

Abstracts | Povzetki

Joan Copjec

The Imaginal World and Modern Oblivion: Kiarostami's Zig-Zag

Key words: cinema, Lacanian psychoanalysis, image, icon, Abbas Kiarostami, Ibn'Arabi, touch

This paper attempts to give an account of the imaginal world, a central concept of Avicenna and his philosophical followers in Iran in order to demonstrate the ways in which the imaginal continues to operate in the cinema of Abbas Kiarostami. As its name implies, the imaginal concerns the image, but more precisely the image insofar as it is conceived as participating in a political economy of the divine, or within an apparatus that relates the temporal, political order of men to the withdrawn instance of the divine. If the works of the falsafa were anathema to Islamic theology, this had everything to do with the retreat of the divine, which operated in the political order only insofar as it was absent. Kiarostami's film, *Close Up*, demonstrates the concept of the imaginary a contrario.

Joan Copjec

Imaginalni svet in sodobna pozaba: Kiarostamijev cik-cak

Gljučne besede: film, lacanovska psihonaliza, podoba, ikona, Abbas Kiarostami, Ibn'Arabi, dotik

Prispevek predstavi imaginalni svet [*imaginal world*], osrednji Avicenov koncept kot tudi njegovih iranskih filozofskih privržencev, zato da bi prikazal načine, kako imaginalno še naprej deluje v filmih Abbasa Kiarostamija. Kot implicira že njegovo ime, imaginalno zadeva podoba, natančneje povedano, podoba, kolikor je dojeta kot udeležena v politični ekonomiji božanskega oziroma znotraj aparata, ki povezuje časovni, politični red ljudi z odmaknjeno instanco božanskega. Če so bila dela falsafe anathema islamske teologije, je bilo to v celoti povezano z umikom božanskega, ki je delovalo v političnem redu zgolj na način odsotnosti. Kiarostamijev film *Close Up* prikazuje koncept imaginalnega a contrario.

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Carol Jacobs

A Tripp to the London National Gallery

Key words: W.G. Sebald, Jan Peter Tripp, Jan van Eyck, image, narrative, time

"A Tripp to the London National Gallery" takes up W. G. Sebald's 1993 "Like Day and Night: On the Pictures of Jan Peter Tripp." This is a piece of writing by a wildly popular

“novelist” that normally escapes the notice of his readers. At the end of the essay Sebald reproduces Tripp’s large painting “Déclaration de guerre,” and declares it of a visual complexity not to be described in words, an exemplum, then of the incommensurability between language and objects of sight. The joke is, in an essay as riddled with jokes as it is with puzzles, that the answers to the riddles he poses materialize only when the large canvas, “Déclaration de guerre,” is cited by Tripp in another painting. The essay on Jan Peter Tripp gathers together in something of a jumble, a dizzying series of questions on the work of art: as preserving life, as recording history, as a reminder of its own materiality, and yet again as a bit of a prank, all under the guise of commentary. This is one of the most profoundly literary performances in Sebald’s works, despite its pretensions to be something else, and one of the most subtle theoretically.

Carol Jacobs

Tripp v londonski Narodni galeriji

Ključne besede: W.G. Sebald, Jan Peter Tripp, Jan van Eyck, podoba, pripoved, čas

»Tripp v londonski Narodni galeriji« povzema delo W. G. Sebalda »Kot noč in dan: k slikah Jana Petra Trippa« iz leta 1993 – delo izjemno priljubljenega »romanopisca«, ki pa ponavadi med bralci ostaja neopaženo. Na koncu eseja Sebald reproducira Trippovo veliko sliko »Déclaration de guerre« [Vojna napoved], in ji pripiše vizualno kompleksnost, ki ne more biti opisana z besedami in služi kot primer nezdružljivosti jezika in vizualnih objektov. Vic eseja, prepletene tako s vici kot ugankami, je v tem, da se ponujeni odgovor na podane uganke pokaže, šele ko Tripp veliko platno »Déclaration de gurra« »citira« na drugi sliki. Esej o Janu Petru Trippu zbere skupaj nekakšno zmešnjavo vrtoglavih serij vprašanj, ki zadevajo umetniško delo: kot ohranjanje življenja, kot beleženje zgodovine, kot opomnik lastne materialnosti, in ponovno kot nekakšen vic, vse to v obliki komentarja. Tak postopek je navkljub pretenzijam, da bi bilo nekaj drugega, eno najbolj izrazito literarnih in iz teoretske perspektive najbolj subtilnih izvedb v Sebaldovih delih.

Alan Cholodenko

The Spectre In The Screen

Key words: cinema, animation, uncanny, Jacques Derrida, Jean Baudrillard, Jacques Lacan

In accord with the author’s larger project to bring to the fore the crucial nature of animation for the thinking of not only all forms but all aspects of film, this paper seeks to elaborate a theory of spectatorship “proper to” animation, which is to say, to cinema, to film, to film “as such,” as a form of animation – film animation. Drawing upon what