

ABSTRACT IN INGLESE

Reasons for disagreement.

A conversation with Jacques Rancière

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The conversation with Jacques Rancière deals with the idea of disagreement as an aesthetic and political matter, but it also focuses the attention on themes directly related to cinema. In regards to the relationship between the screen and the audience, as well as the relationship between what is visible and what is expressible, Rancière talks about one of his recent works: *The Emancipated Spectator*. He underlines how these relationships have always been expressed as an agreement-disagreement relationship, but at the same time recalling that the aesthetic regime of the arts is a non-relationship zone, this being a critical step beyond the mimetic model. The spectator is no longer in passive mode: through the eye itself s/he becomes emancipated from the text and s/he is able to overturn conventional hierarchy as well as the designation of roles. An exemplary model of such extraordinary motion is without a doubt cinema. Drawing upon Ford, Bresson and Béla Tarr, the French philosopher focuses on the nature of the image; reaffirming that every image, whether from classical or modern cinema, has the capability of resetting the viewer's perception. From this perspective, the cinematic experience is very similar to politics in that they both work on the relationship between a projected-imposed image and the free re-appropriation of the image itself, this can clearly be seen in the ambivalent relationship between *politics* and *police*. Costa, Godard, Rossellini are only a few of the directors that Rancière refers to as perfect examples of art capable of modifying fixed positions in a sensitive universe and make room for a new world to come.

The place of disagreement

Pietro Montani

Can mechanical reproduction change the referential relationship between each image and the world? The relationship between a mechanically reproducible image and the part of the world it represents can be creative or reproductive. In both cases the authentication process required cannot set aside the element of disagreement which is not integrated in a single horizon of meaning.

The lateral movement of images

Dork Zabunyan

Rancière says that the cinematographic image is characterized by a fundamental ambiguity in accordance with at least three perspectives: the components of film images, their description, and the political subjectivation that these images suggest. The way in which cinema creates the dimension of dissent and the *partage du sensible* depends on the exploration of these three research fields.

Pretending disagreement

Bruno Besana

A political practice can have an aesthetic effect when it breaches the frame of (visual) reference which dictates what is visible and what is invisible, what is thinkable and what is not thinkable. It also does so, when it dictates who is in charge of expressing such differences and who is not. Inversely an artwork has a political effect when it reconfigures the frame of (visual) reference that allows us to consider it an artwork and to judge its aesthetic or social function. From this, Jacques Rancière has outlined a series of points of disagreement that belong, at the same time, to politics and aesthetics. This article wants to show some of the consequences that these points have on philosophy today.

An archaeology of images. *Found footage* documentaries

Emilio Bernini

Found footage is the contemporary avatar of the documentary. Its peculiarity and political standpoint consist in the fact that it is neither a question of filming the other in his space, nor is it the exposition of the film-maker's body in the world. It consists in the editing of what has already been filmed in order to reread it, deconstruct it and put it into conflict with itself. By revealing the conflict inherent to the senses of an image, especially when it questions its own senses, *Found footage* is the most radical among political forms of documentaries.

Disagreement of images: photography and politics

Marcello Walter Bruno

If, as Rancière writes in his book *Disagreement*, “we only have politics thanks to the interruption and to the original movement which establishes politics as the

deployment of an offence or of a fundamental quarrel”, then photography enters the ranks of political intervention when it visually represents this disagreement. However, can beauty deal with the offence? Is it possible that the only picture that makes a statement is the ugly one or the invisible one (Jaar)?

Revolution 2.0

Dario Cecchi

This article focuses on *Redacted* (2007), Brian De Palma’s film of a rape perpetrated against an Iraqi girl by American soldiers in Samarra. The film seems to be a collection of different media. It argues that no truth about the war is attainable because censorship controls the images and their sources. It is necessary to rethink the role played by images in the relationship between truth and politics.

From video to cinema. Disagreement in *Cinico Tv*

Andrea Inzerillo

How can we distinguish *désaccord* from *mésentente* according to Rancière’s theory? What kind of connection is there between disagreement and cinema? What would a ‘cinema of disagreement’ be? Or rather, what does ‘disagreement’ mean in cinema? This essay will try to propose a case of cinematographic disagreement in television by looking at *Cinico Tv*, created by the most explicitly pasolinian Italian directors: Cipri and Maresco.

Cinematic-autism

Tommaso Ariemma

Drawing upon the philosophies of Benjamin, Stiegler and Rancière this essay will firstly consider the ambiguous nature of film, looking at the relationship between agreement and disagreement. Secondly it will focus on the overall nature of the discordant cinematic experience, especially in relation to the world beyond the film. Cultural industries seek to eliminate any discordant effect the film may have on the viewer, an effect that is experienced especially once out of the movie theatre. Such elimination is achieved through over-exposure to the film itself, which leads to a real ‘cinematic-autism’. In other words it leads to the impossibility of leaving the movie theatre and to endure the time of exposure in order to be able to resume a relationship with the world.

Formal disagreement in *dysnarrative* cinema

Dominique Chateau

The essay examines the impact of the figure which characterizes disagreement in *dysnarrative* cinema. As Alain Robbe-Grillet defined it, *dysnarrative* cinema is characterized not by the rejection of the narrative possibility, but by its suspension. Formal disagreement is part of this suspension, mobilizing various aspects of expression and superimposing several staggered displacements.

The ‘in between-space’ of the image

Roberto De Gaetano

Every image is a negotiation between images and systems of discourse, there is no sensible natural image, no mythical purity. An image is always the inclusion of a social supersensibility over the natural sensibility. It's also the determination of a mismatch between presence and discourse, between an image and another; this disjuncture never peacefully renders the image identical to itself. As Godard said: “The basis is always two, at the beginning always present two images instead of one, that's what I call image, the image made of two”.

Che: revolution and repetition

Alessandro Cappabianca

Escaping the vision – the vision by the military and the police – by hiding in the folds of the most inaccessible territory. But also escaping the totalizing vision of myth; escape from transforming and reducing a person into a ‘revolutionary’ icon in *post-mortem*. This is the problem with the figure of Che Guevara, and it is an issue of keeping an appropriate ‘distance’. The issue is resolved in both parts of Soderbergh's film through a balanced portrayal, without being influenced by the fanfare of epic. No revolution is taken for granted, neither is failure: no event is repeated identically.

Conflicts. *Rachel Getting Married*

Daniela Angelucci

The film by Jonathan Demme *Rachel Getting Married* (2008) tells the story of the conflicts that arise in a family on the occasion of a daughter's wedding. The article focuses on the narrative procedure and on the documentary style chosen by

the director, who creates a special mixture of different cinematographic genres.

The hidden smile of Straub-Huillet

Salvatore Tedesco

Pedro Costa's movie *Ou git votre sourire enfoui?* (2001), which shows Straub-Huillet's work in *moviola*, reveals some of the most remarkable theoretical polarities through a disagreement over the creation of a very short segment in the editing process. The aim of this essay is to show the value of these polar tensions, through a rapid analysis of the relationship between Straub-Huillet's cinema and the idea of harmony.

The drunken vessel. Z32

Luciano Barisone

Avi Mograbi's work has always developed a particular political perspective. He does so, not through an open dissent concerning the reality revealed by his images, but through irony. By making use of a particular type of mask he creates irony and in so doing he puts in disagreement bodies and words, images and gestures. In *Z32* (2008) disagreement is not only evident, but it also represents the aesthetic device which supports its narration. The digital masks which hide the witnesses' faces not only work as a guarantee of anonymity, but also as the only space where the (political) transformation of reality is possible. Perhaps, the only space granted to cinema.

Disagreement in Connecticut: *Revolutionary Road*

Simona Busni

The theme of disagreement is reformulated in terms of escape according to Stanley Cavell's theory about cinematographic genres. The film *Revolutionary Road* (2008) set in Connecticut and directed by Sam Mendes, is analyzed as a possible 'escape melodrama'. The analysis starts by looking at the commonality of the narrative setting, Connecticut, with old films that are explored in Cavell's books.

Space of disagreement. *The Hurt Locker*

Clio Nicastro

Kathryn Bigelow's *The Hurt Locker* (2008) offers a glimpse of the war in Iraq

through the eyes of the U.S. Army bomb disposal squad, *Bravo Company*. Within a narrative structure modeled on the rapid and fragmented timing of the guerrilla, the events take shape as a result of the diverse and conflicting viewpoints of the protagonists. They are almost like characters in a dispute. They form the very foundation of the area of opportunity for dialogue among the images.

On whose side? *Vogliamo anche le rose*

Antonio Russo

What is the relationship between the entries in a personal journal and a public declaration by a collective movement like that of women's rights? Can a true political belief be revealed by the private confessions of three Italian women living in the sixties and seventies? Referring to the theory of 'disagreement' and 'political subjectivation' of the French philosopher Jacques Rancière, this essay tries to analyze Alina Marazzi's documentary film *Vogliamo anche le rose* (2007) as a remarkable case of what happens when private life raises political questions.