

DIGNITY OF THE NOBODIES



La Dignidad de los Nadies

Hrdost lidí beze jména

Fernando E. Solanas

Argentina

2005, 120 min

Script: Fernando E.solanas

Photography: Fernando E.solanas

Editing: Fernando E.solanas

Sound: Martín Grignaschi

Color: Colour

Synopsis

Fernando Solanas continues to systematically uncover the state of society in contemporary Argentina in this second film in planned trilogy. Unlike *Memoria del Saqueo (A Social Genocide)*, in which demonstrations and opposition to the government were interpreted through an historical excursion, *La Dignidad de Los Nadies (The Dignity of Nobodies)* is a journey of hope.

The director travels around the country to compile a mosaic of social alternative out of the small victories of ordinary people. Solanas sees solidarity as the way out of crisis (which he does not hesitate to call state terrorism), during which a quarter of the population in Argentina has found itself without work and millions of people of sunk to the edges of poverty.

The director picks individual protagonists out of the angry crown in the previous film and sets out after their stories. In one interview on his most recent film Fernando Solanas recalled a specific experience from when he started the filming: when he wanted to shoot with the crew using a standard camera, the communication floundered, because people thought they were reporters from one of the TV stations; what was substantial in the intimate and social sphere was ultimately recorded using only a small digital camera.

This too is why the director perceives it as a tool of cultural mobilisation, which on the rub of mass entertainment enables the emergence of new structures of public communication. The subversive camera can be used for public emancipation in the new social context of globalisation, its radical significance lies

in the parallel accessibility of images with the capacity to have a fundamental impact on society.

Solanas is aware of its inner dynamics and knows that this culture is not just a background set, the passive frame of the ruling culture, but is a revolt that is directed against the hierarchically ordered world. This corresponds to Solanas's lifelong view of cinematography and society, but also to his conception of culture, as put forth by Michail Bakhtin, according to whom the mechanism of exclusion, which suppresses and circumscribes, evokes at the same time the opposite effects, which cannot be neutralised.