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Clever monkey Pinochet versus La Moneda's pigs, Perut + Osnovikoff Essay
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"Clever monkey Pinochet versus La Moneda's pigs" opens with misalignments. The misalignments in this documentary, last work of Bettina Perut and Ivan Osnovikoff, begins with the one year delay of the appropriate and conventional release, by the 30th anniversary of September the 11th. This was a great moment for media and audiovisual artists to come to conclusions about the before, the during and the after the Military Coup.

This desfase, intentional or not, due to production or marketing reasons, we do not know, favors the identification of the second misalignment. What is shown is not file material, the documentary has taken distance from the most commemorative object: the film, television and graphic documentary.

Perut + Osnovikoff show a group of kids, scholar kids, drama and debate workshops students, actors, characters and the crew of a short film about the military government, acting several versions of the September the 11th event. According to these children and adolescents consciences, Allende is a nice fool and a despot. Pinochet is a master of disguise, a wolf dressed in sheep's clothing, a super villain in a "gringo" disguise, an anti Christ who enjoys crucifying his victims. Fidel, an arms dealer with a Puerto Rican accent.

The September 11th, 1973 drama recreation, paradoxically the direct way of reference to History, includes long episodes of torture, shootings, suicides, cruel games and joy for power.

These subjectivities, which create their versions of the story based in data of other subjectivities strengthen by the witness' prestige, expose the inventory of the essential topics of the event: the topics of idealisms, incomprehension, misunderstandings, lies, hypocrisy, ambition, desire, impediment, frustration, torture, death. What is exposed is an ethic equation of this national film, little and much seen lately, always in lousy copies, and rising to the condition of cult film.

Perut + Osnovikoff have exposed - to expose, now in the sense of putting something in danger, of subjugating it, in this case to the outdoors of personal gazes and fables - the imaginary, sacrosanct topics of martyrdom, torture and the characters' conscience. For the children, Pinochet is a boy who doesn't take losing in a dance contest, and Allende is discouraged and cries when La Moneda is bombed and says he wants to be a child again. I'm afraid all this might expose the authors to be judge for heresy.

Misaligned in the historic time, misaligned with respect to the representative convention, misaligned in the issue's gravity, the children's main role and the subjective treatment strategy, the misalignment of dramatic materials and the audiovisual rhetoric can only be considered to be on purpose.

The topics and tones change from sequence to sequence. It looks like the authors tried to open debate about the institutional conflict causes, to the exposition of the misunderstanding's ontological substrate, the prattle, the tendency to chaos, the hostility as a meeting method and the negativity encysted in every meaning.

Thus, the funny stridence of the children's dramatizations of the Military Coup is mixed with: the violent sequence of some young people who throw in each other's faces their

social differences in a barbecue; the sluggish, artificial, intellectual by means of self-reference episodes, the shooting of a short movie about a military father and a revolutionary son; the vertiginous sequences of a group of young actors who train through persecutions, sprees, hits, insults; the ridiculous debates and proclamations of the National Institute's students, who rebel to get the women's incorporation in their school.

The montage, with no continuity effects or casual arguments, builds a structure of pathetic and rhythmic oscillation. The episodes peripheral to those of the Coup, compensate dynamic, documentarily, through camera in hand, the tendency to the fixed in theatrical. The result is exasperating, puts at distance.

The different feelings about the topic and its treatment systematically legitimize and repel each other, the strategies of the presentation and the performance both strengthen as possible, but both as partial. Only the noise, the disagreement, the gesture, which, according to the punctual coherence of the proposals, speak more of an urgent need of an expression, rather than of an eventual collective madness, impose unanimously. It is about a polyphony that shows a simultaneity of voices that never articulate as a chorus and, therefore, is unable to carry out the transcendental ethical perspective all tragic chorus have. None of the particular truths impose as The Truth.

The idea of the simultaneity can explain the last and most interesting way of the disarrangement proposed by "Clever monkey Pinochet versus La Moneda's pigs".

Many times, from the beginning of credits, the acoustic event is separated from the visual event and is regularly out of time or combined. In the close ups we hear but we do not see the children playing to give the film a name, a game directed by a member of the production crew, who senses a good name follows the proposal of "Monkey Pinochet". Only at the end we can see the whole event.

Fortunately, to our patience and faith in the intelligence that carries within the cruel realism of Bettina Perut and Ivan Osnovikoff, the scenic tension and baroque rhetorical are always balanced with an omission aesthetic. We think the author's subjectivity, their intentions in good and in bad faith, their opinions, are seen more clearly in the partial motives, in the audios that fall on the black shots or those filled with form or saturated with action and in the sequences where the time of action mortifies with a slow motion or an obsessive shot.

The terrifying radio dialogues between Pinochet and General Carvajal, the military proclamations on "patriotic" radios, the Hawker Hunters' roar - which in our acoustic memory assume a value similar to that of the atomic outburst in the conscience of a Japanese -, are examples of the first case and as strong registers deliberately image drained, form a doctrine about our auditive memory and of the destiny towards Nothing for every document: each one of those forms is available for any use and little or nothing contributes to the understanding of the issue, to the revelation of the sense of History. Those ghosts belong to all of us, as does the September the 11th issue.

Regarding the mortifying time, we do not know if with the slow motion treatment to the close ups to the furious face of the Pinochet girl - the loser in the dance contest -, if with the use of multicolor lights that spin round to a perturbing music rhythm; or if with the obsessive close up to the girl Fidel Castro, who screams and contorts from pain while she is tortured by the army men, Perut + Osnovikoff want to emphasize in the spectator the uneasiness of the treatment, which an exposing dispersion and

superimposed montage regularly dissolve or reveal a Form vocation, a plastic conscience that does not outstand but by means of insistence.

Even though *Clever monkey Pinochet versus La Moneda's pigs* is felt less consistent, articulated and polished than *"Un Hombre Aparte"*, it enraptures to verify the authors' insistence in a form that deprives of authority the instrumental conventions of documentary and fiction, that legitimates the merciless attention in an environment where the edifying narration dominates and that discovers to the incipient audiovisual conscience of our cinematographic system – filmmakers + financiers + audience + critics - the unattended and suggestive reality of sounds.