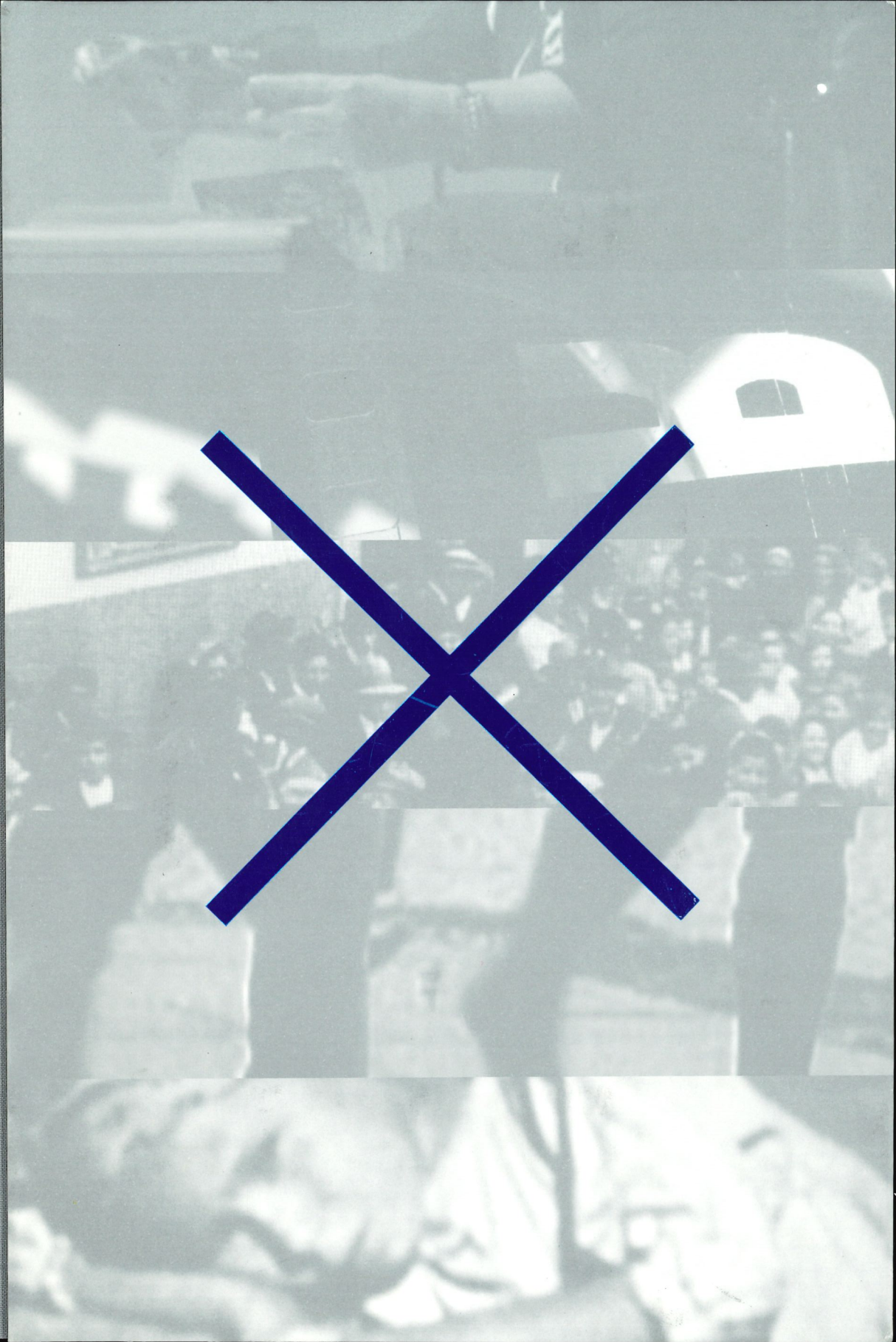


MARGARITA LEDO ANDIÓN

Inside the frame

What drives us into wanting to intervene in the images? Apart from the value of evidence of the archives and the possibility that it gives us to see fragments of what happened somewhere, why is the habit to defy the conventions and give a new sense to a set of images increasingly frequent? For the case, the continuous project developed by Yervant Gianikian and Angela Ricci Lucchi, directly intervening inside the frame with their analytical camera (in the angles, chroma, relation between frames, speed of vision and reception) since they found the photographic and cinematographic collection of Luca Comerio*, to cite some of the more frequent operations that can be observed in Dal polo all' equatore, 1987, for example.

Another representative practice of what we call archive, in a more wide manner, has to do with a position-taking; with the elaboration of a counter-discourse from family films whose origin we situate in Esfir Shub, A queda da dinastía Romanov, 1926, to extend it to feminism and the work that the filmmaking women undertake with materials produced without the intention of being seen: family albums, letters, diaries... and that I used in one of my most personal films, Cienfuegos 1913, a film of memories, a stroll around the Cuban town where my mother was born. And as a symptom of a qualitatively different step, we also concentrate in authorial films and their transformation in a kind of symbolic archive. For instance, O proceso de Artaud, 2010, by Ramiro Ledo Cordeiro, created from the deconstruction/construction of a cult film, O proceso de Xoana de Arco, 1928, by Carl T. Dreyer, that this becomes raw material to another film that resembles it in discourse.

Continuing this endless journey, I take with me one of those enigmatic sentences from Manuel de Oliveira: *o azar é a máscara do destino* (mischance is the mask of destiny). And so as not to lose direction, I recollect, with Jean Louis Comolli, a certain idea of cinema as an art object able to create awareness. The arrival point is a small film called *Galicia*, 1936, by Carlos Velo, lost during the Spanish civil war (1936–1939) and temporarily reassembled in 2011, after the discovery of several reels in a Russian archive.

As in other journeys, the starting point is a suspicion. Various mind-sets coexist and, because it is the first Galician national film, its search as a nodal piece of our film tradition, along with the possibility of its retrieval, became a passion for the historiography, the cinematographic culture and for politics. Before proceeding, we will present a brief introduction, through its creator, of how Galicia presented crossed interests of different readings and interpretations. Thus, ours is going to be based in a classic text, *Imagined Communities*, by Benedict Anderson (1983) and in the meaning of using a language without institutionalizing it, Galician, facing not only sociolinguistics but also contemporary critical geopolitics (Dalby & Tuathail, 1998).

WHO IS CARLOS VELO?

We are going to recapitulate some biographic and intellectual aspects about Carlos Velo (Cartelle-Ourense, 1909, Mexico DF, 1988), maladjusted son of a rural doctor of the old regime caste. Young Velo was educated in Ourense, baccalaureate years, with the so-called generation of the Seminary of Galician Studies, with that small illustrated bourgeoisie that collected the watchwords of the literary and political Renascence from the second half of the 19th century and that intervened in the history of the 20th century with a mixture of ideologies (nationalism along with leftism), trust in the theory of progress, articulating cultural undertakings (editorials, theatre, choirs, magazines...) and taking sides in politics; a generation that, according to Blanchot, feeling the pain of what is missing, goes out to the streets, participates actively in the Constituent Parliament of the 2nd Spanish Republic and he gets involved in the "writer's party", in the Galicianist Party.

It is this strain that marks Velo before going to Madrid, at the age of 22, where he disobeys his father's demands (to study medicine) and studies biology. In those years, Velo shares aspirations with other cultural activists from the student's residence (Lorca, Buñuel...), becomes a film society member and, in 1934, produces his first film, La ciudad y el campo, for the Ministry of Agriculture. However, Carlos Velo wanted to see Cartelle on the screen and the conscience that reality and his image have a different status is, precisely, what leads to the project *Finis Terrae-Galicia*, a film whose trace was lost. The last known information are several screenings and the award received in the Paris International Exhibition, in 1937, along with some declarations from the filmmaker about the content, structure, intention, a film of "natural actors, endogenous heroes" where Galicians, synecdoche of the people, are recognized free of complexes.

In 1939, Velo leaves the concentration camp in Saint Cyprien, in the south of France, and goes to exile in Mexico. In the mid-70s, his operator, Cecilio Paniagua, gives him an 8 minutes fragment whose voice over makes it a republican propaganda film in the Paris International Exhibition. After a while, the filmmaker stores a copy of those 8 minutes in the Spanish film library, the "Galicia labrega", warning that images from "Galicia

mariñeira" are lost somewhere. A usual dichotomy that hides other contents and senses of Galicia and leads to see Velo's project as a descriptive film.

RETRIEVE, ANALYSE, LEAD TO SEE, LEAD TO THINK

It was this goal, the necessity to encounter the fragments of a work somewhere lost that stores the marks of an imaginary nation (Galicia) that starts to take shape with two situations that coincide in a specific moment: the coming of Vladimir Magidov to the Compostela Faculty of Communication, that brings, as a letter of presentation, a DVD with the label GALICIA and the assignment to organize the 13rd AEHC Congress (Spanish Association of Cinema Historians), in which only the title "Aurora and melancolia" would deal with the Spanish cinema during the Second Republic. Fate also wanted me to get immersed in the production of a film, A cicatriz branca. Moreover, it gave me two people of the team to count on, the camera and the editor, in order to start an archaeology project of the images on the "Russian reels" and, afterwards, to venture the hypothesis that the film could be rebuilt almost entirely (600 metres, according to Velo himself).

Being aware that signs of intenctio autoris have to be carefully analysed, the first step was to study duplicities and uniqueness between the film known until now (those 8 minutes, agriculture being the centre), the material of professor Magidov, copy of a tin identified as GALICIA, that had arrived as a positive original on 22nd May 1940 from the Committee of Cinematography to the Archives of the Russian State of cinema-photography-phonodocuments, and the Galician images of Ispanija that we localised and used – the seafaring sequences – back in 2005, in the revision of archives for my documentary, *Liste, pronunciado Líster*, 2007, realizing a new film, *Líster*, was becoming a document to follow the traces the disappeared film had been leaving through multiple paths. So we could prove Galicia had been used previously, in 1939, by Esfir Shub in Ispanija. Into this film, he incorporates songs that, if belonging to Galicia, would indicate the soundtrack is also lost. Therefore, the nodal target of the comparative analysis would be to verify that our 3 sources included images of Galicia, and that the images of those 3 sources are of Velo's authorship. We would then be able to get to the centre of the film, to find and to analyse shot transitions or transitions from one sequence to another. With these signs, we put together frames in one single shot, we order sequences and finally we get one of the possible versions.

GALICIA 1936-2011. STUDY ABOUT CARLOS VELO'S FILM

The "Galicia 1936–2011" study, presented at the congress celebrated in Compostela (10–12 March 2011) was conducted in coauthorship with Ramiro Ledo Cordeiro and Pablo Cayuela Miguel. Both of them, as said before, are part of the team that produced A cicatriz branca with me, and it was this happy circumstance – fate again – what led us to jointly look at fragments which made the bet grow and which nowadays allows us to watch Galicia together. The working material, those "sources", were:

1. The 8-minute film that until now was exhibited as everything that was known of the film Galicia. It is part of the version presented in the Paris International Exhibition, 1937, with a propaganda speech by Fernando Mantilla.
2. The pieces of the film Esfir Shub created in 1939 in the USSR, including materials filmed in Spain during the Spanish Civil War, identified with the on-screen graphic RA13.
3. Finally, the images included in Russian professor Vladimir Magidov's DVD, the time code being the differentiated element.

On a methodological level, the first step was to conclude that the images of the 3 sources belong to Galicia through the presence or trace of those official 8 minutes in source 2 and 3, until the definition of an identity and complementarity relation could be done. The second step was to try to rebuild complete sequences. The third one, guided by the previous ones, deals with the correlative order of certain sequences, to present a montage proposal according with the different statements the filmmaker would have made.

All this knowledge apprehended, we could go ahead towards the topoi of Velo who makes us part of the imagined nation through one community film, through one reality that enters its own image along with the experience of the knowledge of itself through the image. This is how Galicia leads us to distinguish, among other, these references, these places of the filmmaker:

1. Territory-landscape built over the years: hill-forts, pallozas, wayside shrines, stone crosses.
2. Knowledge and exploitation of that Territory's resources.
3. Filming work and its use and exchange value: flax, corn harvesting, sardine fishing, markets.
4. The idea of equality, also between genres: women at work and in public spaces, in exchange relationships.
5. Awareness of building a story: fixing of some icons, internal logic of some sequences, single and plural character, geometries in space, leisure of watching/contemplating sea and earth.
6. Close-ups, this soul of cinema; the other's face, my face on the other's face and the matchless gesture of reality on the tableaux, on the scenes and on the

relationship established inside/outside the screen.
7. Inclusion/identification of the spectator along with the learning of the vision: the discovering of the mechanism, of the new language in transitions or in camera angles
This way, cinema took shape in Galicia as an art object able to create awareness. It was a film to which Zé Manuel Costa's words about that Flaherty revered by Velo could be transferred. His eyes carefully observing, he also tried to make the world flow into the camera, and these eyes and this camera are the ones who, by seeing that much, end up by making us see (Costa, 2001), and observations like this one led me to write:
When this farmer looks at Velo and smiles, she is writing the story of cinema. When Velo is able to host her smile, almost breaking with the objectivist protocol, he is making cinema. When we smile in front of this unexpected element breaking into the mechanism, we are entering cinema as spectators. (Ledo, 2004)
In Galicia, Velo pursued his model, that reality that just exists with the camera and that he harmonizes in the variations of what is close, in the truth of every material. And also in the loss of a film that, apart from its symbolic value, being fragmented, being an incomplete work, holds the tragic sign of one period along with some advances the filmmaker will develop afterwards in Aztec cinema – Raíces, Torero –, and accompanied by another exemplary generation: Carlos Fuentes, Rulfo, Fernando Gamboa, Barbachano Ponce... But here a new trip would begin.

* Luca Comerio (1878–1940), photographer and filmmaker of expeditions, the war and, singularly, the Italian fascism.

MARIA DE FÁTIMA LAMBERT

Edumund Husserl and Peter Cohen or Krisis in European Culture and Society: the Phenomenology in The Architecture of Destruction

"Le rêve et la pensée sont étroitement liés, surtout en des moments où les sociétés se rêvent elles-mêmes. Il importe donc de savoir accompagner ces rêves, et ce d'autant plus que leur négation est, en général une constante de toutes les dictadures. Celles-ci n'ont plus le visage brutal qui fut leur durant toute la modernité." (Maffesoli, 1993, p. 9)
Between Edmund Husserl, philosopher – with an early full awareness of humanity's crisis in a decaying Europe – and "Moloch" – designation given by Alexander Sokurov to Hitler [A.H], responsible for the Holocaust, the onslaught he carried out, is it possible to see a common conceptual denominator? Maybe one that is set by the trenches' Paradox. Opposite: the works of art and their value(s) – artistic, aesthetic and economic... But, obviously without sharing the one that most propelled the dictator: the ideological value manoeuvring the aesthetic and making an aesthetic transvestism.
In a conference on the 4th of May 1933, Edmund Husserl referred to the harmful consequences that were approaching under the tutelage of the Nazi regime by saying: "The future alone will judge which was the true Germany in 1933, and who were the true Germans, those who subscribe to the more or less materialistic-mythical racial prejudices of the day, or those Germans pure in heart and mind, heirs to the great Germans of the past whose tradition they revere and perpetuate." (Evans, 2003, p. 429)
In 1928, Husserl retires from the University of Freiburg; in 1933 he was suspended from the University of Freiburg and was taken away from all academic activities, lost the right to publicly manifest and the freedom to express himself in the press; on the 7th and 10th of May 1935 at the Kulturbund in Vienna, Husserl gives the lecture: Philosophie und die Krisis der europäischen Menschentums. Then, during November (in Prague he gives lectures under the same title. These lectures are later published in a format that could almost be considered) a manifest.
In 1936, he published the book Die Krisis der europäischen Wissenchaften und dir transzendentale Phänomenologie in Belgrade. On the 26th of April 1938, Edmund Husserl died. On the night of the 9th to 10th of November 1938 the Kristallnacht takes place. In 1939, Van Breda, a Franciscan monk, succeeds in illegally taking Husserl's booty into Belgium.
The Crisis of European Sciences corresponds to the first part of his final work, written between 1934 and 1937 and published after his death.
Husserl always had an attentive look to the intellectual situation of the 20th century's first decades. As soon as in 1910/1911 in La Philosophie comme science rigoureuse (a small booklet) he notes the state of decay of his contemporary thought – both in epistemological and scientific terms:
La principale critique du phénoménologue à l'égard des savants de son temps porte sur l'aveuglement dont ils font preuve vis-à-vis de leur propre démarche, c'est-à-dire sur l'absence de réflexivité de leur attitude scientifique.
Husserl adopte au contraire une attitude dont la vigilance critique est extrême: "toute affirmation, tout jugement est sans cesse soumis au crible de la critique. Rien n'est jamais accepté comme tel sans être interrogé à nouveaux frais." (Husserl, 2012)
It was only in the 20's that his attention turned tothe political and historical situation of Europe. This attention was focusing on an historical perspective,

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