

Two cinematographic look between History and stories. The documentary in question.

This second episode gathers two documentaries together realized at one year of distance, in Israel. Their comparison deals with the different problematics we can find in the documentary's category. Even if it use the reality as material, and if his object is not in a narrative construction, framing and editing choices made through the subjectivity of the author, participate to the displacement from History to a certain story.

Chantal Ackerman is a belgian filmmaker and director coming from a jewish family emigrated from Central Europa in the thirties. Her movies, documentaries and fictions, deal among other things with ordinary life, borders and foreigner representations, past and exile. In "Over there", a movie realized in 2006, during a journey in Tel-Aviv, Chantal Ackerman reveals a kind of "real fiction", at the same time close and open. She displaces the Israel's question in the field of her own relationship to this country, to her representation as a person from the diaspora which goes over there. How debrief about a certain heroism to live the daily life in a conflict area.

Here, the author and the movie camera observe, without tackling, what happen outside, from the interior of a furnished apartment and through window's blinds, whereas the presence and the voice of the author, in this same space and time, come to whrite down on the soundtrack, in the style of a diary. To long discourses and speed images which are so often given to see, Chantal Ackerman takes the opposite side. As a surveillance camera, she manages a vigil of the city, of the everyday life activity of her moment's neighbours. The only shots that she will realize outside this intimate space, will be those of a woman at the seaside, turned to an other over there, to an elsewhere.

To the immobility and the exile's image unveiled in the Chantal Ackerman's movie, answers the mobility, the engagement and the preconception of "Avenge But One Of My Two Eyes", by Avi Mograbi, realized in 2005.

Avi Mograbi is an israelian filmmaker and director, who doesn't hesitate to practice self-criticism inside his documentaries. In his movies, Avi Mograbi deals with the history of a country in conflicts, his country, Israel, at the same time in its actuality but also in regards of its myths. Avi Mograbi is animated by an engagement, the movie camera is a weapon against military violence. In the style of a reporter in mission, he is in the same time in front of and behind the movie camera. He puts internal, external, symbolic, mental but also stylistic borders to a severe test. "Avenge But One Of My Two Eyes" is a documentary composed by three separated space-and-time which cross and dialog together. The first one wonders about founding myth's role (Massada's and Samson's biblical stories, from the old testament) in the jewish identity and their instrumentalization par the public device. The second one dwells on discernible frictions and tensions around checkpoints, kept under the control of the israelian army, which separate the both people and which, quite often, become a place for arbitrary persecutions against palestinians. Finally, the last one is composed by a fixed shot on Avi Mograbi, a television behind him (the history walking), onlines with a palestinian friend from the Gaza's Line. They share their respective distress.

These two movies, in spite of their stylistic disparities, bring about a same shift between documentary and movie. These two movies were also for Chantal Ackerman and Avi Mograbi a kind of atypical step, in regards of their cinematographic habits. For each of them, these movies are result of a will to work without fillet, without script previously written, from a collection of shots and images, starting from the material and not from the content in order to

come out of the temptation of manipulating images in one side, and in other side, in order to limit the propensity to throw too much subjectivity. They mix together History and their own stories for an His-story and participate by this way to the dis-location of borders between reality and fiction to the emergence of a new state, the sensing of a kind of real's schizophrenia.