

SUBJECT IN PROCESS... INTER-FACING THE MASTER ... AS SEEN ON CCTV...

By Stevan Vuković

When Clement Greenberg stated that for him the whole Duchampian legacy in art appears as a kind of a noise, interrupting the transfer of the message of modernism, he made the perfect metaphor for the uncanny remainder constantly disturbing the paranoid visual economy of all retinal art by haunting it with its contingent and non-abstracted particularity. ‘A noise’, as non-coded, symbolically not articulated sound, by its bare existence in the field which is to be unified in one message representing the cultural articulation of the universal, threatens with depriving the past of the established discourse of its exclusive control over defining the parameters of the universal.

In spatial terms, ‘a noise’ comes to be interpreted as a non-place, a pure distance towards the retinally controlled common space of modernist art, avoiding the dominant zone of visibility, of visual identification, and therefore of strictly defined identity. ‘Noise production’ could then be interpreted as production of tendentially empty signifiers, breaking apart the firm synthesis of the multitude of sensations in the representation, and pointing towards the lack of its positive transcendental grounding, or to the ultimate impossibility of either full visual presentness or accurate representation. It breaks through the domesticating veneer of the image, by cutting through the layers of sedimented perceptual practices which constitute the habitual ground for visual representation, pointing to the mere existence of the silenced and made invisible, not the part of the representational field but the very limit of it in constituting itself.

In social terms, ‘a noise’ is the element interrupting the ‘voice of the master’, or the ‘voice of the people’, making problematic the whole system of adequate political representation, based on the metaphysical promise inbuilt in the utopia of visual representation as liable to be rendered adequate to the represented, without a reminder. It alludes to the existence of the non-articulated social agency, not yet speaking with its own clear voice, but not wanting either to join the acclamative feature of the popular voice. The agency which is constantly silenced in its particularity, yet undecided in itself, caught between the antagonism making it speechless in the dominant symbolic system, and the decision to step out of ‘sound and fury’ and act towards making its communitarian specificity, makes its way into the field of perception by the use of a noise, or by producing waves of unarticulated disturbances on the screen-memory surface of the representative system, processing experiences of non-representable kind.

‘Noise’, as the title of Zoran Todoroviæ’s work, appears to point to a kind of a randomized visual identities feature streaming lab, or some patchwork-identity facilitating device, functioning through inter-facing the master, the subjectifying gaze of the surveillance camera, exposing oneself to it, constructing some image of oneself through the exposition to it. The actions recorded by the camera are based on realizing the phantasm of being able to give to the camera what it really wants, and even overdosing it, or on fulfilling the desire projected onto the sterile gaze of the camera for the sake of generating one’s own desire. In that scope, what qualifies the performing characters as ‘marginal and deviate’ is not so much their ‘actual’ social belonging, or position in the system expressed in a naturalistic way, but more their response to the hailing gaze of the camera, which is not rendered by fearful confinement to one’s own structural position, but mainly gets into the play with the device, and the gaze of the master the camera represents. The rule of the game is to elude the semantic reach of the CCTV image, constructed for rendering

the target in it's focus into a bearer of a sign of certain communitarian belonging, to escape it's effort to capture the subject in process into a web of clear cut social determinants .

One of the main reasons for putting up the typical surveillance device, made to be liable for use by the ones whom is to visually scan, and therefore made into their toy, like an instant street photo automaton, was to empower the ones deprived of recognition and of the means to externalize themselves through deeds, forced into supporting some of the agents meant to represent them, and relying on the image representing them. The whole setting was to play the role of the scenography for the enactment of different scripts of contesting role models potentially available for use in subject formation and involved in the act of linguistic positing, which then retroactively confer the necessity of the signified object through the visual signifier attached to it. The 'noise production' process, accompanying the vast proliferation of acts reinterpreting different features of identity stereotypes, challenges the machine of symbolization to break up when not being able to maintain the unity that it is to produce, unrevealing under the surface of firm socially acceptable (in positive or negative way) identities the 'subject in process', antagonized in itself, in constant struggle with it's own belongings and identifications.