

# Echo of everyday life or “wu-es-be” in experimental animation

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The article discusses animated works by Wojciech Bąkowski and the broader context of their origins addressing Jean-Luc Nancy’s philosophy of division of voices and its hermeneutical implications. Making explicit reference to these theoretical considerations, the author analyzes “Speaking Movies” by Bąkowski and his new productions for art galleries, employing digital tools to reinvestigate their meaning and interpret his autotelic recitation. The analysis follows several distinctive examples that highlight, via different experimental techniques, the interplay between verbal articulations, echo-like effects, and reverberations in the production of a differentiated audiovisual landscape.

**KEYWORDS:** Wojciech Bąkowski, echo, reverberation, experimental animation, Jean-Luc Nancy, voice

## Introduction

In recent experimental trends, both the mimetic presence and the resonance of acoustics are entangled in mutual relations defined by two cultural dominants, derived from the findings of the ancient Greeks, to define the contemporary sensory landscape.

Before we go into the further detail in our analysis, let us first outline the important history of echo. My aim is to provide a preliminary theoretical framework for these reverberations, multiple codings toward the critical understanding of audiovisual effects, and to explore their hermeneutic implications. According to Jean-Luc Nancy, the split of voices is the movement of expropriation and appropriation that functions in the alternate referrals that presupposed the whole vocal projection. This echo coming from the interior Nancy explains in six phases mimesis to initiate the “ventriloquist effect,” derived from the ancient Greek from Plato’s “The Sophist” to describe the diviner, the interpreter himself.[1] This person represents a moment when “every performance is representation; whose voice comes from elsewhere.”[2] More specifically, he distinguishes

between a representation and what it represents. In Nancy’s opinion, “each assumed original can be shown as an imitation in the process in which the imprisoned adopts a divine origin, an absolute original.”[3] Reaching back to the hermeneutic tradition, the author of *La Communauté désœuvrée* introduces the classification of meanings articulated in this concept devoted to the interpretative phases of mimesis, and embedded in the reflection on art. According to Małgorzata Kwietniewska, “*Le partage des voix* consists of two research studies, the first of which, more theoretical, concerns the shape of contemporary hermeneutics and its relations with Heidegger’s thought. The second one takes us back into distant space, to make a bold interpretation of ‘*Ion*,’ one of Plato’s less frequently commented dialogues, with Nancy, and then juxtaposes the thesis presented in it with the

[1] J.-L. Nancy, *Le partage des voix*, Paris 1982, p. 72. See also: J.-L. Nancy, *Le Ventriloque*, [in:] *Mimesis and articulations*, Paris 1975.

[2] J. Culler, *On Deconstruction. Theory and Criticism after Structuralism*, Ithaca, NY 1982, p. 186.

[3] Ibidem, p. 187.

philosophical project of deconstruction.”[4] Nancy’s perspective, entangled in understanding, represents an imitative situation emerging when “we represent or interpret,” while *hermeneia* defines *mimesis*.”[5] This means that “Plato’s reflection on the concept of *hermeneia* in late Antiquity inspired early Christian scholars of the Old and New Testaments, and then left his mark on the theory of interpretation and understanding of texts (not necessarily saints) in later times.”[6] The essential expression of the essence of humanity is “the meaning of being who we are, people who interpret *logos*.”[7]

In Nancy’s opinion, a hermeneutic theory can be distinguished by showing the spectrum of understanding of the phases, developed on the basis of individual phases of these imitations. To explain the specific nature of understanding these phases, Nancy defines a hermeneutic circle that is nothing more than movement from the source, loss, and recovery, a kind of preservation of the source until its loss. Inextricable *mimesis* involves participation in the sense without interval, emerging in the “history of durability and perseverance,” in a space in which he sees a return to the source. Addressing Friedrich Schleiermacher’s approach to the hermeneutic circle, Nancy emphasized that the discussion of *mimesis* constitutes both “the position and cancellation of the question about *mimesis*.”[8] What defines the dual logic of the hermeneutic circle is the process of dual interpretation, which is the condition for the formation by “presupposition of meaning or subject.”[9] Accordingly, this dual

formation corresponds successively to Martin Heidegger’s pre-understanding and anticipation of interpretation. The double sense of the *mimesis* circle reflects that “*hermeneuon* is an announcement of being and opening up.”[10] Such a hermeneutic opening anticipates meaning, while the *hermeneuon* builds an ontological structure that “precedes or expresses meaning in itself.”[11] This perspective includes both the mimetic and the poetic order. *Hermeneia* is defined, in particular, by the figure of *mimesis* in order to present at the same time what is active, creative, and productive in mimetic creativity. Making explicit reference to the Aristotelian tradition, Nancy mentioned that *hermeneia* defines *mimesis* inscribed in *methexis*, which is an expression of participation in itself. Meanwhile, *hermeneia* “communicates enthusiasm, *mimesis* which is the condition of this participation.”[12] On the basis of Greek reflections on art, the understanding of *mimesis* finds its articulation in artistic genres, especially in the genre of rhapsody, which is a poetic form that combines the orders of *mimesis* and *methexis*. According to Nancy, it is a *hermeneuon* of poets, consisting of interpretation, and translation, from which flows a double voice, a mimetic praxis. One might venture that “what distinguishes *hermeneia* from the passive imitation is its recreative power, in which divine creativity has not been muffled. The issue related to *mimesis* and the ways of reproducing the model should, however, be dealt with by hermeneutics, which is definitely more of an artisanal character than the source *hermeneia*. The latter – unlike hermeneutics – reaches directly to the sphere of the sacred (inaccessible to all forms of down-to-earth *techné*). *Hermeneia*, through her stage and spectacularity, sees and makes visible, and her element is the element of visibility that enables contact with meaning.”[13] Rhapsody is a stage form whose success is determined by the enthusiasm communicated by the viewer, created as the last element of the chain, a dialogue between the actor and the viewer. The triple *mimesis* in rhapsody is marked by “transience, the passage in communication.”[14]

[4] M. Kwietniewska, *Jean-Luc Nancy. Dekonstrukcja wobec tradycji*, Łódź 2013, p. 82.

[5] J.-L. Nancy, *Le partage...*, p. 70.

[6] M. Kwietniewska, *op.cit.*, p. 82.

[7] J.-L. Nancy, *Le partage...*, p. 10.

[8] *Ibidem*, pp. 18–19.

[9] *Ibidem*, p. 71.

[10] *Ibidem*, p. 19.

[11] *Ibidem*, p. 35.

[12] *Ibidem*, p. 37.

[13] *Ibidem*.

[14] M. Kwietniewska, *op.cit.*, p. 91.

In Nancy's view, as he stresses in the following passages, "the interlocutors must be constantly ready for the intervention of an external factor, yet building this dialogue from the inside. Others are always increasing. Each appearance breaks the thread of interpretation, which tends to get tangled up in a circle." [15] In light of this theory, the final part of the division of the voice closes the circle of understanding in a situation where the viewer ultimately becomes a hermeneut. The enthusiasm shown on the viewer's face is the final closure of the mimic circle and, at the same time, proof of conveying a fruitful meaning.

### **Sampling, whispering, murmuring**

With this in mind, let me move on to the analysis of Wojciech Bąkowski's animations and their emerging subjects. Initially, I shall introduce the first animation etudes to reveal the most crucial effects employed by this audiovisual artist. Secondly, I will analyze the "Speaking movies" series in greater depth, and later, describe his recent turn to the digital sphere. Bąkowski's combination of sound and image in the audiovisual unit is marked by creative strategies that seem to disintegrate his work, which can be seen as a notable element of his output. This study highlights the contribution of music as a central narrative and aesthetic component of the film. Concerning the three sonic conceptual tools – sampling, whispering, murmuring – our wish is to demonstrate how he has been manipulating and introducing a new meaning by employing a wide range of expressions of everyday experience. In this essay, Bąkowski's works may seem extremely provocative and its relevance is not to present audiovisual culture as coherent but rather as a visible form filled with fractures and fissures. The interstice is primary to the association, or irreducible difference allows resemblances to be graded. The fissure becomes primary and as such grows larger. It is not a matter of following a chain of images, even across voids, but of getting out of the chain or the association. Our wish is to analyze audiovisual representations

composed of the dual relationship of sound and image, assuming that the plastic art form in his works aims to pose a wider problem of differentiating the structure of film image and sound. In what follows, one may recognize the evolution of Bąkowski's works, moving from a series of hand-written animated images seen in motion and saturated with counterpunctual sound to digitally constructed images employing digital tools and artificial layers imposed on the image. Put another way, by deforming the viewer's impression through dadaist aesthetics of shock, Bąkowski seems to manipulate the relationship between sight and hearing and consistently create synthetic situations. Drawing inspirations from hip-hop, new wave, and minimal music, with this combination of poetry, performance, and music Bąkowski seems to reflect a "performative turn in the framework of neo-avant-garde," shifting the "emphasis to the deconstruction processes and destruction of the category of workaround, on which the entire conceptual apparatus of aesthetics was built, starting with Hegel and identified with the philosophy of art." [16] If we wish to map the structures of verbal articulations, it seems a significant part of the project will consist of the division of the voices across the different experimental domains. By way of several exemplary experimental animations, which will be briefly outlined, the "intervention of difference," as Homi K. Bhabha argued, I will explain and subsequently situate them within a broader context of new avant-garde tendencies.

### **"Wu-es-be" or resonance**

The beginning of the 21<sup>st</sup> century has raised theoretical issues concerning the adoption of digital technologies and the convergence between film and music, which mark changes in film studies occurring since the "sonic" turn. Following Nelson Goodman's work, one may observe that "such music is two-stage

[15] J.-L. Nancy, *Le partage...*, pp. 74–75.

[16] A. Zeidler-Janiszewska, *Perspektywy performatywizmu*, "Teksty Drugie" 2007, no. 5, p. 45.

art: composition results in a score, execution in performances of the score. This art is also multiple: a musical work consists of several performances. And ultimately, such music is an allographic art: compliance with the score is the sole requirement for a genuine instance of work, no matter who performs it; the history of production does not affect the genuineness of an inscription or performance of the score.[17] This mode of animation needs a more detailed examination. The purpose of this essay is to argue that we can usefully consider “animation” as a transformative way of audiovisual practice, possessing a set of formal tricks. In discussing the most peculiar challenges is the exhibition of his works as a part of installations in the galleries. In line with adopting sometimes sexually provocative images accompanied by voice-off comments, I still remember the reaction of one old woman at the exhibition in Poznań’s Galeria Arsenał, who said loudly and with emphasis: “It’s disgusting” in the moment of watching a sexually explicit scene of ejaculation.

Bridging the past with the present, let us recall that Bąkowski’s unique work oscillating between sound and image is strictly associated with his creative work as a performance artist. Since the mid-90s, off-cinema has been described in terms of “speaking film.” Undoubtedly, his sonic interests stem from his cooperation within the KOT group, founded in 2004 initially with Konrad Smoleński, Leszek Knaflewski, and Tomasz Mróz, and subsequently with Piotr Bosacki and Przemysław Sanecki. Besides audiovisual work, they published literary works written by Wojciech Bąkowski and Piotr Bosacki in “Traumtagebucheln” (2009). Crucial to his work is the strategy of voice-off, which commented on the image in motion and, consequently,

explained the interconnection of cinematic narrative and the photographic image. Gilles Deleuze defined this relation both as a strategy “in-between,” opening a transgressive aspect of this practice, and as the logic of “conjunction” based on a combination of cinematic images and photographs in series.

Bąkowski deployed his unique style while working initially with works such as *Loop* (2003) and *Mass* (2003), inspired by constructivism in art. In a formal way, Bąkowski focused on the human experience, which can be noticed in works such as *Shame, Fear, Stars are smoking, ATK*, and *Lying snow* (2005). Let us focus at this point on one particular case, namely the content of the narrative *Czykita/Gwiazdy dymią (Stars are smoking, 2006)*. In this example, Bąkowski depicts a road saturated with the repetition of a few syllables. On one hand, what can be seen are the interior of the class, subsequently a corridor, the blocks in a housing estate moving in a similar way as motion images, where we may hear the whispering of the hip-hop nickname “wu-es-be.” From the formal point of view, let us argue that onomatopoeic “analogies of this kind have a metonymic character, appear as a kind of *pars pro toto*: birdsong can be represented, for example, only by some of its structural features in isolation from the sound color, etc.”[18] Based on this example, overdubbing can be seen as another strategy that artists may use in order to undermine the original purposes and ideological valences of film. In this light, an effect of discontinuity and heterogeneity is produced, as it were, by the fact that the work circulates between Bąkowski’s voice and the image. The strategy of voice-off has specified the meaning of the image in motion and consequently made precise the interconnection of cinematic narrative and the photographic image. Considering this theory and the analysis of the cinematographic image enables us to present the given figure in terms of a series of possible stratifications between the differentiation and synthesis of plates to capture the forces of the logic of sensation. In discussing the possible connection between the figural variants in Bąkowski’s

[17] N. Goodman, *Variations upon Variation, or Picasso back to Bach*, [in:] *Essays on the Philosophy of Music*, eds. V. Rantala, L. Rowell, E. Tarasti, Helsinki 1988, p. 167. See K. Moraczewski, *Sztuka Muzyczna jako dziedzina kultury. Próba analizy kulturowego funkcjonowania zachodnioeuropejskiej muzyki artystycznej*, Poznań 2007, p. 41.

[18] K. Moraczewski, *op.cit.*, p. 144.

works the suggested difference reiterates the radical incommensurability of a complex range of formations and deformations marked by the amplitudes to liberate the differential relations. Considering this theory and the analysis of the cinematographic image, one may present this figure (*wu-es-be*) as articulated incessantly in terms of the series of possible repetitions. Furthermore, it is very significant to stress that he has employed an effect of an interval. In such a way, the film relates to its continuous form as a series of animated images put in motion, as serial photography has regularly been said to recall film or to be a precursor of film. The experience of continuity and discontinuity can be seen in the shift moving from one image to the next in a Muybridge series, which has routinely been understood to be cumulative, to develop as a synthetic experience of continuous. The similarities between the two forms are clear, but the idea and sensation of movement associated with the film were, in fact, very different from those offered by serial photography. Presented in this way, Bąkowski prefers music predominantly rhythmic. Considering the theoretical level of his works, this Polish artist has been employing the strategy of the interval, which is defined as “a dissociative force, succession paves a way to series. Images are strung together as heterogeneous spaces that are incommensurable one with the other. Seriality thus defines the montage form of the time-image. But in so doing, the value of the interval changes and unleashes new powers.”[19] The music draws attention to itself because of its rhythmic and dynamic incongruities with the whole or in parts. The “spoken movie” is a new medium, consisting of two parts, music, and film, both of which have to be considered simultaneously. “The cohesion of music and film may result in counterpoint or syncopation of rhythm. Experiments with the asynchronous soundtrack and image have a history in the art of the 20th century, especially in video art influenced by conceptual thought. The game with cognitive dissonance was used, among other artists, by Luise Lawler in the project *A Movie will be shown without*

*the picture* (1979), involving a cinema projection without an image and based solely on the recreation of the soundtrack.”[20] Seen from the other perspective, it is possible to note several formal solutions that may operate here. Particularly notable is the manipulation of sound and image, which is even more striking in *Bark, you mongrel, raise hell, my pearl* (2006). This movie is comprised of buzzing, simple animation, some fuzzy and kaleidoscopic, with occasional moments of lucidity based on the “return [*ren-voi*] that precedes and forms every statement [*envoi*] of a theme, a *sensing* [*sentant*] in general. Sonority essentially re-sounds: it is in itself resonance.”[21] In these animations, preserved on a brown background, accompanied with microforms and tape-based signatures, there are two separate blacks and striped tape. In this movie, we can manipulate sight and hearing to consistently create synthetic situations. In line with playing games with the viewer’s perception, Bąkowski organizes a space to utter thoughts in an existential manner.

### Division of the voice or “Speaking movies”

The basic idea behind the above framework is to explain the philosophical understanding of the division of voices derived from the ancient Greeks to elucidate how we may comprehend their existence in contemporary art. It is relevant to note that in the series of “Speaking movies” (2007) the experimental nature of animation film has been reconstructed without a camera employing the technique of drawing a painting directly on the film. In the case of Bąkowski’s concept of “speaking film” one may indicate a combination of animation with

[19] D.N. Rodowick, *Reading the Figural or the Philosophy after the New Media*, Durnham – London 2001, p. 615.

[20] E. Wójtowicz, *Konwersje transliterowe – od filmu mówionego do narracji bazodanowej*, “Przełęcz Kulturoznawczy” 2014, no. 1(19), pp. 13–14.

[21] J.-L. Nancy, *Ascoltando*, [in:] Peter Szendy, *Listen. A history of our ears*, trans. Ch. Mandell, New York 2008, p. x.

spoken word in a similar way as “the directors belonging to the first film avant-garde made their films in the name of the *correspondence des arts* idea.”[22] What is particularly relevant for his unique, grass-roots style is the employment of hip-hop soundtracks, which are used to redesign both analog and digital music and are influenced by the production and aesthetic style of a recent film. If you take these two elements into consideration, songs became an integral part of the narrative and visual world, retaining their status as musical songs. In his first movie, one may observe black spots distinguished by their rhythm and melody burning, and three microphones. On principle, music dominates in his animations saturated with overlapping sounds and short loops. Crucial aspects of these movies are also “the heterogeneity and inconsistency, which Grzegorz Kozłowski also draws attention to in the context of the analysis of Wojciech Bąkowski’s work, may also be related to the internal structure of *Spoken Films*.”[23] In comparison to the experimental tradition, let us recall that “avant-garde has also experimented with the liberation of sound fragments and individual letters from their subjugation to grammatically established word forms.”[24] In a similar vein, for Michał Lasota: “Spoken

movies,” which arise consecutively in numbered parts, are the terrain in which Bąkowski tests ways of combining animation and spoken word. In every movie, he shifts the gravity in a different way, applies different formal solutions, and also employs language, testing its clearness. In the first three “Movies,” one could easily notice that Wojtek’s disintegrated poetry has to be “spoken” because a huge part of its meaning is contained in the rhythm and melody of the voice. Bąkowski’s recitations recall simultaneous translation from some mumbling endemic dialect. On a literary level, they evoke associations with Białoszewski, but also Beckett and Joyce.”[25]

Setting his works in the tradition of the avant-garde, *Spoken movie 1* (2007) seems to present a film painted in watercolor. What can be seen in the first place is the burning dustbin, secondly a penis, a figure, a cigarette, a torso of a naked woman, a bunch of jacks, a teddy bear, a cigarette, various sports, and a woman. The minimalist element of his music is the use of repetitions. Bąkowski seems to create his animation films from an angle of Dadaist mockery and the ability to revert the meaning of original work. It is particularly striking that both “watching and listening to spoken films sends viewers constantly to the sphere of word and image and their own imagination, not allowing them the comfort of staying in the sphere of influence of only one medium.”[26] His incessant alternations of graphic figures and verbal language permits us to argue that Bąkowski has deployed “his own style distinguished by a rough, pulsating image with a restless, mumbled comment in a crippled language.”[27] These transformations, like avant-garde rejections of standardized life, demonstrate how “the rejection of verbal language by painterly avant-gardes, then, becomes virtually equivalent to rejection of theory.”[28] This combination of both theory and practice can be explained in the shift from the chaotic structure to the repeated serialism, building a dual structure of multiple encrypted codings, and voices loosely tied together. These strategies contribute to reflecting emotional feelings,

[22] R.W. Kluszczyński, *Film – sztuka Wielkiej Awangardy*, Warszawa – Łódź 1990, p. 5. See The idea of correspondence was understood in this context as the promise of total art, uniting “within itself all possibilities of artistic expression. [...] in the classical period of the avant-garde, film was considered total art.”

[23] Ibidem, p. 14.

[24] B. Groys, *In the flow*, London – New York 2018, p. 118.

[25] M. Lasota, *Piękno/Beauty*, Gallery leaflet, unassigned pages.

[26] Ibidem.

[27] A. Prodeus, 1991–2008: *Po przełomie*, [in:] *Polski film animowany*, eds. M. Giżycki, B. Żmudziński, Warszawa 2012, p. 109.

[28] D.N. Rodowick, *The crisis of political modernism. Criticism and Ideology in Contemporary Film Theory*, Berkley – Los Angeles – London 1994, p. 51.

including “a self-chosen separateness, around which the idea of an ‘inoperative community’ might be probed and given shape especially when placed against the background of Nancy’s notion of ‘being singular-plural.’”[29]

### **Echo or *theia moira logos***

Before we turn to why division poses a problem for standard audiovisual content, we need to see why this difference is conceptually distinct from animations employing a singular voice. In particular, sharp language drawing on semantic tensions can be seen as the central motif of *Spoken movie 3*. In this case study, the author is asking why “do I love, although she looks like a tragedy.” At the same time, the dash moves around its axis. One may observe supremacist radiation. Darkness falls in the room. Right-oriented shadows emerge from the hexagon. Books moving on the desk, singly, in isolation, and together, are seen against the glass. In the background, he is accompanied by the music of Dawid Szczęsny. Let’s take a look at *Spoken Movie 3* based on stop-motion animation. Ahead there is sight, screams, reverberation; there are two crosses hanging on the wall. The one in the lodge sharpens the eyesight. It is followed by the animation of the sight. Similarly, the allegory of two crosses is meant to demonstrate that in classical construction, the symmetry is based on the acknowledgment of a figural transformation at its very heart. “This means that communicative units (in particular linguistic) are «mapped» not on some reality «in itself,» but in the space of socially, intersubjectively respected judgments about the world, and so, we can say, on the cultural vision of reality.”[30] It can be noticed that Bąkowski prefers predominantly rhythmic music. The music draws attention to itself through its rhythmic and dynamic incongruities, whole or in part. The *Spoken movie* is a new medium consisting of two component parts, music and film, both of which must be created simultaneously. The motion of film through the projector thus unavoidably takes on a fiction above and beyond that given by the movement of short film: it

gives form to time and sets temporality to form, and this addition endows the film with form (regardless of how it is conceived artistically, regardless of the degree to which other forms of time – narrative. Making explicit reference to Nancy’s theory, hermeneia as a figure that defines understanding, and pre-understanding of meaning includes two aesthetic orders called *theia moira logos*. In other words, it is an image of “participation in the sense,” where “sense does not pre-exist before,” but it appears as “the division of logos.”[31] The different meanings embody what emerges “in them as a gift of self in the division” being left “in the difference of voices.”[32] Let us stress that “there is no sense prior to the speech that logos would express and hermeneutic pre-understanding anticipate. The internally different logos and the separated sense are in one plane.”[33] A crucial aspect that determines the meaning given in the division of voices in which we exist is the attempt to establish that “we are who we are” in a situation where being is nothing but “a long poetic, magnetic, rhapsodic chain.”[34] What can be found in Bąkowski’s movie is “double, and then multiple encoding, consisting in such a construction of the work that it could be successfully interpreted from the point of view of different and even mutually negative sets of interpretative rules, i.e. that it could function both in elite circulation (thanks to a rich network erudite intertextual cancellations or sophisticated technical and artistic treatments, for example, so that it does not necessarily have to be a unified circulation) and popular or even mass circulation (e.g., through emotional directness or re-

[29] T. Elsaesser, *European cinema and Continental Philosophy. Film as thought experiment*, New York – London 2019, p. 176.

[30] K. Moraczewski, *Sztuka Muzyczna jako dziedzina kultury. Próba analizy kulturowego funkcjonowania zachodnioeuropejskiej muzyki artystycznej*, Kraków 2010, p. 49.

[31] M. Kwietniewska, op.cit., p. 93.

[32] Ibidem, p. 82.

[33] Ibidem, p. 83.

[34] Ibidem, p. 94.

animation of historical poetics that are ‘verified’ and easily accessible by the public).”[35] The cohesion of music and film may result in counterpoint or syncopation of rhythm, as the new artistic technique was necessary to get away from embodiment in the world of the spectacle. “Alongside new image art, a second generation of Conceptualists emerged, concerned with the deconstruction of originality, with replication and with simulation.”[36]

Let me now discuss the picture in detail here. “Wojtek (Bąkowski’s) latest film – “Spoken Movie 4” (2010) – consists of seven quite distinct parts (while previous movies were lengthy poems, we now have seven compact verses); it has an intensive rate, it is black and white, and its concise language more resembles texts of songs. There is a lot of music in this, fundamentally music dominates here: it arises from overlapping sounds, from short loops, and it appears parallel to the accumulating images. This is enough about the formal aspects. What is in this movie that attracts attention, what is so moving, and where is the magnetic power? It seems that for the first time Wojtek (Bąkowski) so unambiguously reveals himself. “Me,” which in previous movies was only a fictional cluster of identities, psychologically stitched together in a ‘Frankenstein’ manner from the personality of the author, the old man, the hooligan, the pervert, the mentally handicapped and loser, is now singular and honest. Bąkowski speaks for himself and about himself, more than ever before, maybe apart in from some productions by the KOT Group.”[37] This work appears to be the forms that resemble imaginative ways of presenting symbolic values, specifically at the airport. It is important to stress the movement of objects, like jamming and simple multipli-

cation of boards. It is also important to emphasize that his vibrant return to the echo formal perspective is marked by an open-ended narrative in films such as *Space, where something important goes on* (2013), in which Bąkowski investigated the issue of monorecitation by describing housing estates. Reflecting upon the creative evolution of Wojciech Bąkowski’s work, one might mention the “resonance inside of sound itself: a sound is its own echo chamber, just as it is own timbre, its overtones, and what is called its color. The ancient Greek *ekheo*, from which ‘echo’ is derived, means ‘to make noise’ as well as ‘to resound’: it signifies precisely ‘to return a sound’”[38] Since the sound is always “returned, restored: it is restored from itself to itself,” one may argue that a “sonorous body that is struck returns the blow by a sound that is a vibration of the blow itself. Sound is at the same time struck (pinched, rubbed, breathed, etc.), *returned*, and *heard* [entendu, understood] in the precise sense that *is understood* [s’entend] or that it *makes itself heard* [se fait entendre]: and for that, in that, it *listens to itself* [s’écoute].”[39]

### Turn to digital

Now let us turn to digital or the degree of new variation within the audiovisual channel. To illustrate the specific case, consider first Bąkowski, whose sound articulation generates one of the examples of “slang dialect.” Together with the advent of digital tools of storytelling and sampling one may point the orientation in Bąkowski’s works toward specific hybridizations of mixed-media audiovisual compositions. In tandem with another Polish artist, Norman Leto, Bąkowski employed digital engineering to reflect shadows as the forms of the structure of the music spread widely. An alternative strategy of multiplication of identity has been employed in the animation movie *The pain is inside the room* (2011), in which Bąkowski explains the way sound is placed under the picture of the sitcom as a part of animation showing a face in different positions. An important insight can be seen in his film *Dry standpipe* (2012), exhibited for the Stereo Gallery, taking the form of an

[35] Ibidem, p. 104.

[36] J. Bird, M. Newman, *Introduction*, [in:] *Rewriting Conceptual Art*, eds. M. Mewmann, J. Bird, London 1999, p. 8–9.

[37] M. Lasota, *Piękno/Beaty*, Gallery leaflet, unassigned pages.

[38] J.-L. Nancy, op.cit., p. x.

[39] Ibidem.



architectural form and storytelling concerning everyday life, on the other hand. The objects presented in the film refer to the image itself. It seems that Wojciech Bąkowski will lock himself in his studio without a way out very soon, he will shut out windows, soundproof the small room, separate himself from the light and noise of the city, from the world, to keep it in a still frame, in some obscene convulsion, to capture it by storm and to describe in a penetrating manner. The newest works by Wojtek betray the vibrating personality of the author, the morbid sensitivity of the man who disposes himself on many frequencies simultaneously, absorbs and filters omnipresent chaos like a catalyst.”[40] What is striking in the creative evolution of Wojciech Bąkowski’s works is the piece entitled *Sound of my soul* (2014), which combines documentary shots with digital visualization that reflects his sleeping room, enriched with voices of the sea and disturbing sounds. In another scene, one may observe birds flying and the artificial birds that imitate what has been recorded. The movie is composed of several chapters and presents slightly moving contours of faces in the background. In the first place, the laughs are derived from some English TV series. Bąkowski seems to evoke everyday experience. Seen from a slightly different angle, the vision of graves reflects an image and a birds-eye view. Bąkowski’s work employs Poznań “street slang,” serving to redescribe ordinary life saturated with sexuality, everyday desires, and occulacentrism. It can also be said that his music carries some overtones of existentialism, logocentrism, and a contradictory message, as it is described as “a quivering tongue, residual time, with onomatopoeic interjections. It is a simple language, and at the same time hermetic. It brings us closer to the subject and the world, which reflects this subject like a medium, and at the same time rejects and distances.”[41] It is easy to identify that the reflexivity in his work is manifested through the use of “meta-aesthetic and meta-artistic strategies, not as independent ones, but as elements introducing an ironic distance to the world of the work in question. In this way, the

work of art makes an ironic valorization of the worldview.[42] In the case of audiovisual creators employing digital tools, their conceptualization moves between the recorded sound and transformed and reconstructed images. What seems quite representative of his works is the fact that his two-dimensional works oscillating between past and present aim to reinvestigate one object by making explicit references to his memories. In a similar vein, the digital image environment is generated through superpositions of various textures.

### Concluding Remarks

A more general goal of this article has been to exhibit the prospects of experimental differences inscribed in the audiovisual landscape of animation films or the application the philosophical tools to the study of hearing experiences. As with the division of voice frameworks, there are new challenges in identifying which formal techniques are most viable in developing the right methodology to understand new techniques of hearing. Let us conclude that visualizing and listening modifies our relationship with the past. His film challenges viewers to reawaken their conscience by exploring an audiovisual world based on the arrangement of communication units (significant in the terminology of Ferdinand de Saussure) must be based on a specific system of differences between them and the consequent distinctive features of these units.”[43] Bąkowski’s stylistic choices resulted from the linguistic slang that increasingly recognized the raw power of vernacular speech and the problems associated with grammar. His account of sonic reverberations illuminates and impacts on his historical experiments and detail.

[40] Ibidem.

[41] G. Kozłowski, *O “Filmach mówionych” Grzegorza Kozłowskiego (część pierwsza: punkt wyjścia, sprawy główne)*, “Szum” 2014, no. 1(4), <<https://magazynszum.pl/o-filmach-mowionych-wojciecha-bakowskiego-1/>>, accessed: 15.06.2019.

[42] K. Moraczewski, *Sztuka muzyczna...* (2007), p. 105.

[43] Ibidem, p. 46.

Experimental transition in cinema marks the disruption of sensorimotor relationships, and an in-depth insight into the twofold aesthetics of abstract painting provides an impression of movement, where the contours are blurred. By juxtaposing and counterpointing a wide range of sounds, including found and donated recordings, Bąkowski seems to play games with the viewer's perception and organize a space as uttering sounds. This multilateral reading of formal experiments escaping from the singular voice and plastic line demonstrates the circuit oscillating between the external and internal vibrations of colors and brushings, as well as compositional techniques for articulating sound. Bąkowski ceases to demonstrate the representational logic in redoubling presented in echo-like reverberations. The hermeneutic circle of mimesis in these audiovisual repetitions defines a long mimetic chain, an arrangement of parts belonging to the dialogue of logos and encompassing various spheres of the humanities, regardless of whether they are philosophy or poetry, or other fields which have no place or meaning assigned to them. The openness of mimesis defines the hermeneutic character of the position in terms of the common figure created "in transition" crystallized in the dialogue between the genres of art. These moving images might alternatively be said to emphasize sound over image: more important than clear-cut figures is the predominance of moving and its inexorable existential feeling.

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