make. There is no one focal point of the 'stage', hence each camera can act as a focal point or dynamic node. Likewise, the 'stage' has no predetermined size or speed of movement, though I would ask the group to trace the route in advance or following the loose movement that Ger will make at least until half-way into the hour when you will be able to disperse if accompanied by 2 or more group members. The negotiation of traffic, pedestrians and officials is left to your initiative and judgement. The film is partly an essay on filming in public, hence I would urge you to read on the laws pertaining to filming in public spaces [...]. Areas of potential exploration are: devices and structures employed in the control or modulation of urban flows; architectural rhetoric; surveillance and safety structures; the material audiovisual record made by the camera and its potential non-human agency;*

*the gestures, movements and rhythm of your body, those of the group and those we encounter on the way. (from email correspondence: Closed Call for Participation, 20th June 2008)*

Eight people confirmed. Seven were to shoot video and one photographic images. I was to join them by taking photographs.

## *the event*

### 1

*Their story begins on the ground level, with footsteps. They are myriad, but do not compose a series. They cannot be counted because each unit has a qualitative character: a style of tactile apprehension and kinesthetic appropriation. Their swarming mass is an innumerable collection of singularities. Their intertwined paths give their shape to spaces. They weave places together. In that respect, pedestrian movements form one of these "real systems whose existence in fact makes up the city." They are not localized; it is rather that they spatialize. They are no more inserted within a container than those Chinese characters speakers sketch out on their hands with their fingertips. (De Certeau, 1984: 97)*

### 1.1

A SWAT team moving down a street, a procession, a group of papparazzi (so much so that passers-by are asking of Ger: *Who is he?* and saying: *I know him!*). Eleven of us are just enough to form **a multitude, a multiplicity**, a singularity made up of singularities. The group sometimes moves in a line, headed by Cat Diehl - the eyes on the back of Vlastimir Sudar, who is relentlessly framing a medium close-up of Ger's face head-on. Aubrey Wanliss-Orlebar is constantly running, his face a straining mass - thinking, looking, framing. On other occasions the group spreads out along a street, along a crossroads. The filmmakers take moments out to speak to each other, but mostly the decisions are made in relation to others' actions: axes are established, movements of the camera are repeated, varied and contrasted. Exchanges with passers-by. Moments of fatigue (it is the hottest day of the year), sore wrists, hayfever, loose bowels, dehydration, the inability of the eye to keep up with auto-focus. The pace revolves around Ger's plod - measured out by the procedural of the script. It also shifts as filmmakers run to locate themselves at particular vantage points, as they get lost in the landscape, as their interest is caught by a tree, a passer-by, the daily paper, a grating, a cctv camera, a sudden shout, a pattern of light, a shift in the scale of objects framed.

### 1.3

The work at work is the concentration in making images. The shift between the working out of an idea and its embodiment is almost imperceptible and the **excess** is dizzying because each individual filmmaker is aware of the group. It is easier to film with one camera, because the excess is localised - in our set-up the excess becomes multiplied. We are all aware of the group's **video rhetoric** - there is a lack of that freedom that can be found in the automatic videoing of an event in concerts,



demonstrations and 'citizen journalism' - that politically insulting term which has found so much currency lately. The work is also a record of itself, **a record of the field of operations**. The presentation of bodies and technology becomes synchronous with their representation in real-time (see APPENDIX for selections by some of the filmmakers).

## *after the event*

### 1

The radical **disjunction** at the heart of the work is an emotional, organising and structural force. The underlying statements are obvious:

- the dissolution of Yugoslavia will not be represented through the standard mode of archive images or through an attempt at objectivity or peer-reviewed accounts,

- moreover it will not even be represented by any images or sounds from the region, the way, for example Claude Lanzmann's *Shoah* operates: as an encounter between the survivors and the landscape (here the music acts as a decoy to stereotypical scene-setters - it was recorded live, on location, in Ger's office, without any additional sound layering or mixing: Noam Enbar played the accordion in the office above Ger's and the music streamed in through the ceiling and window),

- the history of London as a site of urban conflict will not be represented through a historical account or archive materials,

- personal and collective memory (representations) will not be represented through other representations, but through presenting materials from the archive of the event, i.e. the shoot (ultimately, these are representations, but crucially, they are co-produced in relation to the properties internal to the event) - the commemorative process is inseparable from the event

### 2

The representative regime which is set up in the work is what Rancière writes of in his discussion of the question: Are some things unrepresentable? The conclusion he reaches is that in the (classical) representational regime which organises speech, the visible, and the distribution of aesthetic effects according to precise relationships, there are things which fall outside the boundaries of the representable. The (modern) aesthetic regime operates differently:

[...] it counterposes to the norms of representative action **an absolute power of making** on the part of the artwork, pertaining to its own law of production and self-demonstration. But on the other, it identifies the power of this unconditioned production with **absolute passivity**. [...] The aesthetic revolution establishes this identity of knowledge and ignorance, acting and suffering, as the very definition of art. In it the artistic phenomenon is identified as **the identity, in a physical form, of thought and non-thought**, of the activity of a will

that wishes to realize its idea and of a non-intentionality, a radical passivity of material being-there. [...] On the one hand, speech is no longer identified with the gesture that makes visible. It exhibits a particular opacity, the under-determined character of its power to 'make visible'. And such under-determination becomes the very mode of material presentation specific to art. At the same time, however, speech is invaded by a specific property of the visible: its passivity. **The performance of speech is struck by this passivity, this inertia of the visible that comes to paralyze action and absorb meanings.** (my bold, author's emphasis) (Rancière, 2007:119,121)

This inertia, passivity, materiality is what he boils down to the logic of a **paratactic syntax**: a presentation side-by-side without a particular order or hierarchy. In the text this takes the form of:

*many people came to the bus to wave... Two hundred people were leaving from Skopje to Zagreb... Women were crying, men as well... Urosevac... Pristina... No checkpoints... Army jets are flying low... The garbage hasn't been collected for two weeks now because there is no fuel... The first civilian has been shot... Belgrade... I went to McDonalds but they had no more fries ... Budapest or Sofia? ... From Thessaloniki...*

On the soundtrack it is the equal importance given to Ger's breathing, the traffic, the wind, and the music coming out of someone's car. On the image track, it is the equality between each of the camera viewpoints; the equality between an image and video footage. And lastly, it is the equality between text, sound and image.

### 3

The enormous task faced by my editor Owen Saward and myself, presented with seven hours of synchronous footage (with a number of breaks in timecode which come from the simple fact that the trigger happy videographer works in slices, accustomed to hiding his/her tracks and faltering corporeality – in short *'my life as a camera eye/I'*) and 252 scanned photographic images, demanded above all **respect**. How not to kill the event or Ger's narration, to honour the respective filmmakers, to bring out the evolving and mysterious collective video rhetoric, to control the noise barrier and vertigo, to bring out the specifics of each of the spaces we moved through (a council estate, a Quakers' garden), to reflect on what was being read, to keep the pathos and humour away from formalism. It boiled down to the question: how does one not make a movie without not making a movie? I made a minute-by-minute graphical notation of each of the video tapes (see APPENDIX), and over a period of six months, Owen and I tried different ways of organising the material – in grids, wipes, layered and with masks, all in different spatial configurations. Over time a structure of 10 sequences emerged:

an introductory sequence,  
a layout with a 6-way grid,  
which gets brought down to 3 images (a split screen and one background),  
then 2 (layered),

then 1,  
then a black screen with dates,  
then 2 frames meshing,  
then a gradual build-up to 7 images,  
a pixellation sequence  
and finally a black screen with text.

The movie would gradually be brought down to only the narration, would build itself up again and once again get reduced to Ger's voice. In this process is embodied one of the central ideas behind the work, which is the tension between **the Multitude and the One**. It is present in the script itself, in the tension between the many voices and characters and Ger's personal narrative. One can also find it in the organisation of the images and sounds – it is the cameras that open the film out onto the multiple perspectives and histories. In the edit suite we worked on treating the soundscape and the surface of the image as a 'terrain' with territorial boundaries and its own material properties. Another guiding principle that we worked with was the graphical remnants of the page (from the diary/script) in the form of dates – a relentless punctuation and visual magnet. The tension between abstract (ideal) space and concrete (material) space is also made dramatic through various editing techniques.

4

The movie embodies the different ideas and properties particular to different treatments of **time**. The **narrative** of different scales within the film allows the temporal properties of the singularities to come to the fore: an individual, a lovers' relationship, a social group, a society, a nation, a set of territories, a continent (in that sense the film is about Europe at a given point in time). The six month diary is a **time-lapse** slotted into 75 minutes, and as such allows one to see the normalisation of everyday violence and militarisation more clearly. However, the properties of the journal remain – the **internal time** of reflection, of description, of narrating oneself to oneself. Yet, paradoxically, it is contradicted in the performance which is the epitome of the **present moment**, or second-by-second tightrope with all its stutters, mistakes and epiphanies. This is brought out by the **real-time** of videography and the information bomb (all real-time media). This real-time is what also allows the **materiality of video** to come to the fore, with its particular rhythms and the way they are contrasted to **the rhythms of the body** (of the videographers as camera-operators and of them as performers alongside the narrator). The pixellation sequence which is the culmination of the visual vertigo is nothing other than **the arrow of time**, the irreversible physics of which rules our world as much as gravity.

5

Finally we come to the highest level on which the work operates: on the level of **lebensraum and living space**. Geopolitics, as a powerful simplification which is still used in the spheres of politics and economy, treats the global scale in a manageable way. At the beginning of the 21<sup>st</sup> Century, Friedrich Ratzel is alive and well. It is within the sphere of geopolitics that the war in Yugoslavia has been re/presented: as a late 20<sup>th</sup> century scandal of white Europeans engaged in carnage '*on the doorstep of Europe*'. In the work here presented, it is coupled with the personal scale, the life, not

of nations and empires, but the quotidian life of an individual. As the geopolitical is a world-view, a construct, so is the individual. Both are operative, let us pay them their due. But, as geopolitics is linked to the upholding of national sovereignty as the highest value, the individual is inextricable from everyday entanglement in the capitalist social order. Both hold a misperception of the scale of the world and a misperception of the essence of our inhabitation of it. The perfect accompaniment to geopolitics is the '*metageophysical space-time of transport and instantaneous broadcasting*' (Virilio, 2005: 102), that global (-ising) phenomenon which is leading to the desertification of space and place on this planet because it reduces all space to real-time. Gone is that property (space) which prevents everything from being in the same place. Placement itself becomes a game, a graphical manipulation altered at the touch of a button. Not knowing where your arse is, means that others can do all manner of things behind your back. The one device which makes this possible on a scale only modern technology has provided is the 'square horizon':

Suddenly, the *interface* of the cathode frame replaces the line of the *surface* of the ground and of the volume of the sky, of every ground and all the skies, from the extreme limit to the extreme proximity of the antipodes! Let's suppose now that everything were not only *déjà vu* in the eery skylight but actually *déjà là* – already there – set up to stay within the media-generated hyperproximity of a spectral transparency, at once before our very eyes, yet still before us, *completely up against us*. (Virilio, 2005: 118)

The square horizon offers us up to a 'horizontal vertigo' (E. Jünger). *lebensraum* | *living space* is a meditation on this audio-visual spatio-temporal pickle and on how the process of filmmaking and the many representational procedures involved in it can make what takes place within the frame more questionable. The scale of the personal, or the singularity of a person is made acute by the commitment and particular standpoint that Ger occupies as an anthropologist, and the origin and delivery of his speech and actions in the movie are personal and yet collective (a form of anthropology).

n

The work proliferates. Apart from the single-screen moving image work, the soundtrack of the film is envisaged as **a radio piece**, throwing the account back into infonoise, onto the level of the anecdotes and many news reports and accounts that comprise it - a further paratactic iteration. The material will also be presented as **a live multiscreen video mix**. The script was staged as **a large-scale performance** in January 2009 with rotating performers (*lebensraum* 1.1 – see APPENDIX) and the sound recording and the many photos and videos from the event will form a distinct **moving image work** (*lebensraum* 1.2). I am currently working on a set of shorter films to be shot in the Borough of Camden involving local residents, the ex-Yugoslav community and the staff and students of the School of Slavonic and East European Studies (*lebensraum* n).

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