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The Sliding *I* in Ivan Faktor's Work:
Between Factography and Fiction

Abstract

The text focuses on the coherent subject category deconstruction procedures in the works by contemporary Croatian artist Ivan Faktor. Fritz Lang's cinematic opus exists as a permanent referent in Ivan Faktor's multimedia works produced during the last two decades. In the procedures of the works articulation based above all on the principles of editing and coincidence, Faktor appropriates certain Lang's motifs bringing them into relation with the details of his own biography. In the consequent resemantisation processes a position of the first person singular becomes the sliding territory, the interrogative mode of being that challenges the meaning of history and identity concepts, redefining the notion of media in a sense of a complex social institution.

Key words

identity, medium, coincidence, editing, sound, resemantisation, history, memory, subject, projection

The cinematic opus of Fritz Lang can be identified as a permanent referent in the artistic practice of the Croatian experimental film-maker and multimedia artist Ivan Faktor. Discursive space of Faktor's works is structured by way of perceptibility of coincidence and editing. *Fritz Lang und Ich* is the indicative title of his multi-media installation and its pertaining performance dating from 1994, which itself explicitly denotes the register of basic coincidences. The point in question is the number 4: the last digit in the number defining the year. To wit, Fritz Lang arrived in the United States of America in 1934, having left Germany in July 1933, on the evening of the same day that Goebbels, the then Minister of Propaganda for the German Reich, offered him, at the personal directive of Adolf Hitler, the leading position in the German film industry. Paradoxically, Lang's film *The Last Will of Dr. Mabuse* in which a fictive character of a pathological killer utters Nazi slogans, was banned as soon as the Nazis came to power, while the title of his 1931 film, *Mörder unter uns* (*A Murderer Among Us*) had to be changed. Lang renamed the film *M*, and added a subtitle: *Eine Stadt Sucht Einen Mörder* (*A Town Searches for a Murderer*).

From 1994 to this day Ivan Faktor has used that same subtitle for several of his works. The first in the sequence comprised nine video-stills showing captured scenes of the empty streets of Osijek taken at night in the late autumn of 1991 during a bombing raid on the city. It is in these photographs that dialogues from the film, *M*, first appear as titles. Later on the same photographs were used in Berlin as a structural element for the work entitled *Berlin ⇔ Osijek: Eine Stadt Sucht Einen Mörder*.

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It is on those lines of coincidences that I wish to point out that in 1936, the year in which Lang was making his film *Fury* in Hollywood, Walter Benjamin wrote his famous paper *Work of Art in the Age of Mechanical Reproduction* in which he explicitly warns of the modalities of aesthetisation to suit the needs of fascism.[1] The text was written in Germany, the land from which Lang escaped once he had realized that the Führer viewed the author of the *Metropolis* as the "man to make a national-socialist film."[2] In the last decade of the 20th century, Faktor's city of Osijek became the victim of urbicide inspired by another example of National Socialism. And that urbicide was to become the motif of almost all Faktor's works produced in last two decades.

Lang never ceased stressing that each movement of the camera must have a strictly defined reason. He demanded that, whenever possible, his cameraman should film in a way which enables the public to observe from the position of the main character, thereby identifying with him. Or, as Lang said, "suffers with him."[3] Like Lang's camera, Faktor's editing also has clear reasons, but what he deliberately omits to make clear is the position of the main character, or rather identifying somebody or something that could be characterized as the main character. And it is this eluding position that is the factor which complicates the process of equation, identification or, if you will, the definition of the notion of identity.

Faktor's film *Das Lied ist aus*, edited in 2002, has been dedicated to Fritz Lang and Marlene Dietrich. The title is identical to that of a hit song by the famous film star, and its sound track provides the sound background to the signing-off of Faktor's film. The sound recording used in the video installation *Sao Paulo ⇔ Osijek: Eine Stadt Sucht Einen Mörder* (2002) incorporates the voice of Marlene Dietrich, i.e. her song *Ich habt noch einen Koffer in Berlin*, while the photograph of the actress who left her native Germany in 1933, and who throughout the war appears as a "guest artist" on different battlefields singing for Allied troops in English, is the structural element of Faktor's multi-medial installation *Fritz Land und Ich*. Why?

In 1952, Fritz Lang made a film in Hollywood entitled *Rancho Notorious*, in which the main female role – the character of Altar Keane – was played by Marlene Dietrich. In one of the sequences Altar speaks the names of outlaws pursued by a posse. One of those outlaws is called Jess Factor. The character, whose name is phonetically identical to the name of the author of *Fritz Lang und Ich*, could hardly be regarded as a minor character. In the film he is present through his own absence, at the level of a protagonist who is not seen but is mentioned. Here, I would like to return to Lang's insistence on a camera filming from the viewing point of the main character, and then raise the issue of what Faktor himself is doing in the process of establishing a relation between the name of Fritz Lang and the speaking position of the first person singular denoted by the German personal pronoun *Ich*. Which identity had been signified by the first person singular?

If I attempt to define the field of reference of Faktor's works through which the name and opus of Fritz Lang runs like a leitmotif, the concepts of space and media impose themselves as the crucial ones. The concepts which, due to their excess utilization within the discourse of critique and theory of art, have been worn more than thin and as such have practically lost almost all meaning. Space is, we know, a basic existential category, while at the beginning of the third millennium the fact of the media catalysation of what we call reality is totally undeniable.

According to the normative discourse of art criticism, Ivan Faktor would be a media artist – and here is another problematic notion – and that is art. By con-

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textualizing his work within the relation art–reality, I am primarily interested in media space in the sense of an existential category, or to be more precise, in the reality defined by the relationing of media space and historical time. It is in that very relationing that I see the backbone of Faktor's artistic procedure within which, instead of a specific meaning, questions on the modalities of the construction of meaning – among them the meaning of the concept of identity – are being articulated.

In the previously mentioned text, Benjamin concludes that within great historical periods the mode of sensory perception of a human community alters with its overall mode of life. The manner in which human sensory perception is organized – a medium in which it expresses itself – is not conditioned only by nature, but also historically.[4] Film footage, and particularly sound-film footage, provides a view that previously could never even be imagined anywhere. It represents a process which is no longer reducible to a standpoint whereby the filming device, the lighting equipment, the crew of assistants, etc. can be removed from the spectator's field of vision. Speaking about the illusionistic nature of a film scene, Benjamin calls it the nature of the second order, since it is the result of editing. The penetration of apparatus into reality in a film studio is so profound that the pure aspect of that reality, within which there is no foreign body of an apparatus, is the result of a particular procedure, or rather of a footage made by a specially positioned camera, and the process of editing. Unhindered by the apparatus the aspect of reality becomes its most artificial aspect, while the appearance of the immediate reality is but an illusion in the world of technology.[5] According to Benjamin, the characteristics of a film are not manifested only in the manner in which the man represents himself to the filming apparatus, but also how, with its assistance, he presents the world to himself. Film has enriched our perceptional world with methods that can be illustrated by methods of Freudian theory. Here, we have a camera with all its technical possibilities: its movements, its cuts and static images, its slow-downs and accelerations, its enlargements and reductions. Only the camera reveals to us the optically-unconscious, just as psychoanalysis revealed the drive – unconscious.[6]

The spatial disposition, i.e. the position of the devices for reproduction of a film image, in Faktor's installation *Fritz Lang und Ich* reminded me of Lacan's scheme of scopic register. Within the exhibition space, at two opposite sides, Faktor positions two 16-mm film projectors facing one another. Both projectors are showing the film *Rancho Notorious* – one from the beginning to its middle, the other from the middle to the end, with the film images appearing on walls behind each of the two projectors. Thus the projection device

1
Walter Benjamin, "Umjetničko djelo u razdoblju tehničke reprodukcije" (Work of Art in the Age of Mechanical Reproduction), in: *Estetički ogledi*, Školska knjiga, Zagreb 1986.

2
Fritz Lang, "Autobiography", quoted from the text published in the journal *Quorum*, No. 2/3, 1990, p. 638.

3
Lotte Eisner, "Metode rada i stil: Američko razdoblje 1934–1956" (Methods of Work and Style: American period 1934–1956), *Quorum*, No. 2/3, 1990, p. 648.

4
W. Benjamin, "Umjetničko djelo u razdoblju tehničke reprodukcije" (Work of Art in the Age of Mechanical Reproduction), p. 130.

5
Ibid., pp. 141–142.

6
Ibid., pp. 144–145.

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becomes visible within the projection itself, but the performative of the work cannot be reduced to that fact alone – which could be perceived in the sense of illustration of Benjamin's reflections on the character of reality. If we imagine the scheme of two beams of light which, having issued from the projector lens, are halted at the non-transparent projection surface marked by the position of the opposite wall, we can envisage a graph of two mutually intersecting equilateral triangles. A graph identical to Lacan's scheme in which the centre of a rhombus inscribed into the cross-section is marked by the position of an image, i.e. of the screen. In the process, the base of one triangle has been signified by the concept "subject of perception", and the base of the other by the concept "gaze". Explaining his drawing, Lacan says:

"Lower down I have drawn two triangular systems, which I have introduced earlier – the first is that which places the subject of perception in our place within the geometrical field, while the second is that which makes me an image. On the right-hand line is the tip of the first triangle, the point of a geometrical subject, and it is on the same line that I become an image under a gaze which should be entered at the apex of the other triangle. Two triangles are set one upon the other, as it in fact is within the effect of a scopic register."[7]

Furthermore, Lacan points out the fact that a screen establishes things in their status of the real, even at a simple perceptive level. If light takes control of us (he goes on to say) if, for instance, a beam of light guiding our gaze captures us to such a degree that it seems like a milky cone to us, and therefore prevents us from actually seeing what it is illuminating – the introduction of a small screen into that field, the aim of which is to distinguish that which is being illuminated but is not seen, casts a shadow – if one can put it that way – over the milky light and brings out the object it has been obscuring. At the perceptive level it is a phenomenon of the relation that should be seen in its essential function, while being fully aware that in its relation to desire, reality appears only marginally. It has to be pointed out that for Lacan the human subject is the subject of desire, and as such separates the function of the screen, playing it.[8]

I refer to Lacan's scheme and his explication of a screen because of an obvious coincidence of a conceptual type. In his performance *Fritz Lang und Ich*, Faktor puts himself in the place of Lacan's screen, that is to say in the geometrical centre of the intersection of two equilateral triangles perceptible in the form of the projector's milky light beam. Placed here in the role of the operator of a tripod-mounted video-camera, he is attired in the image of Ana Sebalj, a well-known homeless woman in Osijek – black coat, black woolly cap drawn down over his eyes, and sandals. Identification? Placed on pedestals on each lateral side of him are two TV monitors. One is showing three sequences from *Rancho Notorious* – needless to say, the three in which Jess Factors is mentioned. Edited between the frames is a frame from a 16-mm film made by Ivan Faktor, entitled *Prvi program* (*First Channel*, 1978); it is the frame that records the state of a TV screen without a picture – white noise. The other monitor is showing *Rancho Notorious* edited at different speeds. Displayed on the wall behind each monitor is a single photograph - a photogram from the film in which Dietrich speaks the name of Factor. While Lacan, relationalizing the concepts of reality, desire and screen, categorically claims that image does not operate within the field of perception – its purpose and effects lie elsewhere.[9]

The articulation of a question on the effects of an image can be found in the sub-text of Faktor's works entitled *Der müde Tod 1921–1998* (1998), and *15 Minutes for Nada Lang* (2000). *Der müde Tod* (*Weary Death*) is the title of

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Lang's silent film made in 1921. The appropriation of the title with the aim of relationalizing the media space and the historical time within which the construction process of identity signified by the first person singular – the personal pronoun *Ich* – is taking place, is explicated by the printout of time guidelines in the installation title itself. Photographs used in Faktor's *Der müde Tod* are the photographs of the video monitor screens reproducing the footages of portraits on tombstones made in the Osijek and Vinkovci cemeteries. The names of the deceased, their dates of birth and death, are entered into individual images by way of a film subtitle. Through his video-recording Faktor documents portraits where faces of the deceased have paled through time, and appear almost wiped out, or those damaged by the war-time shelling of the cemetery. The process of transfer of images from one medium to another medium which is crucial in the structure of this work, apostrophises the dimension of time. A dimension within which the representation of the process of disappearance becomes possible. Death?

In the setting the photographs are arranged in a rectangular block on the wall: one next to the other, and one beneath the other. This block also functions as a screen for slide projection of inter-titles from Lang's film. Thus, two levels of the visible are presented simultaneously: the level of projection – in fact the level of text visualized through the projection realized by way of a light beam brought to a halt by a screen, and the level of the image - literally the image of a screen. Through the level of projection on which one can read sentences such as "A small town lost in the past", or "These are human lives: they burn for a short time and are extinguished through the will of God", or "The City councillor hesitated, but in the end the stranger's gold won", or "Is there no possibility to overcome you, Death? We were taught that Love is stronger than Death" – one can discern the portraits of dead people. But these are not the images of death. I would be more prepared to read the figure of translucency with which Faktor's *Weary Death* has been articulated as a reminiscence of Lang's frame where the heroine – having stepped into the estate of Death – finds her beloved and tries to touch him, but touches only an illusion – a shadow. With both Lang and Faktor the use of translucency figure articulates the question of the meaning of the concept of reality. Of the existence or non-existence, of the difference between the real and the deceptive. What is it that makes us real? A word? An image? Palpability? Translucency? A name?

Dimension of disappearance, or the process of dematerialization – or, if you will, the state of death irreducible to the image of death – in Faktor's *Weary Death* has been represented by transition from a medium to a medium. Specifically, by way of a metamorphosis of the image of a particular person from a photograph (on a tombstone), via a video-recording of that same photograph, to its appearance in the form of a photograph of a screen within which that very image is contained. The reminiscences of Lang's interpretation of disappearance, or rather the representation of the concept of death through a discourse of a fairy tale, are just as evident in the sound editing – where Faktor utilised the procedure of exchange of sequences of original sound track composed for the silent film *Der müde Tod* (specifically, the leitmotif denoting the presence of Death, performed on timpani), and his own recordings of the city sounds made during the shelling of Osijek in the autumn of 1991.

7

Jacques Lacan, *Četiri temeljna pojma psiho-analize* (*Four Basic Concepts of Psychoanalysis*), chapter "What is an image?", Naprijed, Zagreb, 1986, pp. 115–116.

8

Ibid., pp. 117–118.

9

Ibid., p. 118.

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The inter-titles from Lang's *Weary Death*, written in Gothic script, and one of the tombstone portraits from the Osijek cemetery, are to be the structural elements of the multi-media installation entitled *15 Minutes for Nada Lang* (2000), a work consisting of several elements. The TV monitor shows a static frame – a video recording of the tombstone portrait of the deceased. It is snowing in the frame. The name of the girl is Nada Lang. She was born in 1921 – the same year that Fritz Lang made his silent film *Weary Death*. She died in 1937, the year when the famous director was working in Hollywood on his film *You Only Live Once*. The photograph from her tombstone was damaged in the 1991 shelling of Osijek. Accidentally or not, the atmospheric phenomenon of snow, recorded in the frame from which Nada Lang looks at us, reminds me of the "snow" – white noise that appears on a TV screen – the flickering of light particles which in the absence of a picture demonstrates that no programme is being broadcast: white noise, "snow" in the function of the content of Faktor's film *First Channel*. Identical phonetically or semantically? Snow as the signifier of the concept of nothing.

In the installation *15 Minutes for Nada Lang* the photograms of inter-titles from Lang's *Weary Death* are arranged on the wall in the shape of a rectangular block, thus acquiring the function of a kind of screen upon which, by way of a slide-projector, an image appears – the tombstone portrait of Nada Lang. At the level of a cryptogram this work contains yet another reminiscence of that famous silent film, and it is to be found in the segment realized in the form of a video-projection. Notably, the tombstone of Nada Lang, the *en face* photographic portrait, is the only extant evidence of that person's existence. Her identity, if it is historicity we are after, is confirmed with one single photographic image. In the work the title of which is a form of respect to Nada Lang, Ivan Faktor animates her portrait using video technology. The structure of the video film is structured by repetition of one static frame in which the *en face* and the profile image of her face are alternated, or rather, the video recording captures the moment when the represented person turns her head to the right and directs her gaze towards somebody or something that is not visible in the frame. This movement is identical to the head movement of one of the protagonists in Lang's film. And the gaze is directed at Death, which beckons him at that very moment.

In the 18-minute film *Das Lied ist aus*, dating from 2002, Faktor edited the visual sequences of his war diary recorded by the video camera in Osijek from the autumn of 1991 to the spring of 1992, with the sound record from the film *M – Eine Stadt Sucht Einen Mörder*. At the level of the visible we see the everyday bustle of a town, and we realize that this and such a reality is determined by the action of a murderer without a face, and the consequence of the practice of killing from the distance measured by the reach of an artillery shell and a sniper's bullet. The procedure of relationalizing the media reality and the historical time within which the process of specific identifications takes place is perceptible at the level of audibility. The opening frame, showing boys dressed in soldiers' uniforms playing football in the empty main square of Osijek, is accompanied by the sound track from the opening of *M*, a children's song in which a murderer with an axe is mentioned. In contrast to Lang's film, Faktor deprives his film of a plot, for what his camera records eludes the level of utterability. *Das Lied ist aus* is structured through the visibility of the scenes which represent the state rather than events. The state in which the absurd takes one's life, denoted – as in Lang's films – by footages of empty town streets and dark shelters. The presence of an invisible killer is connoted through the voice that is audible off camera. It is a matter of

the monologue of Lang's police commissioner which, among other things, includes the following statement: "Nobody knows him, and yet he is among us. Any one of us could be the killer." *Das Lied ist aus* ends with a shot of a wet pavement at dusk. The direction of the camera connotes running and hiding. In front of whom or what? Are we faced here with that which Fritz Lang insisted upon – are we, as an audience, a nameless mass protected by a multitude, watching the film from the position of the main character? And who is the main character? A psychopathic child killer whose monologue can be heard off camera?

"But I cannot do anything else. I carry this curse within me; this voice, this torture. I walk the streets and I feel that somebody is following me. But it is I myself. I want to escape from myself. Running after me are the ghosts of mothers and children; I cannot get rid of them. Only when I am doing it. And I don't know anything any more. Then I read about what I have done. I read and read. I remember nothing. Who will believe me? Nobody knows how it is inside me; how it screams within me that I have to do it. I don't want to, but I have to. And then that voice screams. I cannot bear it. Help! I cannot! I cannot!"

And while we listen to that voice shouting, do we identify with it, and do we suffer with him? Do we find an excuse for the crime? What right do we have to judge, and from what position? And what is the meaning of the notion of audience anyway? Is there a difference in meanings between the verbs to observe and to participate? I find all those questions posed in both Lang's film and Faktor's works, and they are articulated by the original title of *M: Mörder unter uns* – a murder among us.

Just like Faktor's work, which I could, with almost no hesitation, denote with the conventional term of *work in progress*, identity is also a kind of work in progress. Whose? That question too is being implied, while in no way suggesting an answer, by a range of Faktor's multi-media projects. They do it by inducing an uninterrupted series of identifications in which the speaking position of the first person singular, signified by the German personal pronoun *Ich*, is constantly moving from the position of a screen (image), across the position of a gaze that turns us into an image, to the position of a subject of perception, and vice versa.

In 2005 Faktor began his most complex multimedia project entitled *Kangaroo Court*. The meaning of the phrase *kangaroo court* is explained in his film of the same title in a black frame with bright white letters writing out a quote from Black's Law Dictionary: "a self-appointed tribunal or mock court in which the principles of law and justice are disregarded, perverted or parodied". The final sequence from Fritz Lang's celebrated *M,* made in Berlin in 1931, is known by the same name. It is clear that in the multimedia project *Kangaroo Court,* Ivan Faktor is making a reconstruction of this sequence, but what is neither clear nor self-intelligible is the meaning of the concept reconstruction. Faktor's complex narrative structure confronts the audience with this very problem. His reconstruction technology implies forensics with multiple connotations. Fritz Lang founded his directing procedure in *M* – his first talkie, on an extremely sophisticated relationship between sound and image, in which neither one worked to describe the other. On the contrary. In the reconstruction of the Lang film sequence made after one documentary photograph from the film set, Ivan Faktor does the same thing. He has edited the moving pictures of his own film in the rhythm of the original soundtrack of Lang's sequence of the dubious trial procedure. In this way he sets up an extradiegetic relationship between Weimar Germany and transition Croatia. Through cinematographic history.

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Kangaroo Court started as a precisely directed performance, premiered on May 28, 2005, with the participation of and, paradoxically, without an audience. The production procedure excludes any chance of improvisation. In the interior of an abandoned factory chosen for the shooting the set and lighting of the final sequence of the film *M – Eine Stadt sucht einen Mörder* is meticulously reconstructed. The casting for Faktor's reconstruction was carried out from a documentary black and white panoramic photograph shot on the set of Lang's film, in which all the judges and jury members can be seen, but not the defendant. It is not accidentally that among the 177 figures in the frame there are thirty two Croatian artists and curators, friends and family members of Faktor, the producer of the project and the author himself. His dog, too, Mackoš, a numerical transgression in the choreography of the scene.

During postproduction, two similar but not identical photographs entitled *Kangaroo Court* came into being. One is black and white, one in colour, and both are impeccable simulacra of Lang's studio still that can never be seen as a whole in *M*. Vision in cinematic time becomes fragmented with the tracking shot used for narrative purposes where the image describes the numerousness of participants in the trial procedure, at the same time equably characterising their personae. Unlike Lang's documentary photograph, with its small size, its subordinate place in the story, Faktor's fictionalisation of this document obtains vast size in his photographic enlargement (1.3 x 4 m). The monumentality of the format is an index of the irreducibility of the text of the black and white image and the colour image that are simultaneously created in the postproduction phase of Faktor's photographic performance. In a certain narrative perspective both images focus the concept of the medium and its inherent dimensions of time and also of the generic determinations of certain pictures. Faktor's colour photograph *Kangaroo Court* is a group portrait that in a mnemonic dimension set off by the procedure of quoting Lang's film lighting leads to Rembrandt's *Night Watch* that in 2008 Peter Greenway was masterfully to read in his film *Rembrandt's J'Accuse…!*

In the postproduction of Faktor's live performance of a quote from a documentary photograph for two film cameras, camera, and one hundred and seventy seven silent mouths, a three minute documentary film called the *Making of Kangaroo Court* was created, as well as a series of several hundred photographs of the same name. While the melancholy contralto of Marlene Dietrich sings *Ich hab noch einen Koffer in Berlin*, the edited documentary video shows everything that was invisible on the monumental photograph – the tale of its history, origin, and the process of the construction of a highly aestheticised image. We watch the work of the costume designer, the hairdresser, make-up artist, choreographer, director and cameraperson; we see the costumed actors in a break between shootings, the equipment and the complex technology that would make a fiction scene realer than the real, more original than the original, more spectacular than spectacle itself.

The project *Kangaroo Court* can be read as a story within a metastory about the creation of the New World Order, about its duration and its infinity through the practices of media-generated communities. It is not accidental that *Kangaroo Court* with its strategy of quotation, in the first decade of the twenty first century, through the connotation of the name, the verbal icon, Fritz Lang, invokes the Weimar cultural complex of the third and fourth decades of the nineteenth century and the rhetorical power of the medium for which the principle of montage is practically an ontological presumption.

The same year that Faktor started his most complex artistic project, the postproduction of which is still going on, W. J. T. Mitchell, author of the phrase

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the pictorial turn, published a book entitled *What Do Pictures Want? Lives and Loves of Images*.[10] The book bears out his claim that the medium is not just a material support in which some statement is articulated, an apparatus, or a code that mediates among individuals, rather a complex social institution that contains individuals in itself, and that is constituted through the history of practices, rituals, customs, skills and techniques, as well as through a series of material objects and spaces. Almost seventy years after the production of the Benjamin text, Mitchell calls one of his concluding chapters in the book "The work of art in the age of bio-cybernetic reproduction". Here it is not out of the way to mention that Benjamin wrote three years after the burning of the Reichstag, and Mitchell's book was published four years after the demolition of the WTC towers on that iconic 11th of September. Both events were at the time they were done called acts of terrorism, and both events resulted in a "rhetorical turn" and a legal suspension of human rights in the global spectacle. Both events are linked with the fluid concept of capital and its consequent financialisation of culture.

The transition, for us, in Croatia, where Ivan Faktor lives and works, started with a blood-stained Balkan orgy initiated by a rhetoric founded on the stylistic figure of identity. The technology in which the frames of Faktor's film *Cangaroo Court* are edited, where the process of transition is totally avoided, is very significant. Instead of the gradual transition of image into image for a reality effect to be achieved, the lasting blackness of the screen emphasises the cut between the individual frames, the cut that heightens the intensity of the audibility of the speech of Lang's characters. Such a technology of the unwinding of the *fabula* in a mnemonic dimension connotes those radical art practices that by the invention of language from the faulted and sliding position of the speech subject have shown the category of identity to be extremely problematic.

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William J. T. Mitchell, *What do Pictures Want?: The Lives and Loves of Images*, The University of Chicago Press, Chicago–London 2005.

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Klizeće *Ja* u djelu Ivana Faktora:
između faktografije i fikcije

Sažetak

Tekst problematizira postupke dekonstrukcije kategorije koherentnog subjekta na primjeru radova Ivana Faktora nastalih tijekom zadnja dva desetljeća. Filmski opus Fritza Langa u djelu multimedijskog umjetnika Ivana Faktora postoji u svojstvu permanentnog referenta. U artikulaciji svojih radova temeljenoj prije svega na načelima montaže i koincidencije, Faktor prisvaja određene Langove motive relacionirajući ih s pojedinim detaljima vlastite biografije. U procesima resemantizacije, pozicija prvog lica jednine postaje kliznim teritorijem, upitnim načinom bivanja koji propitujući značenja pojmova povijesti i identiteta, redefinira pojam medija u smislu kompleksne društvene institucije.

Ključne riječi

identitet, medij, koincidencija, montaža, zvuk, resemantizacija, povijest, pamćenje, subjekt, projekcija

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Das gleitende *Ich* in Ivan Faktors Werk:
zwischen Faktografie und Fiktion

Zusammenfassung

Der Text richtet sein Augenmerk auf die Dekonstruktionsverfahren der Kategorie des kohärenten Subjekts an den Werken des zeitgenössischen kroatischen Künstlers Ivan Faktor. Fritz Langs Filmopus waltet als ein anhaltender Referent in Ivan Faktors multimedialem Werk der letzten zwei Dekaden. In den Prozeduren der Artikulation eigener Arbeit, die vornehmlich auf den Grundsätzen des Schnitts sowie der Koinzidenz ruhen, eignet sich Faktor bestimmte Motive Langs an, indem er sie auf Details aus eigener Biografie bezieht. Im Verlauf der konsequenten Resemantisierungsprozesse wird die Stellung der ersten Person Singular zum Gleitgebiet, zum interrogativen Daseinsmodus, welcher den Sinngehalt der Geschichts- sowie Identitätskonzepte dadurch herausfordert, dass er den Begriff der Medien im Sinne einer komplexen sozialen Institution neu definiert.

Schlüsselwörter

Identität, Medium, Koinzidenz, Schnitt, Schall, Resemantisierung, Geschichte, Gedächtnis, Subjekt, Projektion

Leonida Kovač

Le *moi* glissant dans l'eoeuvre d'Ivan Faktor :
entre factographie et fiction

Résumé

Le texte se concentre sur les procédés de déconstruction de la catégorie du sujet cohérent dans l'oeuvre de l'artiste contemporain croate Ivan Faktor. L'oeuvre cinématographique de Fritz Lang existe en tant que référent permanent dans l'oeuvre de l'artiste multimédia Ivan Faktor. Dans l'articulation de ses ouvrages, basée avant tout sur les principes de montage et de coïncidence, Faktor s'approprie certains motifs de Lang en les mettant en relation avec des détails de sa propre biographie. Dans les processus de resémantisation, la position de la première personne du singulier devient le territoire de glissement, le mode d'être interrogatif qui défie la signification des concepts d'histoire et d'identité, redéfinissant la notion de média dans le sens d'une institution sociale complexe.

Mots-clés

identité, média, coïncidence, montage, son, resemantization, histoire, mémoire, sujet, projection