

Dogma

Das filmische „Keuschheitsgelöbnis“ von 1995

Englischsprachiges Original: Dogma 95 Manifest (13. März 1995)

DOGMA 95 is a collective of film directors founded in Copenhagen in spring 1995, DOGMA 95 has the expressed goal of countering „certain tendencies“ in the cinema today. DOGMA 95 is a rescue action!

In 1960 enough was enough! The movie was dead and called for resurrection. The goal was correct but the means were not! The new wave proved to be a ripple that washed ashore and turned to muck.

Slogans of individualism and freedom created works for a while, but no changes. The wave was up for grabs, like the directors themselves. The wave was never stronger than the men behind it. The anti-bourgeois cinema itself became bourgeois, because the foundations upon which its theories were based was the bourgeois perception of art. The auteur concept was bourgeois romanticism from the very start and thereby ... false!

To DOGMA 95 cinema is not individual!

Today a technological storm is raging, the result of which will be the ultimate democratisation of the cinema. For the first time, anyone can make movies. But the more accessible the media becomes, the more important the avant-garde. It is no accident that the phrase „avant-garde“ has military connotations. Discipline is the answer ... we must put our films into uniform, because the individual film will be decadent by definition!

DOGMA 95 counters the individual film by the principle of presenting an indisputable set of rules known as THE VOW OF CHASTITY.

In 1960 enough was enough! The movie had been cosmeticised to death, they said; yet since then the use of cosmetics has exploded.

The „supreme“ task of the decadent film-makers is to fool the audience. Is that what we are so proud of? Is that what the „100 years“ have brought us? Illusions via which emotions can be communicated? ... By the individual artist's free choice of trickery?

Predictability (dramaturgy) has become the golden calf around which we dance. Having the characters' inner lives justify the plot is too complicated, and not „high art“. As never before, the superficial action and the superficial movie are receiving all the praise. The result is barren. An illusion of pathos and an illusion of love.

To DOGMA 95 the movie is not illusion!

Today a technological storm is raging of which the result is the elevation of cosmetics to God. By using new technology anyone at any time can wash the last grains of truth away in the deadly embrace of sensation. The illusions are everything the movie can hide behind. DOGMA 95 counters the film of illusion by the presentation of an indisputable set of rules known as THE VOW OF CHASTITY.

The Vow of Chastity

I swear to submit to the following set of rules drawn up and confirmed by DOGMA 95:

1. Shooting must be done on location. Props and sets must not be brought in (if a particular prop is necessary for the story, a location must be chosen where this prop is to be found).
2. The sound must never be produced apart from the images or vice versa. (Music must not be used unless it occurs where the scene is being shot).
3. The camera must be hand-held. Any movement or immobility attainable in the hand is permitted. (The film must not take place where the camera is standing; shooting must take place where the film takes place).
4. The film must be in colour. Special lighting is not acceptable. (If there is too little light for exposure the scene must be cut or a single lamp be attached to the camera).

5. Optical work and filters are forbidden.
6. The film must not contain superficial action. (Murders, weapons, etc. must not occur.)
7. Temporal and geographical alienation are forbidden. (That is to say that the film takes place here and now.)
8. Genre movies are not acceptable.
9. The film format must be Academy 35 mm.
10. The director must not be credited.

Furthermore I swear as a director to refrain from personal taste! I am no longer an artist. I swear to refrain from creating a „work“, as I regard the instant as more important than the whole. My supreme goal is to force the truth out of my characters and settings. I swear to do so by all the means available and at the cost of any good taste and any aesthetic considerations.

Thus I make my VOW OF CHASTITY

Copenhagen, Monday 13 March 1995

On behalf of DOGMA 95
Lars von Trier, Thomas Vinterberg

Quelle

<http://www.dogme95.dk/the-vow-of-chastity/>

Das filmische „Keuschheitsgelöbnis“ („vow of chastity“) wurde in Anlehnung an die Zehn Gebote formuliert und zunächst von vier dänischen Regisseuren unterschrieben: außer von Lars von Trier und Thomas Vinterberg auch von Kristian Levring und Søren Kragh-Jacobsen. Das Manifest wurde anlässlich des 100. Geburtstages des Films auf einem internationalen Symposium im Pariser Odeon-Theater vorgestellt. Doch bei der filmischen Umsetzung wurden in keinem Fall alle zehn Regeln eingehalten, die neben dem ernsthaften Anliegen, den Film vor zu viel Überfrachtung zu retten, durchaus in ihrer „Dogmatik“ auch ironisch zu lesen sind. Bis zur teilweise Abkehr der Regisseure von ihren Ideen und der Schließung des „Dogma-Sekretariats“ im Sommer 2002 wurden dort über 30 Filme zertifiziert. Doch die Prinzipien zur Einfachheit finden bei Regisseuren durchaus weiterhin Beachtung.

wichtige Filme

„Idioten“ („Idioterne“, 1998), Regie: Lars von Trier
„Das Fest“ („Festen“, 1998), Regie: Thomas Vinterberg
„Mifune“ („Mifunes sidste sang“, 1999), Regie: Søren Kragh-Jacobsen
„The King Is Alive“ (2000), Regie: Kristian Levring
„Italienisch für Anfänger“ („Italiensk for begyndere“, 2000), Regie: Lone Scherfig
„Kira“ („En Kærlighedshistorie“, 2001), Regie: Ole Christian Madsen
„Ein richtiger Mensch“ („Et rigtigt menneske“, 2001), Regie: Åke Sandgren

weitere Informationen

Krohn, Philipp: „Dogma 95“, zehn Jahre danach. Besichtigung einer filmischen Bewegung. <http://www.dradio.de/dlf/sendungen/kulturheute/404095/>