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ANANAS (1983)

A film by Amos Gitai

Short version - 52 minutes. Long version - 78 minutes.

Documentary film. Color. 16mm.

A pineapple can as it encapsulates relations between Third World and First World countries. Filmed around the world, mainly on production and plantations in Mindanao Island, Philippines; Tagalo, Philippines; Packaging - Honolulu, Hawaii; Distribution - San Francisco; Label printing factory - Japan.

Original languages: Tagalo, English.

Filmed in 16mm film. Available in 16mm film and in Umatic video cassette.

Nominated, awarded and shown at:

--Tyneside Film Festival.

--San Francisco Film Festival.

--Sydney Film Festival.

Broadcast on television in Sweden, Holland, France, Finland, and England.

Credits:

Script and direction: Amos Gitai

Camera: Nurith Aviv

Sound: Kevin Gallagher

Editing: Juliana Sanchez

Production: Les Films d'Ici and Amos Gitai Productions

C by Amos Gitai

ANANAS, PINEAPPLE - METHOD

ANANAS, PINEAPPLE is the story of the dislocation of people from their environment when they are reduced to doing cheap labor; to being exploited. But it is also the story of relations between countries and places in the multi-national phase.

Filmatically, we try to compose long and complex shots, documentary "sequence shots" which attempt to contain these contradictions.

ANANAS, PINEAPPLE is composed of very few shots, maybe fifty in the entire film. In most cases, each sequence is made of one shot. The film is structured as a sequence of capsules, each of which is self-contained. We attempt not to edit images or arguments out of the context of the unit. Each unit contains arguments, contradictions, imperfections, perfections of the shooting - events as they are captured by the camera which contains the continuity of time.

Each shot is self-contained, but at the same time, the sequence of the capsules make a point, or several points, by the way they relate to the preceding or following shots. It is through this accumulative manner that the larger whole of the film is gradually created.

The documentary ANANAS, PINEAPPLE tries to reflect the nature of the subject by its structure: trying to capture contradictions, and not to eliminate them.

In a documentary, one can put things in a sequential order. One can organize it so that there is a linear progression of an argument, or a linear progression of time, or a linear progression of place. I think that it is interesting to try and break the regularity of these three equations. In other words, I try not to work on one system alone: the elements must be dealt with so that they are interrelated. Each one has to be balanced against the other.

Instead of creating a linear story, we juxtapose the elements. In working this way we might lose something in terms of the story of the film, but we gain something else: a composite whole.

For us, the traveler, the filmmaker, the wanderer in these places, reality is really a juxtaposition of different events in varying places.

No shots are rehearsed, but they are not totally improvised, either. We proceed from our concept. Whenever we see a scene which is somehow related to the subject, we film as if we are using a net.

In this fashion, we try to develop a method adapted to our subject. ANANAS, PINEAPPLE represents an effort not to treat the events out of the context in which they take place.

The sound of the film follows a similar practice. In the whole film, there is a melody of a "song of the earth" coming in and disappearing with each sequence, as if it was reopening the story again and again in an endless fashion.