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AUVICO. Examining the Understanding of Film

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Tom Holert and Volker Pantenburg

Film

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A Failed Attempt at Initiating Film Literacy around 1970 (Volker Pantenburg)

July 1971:

A comprehensive TV series to promote audiovisual literacy, conceived and directed by Hartmut Bitomsky and Harun Farocki, seems to be well on its way. In their correspondence between 1970 and 1972, it appears under various working titles. *Filmkunde*, like in this letter, *The Language of Film* or *AUVICO*, an acronym for "Audiovisual Codes." As this letter by Werner Dütsch, commissioning editor at Westdeutscher Rundfunk (WDR), Cologne, shows, all "third" (i.e. regional) West-German public broadcasters –

WDR, NDR, BR, HR, and S3 – have committed themselves to supporting it. Also, the Bundeszentrale für Politische Bildung [Federal Agency for Civic Education] has agreed to co-finance. The ambition of the project is impressive, the plans range from seven to 10 and more episodes. Klett Verlag, a renowned educational publishing house, is also approached as a partner. In its many guises, *AUVICO* attests to Bitomsky's and Farocki's sense of urgency to make visual literacy a core element of their political aesthetics.

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A Detour towards Enabling the "Second Production" of Film (Tom Holert)

Possible reasons for *AUVICO*'s failure are manifold, and they bespeak, arguably, a specific crisis of radical, political filmmaking in the aftermath of 1968, in the long shadow of *après mai*, a crisis that could be described in terms of a collision of theoretical ambitions, pedagogical zeal, and the perceived impossibility of making films in the awareness of the epistemological ruptures of structural Marxism and the critique of the value form.   The particular latency of this unfinished, aborted film project is located in the kind of didactic undertaking that could or should have been realized by Bitomsky and Farocki instead of what they have actually done, but which for certain reasons couldn't or shouldn't have been realized at the time.   The textual and paratextual environment of the *AUVICO* project may be conceived as a reservoir or theoretical hinterland of the actual films. The reconstruction of the mode of thought as encoded/articulated in Bitomsky's and Farocki's published and unpublished writings between 1969 and 1971, aims to identify the latent theory film that became submerged in the practical and economic difficulties the project faced.   The theoretical horizon of this work of reconstruction is the notion of "second production" that emerged late in the process, when Hartmut Bitomsky wrote a book to bridge the time of waiting for the West German broadcasting stations to arrive at a conclusion about *AUVICO*'s eventual fate.   The sentence on which the first test spot of *AUVICO* ended, encapsulates the program of the endeavor:

In order to understand films,
the understanding of film needs
to be investigated.

By closer inspection, this programmatic assertion seems to have been partly derived from a formulation found in an essay by the French semiologist and film theorist Christian Metz, probably known by Bitomsky and Farocki, since it had been published in German translation in 1968.   Metz's sentence goes like this:

What needs to be understood is the fact
that films are being understood. [1]

Film material found in Hartmut Bitomsky's collection at Deutsche Kinemathek, Berlin, in 2017. Two pilot episodes of *AUVICO* (spots 1 and 3) were shot in autumn 1970 and subsequently edited. Much of the footage for spot 2 had been shot but was left unedited. The idea was to promote the project and raise production money. In November 1970, Werner Kließ, chief editor at the monthly journal *film* until 1969, then commissioning editor at the production company Bavaria, wrote a long essay for the weekly *Die Zeit* entitled "The Language of Images. A project by the directors Harun Farocki and Hartmut Bitomsky about the school of vision." His article ends by saying:

"If we are talking about something here that has not yet been realized (apart from two test spots), the reason is that many people, including those who deal with the language of film on a daily basis, do not even know that they use a language. You might think that systematic training would be an unfortunate disruption to the beautiful original state. It must be made clear to you that Farocki/Bitomsky's series is not about training in the technical principles of filmmaking, about editing techniques and the like, which is already abundantly offered to film amateurs, but rather about education about what, according to popular under-standing, does not require explanation: the act of seeing images."

AUVICO was already in the world before it even existed, materially and discursively.

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The epistemological task of investigating the ways by which films are being "understood" or "apprehended" became critical for Bitomsky and Farocki, for it opened the field of semiology and could be aligned with their intuition from around 1970 that the future of film actually lay in educational films (and, in a subsequent step, in the education *of* film in/by way of the medium itself).   Pitching their "research program audiovisual instructional media, on a subject of political economy" in a concept paper from January 1970, Bitomsky and Farocki advanced the effectual relationship between film and film audience as requiring a "reduction" to instructional/educational film at the same time as entailing a particularly attentive type of reception, since the motivation to learn was to be presupposed on the side of such films' audiences. Moreover, they identified a functional dependence of different entities in the realms of the production of film (segmentation into learning steps, process of learning), which would foster the analysis of the "making" and the "seeing /watching" of the film in their reciprocity. This theoretical approach was then to usher in basic research on the relationship between film and film audience.   In 1969, Farocki not only finished work on his canonical *Inextinguishable Fire*, he also wrote a series of four articles for the journal *film*. The articles tried to come to terms with a theory of didactic-agitational film, drawing on cybernetics, communications theory, and semiotics, and, at least for Farocki, laying some of the methodological and conceptual grounds for his own and Bitomsky's practice as makers of educational films. All of these writings emphasize the political dimension of this practice which, not to the least, pertains to organizing and mobilizing an audience for this kind of cinematic practice.   The first of these articles for *film*, titled "turning agitation into science and science into politics," argued that

precisely because of its formal similarities to didactics (like didactics, agitation introduces educational processes, controls and regulates them), the theory of agitation must involve a critical theory of education. materialist art or film theory asks: how is a work related to production relations? does it stand reactionarily opposed to it or does it aim for its disruption?[2]

Farocki emphasized the multidisciplinary character of such a materialistic theory of film and displayed an astonishing

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Editing creates a connotative expression.

The existing spots 1 and 3 are each 10 minutes long. Spot 3 introduces the semiotic terms "denotation" and "connotation" and explains the basic functions of montage. The segment shown above restages the famous Kuleshov experiment. Combining one and the same image of an "art dealer" with the close-up of a woman, a painting, and a shot of a magician, we are told that the denotation of the individual shots may be fixed, but their connotations are variable. Meaning is not to be found in single images but results from their combination. The scenes that Farocki and Bitomsky shot for *AUVICO* are ambiguous. They express the desire to indulge in directing fiction, and at the same time, they attend to the duty of denouncing the power of cinema. Featuring shots from surveillance cameras in a subway station as an example of purely denotative images, Farocki's take on "operational images" from thirty years later is being foreshadowed.

optimism with regard to the potentials of a rigorous scientization of filmmaking, to be brought about "by a collective of leftist scholars, by sociologists, linguists, psychologists, cyberneticists, mathematicians in so far as they agitate, they must suspend their roles as individual scholars." In the second article of that year, published in the May 1969 issue, Farocki called for a redistribution of theoretical knowledge across the social body, a kind of theoretical agitation of the masses to "organize the preconditions of the ability to learn in all areas of society," by making use of "the instructional sciences and auxiliary sciences."[3] In August 1969, he attended to the issue of film or screen education [*Filmkunde*] and the didactic preconditions for successfully raising film literacy. Drawing on the "principle of semantic generalization," he demanded that film should be understood as "a syntactic-sigmatic system of signs." In particular, he aimed at overcoming the widespread confusion of iconic signs with "reality" by way of "a semantic one that decodes the information. by introducing this level, the film itself conceptualizes information, makes assertions about facts."[4] In the last article, published in November 1969, Farocki returned to the Tretyakovian tasks and responsibilities of the "filmmaker-agitator," that is, himself, Bitomsky and like-minded people, who have "no choice between 'private' and 'public' forms of communication" but "must instead fight the conditions that cause the division of human relations and communication." The "filmmaker-agitator" has to rely on "the cooperation with the socialist organizations that fight for the development of undivided social communication and that develop its preliminary stages already in the struggle." For it is less a matter of transforming "secondary communication" into "primary communication," the "social forms of organization" should be co-constitutive with the filmmaker-agitator's "communication."[5] One of the key publications that guided Farocki and Bitomsky towards film semiotics as a necessary precondition to systematize and make scientifically viable their own practice as film educators/agitators, was a themed issue on "Film as a System of Signs: Attempts at a Semiotics" of the journal *Sprache im technischen Zeitalter* [Language in the Age of Technology]. The issue, published in July 1968, was guest-edited by Friedrich Knilli. Among the important texts that Farocki and Bitomsky could find in this issue were essays by

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Ad 2/zur 'Sprache des Films':
kurz bevor ich nach London reiste, hatte ich ein Gespräch mit
Grossmann, das nicht sonderlich erfreulich verlief. Obwohl nach
Bereitschaftserklärung des BR das Projekt jetzt finanziell ge=
sichert erscheint, meinte Grossmann plötzlich seine Haltung
ändern zu müssen. Unser Etat ist durch Sesame Street und die
damit verbundenen Millionen 'überraschend' ausgeschöpft worden –
ein Projekt wie Filmsprache, auch und gerade weil ich es im Kontext
der 'Vermittlungslehre' eingebaut habe, müsse einstweilen 'zurück=
gestellt' werden. Ich habe erklärt, das könne ich nicht zulassen;
ich würde mit allen Kräften dann versuchen, meinen Kollegen Dütsch
zur Übernahme zu bewegen. Es stellt sich dann heraus, und das
macht die Sache wieder erfreulicher, daß Großmann nachwievor bereit
ist, die 20 000 DM pro Sendung auszuspucken – jedoch meint, ich
könne die Geschichte von meinen Kräften her nicht mehr betreuen
und man müsse deshalb eine andere Redaktion/anderen Redakteur suchen
(darüber konnte ich mit Werner noch nicht sprechen). Diese unge=
wohnte Fürsorge hat schlicht damit zu tun, daß man bereits anhebt,
mich so unauffällig als möglich (lästiger Fremdkörper) abzuschieben;
im September 72 läuft mein Vertrag aus (den ich von mir aus ohnehin
nicht zu verlängern gedachte). Für die Vermittlungslehre steht
schon der Technokrat Schönfeld bereit. Jetzt heißt es, das Projekt
im Vorfeld so zu steuern, daß Schönfeld nachher nichts anderes mehr
kann, als mitzuziehen (darum auch siehe oben).
In Sachen 'Sprache des Films' hört ihr im Laufe der Woche von mir.

Herzlicher Gruß Horst

Our budget has been 'surprisingly' exhausted by Sesame Street and the millions involved – a project like "film language" [...] has to be 'put on hold' for the time being.

How and when does a project come to an end? What are the reasons that, after a few manifestations in its preliminary form, the project was shelved and disappeared to the archive with its typical status of latency? This letter by Horst König-stein, commissioning editor at Norddeutscher Rundfunk (NDR), hints at one possible factor why *AUVICO* was abandoned. On 26 June 1971, he writes that Karl-Heinz Grossmann, head of the educational department of the broadcasting channel at the time, plans to bring *Sesame Street* to West Germany, a project that requires millions of Deutschmarks. Some of the American episodes of *Sesame Street* had been broadcast as a test run in May 1971. The first adaptations with German content followed in January 1973. There is some irony in the fact that the end of the ambitious *AUVICO* project might have been sealed by the introduction of *Sesame Street*, a pro-gram for which Bitomsky and Farocki produced several clips in 1973. Given the optimism of Werner Dütsch's letter from late July featured above, the chronology seems contradictory. Questions left open, space for speculation.

Pasolini and Umberto Eco, and, probably most instructive to them, an article by Christian Metz, already quoted before, on "Problems of Denotation in Fictional Film." Two pages of excerpts by Farocki of that very article, dating from around 1969/1970, carry the admonition to himself and Bitomsky: "Synopsis. To be rolled out for targeted explanation."   In an article in the journal *Filmkritik* from February 1972, he looked back on his years of teaching film in some recently founded film classes at art schools in West Germany, where he hoped to find students interested in following their proposal of redefining and re-shaping filmmaking in terms of pedagogy. Farocki disclosed his (and Bitomsky's) speculation on the potentials of "media education" as a field of practice and employment in the higher education of the arts and affiliated industries of educational media:

Media education is a discipline that could persuade ministers of education, that would at the same time turn the budget restrictions into an advantage, and that would match the functions of art schools.   In Stuttgart, we were also thinking about a particular specialization: work on educational films. Most educational films are still made by people who resemble the ones who wrote our schoolbooks. Most educational films look like a fricassee; many individuals make an educational film only if they desperately need the money and then they do so only in secret and quickly. Just as school classes can spoil literature for someone, most educational films spoil our receptiveness for films that are not pure cinema.[6]

An early project description of what they would later call *AUVICO* dates from 1970. Bitomsky and Farocki obviously set out to make exactly the kind of "educational films" that wouldn't "spoil our receptiveness for films that are not pure cinema."   The description starts with their plea for the acknowledgment of the semiotic irreducibility of film language, a warning against the entrapment by cinematic illusion, against cinema's epistemological fallacy:

That one can understand a film seems to be the most natural thing in the world. Because what you see in the film is similar to what you see in front of the camera, and to what else you see of the world. What you get to hear from the soundtrack resembles the noises, words, and sounds in front of the microphone and the noises, words, and sounds that you may hear otherwise.
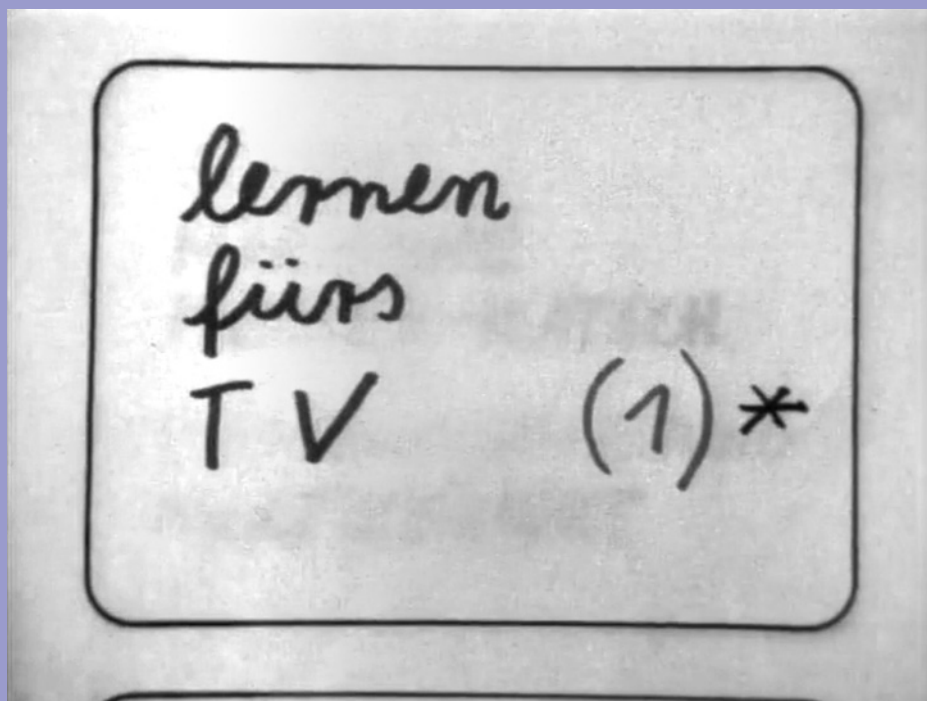
AUVICO may be the project that expresses Farocki's and Bitomsky's interest in visual literacy most straightforwardly. However, the premise that "in order to understand films, the understanding of film needs to be investigated," as the two spots state, has remained a central concern. In the aftermath of the project, this is most evident in Bitomsky's and Farocki's contributions to *Telekritik*, a series of programs coordinated by Angelika Wittlich – shown above is an inter-title taken from Farocki's 1975 *Telekritik* on Basil Wright's film *Song of Ceylon*. The interest in pedagogy is also present in Farocki's later project of a "cinematic thesaurus," or in the didactic undercurrents of "soft montage."

Decades later, Farocki dismissed the *AUVICO* project: "Werner Dütsch from WDR often objected that we should work with film clips. But we insisted on shooting the scenes ourselves and making the deductions from them, so we had to construct them in such a way that they had exactly the required exemplary value – just as language teachers construct sentences that are good for nothing except to clarify certain grammatical rules."

The flaws of the project notwithstanding: in the more than 50 years that have passed since then, the project of systematically improving film literacy has remained an unfulfilled promise.

The pilot spot is intended to unsettle this consciousness on several levels to begin with. There appears a child who cannot understand the common meaning of a film. There is a piece of film playing, of which the viewer thinks that he recognizes a certain interplay of angles and planes representing the perspective of space. But it is shown to him subsequently that this same interplay can also be a representation of an asymmetrical 'anomalous' space.   Likewise, he notices that the typical characteristic of a film character, for example the weakness of a woman, may not actually be an expression of weakness but a mask in a plot.   The pilot spot thus sets traps. The traps make the viewer aware that watching a film is not the most natural thing in the world. Rather, that the real appears in a plethora of translations.   What are these translations? Who was the translator? Are the translations correct? [7]
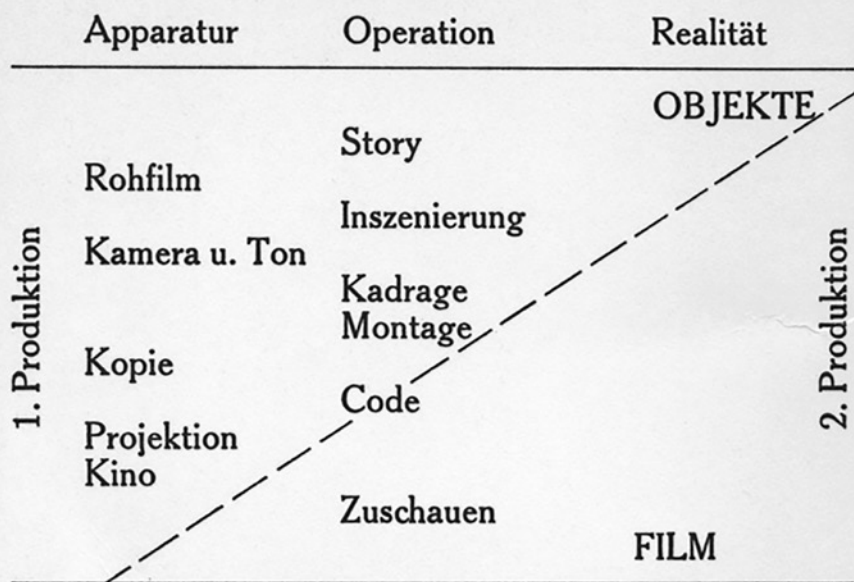
> It transpires how deeply fascinated they seem to have been by their insight that the cinematographic code is consti-tutive of the complex metabolism of film, this pulsating infrastructure that links and digests "codes" circulating in society, culture, and history, available and ready to be taken up by the individual film as part of a "system of signs:"

A film sucks in foreign [*fremde*] codes and links them; through this absorption, it begins to speak by itself. We might say that the denotation of code and the combination of the meaning of what is denoted constitutes the actual language of the film, or rather: the cinematographic code. It thus consists of weaving foreign codes into its own context.

[...] the film binds the various elements into a 'motif,' into an idea, and they are only connected to it if they contribute something to this motif, if they are parts of a whole. The context is a super sign, the film image superizes [*superiert*] from its elementary components a large complex sign, the motif in which the elements are being suspended; and when we watch the film, we tear these superized [*superierte*] motifs from [the film's] images without having to attend to its individual components. [8]

> Finally, they reached the notion of the specific share, the co-constitutive role of the viewers, the recipients of the film – i.e. their version of an aesthetics of reception with a strong materialist edge, largely inspired by recent trends in French theory, particularly the works of the Tel Quel group and related debates between the journals *Cahiers du cinéma* and *Cinéthique.* Arguably, the crucial concept which Bitomsky and Farocki took away from all of this was that of a "second production," that is, the film produced

Arme erscheinen zu lassen, muß eine große Industrie be-
wegt werden. Die Armut soll dargestellt werden; aber die
Darstellung ist eine Travestie des Reichtums. Eine Gesell-
schaft muß schon reich sein, um ein Wort über die Armut
verlieren zu können."

Apparatur	Operation	Realität
		OBJEKTE
	Story	
Rohfilm		
	Inszenierung	
Kamera u. Ton		
	Kadrage	
	Montage	
Kopie		
	Code	
Projektion		
Kino		
	Zuschauen	
		FILM

1. Produktion — 2. Produktion

Hartmut Bitomsky, 1942 in Bremen geboren; Studium an
der freien Universität und an der Filmakademie in Berlin;
Veröffentlichungen in Zeitschriften und im Hörfunk; Gast-
dozenturen an Film- und Kunsthochschulen; Filme u. a.
„Der Feldzug gegen die Armut" 1968, „Die Teilung aller
Tage" 1970 und „Eine Sache, die sich versteht" 1971 (mit
H. Farocki).

after the actual, material film has been made and released. Later, Bitomsky would speak of "second production" in a different sense, referring to the process of (documentary) filmmaking in contradistinction to the "first" production of individual and collective social material. Around 1970, however, "second production" would involve the entirety of social and cognitive productivity entailed by the existence of a film. Bitomsky's and Farocki's emphatic use of the vocabulary of production gestures to a neo-Marxist discourse but also to semiology. They stress the necessity to attend to the labor of watching and reading films in ways that their use value finally exceeds their exchange value:

It seems as if reality is concerned with itself and would speak about itself and judge itself; and as if the film only passively records this language, these judgments, registers them (like electrical impulses register a phone call). However, we in fact engage with reality and make propositions about it (which can be true or false) – ~~while the propositions of reality about itself must always be true~~.   Reality is 'brought to speak' by the film, i.e. the constructions of cinematographic rhetorical codes – but it is we, the producers and recipients, who attach importance to this reality, who discuss this reality and who derive from it opinions and impressions. In short: reality does not testify about itself, but something is being said about reality (the iconic denotation); reality does not represent itself, it is being represented.[9]

Between February and December 1971, Bitomsky wrote *Die Röte des Rots von Technicolor. Kinorealität und Produktionswirklichkeit* [The Redness of Technicolor Red. Cinematic Reality and the Reality of Production], published in the following year. In many respects, *Die Röte des Rots* could be considered the 'latent' film lurking behind the *AUVICO* project. It formulated ways out of the contradictions and constraints this project faced. The book is strangely undervalued, even by the author himself, who rarely, if at all, refers to it, despite the fact that it presented a genuine and independent synopsis of Marxist film semiotics, both in style and argument.   The graph on the back cover was inspired by Jean-Louis Baudry's 1970 article "Cinéma: effets idéologiques produits par l'appareil de base." The text from the inside of the book, which runs on the front and back cover, ends on a thought characteristic for the apodictic style and polemical energy that Bitomsky and Farocki would bring to the journal *Filmkritik* when they became its editors in 1974: "Poverty is

supposed to be represented, yet the representation of poverty is in fact a travesty of wealth. A society has to be rich in order to be able to spare a word about poverty."

Bitomsky was not alone in his attempt at popularizing a certain version of film semiotics. In 1971, *Semiotik des Films. Mit Analysen kommerzieller Pornos und revolutionärer Agitationsfilme* [Semiotics of Film. Including Analyses of Commercial Porn Films and Revolutionary Agitation Films] was published, edited by the same Friedrich Knilli who in 1968 had convened the themed issue of *Sprache im technischen Zeitalter* on film as a system of signs. The blurb on the back cover of *Semiotik des Films* stated: "Film semiotics is the history and theory of the cinematographic deployment of the socio-cultural codes – the history and theory of the use of film languages for entertainment and education, instruction and indoctrination." Most influential, in terms of film semiology, however, remained Christian Metz. Bitomsky read Metz in the original. He quickly filtered Metz's ideas into his own work, trying to arrive at his own "theory of the cinematographic deployment of socio-cultural codes." Inserted in *Die Röte des Rots* were numerous charts, graphs, and tables – organizing and classifying codes (general cultural, specific cultural, specifically cinematic) and signs (singular-actual, specifically cinematic), visualizing the relations between connotation, denotation, and different types of signs, or diagrammatizing the various levels of semiotic production between "cinematographic connotation," "iconic denotation," "cultural narration," "cultural symbolisms," "cultural objects," and "perception." Several paragraphs address the immaterial labor, the work of the viewers' minds and bodies, the individual and social semiosis that is the actual scene and moment of a film's production – a film that is constantly and infinitely in-the-making, excavating, disclosing its use value. In other words, the latent or potential film *par excellence*:

The sign is a result of concrete labor, and the material properties of the sign are the basis of its function as use-value. Because the result of labor is a sign, the consumption of this use-value is a particular consumption; because it is a sign, production is not yet completed with the material properties: production continues in the minds of the recipients of the sign, they assign a meaning to the perceptual content, they understand, *they produce its meaning.* [...]

When we look at a picture, we not only look at what is depicted in it, what it represents – we also look at *the depicting, the representing:* we establish a useful relationship between the depicting and the depicted. [...] The work strikes through what is represented. The relation developed between the depicting and the depicted is reconstructed by the viewer of the depiction; this relation is not natural or self-evident: it is produced in the minds of the communicants, and it presupposes and entails culture and history. This is the *second* production. [10]

> Once again, it is Christian Metz who may have first coined a central term for the *Filmkunde* à la Bitomsky and Farocki. In his essay "A propos de l'impression de réalité au cinéma," included in his 1968 *Essais sur la signification au cinéma*, Metz wrote:

[...] movement is never material but is always visual, to reproduce its appearance is to duplicate its reality. In truth, one cannot even 'reproduce' a movement; one can only re-produce it in a second production belonging to the same order of reality, for the spectator, as the first. It is not sufficient to say that film is more 'living,' more 'animated' than still photography, or even that filmed objects are more 'materialized.' In the cinema the impression of reality is also the reality of the impression, the real presence of motion. [11]

> For Bitomsky, however, the second production had to be framed in somewhat different terms, going beyond the political discretion of Metz. Drawing on the critique of ideology as practiced by the late 1960s *Cahiers du cinéma* (Jean-Louis Comolli and others) as well as by the Frankfurt School: "The ideology of a film and the film must deny each other: the ideology places itself before the film, denying its social *sense* [gesellschaftlichen *Sinn*], and on the film emerges the *non-sense* [*Unsinn*] that is the ideology." [12]
> Preventing the social sense from being dominated and submerged by the non-sense of ideology is thus the sort of second production which a project like *AUVICO* could have enabled, if ...

1   In German: "Was verstanden werden muß, ist die Tatsache, daß die Filme verstanden werden." Christian Metz, "Probleme der Denotation im Spielfilm," *Sprache im technischen Zeitalter* 27 (July–September 1968), themed issue "Zeichensystem Film. Versuche zu einer Semiotik," ed. Friedrich Knilli, 204–230, here: 225. Translated from the German by Tom Holert. Originally translated from the chapter "Problèmes de detonation dans le film fiction," in Metz's *Essais sur la signification au cinéma* (Paris: Klincksieck, 1968).

2   Harun Farocki, "Die Agitation verwissenschaftlichen und die Wissenschaft politisieren," *film* 3 (March 1969), republished in *Harun Farocki. Meine Nächte mit den Linken. Texte 1964–1975* (*Schriften*, Vol. 3), ed. Volker Pantenburg (Cologne; Berlin: Verlag der Buchhandlung Walther König, n.b.k., Harun Farocki Institut, 2018), 63–75, here: 68. Translated from the German by Tom Holert.

3   Harun Farocki, "Die Rus und die Egs," *film* 5 (May 1969), ibid., 77–79, here: 79. Translated from the German by Tom Holert.

4   Harun Farocki, "'Minimale Variation' und 'semantische Generalisation'," *film* 8 (August 1969), ibid., 86–89, here: 88. Translated from the German by Tom Holert.

5   "Primär-Kommunikation und Sekundär-Kommunikation," *film* 11 (November 1969), ibid., 91–95, here: 94. Translated from the German by Tom Holert.

6   Harun Farocki, "Filmklassen an Kunsthochschulen," *Filmkritik* 182 (February 1972), republished in *Harun Farocki. Meine Nächte mit den Linken. Texte 1964–1975*, 120–122, here: 121–122. Translated by Ted Fendt as "Film Courses in Art Schools," *Grey Room* 79 (2020): 96–99, here: 98–99.

7   Hartmut Bitomsky and Harun Farocki, "Projektbeschreibung 13 mal 25 Minuten Farbe, selbstgedreht und Fremdmaterial" [Project description. 13 times 25 minutes, color, self-directed and existing footage], typescript, c. 1970. Translated from the German by Tom Holert.

8   Ibid.

9   Ibid.

10 Hartmut Bitomsky, *Die Röte des Rots von Technicolor. Kinorealität und Produktionswirklichkeit* (Neuwied; Darmstadt: Luchterhand, 1972), 20–21. Translated from the German by Tom Holert. For one of the very few appreciations of this book see Helmut Färber, "La serpent dans la charpente ou la cinématographie entière," *Trafic* 100 (Winter 2016): 110–118.

11 Christian Metz, "A propos de l'impression de réalité au cinéma," *Essais sur la signification au cinéma* Vol. 1 (Paris: Klincksieck, 1968), here quoted from Metz, *Film Language. A Semiotics of the Cinema*, transl. Michael Taylor (Oxford: Oxford University Press, 1974), 9.

12 Bitomsky, *Die Röte des Rots*, 24.

From Insurrectionnelle to Libération (Sofiane Zouggar, 2019)