



Zoran Naskovski

Smrt u Dalasu | dokumenti 2000-2016.
Death in Dallas | documents 2000-2016



NARODNI MUZEJ CRNE GORE
ATELJE DADO



Od 12. marta 2003, kada je izvršen atentat na srpskog premijera Zorana Đinđića, ovaj rad Zorana Naskovskog je poprimio dodatnu, prvobitno neplaniranu, tragičnu dimenziju.

Lari Rinder (*The American Effect: Global Perspectives on the United States, 1990- 2003*, katalog, 2003.)

Since the March 12, 2003, assassination of Serbian Prime Minister Zoran Đinđić, Naskovski's piece has acquired another tragic dimension of unintended meaning.

Larry Rinder (*The American Effect: Global Perspectives on the United States, 1990- 2003*, catalogue, 2003)

Smrt u Dalasu

*Ja ću sada pjesmu ispevati
i atentat u njoj prikazati
u kom pade predsjednik Kenedi*

Jozo Karamatić, *Smrt u Dalasu*

Dvoje ili troje ljudi sedi na podu, četvoro na klupi pozadi, a nekoliko njih naslonjeno je na jedan od crnih zidova. Svi su oni povukli zavesu u stranu i ušli u mračnu sobu, u kojoj je video projekcija jedini izvor svetla. Slike su odveć poznate. Još jednom Kenedi sa osmehom maše iz povorke vozila gomili sveta okupljenoj u Dalasu, ne znajući da je trenutak njegove predstojeće smrti – upravo onaj trenutak koji iščekuje publika koja gleda video projekciju – samo nekoliko sekundi u budućnosti. Međutim, snimci Zapruderovog filma nisu praćeni uobičajenom mešavinom zadihanih radijskih i televizijskih izveštaja snimljenih na dan atentata, niti nekim autoritativnim glasom naratora, kako to često biva u dokumentarnim filmovima. Umesto toga, jedini zvuk je jadikovka epske narodne pesme *Smrt u Dalasu*, čiji su stihovi pomalo nezgrapno prevedeni na engleski jezik i idu kao titl u vidu niza dvostiha.

[...]

Prikazivanje atentata

Rad *Smrt u Dalasu* duboko je prožet dvostrukom tenzijom između reči i slike. Posetilac koji posmatra video instalaciju istovremeno sluša i čita dok gleda kolaž slika. Za posmatrača koji govori engleski, efekat svega toga je neobično, protivrečno osećanje prepoznavanja, a istovremeno i odsustva prepoznavanja. Čak i da je snimljena svega nekoliko dana posle atentata i objavljena kao singl ploča na vinilu, ova pesma najvećem delu publike u Njujorku delovala bi „kao da je stara hiljadu godina“, kako Džim Hoberman piše u svom prikazu.¹ Ovo sučeljavanje video kolaža i epske narodne pesme, kako sugerije Keli Vens, može izgledati „sablasno“² Istrgnute iz svog izvornog konteksta, ove slike proizvode jednu novu narativnu situaciju; izgleda kao da se atentat odigrao „pre nego što su slike mogle biti snimljene“, po rečima Garija Štejnigarta.³ Zvuk vinilne ploče dodaje ovome osećaj da ste prebačeni u prošlost koja se čini nestvarno dalekom.

[...]

Uistinu, u radu Naskovskog najefektnije međusobno prožimanje zvuka i slike dešava se u citatu s početka Zapruderovog filma. Umontiran u kolaž, ponavlja se snimak hica koji pogađa Kenedija u glavu, a pucketanje gramofonske ploče je tempirano tako da postigne dodatni zapanjujući efekat. Kod Naskovskog je, međutim, efekat ponavljanja veoma različit od onog u filmu *JFK* Olivera Stouna. Taj trivijalan detalj, pucketanje ploče ipak u trenutku sugerije mogućnost beskrajnog, neželjenog ponavljanja, opasnost da će se usmeni narativ zaustaviti i ostati tako zaglavljen, poput igle u jednom od žlebova vinilne ploče. Ovo sučeljavanje lucidno ilustruje fiksaciju i neprestano ponavljanje trenutka fatalnog pogotka. Kako primećuje Katrin Beker, ova manipulacija sugerije da ni zvuk ni slika nemaju funkciju da samo ilustruju jedno drugo u radu *Smrt u Dalasu*.⁴ Naskovski preobražava momenat udara metka, dodaje nešto da bi ga učinio drugačijim i daje mu viscelaran efekat. Ovaj i njemu slični trenuci u radu uznemirujući su; teško je reći da li reč nadjačava sliku ili je obrnuto.

[...]

Prevod se ne drži strogo forme deseterca u kojoj je ispevan original; nekoliko inverzija i aliteracija doprinose utisku arhaičnosti. Sastavljena od oko 160 stihova, pesma sadrži neverovatno bogatstvo detalja. U njoj se tačno po imenu spominju i bolničarka i lekar koji su pokušali da pruže pomoć umirućem Kenediju u bolnici Parklend. Odnos između slike i reči na taj način se

usložnjava naracijom u pesmi, koja ima nekoliko elemenata karakterističnih za ep. U uvodnoj strofi, Karamatić se obraća svom instrumentu:

*Gusle moje, instrumentu stari,
modernizam ništa vam ne kvari,
jer guslarska fina melodija
postala je naša tradicija.*

Istovremeno, uvodi se i filmski narativ o nacionalnoj tradiciji dok se naslov pojavljuje na ekranu. Nasuprot crno-belim slikama sa Kenedijeve sahrane, naslov ispisan jarkocrvenom bojom nagoveštava krvoproliće koje će uslediti, nagoveštava slike kako verbalne tako i vizuelne. Stihovi često podsećaju na romantičarske balade, kada Karamatić opisuje slike ruža natopljenih krvlju: „latice mu plivaju u krvi“. Usled crvene boje koja prožima ekran, naslov postaje proročanski. Evokativne verbalne slike su ekfrastične, i njihova je namena očigledno da u umu slušaoca stvore kolaž slika koje su u svakom pogledu snažne koliko i one koje se pojavljuju na ekranu u instalaciji Naskovskog. U radu *Smrt u Dalasu*, verbalni i vizuelni opisi stoje u odnosu uzajamnog nadmetanja, budući da je smrt predstavljena na dvostruko deskriptivan način: „Ja ću sada pjesmu ispjevati / i atentat u njoj prikazati“, peva Karamatić dok se slike tog događaja nižu na ekranu. Ovo sučeljavanje verbalnih i vizuelnih slika postavlja formiranje kulturnog pamćenja u okviru istorijskog kontinuuma.

[...]

„Doživljaj *Smrti u Dalasu*“, piše Ed Osborn, „predstavlja jedan produženi trenutak kulturne vrtoglavice, u kojem se jedno izrazito nacionalno obojeno sećanje čita kroz filter jednog dalekog društva i iznova upisuje kao deo jednog većeg i dvosmislenijeg skupa istorija sveta.“⁵ Kako ukazuje Bil Horigan, Karamatić je „naizmenično žaloban, reporterski nastrojen i skeptičan“, i taj promjenljivi karakter njegovog narativa čini ga podesnim za preoblikovanje, kako iz perspektive kustosa tako i iz perspektive posetioca muzeja.⁶

Ejvind Vagnes

odlomak iz poglavlja *Smrt u Dalasu*, iz knjige *Zaprudered* (Texas University Press, 2011)

¹ Hoberman, „Jump Cuts“, *Village Voice*, 10–16. septembar, 2003.

² Videti: Kelly Vance, „Burning Sensation“, u: *East Bay Express*, 17. mart, 2004. Tekst je najava za prikazivanje radova *The Eternal Frame*, *Smrt u Dalasu* i nekoliko drugih u kojima se citira Zaprudеров film u Berkeley Art Museum, aprila 2004. godine. Prikazivanje je organizovao Stiv Sejd (Steve Seid), tako da bude održano paralelno sa izložbom *Ant Farm 1968–1978*, a uz uvodno izlaganje Marite Starke (Marita Sturken).

³ Gary Shteyngart, „The Whole World is Watching“, *New York Times*, 13. jul 2003, završni odeljak, 26.

⁴ Kathrin Becker, *Heading for Collisions: On Staging, Black Boxes, Video and Great Expectations, Urban Collisions: Zivilligatorische Konflikte im Medium Video*, Neuer Berliner Kunstverein, Berlin, Germany, January 11 – February 23, 2003. informacije o izložbi.

⁵ Ed Osborn, „Death in Dallas“, *Stretcher*, 27. januar 2003.

⁶ Horiganov tekst o radu *Smrt u Dalasu* napisan je povodom samostalne izložbe *Zoran Naskovski – Smrt u Dalasu*, održane u Wexner Center for the Arts u Ohaju (novembar–decembar 2003. godine).





DEATH IN DALLAS



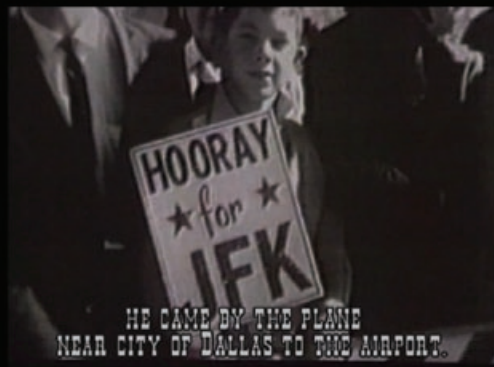
THE PRESIDENT LIKED
ALL OVER THE WORLD.



KNOWING NOTHING OF WHAT WAS TO BE,
HAVING NO IDEA OF MURDERING PLOT.



IT WAS A BURDEN ON EVERY HEART,
SO YOUNG AND OLD MOURN HIM ALIKE.



HE CAME BY THE PLANE
NEAR CITY OF DALLAS TO THE AIRPORT.



A BUNCH OF SCENTED ROSES
WAS GIVEN TO JACQUELINE



THE DREEZE FLAPPED
THE BANNERS AS ON BOAT THE SAILS.



THE MAGNIFICENT WELCOME
WAS PERFORMED.



NO INCIDENT EVER HAPPENED.
ON THEIR WAY



TO THE RUNNER STREET,
WHERE THEY WERE HEADING.



AND ENORMOUS TRAGEDY
THAN HAS TAKEN PLACE.



THE FIRST BULLET WAS AT KENNEDY SHOT
AND NOBODY SAW WHAT WAS GOING ON.



NEITHER CONNOLLY KNEW
WHAT'S GOING ON.



THE PRESIDENT KENNEDY
RECENTLY WAS SHOT.



WHILE KENNEDY FOR LIFE
IS FIGHTING A BATTLE.



Smrt u Dalasu | **Death in Dallas**, video instalacija | video installation, installation view





HIS PRESIDENT WOUNDED
IN CRISIS APPEARS.



THE FIRST AND HIS BREEDING
PUTS AT LITTLE EASE.



BUT HIS LUNGS ARE INERT.
HE NO LONGER BREEDS.



BUT HIS LUNGS ARE INERT.
HE NO LONGER BREEDS.



AND SEEKS FOR THE HELP
FROM DOCTORS ABOUT.



LADY JACQUELINE LINGERED
FROZEN AS THE BLOCK.



KENNEDY WAS DEAD.



A SUN-RAY ON MANY RINGS
OF BRONZE DID SHINE



AND OVER THE WINDOW
IN THE REAR LINE.



THE MORTAL REMAINS
OF KENNEDY JOHN.



HER HEART FROZEN STILL AND
HARDER THAN STONE.



FROM DEAD HUSBAND
SHE IS NOT GOIN' TO WISHORAW.



IN FRONT OF THE JUDGE
THAT FROM DALLAS CAME.



THE MORTAL REMAINS
OF KENNEDY JOHN.



ON THE HOLY BIBLE
JOHNSON PUT HIS HAND



WHILE THE PLANE
WITH JOHNSON TAKES OFF.



A PERSON LIKE THAT
HARDLY'S EVER BORN.



THE SAD NEWS IS SPREADING
ALL OVER THE WORLD.



A PERSON LIKE THAT
HARDLY'S EVER BORN.



ON HORRIBLE CRIME
OF WHICH ALL AGHOR.



VICTIMIZED FOR PEOPLE AND
VICTIM FOR RIGHTS.



AND SAD ARE THE PEOPLE
ALL OVER THE WORLD.



EVERLASTING GLORY
FROM US HE BEHALVES.

Death in Dallas

*And now I'll sing a song,
and picture the assassination
of Kennedy the president*

Jozo Karamatić, *Smrt u Dalasu (Death in Dallas)*

Two or three are seated on the floor, four on a bench in the back, and a couple lean against one of the black walls. They have all drawn aside a curtain and stepped into a dark room in which a video projection provides the only light. The images are all too familiar. Once again, Kennedy smilingly waves to the Dallas crowds from the motorcade, unaware that the moment of his impending death — the very moment the audience of the video awaits are only seconds into the future. However, Zapruder's images are not accompanied by the usual mélange of breathless radio and television reports from the day of the assassination or an authoritative voice-over, as is often the case in documentaries. Instead, the only sound is that of a plaintive folk ballad, *Smrt u Dalasu*, the lyrics of which are translated somewhat awkwardly into English couplets in the subtitles.

[...]

Picturing the Assassination

Death in Dallas is profoundly informed by a double word-image tension. The visitor to the installation simultaneously listens and reads while watching the collage of images. For the English-speaking visitor, the effect is a strange, contradictory sensation of both recognition and a lack of it. Even if it was recorded mere days after the assassination and released on seven inch vinyl, the chanted song would sound like something "a thousand years old," as J. Hoberman writes in a review, to an overwhelming majority of the audience in New York.¹ This juxtaposition of collage and folk epic, Kelly Vance suggests, can seem "eerie."² Torn out of their original context, the images produce a new narrative situation; the effect is that the assassination seems to have taken place "before images could be recorded," in the words of Gary Shteyngart.³ The sound of vinyl adds to this sense of being transported to a past that comes to seem uncannily distant.

[...]

Indeed, Naskovski's most effectful interplay of sound and image is its initial quotation of Zapruder's film. Edited into the collage, the headshot is repeated, and a scratch in the record is timed to startlingly add to the effect. The effect of Naskovski's repetition, however, is very dissimilar to that of Stone's *JFK*. A trivial accident, the scratch nevertheless instantly suggests the possibility of endless, unwanted repetition, the danger that the oral narrative will halt and remain stuck in stagnation, the needle caught in one of the curves of vinyl. The juxtaposition lucidly illustrates the fixation with and incessant repetition of the moment of fatal impact. As Kathrin Becker observes, this manipulation suggests that neither sound nor image merely illustrates the other in *Death in Dallas*.⁴ Naskovski transforms the moment of impact, adds something to make it new, gives it a visceral effect. This and similar moments are a disruption: it is difficult to say which jostles the other, word or image.

[...]

The translation sticks loosely to the decasyllabic meter of the original; several inversions and alliterations add to its archaic feel. Some 160 lines long, the song is incredibly rich in detail. It correctly names both a nurse and a doctor who tended a dying Kennedy at Parkland Hospital. The image-word relationship is thus complicated by the narration of the song, which has

several elements characteristic of the epic. In the opening apostrophe, Karamatić addresses his instrument:

*Oh my gusle, my instrument of old,
By modern times you will suffer not,
For gusle gentle tunes
Became our national lore.*

Simultaneously, a filmic narrative of national lore is introduced, as the title flashes across the screen. Against black-and-white images from Kennedy's funeral the title in sharply red hints at the bloodshed about to follow, at imagery both verbal and visual. The verse frequently comes to recall that of romantic balladry, as Karamatić dwells on an image of blood-stenched roses, of "petals in blood." In spilling red across the screen, the title is proleptic. The evocative verbal imagery is ekphrastic, clearly meant to produce a collage of mental images in the listener that is every bit as strong as the images that appear on the screen in Naskovski's installation. In *Death in Dallas*, verbal and visual depiction thus form a contested relationship, as death is pictured in a doubly descriptive mode: "I'll sing a song and picture the assassination," Karamatić sings, as images of the event flash across the screen. This juxtaposition of verbal and visual images places the formation of cultural memory in a historical continuum.

[...]

"The experience of *Death in Dallas*," Ed Osborn writes, "is an extended moment of cultural vertigo, one in which a distinctly national memory is read through the filter of a remote society and reinscribed as part of a larger and more ambiguous set of world histories."⁵ As Bill Horrigan points out, Karamatić is "variously mournful, reportorial, and skeptical," and this shifting quality to his narrative makes it aptly re-framable for the curator as well as the museum visitor.⁶

Øyvind Vågnes

excerpt from the chapter *Death in Dallas* from the book *Zaprudered* (Texas University Press, 2011)

¹ Hoberman, "Jump Cuts," *Village Voice*, September 10–16, 2003.

² See Kelly Vance, "Burning Sensation," in the *East Bay Express*, March 17, 2004. Vance's text is a preview for a screening in April 2004 at the Berkeley Art Museum of *The Eternal Frame, Death in Dallas* and several other works quoting Zapruder's film. It was arranged by Steve Seid to coincide with the "Ant Farm 1968–1978" exhibition, and introduced by Marita Sturken.

³ Gary Shteyngart, "The Whole World is Watching," *New York Times*, July 13, 2003, final section, 26.

⁴ Kathrin Becker, "Heading for Collisions: On Staging, Black Boxes, Video and Great Expectations. Urban Collisions: Zivilisatorische Konflikte im Medium Video. Neuer Berliner Kunstverein, Berlin, Germany, January 11 – February 23, 2003." Exhibition information.

⁵ Ed Osborn, "Death in Dallas," *Stretcher*, Monday January 27, 2003.

⁶ Horrigan's piece on *Death in Dallas* was written for Naskovski's solo exhibition "Zoran Naskovski – Death in Dallas" at the Wexner Center for the Arts in Ohio (November – December 2003).

Smrt u Dalasu, video instalacija, 2001, crno-belo, boja, zvuk, 17 minuta
dokumenti/artefakti, 2000–2016.

Death in Dallas, video installation, 2001, black-and-white, color, sound, 17 minutes
documents/artifacts, 2000–2016



Jozo Karamatić, *Smrt u Dalasu*, omot singl ploče, Jugoton 1965.

Jozo Karamatić, *Death in Dallas*, single record cover, Jugoton 1965

Zoran Naskovski (1960) magistrirao je na Univerzitetu umetnosti / Fakultetu likovnih umetnosti u Beogradu. Radi u oblasti vizuelnih umetnosti, baveći se videom, fotografijom, performansom, instalacijama, internet projektima itd. Radovi Naskovskog izlagani su kako na srpskoj umetničkoj sceni tako i na brojnim međunarodnim izložbama u muzejima i institucijama kao sto su: Whitney Museum u Njujorku, Andy Warhol Museum u Pitsburgu, Wexner Center u Ohaju, Berkeley Art Museum/Pacific Film Archive u Berkliju, the Williams College Museum of Art u Vilijamstonu the Katzen Arts Center u Vašingtonu, Tate Britain u Londonu, Centre Georges Pompidou u Parizu, Hamburger Bahnhof u Berlinu, Fridericianum Kassel u Kaselu, MACRO u Rimu, Moderna Museet u Stokholmu, Kunsthalle Wien u Beču, the Neue Galerie Graz u Grazu Ludwig Museum u Budimpešti, the National Gallery u Tirani itd. Učestvovao je 2007. godine na centralnoj izložbi 52. Bijenala u Veneciji „Think with the Senses – Feel with the Mind. Art in the Present Tense“.

Zoran Naskovski (1960) received MA at the Faculty of Visual Arts, the University of Arts in Belgrade. He works in the field of visual arts in media of video, photography, performance, installation, internet projects, etc. His works were exhibited on the local Serbian scene as well as on numerous international exhibitions in museums and institutions such as the Whitney Museum in New York, the Andy Warhol Museum in Pittsburg, the Wexner Center in Ohio, the Berkeley Art Museum/Pacific Film Archive in Berkeley, the Williams College Museum of Art in Williamstown, the Katzen Arts Center in Washington, the Tate Britain in London, the Centre Georges Pompidou in Paris, the Hamburger Bahnhof in Berlin, the Fridericianum Kassel in Kassel, the MACRO in Rome, the Moderna Museet in Stockholm, the Kunsthalle Wien in Vienna, the Neue Galerie Graz in Graz, the Ludwig Museum in Budapest, the National Gallery in Tirana etc. He took part in 2007 at the central exhibition of the 52nd Venice Biennial entitled “Think with the Senses – Feel with the Mind. Art in the Present Tense“.



Smrt u Dalasu | Death in Dallas, video instalacija | video installation, installation view

Naslovna strana | Cover page: **Smrt u Dalasu | Death in Dallas**, 2001
Video instalacija | video installation, installation view

Izdavač: Narodni muzej Crne Gore | Za izdavača: Pavle Pejović
Kustos: Ljiljana Karadžić | Tekst: Øyvind Vågnes | Prevod: Novica Petrović | Fotografija: Vladimir Popović, Zoran Naskovski | Grafičko oblikovanje: Dobrivoje Krgović | Štampa: DPC – Podgorica
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