

ALEKSANDAR OPAČIĆ

K
I
M
S
O
K



The Ontological Choreographies of Aleksandar Opačić

The body elements, dissembled, recombined and combined with inorganic, machine generated, media-originated elements, are in focus of the cultural cyborg hysteria. What romanticism liberated as the genre of grotesque, the independence of a particular organ, one element, the metonymical play of reduction and representation, THAT which terrified 'the innocent' viewers in their first experience of cinema and close up (they used to faint due to the separated hand in a close up, a cut which was unthinkable cruelty to the citizens of the turn of the twentieth century), THAT has hypertrophied into an obsession, into a constant search for the ultimate technology of replacement, prosthesis, perfection of the efficiency of the elements, 'struggle against the imperfection'. The body is a hypertext, the limits are erased, it is dismantled into channels of communication, taking the role of media. Aleksandar Opačić takes off from this hysteria and opens a graphic ontological choreography* of this body-ness.

The elements of Opačić's cyborgs are not only in an empirical opposition of organic and machine. Their elements originate from an experience of the exhausted pop culture, from memory of imaginary cultures and civilizations which were once projected into futures of past body-ness. Speculated and dreamed freedom of elements, play of replaceable, slippery identities, flows into a convergence of simultaneous nightmare and non-being, flows into imagery of repressed fears of failed future. Tortured characters and elements of visual, literary and film narratives are captivated by a cross-section of organic and machine elements in a temporary bodily unity, with the hope of temporary nature of the experiment or, at least, the suspension of the awareness of that state. In such a dance of ontologically incomparable entities into an integrated interface, the whole tradition of grotesque is evoked: maybe the genre logic could explain this incomprehensible sorrow of cyborgs, maybe the evolution of the grotesque is being accelerated so much to enhance the need for a new rebellion of the body. Or would that be a narrative fetishism, because the fate of these organisms and machines is that horrific due to its logical foundation in an arbitrary order of things which never dives into imaginary worlds totally, but only to an extent which enables it to reduce them and subdues them to instrumentalization and amortization in metonymies. These bodies, their landscapes, their situations, the visions of sorrow, forgetfulness, pain, struggle of the remaining and particular figures of individual memory of innocence of the future, those which should sustain limits and achieve potentiality of the hypertext in a limited body; and which now suffers from colonization by banal and rotten images of remained future, cruel one, subdued to self-absorbed experiment, a whim and constant confirmation of impossible. What is left after the cyborg emotions, whose origin we examine along the joint pluralities, ontological, memorial, is the new potentiality, initiation of heteropathy and recognizing the resembling situation in the noise of contemporary euphoria of 'defeating the imperfection'. So, one of our capabilities is being increased: the heteropathy, and by that we are joining cyborgs, now capable of connecting the ontological dance of their existence with gradual revealing of our own and close losses of body and memory.

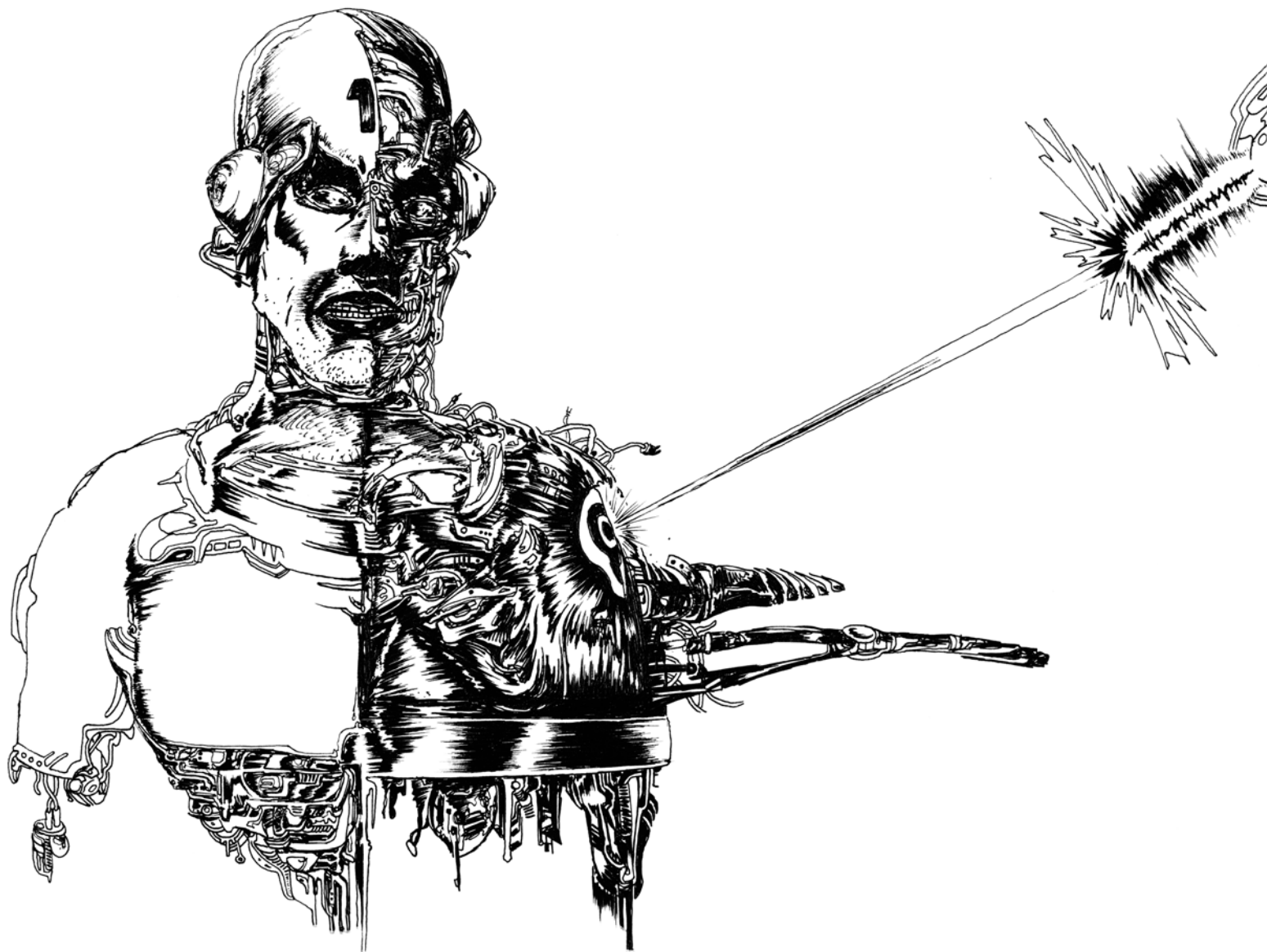
* Inspired by work of Donna Haraway

Ontološke koreografije Aleksandra Opačića

Elementi tela, razdvajani, rekombinovani i kombinovani sa neorganskim, mašinskim, medijskim elementima, predmet su kulturalne histerije kiborga. Ono što je romantizam oslobodio kao žanr groteske, osamostaljenje jednog organa, jednog elementa, metonimijska igra svođenja i predstavljanja, ono što je plašilo 'nevine' gledaoce u prvom susretu sa bioskopom i krupnim kadrom (padalo se u nesvest od izdvojenog krupnog kadra ruke, takav je rez bio nečuvena surovost građanima na prelomu u dvadeseti vek), TO je hipertrofiralo u opsesiju, u konstantno traganje za tehnologijom zamenjivosti, proteze, usavršavanja efikasnosti elemenata, 'borbi protiv nesavršenosti'. Telo je hipertekst, brišu mu se granice, rastavlja se na kanale komunikacije, preuzima funkcije medija. Aleksandar Opačić iz ove histerije polazi, i radi grafičku ontološku koreografiju* ovih telesnosti. Elementi Opačićevih kiborga nisu samo u odnosu empirijski dokazane opozicije organskog i mašine. Njihovi su elementi poreklom iz iskustva iscrpljene pop kulture, iz pamćenja imaginarnih kultura i civilizacija koje su projektovane za budućnosti iz prošlih telesnosti. Spekulisana i nedosanjana sloboda elemenata, igra zamenjivosti, klizavi identiteti, slivaju se u konvergencije istovremenog košmara i ne-jestva, u slike potisnutih strahova od izneverene budućnosti. Izmučeni likovi i amblemi vizuelnih, književnih i filmskih narativa zarobljeni su sticajem organskih i mašinskih elemenata u trenutnom telesnom jedinstvu, sa nadom u privremenost eksperimenta ili barem u utuljivanje svesti o tom stanju. U ovom se plesu ontološki neuporedivih entiteta u integrisani interfejs priziva i čitava tradicija groteske: možda je žanrovski objašnjiva ova neshvatljiva tuga kiborga, možda se evolucija groteske tako strašno ubrzava kako bi pojačala potrebu nove pobune tela. Ili bi to bio narativni fetišizam, jer usud ovih organizama i mašina jeste tako strašan zbog svoje logičke utemeljenosti na proizvoljnosti i arbitrarnosti poretka koji u imaginarne svetove nikada ne upada sasvim, već na kraju njih redukuje, metonimijski koristi i amortizuje. Ova su tela, i njihovi pejzaži, njihove situacije, prizori tuge, zaborava, bola, borbe preostalih i pojedinačnih figura individualnih sećanja na nevinost budućnosti, one koja je trebalo da ukida granice i ostvaruje potencijalnost hiperteksta u finitnom telu, a sada pati od kolonizacije banalnih i trulih slika preostale budućnosti, surove, podređene samodovoljnom eksperimentu, hiru i potrebi za stalnom potvrdom nemogućeg.

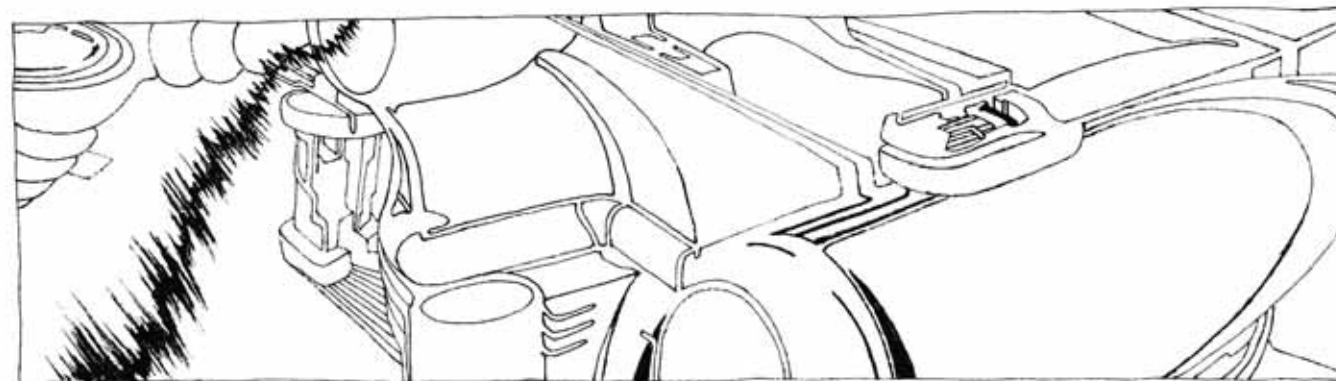
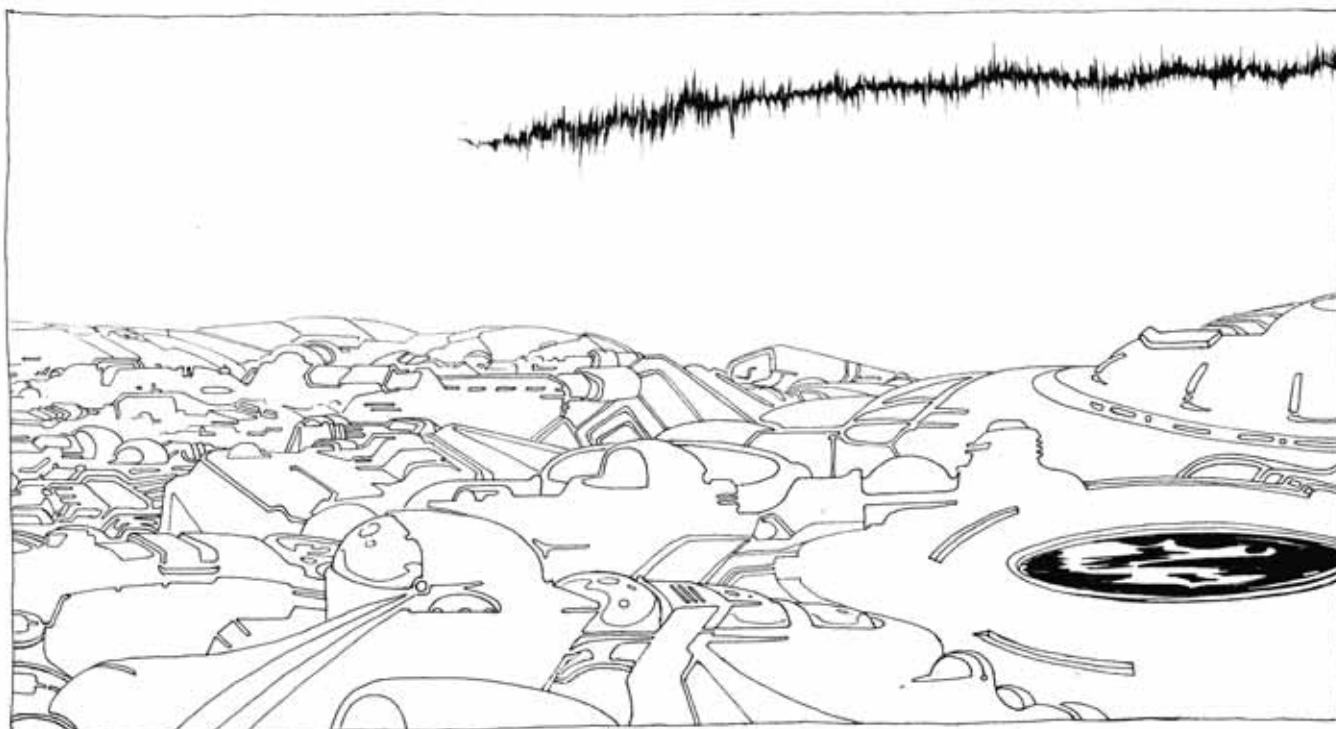
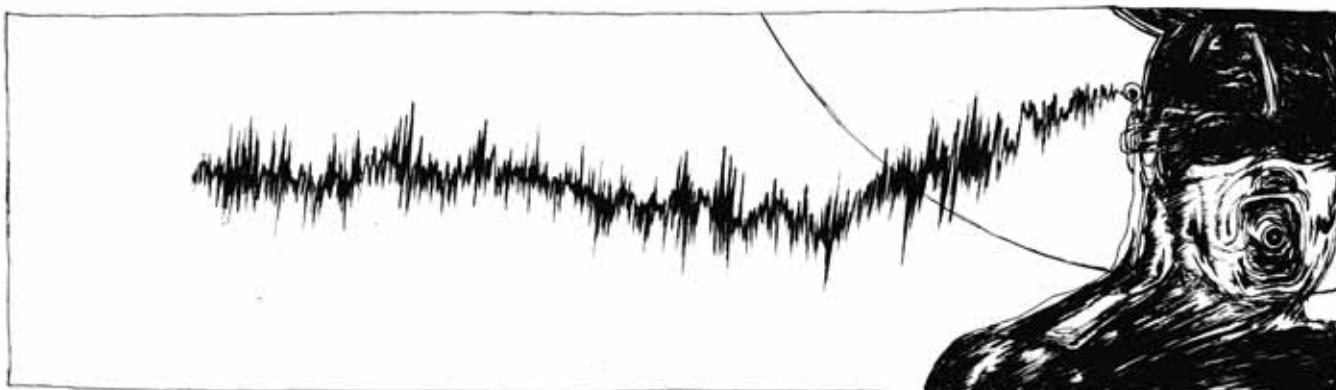
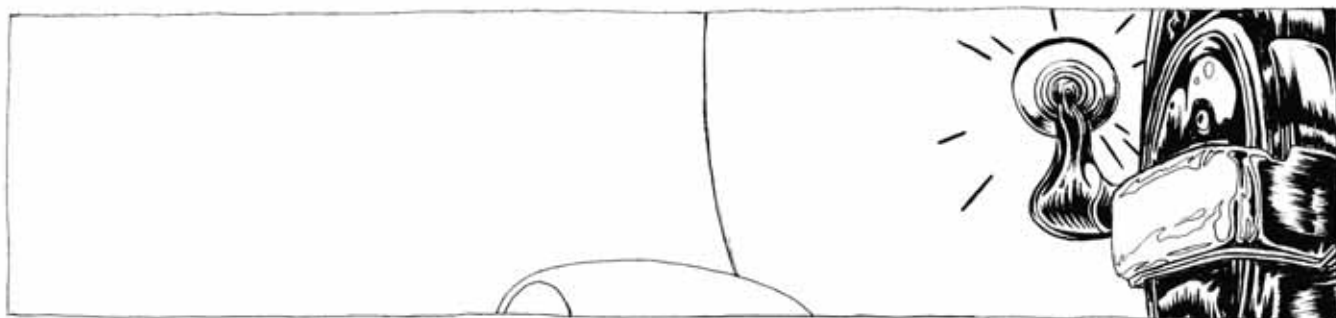
Ono što ostaje iza ovih emocija kiborga, čije poreklo istražujemo po združenim pluralitetima, ontološkim i memorijskim, jeste nova potencijalnost, iniciranje heteropatije i uočavanje saglasnih situacija u šumu savremenog euforičnog 'ukidanja nesavršenosti'. Dakle, uvećava se jedna od sposobnosti našeg organizma, heteropatska, i time se pridružujemo kiborzima, sada sposobni da povezujemo ontološki ples njihove egzistencije sa postepenim otkrivanjem sopstvenih i bliskih gubitaka tela i memorije.

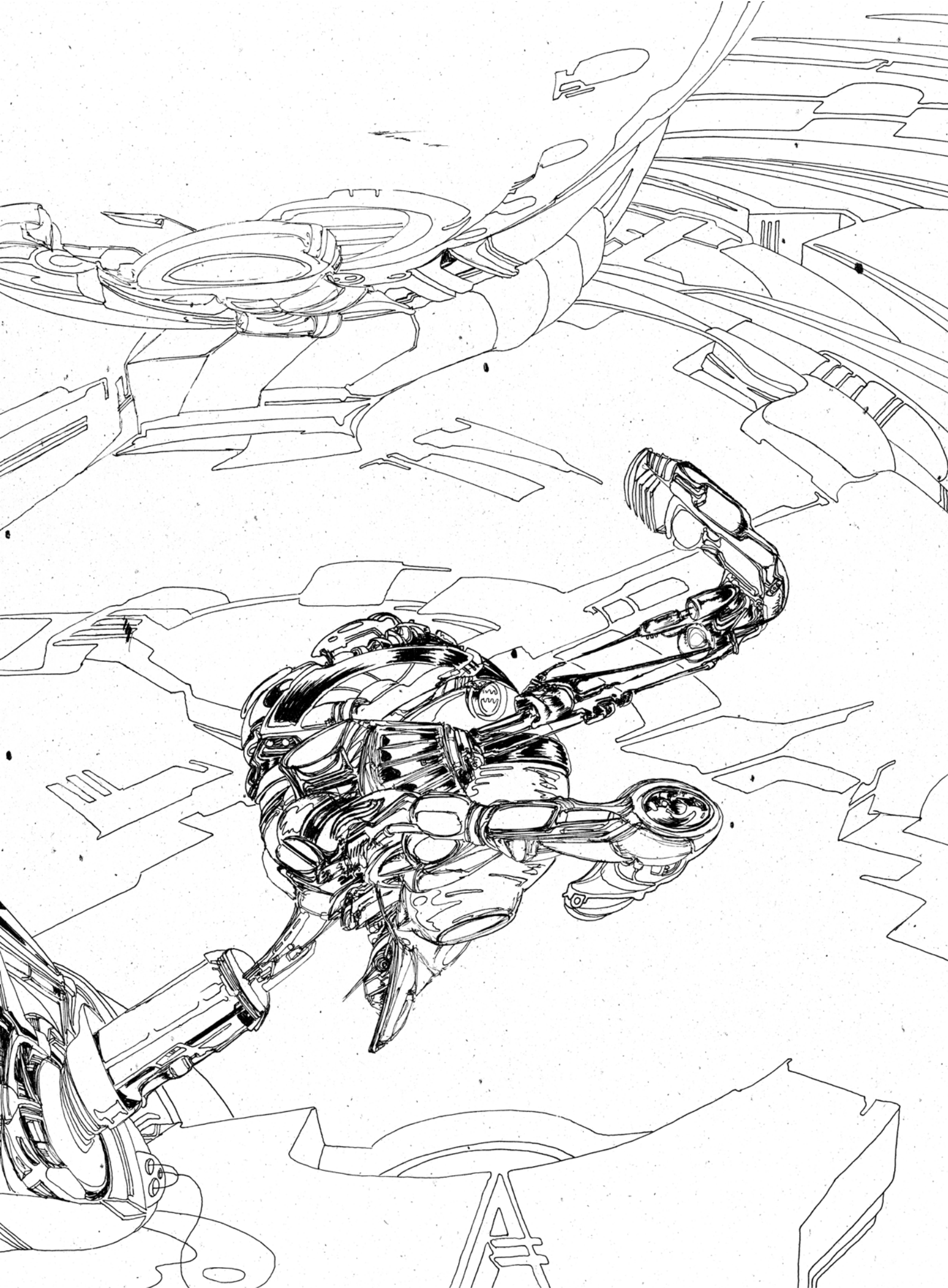
* Inspirisano radom Done Haravej (Donna Haraway)



СТАРЫЙ МОДЕЛ

СТУДИОСТРИП



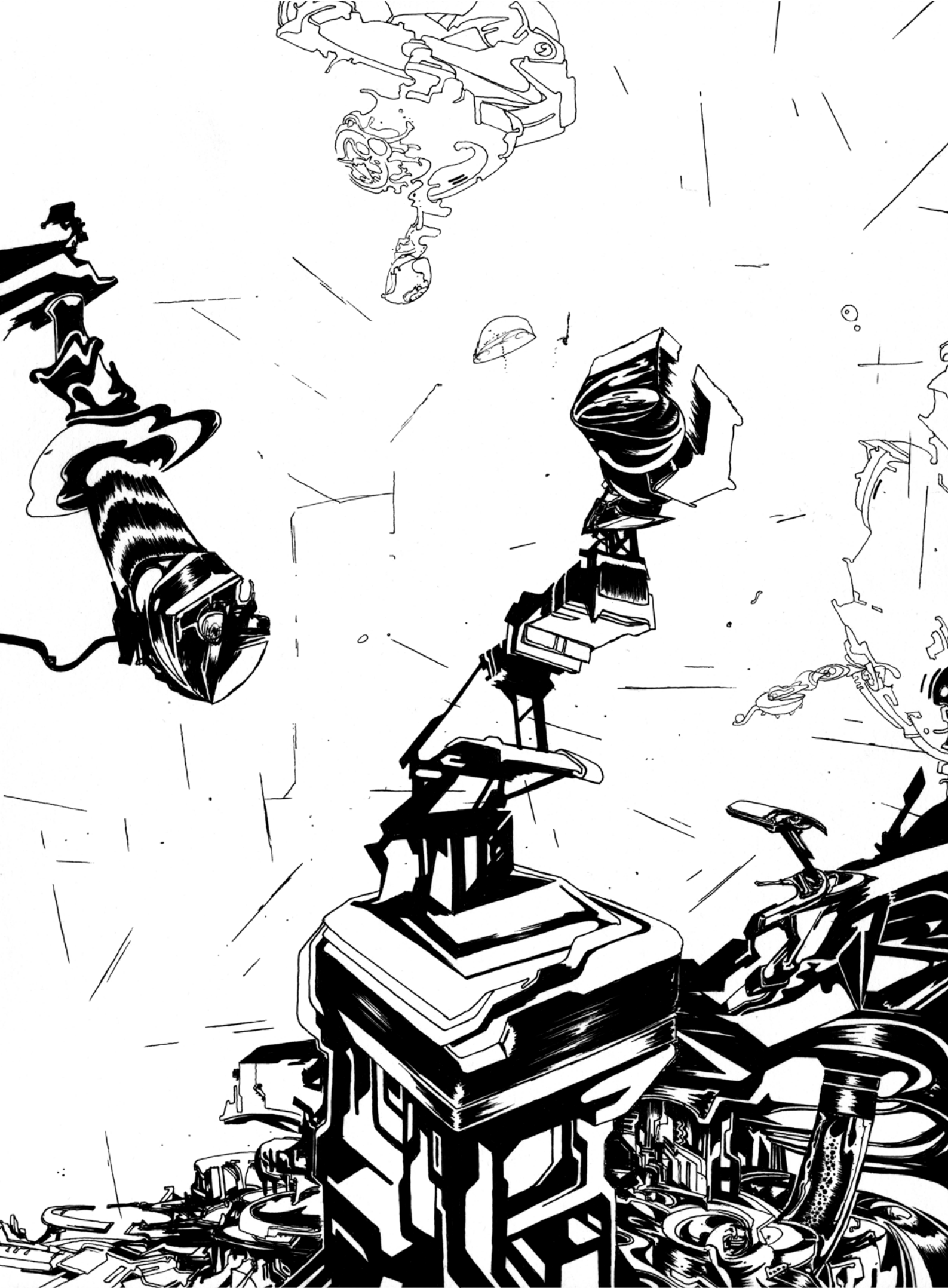












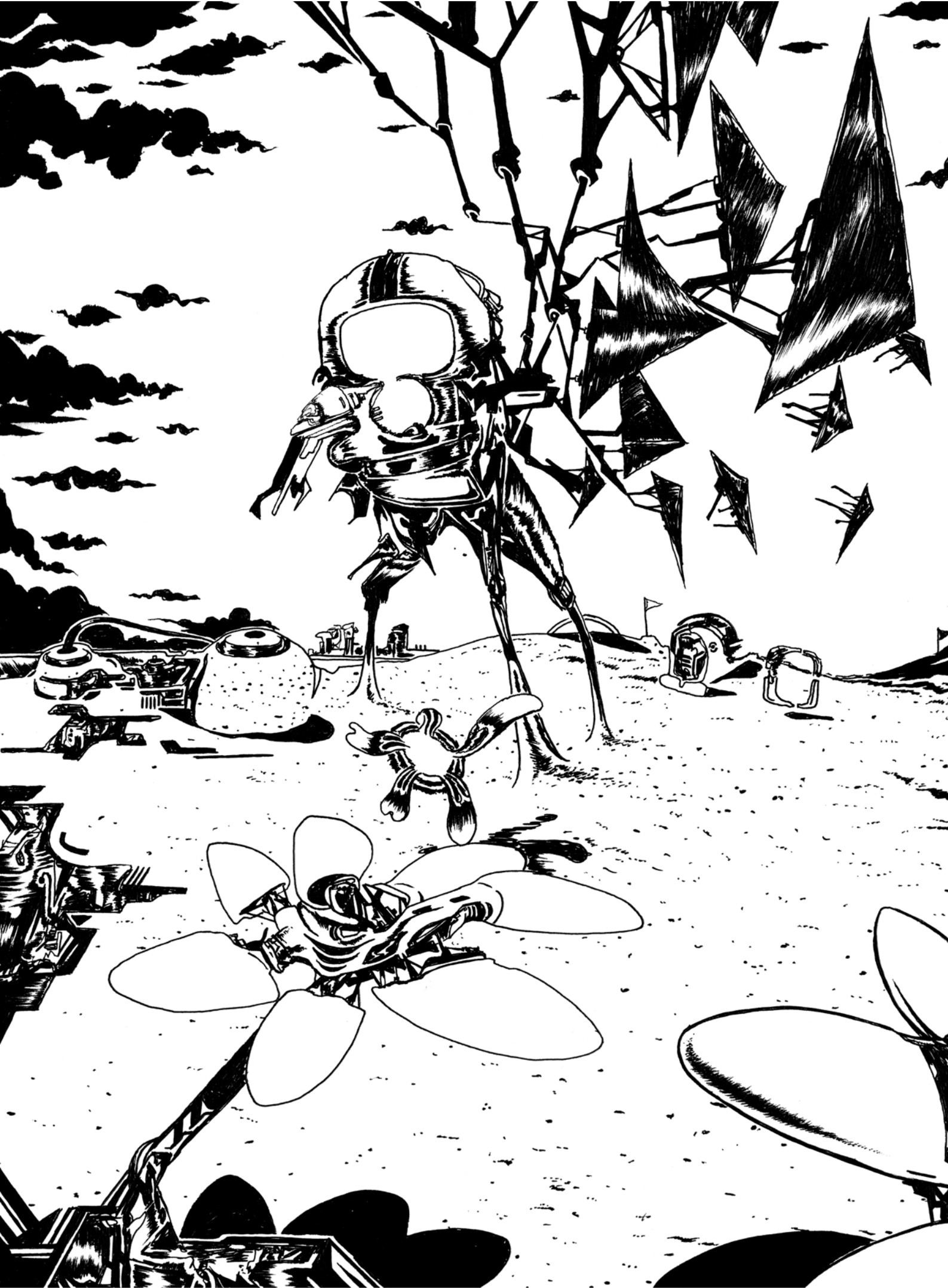












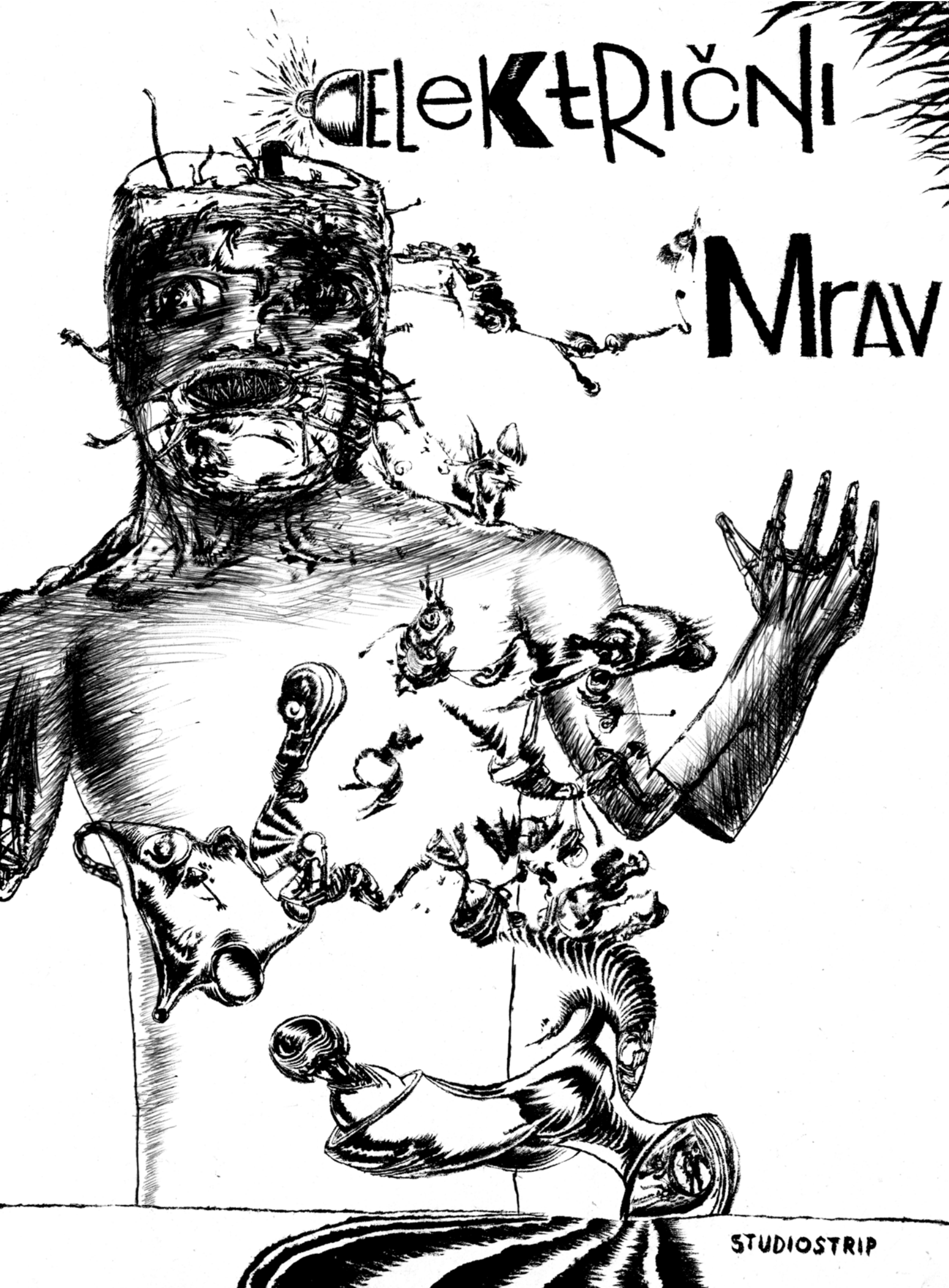












ELEKTRIČNI

Mrav

STUDIOSTRIP







