



**KOLEKTIVI I POJEDINCI /
COLLECTIVES AND INDIVIDUALS**

BESTEŽINSKA SADAŠNJOST / WEIGHTLESS PRESENT

**Filmovi militantnog audiovizuelnog kolektiva
Los Ingravidos (Meksiko) /**

**Films by militant audiovisual collective Colectivo
Los Ingrávidos (Mexico)**

Kustos / Curated by: Almudena Escobar López

Olympia (2018, 7' 25")

Doblaje y Desfase Governamental (2015, 3')

Fracking (2018, 3' 16")

Piedra de Sol (2017, 9')

¿Has visto? (2017, 7')

Sangre Seca (2017, 9' 18")

Abecedario / B (2014, 5')

CI(s)NE NEGRO (2016, 15)

Filmentos/Disolvencia (2018, 6' 09")

Tokom proleća 2011. Meksički nacionalni pokret za mir i pravdu (Movimiento por la Paz con Justicia y Dignidad) razvio se kao odgovor na Rat protiv narko-kartela u Meksiku, koruptivne vlasti i rastuće ekonomske nejednakosti. U aprilu 2011., pesnik Havijer Sicilia organizovao je, povodom smrti svoga sina, marš protiv nasilja, kako organizovaong kriminala, tako i meksičke Državne bezbednosti. Tokom marša od Kuernavake (Morelos) do Meksiko sitija, porodice žrtava pozvane su da govore o svom bolu i indignaciji putem javnih ispovesti na trgovima. Protesti su odisali kolektivnom žudnjom za pravdom, za krajem ratne strategije vlade, za borbom protiv korupcije i nekažnjivosti, a promovisali su participativnu demokratiju.

Samo godinu dana kasnije, 11. maja 2012., tadašnji kandidat Institucionalne revolucionarne partije (PRI) Enrique Peña Nieto predstavio je svoj politički projekat na Iberijsko-američkom univerzitetu u Meksiku. Zbog toga su izbili spontani protesti u znak osude Nietovih propusta koje je napravio tokom događaja u Atenku 2006, dok je bio guverner države Meksiko. Vodeći mediji u državi izveštavali su da su protesti politički bojkot koji organizuju pojedinci izvan univerziteta. U odgovor na to, 131 student kreirao je video u kom se javno deklarirše kao učesnik u protestu. Tako je počeo pokret #YoSoy132 (Ja sam 132), kao direktno protivljenje kandidatu PRI i njegovoj politici i pristrasnom medijskom izveštavanju o izborima 2012. godine. Pokret je imao neposrednu vezu sa drugim Occupy pokretima koji su se razvili nakon Arapskog proleća, s kraja 2010., i španskim 15-M pokretom protiv mera štednje, poznatom i kao "Španska revolucija" započeta 2011. godine.

Colectivo los Ingrávidos (Bestežinski kolektiv) izrastao je iz ovog pokreta kolektivnog delovanja, radeći direktne reportaže tokom masovnih demonstracija protiv vlade na anonimnom YouTube kanalu - anonimnom zbog straha od odmazde, jer je Meksiko druga zemlja na svetu po broju ubistava novinara, nakon Sirije (prema Reporterima bez granica). Zajednički rad bio je nužnost, ali i politička odluka, s ciljem da se razmontira neoliberalni poredak koji umetnika stavlja u centar, a valorizacija predmeta i namera autora predstavljaju središte svakog mogućeg kritičkog angažmana. Radeći kao anonimni kolektiv, Los Ingrávidos ne preispituju šta slike/prizori govore već po kojoj logici dobijaju smisao; za čiji interes rade slike i zvuci snimljeni i organizovani na neki način, kao određeni tekstualni sistem; drugim rečima, ko kontroliše izgled i dijegezu?

During the Spring of 2011 the Mexican National Movement for Peace and Justice (Movimiento por la Paz con Justicia y Dignidad) developed in response to the Mexican Drug War, government corruption, and the growing economic inequality. In April 2011, poet Javier Sicilia, in response to the death of his son, organized a march against violence, both by organized crime and the Mexican State security. During the march from Cuernavaca (Morelos) to Mexico City, families of victims were invited to speak up about their pain and indignation through open testimonies in the public squares. The protests echoed a collective desire for justice, to end the war strategy from the government, fighting corruption and impunity while promoting participatory democracy.

Only a year later, on May 11, 2012 the then Institutional Revolutionary Party (PRI) candidate Enrique Peña Nieto, presented his political project at the Ibero-American University in Mexico. As a result a spontaneous protest broke out condemning Nieto's negligences during the events at Atenco in 2006 while he was the governor of Mexico State. The main national media reported that the protests were a political boycott organized by individuals outside the university. As a response 131 students published a video where they showed their student credentials declaring their volunteer participation in the protest. This is how the #YoSoy132 movement started as a direct opposition against the PRI candidate and his politics, and reporting the biased media collection of the 2012 general election. The movement had direct connection with other Occupy movements developed since Arab Spring from late 2010, and the anti-austerity Spanish 15-M movement, also known as "The Spanish Revolution" from 2011.



Osim direktnih reportaža, Bestežinski kolektiv je glas protiv moćnika koji konzistentno upotrebljavaju audiovizuelne materijala kao moćne alatke dominacije i kontrole. Prizori nasilja u medijima često su izolovani, dekontekstualizovani, čak potpuno utišani, sa glasom preko njih koji ih objašnjava. Ingrávidos se pojavljuju zbog potrebe da se razdvoji audiovizuelna gramatika od estetike televizijsko-filmskog korporativizma. Protiv nadređenosti slike zvuku, i postupene izolacije nasilja, Ingrávidos donose relacije prizore sa političkom odlučnošću. Prizori se dezintegrišu, odvajaju se od zvuka, umnožavaju, zamuckuju, povezuju jedni s drugima i uništavaju vizuelnu gramatiku kao ljusku od jajeta. Interakcija prizora odvoja ih od uobičajene narativne prakse i otvara mogućnost za kritički pristup. U duhu Haruna Farokija i njegove dijalektičke analize forme i sadržaja, Ingrávidos podrivaju hijerarhijske odnose između vizuelne i auditivne forme i ponovo uspostavljaju njihovu autonomiju. Zvuk postaje centar naše pažnje – politički diskursi, mitraljezi, kiselina koja bubri i razara tela, audio-snimci

Colectivo los Ingrávidos emerged from this resistance moment of collective action, directly reporting during the mass demonstrations against the government through an anonymous YouTube channel for fear of being retaliated—Mexico is the second-deadliest country in the world for journalists after Syria, according to Reporters Without Borders. Working collaboratively was a necessity but also a political decision, that dismantles the artist-centered neoliberal order where the valorisation of the object and the intention of the author are at the center of any possible critical engagement. Operating as an anonymous collective, Los Ingrávidos do not question what the images are saying but according to what logic(s) they make sense; in whose interest are the images and sounds recorded and ordered in a specific way, as one particular textual system; in other words, who controls the look, and the diegesis.

Aside from their direct reporting, Ingrávidos is a response against the consistent use of audiovisual materials as powerful tools of domination and control for those in power. Images of violence in the media are often isolated, decontextualized and even muted with a talking discourse over it. Ingrávidos emerges from the need to dismantle the audiovisual grammar from the aesthetic-television-cinematic corporatism. Against the exaltation of the image over sound, and the gradual isolation of violence, Ingrávidos proposes a relational image with political determination. Images disintegrate, separate from the sound, multiply, and stutter, connecting with each other and cracking up visual grammar like an egg. The interaction between the images dissociates their communal narrative practices, opening up the possibility of new critical approaches. Following Harun Farocki's dialectical analysis of form and content, Ingravidos subverts the hierarchical relationship between the visual form and the auditory, reclaiming the autonomy

policijskih gonjenja – sve to kreira moćnu zvučnu sliku koja govori neposredno o političkoj situaciji u Meksiku i stvara kompleksan i paradoksalan odnos koji može da uzdrma smisao diskursa i stimuliše perceptivni domen gledalaca.

Projektor je mašina koja vodi rat protiv neutralizacije slika na celuloidu pre nego što ideološku sliku ostavi da umre. Frejmovi u *Abecedario / B* su probušeni, celuloid u *Sangre Seca* topi se u sopstvenoj hemiji, a u *Fracking* film se izdvaja iz okvira da bi pokazao kako je svaki prizor kutija ideja i vremena. Smisao je sličan smislu Kafkine drljače iz pripovetke *U kažnjeničkoj koloniji*: gledaoci vide kako se prizori raspadaju tokom procesa gledanja; gledanje postaje presuda prizorima. Izlomljene slike i kvalitet materijala u radovima *Ingravidosa* ostavljaju prostor reprezentacije otvorenim, tako da u zvuk i slike postaju nezavisni entiteti. Ova nasilna razdvojenost i postepeno nestajanje slike konstruiše prostor zajedničkog slušanja, a centar diskusije pomera sa čina gledanja na čin slušanja.

Relaciona slika *Ingrávidosa* takođe funkcioniše i strukturalno, u okviru njihove filmske produkcije. Svaki sledeći rad upućuje na prethodni ili na budući rad, stvarajući zapletenu mrežu prepunu tema i čvorišta. Njihovu produkciju možda najbolje mapira abecedna serija iz 2014, u kojoj se svako slovo otvara tematski i estetski novim nizom filmova. Tako je *M* (2014) povezan sa *Mujer* (žena), *Muerte* (smrt) i *Meksiko*, pa opet povezan sa filmom *Medea* (2014) i *Sangre Seca* (2017). Ova kosmologijska organizacija ne stvara hijerarhiju diskursa, već se mnogostrukost i njegova poroznost bolje shvata kao mreža koja operiše bez određenog centra i tačke prekida. Ne postoji sekvencijalni niz, mada postoji logička veza između delova i subliminalna organizacija putem određenih struktura poput abecede, a svaki rad

between them. The sound becomes the center of the attention, political discourses, machine guns, bubbling acid that dissolves bodies, and the audio recordings of police prosecutions create an overwhelming sound landscape that speaks directly to the political situation in Mexico, generating a complex and paradoxical relationship that disrupts the sense of discourse, and stimulates the perceptive domain of the viewer.

The projector is a machine that carves the war against the neutralization of images on the celluloid before letting the ideological image die. The frames in *Abecedario / B* get punctured, the celluloid in *Sangre Seca* melts with its own chemistry, and in *Fracking* the film derails out of frame to show how each single image is a container of time and ideas. Like Kafka's harrow *In the Penal Colony*, the viewers see how the image disintegrates in the process of being seen; viewing becomes the sentence of the image. The broken images of *Ingrávidos* and their material quality leave the space of representation open so that, sound and image become independent entities. This forced separation and gradual disappearance of the image, construct a space of shared listening deviating the center of the discussion from viewing to listening.

Ingrávidos relational image also operates structurally within their film production. Each piece relates to previous work or future work, creating an intricate constellation of multiple threads and themes. Perhaps the clearer mapping of their production is the alphabet series from 2014 where each letter opens up thematically and aesthetically to a new series of films. This how *M* (2014) for *Mujer* (women), *Muerte* (death) and *Mexico*, is intimately connected to *Medea* (2014) and *Sangre Seca* (2017). This cosmological

može da se gleda zasebno ili kao deo sinergijskog totaliteta. Ova povezanost tiče se razumevanja istorije kao procesa koji traje, bez periodizacije. Delujući protiv pretpostavljene neutralnosti dokumentarnih prizora, arhivski zvuk ponovo aktivira dominantne političke diskurse, povezujući stare nepravde sa aktuelnim. Bestežinski kolektiv razume istoriju kao kontinuum, gde se sadašnjost budućnosti kreira putem prošlosti, kulturnih tradicija i zločina. Njihov rad je intimno vezan za njihovu zajednicu, jer su oni učesnici, aktivni delatnici u dijalogu sa prošlošću.

Rad kolektiva Los Ingrávidos mora se razumeti putem njihovog kolektivističkog porekla, kolaborativnih procesa u produkciji i decentralizovanog pristupa sadržaju i formi. Njihovi radikalni vizuelni i zvučni eksperimenti i njihov relacionalni pristup, alatke su za demontažu audiovizuelnih ideoloških diskursa. Njihovi filmovi prikazuju hitnost, spontanost i energiju direktne političke akcije, i nude nam zajednički kritički prostor.

Almudena Eskobar Lopez

organization does not create a hierarchy or discourse, instead its multiplicity and its porosity is better understood as a network that operates without a particular center or point of departure. There is no sequential order, and although there is a logical connection between the parts, and a subliminal organization through certain structures such as the alphabet, every work can be seen individually or as part of a synergic totality. This interconnectivity has to do with the understanding of history as an ongoing process, without periodization. Against the supposed neutrality of documentary images, the archival sound recordings reactivate dominant political discourses, reconnecting the old injustices with the present. Colectivo los Ingrávidos understands history as a continuum, where the present in the future created by past cultural traditions and atrocities. Their work is in intimate relation to their community because they are participants, active agents in dialogue with the past. Los Ingrávidos work needs to be understood from the point of view of their collective origins, their collaborative production process, and their decentralized approach to content and form. Their radical visual experimentation with sound and their relational approach are tools to dismantle audiovisual ideological discourses. Their films capture the emergency, spontaneity and energy of direct political action, proposing a shared critical space.

Almudena Escobar López

****Acción Cultural Española (AC/E) supports the participation of Spanish curator Almudena Escobar López in this edition of the Alternative Film/Video Festival through the Programme for the Internationalisation of Spanish Culture (PICE), in the framework of the Mobility grants.*