

“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

the author calls the Cryptic Complex of film animation – informed by his treatment of Maxim Gorky's characterization of cinema as "Kingdom of Shadows" and composed for him of the uncanny, the return of death as spectre, endless mourning and melancholia and cryptic incorporation – the essay extends his notion of spectatorship as spectreship, as at once haunting and being haunted, at once cryptically incorporating and being cryptically incorporated. To wit, to this animatic, Derridean-indebted theory of film animation as of the order of the spectre, the hauntological, and the author's call for not merely a psycho- but a psyché-analysis of film animation – an analysis of the spectres (Homeric) at play in and of film animation – the essay brings the work of Jacques Lacan. It not only incorporates the animatic work of Lacan in film animation, and vice versa, it discovers that work as already so in play there – there in that haunted house, that crypt, where Derrida and Lacan animatically haunt, encrypt, each other, even as another such spectre, Jean Baudrillard, shadows them, animatically so.

Alan Cholodenko

Prikazen na platnu

Ključne besede: film, animacija, *unheimlich*, Jacques Derrida, Jean Baudrillard, Jacques Lacan

V skladu z avtorjevim širšim projektom prikazati ključno vlogo animacije za mišljenje ne le vseh oblik, pač pa tudi vseh vidikov filma, skuša prispevek razdelati teorijo gledalstva »lastno« animaciji, se pravi, kinu, filmu, filmu »kot takemu«, kot obliki animacije – filmske animacije. Prispevek se opira na to, kar avtor imenuje »skrivna zgradba filmske animacije«, izhajajoč pri tem iz avtorjeve obravnave Gorkijeve označitve kina kot »kraljestva senc«, ki ga tvorijo nedomačnost, vrnitev smrti kot prikazni, neskončno žalovanje, melanholija in skrivna inkorporacija. Prispevek razširja njegov pojem gledalstva [spectatorship] v prikaznost [spectreship]. To prikaznost razume kot nekaj kar hkrati preganja in je preganjano, skrivnostna inkorporacija in skrivnostno inkorporirano. Prispevek tako povezuje delo Jacquesa Lacana s to animatično derridajevsko teorijo filmske animacije kot vrste prikazni, prikaznološkosti [hauntological], in avtorjev poziv ne le k psihoanalizi, pač pa tudi k analizi psihe filmske animacije – analizi (homericne) prikazni, ki nastopa v filmski animaciji in kot filmska animacija. Tako prispevek ne povezuje le Lacanovega animatičnega dela s področjem filmske animacije, in narobe, temveč kaže, da je to delo vselej že prisotno, tu v tisti hiši prikazni, tisti grobnici, kjer Derrida in Lacan drug drugega animatično, šifrirano preganjata, četudi jima druga takšna prikazen, Jean Baudrillard, animatično sledi kot senca.