



IDLE / Encendido

2009

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In *IDLE/Encendido* (1 minute) two men arrive on a motorbike, and it remains idling as they disembark and walk quickly across the street. Once they cross, they pull out guns and start firing at a man walking with his friends. Given that the camera was on before the “action” begins, the filming, like the murder, is premeditated. The video is shown as a diptych with one screen capturing the murder at a distance, while the other presents the same footage zoomed in to reveal subtle gestures like the guns being pulled and the reaction by the victim’s friend. The video starts in black-and-white and transforms into colour once the “action” begins, further revealing the premeditated nature of the recording. All of the images look like they were shot on a security cam, but the camera does not offer protection, it can only bear witness.

The scene is very familiar to anyone who watches Hollywood gangster movies. The choreographed nature of the footage further blurs the boundary between fiction and documentary.

In Colombia these images circulate like short Hollywood films as reality becomes spectacle. French theorist Guy Debord argues that “the spectacle is not a collection of images; rather, it is a social relationship between people that is mediated by images.” This video is a demonstration of Debord’s thesis while providing an example of its real world consequences.