



Osteuropäischer Partisanenfilm – Widerstand im Rückblick

Vorlesungsreihe zur Viennale Retrospektive 2019
O partigiano! Pan-Europäischer Partisanenfilm

13.11.2019, 18:30–20:00 Uhr

Uni Wien Campus, Institut für Slawistik, Hof 3, Seminarraum 1

Andrej Šprah (Slowenische Kinemathek)

Diversity of Partisan Struggle and Mythology in Živojin Pavlović's Film Practice and Theory

The lecture examines the critique of ideology carried out by Živojin Pavlović, one of the most prominent representatives of the Yugoslav New Wave or “Black Wave”, in his “partisan trilogy” consisting of *The Ambush* (*Zaseda*, 1969), *Manhunt* (*Hajka*, 1977) and *See You in the Next War* (*Nasvidenje v naslednji vojni*, 1980). In three quite different approaches to the visions of the gains of war and revolution, which in a specific way nevertheless complement each other, his critique aims especially at the rejection of collective mythologies. Instead of the principle of collectivisation, which became established as the most legitimate form of treating the events of the National Liberation Struggle in former Yugoslavia, he espoused the principle of individualisation according to which a political film is manifested as a way of breaking traumatic events through the fate of an individual. The inspiration for his artistic vision is also his theoretical work. The basis of his theory lies in his conception of the fundamental determinations of naturalism which he defined through the concept of the “poetics of viciousness”, the “aesthetics of disgust” and the “drastic or raw image” as elements of the “destructive associativity of cinema”. In this context, we will focus specifically on *Manhunt*, which has a special place in the thematic under consideration. On first level *Manhunt* is discussed in relation to *partizanarica*, a specific subgenre in the broader context of partisan film, “the only autochthonous film genre produced and nurtured by former Yugoslavia”. On the second level, the lecture deals with Pavlović's key creative strategies, among them with his focus on a collective hero which, during the film, individualises himself through repeated deaths; and with the principle of allegorical intent and its dominant rule with tropologic dimensions of this unique cinematographic experience.