

revival take

Ciklus *Revival Take* predstavlja Vam jedno vrhunsko filmsko djelo koje je zbog nekog razloga zanemareno ili malo poznato u javnosti. Nakon što je film *Profesija: reporter* Michelangela Antonionija prikazan 1975. g. u dvije varijante – prvoj neautoriziranoj i skraćenoj američkoj (pod radnim naslovom *The Passenger*), te drugoj, šest minuta duljoj europskoj, Antonioni se odrekao američke verzije, a ni europsku ne smatra cjelovitom (integralna verzija traje 150 minuta i nikada nije prikazana, a skraćena je s izvorne četverosatne). No, to je bio tek početak misteriozne sudbine ovog krajnjeg dometa filmske umjetnosti i Antonionijeva opusa. Glavni glumac Jack Nicholson kupio je sredinom 1980-ih prikazivačka prava i odbijao ga dati u distribuciju sve do 2005. g. Tada je, nakon dugogodišnjeg potpunog nestanka od očiju javnosti, europska verzija filma (pod američkim naslovom) prikazana na nekoliko festivala te u ograničenoj američkoj kino-distribuciji. Sada se, u sklopu One Take Film Festivala, film predstavlja hrvatskoj publici.

***Profesija: reporter* – oslobođeni film**

“*Prije sam bio netko drugi... ali sam se dao zamijeniti.*” - rečenica je glavnoga lika Davida Lockeja, čije prezime priziva pomisao na engleskoga filozofa Johna Lockeja, koja sažimlje fabulu filma *Profesija: reporter*. Konotacije koje budi protagonistovo ime nisu slučajne, jer možemo reći da *Profesija: reporter*, na neki način, tematizira problem spoznaje koji se nalazi u središtu Lockeove filozofije. Po Lockeovim empirističkim postavkama, u ljudskom duhu nema nikakvih prirodnih načela ni ideja, već samo intelekt, koji se rađa kao *tabula rasa*, a sve iskustvo stječe putem osjetila. Nicholsonov "Locke" nastoji sebe dovesti upravo u to početno stanje, postati *tabula rasa* brišući cijeli svoj život kao "David Locke", odbacujući dotadašnje iskustvo i mijenjajući ga za život "Robertsona", neznanca koji je igrom slučaja umro u susjednoj sobi hotela u saharskoj pustinji. Kako je, po Johnu Lockeju, naše iskustvo ograničeno, takvo je i "Lockeovo", te se on, ne znajući, nađe u koži trgovca oružjem. Zaplet koji se oko toga gradi ostaje nevažan, a trilerski *suspense* i špijunska fabula tek su načelno jezgra fabularne strukture, isto kao i u ranijim Antonionijevim filmovima poput *Avanture* (1960.) ili *Povećanja* (1966.). Locke/Robertson posjećuje razne europske lokacije sljedeći dogovore iz Robertsonova rokovnika, i u suvišnom pokušaju rekonstruiranja fabule može se ustanoviti da ga, na kraju, ubijaju agenti afričkih vlasti koje je do Robertsona/Lockea, ne znajući, dovela njegova vlastita supruga, a da ga je izdala "djevojka", njegov ljubavni interes, koja je, reklo bi se, Robertsonova supruga. Politička je fabula, također, potisnuta u podtekst. U strukturu filma inkorporiran je dokumentaristički (ili čak dokumentarni?) snimak smaknuća, kao i fingirani televizijski intervju koji Locke vodi s afričkim državnikom. "Lockeov" televizijski intervju jasno pokazuje da je "Locke" izgubio integritet kao novinar i

nije mogao (barem ne više) sagledati razloge bilo koje strane ili neke revolucije uopće; time se *Profesija: reporter* da iščitati i kao komentar na ondašnje trendove političkog filma.

Od prvih kadrova u saharском selu gledatelj je svjestan ne samo da Locke *nešto* muči, to jest da je on ultimativno izgubljen, nego i da se neće naći to *nešto* jer se ono nalazi onkraj intelekta, to jest da, kao i obično kod Antonionija, neće biti plauzibilnog fabularnog objašnjenja. Tako je *Profesija: reporter* krajnji doseg u Antonionijevu nizu filmova koji donose sliku svijeta u kojemu su nemoguće ne samo emocionalne veze, kao u filmovima trilogije *Avantura/Noć/Pomrčina*, nego i političke i društvene. *Profesija: reporter* film je o dezintegraciji identiteta, o nestanku iz svijeta, a Nicholsonov lik u film ulazi u već podmakloj fazi dezintegracije, koju ne može spriječiti ni zamjena sa životnom ulogom njegova *Doppelgängera*. Kako sugerira naslov američke verzije, *The Passenger*, Locke je tek putnik, prolaznik kroz svoj život, promatrač bez dubljega razumijevanja, i stoga impulzivno, naizgled bez razloga, preuzima identitet preminulog čovjeka, no fatalnost sudbine ne može izbjeći.

Da je Locke onaj koji postavlja pitanja, bez sagledavanja dubljeg značenja, sugerira Antonionijev filmski postupak. Slava ovog filma počiva u njegovoj radikalnosti, koja možda nije odmah očita, jer je to oblik radikalnosti koji djeluje potihom. "Ovo je film o nekome tko slijedi svoju sudbinu, o čovjeku koji promatra stvarnost kakva jest, na isti način na koji sam ja promatrao njega, na isti način na koji mene vi ispituje." Ova Antonionijeva izjava iz 1975. g. upućuje na bit filma koji on, a s time se slaže i velik broj filmologa i kritičara, smatra svojim ponajboljim ostvarenjem, "filmom koji je uspio snimiti nefilmljivo", uhvatiti fizičku stvarnost u procesu dezintegracije, film koji svakim novim gledanjem postaje neki drugi film. Nije riječ o tome da se (tek) ignoriraju fabula ili žanrovski obrasci, nego se ignoriraju likovi i ono što bi naizgled trebala biti tema. Riječ je o "rigoroznoj distanci Antonionijeve kamere od ljudi" (R. Koehler), odnosno o uspostavljanju "neovisnosti kamere o liku već uvodnom sekvencom" (T. Brlek). Prema S. Chatmanu, ta tendencija da kamera gubi iz vida ono što bi "trebala" pratiti, koja je kod Antonionija postala razvidnom u *Crvenoj pustinji* (1964.), ovdje postaje temeljni postupak.

Potpomognut neprestanim izmjenama točke gledišta, glasnom tišinom zvučne slike filma, fascinantnom fotografijom, dezorijentirajućom montažom, ovaj "lutajući pogled" kamere traje neprekidno od prvih kadrova do legendarne završne kadar-sekvence snimljene u neprekinutih sedam minuta (kadar je uvježbavan jedanaest dana, a izvedba je obuhvaćala pomične rešetke i žiroskop koji smiruje kameru dok je, nakon što izađe kroz prozor, preuzima kuka stometaškog krana postavljenog na krov hotela). Premda iza inspiracije za završni kadar stoji, kao i iza većine umjetničkih činova, banalno objašnjenje, upravo ono u svojoj banalnosti, upućuje na srž Antonionijeve filmske revolucije: "*Bila mi je dosadna zamisao da ga vidim kako umire na ekranu.*"

Upravo se zato svi ključni momenti filma *Profesija: reporter* zbivaju izvan kadra, onkraj oka kamere. Odnosno – tj. baš suprotno – upravo je objektivizacija pogleda kamere, vizure filma, ono *ništa* što se zbiva na ekranu, postalo *sve*. Dakle, ono što se zbiva ispred kamere postalo je s Antonionijem jedini ključan

moment za filmsku umjetnost, oslobodivši naposljetku s *Profesijom: reporter* film od zahtjeva za izvanfilmskom referencijom. Stoga ne umire nada da će jednom biti oslobođena i istinska *Profesija: reporter*, nikad prikazana Antonionijeva integralna stopedesetminutna verzija filma.

Tomislav Šakić

***The Revival Take series* presents an excellent film which was for certain reasons forgotten or fairly unknown to the public. The film *Profession: reporter* by Michelangelo Antonioni was screened in 1975 in two versions – the first one was unauthorised, shorter American version (under working title *The Passenger*), and the second one was a six minutes longer European version. Antonioni renounced the American version, and he does not even consider the European one as complete (the integral version lasts 150 minutes, it was never screened, and represents the abbreviated version of the original, whose duration is four hours). That was only the beginning of the mysterious destiny of this supreme achievement of the film art and of Antonioni's opus. The leading actor, Jack Nicholson, bought the screening rights and refused to allow its release until 2005. After many years of complete disappearance from the public eye, the European version of the film (under American title) was screened at several festivals, and within a limited American distribution. Now, the film is being presented to Croatian audience in the framework of One Take Film Festival.**

Profession: reporter – a freed film

"I used to be somebody else... but I traded myself in." This sentence of the main character, David Locke, whose name brings to mind the English philosopher John Locke, gives in a nutshell the plot of the film *Professione: reporter*. The associations linked to the protagonist's name are not accidental, since one could say that *Professione: reporter* in a way deals with the problem of cognition, which is the central issue of Locke's philosophy. According to his empiricist assumptions, human mind contains no inborn principles or ideas, therefore the intellect, born as a *tabula rasa*, acquire all experience through the senses. Nicholson's "Locke" is precisely trying to bring himself back to the starting point, to become a *tabula rasa* by erasing his whole life as "David Locke", by rejecting the previous experience and exchanging it for the life of "Robertson", a stranger who died by chance in the next-door room in a hotel in the Sahara desert. Since according to John Locke our experience is limited, so is «Locke»'s experience and he finds himself in the shoes of an arms dealer without even knowing it. The plot which is built around this remains unimportant, whereas a thriller-like suspense and spy story represent only formally the core of the plot structure, just like in previous Antonioni's films, such as *The Adventure* (1960) or *Blow-Up* (1966). Locke/Robertson visits various European locations following the meetings from Robertson's agenda. In a futile attempt to reconstruct the plot we can conclude that in the end he is killed by the agents of the African authorities, because his wife unintentionally lead them to him, and that he was betrayed by his "girlfriend", the object of his love, who is possibly

Robertson's wife. Political plot is also pushed back into the subtext. A documentary-like (or perhaps even documentary?) execution is incorporated into the structure of the film, as well as Locke's feigned TV interview with an African statesman. This interview clearly shows that «Locke» has lost his integrity as a journalist, and could not (at least no longer) take into consideration the reasons for any revolution. This allows for the *Professione: reporter* to be interpreted also as a comment on the trends of the political film of the time.

Starting from the first takes in a Sahara village, the spectator is aware not only that Locke is troubled by *something*, meaning, that he is completely lost, but also that this *something* will not be found, because it is beyond intellect. In other words, as it is usually the case with Antonioni's work, there will be no plausible explanation given through the story. This makes the *Professione: reporter* a final achievement within Antonioni's series of films which represent the world as a place where not only emotional relationships are impossible, like in the trilogy *The Adventure / The Night / The Eclipse*, but also political and social relationships. *Professione: reporter* is about the disintegration of identity, and disappearance from the world. Nicholson's character enters the film already in a well advanced state of disintegration, which can not even be stopped by switching with a life role of his *Doppelgänger*. As suggested by the title of the American version, *The Passenger*, Locke is only a passenger, a passer-by through his own life, observer without deeper understanding, and therefore he impulsively, seemingly without reason, takes over the identity of a deceased man, but is nevertheless unable to escape the fatality of destiny.

The fact that Locke is a person who is asking questions without considering deeper meanings is suggested by Antonioni's filming method. This film is famous as being the most radical achievement of cinema, which is perhaps not immediately obvious, since it is the form of radicalism that works under the surface. "*This is a film about someone who is following his destiny, a man watching reality as reported, the same way that I was watching him, in the same way that you are pursuing me.*" Antonioni's statement from 1975 points at the essence of the film which he, as well as the majority of film scholars and critics consider to be his best achievement, film that "actually managed to film the unfilmable", in capturing the physical reality in the process of disintegration, the film that turns into a different film every time it is watched. It is not (only) about ignoring the plot or the patterns of the genre. The characters are also ignored, as well as what on a surface seems to be the subject. What we have here is a "rigorous distance of Antonioni's camera from his people" (R. Koehler), or establishing "the independence of the camera from the character starting from the introductory sequence" (T. Brlek). According to S. Chatman, this tendency of the camera to lose from sight "what's supposed to follow", which became obvious in Antonioni's work with *The Red Desert (1964)*, became a fundamental technique with this film.

Complemented by constant shifting of the viewpoint, the loud silence of the film's soundtrack, fascinating photography, disorienting editing, this "wandering gaze" of the camera goes on without interruption from the very first shots until the legendary final sequence shot filmed in uninterrupted seven minutes (the sequence took 11 days to rehearse and film, with help of gyroscope which kept the camera still while, after having been taken out through movable window grille, it was being taken over by the hook of a hundred-foot crane placed on the roof of the hotel). Behind the inspiration for the final shot there is a banal explanation, just like in case of most of the artistic acts, but it is precisely this explanation and its banality that points at the core of Antonioni's film revolution: "*The idea of seeing him die bored me.*"

This is precisely why all the key moments of *Professione: reporter* do happen outside of the take, outside the scope of the camera's eye, that is - exactly the opposite - it is the

very objective nature of the camera's look and of the viewpoint, it is this *nothing* that happens on the screen, that became *everything*. Therefore, what happens in front of the camera became with Antonioni the only key moment for the cinema, finally liberating with *Professione: reporter* the cinema from all demands for a reference outside the film. This is why the hope is still there of liberating the true *Professione: reporter*, Antonioni's integral, one hundred and fifty minutes version of the film that was never screened.

Tomislav Šakić

Profesija: reporter/ The Passenger

The Passenger (Professione: reporter), igrani/fiction, Francuska/France, Italija/Italy, Španjolska/Spain, SAD/USA, 1975., boja/colour, 35 mm, 126 min
redatelj/director: Michelangelo Antonioni
scenarist/screenwriter: Mark Peploe, Peter Wollen, Michelangelo Antonioni
snimatelj/director of photography: Luciano Tovoli
glumci/actors: Jack Nicholson, Maria Schneider, Jenny Runacre

o filmu:

Engleski reporter na zadatku u Čadu, David Locke, preuzima identitet Robertsona, muškarca koji je preminuo u susjednoj hotelskoj sobi. Ispostavlja se da je Robertson bio trgovac oružjem. Lockeova supruga Rachel i njegov producent pokušavaju kontaktirati "Robertsona" da bi saznali više o Lockeovoj smrti, navodeći tako čadske agente na njegov trag. Locke/Robertsonu u bijegu pomaže neimenovana djevojka.

David Locke, an English reporter on a mission in Chad, takes the identity of Robertson, the man who died in a next door hotel room. It turns out that Robertson was an arms dealer. Locke's wife Rachel and his producer try to contact *Robertson* in order to find out more about Locke's death, which makes the Chad agents follow his trail. Locke/Robertson on the run is helped by an unnamed girl.

o autoru:

Michelangelo Antonioni rođen je u Ferrari 1912. g. Ugled i naziv neorealista duše stječe nizom psiholoških filmova iz 1950-ih godina (npr. *Kronika jedne ljubavi*, 1950. i *Prijateljice*, 1955.). Filmovima *Krik* (1957.), *Avantura* (1960.), *Noć* (1961.), *Pomračenje* (1962.), *Crvena pustinja* (1964.), *Blow-up* (1966.) i *Profesija: reporter* (1975.), u kojima se kroz odgovarajući oblikovni izraz (odbacivanjem klasične fabule, sporim ritmom, dugim kadrovima) eksplicitno bavi otuđenjem, opadanjem osjećajnosti i gubitkom identiteta, stvara jedan od ključnih opusa filmskog modernizma.

about the author:

Michelangelo Antonioni was born in Ferrara in 1912. He gained the reputation and the name of a neo-realist of the soul in the 1950's with a series of psychological films (for instance *Chronicle of a Love*, 1950; *The Girlfriends*; 1955). In the following films, he used the appropriate form of expression (rejecting the classical plot, slow rhythm, long takes), in order to deal explicitly with alienation, disappearance of sensitivity, and loss of identity, thus creating some of the key works of a film modernism: *The Cry* (1957), *The Adventure* (1960), *The Night* (1961), *The Eclipse* (1962), *The Red Desert* (1964), *Blow-up* (1966) and *Profession: reporter* (1975).