

**KENTRIDGEOV
PODTEKST**

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**KENTRIDGE'S
SUBTEXT**



IZVORNI ZNANSTVENI RAD / ORIGINAL SCIENTIFIC PAPER

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SAŽETAK: U tekstu se analizira nekoliko multimedijjskih instalacija suvremenog južnoafričkog umjetnika Williama Kentridgea, poimajući njegov umjetnički postupak dekonstrukcijom i refiguracijom kulturalnih artefakata, odnosno resemantizacijom kulturalne povijesti. Razmatraju se modaliteti Kentridgeova performativnog kritičkog čitanja projekta europskog prosvjetiteljstva koji u njegovim radovima biva kontekstualiziran kapitalističkim kolonijalnim i genocidnim politikama prakticiranim na afričkom kontinentu.

KLJUČNE RIJEČI: animacija, intermedijalnost, performans, performatična animacija, rasprizorenje, avangarda, refiguracija, resemantizacija, „nagon za prevođenjem“, performativno prevođenje, prosvjetiteljstvo, hibridnost, kolonijalizam, genocid, kulturalna povijest, „politički nesvjesno“

U uvodnom predavanju kolegija Teorijska filozofija naslovljenom *Što je suvremenost?* Giorgio Agamben zaključuje kako je suvremen „onaj koji drži pogled uperen u svoje vrijeme, ne zato da bi zamijetio svjetlo, nego tamu. Sva su vremena tamna za onog koji im iskušava suvremenost. (...) Percipirati u tami sadašnjosti tu svjetlost koja nas nastoji dosegnuti, ali ne uspijeva, to znači biti suvremen. Zbog toga su suvremenici rijetki. Zbog toga, biti suvremenim jest, prije svega, pitanje hrabrosti: to znači biti sposoban ne samo držati pogled uperen u tamu vremena nego, također, percipirati u toj tami svjetlost koja se, usmjerena prema nama, beskonačno udaljuje od nas. I još: biti točan na zakazanom sastanku koji je moguće jedino promašiti.“¹ Agambenov opis onoga koji jest suvremen, premda napisan nekoliko godina prije, doima se poput ekfraze što nastoji dočarati zbivanja unutar multimedijjske instalacije *The Refusal of Time* koju južnoafrički umjetnik William Kentridge 2012. godine postavlja na izložbi dOCUMENTA 13 u Kasselu. Naslov rada i njegova spektakularna tridesetminutna izvedba navodi na pitanje o kakvom se odbijanju (vremena) radi. William Kentridge, crtač, snimatelj, animator, performer, predavač, suradnik lutkarskog kazališta i režiser opera, smatajući umjetnost moralnim i filozofskim pozivom 1981. godine izjavljuje kako nema pravo biti umjetnik. Budući da umjetnost nije pronalaženje primjerenih formalnih sredstava

SUMMARY: This article analyzes several multimedia installations by the contemporary South African artist William Kentridge, understanding his artistic procedure as a deconstruction and refiguration of the cultural artefact, or a resemantization of cultural history. The author considers the modalities of Kentridge's performative critical reading of the European Enlightenment, which is contextualized in his art with regard to the capitalistic colonial and genocide policies practiced on the African continent.

KEYWORDS: animation, intermediality, performance, performatic animation, disenactment, avantgarde, refiguration, resemantization, "translation drive", performative translation, Enlightenment, hybridism, colonialism, genocide, cultural history, "the political unconscious"

In his introductory lecture to a course on Theoretical Philosophy, titled *What is the Contemporary?* Giorgio Agamben concluded that the contemporary is "he who firmly holds his gaze on his own time so as to perceive not its light, but rather its darkness. All eras, for those who experience contemporariness, are obscure. (...) To perceive, in the darkness of the present, this light that strives to reach us but cannot – this is what it means to be contemporary. As such, contemporaries are rare. And for this reason, to be contemporary is, first and foremost, a question of courage, because it means being able not only to firmly fix your gaze on the darkness of the epoch, but also to perceive in this darkness a light that, while directed toward us, infinitely distances itself from us. In other words, it is like being on time for an appointment that one cannot but miss."¹ Agamben's description of what it means to be contemporary, even though written a while ago, seems like an ekphrasis seeking to illustrate what goes on in the multimedia installation *The Refusal of Time*, presented by South African artist William Kentridge in 2012, at the dOCUMENTA 13 exhibition in Kassel. The title of his work and its spectacular 30-minute performance raises the following question: what sort of refusal (of time) is it all about? William Kentridge, a draughtsman, cinematographer, animator, performer, lecturer, contributor to a puppet theatre, and director of operas, stated in 1981 that he had no right to be an

i svladavanje umijeća za izražavanje vlastitog gledišta, pravo bivanja umjetnikom stječe se tek nakon dugotrajnog samopropitivanja i sazrijevanja.² Trideset godina poslije, kao rezultat dugotrajnih interdisciplinarnih istraživanja i suradnje s povjesničarom znanosti Peterom Galisonom nastaje *The Refusal of Time*, instalacija koja pitanja vremena i događaja, ljudskog i ne-ljudskog, živog i ne-živog, obitalavališta i egzila, stvarnog i fikijskog, zemaljskog i kozmičkog, kontekstualizira apsurdnom arbitrarne standardizacije vremena koja se krajem 19. stoljeća dogodila u Parizu. Kao i u svojim ranijim kazališnim režijama i galerijskim instalacijama Mozartove opere *Čarobna frula* ili Šostakovićeve opere *Nos* inspirirane Gogoljevom pripovijetkom, Kentridge, u podtekstu instalacije *The Refusal of Time*, artikulira vlastitu pripovijest o povijesti genocidnih politika na afričkom kontinentu. Čini to svojom jedinstvenom tehnologijom performatične³ animacije koja se, s jedne strane, temelji na kritičkom čitanju projekta europskog prosvjetiteljstva i inherentnih mu mitova ugrađenih u temelje kapitalističke ekonomije, a s druge strane na aroprijaciji i

resemantizaciji jezika avangardnih umjetničkih pokreta prvih desetljeća 20. stoljeća.

Kentridgeove refleksije o pojmu vremena koje instalacijom *The Refusal of Time* doslovce bivaju orkestrirane njegovim vlastitim glasom, sklopovima pokretnih slika i mješavinom kakofonijskih zvukova i glazbe Philipa Millera, potaknute su shvaćanjem devetnaestostoljetnog njemačkog pravника, književnika i astronoma amatera Felixa Ebertyja prema kojemu svjetlost nije trenutni fenomen, već ima fiksnu brzinu. Stoga se sve ono što je na Zemlji bilo viđeno pomaknulo sa Zemlje brzinom svjetlosti, pa zato ni svemir nije vakuum, nego je obliven slikama svega onoga što se ikada na Zemlji dogodilo. Na točno određenoj udaljenosti od Zemlje i u točno određenom trenutku, tvrdi Eberty, moglo bi se vidjeti ono što se već jednom dogodilo. Interpretirajući Ebertyja, Kentridge pojašnjava da bi se tako, primjerice, s udaljenosti od 2000 svjetlosnih godina vidjelo Raspeće, a s udaljenosti od 500 svjetlosnih godina Dürer kako gravira *Melankoliju*, danas staru petsto godina. U razgovoru vođenom pred otvaranje kaselske DOCUMENTE on otkriva

WILLIAM KENTRIDGE, „ODBIJANJE VREMENA“, 2012.

WILLIAM KENTRIDGE, „THE REFUSAL OF TIME“, 2012



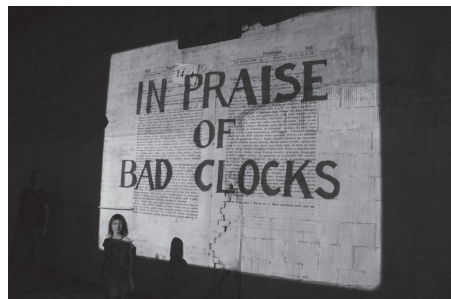
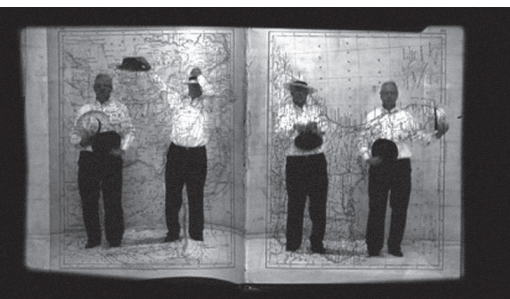
artist, since he considered art to be a moral and philosophical calling. Since art is not a discovery of adequate formal tools or mastering the art of expressing one's viewpoint, the right to be an artist is acquired only after a long period of self-examination and maturing.² Thirty years later, as a result of prolonged interdisciplinary research and cooperation with the historian of science Peter Galison, *The Refusal of Time* was created: an installation that contextualizes the issues of time and event, human and non-human, animate and inanimate, resident and exiled, real and fictional, earthly and cosmic, referring to the absurdity of arbitrary standardization of time that occurred in Paris in the late 19th century. Like in his earlier theatre directions and gallery installations of Mozart's opera *The Magic Flute* or Shostakovich's *The Nose*, inspired by Gogol's story, Kentridge articulated in the subtext of *The Refusal of Time* his own story about the history of genocide policies on the African continent. He did it by using his unique technology of performatič³ animation, which was on the one hand based on the critical reading of the European Enlightenment and its inherent myths,

built into the foundations of capitalist economy, and on the other hand on the appropriation and resemantization of the language of avantgarde artistic movements from the early decades of the 20th century.

Kentridge's reflections on the notion of time, literally orchestrated in *The Refusal of Time* by means of his own voice, clusters of moving images, and a mixture of cacophonous sounds and music by Philip Miller, were inspired by the ideas of the 19th-century German lawyer, writer, and amateur astronomer Felix Eberty, according to whom light was not a momentary phenomenon, but had a fixed speed. Thus, all that had ever been seen on Earth was being moved away from it at the speed of light, which is why the universe was not a vacuum, but suffused in images of everything that had ever happened on Earth. At a precisely defined distance and a precisely defined moment of time, one could see, according to Eberty, anything that had happened before. Interpreting Eberty, Kentridge explained that, for example, at the distance of 2000 light years from Earth one could witness the crucifixion, and at 500 light years one

kako ga je intrigirala ta zamisao o svemiru ispunjenom arhivom slika.⁴ U istom intervjuu Peter Galison spominje kako je u pariškom arhivu pronašao podatke o zračnom pumpanju vremena kroz sustav cijevi koje su se nalazile pod ulicama Pariza, a identični se postupak krajem 19. stoljeća primjenjivao i u Beču. Slanjem zraka kroz bakrene cijevi pokretali su se i podešavali udaljeni satovi. Takva tehnologija standardizacije vremena danas se može činiti grotesknom, tim više što je vrijeme razumski teško dokučiva kategorija, a predodžba vremena najčešće se vezuje uz činjenicu smrtnosti ili uz pojam povijesti. Stoga će Kentridge izvedbom *Odbijanja vremena* artikulirati niz pitanja o pojmu povijesti, o vjerodostojnosti znanstvenih istina, odnosno o tehnologijama konstrukcije univerzalizirajućih pripovijesti u svojstvu legitimne povijesti. Instalacija se sastoji od pet videoprojeksija koje započinju motivom otkucavajućeg metronoma. Slika i zvuk gigantskog upeterostručenog metronoma uvertira je u fugu animacijom upogonjenih projekcijskih slika na kojima se turbulentnim pokretima smjenjuju motivi starih zemljopisnih karata s

prikazom afričkog kontinenta, knjiga udžbeničkog karaktera iz različitih znanstvenih područja, Kentridgeove karakteristične figure sačinjene od komadića poderanog crnog papira koje se uobličuju i razobličuju u frenetičnom zvučnom ritmu, crteži u kojima bijela animirana linija u neprekidnim metamorfozama prepoznatljivih no ipak začudnih znakova iscrtava nešto nalik zvjezdanom nebu, nešto što se u istom trenutku pokazuje u punoj jasnoći i nestaje bivajući izbrisano i nadocrtano nečim drugim, nečim što pripada potpuno drugom poretku riječi, stvari i (ne)objašnjivih pojava. Pojavljuju se u tom vrtloženju i riječi, imperativi i konstatacije ručno ispisane velikim crvenim štampanim slovima na listovima papira istrgnutim iz sredine bilježnice. Međutim, i papir podložan vrtloženju biva pretvoren u nešto posve drugo, nestajući, da bi se, noseći neki drugi iskaz, pojavio na nekom drugom mjestu, u nekoj drugoj ritmičkoj sekvenciji tridesetminutne peterostruke videoprojeksije, istodobno sinkronizirane i hotimice raštimate. Iz projekcije izranjaju i sekvencije alogičnog igranog filma u kojemu glavne uloge igraju, ili, preciznije rečeno, plešu žena



could see Dürer making his *Melancholia* print, which is now five hundred years old. In an interview conducted before the opening of dOCUMENTA in Kassel, he revealed how he had become intrigued by this idea of space filled with an archive of images.⁴ In the same interview, Peter Galison mentioned that he had found the information in the archives of Paris about the pneumatic pumping of time through the system of tubes placed under the streets of Paris, and an identical procedure was applied in Vienna in the late 19th century. By sending air through copper tubes, distant clocks were activated and adjusted. This technology of time standardization may seem grotesque today, all the more so because time as a category is difficult to grasp, while the image of time is mostly linked to the fact of mortality or the notion of history. Thus, Kentridge's performance of *Refusal of Time* articulates a number of issues related to the idea of history: the credibility of scientific truths and the technologies of constructing universalizing histories in the role of legitimate history. The installation consists of five video projections that begin with the motif of a ticking metronome. The image and sound of this

gigantic metronome, multiplied five times, is an overture into a fugue of projected images, moved by animation. Motifs of old geographic maps showing the African continent, textbooks from various scholarly fields, Kentridge's characteristic figures made of pieces of torn black paper, formed and deformed in a frenetic sound rhythm, drawings in which an animated white line creates something like a starry sky in incessant metamorphoses of recognizable, yet estranged signs, alternate in turbulent motion as something that is shown in all its clarity and then vanishes in the next moment, erased and redrawn as something else, something that belongs to an entirely different order of words, things, and (un)explainable phenomena. That whirl also contains words, imperatives and statements written by hand in large, red capital letters on sheets of paper torn out of a notebook. However, even the paper subjected to whirling is transformed into something else, vanishing only to reappear in a different place, carrying another statement, in another rhythmical sequence of this thirty-minute, fivefold video projection, synchronized and intentionally distuned. The projection includes



WILLIAM KENTRIDGE,
„ČAROBNA FRULA/CRNA KUTIJA“, 2005.

WILLIAM KENTRIDGE,
„THE MAGIC FLUTE/BLACK BOX“, 2005



i muškarac, crni Afrikanci i možebitni alkemičari, fotografi i zvjezdznanci. U modalitetima izvedbe na filmskom setu, prije svega u koreografiji pokreta izvođača i zvuku iz čije jezgre odjekuju afrički narodni napjevi specifičnoga ritma, u scenografiji i kostimografiji kojima diskretno plutaju suprematistički, nedrealistički i konstruktivistički motivi, kao i elementi mjernih naprava, moguće je prepoznati reminiscencije na dadaistički performans. Te reminiscencije pokreću metonimijski lanac koji preko Cabareta Voltaire i Huga Balla vodi do užasa Prvog svjetskog rata i susljednog mu razornog, prosvijećenog i tehnološki ekspandirajućeg dvadesetog stoljeća u kojemu je Bijeli Čovjek uspio stići i na Mjesec. Ali ne i do zvijezda koje su u Kentridgeovu *Odbijanju vremena* permanentni motiv: svjetlost koja se, usmjerena prema nama, beskonačno udaljuje od nas.

William Kentridge osobno (premda u slici (de)materijaliziranoj titranjem svjetlosnih čestica koničnog, mliječno-bijelog snopa koji izvire iz objektiva projektorja) prolazi iz ekrana u ekran, penjući se i spuštajući s (omiljenog mu) drvenog stolca ili ljestvi (čija se materična verzija diskretno ustobočila u jednom kutu izložbeno-izvedbenog prostora), čitajući pred zemljopisnom kartom knjigu, ili pojavljujući se udvostručen, istodobno na lijevoj i desnoj stranici knjige koju će u jednom trenutku neka gigantska ruka zaklopiti. Dok duž obodnih zidova nekadašnjeg

sequences of an illogical feature film, in which the main roles are played, or rather danced by a man and a woman, black Africans and perhaps alchemists, photographers, or astrologists. In the modalities of performance at the shooting set, especially in the choreography of the performers' movements and the sound from the core of which African folk tunes of specific rhythm resound, in the stage and costume design where suprematist, surrealist, and constructivist motifs, as well as elements of measuring devices, discreetly float, it is possible to identify reminiscences of a Dadaist performance. These reminiscences trigger a metonymic chain that takes us from Cabaret Voltaire and Hugo Ball to the horrors of World War I and the ensuing destructive, enlightened, and technologically expanding 20th century, in which the White Man managed even to reach the Moon. Not the stars, though, which in Kentridge's *Refusal of Time* remain a permanent motif: light that, albeit directed toward us, gets ever more distant.

William Kentridge personally (even though in an image (de-)materialized by means of flickering light particles in conic, milk-white beams that come out of the projector's lens) passes from one screen into another, ascending and descending from (his favourite) wooden chair or ladder (the material version of which discreetly protrudes from a corner of the exhibition-performance venue), reading a book in front of a map or emerging duplicated,

skladišta kaselskog kolodvora (s kojega su tijekom Drugog svjetskog rata kretali vagoni prepunjeni onima čiji životi „nisu bili dostojni življenja“) teku videoprojekcije, u njih se neprestano implantiraju tamne sjene ljudi iz publike zahvaćenih svjetlosnim snopom projektora. Na taj se način događa transpozicija i metamorfoza živih tijela iz prostor-vremena promatranja u spektakularna tijela locirana u prostor-vrijeme pokretnih, medijskih slika među kojima su i Kentridgeovi amblematski prizori procesija sjena u čijem se referencijalnom polju događa fuzija različitih prostora, vremena, slika i biopolitičkih tehnologija: od Bruegelovih slijepaca i bogalja, Goyinih užasa rata, preko Maljevičevih seljaka i Vertovljevih proletera, do onih deportiranih u plinske komore i krematorije te današnjih izbjeglica i prognanika, nesuđenih ilegalnih imigranata. Od *lanterne magice* do manje ili više sofisticiranih tehnologija za masovno istrebljenje; iskušanih u Africi, pa potom i u Europi, kolijevci prosvjetiteljstva.

U pravilnim ritmičkim intervalima još jedna, ali ne-ljudska sjena upada u prostor-vrijeme pokretnih slika Kentridgeove instalacije *The Refusal of Time*. Posrijedi je sjena gigantskog drvenog mobila, nalik hibridu tkalačkog stana, mijeha orgulja i naftne crpke koja za vrijeme izvedbe doslovce pumpa zrak, a izgledom priziva u sjećanje antologijske konstrukcije sovjetske avangarde. Kentridge je naziva *dišući stroj*, odnosno *slon*,

premda ovoj potonjoj „egzotičnoj“ životinji nimalo nije nalik. Slon je, naime, metafora preuzeta iz romana *Teška vremena* objavljenog 1854. godine u kojemu Charles Dickens repetitivni pokret devetnaestostoljetnih tvorničkih strojeva uspoređuje sa slonom koji u stanju „melankoličnog ludila“ pokreće glavu gore-dolje.⁵ Melankoličnom ludilu slona i Dürerovoj *Melankoliji*, kao kriptomotivima Kentridgeove instalacije, vratit će se kasnije, jer bih sada htjela *dišući stroj* koji kao materični, ne-ljudski objekt u multimedijskoj izvedbi *odbijanja vremena* prisposobljuje tehnologiju arbitrarne standardizacije vremena, kontekstualizirati jednim izumom s praga modernoga doba imperativno obilježenog znanstvenim revolucijama i susljednim im industrijalizacijama ugrađenim u temelje merkantilizma, odnosno kapitalizma kojemu je kolonijalizam *conditio sine qua non*. Posrijedi je zračna pumpa koju je 1658. godine u Engleskoj konstruirao Robert Hooke po narudžbi prirodoslovca, kemičara, fizičara, ali uz to i alkemičara Roberta Boylea.

U *Ogledu iz simetrične antropologije* naslovljenome *Nikad nismo bili moderni* Bruno Latour konstatira kako je naš intelektualni život doista loše napravljen, jer epistemologija, društvene znanosti, znanosti o tekstu imaju svoju važnost jedino pod uvjetom da su odvojene. On tvrdi da riječ „moderan“ označava dva potpuno različita skupa praksi koje, da bi ostale učinkovite, moraju ostati odvojene, ali su to u novije

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in the left and right pages of a book that a gigantic hand closes at some point. While the video projections run along the side walls of the former storehouse at the Kassel railway station (where during World War II wagons were filled with those whose lives “were not worth living”), they are constantly implanted by dark shadows of people from the audience who are caught in the light beam of the projector. In this way, there is a transposition and a metamorphosis of living beings from the space-time of observation into the spectacular bodies located in the space-time of moving, medial images, among which there are Kentridge’s emblematic scenes of shadow processions, with the referential fields of fusion between various spaces, times, images, and biopolitical technologies: Bruegel’s blind and lame men, Goya’s disasters of war, Malevich’s peasants, and Vertov’s proletarians, those deported to the gas chambers and crematoria, and today’s asylum seekers and exiles, the involuntary illegal immigrants. From the *lanterna magica* to the more or less sophisticated technologies of mass destruction, tried out in Africa and then in Europe, the cradle of Enlightenment.

In regular rhythmic intervals, there is another, non-human shadow that intrudes the space-time of moving images in Kentridge’s installation *The Refusal of Time*. It is the shadow of a gigantic wooden mobile, looking like a hybrid between a

weaving loom, an organ bellow, and an oil pump that literally pumps air during the performance, while in its appearance it recalls the legendary constructions of the Soviet avantgarde. Kentridge calls it *the breathing machine*, or *the elephant*, although it hardly resembles the “exotic” animal. The elephant is a metaphor borrowed from the novel *Hard Times*, published in 1854, in which Charles Dickens compared the repetitive movements of 19th-century machines with an elephant moving its head up and down in a state of “melancholy madness.”⁵ I will come back to the elephant’s melancholy madness and Dürer’s *Melancholia* as the crypto-motifs of Kentridge’s installation, for now I would like to contextualize the *breathing machine*, which represents the technology of arbitrary standardization of time as a materic, non-human object in the multimedia performance of *refusing time*, with an invention from the threshold of the modern age, imperatively marked by scientific revolutions and its corresponding industrializations, built into the foundations of mercantilism, that is capitalism for which colonialism is a *conditio sine qua non*. It was the pneumatic pump constructed by Robert Hooke in 1658, in England, and commissioned by Robert Boyle, who was a natural scientist, chemist, physicist, and also alchemist. In his “essay on symmetrical anthropology” titled *We Have Never Been Modern*, Bruno Latour has stated that our intellectual

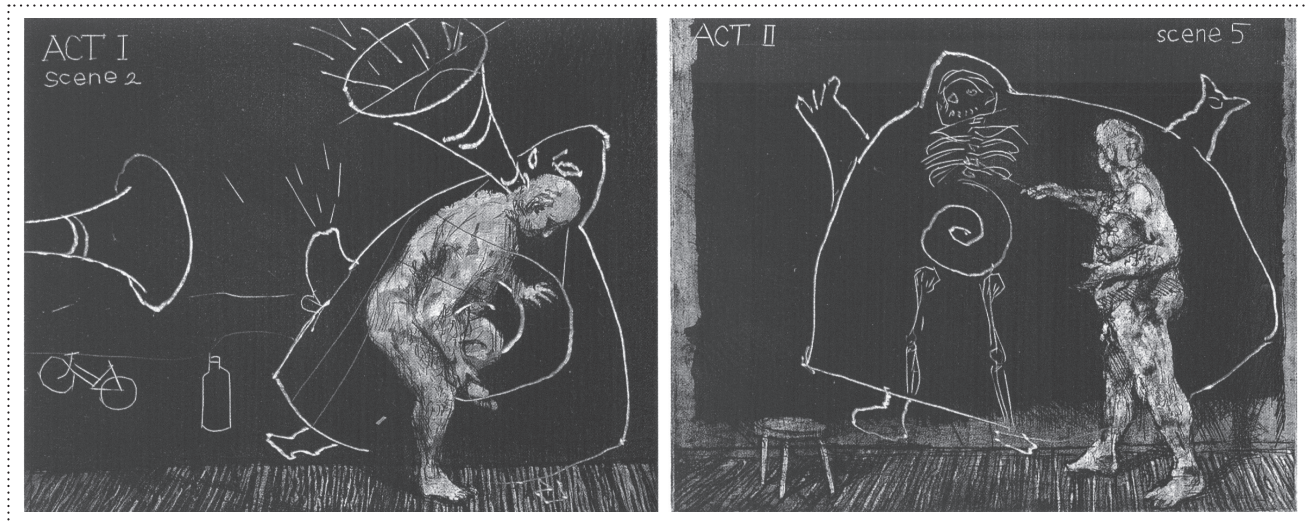
vrijeme prestale biti. Prvi skup „prevođenjem“ stvara potpuno nove mješavine između rodova bića, hibridne prirode i kulture. Drugi „pročišćavanjem“ stvara dvije ontološki posve različite zone, s jedne strane područje ljudskog, s druge područje ne-ljudskog. „Sve dok promatramo odvojeno ove dvije prakse, mi smo uistinu moderni, što će reći da rado pristajemo uz projekt kritičkog čišćenja, iako se on razvija samo umnožavanjem hibrida. Čim usmjerimo svoju pozornost istovremeno na rad čišćenja i hibridizacije, odmah prestajemo biti posve moderni i naša se budućnost počinje mijenjati. U istom trenutku prestali smo biti moderni u prošlosti, jer retrospektivno postajemo svjesni da su dva skupa praksi oduvijek bila na djelu u povijesnom periodu koji završava. Naša se prošlost počinje mijenjati.“ Naposljetku, Latour konstatira, „ako nikada nismo bili moderni, barem na način na koji nam to kritika govori, burne veze koje smo održavali s drugim prirodama-kulturama zbog toga bi bile izmijenjene. Relativizam, dominacija, imperijalizam, nečista savjest, sinkretizam, bili bi drugačije protumačeni, preoblikujući komparativnu antropologiju.“⁶ Nadalje, moderno odvajanje znanstvene reprezentacije od političke reprezentacije Latour oprimjeruje prepirkom o podjeli znanstvenih i političkih vlasti koja se odvijala sredinom 17. stoljeća, a protagonisti su joj bili znanstvenik prirodoslovac Robert Boyle i filozof politolog Thomas Hobbes. Latour tvrdi da Boyle stvara politički

govor iz kojega politika mora biti isključena, dok Hobbes zamišlja znanstvenu politiku iz koje eksperimentalna znanost mora biti isključena. Latour ovim riječima, oni „pronaze naš moderni svijet, svijet u kojemu je reprezentacija stvari pomoću laboratorija zauvijek odijeljena od reprezentacije građana preko društvenog ugovora. Obojica su utemeljitelji koji složno rade na promicanju jedne te iste inovacije u političkoj teoriji: znanosti pripada predstavljanje ne-ljudi; politici pripada reprezentacija građana, ali zabranjeno joj je imati bilo kakvu vezu s ne-ljudima koje su proizvele znanost i tehnologija.“⁷

Politika kojoj „pripada reprezentacija građana“ i ne-ljudi kao proizvodi znanosti i tehnologije trajni su predmet interesa u radovima Williama Kentrigea, a „područje“ umjetnosti koje također u našem „loše napravljenom intelektualnom životu“ dobiva svoju važnost jedino pod uvjetom da je odvojeno i od znanosti i od politike i od ekonomije tu postaje poljem artikulacije gdje simultano postaju vidljivi i „rad čišćenja“ i „rad hibridizacije“. Ta se vrsta simultane vidljivosti manifestira kao dvosmjerni proces uprizorenja i rasprizorenja, a učinak je Kentrigeove tehnologije permanentne djelatne refiguracije koja u prostoru simultanih vremena animirajući stvara hibride ljudskog i ne-ljudskog, živog i ne-živog, razumskoga i onoga što postoji s onu stranu razuma. U tim trajno pulsirajućim metamorfozama i „naša se prošlost počinje mijenjati“.

life is out of kilter, since epistemology, the social sciences, and the sciences of texts all have their significance only when kept separate. He says that the term “modern” designates two completely different sets of practices, which must remain distinct if they are to be efficient, only they have recently begun to be confused. The first set uses “translation” in order to create mixtures between entirely new types of beings, hybrids of natures and cultures. The second uses “purification” in order to create two entirely distinct ontological zones: that of human beings on the one hand, and of non-humans on the other. “So long as we consider these two practices of translation and purification separately, we are truly modern – that is, we willingly subscribe to the critical project, even though that project is developed only through the proliferation of hybrids down below. As soon as we direct our attention simultaneously to the work of purification and the work of hybridization, we immediately stop being wholly modern, and our future begins to change. At the same time we stop having been modern, because we become retrospectively aware that the two sets of practices have always already been at work in the historical period that is ending. Our past begins to change.” Eventually, Latour concludes that “if we have never been modern – at least in the way criticism tells the story – the tortuous relations we have maintained with the other nature-cultures would also be transformed.

Relativism, domination, imperialism, false conscience, syncretism – all the problems that anthropologists summarize under the loose expression of ‘Great Divide’ would be explained differently, thereby modifying comparative anthropology.”⁶ Moreover, the modern separation of scientific representation from political representation is for Latour illustrated by the quarrel about the division between scientific and political authority, which took place in the mid-17th century and whose main protagonists were the natural scientist Robert Boyle and the political philosopher Thomas Hobbes. Latour claims that Boyle was creating a political discourse from which politics was to be excluded, whereas Hobbes was imagining a scientific politics from which experimental science had to be excluded. In Latour’s words, they were “inventing our modern world, a world in which the representation of things through the intermediary of the laboratory is forever dissociated from the representation of citizens through the intermediary of the social contract. (...) They are like a pair of Founding Fathers, acting in concert to promote one and the same innovation in political theory: the representation of non-humans belongs to science, but science is not allowed to appeal to politics; the representation of citizens belongs to politics, but politics is not allowed to have any relation to the non-humans produced and mobilized by science and technology.”⁷



KENTRIDGEOV
PODTEKST

WILLIAM KENTRIDGE,
„UBU GOVORI ISTINU“, 1996.

KENTRIDGE'S
SURTEXT

WILLIAM KENTRIDGE,
„UBU TELLS THE TRUTH“, 1996

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Politics, which is in charge of the “representation of citizens,” and the non-humans produced by science and technology are a permanent focus of interest in works of William Kentridge, while the “field” of art, which in our intellectual life “out of kilter” gains importance only if separated from science and politics and economics, here becomes a field of articulation that simultaneously reveals both the “work of purification” and the “work of hybridization.” This kind of simultaneous visibility is manifested as a two-direction process of enactment and disenactment, being the effect of Kentridge’s technology of permanent and active refiguration, which in the space of simultaneous times of animation creates the hybrids of human and non-human, rational and that which is beyond reason. In these permanently pulsating metamorphoses, “our past begins to change” as well. It must be recalled here that, before starting with his art studies in Johannesburg, Kentridge graduated political sciences and African studies, and he also studied pantomime and acting in Paris. It is therefore not by chance that he undertook the task of directing of an opera, since opera is the totality and also agency of all art practices and modalities of performance of a living body in its own temporality. Moreover, while directing and staging the opera performance, he has considered the form of opera in its historicity, thereby not overlooking the fact that its moment of birth coincided

with the birth of the European Enlightenment. One should also emphasize that Adorno and Horkheimer, while writing their *Dialectic of Enlightenment* in the American exile in the early 1940s, concluded that the wholly enlightened earth is radiant with triumphant calamity, and that the Enlightenment, as the mythical fear radicalized, stands in the same relationship to things as the dictator relates to people: it acknowledges them only by manipulating them.⁸ Kentridge’s resemantization of Mozart’s *Magic Flute* has been performed as a tripartite multimedia gallery installation⁹ that focuses precisely on the notion of triumphant evil, thus revealing various procedures in which the concept of history has been manipulated. However, here evil is not embodied in the figure of the Queen of the Night, but in her antipode, the high priest Sarastro. “As a symbol of the Enlightenment” – Kentridge once wrote – “Sarastro combines all knowledge with all power. In these 218 years since Mozart wrote the opera, we have come to realize what a toxic mixture this is: a combination of certainty (because with knowledge or wisdom comes also the certainty of that wisdom) and the right to a monopoly of violence.”¹⁰ Parts of the project *Sarastro & the Master’s Voice*, installations called *Preparing the Flute* and *Black Box*, are in fact miniature theatres where the animation of inanimate objects takes place along with the projection of an animated film. For its musical

Valja ovdje podsjetiti da je Kentridge prije upisa na studij umjetnosti u Johannesburgu diplomirao politologiju i afričke studije, da bi potom u Parizu studirao pantomimu i glumu. Stoga, nije slučajno da se on poduhvaća rada na operi, jer opera je ukupnost i simultano djelovanje svih umjetničkih praksi i modaliteta izvedbe živog tijela u vlastitoj vremenitosti. On, štoviše, režirajući i scenografirajući opernu izvedbu, formu opere sagledava u njezinoj historičnosti i pritom ne previda činjenicu da trenutak rođenja opere koincidira s rođenjem europskog prosvjetiteljstva. Nije na odmet spomenuti da Adorno i Horkheimer pišući početkom četrdesetih godina 20. stoljeća u američkom egzilu *Dijalektiku prosvjetiteljstva* konstatiraju kako do kraja prosvijećeni svijet sja u znamenju trijumfalnog zla te da se prosvjetiteljstvo, kao radikalizirani mitski strah, spram stvari odnosi kao diktator spram ljudi: priznaje ih jedino manipulirajući njima.⁸ Kentridgeova resemantizacija Mozartove *Čarobne frule* izvedena kao trodijelna multimedijaska galerijska instalacija,⁹ fokusirajući upravo pojam trijumfalnog zla, čini evidentnim postupke manipulacije pojmom povijesti. Međutim, ovdje to zlo nije utjelovljeno u liku Kraljice noći, već u njezinu antipodu, velikom svećeniku Sarastru. „Kao simbol prosvjetiteljstva“ – zapisuje Kentridge – „Sarastro je kombinacija sveznajućeg i svemoćnog. U 218 godina otkako je Mozart napisao operu, shvatili smo

kakva je to toksična mješavina: kombinacija sigurnosti (stoga što su znanje ili mudrost također popraćeni sigurnošću u tu mudrost) i prava na monopol nad nasiljem.“¹⁰

Dijelovi projekta *Sarastro & the Master's Voice*, instalacije naslovljene *Preparing the Flute* i *Black Box*, zapravo su minijaturna kazališta na čijim se pozornicama događa oživljavanje neživih predmeta uz projekciju animiranog filma u čijoj je glazbenoj podlozi Philip Miller prisvojio i refigurirao brojne teme Mozartove opere. Tako se, primjerice, Sarastro ohrabrujući pjev pretvorio u koračnicu koju izvodi limena glazba. Instalacija *Black Box*, koja i samim nazivom referira na tamnu komoru, konotirajući, među ostalim, i reproducibilnost svojstvenu mediju fotografije, istražuje jednu od zlokočnih putanja prosvjetiteljstva: „U Crnoj kutiji htio sam pogledati u političko nesvjesno *Čarobne frule* – u razornost kolonijalizma koji je vlastitu proždrljivost protumačio kao prosvjećenje Tamnog kontinenta. Točnije, *Black Box* razmatra kolonijalni rat iz 1904. godine u tada njemačkoj jugozapadnoj Africi i genocid izvršen nad narodom Herero.“¹¹ Spomenut ću ovdje nimalo nedužnu biopolitičku misiju u to doba novog medija – fotografske slike u genezi rasizma kao „prirodnog“ pratitelja kolonijalizma. Krajem 19. stoljeća fotografija je, među ostalim, postala sredstvo diseminacije pozitivističkih znanja o „primitivcima“ koje je bilo potrebno civilizirati i

background, Philip Miller has appropriated and refigured numerous themes from Mozart's opera. Thus, for example, Sarastro's reassuring singing has been turned into a military brass march. The installation *Black Box*, reminiscent of the dark chamber in its very title, which connotes, among other things, the reproducibility that is typical of the photographic medium, explores one of the ominous trajectories of Enlightenment: "In *Black Box* I wanted to look at the political unconscious of *The Magic Flute* – at the damages of colonialism, which described its predations to itself as bringing enlightenment to the Dark Continent. Specifically, *Black Box* looks at the colonial war of 1904 in what was then German South-West Africa and the genocide of the Hereros."¹¹ I will mention here another, by no means innocent bio-political mission of the photographic image as the new medium at the time – its role in the genesis of racism as the "natural" companion of colonialism. By the late 19th century, photography had become, among other things, a means of dissemination of positivist knowledge about the "primitives" to be civilized and the racial categories to be established. Photography then stimulated the phantasms of white Europeans about "exotic" landscapes and their inhabitants, and visually "verified" the (Enlightenment's) discourse of power that a hundred years later Edward Said would define as "orientalism". In *Black Box*, represented by

a model of theatre stage, a "mechanical ballet" is danced to the rhythm of Miller's music. The main roles are played by a pair of compasses, a desk lamp, Kentridge's emblematic coffee pot, and a megaphone, as well as a paper skull that keeps opening and shutting its mouth. The *mise-en-scène* of the choreography, saturated with reminiscences to Dadaist performance, Russian constructivism, surrealist cinema, Schlemmer's stage productions and briefly all that art history has defined by the umbrella term of "historical avantgardes," is supplied by a film projection in the background. It is an animated film that alternates at a vertiginous speed various topographic sites, scenes of violence performed by figures resembling those from the shadow theatre, photographs of archival documents, fragments of newspaper articles, photographs of German soldiers in Namibia, and a drawn hippopotamus performing an acrobatic dance during a safari – all, of course, to the sound of *The Magic Flute*. In the segment of the installation titled *Learning the Flute*, the idea of Enlightenment has been explicitly rendered by an old wooden school blackboard. This didactic tool is the background or screen for the projection of a film – animation of a drawing in white chalk on the blackboard. Among the scenes of incessant metamorphosis of living beings into inanimate objects, there are also sequences of Papageno's catching and taming of birds, whereby Papageno is played by the contours of Kentridge's body.

rasnim kategorijama koje je trebalo uspostaviti. Fotografija je tada stimulirala fantazme bijelih eupejaca o „egzotičnim“ krajolicima i njihovim stanovnicima, odnosno, vizualno „verificirala“ (prosvjetiteljski) diskurz moći koji će Edward Said sto godina poslije označiti terminom orijentalizam. U *Tamnoj komori* prispodobljenoj maketom kazališne pozornice, u ritmu Millerove glazbe izvodi se „mehanički balet“ u kojemu glavne uloge plešu šestar, stolna lampa, Kentridgeovi amblematski lončić za espresso kavu i megafon te papirnata lubanja koja neprestano otvara i zatvara usta. *Mise-en-scène* koreografije zasićene reminiscencijama na dadaistički performans, ruski konstruktivizam, nadrealistički film, Schlemerovu scensku produkciju i ukratko, na sve ono što historiografija umjetnosti označuje krovim terminom povijesnih avangardi, definiran je pozadinskom filmskom projekcijom. U animiranom se filmu vrtoglavom brzinom smjenjuju topografski prikazi, prizori nasilja sačinjeni pokretima figura nalik onima iz kazališta sjena, fotografije arhivskih dokumenata, fragmenti novinskih napisa, fotografije njemačkih vojnika u Namibiji te nacrtani nosorog koji za vrijeme safarija izvodi akrobatski ples, dakako uz zvuk *Čarobne frule*. Pojam prosvjetiteljstva u segmentu instalacije naslovljene *Learning the Flute* ekspliciran je starinskom drvenom školskom pločom. To je didaktičko pomagalo podloga, odnosno ekran za projekciju filma – animacije crteža

bijelom kredom na crnoj školskoj ploči. Među prizorima neprestanih metamorfoza živih bića u nežive predmete nalaze se i sekvencije Papagenova hvatanja i kroćenja ptica, pri čemu ulogu Papagena igra obris Kentridgeova tijela. Tema „monopola nad nasiljem“ kao trajni predmet umjetnikova interesa orkestrirana je i osmokalnom videoinstalacijom *I am not me, the horse is not mine* iz 2008. godine. Instalacija je nastala tijekom Kentridgeovih priprema za režiju i kompletni dizajn produkcije Šostakovičeve opere *Nos* premijerno prikazane u njujorškoj Metropolitan operi u ožujku 2010. U vremenu projekcije instalacija inicijalni pojam apsurdna impliciran Gogoljevom pripovijetkom *Nos* (napisanom 1836.) kontekstualizira krahom utopijskog projekta sovjetske umjetničke avangarde za vrijeme Staljinovih čistki 1930-ih godina. Naime, 1929. godine upriličena je koncertna, a 1930. i scenska izvedba Šostakovičeve opere čijem je libretu predložak bila Gogoljeva pripovijetka u kojoj glavni junak, kolevški asesor Kovaljov („da sebi podigne otmjenost i važnost on sebe nikada nije nazivao kolevškim asesorom, već uvijek majorom“),¹² probudivši se jednog jutra shvati da mu na licu nedostaje nos. Nos se, naime, odmetnuo od lica i započeo samostalni život te, štoviše, krenuo paradirati gradom u činu državnog savjetnika. Nakon koncertne izvedbe opere Šostakoviča je žestoko napala Ruska udruga proleterskih muzičara.

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The subject of “the monopoly of violence” as a permanent topic of interest for the artist was also orchestrated by the eight-channel video installation *I am not me, the horse is not mine* (2008). The installation was produced while Kentridge was preparing to direct and design the complete production of Shostakovich's opera *The Nose*, which was premiered at the Metropolitan Opera in New York in March 2010. During the projection of the installations, the initial notion of absurdity as implied by Gogol's story *The Nose* (written in 1836) is contextualized by the collapse of the utopian project of Soviet artistic avantgarde during Stalin's purges of the 1930s. It was, namely in 1929 that a concert performance of Shostakovich's opera (and in 1930 its stage performance) took place. It was based on Gogol's story in which the main character, Collegiate Assessor Kovalyov (“to make himself sound more important and to give more weight to his status he never called himself collegiate assessor, but ‘Major’¹²) wakes up one day and realizes that his face no longer has a nose. The nose has fled the face and started a life of its own, moreover parading the city as a high ranking official in the civil service. After the concert performance of the opera, Shostakovich was fiercely attacked by the Russian Association of Proletarian Musicians. The opera *Lady Macbeth*, at the premiere of which Stalin himself was present, was attacked in *Pravda*, the official newspaper of the

Communist Party, as formalistic, clumsy, primitive, and vulgar. Shostakovich, many of whose relatives and friends were killed or ended up in gulags, lived in permanent fear for his life until Stalin's death, performing self-censure on his compositions and statements during his occasional visits abroad. The imagery of Kentridge's video projections is based on his appropriation of the vocabulary of the Soviet artistic avantgarde and its refiguration. El Lissitzky's famous Suprematist propaganda poster *Beat the Whites with the Red Wedge* (1919) thus permuted into a scene in which a (disintegrating) red flag is being carried in a procession of black shadows. In that same procession of workers and peasants, a uniformed figure resembling a collegiate assessor or a major of Red Army dances something like the kazatchok, and there is also a cart carrying Tatlin's model of the Monument to the Third International. To the rhythm of Miller's music, which hybridizes Shostakovich's cacophonous motifs with a mixture of African rhythms and vocalizations with Bolshevik marches, there is a mutation of the wedge into a megaphone, or of Tatlin's monument into the tripod of Vertov's camera, which is then transformed into a walking globe, an electricity transport system, or an oil pump, while the paper horse on which Gogol's dissident Nose is riding, waving a red flag, climbs up onto the platform of his own monument. Vertov's camera is Kentridge's permanent intermedial and

Opera *Lady Macbeth*, čijoj je premijeri prisustvovao i sam Staljin, u službenom glasilu komunističke partije *Pravda* napadnuta je kao formalistična, nezgrapna, primitivna i vulgarna. Šostakovič, čiji su brojni rođaci i prijatelji ubijeni ili završili u Gulagu, do Staljinove je smrti živio u neprestanoj strepnji za goli život, vršeći autocenzuru nad vlastitim kompozicijama i izjavama za vrijeme povremenih gostovanja u inozemstvu.

Imaginarij Kentridgeovih videoprojekcija temelji se na aproprijaciji leksika sovjetske umjetničke avangarde i njegovoj refiguraciji. El Lissitzkyjev čuveni suprematistički propagandni plakat *Crvenim klinom tuci bijele* iz 1919. godine permutira, među ostalim, u prizor nošenja crvene (raspadajuće) zastave u procesiji crnih sjena. U istoj procesiji u kojoj marširaju radnici i seljaci, a uniformirana figura nalik koljevskom asesoru ili generalu Crvene armije pleše nešto nalik kazačoku, na kolicima biva vožena i Tatlinova maketa spomenika Trećoj internacionali. U ritmu Millerove glazbe koja Šostakovičeve kakofonijske motive hibridizira mješavinom afričkih ritmova i vokalizacije s boljševičkim koračnicama događa se mutacija klina u megafon ili Tatlinova spomenika u stativ Vertovljeve kamere koja se pretvara u hodajući globus, dalekovod električne struje ili naftnu crpku, dok se papirnatu konj kojeg jaše Gogoljev odmetnuti Nos, mašući crvenom

zastavom, uspinje na postament vlastitog spomenika. Vertovljeva kamera permanentni je Kentridgeov intermedij i transmedij motiva. Registar permutirajuće pojavnosti te ključne naprave seže od crteža nefiksiranim ugljenom na papiru monumentalnih dimenzija do crteža koji se brisanjem i nadocrtavanjem preobražava u različite protagoniste njegovih animiranih filmova. Ta Vertovljeva kamera na stativu, koju *čovjek s kino aparatom* nosi na ramenu u svom antologijskom eksperimentalno-dokumentarno-propagandnom filmu iz 1929. godine, ne simbolizira ovdje samo dalekosežno utjecajnu revoluciju u postupku filmske montaže te implicitno revolucionarni način viđenja stvarnoga, i, posljedično, svjesnost da je stvarnost medijski proizvedena, nego izriekom označuje simbiozu čovjeka i aparata, ne isključujući pritom ni partijski, odnosno državni aparat. Svjesni onoga što će 1936. izreći Walter Benjamin u tekstu *Umjetničko djelo u razdoblju tehničke reproducibilnosti*, činjenice da se kameri priroda obraća drukčije negoli ljudskom oku stoga što prostor prožet ljudskom svijesću nadomješta prostorom prožetim nesvjesnim,¹³ Dziga Vertov i njegova supruga, montažerka Elizabeta Svilova, osnovat će 1920. filmski kolektiv i nazvati ga *Kino-oki*. Odbacivši uobičajeni način snimanja u studiju, scenografiju filmskog seta, glumce, scenarij i režiju, te proglasivši da će film budućnosti biti film činjenica, krenuli su diljem SSSR-a snimati

transmedial motiva. The scope of permuting appearances of this crucial device ranges from drawings on paper of monumental dimensions, using unfixed charcoal, to drawings that are transformed by means of erasure and redrawing into various protagonists of his animated films. That Vertov's camera on tripod, which the *man with a movie camera* carries on his shoulder in his seminal experimental-documentary-propaganda film from 1929, does not symbolize here only the far-reaching revolution in the process of film montage, which implies the revolutionary way of seeing the reality and consequently the awareness that the reality is medially produced, but declares the symbiosis of man and the machine, thereby not excluding the party or state apparatus. Aware of what Walter Benjamin would state only in 1936, in his text *The Work of Art in the Age of Mechanical Reproduction*, the fact that "a different nature opens itself to the camera than opens to the naked eye – if only because an unconsciously penetrated space is substituted for a space consciously explored by man,"¹³ Dziga Vertov and his wife, montage expert Elizaveta Svilova, founded in 1920 a film collective, calling it *Kino-oki*. Rejecting the traditional way of shooting in the studio, the film set, the actors, the scenario, and the direction, and announcing that the cinema of the future would be a cinema of facts, they started on a journey through the USSR in order to shoot newsreels, convinced that they

were documenting the Soviet reality. As they believed in the supremacy of the camera over the human eye, and were sure that it could be perfected and made suitable for showing the world as a whole, since the camera could organize the visual chaos into a coherent, objective image, Vertov claimed that the method of *Kino-oki* was a way of communist deciphering of the world. Therefore he gave the name *Kino-Pravda* to the series of films shot between 1922 and 1925. *Pravda* means "truth" in Russian, and truth is a notion that William Kentridge reflects upon in all his artworks. The notion of truth and its absurdity is found in the very title of the installation *I am not me, the horse is not mine*, which quotes the statement that the Russian peasants used when accused during the staged court processes in the times of Stalin's purges. Kentridge has here interpolated the transcript of the trial of Bukharin, formerly the closest co-worker of Stalin's, a staged trial after which it became clear to everyone in the Soviet Union and beyond what kind of justice and truth they were dealing with, into an installation in the form of intertitles, so characteristic of the medium of silent film. During the projection of text, the investigator's questions and Bukharin's answers in a vertiginous sequence of moving images, one can see Shostakovich's head, while the composer is sitting at the piano, playing, substituted through a gigantic black Nose, which in one of its metamorphoses would also become King Ubu.



KENTRIDGEOV
PODTEKST

WILLIAM KENTRIDGE, „JA NISAM JA, KONJ NIJE MOJ“, 2008.

KENTRIDGE'S
SUBTEXT

WILLIAM KENTRIDGE, "I AM NOT ME, THE HORSE IS NOT MINE", 2008



filmske žurnale uvjereni da bilježe sovjetsku stvarnost. Vjerujući u nadmoć kamere nad ljudskim okom i smatrajući da ju je moguće usavršiti i osposobiti za prikazivanje cjeline svijeta, uvjeren da kamera može vizualni kaos organizirati u koherentnu, objektivnu sliku, Vertov je tvrdio da je metoda *Kino-oki* način komunističkog dešifriranja svijeta. Stoga je seriju filmova snimljenih između 1922. i 1925. godine nazvao *Kino-Pravda*. Pravda na ruskom znači istina, a istina je pojam koji William Kentridge problematizira u svim svojim djelima. Na pojam istine i apsurdnost istine upućuje i sam naslov instalacije *I am not me, the horse is not mine*, što je citat iskaza kojim su se ruski seljaci pokušavali opravdavati od optužbi tijekom montiranih sudskih procesa u vrijeme Staljinovih čistki. Transkript sa suđenja Staljinovom nekad najbližem suradniku Buharinu, montiranog procesa nakon kojega je svima u Sovjetskom Savezu i u ostatku svijeta postalo jasno o kakvoj se vrsti pravde i istine radi, Kentridge interpolira u instalaciju u formi intertitlova karakterističnih za medij nijemog filma. Dok traje projekcija teksta istražiteljevih pitanja i Buharinovih odgovora, u vrtoglavlom slijedu pokretnih slika moguće je vidjeti kako Šostakovičevu glavu, dok skladatelj sjedi za klavir i svira, nadomješta gigantski crni Nos, koji će u jednoj od svojih metamorfoza postati i Kralj Ubu. Kralj Ubu rođen je pola stoljeća nakon Gogoljeva Nosa, 1891. godine u dramskom tekstu rodonačelnika teatra apsurdna, tada

osamnaestogodišnjeg Alfreda Jarryja, koji je lik bezočnog gramzljivca, razvratnika i ubojice uobličio hipertrofirajući kakakterne osobine svoga gimnazijskog profesora. Da ne bude zabune o izgledu, Jarry je tekst opremio i vlastoručnim crtežom pretile spodobne odjevene u plašt i kukuljicu nalik onima koje nose pripadnici Ku Klux Klana, a na Ubujevoj trbušini iscrtao je gigantsku spiralu. Ta je spirala potom stigla do europskog nadrealizma i avangardne dekonstrukcije samog pojma umjetnosti budući da ju je za potrebe svojih rotoreljefa prisvojio Marcel Duchamp, a u suradnji s Duchampom u filmski format preveo Man Ray. U nadahnutom predgovoru hrvatskog prijevoda groteskne drame *Kralj Ubu* iz 1991. godine dramaturginja Martina Aničić objašnjava teškoće pri prevodenju Ubujeve poštapalice, odnosno Jarryjeva neologizma *merdre*, hibrida francuske imenice *merde* (govno) i glagola *mordre* (ubiti), da bi zaključila kako je u proteklih sto godina Ubu od uzora gadosti evoluirao u svakodnevnu pojavu te da bismo u svojoj okolini mogli pronaći puno više ljudi koji su mu slični nego onih sposobnih da mu se suprotstave.¹⁴ William Kentridge je 1996. godine napravio animirani film *Ubu Tells the Truth*, tematizirajući odnos crtača (u obličju umjetnikova autoakta) koji na školskoj ploči crta Ubuja i nacrtanog lika. U tom odnosu postaje evidentno da su njih dvojica jedan drugome *alter ego*. Prvobitna namjena tog

King Ubu was born half a century after Gogol's Nose, in 1891, in a dramatic text by the founder of the theatre of absurd, who was at that time eighteen years old. It was Alfred Jarry who created the shameless figure of greedy and lustful murderer by exaggerating the character of his secondary-school professor. In order to prevent all confusion regarding his looks, Jarry equipped the text with his own drawing of an obese figure clad in a hooded cloak like those worn by the members of Ku Klux Klan, and he drew a gigantic spiral on Ubu's huge belly. That spiral later entered the European surrealism and the avantgarde deconstruction of the very notion of art, since it was appropriated by Marcel Duchamp in his rotoreliefs and then transposed into the film format by Man Ray, in collaboration with Duchamp. In an inspired preface to the Croatian translation of the grotesque drama *King Ubu* (1991), dramaturge Martina Aničić explained what were the difficulties in translating Ubu's buzzword *merdre*, coined by Jarry, which is a hybrid of the French noun *merde* (shit) and the verb *mordre* (to kill), and then concluded that in the past hundred years Ubu had evolved from a scoundrel par excellence into an everyday phenomenon, so that we can now find many more people that resemble him in our surrounding than those who might be capable of resisting him.¹⁴ In 1996, William Kentridge made an animated film called *Ubu Tells the Truth*, in which he discussed the relationship between

the drawing person (in the form of an artistic self-nude), who draws Ubu on the blackboard, and the drawn character. In that relationship, it becomes evident that they are each other's alter ego. The original purpose of this animated film was to be projected as a stage background during the theatre performance *Ubu and the Truth Commission* by Handspring Puppet Company from Johannesburg. The dramatic text combined elements of Jarry's grotesque with archival records, testimonies of victims and executioners before the legal body called Truth and Reconciliation Commission, in trials that were held in South African Republic after the fall of apartheid. I would like to emphasize here that Kentridge comes from a white family of lawyers who had fought for decades against racial discrimination, and that he once stated (in the abovementioned interview) that he was constantly thinking of Freudian repression. Therefore, in his film *Ubu Tells the Truth*, as well as many other films, for example where the protagonists, Soho the industrialist and Felix the artist, are each other's alter ego, as well as his installations such as *I am not me, the horse is not mine* and those with Mozart's *Magic Flute* in their field of reference, it is possible to recognize the idea of the *politically unconscious*¹⁵ as a fundamental and permanent subject of Kentridge's interest. I would like to remind the reader here that Freud's discovery of the unconscious chronologically coincided with the invention of

animiranog filma bila je u funkciji pozadinske projekcije na pozornici kazališne predstave *Ubu and the Truth Commision* koju je izvodila Handspring Puppet Company iz Johannesburga, a tekst drame kombinirao je elemente Jarryjeve groteske s arhivskim spisima, odnosno svjedočanstvima žrtava i krvnika pred sudskim tijelom, Komisijom za istinu i pomirenje (Truth and Reconciliation Commission) u procesima koji su se nakon ukidanja politike apartheida vodili u Južnoafričkoj Republici. Napominjem ovdje da Kentridge potječe iz bjelačke odvjetničke obitelji koja se desetljećima borila protiv rasne diskriminacije, kao i to da on (u ranije citiranom intervjuu) izjavljuje kako uvijek razmišlja o freudovskom potiskivanju. Stoga je u artikulaciji filma *Ubu Tells the Truth*, kao i u nizu njegovih filmova u kojima su protagonisti, industrijalac Soho i umjetnik Felix, jedan drugome *alter ego*, kao i u instalacijama *I am not me, the horse is not mine*, te onima s Mozartovom *Čarobnom frulom* u referencijalnom polju, moguće prepoznati pojam *politički nesvjesnoga*¹⁵ kao temeljni i trajni predmet Kentridgeova interesa. Podsjetit ću ovdje da Freudovo otkriće nesvjesnoga kronološki koincidira s invencijom filmskog medija 1895. godine te da je Kentridgeova videoinstalacija *7 Fragments for Georges Méliès* iz 2003. godine posvećena pioniru filmskog eksperimenta koji karijeru započinje kao iluzionist, a 1902. snima film *Putovanje na Mjesec*.

Lik performerera Williama Kentridgea u svakom se animiranom filmu ili videoinstalaciji umnogostručuje, odnosno redovito pojavljuje i kao onaj drugi, stoga je upravo tu činjenicu potrebno razmotriti u odnosu na Freudovo tumačenje nesvjesnoga, i štoviše s obzirom na termin *Unheimlich* koji u pokušaju pojašnjenja djelatnosti trajnoprисutnog nagona smrti Freud i uvodi u psihonalitičku teoriju 1920. godine. Čini to tekstom *S onu stranu načela ugode*, objavljenim nakon iskustva analitičkog tretmana stradalnika Prvog svjetskog rata, svjestan da se povijest živi kao trauma. Freud je, među ostalim, ustvrdio da je nesvjesno bezvremeno; poput Kentridgeovih animacija, ono ne prihvaća standardizirano vrijeme i kronološki slijed događaja.

Proširujući područje primjene psihoanalitičkih pojmova na polje kulturalne produkcije, Teresa de Lauretis, oslanjajući se pritom na Laplancheovo tumačenje Freuda, smatra da je odnos subjekta prema kulturalnom tekstu vrsta transfera analogna transferu u kliničkoj situaciji. „U oba slučaja transfer je u bliskoj vezi s prevođenjem utoliko što je temeljna dimenzija transfera odnos prema enigmati drugoga.“ Ona tvrdi da „kreacija i recepcija kulturalnih artefakata ima za nužnu posljednicu transfer – transpoziciju i obnavljanje relacije primarnog zavođenja koje svako ljudsko dijete povezuje s njegovim odraslim skrbnicima. Freudov termin „primarno

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film in 1895, and that Kentridge's video installation *7 Fragments for Georges Méliès* (2003) was dedicated to the pioneer of the cinematic experiment, who started his career as an illusionist and then in 1902 made the film *A Trip to the Moon*.

The figure of performer William Kentridge gets multiplied in all these animated films and video installations, appearing as regularly as the other, and therefore it is necessary to consider this fact in the context of Freud's interpretation of the unconscious, and especially with regard to the term *das Unheimliche*, which Freud introduced to the psychoanalytical theory in 1920, in an attempt at explaining the operations of the permanently present death drive. He did it in a text called *Beyond the Pleasure Principle*, published after the experience of analytical treatment of World War I veterans, which showed that history was lived as a trauma. Among other things, Freud established that the unconscious is timeless; like Kentridge's animations, it does not accept standardized time or the chronological sequence of events.

By extending the field of application of psychoanalytical notions to the field of cultural production, Teresa de Lauretis relied on Laplanche's interpretation of Freud to conclude that the subject's attitude towards the cultural text is a sort of transference, analogous to that in a clinical situation. "In both cases (...) transference is closely related to translation in that

the fundamental dimension of transference is the relation to the enigma of the other. The creation and the reception of cultural artefacts (...) entail a transference – a transposition and a renewal – of the relation of primal seduction that binds each human infant to its adult caretakers. By 'primal seduction' he [Freud] means the 'implantation' of sexuality in the infant in the form of unmasterable, and hence traumatic, excitations (...). The untranslatable residues of such enigmatic signifiers, remaining thereafter active in the unconscious, constitute both the source and the objects of what Laplanche calls the drive to translate."¹⁶ Focusing on Kentridge's creative procedure of performative translation, that is, his process of reception and refiguration of cultural artefacts, I would like to return to the *breathing machine – elephant* from the installation *The Refusal of Time*. The elephant features here as a translation of Dickens' "melancholy madness," as a translation of the repetitive movement of industrial machines, the very same machines that were brought to the Dark Continent in the name of imperative Enlightenment and progress, the price of which was and still is – genocide. In Kentridge's multimedia, transtemporal, and transspatial installation, the *elephant*, in its phantasmatic corporality, has been imposed as a fetishist object. The fetish – as de Lauretis writes – is "not simply an object (in the common sense of the word, a thing), but an object set in a *mise-en-scène*, in the

zavođenje“ označuje „implantaciju“ seksualnosti u dijete u formi nesavladivih, a time i traumatičnih pobuda. Neprevedivi ostaci enigmatičnih označitelja, ostajući kasnije aktivni u nesvjesnome, stvaraju ujedno izvor i objekte *nagona za prevođenjem*.¹⁶

Fokusrirajući Kentrigeov kreativni postupak performativnog prevođenja, odnosno njegov proces recepcije i refiguracije kulturalnih artefakata, vratit ću se *dišućem stroju – slonu* iz instalacije *The Refusal of Time*. Slon kao prijevod Dickensova „melankoličnog ludila slona“, kao prijevod repetitivnog pokreta industrijskih strojeva, onih istih strojeva dovedenih na Tamni kontinent u ime imperativnog prosvjećenja i napretka kojima je cijena bila i još uvijek jest – genocid. U Kentrigeovoj multimedijskoj transvremenskoj i interprostornoj instalaciji *slon* je u svojoj fantazmatičnoj fizičnosti impostiran poput fetišističkog predmeta. Fetiš – piše de Lauretis – nije samo objekt (stvar, u uobičajenom poimanju), nego objekt smješten u *mise-en-scène*, u narativni scenarij iz kojeg zadobiva psihičku vrijednost kao objekt nagona.¹⁷ Nije na odmet ovdje spomenuti i to da Freud melankolijom naziva patološki poremećaj narcizma u kojemu *ego* identificirajući se s izgubljenim objektom postaje izgubljen za samoga sebe. Kentrigeova izvedba, nazvat ću je ovdje pomodnim terminom, *re-enactment* kulturalnog teksta, manifestira se kao beskonačno

prevođenje u kojemu se događa razvlaštenje jezika, odnosno simboličkoga. Jer, njegova refigurirajuća rasprizorenja pretvaraju sve dobro poznate znakove u enigmatične označitelje koji u „odbijenom vremenu“ upozoravaju na postojanje „crne rupe“ – pulsirajuće traume koja unaprijed priječi svaki pokušaj razgovijetnog izricanja i poslikovljenja. Jer, radi se o neprevedivom ostatku.

¹ Kolegij se održavao na Fakultetu za umjetnost i dizajn venecijanskog sveučilišta *Iuav* tijekom akademske godine 2006./2007. Predavanje citiram prema Giorgio Agamben, *Goloča*, poglavlje „Što je suvremenost?“ Ivan Molek (prev.), MeandarMedia, Zagreb, 2010., 22–25.

² Mark Rosenthal, „William Kentridge: A Portrait of the Artist“, u: *William Kentridge: Five Themes*, San Francisco Museum of Modern Art, Norton Museum of Art & Yale University Press, New Haven and London, 2009., 36.

³ Koristim ovdje sintagmu „performatična animacija“ želeći naglasiti razliku između performatičnoga i performativnoga. Naime, postupak kojim Kentridge animira prikaze neživih predmeta razlikujem od njegova vlastitog performativnog pojavljivanja u dramaturgiji animiranih filmova. Stoga u ovom tekstu terminom „performativno“ označujem situaciju gdje umjetnički čin podrazumijeva prisutnost i djelatnost živog, govorećeg, odnosno izvodećeg tijela.

⁴ Margaret K. Koerner, „Death, Time, Soup: A Conversation with William Kentridge and Peter Galison“, u: *The New York Review of*

scenario of a narrative from which it acquires its psychic value as object of the drive.”¹⁷ It may not be obsolete to mention here that Freud’s melancholy is the pathological condition of narcissism, in which the ego, identifying itself with the lost object, becomes lost to itself. Kentridge’s performance, or to use the current term, re-enactment of the cultural text is manifested as endless translation, with the disownment of language and the symbolical. For its refiguring disenactments transform all the familiar signs into enigmatic signifiers that warn of the existence of a “black hole” in the “refused time” – a pulsating trauma that prevents in advance all attempts of clear utterance and imaging. It is, namely, an untranslatable residue.

¹ The course was held at the Faculty of Art and Design, University of Venice, during the academic year 2006/2007. I am quoting here from Giorgio Agamben, “What Is the Contemporary?” in: idem, *What is Apparatus? And Other Essays*, trans. David Kishik and Stefan Padatella (Stanford, CA: Stanford University Press, 2009), 44–46.

² Mark Rosenthal, “William Kentridge: A Portrait of the Artist,” in: *William Kentridge: Five Themes* (New Haven: Yale University Press, 2009), 36.

³ I am here using the term “performatic animation” in order to emphasize the difference between performatic and performative. For the procedure that Kentridge uses to animate the representation of inanimate objects must be differentiated from his own performative appearance in the dramaturgy of animated films. Therefore I use

the term “performative” in this text to denote a situation where an artistic act implies the presence and activity of a living and speaking, that is, performing body.

⁴ Margaret K. Koerner, “Death, Time, Soup: A Conversation with William Kentridge and Peter Galison,” *The New York Review of Books* (source: <http://www.nybooks.com/blogs/nyrblog/2012/jun/30/kentridge-galison-refusal-of-time/>, last accessed on February 19, 2013).

⁵ Ibidem.

⁶ Bruno Latour, *We Have Never Been Modern*, trans. Catherine Porter (Cambridge, MA: Harvard University Press, 1993), 5–12.

⁷ Ibid., 27–28.

⁸ Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment: Philosophical Fragments*, trans. Edmund Jephcott (Stanford, CA: Stanford University Press, 2002), 1 and 6.

⁹ In 2003, Kentridge accepted the commission of the Belgian opera house *La Monnaie* to direct a full production of Mozart’s *Magic Flute*. The premiere took place in 2005 and, apart from the theatre performance, his interpretation of *The Magic Flute* resulted in a series of large-formatted charcoal drawings, an anamorphic film, and two multimedia installations in the form of a miniature baroque theatre.

¹⁰ Cited from: *William Kentridge: Five Themes*, 171.

¹¹ Ibidem.

¹² *The Nose*, in: Nikolai Gogol, *Diary of a Madman and Other Stories*, trans. Ronald Wilks (Harmondsworth: Penguin, 1987), 46.

¹³ *The Work of Art in the Age of Mechanical Reproduction* (Harmondsworth: Penguin, 2008), ch. 13.

¹⁴ Martina Aničić, “Alfred Jarry običavao bi sjesti na bicikl i voziti se ulicama Pariza sve dok ne bi pao od iznemoglosti” [Alfred Jarry used to sit on a bicycle and drive through the streets of Paris until he

Books (izvor: <http://www.nybooks.com/blogs/nyrblog/2012/jun/30/kentridge-galison-refusal-of-time/>, zadnji pregled 19. 2. 2013.)

⁵ Ibid.

⁶ Bruno Latour, *Nikad nismo bili moderni*, Arkzin & Udruga za interdisciplinarna istraživanja, Zagreb, 2004., 16–17.

⁷ Isto, 33–34.

⁸ Max Horkheimer, Theodor W. Adorno, *Dijalektika prosvjetiteljstva*, Nadežda Čačinović-Puhovski (prev.), Veselin Masleša, Sarajevo, 1974.

⁹ Kentridge je 2003. godine prihvatio narudžbu belgijske nacionalne operne kuće *La Monnaie* da režira cjelovitu produkciju Mozartove *Čarobne frule*. Opera je premijerno izvedena 2005., a osim same scenske izvedbe njegovo čitanje *Čarobne frule* rezultiralo je nizom crteža ugljenom izvedenih u velikom formatu, anamorfičnim filmom i dvjema multimedijским instalacijama u formi minijaturnog baroknog teatra.

¹⁰ Citirano prema *William Kentridge: Five Themes* (bilj. 2), 171.

¹¹ Ibid.

¹² *Nos*, u: Nikolaj Vasiljević Gogolj, *Lušakovi zapisi i druge pripovijesti (arabeske)*, Roman Šovary (prev.), Matica hrvatska, Zagreb, 1965., 71.

¹³ „Umjetničko djelo u razdoblju tehničke reprodukcije“, u: Walter Benjamin, *Estetički ogleđi*, Snješka Knežević (prev.), Školska knjiga, Zagreb, 1986., 145.

¹⁴ Martina Aničić, „Alfred Jarry običavao bi sjesti na bicikl i voziti se ulicama Pariza sve dok ne bi pao od iznemoglosti“, Alfred Jarry, *Kralj Ubu*, Dramska biblioteka Teatra &TD, Zagreb, 1991.

¹⁵ Sintagmu „politički nesvjesno“ koristim ovdje referirajući na citiranu Kentridgeovu izjavu kako je u radu *Black Box* „želio pogledati u politički nesvjesno“. U teorijski žargon ta sintagma ulazi

zahvaljujući knjizi Frederica Jamesona *The Political Unconscious: Narrative as a socially symbolic act*, objavljenoj 1981. godine u čijem se završnom poglavlju autor bavi „dijalektikom utopije i ideologije“. Genezu bi joj, dakako, bilo moguće pratiti još od 1936. godine kada Benjamin u tekstu „Umjetničko djelo u razdoblju tehničke reproducibilnosti“ razvija koncept „optički nesvjesnoga“.

¹⁶ Teresa de Lauretis, *Freud's Drive: Psychoanalysis, Literature and Film*, Palgrave Macmillan, New York, 2008., 11–12.

¹⁷ Isto, 36.

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would fall down from exhaustion], preface to: Alfred Jarry, *Kralj Ubu* (Zagreb: Dramska biblioteka Teatra &TD, 1991).

¹⁵ I am using the term “politically unconscious” here referring to Kentridge’s above-cited statement that in *Black Box* he “wanted to look into the politically unconscious.” The term has entered the theoretical jargon owing to Frederic Jameson’s book *The Political Unconscious: Narrative as a Socially Symbolic Act* (1981), the last chapter of which deals with the “dialectics of utopia and ideology.” But its genesis can be traced back to 1936, when Benjamin developed the concept of “optically unconscious” in his essay “Work of Art in the Age of Mechanical Reproduction.”

¹⁶ Teresa de Lauretis, *Freud's Drive: Psychoanalysis, Literature and Film* (New York: Palgrave Macmillan, 2008), 11-12.

¹⁷ Ibid., 36.