

Who is Afraid of Janez Janša?

The unfinished film **My Name Is Janez Janša** is creating a stir

In the unfinished documentary created by the artist Janez Janša homoeroticism, footage of fascists and Nazis are apparently controversial.

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The actor, host and publicist Dražen Dragojević appears in the film *My Name Is Janez Janša*, photo: SFC

Rumours led Gregor Pajić, the director of Viba film, to consider the suitability of parts of the still unfinished film directed by Janez Janša, while some media have already marked the apparently controversial content as scandalous.

Homoeroticism, footage of fascists and Nazis are apparently controversial in the yet unfinished documentary film **My Name Is Janez Janša**, created by the artist Janez Janša and produced by Aksioma. The story of the allegedly scandalous contents shown in the unfinished film was launched yesterday by the web portal reporter.si.

The concern that the contents might be controversial was first expressed by the director of the Viba Film studios, **Gregor Pajić**, who based his concern on the rumours he had heard. In an

email that he wrote to **Jožko Rutar**, the director of the Slovenian Film Centre (SFC) (and also passed on to **Miro Petek**, the director of the Media Directorate) he wrote that some individuals who have seen the film have mentioned that the film includes pornographic contents, i.e. a group homosexual sexual act.

An unknown source also told Pajić: »In the context of the film 'My Name Is Janez Janša', in which numerous individuals proclaim 'My name is Janez Janša', the pornographic content could easily be offensive to the person mentioned throughout the project...« In his email, Pajić based the following on these rumours: »As a public institution the Film Studio Viba Film Ljubljana does not wish to participate in contents that are inappropriate and offensive to people.«

On the homepage of this institution Viba Film Ljubljana is declared as a public institution that operates as a national technical film base. »It cooperates with most Slovenian films in the national film programme, and is also interested in co-productions and commercial projects,« it also states.

This institution also provides technical support for films that were selected as a part of the national film programme on the basis of tenders and decisions reached by expert committees at SFC. Deciding as to which film is worth state financing and technical support from Viba Film does not belong under the jurisdiction of Viba film's director.

Pajić does not see anything wrong with his intervention. As to the question why did he intervene in the film, considering that overseeing the contents of the film does not belong in the description of his work tasks, he repeated what he had already stated, namely that he had heard »that a part of the contents is inappropriate, for it deals with a group homosexual sexual act, which could possibly be classified as pornographic. Taking into account what I heard I called upon Jožko Rutar, the director of SFC, i.e. the institution that approved the project as a part of the national film programme, to overview the material and notify me as regards the possible line of action.« To the question as to why did he notify Miro Petek as regards what he had heard, Pajić replied: »Miro Petek is the director of the Media Directorate at the ministry that is also in charge of SFC, the ministry that coordinates the work of both institutions, thus communication commonly takes place.«

Jožko Rutar, the director of SFC stated for *Delo* that he wrote the analysis of the film on his own initiative and that he rejected the criticism of the film in his analysis. The text was published in web media without his knowledge. He did not wish to add any additional comments on the matter.

In his analysis of the film he also wrote: »This is a documentary film with elements of a feature film. As the language of expression the author used statements given by individuals, staged and directed shots, documentary TV footage, cut outs from films, documentary sound recordings, photographs, facsimiles, graphic inserts and similar.«

In the text he explained that the story is divided into two parts. The first researches the general importance of the name, the likability of one's own name, pen name, fighting name, people that share your name, etc., all of which is discussed by experts and laymen.

In the second part »that deals with renaming, **Mladen Dolar** tells the anecdote as to how Hitler's father changed his name and this is accompanied by visuals from archive recordings

showing SS parades and the swastika, and while **Miroslav Košuta** is explaining how he wanted to change his name into the Slovenian version of his name, archive footage of fascists is shown,« wrote Rutar.

In relation to homoeroticism he wrote the following: »In this part where there is talk of pseudonyms, revolutionary and art names, on the links between the identity and the name, the performer **Vaginal Davis** appears in the tenth minute of the film, and he explains about the nicknames that he used as an artist, a poet, a prose writer, photographer..., amongst others also about the name that he used as a transvestite actor in the film *Hustler White* (1996) directed by **Bruce LaBruce** and **Rick Castro**. At 11.03 this is followed by a scene from the previously mentioned film, the one that the director of the FS Viba Film mentioned, where there is less than 48 frames, or less than 2 seconds of a sexual intercourse scene between a man and a transvestite (this assumption is based on the verbal explanation, as the face cannot be distinguished), which is watched by another five men. After carefully reviewing the scene I have come to the conclusion that sexual organs are not explicitly shown in any single frame. The scene itself is comprised of exactly 30 frames, and then the picture starts transforming (through 24 frames) into a picture of Mladen Dolar who is explaining the tradition of revolutionary renamings at which he gives the examples of Lenin, Trocky, Stalin and Tito, who are also represented by portrait graphics. That this is a film quote, which adds something to the personal explanation, can also be seen from the end credits where a segment from this film is credited (...)«

Rutar also wrote that this reference did not represent anything new in Slovenia, as the film was already screened at the **Liffe** festival (at the time known as FAF) as well as at the Gay and Lesbian Film Festival.

He concluded his analysis of the film: »As the director of SFC I am of the opinion that this is a technically accomplished, visually rich and dramaturgically well thought out film. If we look at the definition of pornography in the Dictionary of Slovenian Language, which states that pornography is 'showing, treating sexuality merely for erotic stimulation, pleasuring' we notice that the film does not include and elements of pornography. The film does also not include any contents that could be considered offensive or inappropriate in any way, thus I propose that the film is to be finished as stipulated in the existing contract. I will leave the decision as to whether this is a good or bad film to the viewers and film critics.«

Translated by Sunčan Stone