

Model: Hahaha.

Ana: [REDACTED]

Voranc: Ma niso ble [REDACTED], fora je, da so ble vbistvu...

Ana: Kaj piše?

FADE IN

~~Model: Piše fitness.~~

~~ANIMATOR~~

Ana: Je razločno?

Model: Ja. Veš kaj naredi, te prečne črtice naredi debele, malo bolj.

Ana: A te od f-ja?

kratek aam'

Model: Dobiš, dobiš un, uni, uni, en font se kliče..

Ana: Un font terrible.

~~Model: Haha.~~

~~Ana: Haha.~~

Utopi Voranc - porbida

Voranc: To si ti ne?

Ana: Nee, un fant terrible je..

Voranc: ... (nerazumljivo)...

Ana: ...Moški. (us, možki pač)

Voranc: Vedno, nujno? Ne.

Ana: Ja.

Voranc: Ne, ni to otrok pač?

Ana: Otrok





Nekaj minut kasneje.

Končna razstava 16. leta
Šole za kuratorske prakse in
kritiško pisanje Svet umetnosti

Galerija Škuc

15. 5. 2018–7. 6. 2018

Umetnik: Voranc Kumar

Kuratorke in kurator:

Urška Aplinc, Maja Burja,

Anja Guid, Ajda Ana Kocutar,

Iza Pevec, Adrijan Praznik

A Few Minutes Later.

Final exhibition of the 16th Generation of
World of Art, School for Curatorial
Practices and Critical Writing

Škuc Gallery

15 May 2018 – 7 June 2018

Artist: Voranc Kumar

Curators:

Urška Aplinc, Maja Burja,

Anja Guid, Ajda Ana Kocutar,

Iza Pevec, Adrijan Praznik



26.3.2014



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13.3.2014





Nekaj minut kasneje.

Razstava *Nekaj minut kasneje*. se osredotoča na izrazito večplasten projekt Voranca Kumarja, iz katerega sta na določenih točkah nastali *Prva kava* (2014) in njeno nadaljevanje oz. ponovitev *Radijska igra: Prva kava* (2015). Delo je bilo razstavljeno že večkrat, v različnih prostorih, kontekstih in obsegih. Umetnik in kuratorji smo znova posegli v delovni material in se vrnili k delu v nastajanju – v polje nejasnosti in necelovitosti.

Začetek Kumarjevega projekta predstavlja petindvajsetdnevno obdobje v času njegovega študija kiparstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani, ko je v šolskem ateljeju iz treh zornih kotov vsakodnevno video dokumentiral dogajanje ob kuhanju prve jutranje kave.

Izhajal je iz problema, kako izmed nešteto stvari določiti objekt in s poskusom njegovega zajetja postopoma gradil delo. Izhodiščna točka projekta tako ni ležala v osredotočenosti na *karkoli*, nasprotno, zanimali so ga ravno pogoji tovrstne zamejitve, izbire. Pitje kave ali vsebina zajetega materiala na tej točki nista

bila bistvena, ključna je bila metodologija dela – postopki dokumentiranja in medijskih prenosov. Ti postopki so bili kot časovno in prostorsko določilo konstitutivni za organizacijo materiala, ki je nastajal šele in ravno skozi njega.

Pripravo kave je v tem oziru moč razumeti kot arbitraren pogoj, kot nekaj, kar je že del ateljeja in njegove strukture kot katera koli druga rutina. Interval kuhanja kave je formalno narekoval nepopolne izseke dokumentacije vsakdanjika v ateljeju in s tem nastajajoči video material. Kljub minucioznemu in konsistentnemu dokumentiranju s treh strani se zorni koti ne staknejo, temveč dogajanje ravno skozi hiperdokumentacijo razdrobijo. Posnetki vidno spodletijo v reprezentaciji celovitosti, zaokroženosti lastnega objekta. Vzporedno s fragmentacijo podobe je Kumar zvok razplastil v tri zvočne pojavnosti. Videoposnetkom je odvzel originalni zvočni zapis in nato gmoto glasov, šumov in glasbe v ozadju nadomestil z glasbo, ki se je v času snemanja predvajala v ateljeju, ter z naknadno posnetimi zvoki prostora (*foley*). Vsakodnevni pogovori, ki so se spleтали med

prisotnimi v ateljeju, so bili iz zvočnega zapisa spremenjeni v obliko zapisanega besedila in na določenih mestih potemnjeni.

Gesta transkripcije govora odpira zanimivo zagato dokumentiranja vsakdanjega dogajanja, ki ga lahko razumemo kot poskus artikuliranja objekta zanimanja v povsem vsakdanjem jeziku. Tadej Troha v prispevku *Freud in objektivnost* izpostavi problem prenosa in popačitve, s katerim se je na svojih začetkih, kakor tudi tekom svojega nadaljnjega razvoja, srečevala psihoanaliza kot vednost, tehnika in praksa. Psihoanalizo lahko tako med drugim razumemo tudi kot tehniko razumevanja in interpretiranja medija govornice, ne le v odnosu do pomena, ki ga kot medij prenaša, temveč v smislu njene vselej že reprezentacijske narave, za katero prenos in popačenje nista zgolj tehnični oviri, temveč konstitutivna momenta, ki se v psihoanalitični situaciji izkažeta kot skrajno produktivna. Produktivnost popačitev govora je na delu tudi znotraj materiala Kumarjevega dela. Prav cenzure določenih delov transkripcij se v procesu izkažejo za formativne, saj po eni strani ustvarjajo zaupnost, neobremenjenost okolja (nekaj, kar naj bi omogočilo nemoten tok dogajanja), po drugi strani pa delujejo produktivno, ker ustvarjajo nek videz globine pod površjem mimobežnega toka besed. V transkriptih trivialnih pogovorov tako tudi skozi mesta odtegnitev

ves čas prihaja v ospredje specifika prostora, v celoti odprtega za znake umetnosti.

Na Kumarjev projekt je gotovo vplivalo tudi to, da je nastal v institucionalnih okvirih umetnostne akademije, specifično znotraj ateljeja pod mentorstvom Jožeta Baršija, ki šolo vidi kot prostor, ki bi moral biti osvobojen smisla in bi torej moral biti prej na strani nekega nesmisla. Znotraj takšnega prostora ukvarjanje z določenim problemom svoje početje osmislil še za nazaj. Barši v svojih besedilih *Govori, pamfleti (komentarji, refleksije ...)* problem, ki se pojavi v takšnem okolju, opredeli kot nekaj, kar vznikne sočasno s postopki materializacije oz. formalizacije – česar koli že. Materializacija pa ni nekaj, kar pride za mislijo – misel je namreč, kot pravi, toliko snovna kot kateri koli drug material ateljejskih praks v okviru umetniških akademij. Mišljenje, ki ga Deleuze povezuje z učenjem, je srečanje, ki sili misliti. Barši pravi, da je ključno, da so znotraj prostorov učenja mogoča srečanja s čimerkoli – stvarmi, objekti, praksami – kar na prvi pogled morda nikakor ne sodi v polje umetnosti. Tako je tudi povsem rutinsko opravilo v ateljeju, kot na primer kuhanje kave, mogoče razumeti kot specifično točko, kjer je mimobežnost vsakdana prepletena s procesi (učenja) umetnosti, ki je povezana s pozornostjo za tovrstna srečanja.

To je mestoma mogoče zaslediti tudi v transkripcijah, kjer tok govora niha med banalnim,

na mestih popolnoma neartikuliranim, klepetom, med govorom o umetnosti in celo nagovori samega dela. Njegova samonanašalnost tako na določenih mestih tekstovnega materiala tvori zapogibe, ki omogočajo izvajanje naracije materiala v samem materialu. Obenem pa ta mesta ponekod tudi eksplicitno nagovarjajo spodletelost Kumarjevega prvotnega podviga objektivističnega dokumentiranja. Spodletelost tovrstnega postopka in poseganja v material pa ni zgolj v metodi beleženja in prenosa, temveč v nezmožnosti vsakdanjega, da bi se kazalo v obliki pomenljivih dogodkov in koherentnih izkustev.

Kumar je v nadaljevanju prevzel vlogo, od katere se je na začetku projekta želel oddaljiti. V masi besedila transkriptov je poskušal locirati zamečke pomena in dele transkriptov z dramaturškimi tehnikami približati obliki zgodbe. Tako je nastalo več scenarijev, ki se med seboj razlikujejo po različnih stopnjah investicije v sam material oz. nasilja nad njim. Transponiranje transkriptov govora – ki ga zares ne opredeljuje niti vsebina niti subjekt govora, temveč zgolj neprekinjenost toka heterogenega materiala, ki uhaja naraciji – v obliko scenarija dodatno podčrta nemožnost preprostega prenosa življenja v polje umetnosti. Kvazidramsko besedilo ni zapisano ne eni ne drugi strani – vsebina se ne more zares izvleči iz gmote trivialnega govora, ki je vedno že slišan in že doživet in ne more suvereno prevzeti oblike zgodbe.

Podoben status imajo v tem oziru tudi naknadno posneti zvoki prostora (*foley*), s katerimi je umetnik nadomestil zvoke ateljeja v enem od treh prvotnih videoposnetkov. Izvornemu zvoku se *foley* zvoki nevarno približajo, še bolj kot skozi enakozvočnost skozi dejansko ponovno uprizarjanje dogajanja – trkov šalic, nalivanja vode, prižiganja kuhalnika, brbotanja kave – ki je potrebno, da bi prišli do zvočnega materiala teh mikrodogodkov. Slišani sami, izven njihove iluzionistične vloge, v zraku obvisijo kot surovi zvočni material brez očitne referencialnosti in lastnega prostora. Te zvoke je Kumar dalje uporabil v *Radijski igri: Prva kava* (2015), posneti po enem izmed scenarijev. Radijska igra, v kateri študenti umetnosti zavzamejo mesta igralcev in izgovarjajo lastno, a z umetnikove strani nekoliko prikrojeno besedilo, se preteklega dogajanja v ateljeju dotika ravno skozi lastno spodletelost dramatizacije. Ne more zares postati delo – zdi se kot da formo dela, formo radijske igre (s podloženimi zvoki okolice, glasbo, hrupom) zgolj posnema. *Radijska igra* ostaja v vmesnem stanju – v napetosti med materialom in delom – ki v ospredje postavlja vprašanje usode življenja v polju umetnosti.

Neizogibna spodletelost umetnosti, da bi asimilirala življenje, vodi k želji po nečem, kar bi lahko, kot pravi Boris Groys, skozi umetni učinek reprezentacije zunanosti arhiva umetnosti v njegovi notranjosti vsaj za določen



čas kazalo na neskončnost sveta. Kumarjevo delo se ukvarja ravno s pogoji te reprezentacije, pri čemer ne cilja na zajetje ali prikaz neskončnosti zunanosti, temveč afirmira produktivno notranjost umetniškega postopka oz. postopkov reprezentacije, ki bi lahko vzpostavljali različne svetove dela. Za ambivalentno izhodišče projekta torej ni ključno vprašanje kako napolniti prazen okvir, temveč kako polnost sveta zamejiti z določenim okvirjem, kot to v svojem prispevku *Okvir in njegov objekt* razvije Rok Benčin, ki pravi, da onkraj množstva okvirov pravzaprav ni nobene celote, nobenega sveta. Okvir tako ni zgolj v nekem omejujočem odnosu do objektov, niti ni zapleten v povsem samozadostno igro samega okvira, ampak proizvaja objekt posebne vrste, od katerega je imanentno afektiran. Beleženju živega dogajanja v Kumarjevem primeru neprestano nekaj uhaja, kar se kaže kot ključno za vzpostavitev zainteresiranega pogleda. Obenem pa ravno beleženje, uokvirjanje šele proizvaja nedoločeni objekt, do katerega brez nasilja formalnega uokvirjanja ne bi mogli priti.

Formalno nasilje, ki je v fokusu Kumarjevega dela, gre pri razstavi *Nekaj minut kasneje*. z roko v roki s formalnim nasiljem naše kuratorske geste. Izhodišče razstave tako lahko razumemo kot afirmacijo diskurzivnosti samega materiala in afirmacijo kuratorske geste kot izrazito materialne oz. formalno določujoče, čeprav je

običajno smatrana kot nematerialni del, zgolj interpretacija. Kot skupina kuratorjev smo, na točki dajanja v vidno, poskušali materialu priti nasproti s sledenjem njegovi notranji logiki – mu dovoliti, da ta izgovarja samega sebe, govori o zagati lastnega izgovarjanja, s čimer smo mestoma ostali brez besede ali pa smo bili neizogibno vpleteni tudi v same postopke materializacije. Skozi poskus razstavljanja enega dela večkrat se kot vsebina razstave razgrne ravno ta metoda, ki jo je mogoče uzreti kot skrajno materialno izjavo.

Pri tem nam ni bilo bistveno, kaj je delo in kaj zgolj material, ampak smo razstavljene segmente želeli obdržati v limbu – v napetosti med delom, materialom in dokumentom. V različnih realizacijah razstava ustvarja tok začasnih pomenov, ki pa niso zgolj v funkciji kazanja na množstvo potencialnih dovršitev dela, ki bi služile razkrivanju ali izčrpavanju dela in njegovih možnih formalizacij. Nasprotno, gre za drsenje po površini materiala, katerega deli delujejo kot znaki, ki se branju in interpretiranju ne ponujajo več kot posredniki globine, temveč kot pogon mišljenja. V tej napetosti lahko lociramo materializem igre, o kateri govori Kumar: »Gre za igro vztrajanja v slepih ulicah, ki nas nikdar ne privede do celote dela, koherentnosti izkustva ali celovitosti zgodbe.« ●

Urška Aplinc, Maja Burja

Model: Še to. Manj svetlobe, drug postopek, do kdaj boš snemal, do konca semestra?

Voranc: Ne, zdej [...] pa še naslednji teden, se mi zdi.

Model: Aha.

Voranc: Reku sm, da bi rabu 25 dni, ker bi rad meu eno tako deljivo stvar, da lahko dam na mesec in teden, recimo. Ta neka ... Mislim, recimo, mislim mesec, skoraj, da mam ceu teden pokrito, 5 tednov kao.

Model: Ja, ja, ja.

Voranc: Čeprav prov ni neke blazne logike, ampak nekje sm si mogu dat meje, ne.

Model: Ja, seveda.

Voranc: 14 dni je pač premalo ...

Model: Ja, seveda.

Voranc: Potem, ne vem ...

Model: Pa mesec je mesec, dobro kaj.

→ Odlomka iz
transkriptov

→ Transcript
excerpts



Voranc: Čaki, sam mal. Ta projekt mi je drag.
Mihael: A se umaknem jst tule?
Voranc: Ne. Ti, jst, čaki, štekaš.
Ti sam delaš in te kamere, kot da jih ni.



(preglasna glasba)
Voranc: Kaj bolj ti nardila?
Ana: Ja, kakor želim, ti si režiser.
Voranc: Tu ni nobene razlike, ško kot je zadnjič. Tja ...
Ana: Kaj ni, če te čakam, da prideš.

→ Video (total) //
odlomek iz transkriptov

→ Video (wide shot) //
transcript excerpt

→ 20

(preglasna glasba)

Voranc: Kaj boš ti nardila?

Ana: Ja, kakor želiš, ti si režiser.

Voranc: Tu ni nobene režije, tko kot je zadnjič Tia ...

Ana: Kaj ni, če te čakam, da prideš.

Od reprezentacije k reprezentaciji

→ **V o r a n c K u m a r**

Razstava *Nekaj minut kasneje*. je nastala v napetosti med dvojim: *materialom* in *problemom*. Material imenujem arhiv video in avdio posnetkov, transkriptov in njihovih avtorskih predelav, obrazstavnih besedil preteklih razstav, pa tudi dokumentov o potencialnih razstavnih realizacijah projekta *Prva kava*. Slednji namreč nima jasno začrtanih meja in čeprav je mogoče določiti njegov kronološki začetek in konec, nikakor ni mogoče zamejiti problemskega polja, iz katerega je izhajal. Retroaktivno si drznem produkcijo in akumulacijo omenjenega materiala prepoznati kot problem reprezentacije. Njegova problemskost pa ne izhaja izključno iz njegovih filozofskih in teoretskih implikacij, temveč tudi iz tega, da je v moji takratni praksi nastopal kot preozek in presplošen hkrati. Po eni strani sem reprezentacijo v navezavi na kontekst medija razumel kot tako rekoč »tehničen« problem prenosa oziroma izraza, po drugi strani pa, v navezavi na postreprezentacijske performativne prakse gledališča, kot psevdoproblem tistih, ki ne moremo izstopiti iz platonističnega dispozitiva – kot problem metafizike torej. V prvem primeru naj bi šlo za »malenkost«, s katero bi se moral naučiti rokovati, s čimer bi reprezentacija postala zgolj medla senca problema, v drugem pa za prekinitve vezi z metafiziko znaka.

Material, ki je bil tekom snovanja razstave ponovno podvržen delu¹, je nastajal v napetosti med prej bežno orisanimi pozicijami in odporu do njih. Produciran je bil z ambicijo, da bi temu problematičnemu problemu lociral polje ter mu pripisal ime. Če je bil na odrivni točki, torej na začetku produkcije materiala, slednji razumljen v luči izgube objekta, ki je vselej že na delu v mediju razstave, kakor tudi v mediju kot takem, je bil kasneje reartikuliran v luči lastne produktivnosti. Ne v smislu produktivnosti manka, ki nadomesti izgubljeni objekt, temveč v smislu produktivne odsotnosti globine znaka. *Material* tako preneha biti zgolj spodleteli reprezentant in prične zasedati heterogena mesta v reprezentacijskem dispozitivu. Reprezentacijskost znaka se tako razprši med mnogoteri napotovanja, ki pridobijo povsem produktiven karakter.

Z reaktualizacijo materiala, ki je bil odložen, se projekt razstave ne vrača k njegovi latentni vsebini (k materialu se ne vrača zato, da bi izčrpal, kar je v njem ostajalo neizkoriščenega), temveč k njegovi produktivnosti. V materialu ni bilo v smislu globine pomena nič skrito in zato sedaj v ponovni aktualizaciji ne more biti nič razkrito. Kar omogoča tako časovni kot institucionalni premik pogleda na odloženi material, je sledenje napotovanjem in povezavam med njegovimi elementi, ki pa se branju in interpretiranju ne ponujajo kot reprezentanti globine, temveč kot pogon mišljenja. Misel torej ne predhodi delu, temveč je mišljena skozenj.

O reprezentaciji je tako vse težje razmišljati kot o metafizičnem konceptu, znak pa je skorajda nemogoče razumeti kot *zalogo* pomena, ki ga je potrebno ponovno odkriti. S premikom pogleda je prišlo tudi do nepovratnega premika v konceptu reprezentacije, torej do premika v problemu, iz katerega izhaja tako moje delo kot tudi delo kuratorjev razstave. Reprezentacija postane naenkrat povsem materialističen koncept. Ne gre za materializem fragmenta in celote, v tem smislu ne gre za realizem, temveč za materializem igre. Toda igra mišljenja, ki jo izvajamo na materialu, ne more biti *svobodna igra* premeščanja in napotovanja, kajti slednja vselej zahteva celoto pravil igre, torej določen

¹ Na materialu je bilo opravljeno določeno delo (avtorsko in kuratorsko), prav tako pa je bil material podvržen zajetju znotraj meja in robov umetniškega dela. Delo na materialu je vselej že tudi zajemanje materiala v delu, vendar je prvo do neke mere indiferentno do dela kot celote in dopušča, da se celota dela pojavi nekje za hrbtom.

metakontekst, v katerem je igra izvajana. Gre za igro vztrajanja v slepih ulicah, ki nas nikdar ne privede do celote dela, koherentnosti izkustva ali celovitosti zgodbe. Razumevanje, interpretiranje oziroma mišljenje materiala je ob vsaki iteraciji soočeno z določenim *a priori*, ki ga podajata lokalni in zgodovinski kontekst, vendar mišljenje slednjega zaplete v lastno avtoreferencialnost le zato, da bi lahko proces mišljenja začeli znova. ●

→ **Voranc Kumar** (1990) zaključuje študij kiparstva na ALUO in dvopredmetni študij filozofije in sociologije na Filozofski fakulteti v Ljubljani. Njegovo delovanje je razpeto med vizualno umetnostjo in gledališko scenografijo. Sodeloval je na skupinskih razstavah: *Kaj je učenje?* (Media Nox v Mariboru), *Pravočasno* (Galerija Škuc v Ljubljani), *Transform* (Galerija Constantin Brancusi v Bukarešti). Od leta 2017 je član uredništva revije Šum.

VORANC: Sm hotu, da v bistvu neki prehaja iz kadra v kader, da v bistvu tudi iz unega, ne, v tega, ne ...

TIA: Aja ... Mhm ...

VORANC: Ker pač ... Kako bi reku ... Vedno ... Enemu vedno neki manjka, kar ma drugi ...

TIA: Ja, ja ... To pa res ...

VORANC: Ti moraš vedno ... Ti, ko gledaš enega ... Ne moreš ... Te vedno matra uni drugi ... Pač, stvari cele ne moreš videt, ne ...

TIA: Ja, ja ... [...]

VORANC: Meu sm celo idejo, da bi ... meu sm ... Meu sm celo idejo, da bi [...] To sva že z Mariso včeraj govorila, pol se je še ta ideja razvijala, da bi v bistvu z naslednjim tednom že zrihtal, am ... ekran al nekaj, nek računalnik v unem ateljeju ... Kjer bi se predvajale kave prejšnjega tedna.

TIA: O moj ... Hahahaha.

VORANC: Mislim, uno ... V bistvu, tam boš mel kavo, ne vem ... v ponedeljek bo kava ... ne vem ... Recimo za ta ponedeljek, ne za ta, kaj je danes, sreda ... Bo naslednjo sredo se predvajal ta tam, ne, štekaš ...

TIA: Hudo.

Voranc: Pol na konc sm pa mislu, da bi meu v bistvu tko ... [...] Marisa je rekla, da se ji zdi mogoče preveč dekonstruirano vse skupaj ... Da bi imel tri, tri medije ne, tri ekrane, za vsako kamero svoj ...

TIA: Ja, ja ...

VORANC: Bol bi ... Tko recimo tukej bi mel dva ekrana, pol bi meu pa v unem ateljeju pa projektor, ki bi pa projiciral cel ta big picture, ne ... V bistvu bi meu, bi meu, bi meu ... Razbito dogajanje ne ... Kao kot povezujoči element, ne, veš?

TIA: Aha ...

VORANC: Sam pol, je pa res, da bi moral met že blazno zainteresiranega gledalca, da bi sploh pogruntal ...

TIA: Ja ... Hehehe

Okvir in njegov objekt

→ Rok Benčin

Pogosto govorimo o tesnobi, ki naj bi jo vzbujala prazna stran ali platno. Kako poseči v belino, zmotiti praznino, se med neskončno možnostmi odločiti za eno samo pot, potezo? Toda kaj je tisto, kar nas tu pravzaprav navdaja s tesnobo? Znano kritiko tega občutja je v svoji knjigi o slikarstvu Francisa Bacona podal Gilles Deleuze: dejansko nismo nikoli soočeni s praznino, ampak s klišejskimi možnostmi, ki se nam že vnaprej vsiljujejo in med katerimi si moramo praznino in s tem prostor kreacije pravzaprav šele izboriti. Če pa se od slikarstva pomaknemo k fotografiji in naprej k sodobnim umetniškimi in kuratorskim praksam, ki so namesto s praznino najprej soočene z nepregledno množico objektov sveta, ki se lahko s posredovanjem takšnih ali drugačnih obdelav, medijev in diskurzov znajdejo sredi umetniškega dela in naposled v galeriji, problem pridobi nove razsežnosti. Naloga, pred katero smo, ni več, kako napolniti prazen okvir, ampak, kako polnost sveta zajeziti z določenim okvirom. Če verjamemo Jacquesu Lacanu, da tesnobe ne vzbuja sama praznina, ampak pojavitev posebne vrste objekta tam, kjer računamo na praznino, nam je tesnobo v tem primeru morda že ves čas vzbujal prav okvir sam in z njim neki nedoločeni objekt, ki ga okvir doda čutnemu.

Eno svojih knjig Gérard Wajcman posveti odlomku iz Albertijevega spisa o slikarstvu, ki je prerasel v slavno krilatico, da je slika kot okno v svet. Še en kliše, tako kot tisti o tesnobi pred praznim platnom? Dejansko revolucionarnost Albertijeve primerjave razumemo šele, trdi Wajcman, če upoštevamo, da v njegovem času okna stavb praviloma še niso bila narejena kot kvadratne odprtine, skozi katere bi lahko gledali ven. Ne gre torej za preprosto metaforo, v skladu s katero bi slika posnemala okno, ampak slikarstvo Albertijevega časa šele postavi zgled, ki ga bodo lahko posnemala okna. A natančnejše razumevanje Albertijevih besed ne pripelje le do obrata spontanega razumevanja odnosa med sliko in oknom, ampak tudi med sliko in svetom. Vprašanje okenskega okvira oziroma robov slike, pravi Wajcman, je vprašanje rojstva sveta samega kot reprezentacije: okvir strukturira to, kar dojemamo kot svet.

Tesnobo okvira lahko torej razumemo na dva bistveno drugačna načina. Če izhajamo iz dojetja sveta kot vseobsežne celote, potem nam tesnoba vzbuja nujna omejitve, ki jo implicira postavitve okvira. Če pa izhajamo iz Wajcmanove ugotovitve, bi lahko rekli, da nas akt postavitve okvira postavlja pred dejstvo, da onstran množice okvirov ni nobene celote, nobenega sveta.

Neskladje med reprezentacijo in reprezentiranim, formo in snovjo, okvirom in objektom misel o umetnosti pretresa že od Hegla naprej. V svojih predavanjih o estetiki, ki jo je kot prvi filozof eksplicitno formuliral kot filozofijo umetnosti, Hegel umetniški ideal – čutno prezenco pojma kot postajo na poti do lastne absolutnosti – definira kot popolno ujemanje podobe in upodobljenega oziroma neposredno enotnost pojma s svojim čutnim videzom. Za model te skladnosti postavi vrhunec antične umetnosti, kip grškega boga, katerega blažena indiferentnost do zunanjega sveta sovpadе z estetsko distanco umetnosti same. Toda isto indiferenco kot pri kipih, v katerih najbolj substancialna vsebina sreča najlepšo obliko, Hegel odkrije v žanrskem slikarstvu 17. stoletja, ki nam ne prikazuje nič bolj substancialnega od revnih otrok, ki na ulici brezbrizno režejo

melono, ali starčkov, ki v umazanih cunjah kadijo v gostilni. Šele na slikah, na katerih so upodobljene najbolj trivialne reči, pravi Hegel, izstopi čisti videz kot pogoj umetniškega ideala. Hegel tako razgrne paradoks misli o umetnosti: pomembnost objekta in njegovo skladnost z okvirom postavi za umetniški ideal, ki pa ga omogoča ravno osamosvojitve okvira ob popolni indiferentnosti objekta.

Razvoj filozofske misli o umetnosti, ki se je pospešil kakšnih sto let po Heglovih predavanjih, lahko beremo kot odziv na ta paradoks. Zagovor literarnega realizma proti domnevnemu formalizmu moderne umetnosti pri Georgu Lukácsu lahko tako vidimo kot poskus ohranitve Heglovega ideala skozi prizmo materializma: celovit prikaz družbene totalnosti in zgodovinskosti narekuje in zahteva dobro strukturirano narativno formo, osredotočeno na tisto, kar je v dani situaciji bistveno. Toda že Lukács opazi deviacije znotraj samega realizma. Pri Zolaju in Flaubertu odvečni podrobni opisi objektov motijo logiko pripovednega loka. Pretirano približevanje objektom razkrije njihovo indiferenco in s tem realistični ideal prevesi v svoje formalistično nasprotje.

V odzivu na sesutje ideala ustreznosti velik del estetske misli 20. stoletja v takšni ali drugačni obliki zasleduje idejo, da je resnični umetniški izraz ravno izraz objekta, ki sili ven iz svojega okvira. Od tod obsesivna kritika reprezentacije, ki jo lahko v najrazličnejših oblikah spremljamo pri mnogih filozofih in teoretikih. Ne gre le za to, da v umetnosti ne smemo iskati posnemanja realnosti. Problem je prej v tem, da je realnost sama strukturirana reprezentacijsko s transcendentalnimi okviri, ki omejujejo možno izkustvo. Te okvire nam omogoča ovreči umetnost, ki nas vodi do realnega izkustva, izraza biti ali življenja, neposrednosti afekcij in postajanj.

Problem razmerja okvira do objekta, ki pristane znotraj njega, in sveta, v katerega se umešča in ki tvori njegovo zunanost, se pokaže tudi v kanonskih razpravah o fotografiji. Tako Roland Barthes kot Susan Sontag ugotavljata, da mora fotografija svoje neposredno razmerje do objekta plačati s prekinitvijo razmerja upodobljenega objekta do sveta.

Usmeritev fotoaparata je stvar popolne arbitrarnosti in kontingence, uokvirjenega pa ne moremo umestiti nazaj v celoto. Fotoaparatu je na voljo katerikoli objekt, a le pod pogojem popolne fragmentacije. Povsem nasproten pogled na fotografsko arbitrarnost predstavi Jacques Rancière, po katerem v njej pride do izraza demokratičnost čutnega soobstoja, značilna za t. i. estetski režim umetnosti, ki temelji na opustitvi hierarhije posnemanja vrednih snovi in njim ustreznih form izraza. Domnevna fragmentacija sveta tu postane metonimično veriženje trenutkov, ki se izvzemajo dominantni konstrukciji časovnosti in implicirajo premestitev okvirov, ki določajo naše izkustvo in razumevanje sveta.

Gre torej pri okviru nekaj nujno v izgubo ali pa lahko okvir sam obravnavamo tudi kot nekaj produktivnega? To dilemo dobro ponazarja *Estetska teorija* Theodorja W. Adorna, po kateri je forma umetniškega dela podaljšek družbenega principa dominacije oziroma miselnega principa identitete, ki nad čutnim materialom izvaja nasilje. Delo forme je delo selekcije, izključevanja, opuščanja, okleščanja. Zaradi vsega, kar gre zaradi vsiljenega okvira v izgubo, je forma zaznamovana z melanholijo. Toda forma je po Adornu tudi edina nosilka resnice v umetnosti. Prav forma daje umetnosti zmožnost, da izrazi »neidentično«, torej videz nečesa, kar bi se lahko izognilo principu identitete in nakazalo svet brez dominacije. Formalni okvir umetnosti omogoča zmožnost separacije od realnosti in s tem identifikacijo z neidentičnim. Pravi objekt forme torej ni izgubljeni objekt, ki izpade iz okvira, ampak prav ta nedoločeni objekt, do katerega se brez nasilja formalnega uokvirjenja sploh ne bi mogli dokopati. Druga pot razrešitve Heglovega paradoksa namesto na osvoboditev objekta od okvirov stavi na osvoboditev okvira od objektov in s tem popolno afirmacijo indifferene, ki jo je sam Hegel odkril, a utajil, in ki se nepričakovano znova pojavi v razpravah o fotografiji. Enega od izvorov te poti lahko prepoznamo v slovitem Flaubertovem pismu Louise Colet, v katerem za literarni ideal postavi »knjigo o ničemer« – knjigo, katere konsistenco tvori zgolj njen slog sam. Slog po Flaubertu postane

okvir, skozi katerega je mogoč absolutni način videnja reči, ki ne ločuje več med pomembnimi in nepomembnimi objekti, prav tako pa opusti vse formalne kriterije, ki bi vnaprej določili primernost in kvaliteto sloga. Okvir tako postane samodoločujoč, absoluten.

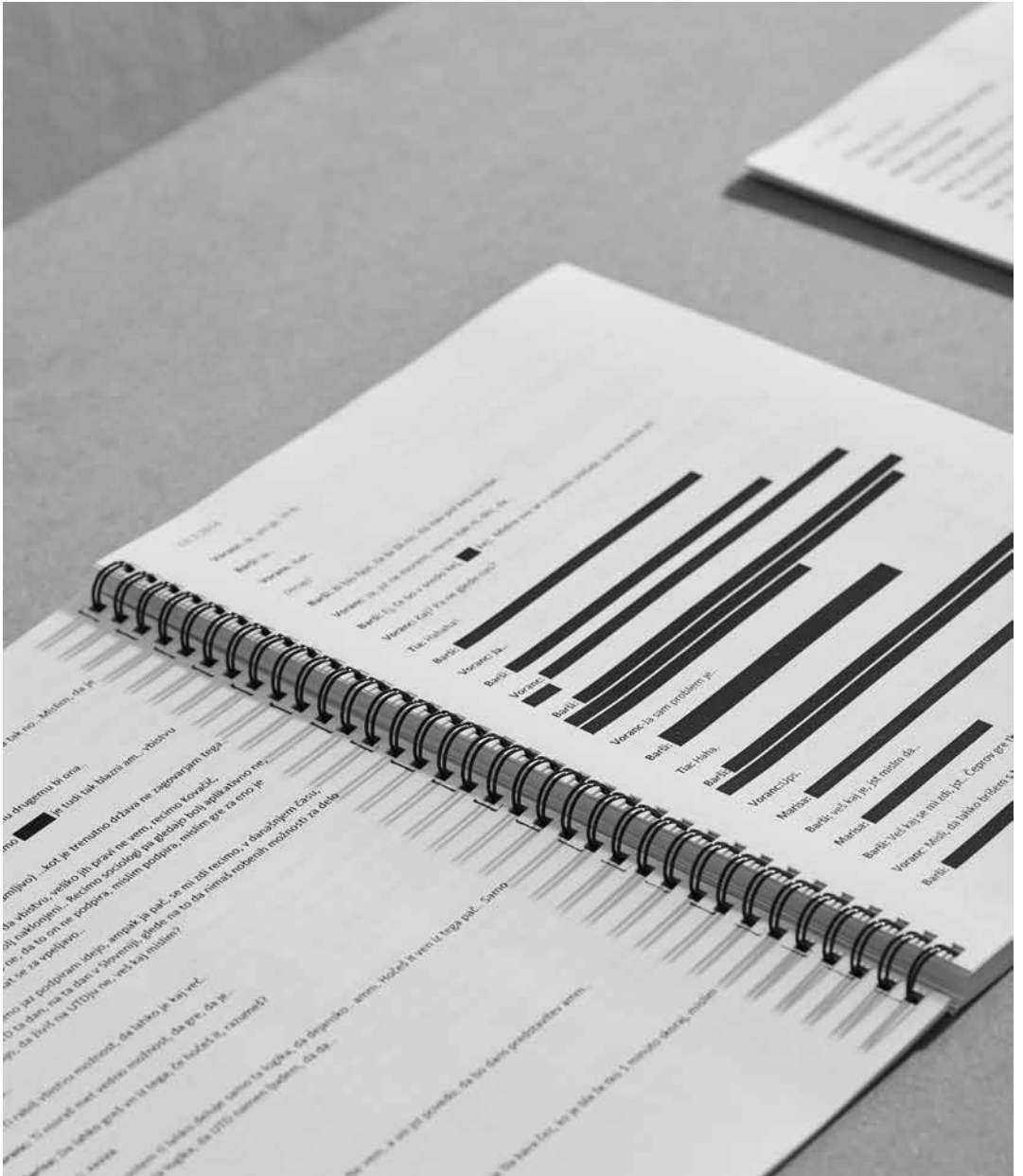
Je torej slog kot jezikovni okvir nekaj zgolj formalnega ali pa označuje prav zmožnost forme, da proizvede svoj lastni objekt? V skladu s to dilemo lahko primat okvira razumemo na več načinov, v smeri modernistične afirmacije avtonomije umetnosti kot raziskovanja možnosti različnih medijev ali pa denimo v smeri estetskega režima umetnosti, kakor ga opiše Rancière, ki v neustreznosti reprezentacije ne prepozna imperativa njenega konca, temveč vir singularnih premestitev in povezav, ki onstran gole avtonomije omogočajo moderni umetniški izraz. Ključna dilema ni v tem, ali gre okvir razumeti v njegovi omejujoči relaciji do objektov, ki jih zajame, ali pa v smislu popolnoma avtonomne igre okvira samega. Absolutizirani okvir namreč ni le v relaciji do objektov, ki jih formira, niti ni zgolj avtoreferencialen, ampak proizvede posebne vrste objekt, v odnosu do katerega je imanentno afektiran. Prav ta izmuzljivi afekt, vezan na nedoločeni objekt, ki ga okvir doda čutnemu, je tisti, ki lahko izpodrine tesnobo uokvirjanja. ●

→ Rok Benčin (1984) je znanstveni sodelavec na Filozofskem inštitutu ZRC SAZU in docent na Podiplomski šoli ZRC SAZU. Objavil je številne članke in spremne besede s področja sodobne filozofije, predvsem v zvezi z estetiko in ontologijo. Je avtor knjige *Okna brez monad: estetika od Heideggerja do Rancièra* (Založba ZRC, Ljubljana 2015).



→ Videi
 (triije zorni koti) //
 transkripti

→ Videos
 (three camera angles) //
 transcripts





Ana: Moramo bit tiho?

Voranc: Neee.

[...]

Voranc: Ker, sej zvoka itak ne bom uporabljal.

Ana: No, sej zato me zanima, a boš imel zvok ali ne.

Voranc: Ne, mislim, zvok bom mogoče, veš, kaj razmišlam, če bi mogoče kej izpisal vn tekst, a veš, da bi kake zanimive dialoge dobil vn in tko naprej, ampak ni mi pa popolnoma odvisno ... Ni mi po moje, da v bistvu ...

→ Odlomka iz
transkriptov

→ Transcript excerpts

Voranc: Sej zvok se cenzurira, hehehe.

■■■■ Aja, to snemate?

Voranc: Zvok se cenzurira, sem že zmenjen.

■■■■ To vn vrž ...

Voranc: Ja sej, ne, zvoka sploh ne bo, pogovora ne bo.

■■■■ Okej.

Voranc: Zato, ker mislim, potem bi, lahko samo piii, pii, pi, pi.

Tia: Hahaha.

■■■■ Sej, ampak to samo takrat, k sm jst notr v letniku?

Voranc: Ne, sej tudi, ko smo mi, brez skrbi.

Tia: Hahaha.

[REDACTED]

Voranc: Sej zvok se cenzurira,
hehehe.

[REDACTED]: Aja, to snemate?

Voranc: Zvok se cenzurira, sem že
zmenjen.

[REDACTED]: To vn vrž ...

Voranc: Ja sej, ne, zvoka sploh ne
bo, pogovora ne bo.

[REDACTED]: Okej.

Voranc: Zato, ker mislim, potem bi,
lahko samo piii, pii, pi, pi.

Tia: Hahaha.

Freud in objektivnost

→ Tadej Troha

Kot vsako početje, katerega osnovni smoter ni motrenje objektivne situacije, temveč poseg vanjo in sprememba njenega kurza, bi tudi psihoanaliza raje videla, če bi lahko sledila logičnemu vrstnemu redu – a ne da bi to zares hotela, se je že v svojih začetkih postavila kot njegova kritika. Še preden je zares razumela svojo specifiko, se je postavila kot kritika klasične medicinske šablone, po kateri je optimalna kurativa mogoča le na podlagi predhodne in karseda optimalne diagnostike objekta.

Še enkrat, pri tem ni šlo za odločitev, ki bi izšla iz že vnaprej izdelane teoretske podlage. Če se je psihoanaliza uprla diagnostiki, če se je uprla aplikaciji abstraktnih kategorij na konkretni primer, je bil razlog prej v tem, da je njen dejanski objekt – specifičen moment v razvoju določene psihične afekcije – v analizo vselej vstopil v spremstvu bolj ali manj banalne človeške persone, ki se v zablodi, da gre v resnici zanjo, iz analize ni in ni želela odstraniti. »Svojo« psihično afekcijo je bodisi pretirano potiskala v ospredje bodisi jo je vztrajno skrivala za hrbtom – a v vsakem primeru je verjela, da brez nje ne gre.

V določenem smislu je, jasno, imela prav – in to je vedel tudi Freud. Persono, ki v načelu ni bila drugega kot utelešenje površinskega blebetanja nemega dejanskega objekta, bi lahko skušal utišati. Lahko

bi jo skušal prepričati, naj svoj govor reducira na minimum in se na ta način kolikor toliko približa idealu avtodiagnostike. A odločil se je za nasprotno strategijo. Čeprav se je zavedal, da persona v ordinaciji govori le zato, da bi zakrila pogled na tisti objekt, ki ga resnično zanima, jo je pozval, naj govori še več, naj govori še bolj prosto, naj se svoji osnovni intenci prikrivanja dejanskosti prepusti do konca. Ambiciji, da bi objekt, ki ga je zanimal, preprosto izluščil iz človeške lupine, se je Freud odrekel že kmalu. In če je želel kljub temu napredovati, je moral doseči, da prikrivanje preide v svoje nasprotje – da se v zaukazani popolni svobodi samo navzame brezosebnega avtomatizma, lastnega prikritemu dejanskemu objektu. Na ta način se je iskanje skrite vsebine preobrnilo v imitacijo forme skritega: ko bo blebetanje postalo resnično avtomatično in gnano iz samega sebe, bo morda začelo delovati kot instrument tistega, kar molči.

Ko je Freud na prvi pogled neobvezno blebetanje legitimiral kot edino sredstvo do resničnega objekta, ko je, navsezadnje, pristal na to, da je blebetanje te ali one persone neobhodno zavozlano z univerzalnimi spoznanji, se mu je obenem odprla nova pot posredovanja psihoanalize javnosti. Poročila o patoloških primerih so imela že pred Freudom, jasno, zelo dolgo zgodovino. A če je bila zavozlanost površine in globine resnično tako bistvena, kot je bilo videti, se je prvokrat ponudila možnost, da popis obravnave določenega primera – če resnično uspe – v povsem vsakdanjem jeziku artikulira material (nove) znanosti.

A že v primeru »Dore« – prvem velikem primeru po dokončni opustitvi hipnoze, ki je običajno blebetanje potiskala v drugi plan – je naletel na skrajno zoprno težavo. Če je bil pred tem deležen očitkov morda izmišljene abstrakcije, mu je zdaj grozila nasprotna obtožba:

Prav gotovo je bilo mučno, da sem moral objaviti rezultate svojih raziskav, in celo takšne, ki so bili presenetljivi in kaj malo prijetni, ne da bi jih mogli preveriti kolegi iz stroke. A komaj kaj prijetneje je, ko dajem zdaj obči presoji

na voljo nekaj gradiva, na podlagi katerega sem se dokopal do tistih dognanj. Očitkom ne bom ubežal. Če so mi takrat očitali, da ničesar ne povem o svojih bolnikih, bom zdaj deležen očitkov, da sem povedal nekaj, česar ne bi smel. Samo upam lahko, da me bodo v obeh primerih kritizirali isti ljudje, ki bodo s tem samo zamenjali pretveze za svoje očitke, in se že vnaprej odpovem temu, da bi njihovim očitkom sploh kdaj mogel ubežati.¹

1 S. Freud, »Odlomek iz analize primera hysterij«, v: *id., Pet analiz*, Društvo za teoretsko psihoanalizo, Ljubljana 2005, str. 12.

Neprijetnega dejstva, da v okvirih seksualne morale prav psihoanaliza, ki se v svojem iskanju resnice izrazito dotika polja intimne, postane njena največja žrtev, se je Freud sicer še kako dobro zavedal – a to še nikakor ne pomeni, da se je bil tovrstni morali pripravljen docela odreči. Drugače rečeno, čeprav je moralo skušal obrniti proti njej sami, čeprav se je skušal prepričati, da ga k objavi bolnikove intimne silijo »obveznosti do znanosti«, ki niso »nič drugega kot obveznosti do drugih bolnikov, ki trpijo zaradi iste bolezni ali pa bodo zaradi nje nekoč trpeli«,² je na pravila zdravniške diskretnosti do določene mere vendarle pristal.

2 *Ibid.*, str. 13.

Prepričan sem, da sem storil vse, da svoji pacientki na tak način ne bi škodoval. Izbral sem osebo, katere življenjska usoda se ni odvijala na Dunaju, ampak v oddaljenem mestecu, in katere osebne razmere morajo biti na Dunaju tako rekoč povsem neznane; že od samega začetka sem skrbno prikrival, da je pri meni v obravnavi, tako da je samo en kolega, ki sem mu lahko popolnoma zaupal, lahko vedel, da je dekle moja pacientka; po zaključku obravnave sem z objavo počakal še štiri leta, dokler nisem izvedel, da se je pacientkino življenje tako spremenilo, da sem lahko domneval, da je njeno lastno zanimanje za dogodke in duševne procese, o katerih tu pripovedujem, precej upadlo. Jasno je, da nisem pustil nespremenjenega nobenega imena, ki bi laičnega bralca utegnilo spraviti na sled; sicer pa bi že objava v strogo znanstvenem strokovnem časopisu morala biti zadostno varovala pred takšnimi nepooblaščenimi bralci.³

3 *Ibid.*

A bolj ko mu je postajala jasna njegova lastna teorija seksualnosti, po kateri med intimo seksualnih skrivnosti in površino kot da nedolžnega vsakdana ni več mogoče postaviti zidu, večja je postajala njegova skepsa do smiselnosti tega početja. Ta premik najbolj natančno zajame mesto iz uvoda v analizo »Podganarja«, ki je izšla nekaj let kasneje:

Popolnega popisa obravnave namreč ne morem posredovati, ker bi to zahtevalo, da bi se v posameznostih ukvarjal z življenjskimi razmerami svojega pacienta. Nadležna pozornost velikega mesta, ki je prav posebej usmerjena na mojo zdravniško dejavnost, mi prepoveduje veren prikaz; toda popačenja, s katerimi si sicer običajno pomagamo, imam vse bolj za nesmotrna in problematična. Če so neznatna, potem ne izpolnijo svojega namena, da bi pacienta obvarovala pred nediskretno radovednostjo, če pa so obsežnejša, zahtevajo preveliko žrtev, ker uničujejo razumevanje povezav, ki je povezano prav z detajli iz realnega življenja.⁴

Soočenje z neodpravljamim kompromisom je Freudu, na eni strani, sčasoma odvzelo motivacijo, da bi še naprej stavil na karto celovitih popisov svojih analiz. A na drugi strani je mogoče reči, da je prav blokada, ki mu jo je postavila morala, sprožila tudi modifikacijo notranje dinamike nadaljnjih psihoanalitičnih obravnav. Nemožnost, da bi posamezen primer na popolnoma objektivni način prenesel javnosti, je bila nadomeščena z obratom navznoter – s prizadevanjem, da znotraj obravnave sledi kreaciji njene singularne objektivnosti. In prav to je jedro koncepta »prascene«, konstruirane ahistorične točke, ki se v zunanji realnosti morda ni zgodila, a se je nedvomno in na zavezujoč način zgodila v analitični situaciji. In nikakor ni naključje, da je koncept stopil v ospredje prav v zadnji od Freudovih velikih popisov, analizi »Volčjega človeka«.

Na začetku so trdili, da naj scene ne bi bile dejanske, temveč fantazije. Zdaj pa očitno trdijo: to niso fantazije bolnika, temveč samega analitika,

4 S. Freud, »Beleške o primeru prisilne nevroze«, v: id., *Pet analiz*, Društvo za teoretsko psihoanalizo, Ljubljana 2005, str. 231.

ki jih vsiljuje analizirancu iz kdove kakšnih osebnih kompleksov. Analitik, ki ta očitek sliši, se bo kajpak takoj pomiril z misljo, kako počasi je nastala konstrukcija te fantazije, ki naj bi jo ponudil on sam, kako neodvisno od zdravnikovih pobud se je izoblikovala na številnih točkah, kako je kazalo, da od določene faze v obravnavi vse konvergira k njej, in kako zdaj v sintezi iz nje izžarevajo najraznovrstnejši nenavadni rezultati, kako se prav s to predpostavko razrešijo veliki in najmanjši problemi ter posebnosti v popisu bolezni; in analitik bo opozoril, da si pač ne more pripisovati tolikšne bistrumnosti, da bi skoval dogodek, ki bi lahko izpolnil vse te zahteve.⁵

5 S. Freud, »Iz zgodovine infantilne nevroze«, v: *id., Pet analiz*, Društvo za teoretsko psihoanalizo, Ljubljana 2005, str. 417.

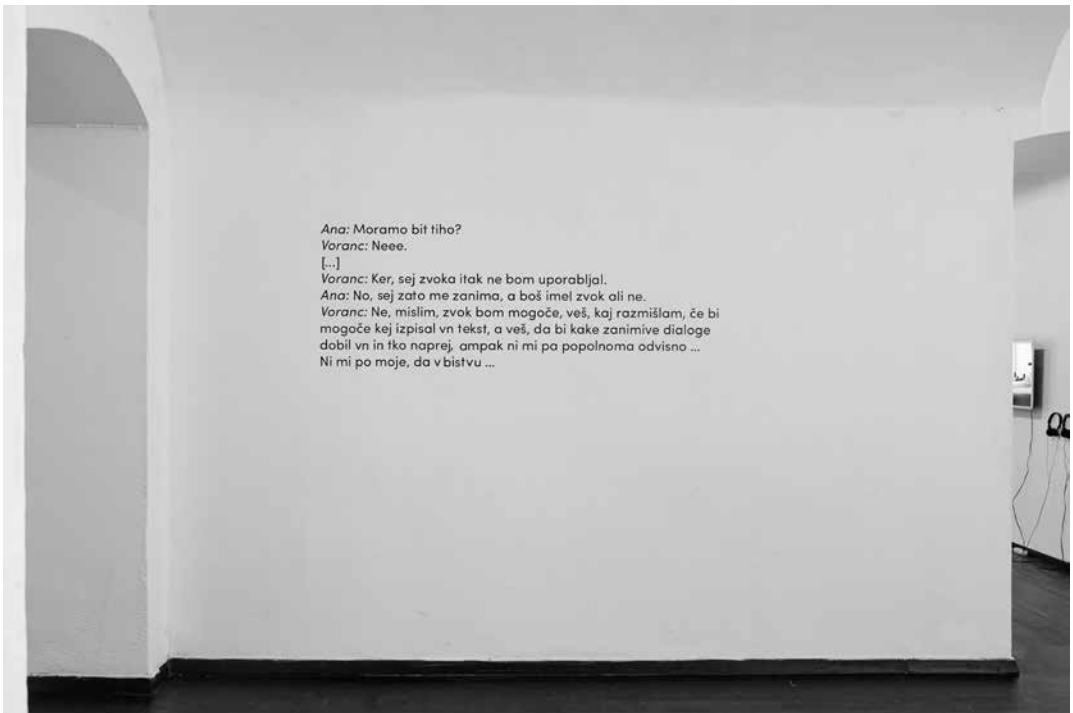
Prascena, ki je v strogem smislu ne izumi ne pacient in ne analitik, temveč jo izumi analiza, prascena kot element, h kateremu celotna analiza konvergira, nikakor ni triumf retrospekcije. Ni triumf vračanja v preteklost in nikakor ni odpoved Freudovemu izhodišču – temeljnemu pravilu psihoanalize, pravilu zaukazane svobode blebetanja. Freud objektivnosti nikoli ne lovi z vztrajanjem na mestu, z globinskim vrtanjem v statično situacijo. Po začetnih poskusih s hipnozo prav tako opusti vero, da bi bilo, ko gre za vprašanja psihologije, mogoče ustvariti laboratorijske pogoje, v katerih bi se pred nami razkrila čista, neposredovana in od sedanjosti neodvisna preteklost. A vse to še nikakor ne pomeni, da psihoanaliza stavi na neskončno gibanje naprej, na veriženje asociacij brez končnega smotra. Blebetanja ni mogoče ustaviti od zunaj, blebetanje se lahko ustavi le samo. Obnemi lahko šele v trenutku, ko se do konca prepusti avtomatizmu, ko v gibanju naprej poustvari zavezujočo in nemo preteklost – in jo vzame nase. ●

→ Tadej Troha (1979) je znanstveni sodelavec na Filozofskem inštitutu ZRC SAZU.

Je avtor številnih znanstvenih člankov s področja psihoanalize, politične filozofije in literature ter dveh znanstvenih monografij, *Niti čudež niti čudež* (Društvo za teoretsko psihoanalizo, Ljubljana 2010) in *Intervencije v nepovratno* (Društvo za teoretsko psihoanalizo, Ljubljana 2015).

→ Odlomek iz transkriptov //
zvok (*Radijska igra: Prva kava*) //
naslovnica scenarija

→ Transcript excerpt //
sound (*Radio Play: First Coffee*) //
script cover





13. 3. 2014

Tia: Jst ne bom.

Ana: Jst bi eno žličko.

Voranc: A dej ne, samo kdo bo cukr...^{??} [nepovojnik]

Model: Jst bom.

Voranc: 3.

Ana: Jst.

Voranc: 4.

Tia: Pizdu maternu!...

FADE CUT

(Govor eden čez drugega.)

Urška: Prov slabo zvečer. Js, jst rabim, zdje me ful glava boli..

Ana: Malo vode popij, pa ne tega not delat več.

Urška: Ne, sej ne bom nikol več.

Voranc: ma kaj pa si nardila?

Urška: kaj?

Voranc: Kaj pa si nardila?

(Hrup.)

Urška: ... (nerazumljivo)... Plastiko in ful je strupen..

Voranc: Aaa.

(Hrup.)

Voranc: Dobro, dobro si to nardila.

(2. DEZ)

Urška: Ja, ful.

Voranc: Kdo bo pa mleko?

← FADE IN

Tia: Jst bi.

Urška: Jst.

Model: Jst.

Ana: Jst ne, jst ne.

Makranje

Voranc: Ti ne?

Voranc → Voranc

Tia → ?

Urška → Urška

Model → ~~Model~~ Gosper

Ana → Mavca

→ Strani transkriptov
z opombami

→ Pages of transcripts
with notes

13. 3. 2014

Ana: Jst ne.

Model: Vedno nekdo ne bo. *maltrajje*

Vorane: Čakaj, čakaj, zdej pa sem zmeden, zdej v enem ni cukra, ...

Ana: Kdō bo mleko reče ja.

Vorane: ...V enem ni cukra in v enem zdej ni mleka tudi.

Tia: Jst mam unga k ni cukra pa je mleko.

Ana-: Tia ima brez cukra z mlekom.

Model: Jst sm univerzale, jst bom oboje.

Urška: Jst tut.

Model: Hahaha.!

Ana: Jst mam samo cukr.

Vorane: Ti pa si brez, samo cukr? No, upam, da sem zdaj to prav naredu, ker drugače pač kaj. *mislanje a riliček*

Ana: A ti lahko to uzamem? *ustojanje Babe*

Urška: Ja seveda.

Model: Drugače pa še enkrat.. Ej, oprosti, a ti si od vedno šivala, al to si zdej pršla na to?

Ana: Tadaaam. *[in aradju]*

Tia: Zdej, mislm.. *ta kava je gre!*

Ana: Kake so te risbe. *[in aradju]*

Model: Ni uno, da k si bla mala da si šivala?

Ana: Zmeri bol črne. *[in aradju]*

Tia: Ne. *Delovanje*

Vorane: Evo, prdite si iskat.

(Govorjenje eden čez drugega.) *kavaki, pravitanje šale*

Ana: Kera je moja? Tale.

Tia: Ful je mejhna.

Ana: Dobra kava! Dobra kava!

primitanje

13. 3. 2014

Model: Hahaha.

Ana: [REDACTED]

Voranc: Ma niso ble [REDACTED], fora je, da so ble vbistvu...

Ana: Kaj piše?

FADE IN

Model: Pač fures.

Ana: Je različno?

Model: Ja. Veš kaj naredi, te prečne črtice naredi debele, malo bolj.

Ana: A te od f-ja?

knatskaamz

Model: Dobiš, dobiš un, uni, uni, en font se kliče..

Ana: Un font terrible.

Model: Haha.

Ana: Haha.

Utopi: kranec - popeda modula

Voranc: To si ti ne?

Ana: Nee, un fant terrible je..

Voranc: ... (nerazumljivo) ...

Ana: ... Moški.!!

(us, mizi, pač)

Voranc: Vedno, nujno? Ne.

Ana: Ja.

parso

Voranc: Ne, ni to otrok pač?

Ana: Otrok.

Tia: Otrok. ???

Ana: Ampak moški.!!

NJEGDA MOŠKOST ZGODI POMETICNA!

Tia: ... (nerazumljivo) ...

Ana: En fant terible, mislim..

Vsi: Hahaha.

NARATOR

FADE OUT

Voranc: Ja, en fant terible. Aaaaa, ne znam nalivat, pizda.

Ana: Ja, sej je posneto.

2.4.2014

~~Pitajta~~ med čolovcem ne eden

Van e je blaz, nene, mi s oklepe ni mleka

Voranc: ej čau, mleko rabiva. Mleko rabiva. Js sm bil danes v mercatorju. // aa shit. Kaj pa če v baziliki vprašaš če ti dajo kaj mleka. Ne nobenga ni, sam sem. // Ja pa sejja kaj pa sej, kako pa veš da prideta? Pa dej vprašaj tam v baziliki če ti dajo dva. // Bom pa šel jaz v baziliko no., ok. Whatever. No dej pridi. Ajde. (prebne)

prebne
čau
no jst

Voranc: Kej zdej? Kej govoriš s kom al kličeš? (nema jst) Tisima čolovca odgani

Tia: živjo ej a prideš na faks? // A prineseš mleko? // Aa ok, ~~haha~~. Ok super, no prinesi. Kakšen piknik? // Pojma nimam.

Voranc: kakšen piknik? (nima)

Tia: Voranc tudi ne ve o čem se gre

Voranc: ne ne kak piknik? Kaj je to, zajebancija al kej? (nema)

Tia: ok se vidimo čau. (pove se jst)

Ne vem. Neki so se zmenili. (nema)

Voranc: kdo se je menil? (nema)

Tia: nevem. Prinese, sam pomoje bo še čez nevem kolk cajta.

Voranc: Pa to ti jaz pravim, bom šel zdej v baziliko po mleko...

Tia: no pejt, jst bom itak, mislim... (nema)

Voranc: al nevem al bom lišo kavo spil kurac, sej lahko. (nema)

Tia: ne, kr pejt si po mleko (nema)

Voranc: ja... (nema)

Tia: hehehe. Lahko bi mi takrat napisal... (nema)

Voranc: ja vem ja, js sm zajebo. Js sm bil... // v mercator sm šel kupit rogljiček in to in sem imel v glavi ves čas, da moram mleko kupit ne, ves čas! ampak pol, ko sm vzel čokoladno mleko, mi je pol to drugo mleko, navadno mleko, šlo iz glave.

Tia: hehehe

Voranc: Dobro dovolj je zajebancije, mleka zdej pač ne bo. Bom prekinil snemanje. (nema)

Kliki na baziliko

1998

Prva Kava 13. 3. 2014

Prva Kava 13. 3. 2014

Prva Kava 13. 3. 2014

Prva Kava 13. 3. 2014

Prva Kava 13. 3. 2014

By

Voranc Kumar

Prva Kava 13. 3. 2014

Live dialogues

Prva Kava 13. 3. 2014

Prva Kava 13. 3. 2014

Prva Kava 13. 3. 2014

Prva Kava 13. 3. 2014

Prva Kava 13. 3. 2014

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Prva Kava 13. 3. 2014

Prva Kava 13. 3. 2014

Prva Kava 13. 3. 2014

KODA IN

SCENA 01: ATELJE POD MENTORSTVOM PROF. BARŠIJA - JUTRO

Prisotni v letniku so: Voranc, Tia, Urška, Ana. Poleg sošolcev je danes na kavo prišel tudi zgovoren Model iz sosednjega ateljeja.

Atelje osvetljuje jutranja svetloba. Študentje en za drugim kapljajo v letnik. Voda za kavo se že greje na kuhalniku. Med študenti se razvema pogovor o razno raznih čudaških temah.

Voda zavre, nakar Voranc vanjo vmeša nekaj žlic kave, brozgo trikrat prevre in jo nato nalije v toliko šalic, kolikor je prisotnih kolegov.

SCENA 01:

ATELJE POD MENTORSTVOM

PROF. BARŠIJA - JUTRO

V ateljeju se nahajajo Voranc, Tia, Urška, Ana. Poleg sošolcev je danes na kavo prišel tudi zgovoren Model iz sosednjega ateljeja. Prostor osvetljuje hladna jutranja svetloba. Študentje en za drugim kapljajo v letnik. Voda za kavo se že greje na kuhalniku. Med študenti se razvema pogovor o raznoraznih čudaških temah. Voda zavre, nakar Voranc vanjo vmeša nekaj žlic kave, brozgo trikrat prevre in jo nato nalije v toliko šalic, kolikor je prisotnih kolegov.

zvok: VRETJE VODE, NALIVANJE, ŽLIČKA
MED MEŠANJEM, NERAZLOČNI POGOVORI

VORANC:

Kdo bo cukr?

Kdo bo?

URŠKA:

Jaz bi cukr.

MODEL:

Jaz!

TIA:

Jaz ne bom.

ANA:

Jaz bi eno žličko.

VORANC (nejevoljno):

A daj ne. Kdo bo cukr?

MODEL (zagnano):

Jaz bom.

VORANC: Tri.

ANA: Jaz!

VORANC: Štiri.

FADE OUT

FADE IN

SCENA 02:

ATELJE POD MENTORSTVOM

PROF. BARŠIJA - JUTRO

Nekaj minut kasneje se sošolci že živahno gibljejo okrog mizice s kuhalnikom. Vsak želi svojo šalico kave in vsak ima svoje želje.

Zvok: NERAZLOČNO GOVORJENJE,
PREMIKANJE KERAMIČNE POSODE

VORANC (nejevoljno):

Kdo bo pa mleko?

TIA:

Jaz bi!

URŠKA:

Jaz!

MODEL:

Jaz.

zvok: NALIVANJE MLEKA

ANA:

Jaz ne! Jaz ne.

VORANC (nezaupljivo):

Ti ne?

ANA (mirno):

Jaz ne.

MODEL:

Vedno nekdo ne bo.

VORANC (zmedeno):

Čakaj, čakaj! Zdaj pa sem zmeden.

Zdaj v enem ni cukra ...

ANA (glasno, tako da jo vsi slišijo):

Kdor bo mleko, naj reče ja.

VORANC(sam pri sebi godrnja):

... v enem ni cukra in v enem zdaj
tudi mleka ni ...

TIA:

Jaz imam unega brez cukra

in z mlekom.

MODEL:

Jaz sem univerzalec.

Jaz bom oboje!

URŠKA (melodično):

Jaz tudi!

ANA:

Jaz imam samo cukr.

VORANC (sprva prijazno, proti koncu izjave pa ponovno živčno):

Ti pa si brez ... samo cukrer?

No, upam, da sem sedaj to prav naredil, ker drugače pa pač kaj ...

ANA (nekoliko v ozadju):

A ti lahko to vzamem?

URŠKA: Ja, seveda.

MODEL (zvedavo):

Druugače pa še enkrat ...

Ej, oprost, a si ti od vedno šivala ali si zdaj prišla na to?

ANA (v ozadju):

Tadaaaaaaam.

TIA (nezainteresirano):

Zdaj ... mislim.

ANA (v ozadju):

Kake so te risbe?

MODEL(z enakim zanimanjem):

A ni to uno ... da si šivala, ko si bila majhna?

ANA (v ozadju):

Zmeri bolj črne!

TIA (Naveličano/tečno):

Ne!

FADE OUT

FADE IN

SCENA 03:

ATELJE POD MENTORSTVOM

PROF. BARŠIJA - JUTRO

Neučakani sošolci končno dočakajo
svojo prvo kavo. Vorančev klic v
ateljeju povzroči buren odziv.

VORANC (neučakano):

Evo! Pridite si iskat!

zvok: KORAKI, PREMIKANJE ŠALIC,
GOVORJENJE

ANA (med govorjenjem ostalih):

Katera je moja? Tale?

TIA (skrajno razočarana):

Ful je majhna.

ANA (navdušena):

Dobra kava! Dobra kava!

VORANC (vzklikne):

Zdaj si porušila suspenz!

ANA (prav tako veselo kakor prej):

Ne more bit vsak dan suspenz. Reeez!

VORANC:

Lej! Tia si naliva. Zajebal sem!

TIA (pri sebi godrnja):

Jaz rabim res ogromno količino tega.

VORANC (jo zbada):

Ja ne! To samo pomeni, kako nisi
pridna za hodit v šolo, ne?

TIA (presenečena/jezna):

Kako nisem pridna za v šolo? Jaz sem
najbolj pridna, skoz delam! Zadnje
cajte sicer mal manj ...

VORANC (skoči Tii v besedo):

Ej, a ugasneš tisto kamerco?

Zvok: IZKLOP KAMERE

CUT OUT

→ Naknadno posneti
zvoki ateljeja
(foley) //
seznam zvokov //
scenariji za radijske igre

→ Subsequently recorded
sounds of the studio
(foley) //
list of sounds //
radio play scripts





→ Seznam naknadno
posnetih zvokov ateljeja
(*foley*)

→ List of subsequently
recorded sounds of the
studio (*foley*)

grelnik_gumb.mp3	00:06	115 KB
grelnik_kapljice_01.mp3	00:27	443 KB
grelnik_kapljice_02.mp3	00:45	718 KB
gretje_10min.mp3	09:42	22.756 KB
gretje_14min.mp3	14:23	33.730 KB
gretje_kava.mp3	02:59	2.807 KB
kafetiera_na_mizo.mp3	00:19	307 KB
MVI_9080.mp3	00:52	2.053 KB
MVI_9081.mp3	01:00	2.366 KB
natakanje_dolgo.mp3	00:04	197 KB
natakanje_kratko.mp3	00:03	131 KB
natakanje_kratko_visoko.mp3	00:04	165 KB
natakanje_najdaljse.mp3	00:06	275 KB
natakanje_najkrajse.mp3	00:03	125 KB
natakanje_razlicno_01.mp3	00:17	704 KB
natakanje_razlicno_02.mp3	00:16	653 KB
natakanje_srednje.mp3	00:03	151 KB
pomivanje_salce.mp3	00:42	677 KB
pomivanje_salce_02.mp3	00:29	468 KB
voda_01.mp3	00:34	544 KB
voda_02.mp3	00:21	346 KB
voda_kratka.mp3	00:55	880 KB
zlicka.mp3	00:08	146 KB
zlicka_01.mp3	00:13	549 KB
zlicka_02.mp3	00:09	381 KB

Govori, pamfleti (komentarji, refleksije ...) ¹

→ Jože Baršič

1

Govor na obhodu ALUO, letni semester, maj 2010

1 Objavljamo izbor posameznih besedil (šestega v celoti, prvega in četrtega pa kot odlomka), ki jih Jože Baršič piše od leta 2010 z namenom manifestativnega javnega branja, v prvi vrsti na obhodih profesorjev po letnikih/ateljejih Akademije za likovno umetnost in oblikovanje v Ljubljani ob koncih semestrov, ko študenti pripravijo polletne in zaključne semestrsk razstave. Prvi in četrti pamflet sta bila, ob priložnosti Baršičeve pregledne razstave v Muzeju sodobne umetnosti Metelkova, že objavljena v katalogu *Jože Baršič* (ur. Tamara Soban), Moderna galerija, Ljubljana, 2013, v katerem je v celoti objavljenih prvih pet besedil. Besedila so dostopna tudi na spletu: <http://jozebarsi.blogspot.si/> (op. ur.)

Močno dvomim o možnosti večjih sprememb na nivoju institucije. Institucijo vidim kot bolj ali manj slab okvir za konkretna dejanja posameznikov. In ta so odgovornost ali študentov ali pedagogov. Navsezadnje prav ti, poleg administrativnih in drugih nepedagoških delavcev, sestavljajo akademijo. Zato se mi zdijo izjemno pomembne vse te na prvi pogled majhne drugačnosti – drugosti, ki se dogajajo v okviru formaliziranih postopkov ali tudi zunaj njih.

Kar se mi zdi še posebno pomembno, je »povezovanje« teh drugosti. Čeprav gre na začetku za pomoč podobnosti, pa gre v naslednjih fazah za soobstoj konfliktnosti, ki tudi v nezdrževalni funkciji povzročajo ponovne razmisleke. Poudarjam: ne gre in naj ne bi šlo za zavzemanje prostora z enim načinom, eno formalizacijo, eno vizualizacijo. Navsezadnje se vedno znova izkaže, da sobivanje drugosti drugost omogoča. Ali drugače, pomembno je, da zavzamemo militantno držo do svojih prepričanj, obenem pa ne izgubimo iz vida dejstva, da smo varni takrat, ko premišljujemo o varnosti tistega, ki nam stoji nasproti, in se zavzemamo zanjo. To nikakor ne pomeni relativizacije ali, kot sem rekel, zavzemanja z enim načinom. Daleč od tega – pomeni predvsem še močnejšo konceptualizacijo raznolikih teritorijev.

Kaj je to, kar imenujem militantnost misli, oziroma, za kaj se zavzemam? Za soobstoj misli, seveda. Soobstoj ob čem? Gre za to, da je misel snovna, materialna, kot katerikoli material, ki se pojavlja v okviru naše institucije. Lahko bi rekli: ideja ni koncept, temveč je operacija, je dejanje, ki deluje v materialnem svetu, in kot tako je dejanje radikalne desublimacije – ne povzdigovanja, ne zamaknjenosti, temveč afirmacije. [...]

4

Govor na obhodu ALUO: Afirmacija in smisel, letni semester, junij 2012

[...] Kot sem v preteklosti že mnogokrat rekel, je prehod od nalog, ki ji zada profesor ali so določene s programom, k samostojnejšemu delu, ki naj bi kulminiralo v diplomu, za študente izjemno težak. V letošnjem študijskem letu sem ubral drugačno pot kot prejšnja leta. Veliko manj sem se neposredno ukvarjal s konkretnimi deli študentov in sem učil nekako od strani. V ospredju sta bila dva pojma: *afirmacija* in *smisel*. O njiju sem razglabljal na petkovih predavanjih, ki sem jih izvajal ves semester.

Začeti z nečim, kar bo v prihodnosti lastna umetniška praksa, tako pomeni tudi začeti »misliti s svojo glavo«. Učenje v tem primeru ni samo empirični posrednik med nevednostjo in vednostjo, temveč mnogo več. V postopke učenja je vpleteno celotno telo z vsem repertoarjem čutnosti in mišljenja. Lahko bi rekli, da vednost ni nabiranje dogmatskih načel vednosti, ampak je učenje mišljenje onkraj mišljenja; pri tem »onkraj« pomeni prostor onkraj empirije, onkraj znane in zapovedane reprezentacije.

Vendar »onkraj« ni prepuščen neki otroški domišljiji. Domišljijo razumem mnogo bolj kot napor, kako priti do misli, priti do nečesa, za kar nam gre in ima zato za nas neki smisel. Seveda se je treba zavedati pogojev določitve smisla, ki nastaja šele v okolju, ki je razbremenjeno smisla, in tako plava v nedoločenosti nesmisla. Smisel je tako dogodek, ki se zgodi ali pa ne, ni fiksni, je nekakšna razsežnost. To nikakor ne pomeni, da se s smislom nekega početja ne moremo ukvarjati. Zelo pomembno je, da se študent

zaveda paradoksov smisla in nesmisla in z njimi tudi operira.

Misel, ki je v svoji začetni poziciji kontaminirana s smislom, sproducira le sterilnost, neučinkovitost in dogmatsko misel. Smisel je namreč nekompromitiran takrat, ko je v neposredni bližini nekega problema. Problem je bližje neformalizirani čutnosti kot pa linearnemu postopku »racionalnega« mišljenja. Zelo skrajšano bi lahko rekli: smisel = problem. Spraševanje, tuhtanje, *maštanje*, ki jih povzroči problem, so neke partikularnosti, ki šele v postopkih reševanja problema vzpostavljajo možnost notranje logike in tako smisla neke rešitve.

Smiselno je to, za kar pri nekom zares gre. Je srečanje subjekta z neko težavo, motnjo, jezo, ki povzroči problem. Ali drugače, resničnost problema ni vezana na znano empirijo, temveč je prej blizu neki ne-vednosti, ki je negacija le do te mere, da še ne poznamo rešitve. Operativnost *ne*-ja se namreč kaže le v začetku, v: »treba je začeti«, ali »mene nekaj moti«, ali »jaz hočem drugače«. Afirmacija, ki izrine *ne*, je namreč v nadaljevanju tisti motor, ki žene mišljenje in z njim povezano prakso. Afirmacija je tako nekakšna slutnja ... slutnja rešitve? Slutnja pa govori o tem, da je operacija »problem-ideja« po naravi nezavedna, zunaj empiričnega, zunaj zavestno mišljenega in nereprezentativna. In le kot taka omogoča, da študent postane samostojno delujoči umetnik, kar je na instituciji, kot je naša, navsezadnje tudi naš cilj.

Problem je prej v bližini neformalizirane čutnosti, kot pa linearni postopek »racionalnega« mišljenja. Zelo skrajšano bi bilo mogoče pristati na formulo: *smisel = problem*. Spraševanje, »turbanje«, »maštanje«, ki ga povzroči problem, je neka partikularnost, ki šele v postopkih reševanja problema vzpostavlja možnost notranje logike in tako smisla neke rešitve.

Smiselno je to, za kar pri nekemu zares gre. Je nekakšno srečanje subjekta z nekakšno težavo, motnjo, jezo, kar povzroči problem. Ali še drugače, resničnost problema ni vezan na znano empirijo temveč je prej v bližini neke *ne*-vednosti, ki je negacija le v toliko vkolikor še ne poznamo rešitve. Operativnost *ne*-ja se namreč kaže le v svojem začetku,

ki govori »potrebno je začeti« oziroma »mene nekaj moti« ali »jaz hočem drugače«. Afirmacija, ki izrine ne, je namreč v nadaljevanju tisti motor, ki žene mišljenje in z njim vezano prakso nekega početja. Afirmacija je tako nekakšna slutnja ... slutnja rešitve? Slutnja pa govori o tem, da je operacija »problem – ideja« po naravi nezavedna, zunaj empirična, zunaj zavestno mišljenega in ne-reprezentativna. Bit problema je pozitivnost in čista afirmacija, ki ima kot taka za subjekt smisel. In le kot taka omogoča, da študent postane samostojno delujoči umetnik, za kar nam na inštituciji kot je naša navsezadnje tudi gre.

6

Govor ob razstavi študentov kiparstva: *Kaj je učenje?*, november 2013

To, kar me kot mentorja predvsem zanima, so postopki, metode in prakse, ki naj bi študenta kvalificirale, da se po zaključku šolanja poda v vode kateregakoli profesionalizma. Najsi bo to pot profesionalnega umetnika – karkoli že to pomeni – ali pa nekoga, ki sicer deluje v neumetniškem okolju, pa vendar s pridom uporablja načine in prakse kreativnosti, zaznavanja/gledanja/videnja in s tem povezanih senzibilnosti, ki se jih je učil na umetniški šoli.

Učenje in prostor šole, ki je načeloma privilegirano mesto učenja, sta stvar, ki je mnogo bolj kompleksna kot pa samo posredovanje vednosti. Ne gre le za preprosto empirijo, nabiranje dogmatskih načel, veščin ali znanj in tudi ne za dejavnost, ki jo je mogoče zamenjati z intenzivnim branjem knjig.

Poenostavljeno bi bilo mogoče reči: učenje je mešanje teles, ki omogoči srečanja in posledično tudi spore, konflikte, ki se v nadaljevanju lahko izkažejo kot ključni pri demontaži starih pogledov in montaži novih na karkoli že. Šola je tako prostor možnosti interakcije med učiteljem in študenti, med učiteljem in študentom ali med študenti samimi. Slednje je v okolju umetniških šol nadvse pomembno. Opazovati, kaj delajo drugi, to primerjati s svojim delom ali se soočiti z okolico v obliki komentarjev,

vprašanj, dvomov ali zagovorov. Sprejeti tovrstna srečanja in biti dojemljiv zanje. Mišljenje, ki ga Deleuze neposredno povezuje z učenjem, je srečanje in to srečanje nas sili misliti. Srečanje je namreč vedno srečanje z nečim, česar ne prepoznamo, kar v nas budi zanimanje – *firbčnost*, ki je sicer lastnost mnogih živali in otrok, potem pa pogosto zatrta v postopkih dogmatske misli, ki jih zahtevajo institucije.

Ne gre za konsenz o tem, kaj je umetnost, ali za konsenz o pravilnem formaliziranju vsebin. Ustvarjalni kolektiv ni konsenzualen, temveč je prostor, ki zagotavlja in omogoča konstruktivne spore, razlike in zamike med praksami. Gre za soobstoj konfliktnosti, ki ne pomeni relativizacije vsega, ampak se posamezna stališča prav z nestrinjanjem reaktivirajo, mobilizirajo, reaktualizirajo in na novo premislijo.

Seveda ne gre samo za mešanje teles, gre za možnosti srečanja s čimerkoli, najsi bo z nepredvidljivimi okolji urbanosti/narave, predmeti ali objekti in praksami, ki na prvi pogled nikakor ne sodijo v področje umetnosti. Šola je namreč tudi prostor ustvarjanja nesmislov, ki šele v postopkih ukvarjanja s problemom za nazaj osmislijo svoje početje. Oblastniki si nadvse želijo neposredne učinkovitosti znanj, ki naj bi jih posredovala šola. A šola je predvsem učenje mišljenja, ki seveda ni samo racionalizacija ali empirija, je tudi domišljija in v nadaljevanju formalizacija nadvse nenavadnih zvez. Umetnost ni neposredno učinkujoča, temveč je le nekakšna zaustavitev, ustvarjanje praznega prostora, ki omo-goči to, da bi ga v prihodnosti lahko napolnila neka druga ali drugačna operativnost družbe. Seveda pa v tako ambiciozno idejo umetnosti nisem povsem prepričan. In prav je tako. ●

→ Jože Barši (1955) je redni profesor na Oddelku za kiparstvo ALU0. Njegovo delovanje v umetnosti sega od dekonstrukcije kiparskega objekta sredi devetdesetih let do uporabne, socialne in relacijske vrednosti umetniškega dela in poznejših bolj konceptualnih praks.





A Few Minutes Later.

The exhibition *A Few Minutes Later.* focuses on the strikingly multifaceted project of Voranc Kumar, from which *First Coffee* (2014) and its sequel or, rather, remake *Radio Play: First Coffee* (2015) sprung at certain points. The work has been exhibited several times, in various settings, contexts, and extents. The artist and the curators have jointly re-intervened into the original material and returned to the work in the making – to the field of ambiguity and incongruity.

The beginning of Kumar's project is marked by a 25-day-period, at the time of his study of Sculpture at the *Academy of Fine Arts and Design* in Ljubljana, when he video-documented the events transpiring during the brewing of the first morning coffee from three different angles in the school studio. He revolved around the problem of determining the object amid the infinitude of things and gradually constructed the work by attempting to capture it. Therefore, the starting point of the project did not rely on being centred on just anything, far from it; he was intrigued by the

conditions of such restriction, choice. Drinking coffee or the content of the captured material was not essential at this point; what was crucial was the methodology of the work – the documentation procedures and media translation. These procedures were both chronologically and spatially constitutive for the organisation of the material, which developed only as a result of, and through, them.

Preparing coffee can be understood as an arbitrary condition in this regard, as something that is already a part of the studio and its structure, as any other daily routine. The interval of making coffee formally dictated the incomplete segments of documenting everyday life in the studio and hence that of the emerging video material. The activity was diligently and consistently documented from three viewpoints; nevertheless, these angles never merge, only fragment the proceedings through "hyper"-documentation. The recordings notably fail in the representation of the wholeness, completeness of its own object. Parallel to the fragmentation of the image, Kumar delayed

the sound into three sound manifestations. The videos were stripped of their original audio, whilst the mass of voices, noises, and melodies were substituted by music that was playing in the studio during recording and by subsequently recorded sounds of the studio (foley). Everyday conversations that occurred between the persons present were transcribed from the soundtrack into written text and censored in some places.

The gesture of speech transcription opens an engaging quandary regarding documenting everyday dealings and can be interpreted as an attempt at articulating the object of interest in a completely everyday language. In his text *Freud and Objectivity*, Tadej Troha emphasises the problem of transference and distortion with which psychoanalysis – as science, technique, and practice – encountered in its beginnings as well as throughout its continuous development. Psychoanalysis can be grasped as a technique of understanding and interpreting the medium of speech, not only in relation to the concept that speech transmits as the medium, but in the sense of its omnipresent, representational nature for which transference and distortion are not merely technical obstacles, but constitutive moments that prove to be extremely productive in the psychoanalytical situation. The productivity of speech distortion functions within the material of Kumar's work as well. The

ensorship (i.e. darkening) of certain sections of transcriptions turn out to be formative in the very process, since they create confidentiality and environment mitigation (something supposedly enabling an undisturbed stream of events) whilst acting productively, because they establish an image of depth beneath the surface of the fleeting flow of words. In the transcripts of trivial conversations as well as through the concealment of places the specificity of spaces, otherwise entirely open for signs of art, steps into the forefront.

Kumar's project was certainly influenced by the fact that it emerged within the institutional framework of an art academy, specifically, inside a studio, under the mentorship of Jože Barši, who acknowledges school as a space that should be devoid of meaning, therefore on the side of the nonsensical. Inside such zones, dealing with a certain issue retrospectively imbues its doings with substance. In his texts *Talks, Pamphlets (Comments, Reflections...)* Barši defines the problem that appears in such environments as something that emanates concurrently with the procedure of materialisation or formalisation. Materialisation is not something that arrives after the thought as, Barši claims; a thought is as substantial as any other material of studio practices bound within art academies. Deleuze associates thinking with learning, which is an encounter that compels you to think. Barši

argues that the key feature is that it is possible to meet with anything inside learning places, with entities, objects, practices, which at first glance might not appear to comply with the field of art. That is how it is feasible to discern an utterly routine task in the studio, such as brewing coffee, as a specific point, where the fleetness of everyday life intertwines with the processes of (learning) art that are linked with the attention for such encounters.

This can also be occasionally detected in transcriptions, where the flow of speech undulates amongst the banal, and in places entirely inarticulate, chatter, amid the utterance about art and even addresses to the work itself. Its self-referentiality, therefore, forms crevasses at some points in the textual material that enable the enactment of material narration within the material itself. Simultaneously, these sites explicitly accentuate the futility of Kumar's primary endeavour pertaining to objectivist documentation. The failure of such a procedure and interfering with the material is not only in the capturing and transfer method, but also in the inability of the everyday to be exposed in the form of meaningful events and coherent experiences.

Kumar later inhabited the role from which he initially wanted to distance himself. In the multitude of transcribed texts, he attempted to locate traces of meaning and draw parts

of transcripts closer to the form of a story by means of dramaturgical techniques. Thus emerged many scripts, which differ from one another in terms of dissimilar degrees of investment in the material itself or in the violence executed upon it. Transposing speech transcripts – which is in fact defined neither by content nor the subject of speech, but rather by a mere continuation of the flow of heterogeneous material which escapes narration – in the shape of a scenario additionally underlines the inability of simple transference of life into the field of art. This quasi-dramatic text is prescribed to neither one nor the other side – the content cannot truly extract itself from the mass of trivial speech which is always already heard and experienced, thereby cannot confidently embrace the form of the story.

In this respect a similar status is given to subsequently audiotaped noises from the room (foley), which the artist used to substitute the studio sounds in one of the primary three video recordings. Foley resonances get dangerously close to the original sound; this achieved through re-enacting the proceedings – mugs clinking, water pouring, stove turning on, coffee bubbling up – necessary to acquire audio material of these micro-events, more than through homonymy. Heard on their own, outside of their illusionistic role, they are suspended in the air as raw aural material with no appar-

ent referentiality and inherent space. Kumar then used these sounds in *Radio Play: First Coffee* (2015), which was filmed after one of the scripts. The radio play, in which art students assume the positions of actors and articulate their own wording, albeit slightly modified by the artist, strokes the bygone studio accounts precisely via its own failure of dramatization. It cannot truly become a piece of art – it seems as if the work's form, the form of the radio play (layered with environment sounds, music, noise) is merely imitated. *Radio Play: First Coffee* therefore cannot genuinely enunciate self-sufficiently, it resides in an interim state – suspended between the material and the artwork – which puts forth the question about the fate of life in the field of art.

The inevitable failure of art to assimilate life leads to the desire for something that could, as Boris Groys puts it, at least for some time, display the world's perpetuity through an artificial effect of representing the exterior of art's archive in its very interior. Kumar's work deals precisely with the conditions of this representation, yet in doing so, it does not aim to encompass or portray the infinity of the exterior, but to affirm the productive interior of an artistic procedure, or representation procedures, which could establish a multitude of diverse realms of the artwork. The vital question at the project's ambivalent incipient

point is not, therefore, how to fill an empty frame, but rather how to delineate the fullness of the world with a definite one, as developed by Rok Benčin in his contribution *The Frame and Its Object*, where it is proclaimed that there is no unity, no world beyond the multitude of frames. The frame is, hence, neither in a restrictive relation with objects, nor is it entangled in a completely autonomous play of the frame itself, but is producing a special kind of object that affects it immanently. In Kumar's case, something is always evading the cataloguing of live action, which is exposed as crucial for creating an interested gaze. At the same time, it is precisely the citing, the framing, which produces the indefinite object unattainable without the violence of formal framing.

The formal violence, which is in focus in Kumar's work, goes hand in hand with the formal violence of our curatorial gesture in the case of the *A Few Minutes Later* exhibition. The origin of the exhibition can thereby be understood as an affirmation of the discursivity of the material itself and an affirmation of the curatorial gesture, which is ordinarily perceived as the immaterial portion, a sheer interpretation, as something notably material or formally defining. We, a group of curators, have at the point of visualising strained to capture the material by following its inner logic, allowing it to vocalise itself; the predicament of self-

articulation, on account of which we occasionally turned speechless, inevitably involved in the procedures of materialisation. Through the attempt to deconstruct a single piece in multiple instances, the exhibition content unveils as the method that can be regarded as an exceedingly material statement.

While doing this, we did not deem it essential to determine what is the piece and what is merely material, yet we wanted to keep the dismembered segments in limbo – suspended between the artwork, the material, and the document. In different plausible realisations, the exhibition devises a stream of ephemeral denotations, whose function is not limited to pointing out the myriad of potential completions that would serve to unearth and exhaust the work and its possible formalisations. On the contrary, it is about gliding on the surface of the material, whose parts act as signs that do not offer themselves to the reading and the interpretation of the work as mediators of depth, but rather as a drive of thinking. This tension allows us to locate the materialism of the play Kumar speaks about: “It is a play of persisting in blind alleys that never delivers us to the entirety of work, to the coherence of experience, or to the wholeness of the story.” ●

Urška Aplinc, Maja Burja

Translation: Žan Korošec

Model: One more thing. Less light,
another procedure.

Till when are you filming? To the
end of the semester?

Voranc: No, now [...] and also the
next week, I think.

Model: Aha.

Voranc: I said that I'd need 25
days, cause I wanna have something
divisible, to divide it per month
and per week, let's say. This
some... I think, let's say, I think
a month, almost, to cover the whole
week, 5 weeks, like.

Model: Yeah, ye, ye.

Voranc: Even though there's no great
logic behind this, but I had to draw
the line somewhere, right.

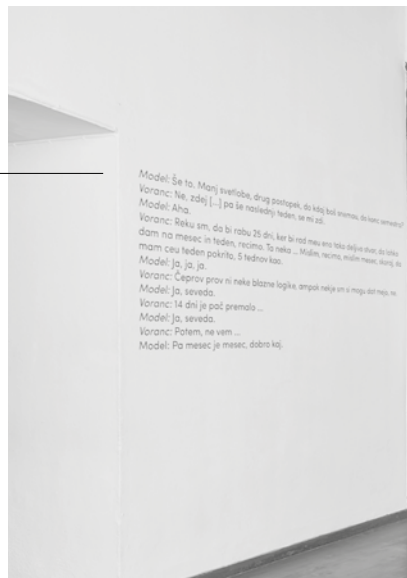
Model: Yeah, of course.

Voranc: 14 days is simply not
enough...

Model: Yeah, of course.

Voranc: Then, I dunno...

Model: A month is a month, so what.



→ **Transcript excerpts**

Voranc: Wait, just a sec.
This project is dear to me.
Mihael: Should I move here?
Voranc: No. You, me, wait, get it?
You just work and these cameras,
like they're not here.



(music playing too loudly)

Voranc: What are you gonna do?

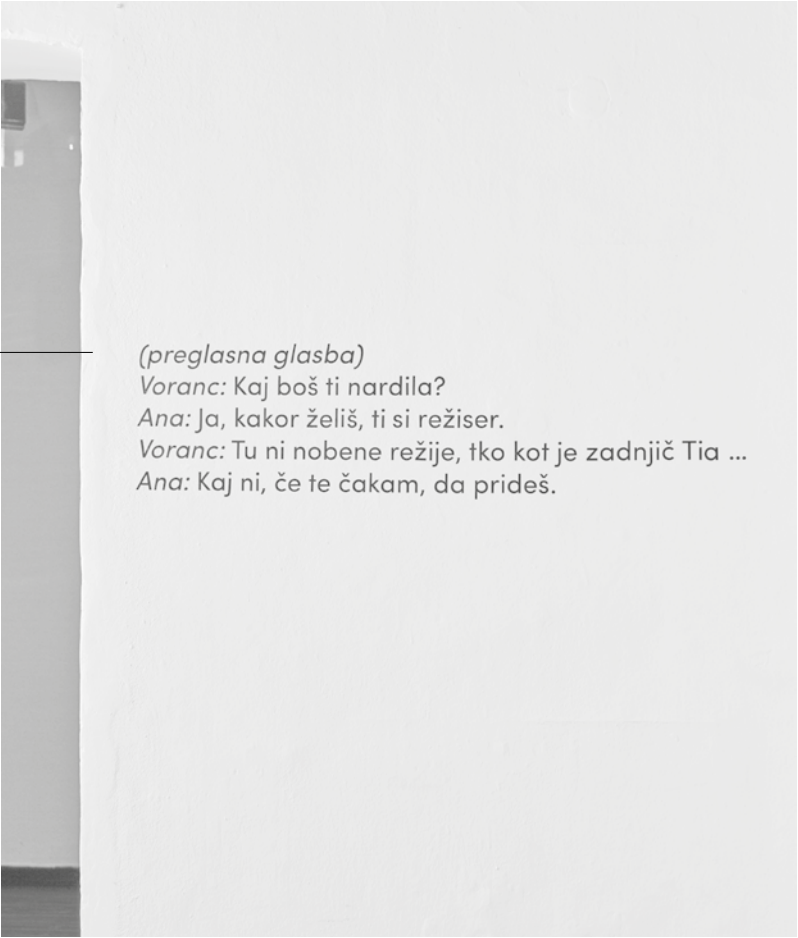
Ana: Well, as you wish.

You're the director.

Voranc: There's no directing here,
just as Tia last time...

Ana: How's there no directing,
if I'm waiting for you to come.

→ Transcript excerpts



(preglasna glasba)

Voranc: Kaj boš ti nardila?

Ana: Ja, kakor želiš, ti si režiser.

Voranc: Tu ni nobene režije, tko kot je zadnjič Tia ...

Ana: Kaj ni, če te čakam, da prideš.

From Representation to Representation

→ **V o r a n c K u m a r**

The exhibition *A Few Minutes Later.* ensued from the tension between the *material* and the *problem*. Material is the designation I employ to refer to the archive of video and audio recordings, transcripts and their processing, accompanying texts of past exhibitions as well as to the documents about potential exhibition realisations of the project titled *First Coffee*. The latter has no clearly delineated boundaries, and although it is feasible to determine its chronological beginning and end, it is otherwise absolutely impossible to delineate the field of its problem, from which it originated. I retroactively dare to identify the production and accumulation of said material as a problem of representation. The problem does not stem from its philosophical and theoretical implications alone, but also from the fact that it simultaneously appeared as too narrow and overgeneralised in my practice at the time. On the one hand, I understood representation in connection with and in the context of the medium, as a “technical” problem of transference or expression; on the other hand, I understood it in relation to post-representational performative theatre practices, as a pseudo-problem of those who cannot exit the Platonian dispositif – and thus, as a problem of metaphysics. In the first case, this would be a mere “trifle”, which I should learn to handle, thereby turning

the representation into a dim shadow of the problem, whilst the second option would sever the connection with the metaphysics of the sign.

The *material*, which was once again subjected to work in the devising of this exhibition¹, evolved in the tension *between* the aforesaid depicted positions and the disinclination towards them. It was produced with the ambition of allocating a field to this vexing problem and assigning it a name. If the latter had been envisioned at the incipient point, meaning at the beginning of the production of the material, in light of the object loss that is always at work in the medium of the exhibition as well as in the medium as such, it was later rearticulated with regard to its own productivity: not “productivity” in the sense of the productivity of the lack that would compensate for the lost object, but in terms of the productive absence of the sign’s depth. Hence, the material ceases to be a mere failed representative and commences to occupy heterogeneous positions in the representational dispositif. The representativeness of the sign is thus dispersed among a multitude of references, which then acquire an utterly productive character.

In reviving the deferred material, the project of this exhibition does not recur to its latent content (it does not return to the material in order to exhaust what was left unexploited), but to its productivity. There was nothing concealed in the material pertaining to the depth of meaning, and for that reason, nothing can be revealed in this re-actualisation. What is enabled by both the temporal and institutional shift of the gaze upon the deferred material is the tracing of the references and connections between its elements. These elements do not offer themselves up to interpretation as representatives of depth, but as stimuli for further thought. Therefore, the thought does not precede the work, but is rather thought through it.

Hence, it becomes increasingly more difficult to ponder on representation as a metaphysical concept, whilst it is nearly impossible to perceive the sign as a *stockpile* of meaning that needs to be rediscovered.

1 A certain work was conducted on the material (authorial and curatorial), whilst the material as such was subjected to the capturing of material within the boundaries and edges of the artwork. Working on the material is, at all times, also the acquisition of the material in the work. However, the former is somewhat indifferent towards the work as a whole and permits the entirety to appear from behind.

The shift of the gaze has led to an irreversible shift in the concept of representation, ergo, towards the shift in the problem, from which my work derives, and the work of the exhibition curators. The representation immediately becomes an entirely material concept. It is neither about the materialism of the fragment and the whole, nor is it about the realism, but about the materialism of the play. Yet, the thinking play we are exercising upon the material cannot be a free play of transference and reference, since the latter always demands the entirety of rules, meaning a specific metacontext in which the play is carried out. It is a game of persisting along blind alleys that never deliver us to the entirety of work, to the coherence of experience, or to the wholeness of the story. The understanding, interpreting, or thinking of the material is, in each of its iterations, confronted with a certain *a priori*, provided by the local and historical context. However, thinking entangles the latter in its own self-referentiality, only to start the thinking process again. ●

Translation: Žan Korošec

→ **Voranc Kumar** (1990) is finishing his studies in Sculpture at the Academy of Fine Arts and Design (ALU0) and a two-discipline study programme in Philosophy and Sociology at the Faculty of Arts in Ljubljana. His practice spans between visual art and scenography. He participated in group exhibitions: *What is Learning?* (Media Nox, Maribor), *On Time* (Škuc Gallery, Ljubljana), *Transform* (Constantin Brancusi Gallery, Bucharest). Since 2017, he has been a member of the Šum Journal editorial board.

VORANC: I wanted something to transition from shot to shot, basically from that one, right, to this one, right...

TIA: Oh...

VORANC: Well, cause... How should I put it... Always... One's always lacking something that the other one has...

TIA: Yes, yes... True that...

VORANC: You need to always... When you're watching one... You can't... You're always bothered by that other one... Well, you can't see the whole thing, can you...

TIA: Yes, yes...

[...]

VORANC: I had this whole idea to... I had... I had this idea to [...] We discussed this with Marisa yesterday, then this idea developed on. So basically, next week, I could arrange for... a screen, or something. Some computer in the other studio... Where coffees from last week would be screened.

TIA: Oh my... Hahahaha.

VORANC: I mean that... Basically, you'll have coffee there, I dunno... coffee on Monday... I dunno... Let's say for this Monday. Not this one. What's today, Wednesday... Next Wednesday it will screen there, right, get it...

TIA: Awesome.

VORANC: Then at the end, I thought I'd have this, basically... [...] Marisa said she thinks everything might be too deconstructed... To have three mediums, right, three screens, for each camera its own...

TIA: Yes, yes...

VORANC: More like... Let's say I'd have two screens here, then a projector in that studio, which would project this whole big picture, right... Essentially, I'd have, I'd have... Fragmentary action, right... Like a bridging element, right, you know?

TIA: Aha...

VORANC: But then, it's true that I'd need to have an insanely interested viewer who would even get this...

TIA: Yeah... Hehehe.

The Frame and Its Object

→ Rok Benčin

We often speak of the anxiety that is supposedly triggered by a blank page or canvas. How to interfere with the whiteness, disturb the void, decide on a single path, a move amid the infinitude of options? What is the thing that actually infuses us with anxiety? Gilles Deleuze gave a famous critique of the aforesaid sensation in his book on the painting of Francis Bacon: we are never genuinely confronted with the emptiness, but with clichéd possibilities that are imposed upon us, amongst which we must first obtain this void, and with it, the space of creation. The problem acquires new dimensions, however, if we venture from painting towards photography, *en route* to contemporary artistic and curatorial practices, where instead of emptiness we encounter a baffling multitude of worldly objects that find themselves in the midst of artistic work and, eventually, in galleries via the transfer of certain treatments, media, and discourses. The impending task is no longer how to fill an empty frame, but how to contain the wholeness of the world within a specific one. If, following Jacques Lacan's thought, we assume that anxiety is not instigated by the void, but by the emergence of a special kind of object in the place where we anticipate a lack, anxiety may have been prompted

by the frame itself and thereby by an indefinite object, which the frame adds to the sensible.

Gérard Wajcman dedicated one of his books to an excerpt from Alberti's essay *On Painting*, which has become a popular catchphrase: that a painting is like a window on the world. Another cliché? Just like the one concerning anxiety before an empty canvas? The actual revolutionary nature of Alberti's comparison can only be understood, claims Wajcman, if we consider that, in his time, windows were not designed to be square openings through which one could look out. Therefore, the comparison is not about a simple metaphor according to which paintings would imitate windows since, in Alberti's time, it is painting that established the example to be followed by the windows. Nevertheless, a more precise reading of Alberti's words does not only lead to a turn in the spontaneous perception regarding the relationship between the painting and the frame, but also between the painting and the world. Wajcman writes that the question of the window frame or the painting's edges is a question about the birth of the world itself as representation: the frame provides the structure for what we perceive as the world.

The frame-induced anxiety can therefore be interpreted in two significantly differing ways. If we adhere to the perception that the world is an all-encompassing whole, then anxiety is caused by the necessary limitation implied by the frame structure. If, however, we abide by Wajcman's conclusions, we may say that the act of setting the frame puts us in front of the fact that beyond the multitude of frames, there is no totality, no world.

The discrepancy between the representation and the represented, form and subject matter, frame and object, has been stimulating thought on art ever since Hegel. In his lectures on aesthetics, which he explicitly formulated as the philosophy of art, Hegel defines the artistic ideal – the sensible presence of the concept as a stage on the way to its own

absoluteness – as a perfect match of the image and the depicted, or, as a direct unity of the concept and its sensible appearance. He finds the model of this adequacy in Antique art, in a statue of a Greek god, whose blissful indifference towards the external world corresponds to the aesthetic distance of art itself. However, Hegel discovers that the very same indifference that he attributed to these Greek statues, in which the most substantial content meets the most exquisite form, can also be found in 17th century genre paintings, which exhibit nothing more substantial than poor infants carelessly carving a melon in the street, or old men smoking in a tavern clothed in filthy rags. Hegel writes that it is precisely in these paintings, in which the most trivial things are portrayed, that pure appearance as the condition of the artistic ideal can emerge. Hegel thus stumbles upon a paradox: the importance of the object and its adequacy to the frame are rendered as the artistic ideal, and yet, this ideal is enabled precisely by the independence of the frame and the object's complete indifference.

The development of philosophical thought on art, which accelerated roughly one hundred years after Hegel's lectures, can be read as a response to this paradox. The defence of literary realism against the alleged formalism of modern art by Georg Lukács can be seen as an attempt to preserve Hegel's ideal through the prism of materialism: a comprehensive display of social totality and historicity dictates and demands a well-structured narrative form, concentrated on what is essential in a given situation. Lukács, however, already notices deviations within realism itself. With Zola and Flaubert, superfluous, detailed descriptions of objects disrupt the logic of a narrative arc. Getting too close to the objects reveals their indifference and thereby twists the realistic ideal into its formalistic opposite.

In response to the collapse of the ideal of adequacy, a great portion of the 20th century aesthetic thought has, in one form or another, pursued the idea that genuine artistic expression is exactly the expression of

an object that tries to break free from the frame. Here originates the obsessive critique of representation that can be traced, in various forms, to many philosophers and theoreticians. What is at stake here is not merely that we should not stop thinking about art in terms of imitations of reality; the problem is that reality itself is representatively structured within transcendental frames that confine possible experience. These frames can be rebutted by art leading us to real experience, to the expression of being or life, to the immediacy of affections and becomings.

The problem of the frame's relation to the object within it and to the outside world can also be detected in canonical discussions on photography. Roland Barthes and Susan Sontag claim that a photograph must compensate for its direct relation to the object by terminating the connection of the depicted object to the world. The pointing of the camera is a matter of sheer arbitrariness and contingency, whilst the framed object cannot be subsequently reintegrated back into the whole. Any object is at the camera's disposal, but only on condition of complete fragmentation. A counter viewpoint regarding photographic arbitrariness is presented by Jacques Rancière who links it with the democratisation of sensible coexistence typical of the so-called *aesthetic regime of art*, which is based on the abandonment of the hierarchy of imitating worthy subjects and corresponding forms of expression. The alleged world fragmentation becomes a metonymic chaining of moments that are exempted from the dominant construction of temporality and imply a displacement of the frames that determine our experience and understanding of the world.

Therefore, does the frame always require casualties, losses? Or, can it be treated as something productive? Theodor W. Adorno's *Aesthetic Theory* illustrates this dilemma assiduously, suggesting that the form of an artwork is an extension of the social principle of domination or the mental principle of identity that exerts violence upon the sensible material. The work of form is the work of selection, exclusion, restriction.

The form is marked by melancholic loss because of everything that goes to waste as a result of the enforced frame. Nevertheless, according to Adorno, form is the only bearer of truth in art, with its ability to express the “non-identical” i.e. an expression of something that could avoid the principle of identity and indicate a world without domination. The formal framework of art enables separation from reality and hence the identification with the non-identical. The form's actual object is not a lost object that falls out of the frame, but that precise, indefinite object that could not be attained without the violence of formal framing.

A second option, of resolving Hegel's paradox, does not promote the object's liberation from frames but the frame's liberation from objects, thus advocating an exhaustive affirmation of the indifference, which Hegel himself discovered, but evaded, and which unexpectedly reappears in debates about photography. One of the sources of this line of thought can be perceived in Flaubert's notorious letter to Louise Colet, in which he states that his literary ideal is “a book about nothing” – a book whose consistency is constituted by its very style alone. In Flaubert's view, the style becomes the frame that facilitates an absolute manner of seeing things, one that no longer distinguishes between important and irrelevant objects, whilst relinquishing all formal criteria that would otherwise determine the suitability and quality of the style in advance. Consequently, the frame becomes self-determining, absolute.

Is style, as a linguistic frame, something purely formal? Or, does it delineate the form's ability to produce its own object? In accordance with this dilemma, the primacy of the frame can be understood in several ways: in line with the modernist affirmation of artistic autonomy as a mode of exploring the possibilities of various media; or, for example, in the direction of aesthetic regime of art, as described by Rancière, for whom the inadequacy of representation does not dictate the imperative of its end but a source of singular displacements and nexuses that permit a modern artistic expression beyond bare

autonomy. The key dilemma is not one between the frame in its restrictive relation to the captured objects and the frame in the sense of a completely autonomous play. The absolute frame is neither only in a relation to objects that it frames, nor is it purely self-referential, since it produces a special kind of object, in relation to which it is immanently affected. This evasive affect, bound to some indefinite object, added to the sensible by the frame, is the entity that can supersede the anxiety of framing. ●

Translation: Žan Korošec

→ **Rok Benčin** (1984) is a Research Fellow at the Institute of Philosophy of the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) and an Assistant Professor at the Postgraduate School ZRC SAZU. He has published numerous articles and forewords in the field of contemporary philosophy, with a focus on aesthetics and ontology. He has written the monograph *Monadless Windows. Aesthetics from Heidegger to Rancière* (ZRC Publishing House, Ljubljana 2015).

Ana: Do we need to be quiet?

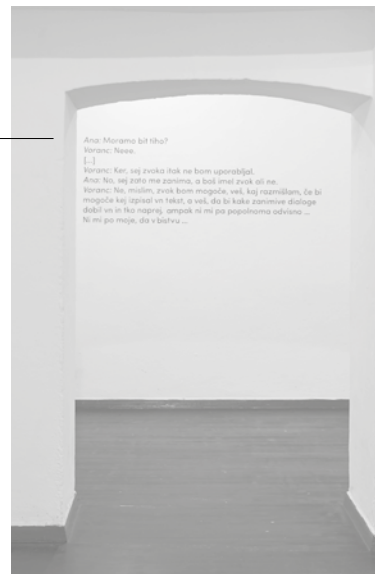
Voranc: Naah.

[...]

Voranc: Cause, I'm not gonna be using sound anyway.

Ana: Well, that's why I'm curious, will you have sound or not.

Voranc: No, I think, the sound should maybe, you know what I'm thinkin', if I'd maybe transcribe some of the text. You know, to get some interesting dialogues out of it, and all. But I'm not totally hung up on it... It's not my style, to basically...



→ **Transcript excerpts**

Voranc: Sej zvok se cenzurira, hehehe.

█ Aja, to snemate?

Voranc: Zvok se cenzurira, sem že zmenjen.

█ To vn vrž ...

Voranc: Ja sej, ne, zvoka sploh ne bo, pogovora ne bo.

█ Okej.

Voranc: Zato, ker mislim, potem bi, lahko samo pii, pii, pi, pi, pi.

Tia: Hahaha.

█ Sej, ampak to samo takrat, k sm jst natr v letniku?

Voranc: Ne, sej tudi, ko smo mi, brez skrbi.

Tia: Hahaha.

Voranc: The sound will be censored anyway, hehehe.

█: Oh, you're recording this?

Voranc: Sound is censored, it's already been agreed.

█: Get rid of this...

Voranc: Yeah, well, no. There won't be any sound, no conversation.

█: Okay.

Voranc: Cause, I think, then it would just beep, beep, bee, bee.

Tia: Hahaha.

█: Alright, but this is only when I'm in the studio?

Voranc: No, also when we are. No worries.

Tia: Hahaha.

[REDACTED]

Voranc: The sound will be censored anyway, hehehe.

[REDACTED]: Oh, you're recording this?

Voranc: Sound is censored, it's already been agreed.

[REDACTED]: Get rid of this...

Voranc: Yeah, well, no. There won't be any sound, no conversation.

[REDACTED]: Okay.

Voranc: Cause, I think, then it would just beep, beep, bee, bee.

Freud and Objectivity

→ Tadej Troha

As with any endeavour whose ultimate aim is not merely to behold the objective situation but to intervene and alter its course, psychoanalysis too would prefer to follow the standard scientific approach in which the objective account of a given situation always comes first. However, despite having no real aspiration to do so, it established itself in its beginnings as the critique of that order. Well before it genuinely understood its specificity, it was instituted as a critique of the classical medical template according to which the ideal curative is feasible only on the basis of preliminary, and most optimal, diagnostics.

In other words, a decision would not stem from a previously produced theoretical foundation but instead demanded the reversal of the standard order. If psychoanalysis had resisted diagnostics, if it had opposed the application of abstract categories to concrete cases, the reason was that its genuine object – a specific stage in the development of a certain psychic affection – always entered the analysis accompanied by a more or less banal human persona that refused to withdraw, in the delusion that the proceedings were about it. The patient's "own" psychic affection was being either

excessively propelled into the foreground or persistently concealed in the background – in either case, it believed that nothing could unfold without it.

In a certain manner, the patient was clearly right – and Freud was well aware of that too. A persona, who was essentially nothing more than an embodiment of the superficial blather of the voiceless actual object, could simply be silenced or at least convinced to reduce its speech to a minimum and, in this way, approach the ideal of self-diagnostics as much as possible. However, being aware of the ambiguity of the situation, Freud opted for the opposite strategy. Although he was conscious that the patient speaks solely to obscure the view on the object of his true interest, he urged the patient to speak more, to speak even more freely, to completely yield to its basic intention of shrouding the reality. Consequently, Freud soon renounced his ambition of simply extracting the object of his interest from the seemingly irrelevant human shell. And, if Freud wished to progress in spite of that, he needed to enable the concealment to transform into its opposite – to absorb the impersonal automatism inherent in the concealed actual object in the dictated absolute freedom. In this way, the search for the hidden content converted into the imitation of the hidden form: when the blabbering becomes truly automatic and driven by itself, it might begin to perform as an instrument of what is silent.

When Freud legitimised the seemingly optional blather as the sole means leading towards the real object, when he concurred that the babble of one or the other persona is inevitably entangled with universal findings, a new path of transmitting psychoanalysis to the public opened to him. Even before Freud, pathological instances had obviously been reported and have an extensive history. However, if the surface and depth imbroglia had been as crucial as it appeared, for the first time there emerged the possibility for the registry of a certain case history – if genuinely successful – to articulate the material of (new) science in everyday language.

But already with “Dora” – his first major case after the irrevocable dismissal of hypnosis that was shoving the regular, everyday babbling into the background – he encountered an utterly vexatious problem. If he had previously faced reproaches regarding potentially fictional abstraction, he now had to confront the opposite accusation:

No doubt it was awkward that I was obliged to publish the results of my enquiries without there being any possibility of other workers in the field testing and checking them, particularly as those results were of a surprising and by no means gratifying character. But it will be scarcely less awkward now that I am beginning to bring forward some of the material upon which my conclusions were based and make it accessible to the judgement of the world. I shall not escape blame by this means. Only, whereas before I was accused of giving no information about my patients, now I shall be accused of giving information about my patients which ought not to be given. I can only hope that in both cases the critics will be the same, and that they will merely have shifted the pretext for their reproaches; if so I can resign in advance any possibility of ever removing their objections.¹

¹ S. Freud, “Fragment of an Analysis of a Case of Hysteria”, in *id.*, *Pet analiz*, Društvo za teoretsko psihoanalizo (Society for Theoretical Psychoanalysis), Ljubljana 2005, p. 12.

Freud was very much aware of the inconvenient fact that in the context of sexual morality, psychoanalysis, which is evidently concerned with the field of intimacy in its search for the truth, becomes its greatest victim – but this does not indicate that he was in any way willing to renounce this specified morality. Scilicet, even though he tried to turn morality against itself, albeit he aspired to ascertain that he is being forced to publish the patient's intimate details by his “duties towards science”, which are “nothing else than duties towards the many other patients who are suffering or will someday suffer from the same disorder”², he agreed to the rules of medical discretion to a certain extent:

² *Ibid.*, p. 13.

I think I have taken every precaution to prevent my patient from suffering any such injury. I have picked out a person the scenes of whose life were laid not in Vienna but in a remote provincial town, and whose personal circumstances must therefore be practically unknown in Vienna. I have from the very beginning kept the fact of her being under my treatment such a careful secret that only one other physician – and one in whose discretion I have complete confidence – can be aware that the girl was a patient of mine. I have waited for four whole years since the end of the treatment and have postponed publication till hearing that a change has taken place in the patient's life of such a character as allows me to suppose that her own interest in the occurrences and psychological events which are to be related here may now have grown faint. Needless to say, I have allowed no name to stand which could put a non-medical reader upon the scent; and the publication of the case in a purely scientific, and technical periodical should, further, afford a guarantee against unauthorized readers of this sort.³

³ *Ibid.*

Nevertheless, the more his own theory of sexuality became clear to him, according to which no barrier can be erected between the intimacy of sexual secrets and the surface of the ostensibly innocent everyday life, the grander was his scepticism concerning the meaning of this endeavour. This shift is most accurately captured by a passage from the introduction to the analysis of "Rat Man", which was published a few years later:

I cannot give a complete history of the treatment, because that would involve my entering in detail into the circumstances of my patient's life. The importunate interest of a capital city, focused with particular attention upon my medical activities, forbids my giving a faithful picture of the case. On the other hand, I have come more and more to regard the distortions usually resorted to in such circumstances as useless and objectionable. If the distortions are slight, they fail in their object of protecting the patient

4 S. Freud, "Notes Upon a Case of Obsessional Neurosis", in: *id.*, *Pet analiz*, Društvo za teoretsko psihoanalizo (Society for Theoretical Psychoanalysis), Ljubljana 2005, p. 231.

from indiscreet curiosity; while if they go beyond this they require too great a sacrifice, for they destroy the intelligibility of the material, which depends for its coherence precisely upon the small details of real life.⁴

On one hand, facing an irreversible compromise gradually stripped Freud of the motivation to continue betting on the comprehensive record of his analyses. On the other hand, it is possible to say that the morality-induced blockade also triggered the modification of inner dynamics pertaining to forthcoming psychoanalytical treatments. The inability to transfer each particular case to the public in a completely objective manner was replaced with an inward turn – with the effort to adhere to the creation of the treatment's singular objectivity. And that is precisely what forms the core of the "primal scene" concept, of a constructed ahistorical point that might not have occurred in the external reality but had indisputably and irrevocably transpired in an analytical situation. And it is no coincidence that the concept stepped right into view in Freud's last great account, in the analysis of "Wolf Man".

What was argued at first was that they were not realities but phantasies. But what is argued now is evidently that they are phantasies not of the patient but of the analyst himself, who forces them upon the person under analysis on account of some complexes of his own. An analyst, indeed, who hears this reproach, will comfort himself by recalling how gradually the construction of this phantasy which he is supposed to have originated came about, and, when all is said and done, how independently of the physician's incentive many points in its development proceeded; how, after a certain phase of the treatment, everything seemed to converge upon it, and how later, in the synthesis, the most various and remarkable results radiated out from it; how not only the large problems but the smallest peculiarities in the history of the case were cleared up by this single assumption. And he will disclaim the possession of the amount of

*ingenuity necessary for the concoction of an occurrence which can fulfil all these demands.*⁵

The primal scene – being an element to which the complete analysis converges and which, strictly speaking, is invented neither by the patient nor the analyst, but by the analysis – is by no means a triumph of retrospection. It is not a triumph of revisiting the past and it is definitely not a decline from Freud's basis, i.e. from the fundamental rule of psychoanalysis, the rule of the dictated freedom of babble. Freud never chases objectivity with an insistence on the position, with an in-depth drilling into the stationary situation. After the initial attempts with hypnosis, he forsook the belief that when dealing with psychology it would be conceivable to establish laboratory conditions, which would unveil a past that is pure, unmediated, and independent of the present. However, all of this does not imply that psychoanalysis gambles on the perpetual forward motion, on a chain of associations with no final aim. The blather cannot be terminated from the outside, since it can only be stopped by itself. It is rendered speechless only after it has fully indulged itself in the automatism, once its forward momentum has refabricated the binding and mute past – and taken it upon itself. ●

Translation: Žan Korošec

5 S. Freud, "From the History of an Infantile Neurosis", in: *id.*, *Pet analiz*, Društvo za teoretsko psihoanalizo (Society for Theoretical Psychoanalysis), Ljubljana 2005, p. 417.

→ **Tadej Troha (1979)** is a Research Fellow at the Institute of Philosophy of the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU). He has authored numerous scientific articles in the fields of psychoanalysis, political philosophy, and literature. He has also written two scientific monographs: *Niti čudež niti čudež (Neither a Miracle nor a Miracle, 2010)* and *Intevencije v nepovratno (Intervening into the Irreversible, 2015)*, both published by the Society for Theoretical Psychoanalysis, Ljubljana.

→ Script // *First Coffee 13 March 2014*

PAGE IV

SCHEM OF STUDIES FOR MATHS/SCIENCE FROM HANDED - JUNE

Students in Section No. 10, Yashwantrao Chavan, New, Pimpri
Municipality is doing a project on the topic of 'The Role of
Mathematics in our life'.

Students are doing a project on the topic of 'The Role of
Mathematics in our life'. They are doing a project on the topic of
'The Role of Mathematics in our life'. They are doing a project on the
topic of 'The Role of Mathematics in our life'.

First Coffee 13 March 2014

The project is done by the students of the school. The project is
done by the students of the school. The project is done by the
students of the school. The project is done by the students of the
school.

By

Voranc Kumar

Yashwantrao Chavan, New, Pimpri
Municipality, Pimpri

What is your name? My name

Live dialogues

My name is

NAME

NAME

NAME

My name is

NAME

My name is

NAME

My name is

NAME

My name is

NAME

NAME

NAME

NAME

→ Script // *First Coffee 13 March 2014*

SCENE 01:

SCENA 01: ATILJE POD MENTORSTVOM PROF. BARŠIJA - JUTRO

Prisotni v letniku so: Voranc, Tia, Urška, Ana. Poleg profesorja je danes na kavo prišel tudi sosednji Model iz sosednjega ateljeja.

Atilje dovtolpno ljubavna svetloba. Študentje se za drugo kafilajo v letnik. Voda za kavo se že greje na kuhalniku. Med študenti se razvaja pogovor o razni raznih šolskih temah.

Voda zavre, profesorji se pripravijo na kavo. Študentje se pripravijo na kavo. Študentje se pripravijo na kavo.

SCENE 01:

STUDIO UNDER THE MENTORSHIP OF
PROF. BARŠI - MORNING

Students present in the studio:
Voranc, Tia, Urška, Ana. The talkative
Model from the studio next door is
also there for coffee. Cold morning
light is falling on the studio. One
by one, students are trickling in.
Water for coffee is already brewing.
The students are discussing various,
bizarre topics. The water boils and
Voranc stirs in several spoons of
coffee, and then brings it to the boil
three times before pouring it into as
many cups as there are people present.

Sound: WATER BOILING, POURING,
SPOON DURING STIRING, INDISTINCT
CONVERSATIONS

→ Script // *First Coffee 13 March 2014*

VORANC:

Who wants sugar? Anyone?

URŠKA:

I'd like some sugar.

MODEL:

Me!

TIA:

None for me.

ANA:

I'd like a teaspoon.

VORANC(annoyed):

You don't say.

Who wants sugar?

MODEL(enthusiastic):

I want it.

VORANC: Three.

ANA: Me!

VORANC: Four.

FADE OUT

FADE IN

→ Script // *First Coffee 13 March 2014*

SCENE 02:

STUDIO UNDER THE MENTORSHIP OF
PROF. BARŠI - MORNING

A few minutes later the students are animatedly gathering around the table with the cooker on it. Everyone wants their cup of coffee and everyone has their own requests.

Sound: INDISTINCT CHATTER,
SHUFFLING OF CERAMIC TABLEWARE

VORANC (annoyed):
And who wants milk?

TIA:
I want it!

URŠKA:
Me!

MODEL:
Me.

Sound: MILK POURING

ANA:
None for me! None for me.

VORANC (distrustful):
None for you?

→ Script // *First Coffee 13 March 2014*

ANA (calm):

I won't have it.

MODEL:

Always someone who doesn't want it.

VORANC (confused):

Wait, wait. Now I'm confused.

Now one doesn't have sugar...

ANA (loud, so everyone hears her):

Say yes if you want milk.

VORANC (grumbling to himself):

...One doesn't have sugar, one now
without milk too...

TIA:

Mine's the one with no sugar and
with milk.

MODEL:

I'm universal.

I'll have both!

URŠKA (melodic):

Me too!

ANA:

Just sugar for me.

→ Script // *First Coffee 13 March 2014*

VORANC (friendly at first, but again becoming nervous towards the end):
You're without... just sugar? Well, I hope I did everything right, otherwise, well, whatever...

ANA (somewhat in the background):
Can I take this from you?

URŠKA:
Yes, of course.

MODEL (curious):
But, once again... Hey, I'm sorry, but have you always been sewing, or did you come up with it now?

ANA (in the background):
Ta-daaaaaaa.

TIA (disinterested):
Now... I think.

ANA (in the background):
How are these drawings?

MODEL (with the same amount of interest):
Isn't this that... that you had sewn when you were little?

→ Script // *First Coffee 13 March 2014*

ANA (in the background):

More and more black.

TIA (bored/annoyed):

No.

FADE OUT

FADE IN

SCENE 03:

STUDIO UNDER THE MENTORSHIP
OF PROF. BARŠI - MORNING

Impatient students finally receive
their first cup of coffee. Voranc's
announcement provokes excited
reactions in the studio.

VORANC (impatient):

There! Come get them!

Sound: STEPS, CUPS SHUFFLING,
TALKING

ANA (among all the talking by
others):

Which one is mine? This one?

TIA (extremely disappointed):

It's so small.

→ Script // *First Coffee 13 March 2014*

ANA (enthusiastic):

Good coffee! Good coffee!

VORANC (yelps):

Now you ruined the suspense!

ANA(just as happy as previously):

There can't be suspense every day. Cuuut!

VORANC:

Look! Tia is pouring her coffee.

I fucked up!

TIA (grumbling to herself):

I really need enormous quantities of this.

VORANC (teasing her):

You don't say! This only shows that
you're no good for school, no?

TIA (surprised/angry):

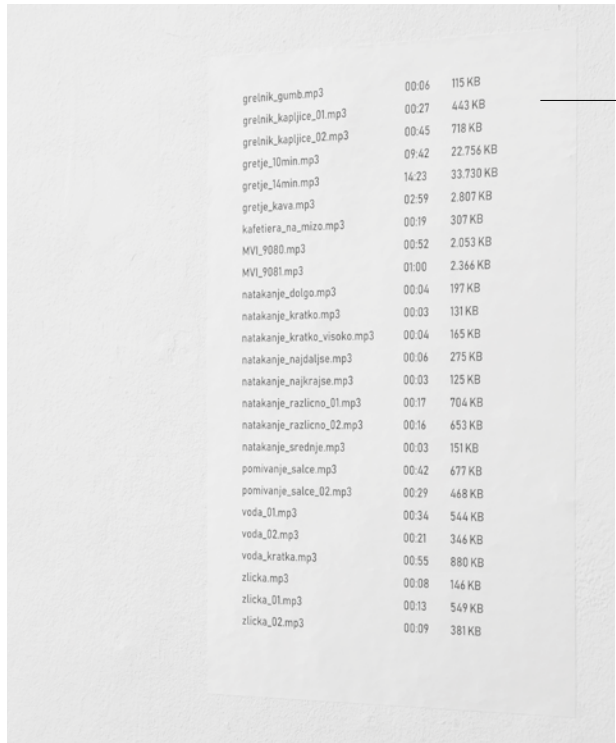
How am I no good for school? I'm the most
diligent, always working! True, lately a
bit less...

VORANC (cuts Tia off):

Hey, can you turn that camera off?

Sound: CAMERA TURNED OFF

CUT OUT



grelnik_gumb.mp3	00:06	115 KB
grelnik_kapljice_01.mp3	00:27	443 KB
grelnik_kapljice_02.mp3	00:45	718 KB
gretje_10min.mp3	09:42	22.756 KB
gretje_14min.mp3	14:23	33.730 KB
gretje_kava.mp3	02:59	2.807 KB
kafetiera_na_mizo.mp3	00:19	307 KB
MVI_9080.mp3	00:52	2.053 KB
MVI_9081.mp3	01:00	2.366 KB
natakanje_dolgo.mp3	00:04	197 KB
natakanje_kratko.mp3	00:03	131 KB
natakanje_kratko_visoko.mp3	00:04	165 KB
natakanje_najdaljse.mp3	00:06	275 KB
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natakanje_razlicno_02.mp3	00:16	653 KB
natakanje_srednje.mp3	00:03	151 KB
pomivanje_salce.mp3	00:42	677 KB
pomivanje_salce_02.mp3	00:29	468 KB
voda_01.mp3	00:34	544 KB
voda_02.mp3	00:21	346 KB
voda_kratka.mp3	00:55	880 KB
zlicka.mp3	00:08	166 KB
zlicka_01.mp3	00:13	549 KB
zlicka_02.mp3	00:09	381 KB

→ List of subsequently recorded sounds of the studio (*foley*)

heater_button.mp3	00:06	115 KB
heater_drops_01.mp3	00:27	443 KB
heater_drops_02.mp3	00:45	718 KB
heating_10min.mp3	09:42	22.756 KB
heating_14min.mp3	14:23	33.730 KB
heating_coffee.mp3	02:59	2.807 KB
mocca_pot_on_the_table.mp3	00:19	307 KB
MVI_9080.mp3	00:52	2.053 KB
MVI_9081.mp3	01:00	2.366 KB
pouring_long.mp3	00:04	197 KB
pouring_short.mp3	00:03	131 KB
pouring_short_high.mp3	00:04	165 KB
pouring_longest.mp3	00:06	275 KB
pouring_shortest.mp3	00:03	125 KB
pouring_different_01.mp3	00:17	704 KB
pouring_different_02.mp3	00:16	653 KB
pouring_medium.mp3	00:03	151 KB
washing_cups.mp3	00:42	677 KB
washing_cups_02.mp3	00:29	468 KB
water_01.mp3	00:34	544 KB
water_02.mp3	00:21	346 KB
water_short.mp3	00:55	880 KB
spoon.mp3	00:08	146 KB
spoon_01.mp3	00:13	549 KB
spoon_02.mp3	00:09	381 KB

Talks, Pamphlets (Commentaries, Reflections...) ¹

→ Jože Baršič

1

Talk on the Rounds of the Academy, Spring Term, May 2010

I seriously doubt the possibility of any major changes occurring at the level of the institution. I see the institution as a more or less unfavourable framework for the concrete actions of individuals. And such actions are the responsibility of either the students or the teachers. After all, they are the people that, apart from the administration and other non-faculty staff, constitute the academy. This is why I find all the seemingly minor differences so important – the otherness that occurs within formalized procedures as well as outside them.

A thing that seems particularly important is “connecting” these differences. In the beginning, there is similarity, which is helpful; in the stages that follow, however, there is the coexistence of conflicting positions which, in their non-unifying function, lead to rethinking. Let me stress: the idea is not, and should never be, to impose one approach, one formalization, one visualization. In the end it always turns out that the coexistence of differences makes otherness possible. Or in other words: it is important to take a militant stand on one's beliefs without losing sight of the fact that we are safe only when thinking about and standing up for the safety of the one taking the opposite position. This does not mean relativizing everything or,

¹ Published here are a selection of texts (the sixth in its entirety, the first and the fourth as extracts), written by Jože Baršič since 2010 and intended for manifest public reading, primarily during professors' visitations of years/studios at the Ljubljana Academy of Fine Arts and Design at the end of each semester, when students prepare their mid-year and final exhibitions. Pamphlets one and four have already been published on the occasion of Baršič's retrospective at the Museum of Contemporary Art Metelkova in a catalogue titled *Jože Baršič*, (ed. Tamara Soban), Museum of Modern Art, Ljubljana, 2013, where the first five texts were published in their entirety. The texts are available online: <http://jozebarsi.blogspot.si/> (Ed.)

as I said, imposing a single approach. Far from it – it means, above all, an even stronger conceptualization of diverse territories.

What is the thing I call militancy of thought, what is it that I am after? The coexistence of thought, of course. Coexistence with what? The point here is that thought is material, as material as any other material encountered at our institution. We could say: an idea is not a concept but an operation, an act that works in the material world, and as such, an act of radical desublimation – not of exaltation, not of transfixion, but of affirmation.

4

Talk on the Rounds of the Academy:

Affirmation and Sense, Spring Term, June 2012

[...] This year I have decided to take a different approach. I have spent far less time dealing directly with specific student works and focused more on teaching from the sidelines as it were. Two notions took center stage: *affirmation* and *sense*. I spoke about them at Friday lectures throughout the semester.

Starting something that will eventually evolve into one's artistic practice means starting to "think for oneself". Learning in this case is not just empirical mediation between ignorance and knowledge, but much more than that. One's entire body is involved in the learning process the whole scope of sensation and thinking. We could put it this way: knowledge is not accumulated dogmatic principles of knowing; rather, learning is thinking beyond thinking. Here "beyond" means the space beyond empirical knowledge, beyond the familiar and prescribed representation.

This "beyond" is not the realm of some childish imagination. I understand imagination in terms of the effort to arrive at thought, to arrive at something that matters to us and that for this reason makes sense to us. Of course, it is necessary to be aware of the conditions of defining sense that only originates in an environment free of sense and therefore

floating in the indefiniteness of senselessness. Sense is an event that happens or does not happen; it is not fixed, but rather a dimension. This does not mean that we cannot think about the sense of doing something. It is very important that students are aware of the paradoxes of sense and senselessness and operate with them. A thought that is contaminated with sense from the start can only produce sterility, ineffectiveness and dogma. Sense is uncompromised only when it comes close to a problem. A problem is closer to unformalized sensation than the linear process of "rational" thought. Summing it up very briefly we could say: sense = a problem. The questioning, deliberating, fantasizing triggered by a problem is what establishes the possibility of some inner logic, and thus, the sense of a solution.

A thing that really matters to a person is what has sense for them. It is the subject's encounter with a difficulty, a disruption, an irritation that causes a problem. Or: the reality of a problem is not restricted to familiar empirical knowledge but is closer to some ignorance; this not is only a negation to the extent that the solution is as yet unknown. It is operative in being the starting force: "it's necessary to start", or "something bothers me", or "I want to do something differently". The affirmation that replaces the not then becomes the driving force of thought and related practice. Affirmation is thus some kind of premonition... a premonition of a solution? Premonition speaks of the fact that the operation "problem-idea" is unconscious, outside empirical knowledge, outside conscious thought, and non-representational. And only as such it enables a student to work independently as an artist, which is, after all, our goal at our institution.

6

Talk Accompanying a Student Sculpture Exhibition:

What is learning?, November 2013

What I find most interesting as a mentor are the procedures, methods, and practices that are supposed to qualify a student for whichever

profession after the conclusion of their schooling. Whether pursuing the path of a professional artist, whatever that means, or of someone who operates in a non-artistic environment, they still continue to use the ways and practices of creativity – perception/observation/seeing, and other associated sensibilities – acquired at art school.

Learning, and a school environment, which is in principle a privileged place of learning, is a much more complex matter than solely being a transfer of knowledge. It is not mere empiricism, or the acquisition of dogmatic principles, skills, or knowledge, or an activity that can be supplanted by intensive reading of books.

In simpler terms: learning is a blending of bodies that facilitates encounters and consequently also arguments, conflicts, which can, in turn, prove to be key in disassembling the old and assembling the new views regarding whichever subject. School is, therefore, a space of possibilities of interaction between teacher and students, a teacher and a student, or among students themselves. The latter is of paramount importance in an art school environment. It enables the students to observe the work of others and compare it to their own work, confront their environment in the form of comments, questions, raise doubts, and defend their position. It is important to accept these encounters and to be receptive to them. Thinking, which Deleuze directly associates with learning, is an encounter, which then forces us to think. The encounter, namely, is always an encounter with something we do not recognise, something that in turn wakes our curiosity – *inquisitiveness* is a characteristic of numerous animals, and children, but is often smothered by dogmatic thought processes demanded by institutions later in life.

It is not about a consensus on what art is or a consensus on a proper formalisation of contents. A creative collective is not consensual, but rather a space that guarantees and enables constructive arguments, differences, and discrepancies among practices. It is a coexistence of conflict, which does not point to a relativisation of everything, instead, it

is the individual views that reactivate, mobilise, re-actualise and remodel themselves through disagreement.

Naturally, it is not only about the blending of bodies. It is about the possibility of encountering anything, be it unpredictable urban/natural environments, subjects or objects, or practices that, at first glance, certainly do not appear to belong to the field of art. School is also a place that creates nonsense, which can only acquire meaning retroactively – through procedures addressing their specific issues. Authorities greatly desire the direct effects from the knowledge that is to be transferred in school. Yet, school is mainly about learning to think, which is obviously not just rationalisation or empiricism, but also imagination and further on, a formalisation of most peculiar connections. Art has no direct effects; it is a halting of sorts, a creation of an empty space that could, in the future, be filled by a differently operating society. Of course, I am not fully convinced of such an ambitious idea of what art is. As it should be. ●

Translation : Tamara Soban (1, 4), Matic Šavli (6)

→ **Jože Baršič** (1955) is a professor at the Department of Sculpture at the ALUO (Academy of Fine Arts and Design Ljubljana). His art practice spans from the deconstruction of the sculptural object in the mid-1990s, to the use value of an artwork, as well as its social and relational worth, to his later more conceptual works.

Nekaj minut kasneje.

Zbornik, ki spremlja končno razstavo 16. leta Šole
za kuratorske prakse in kritiško pisanje Svet umetnosti

A Few Minutes Later.

Anthology – Appendix to the Final exhibition
of the 16th Generation of World of Art,
School for Curatorial Practices and Critical Writing

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A Few Minutes Later.
Final Exhibition of the 16th Generation of World of Art,
School for Curatorial Practices and Critical Writing

Galerija Škuc // Škuc Gallery
15. 5. 2018–7. 6. 2018

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