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JACQUES'O DERRIDA DEKONSTRUKCIJOS TAIKYMAS VIDEOMENO TYRIMUI

JACQUES DERRIDA DECONSTRUCTION THEORY IN VIDEO ART ANALYSIS

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DISERTACIJOS RENGIMĄ
SPAUDAI IR LEIDYBĄ REMIA

Il n'y a pas de hors-texte

NIEKO NĖRA UŽ TEKSTO

Jacques Derrida

Summary

Validity

The public discourse of the 20th century related to the spread of technologies of audiovisual recording and recreation of images encouraged artists to search for and combine various possibilities of expression, innovative realization of art ideas, expressing the ideas of the time in adequate means: reflect and question politics, sexual identity, the feel of everyday, etc. The sixties saw the birth of video art in the USA and Europe (only the last decade of the 20th century in Lithuania). In Western Europe and the USA (further on: the West) the birth of video art is associated with the names of Wolf Vostel and Nam Junk Paik (Rush, 2003, p. 53–59). Belated emergence of video art in Lithuania (three, four decades later) was determined by the social isolation from the West, dominant in the Soviet milieu, and by centralization of culture. Cinematic non-professionals (amateurs)' creation was closest to the Western trends of video art. Yet its authors saw themselves more as followers of professional cinematography, and did not relate their activities to Western video art and experimental cinema (Čergelis, Gaigalas, 2010; 2010; Kulikauskas, 2010)[82].

Beginning of video art in Lithuania is related to the creative works of Henrikas Gulbinas, demonstrated for the first time during events of non-professional cinema in 1987 (Gaigalas, 2010; Čergelis, 2010), yet the new type of creation gained its momentum only after the restoration of Independence: in 1996 Sonata Žalneravičiūtė made the first compilation of Lithuanian video art (a videocassette tape), and in 1998 Contemporary Art Centre in Vilnius hosted the first exhibition SUTEMOS, that presented video art widely. Though video art is being created and presented in contemporary exhibitions, its research has been belated, as has its development. Not many authors have explored the subject of video art (Žvirblytė, 2011, Dubinskaitė 2005a, 2005b, 2008a, 2008b, 2011; Venckus, 2008a, 2008b, 2008c, 2462009b, 2010a, 2011, 2014a, 2014b[83]; Gumbickaitė, 2011, et al.). Aušra Trakšelytė (2012) ana Lina Michelkevičė (2014) make

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[82] Non-professional cinema issues are not analyzed in this dissertation, because they represent a different subject.

[83] Also conference papers read (2010 – 2014): Inter-relation of Photography, Cinema and Video Art. In *Šiauliai: From Photography to Video*: Šiauliai UNESCO Club Conference, 2009 11 17. Šiauliai; Venckus R. (2010). Relation of Form and Content in Kristina Inčiūraitė Video Films. In *My territory*: Conference of International Art Critics' Association Lithuania Section 2010 11 11. Vilnius; Venckus R. (2010). Criticism of Two Eglė Rakauskaitė Video Films on the Subject of the Market. In *The Market In Culture*: International Academic Conference. Šiauliai; Venckus, R. (2013). Occurance of Place in Kristina Inčiūraitė Video Films: Applying Jacques Derrida Concept of Phenomenological Voice. In *Space In Contemporary Philosophy*: International Conference 2013 11 30, Vilnius; Venckus, R. (2013). Interpretation of Screen Society: Applying Jacques Derrida Concept of the Specter. Contemporary Society in Philosophical Context: National Conference 2013 11 22, Vilnius.

fragmentic analyses of video creation, raising the issues of visuality. Doctoral dissertations of Milda Žvirblytė (2011) and Renata Dubinskaitė (2011) have so far been the most exhaustive research of video art. This shows that video art is little explored. Therefore it is possible to make **the first assumption of the dissertation: complex general cultural situation in Lithuania, belated development of video art, fragmentic research encourage to refer to trends of research in other academic fields, as well as form and apply flexible research assumptions and models.**

Artists were the first to create video art, therefore the conventions of fine art were transferred onto it. The composition of image reminded of the one used in a picture, i.e. video media corresponded a painting, a drawing, an etching, etc. For example, video performances have still preserved the gesture of transferring fine art forms. Documentations of performances, that have later become a separate genre of video performance, were made in front of a stationary videocamera. The action would rarely exceed the limits of the visual screen. The screen would correspond the contour of paper, canvas or similar plane. Such are the early works of Lithuanian video artists (video of Aleksas Andriuškevičius, Henrikas Gulbinas and Gintaras Šeputis, further analysed in the dissertation). Video art is also full of formal visual games, related to abstract painting (see analysis of Gulbinas video artworks).

The screen image in video art is not identic to the image on paper or canvas. The image of video artworks changes with time, maintaining a natural relation to audiovisual media technologies that record and recreate the change of the surroundings. Under the influence of technologies a natural bond was born between fine art and experimental cinema. According to Kristina Pipiraitė, Lithuanian video art in its form is close to the European experimental cinema of the thirties and forties, and American works of the 5-8th decade of the 20th century. Representatives of those periods created visual games, renouncing the usual norms of cinematic narrative, drama, repetition of reality. Thus in the West artists participated in the creation of experimental cinema (and later video art), while in Lithuania they created video art (Pipiraitė, 2004, p. 6; see also Dubinskaitė, 2005b, 2008, 2011 and Žvirblytė, 2011). Contemporary video artists Deimantas Narkevičius, Kristina Inčiūraitė and Audrius Mickevičius construct or re-construct practice of shot composition, montage (film editing), narrative development etc., that is close to cinematography. Consistent narrative and reflection of personal experience or self-reflection is characteristic to Lithuanian video artists. According to Skaidra Trilupaitytė, that is why it is possible to claim that autobiographic narration is not alien to video art, when with the help of cinematographic strategy personal quotidian life is objectivised to the maximum (Trilupaitytė, 1999, p. 47); daring video art,

combining cinema and fine art, becomes similar to collage (see analysis of Rudolfas Levulis video). Video art works as a marginal field (see analysis of Narkevičius video). Contemporary visual art strategy and deconstructive manner of creation is not alien to it. Using most often unique, experimental cinematography and contemporary visual art, video artists deconstruct the established cliches of representation and portrayal. The narrow borderline between the reality and its representations, determining the realness of cinematography, make the illusion unnoticeable, while video artists, exposing the unnoticeable, show the discrepancies that flourish within the deep structure of a film and reveal themselves only to a visually literate eye. Thus the links of cinematography (and mostly experimental cinema), contemporary visual art and fine art to video art determine **the second assumption of this doctoral dissertation: video art as a heterogenous artistic creation form and as confrontation with cliches of representation encourages the application of various innovative research instruments.**

Deconstruction method, developed by Jacques Derrida, may be a productive means of researching video art. At the second half of the 20th century Derrida exercised immense influence on the philosophical thinking of the West. Though philosophy was always the most important for deconstruction, various works analysed and criticised many fields of humanities and social sciences (Derrida, 1993a). Derrida wrote and spoke about literature (Derrida, 1992; Stocker,2006), politics (Geoffrey, 2002, p. 193–207), religion (Derrida, et al. 2000, p. 9–91) and art (Derrida, 1987b; Richard, 2008). Flexible deconstruction is widely applied in the field of humanities to this day (Royle, 2003), and the Derrida writing style works as a strategy of artistic language, revealing forever shifting contradictions of a *system* under research, its creative interpretations and the potential of their applications (Derrida, 1981; Деррида, 2012c; Deutscher, 2005). Due to this particular potential the theoretical viewpoint of Derrida became basis for America's Yale school of literary research (Bloom et at., 1979; de Man, 1982, 1983). Method created by American authors shows that reduced philosophy of Derrida can be applied in the research of different art fields (Derrida, 1987b; Barolsky, 1991; Foster et at., 2004; Jurgutienė, 2003; 2006, 204–237; Richard, 2008; Coyne, 2011; Michelkevičė, Mickūnaitė, 2012, p. 346–350; etc.). The potential of deconstruction applied on video art is testified by the fact that Derrida in his texts, though in fragmentic manner, used to discuss and criticise issues of audiovisual culture as well (Derrida, 1990, 2005, p. 271, 284; Derrida, Stiegler, 2002). The *theory of the specter*, created in the later part of the philosopher's life (Derrida, 1993b; Деррида, 2006a, 2006b), has been and is applied in the research of cinematography (Derrida, 2006b; Kamuf, 2005, p. 479–481; Skoller, J. 2005, p. 111–

119; Lippit, 2012, p. 87–105;). Yet video art uses a filmed and edited image, dependent on progressing audiovisual technologies, thus art criticism methods are not enough. **The third assumption of this doctoral thesis: Derrida philosophy allows to form flexible interdisciplinary theoretical assumptions, suitable for research on art, which can be applied in the analysis of video artwork structure, questioning of heterogeneity (e.g., relations to fine art and cinema), reveal intertextuality of creation, inter-iconic links, intervisuality, diffusion of meaning and similar.**

A more global assumption, answering the question why should Derrida deconstruction be applied on research of video art, would be related to the *turn to visuality* that has occurred in the field of humanities in the 20th century. According to Agnieška Juzefovič, the transfer of information to the level of images after the *turn* encourages conceptualisation of the visuality phenomenon, and the privileged vision is considered to be something that leads to the knowledge of truth (Juzefovič, 2011, p. 66). Academics, e.g. Williams J. T. Mitchell and Gottfried Boehm, relate the visual turn to the methodological changes that have been dominating the humanities; with changes in reality and social environment; with the newest technologies that quickly generate impressive images (see Mitchell, 1995). Erika Grigoravičienė names this turn *visual*, relating its specifics to *linguistic turn*, which marks the direction from language to image (see Grigoravičienė, 2011, p. 9). The extension of language into the sphere of image suggests that deconstruction, proposed by Derrida to a written text, is applicable also to research art that is created in the field of visual culture. Visual experience is inseparable from ephemeral sensual experience. The issue of body and gaze, raised by Grigoravičienė, is related to pre-verbal experience (see Grigoravičienė, 2011, p. 9, 10, 17). Therefore it is possible to claim that, on the one hand, use of technologies in artistic creation provokes criticism that generated images merely demonstrate technologies, simulating mechanically the already existing experience of reality, while art returns to the copying of real life. On the other hand, the new visual art is conditioned by pre(post)verbal images. It emerges on its own due to the interaction among imagination, visual experience and physical objects operating in reality (Juzefovič, 2011, p. 67–68; Sabolius, 2013). Thus the relationship between video art and technology, important for the *visual turn*, marks the term 'video art' first of all as denoting visual technology. According to Dubinskaitė, it is possible to claim that the possibility to use technologies for artistic creation, that inspired the emergence of video art, caused the need to conceptualise the means of expression (Dubinskaitė, 2011, p. 11–12; see also Pipiraitė, 2004, p. 6). Being *in the visual turn*, video art marks a *synthesis* of art, technologies and theoretical reception. Video artists,

as well as the new media artists, relying on the principles of art and science, research the aesthetic criteria of imagery, test potentialities of technologies, discover new means of expression, and, developing interactive processes of questioning the reality, create new *systems* of art codes. Art becoming – a temporary lab bringing art close to science – shows that the most important arguments are provided by deformation of image and sound recording and processing, which is also characteristic to video art. Susceptibility of art to "lab work" leads to new creative discourses that emphasize the need for flexible and contemporary theories. In order to (influence the) change the contact between the spectator and the artwork artists invoke strategies of deconstruction, networking etc. They bring closer to reality the world of illusions or unmask it, that is why 'video' often becomes means and object for artistic analysis of personal reflection and reality (Šukaitytė, 2008b, p. 50–51, 54; Šeputis, 2014; Mickevičius, 2014). **The fourth assumption of this dissertation: relation between art and technologies is especially relevant in the situation of *visual turn*, requiring to analyse and interpret technology-based artistic creation.**

Video itself provides visual-critical reflections and interpretations of the realities of social, political, economical etc. life (Spielmann, 2008). Video art requires specific intellectual preparation from its spectator, and is consumed as an intellectual puzzle". According to Laima Kreivytė, video art that does not attempt to convey information that would visually satisfy the spectator finds itself in the arena of critical reflection (Kreivytė, 2004, p. 29–31). **The fifth assumption of this dissertation: newer and more unusual information, provided by video art, impels to search for, change and even unite different theoretical approaches, at the same time educating and extending the skills of artwork consumption.**

Research of Lithuanian video art, heterogenous nature of creation, interaction between technologies and art not only characterize *the visual turn*, but also become the main assumptions why deconstruction as a research method is worthwhile to be applied on video art, in order to notice what has been unnoticed before. Its applicability is emphasised by the fact that Derrida exercised influence on the humanities by encouraging their deconstructive methods; Derrida in his texts would speak about the relation between philosophy and art, even discern fragmentically parallels between philosophy and cinema. Intertextuality of deconstruction makes it applicable because video art has inter-textual relations with other fields of creation, as well as intellectual relation with philosophical (not necessarily artistic) concepts.

Extent of examination

The theoretical background of this dissertation has been formed by Derrida works that discuss the most general issues of deconstruction. Philosophy was always the most important in Derrida's texts. In the paper of 1966 STRUCTURE, SIGN AND PLAY IN THE DISCOURSE OF HUMAN SCIENCES, that he read at Johns Hopkins University, Derrida introduced the directions of his thought, which were further developed in many theoretical works. The paper was critique of structuralism and first of all critique of Lévi-Strauss structuralist anthropology. Derrida considers that metaphysical thinking integrated into structuralism must be changed into oppositional thinking. Poststructuralism is unthinkable without opposing structuralism and metaphysics, that is why in his philosophy Derrida develops a playful, infinite relation with metaphysics and structuralism (Derrida, 1970; Jurgutienė, 2003, p. 17).

In his early works Derridean deconstruction marked mistrust in the established philosophical systems, attempting to reappraise the general values postulated by philosophy (see Derrida, 1972, 1973, 1978, 1989, 2006a; Деррида, 1996, 1999a, 2000a, 2000b, 2007a). In later works the radical deconstructive gestures turned more moderate (see Derrida, 1995, 2006b; Деррида, 2006a, 2006b). The oppositional element was emphasised at the beginning, yet later aspiration to reveal the relation of position and opposition emerged (Ильин, 1996). This latter relation turned out to be crucial for determining the meanings of *elements* and the structure of the *system*.

Deconstruction as a method of research gradually became popular not only for analysis of philosophical or literary texts, but also art (Richard, 2008). When Derrida was visiting professor at Johns Hopkins and Yale universities, his philosophy became basis for America's Yale school of literary research (see Bloom et al., 1979; Man, 1982, 1983; Leitch, 1982; Jurgutienė, 2006). Derridean philosophy nowadays may be applied on research in photography (Hawker, 2002, p. 541–554; Richter, 2007, p. 155–173), the Internet (Miller, 2001, p. 6–11), teletechnologies (Strathausen, 2009, p. 139–164), dance (Ronai, 1998, p. 405–420), etc. Derridean philosophy has been also applied on various themes by the author of this dissertation (see Venckus, 2009a, 2009b, 2009c, 2011, 2012).

Understanding, principles, strategies and key terms of deconstruction in this dissertation are analysed and applied on video art on the basis of the following Derrida works: 1967 DE LA GRAMATOLOGIE (ON GRAMMATOLOGIE; see Derrida, 2006a), 1972 LA DISSÉMINATION (DISSEMINATION; see Деррида, 2007a), 1972 POSITIONS: ENTRETIENS AVEC HENRI

RONSE, JULIA KRISTEVA, JEAN-LOUIS HOUDEBINE, GUY SCARPETTA (POSITIONS: DISCUSSION WITH HENRI RONSE, JULIA KRISTEVA, JEAN-LOUIS HOUDEBINE, GUY SCARPETTA; see Деррида, 2007b). Late philosophy is also important to issues of video art, in which Derrida made episodic deviations to the discourse of cinematography and tried to reveal its origin, relations, functions of structural elements – all that what impresses the spectator. Derrida attitude to cinematography, issues and terms developed are transferred into the field of video art (based on Derrida, 2006b; Деррида, 2006a, 2006b). Interest of Derrida on the cinema phenomenon is caused by experience, acquired through participation in cinema creation processes. In 1983 in the film GHOST DANCE by the British director Ken McMullen, Derrida improvised his answers to the questions he was being asked, and in 1999 he took part in Safaa Fathy film D'AILLEURS, DERRIDA (DERRIDA ELSEWHERE). In 2002 film of Amy Ziering Kofman and Kirby Dick Derrida was the main object and character (film DERRIDA).

Though participation in cinema projects stimulated Derrida to write about cinema, his research of cinema or audiovisual media, as noted by Robert Smith, was not abundant (Smith 2000, p 119-136). A few cases may be singled out: in 1996 together with his pupil Bernard Stiegler Derrida published a book about television ECHOGRAPHIES OF TELEVISION (see Derrida, Stiegler, 2002); in 2005 together with film directors A. Z. Kofman and K. Dick he published a book DERRIDA: SCREENPLAY AND ESSAY ON THE FILM (see Derrida, Kofman, Dick, 2005).

In seminars and various publications Derrida would fragmentically discuss issues of the cinema (Smith, 2000, 119–136): deconstruction of the media performed on screen; the play (*jouer*) of ghosts (*fantôme*) and specters (*forme, spectre*)[84]; and the origin of a cinema showing séance he related to psychoanalytical discourse. The later essays on cinema influenced quite a few cinema critics, and the potential of Derrida philosophy, that emerged in their works, encouraged to transfer moments of deconstruction into new discourses of philosophy and art that had not been developed by Derrida himself (Brunette, 1989; Miller, Vandome, McBrewster, 2010). For example, Wolfgang Welsch (2004) related Derrida deconstruction with art practices in the direction of postmodernist philosophy.

For the field of cinema research the Derridean theory of the *specter* is the most relevant, formulated in the improvised speech of Derrida in the 1983 film GHOST DANCE, and the book of 1993 SPECTRES DE MARX (see Деррида, 2006b). The concept of *specters* in the book and the

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[84] The term of *play* in Lithuanian language is suggested and its use in theory is defined by Nijolė Keršytė, who translated Derrida books ON GRAMMATOLOGY (see Derrida, 2006).

improvisations of the philosopher in the film are often analysed and interpreted together. They form the background in this thesis, upon which a peculiar theoretical discourse of *specters* on screen is formed, that allows to transfer concepts of various Derrida philosophical works to the field of video art (concepts are transferred from the following works of Derrida 1972, 1973, 1976, 1979, 1981a; 1981b, 1997, 1998, 2005a, 2006b, Деррида, 2007c, and other).

Insights emerging in the discourse of cinema and video art, related to Derrida deconstruction, have been noticed in the works of the following authors: Austin Sarat, Lawrence Douglas, Caryl Flinn (2005), Dale Hudson (2011), Dave Beech (2005), Dean Lockwood (2005), Guthrie Bernadette (2011), Louis-George Schwartz (2006), Michail Jampolskij (2011; Ямпольский, 1994), Stanley Cavell (1971), Tarja Laine (2007), Vivian Sobchack (2004), Thomas Elsaesser, (2005, also see Elsaesser, Buckland, 2002; Elsaesser, Hagener, 2010).

Philosophy of Derrida is actualized in Lithuanian culture as well. Most often deconstruction is introduced, analysed and interpreted in philosophical discourse. Audronė Žukauskaitė (1998, 2001; also see 1997) analyses the principle of Derridean philosophy, distinguishes and defines the basic directions of thought, special terms and their application. Vytautas Rubavičius (2003) defines philosophical deconstruction and its relation to art. Jūratė Baranova (2001, 2006) analyses the fundamental concepts, comparing Derridean philosophy with that of Nietzsche. Nijolė Keršytė (2006, 2008) analyses Derridean philosophy, translated ON GRAMMATOLOGY into Lithuanian, and has prepared articles on post-structuralism. Mindaugas Briedis (2006) applied deconstruction on issues of philosophical anthropology, raised in theology. Aušra Urbonienė in her dissertation (2011, also see 2009), devoted to the problem of reference in Derrida philosophy, analyses Derrida works in detail, providing theoretical parallels with ideas, earlier developed by other authors. Analysis of fundamental Derridean terms has been performed in Stasys Mostauskis monography (2011). Numerous philosophers and researchers rely on Derrida works: Algis Mickūnas; Arūnas Sverdiolas; Gintautas Mažeikis, 2010, 2012, 2013; Tomas Sodeika; Naglis Kardelis, 2008, p. 251–256; Danutė Becevičiūtė, 2007, p. 7–20 and others. Kristupas Sabolius (2013), researching issues of visuality and imagination, relies on Derrida's *specter* theory and works of Derrida's pupil Stiegler. In 2013 Derrida philosophical research almanac was published by BALTOS LANKOS publishing house; this dissertation relies on articles and publications of Mintautas Gutauskas, Virginijus Gustas, Tadas Zaronskis and others).

Deconstruction in literature studies is applied by Birutė Meržvinskaitė (2004, 2006), Inga Bartkuvienė (2011); Aušra Jurgutienė in her compilation on literary theories introduces briefly

deconstruction in literature (2006; also see 2003).). Jūratė Radavičiūtė structures the theoretical background of her philological dissertation on Derrida ideas of *dissemination, grammatology, différance.* The author analyses Derrida's postmodern understanding of language and emphasizes the philosopher's idea of deconstruction as a text interpretation strategy (2011), applied also in research by Asija Kovtun (2005, 2008; Ковтун, 2006).

Rūta Mažeikienė applies deconstruction for theatre studies (2006); Antanas Andrijauskas briefly discusses influence of deconstruction on art criticism and development of art (2001). It is possible to claim that Lithuanian as well as foreign authors rely on Derrida deconstruction even when the most extensive problematic issues of the humanities are being addressed (žr. Culler, 1982; Гурко, 2001; Ильин, 1996).

Though works of Lithuanian authors discussing the link between deconstruction and video art are rare, the author of this dissertation is familiar with research of issues of cinema, video art and visual culture, analysed extensively or in fragmentic fashion. It is important to note that the art critic Alfonsas Andriuškevičius (2006) in his book about the most important events of Lithuanian art provides several interviews with video artists Gintaras Makarevičius and Evaldas Jansas. Materials of interview with Henrikas Gulbinas and Gintaras Šeputis are published by Kęstutis Šapoka (2011, p.208–225). Video art and cinema is analysed by Renata Dubinskaitė (2005a, 2005b, 2008a, 2008b, 2011); Lithuanian painting and video art is researched by Milda Žvirblytė (2011). The latter author introduces briefly the 1987 Derrida's work TRUTH IN PAINTING (Derrida, 1987b). Creation of video art receives fragmentic attention in Renata Šukaitytė dissertation on media art, defended in 2008 (2008a). Video art is presented and analysed in catalogues of CAC (Contemporary Art Centre) EMISIJA 2004 – ŠMC (2004) and EMISIJA 2005/2006 – ŠMC (2006), compiled by Linara Dovydaitytė. Video art issues are involved into the field of contemporary art criticism and episodically researched by many Lithuanian authors (Lolita Jablonskienė, Erika Grigoravičienė, Laima Kreivytė, Skaidra Trilupaitytė and others).

Video art is very relevant to contemporary cinema issues: cinema philosophy is developed by Nerijus Milerius (2006, 2007, 2011a, 2011b, 2012, 2013); cinema criticism – by Saulius Macaitis, Živilė Pipinytė, Skirmantas Valiulis, Rūta Oginskaitė and others. Specific attention should be paid to by a group monographic publication (Milerius, Žukauskaitė, Baranova, Sabolius, Brašiškis, 2013) that mainly emphasises Deleuze cinema philosophy.

Extensive issues of visuality and media are related to the research field of this dissertation. Problems of visuality and communication are addressed in the texts of Vytautas

Michelkevičius (2009) and Virginijus Kinčinaitis (2007). Media philosophy is researched and developed by Tomas Sodeika (2009, p. 144–159; 2010, p. 83–90). The translation of Lev Manovich *The Language of New Media*, researching the problems of the new media culture and art, is still important in Lithuania (2009).

Novelty and relevancy of the dissertation

Though video art finds itself in the field of contemporary Lithuanian art criticism, it is, as the texts discussed above show, researched in a fragmentic and episodic manner. Only a handful of dissertations have been defended in Lithuania that look into the relations between video art and other arts (painting and cinema) (Dubinskaitė, 2011; Žvirblytė, 2011). Derrida deconstruction in video art criticism is peripheral. The main postulates of deconstruction are not transferred to the field of cinema research either. Most often deconstruction is applied in the philosophical discourse. And in the field of humanities deconstruction is most often applied in literary studies, because Derrida, not ignoring literary issues, published special works that stimulated research (Derrida, 1992).

In the West Derrida philosophy is applied and interpreted more widely and 'daringly'. In the research of cinematograph it is most often integrated into the concept of *the archive* and is closely related to the idea of *specters*. Derrida *grammatology* strategy, discerned in the works of cinema criticism, remains in the philosophical discourse however, and is related to the cinema only episodically. The most important aspects are not transferred into the cinematography research field, *grammatology* operation range within the context of audiovisual culture is not developed. The idea of *phenomenological voice* is raised very fragmentically in cinematographic research, and is actually not developed in the analysis of concrete cases of art. Like in Lithuanian art criticism, *phenomenological voice* and *grammatology* are not at all related to video art.

Derrida had not purposefully reflected on the cinema or visual art (he is a philosopher of language), therefore it is a great challenge to research cinema or video art on the basis of Derrida theory. Derrida philosophy is impossible to apply like, for example, the one of Gilles Deleuze, who wrote purposefully about cinematography and provided numerous examples. As Derrida is not a culture and visual art thinker to provide clear instruments for research, his ideas in art theories are developed in a fragmentic and even superficial manner. Thus the dissertation, purposefully developing reduction of Derrida philosophy for the exploration of image structures, attempts to apply approaches originally intended for textual exploration in an innovative way. Though many

aspects, discerned by Derrida as characteristic to phonetic and graphic language, change and disappear, new possibilities of image research emerge as the terms are reformulated and grounded anew. Such conscious reduction is close to the thinking strategy of Derrida himself.

Novelty of this work lies in the fact that Derridean ideas of *grammatology* and *phenomenological voice* are supplemented with critical remarks, reduced and transferred into the field of video art research. The concept of *ghosts*, developed in cinema criticism, is also transferred into the field of video art. The created assumptions of deconstruction application are new as well, because the concepts of *grammatology*, *phenomenological voice, specters* have not yet been developed in Lithuanian video art research. Though the dissertation does not aim at analysing the whole of Lithuanian video art, the created flexible assumptions show that an artwork may be explored on the basis of a segment of concrete assumption or on all segments at once. Such theoretical instrument is productive and can reveal new meanings of an artwork, as well as its structural layers, enriching the Lithuanian art criticism discourse with new insights.

The concept of *hauntology*, almost not applied in Lithuanian art criticism, is the most favourable for cinema and video art research. The centre of attention in *hauntology* is *specters*. The category of *specters* allows to emphasise fiction and dynamism of the *ontological* status, which digresses from the issue of textual structures and becomes more applicable to video art. The relation between *specters* and *différance*, discussed in this dissertation, does not only mark the relation between *hauntology* and *grammatology* that has not been discussed before, but it also denotes that *hauntology* is a "splinter" of *grammatology*, transgressing the limits of textual exploration.

The actuality of research is also related to the specificity and the situation of video art. Variation of video expression, determined by technologies, as well as influence of sociocultural changes to the topics of video art do not only encourage speaking about video creation, but also searching for research approaches. Video art is an integral part of contemporary art exhibitions. In Lithuania special exhibitions are organized: SUTEMOS (TWILIGHT, 1998, Contemporary Art Centre), MILIJONAS IR VIENA DIENA (MILLION AND ONE DAY, 2010, Lithuanian National Art Gallery), video art exhibition, brought from abroad – DECODER (3rd CONTOUR video art biennial, 2008, Contemporary Art Centre). Video art is represented in various media art festivals in Lithuania: CENTRAS and MEDIJŲ MENO DIENOS (CENTRE and MEDIA ART DAYS, Kaunas, Palanga), ENTER and VIRUS (Šiauliai), LABORATORIJA (Šiauliai – Norwich, UK), MANO SOCIALUS GYVENIMAS (MY SOCIAL LIFE, Alytus), ANTANO MONČIO DIENOS (ANTANAS MONTIS DAYS, Palanga), etc. As a discipline video art is taught at Vilnius Art

Academy (since 1994), Šiauliai University (since 2003), Vytautas Magnus University (since 2009). Video is especially favoured by young artists, sometimes it even becomes an expression form for subcultures. The *visual turn* of the humanities confirms the importance of visual creation, as well as that of video art, in contemporary new media cultural arena.

Research focus, aims and objectives

The objective of this academic work is applying Derrida deconstruction on the research of video art. The aim of this dissertation is to create flexible assumptions, grounded in Derrida philosophy and its reception, and apply them for the research and evaluation of Lithuanian video art.

In the attempt to implement the objectives of this academic work, four claims have been formulated:

1) To perform analysis of deconstruction developed by Derrida: a) to discern the peculiar characteristic features of deconstruction theory, possibilities of their application to research and basic notions; b) to define the theory of *grammatology* and apply it on video art research; c) to analyse the idea of *phenomenological voice* and relate it to the field of video art; d) to analyse the ideas of *the archive* and *specters*, and relate them to the field of video art research.

2) Create flexible assumptions of deconstruction, formed from separate segments.

3) Apply the assumptions of deconstruction on the analysis of video creation in two aspects: a) to perform the analysis of Deimantas Narkevičius video, following all segments of the assumptions consistently[85]; b) to research separate works of video art (works of Aleksas Andriuškevičius, Henrikas Gulbinas, Gintaras Šeputis, Kristina Inčiūraitė, Rudolfas Levulis, Audrius Mickevičius) in the aspect of one segment.

4) On the basis of performed analysis and acquired results, to provide evaluation of productiveness of deconstruction assumptions for researching video art.

Research Methods

Four methods are applied in aiming to achieve the objectives of the dissertation: 1) comparative analysis of philosophical, critical literature; 2) target reconstruction of texts; 3)

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[85] Other research of Narkevičius work is performed by a certain segment and are provided along with the analysis of works of other authors that fall into the same segment. Narkevičius works are not introduced in a separate section, which allows to show variable possibilities of segment application, revealing the form and contents of different works (e.g., *the archive* in Narkevičius works is revealed as metaphysical, and in those of Levulis – visual, embodied in form).

experiment; 4) descriptive-comparative analysis of the form of work. All applied methods are briefly described further on:

1) Comparative analysis of philosophical, critical literature is applied in two aspects: a) philosophical works of Derrida are analysed and compared; b) theoretical works that explore, criticise Derridean deconstruction theory, attempting to transfer it into the field of video art, cinema and its research;

2) target reconstruction of Derrida texts is used in this dissertation, that allows to reveal the thinker's episodically fragmentic attitude to cinema and video art; the achieved result of reconstruction allows to form deconstructive assumptions and prove the applicability of Derrida theories on video art research; reconstruction is developed in several aspects in this dissertation: a) philosophy of the cinema, presented fragmentically in some Derrida texts, is reconstructed and further transferred into the field of video art; b) the philosophy of the cinema is expanded with criticism of Derrida texts, performed by other authors[86];

3) Derridean cinema philosophy transfer into video art and modelling of deconstruction: due to shifting intentions of the researcher and the heterogeneity of the explored object the philosophy transfer allows to redirect (re-model) deconstructive assumptions, test them and point out their positive and negative aspects.

4) The formal analysis of work is applied to define the structure of shots, composition, montage (film editing), image and sound layers, as well as to name the changes of form and constructive principle.

Defended claims

1) On the basis of Derrida deconstruction theory it is possible to create flexible assumptions of deconstruction that are applicable on video art research. 2) Assumptions of deconstruction are composed of stages, that can be implemented all at once or separately, depending on the objectives of the performed research. 3) Application of deconstruction reveals the heterogeneity of the researched object, its intertextual and intervisual links. 4) Intentions of the researcher, as well as the assumptions of deconstruction, are dynamic, changing in the research

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[86] A similar method of reconstruction is used by Aušra Urbonienė in her dissertation. She claims:

> [...] the main method used in the work is reconstructive. It has a double aim: on the one hand – to reconstruct the deconstruction of authors, performed by Derrida, that is important for the reference problem; on the other hand, in the reconstruction of the deconstruction of these authors it is attempted to reconstruct the concept of reference formed by Derrida himself (see Urbonienė, 2011. p. 16, 17).

process and revealing unpredicted inner layers of an artwork. 5) This model of deconstruction is innovative and may enrich the field of Lithuanian visual arts research.

Applied terms[87]

Archi-script-image – the beginning of the analysed image, sought by the spectator or researcher, that is hypothetically implied, because every image (as well as like script) points indirectly and fragmentically to the beginning of the image that is somewhere. Connecting the first part of this term (*archi*) to script, as well as image, a hypothetical relation of image to the primary script is implied.

Archi-écriture (Fr. *archi-écriture*) – the primary script of hypothetical origin, sought for by the reader, but never achieved. Every script points to an *archi-écriture* that exists somewhere.

Figure of Author/ Actor – when the image of the body of the actor or the author showed on screen is changing synchronically with the voice.

Centre (Fr. *centre*) – regulates the whole structure and system of a work under analysis. It is always beyond the work. In one work numerous *centers* can be detected that belong to different *cultural texts*.

Dissemination (Fr. *dissémination*) – the process when a sign, operating in a *system,* does not point to an object or phenomenon of reality, but to another sign (or *system* of signs), in this way scattering its meanings and later collecting them into new **systems**.

Element (Fr. *élément*), **grapheme** (Fr. *graphème*) and ***video-grapheme*** – a spontaneous unit that destroys and unites at the same time. Depending on its "behavior" a *system*, a work, a script or a *script-image* begins or collapses.

Film-archive – revealing interactive links to intercultural experiences noticeable in the work not at once determines the illusion of film as personal memory and experience (metaphysical archives) that may be expressed in the form of inter-visual (physical archive) collage[88].

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[87] In the first section/ part, in the review of Derrida philosophy, the concepts are mentioned much earlier than they are analysed extensively, therefore brief definitions are provided. Meanings of translated (*archi-script, imprint, play*, etc.) and specially formulated terms (*figure of the author, system*, etc.) are described. Some concepts have been specifically created and are applied in the research (*archi-script-image, phenomenological voice effect, film-archive, dome of crypt, script-image, the self-present subject effect, system*, etc.).

[88] The term *film-archive* in this dissertation is always written with a hyphen, seeking to retain the attitude of Derrida (and other quoted sources) to *text* and to transfer at once this attitude to the field of visual culture (cinema and video art). The same is applied to the term *script-image*. The hyphen denotes the interrelation of several words that may be even discrepantly paradoxical. For example, in the term *pre-verbal* or *pre-alphabetic* both what is before and what is after occurs at the centre of attention.

Phenomenological voice effect – voices of the work, expressing suggestively the past that happened, determine the impression of an intimate inner consciousness close to the experience of the spectator (that Derrida relates to *phenomenological voice* (Fr. *voix phénoménologique*)).

Geometry or ***text geometry*** – a perfect order of the structure of work, emerging as an illusion, absolute and perfect, but really impossible.

Hauntology (Fr. *hauntologie*) –occurs in the time when the *specter* is made alive by repetition of action, image, event, sound, voice, that determines the impression of the *specter* as alive, and its environment – as real[89].

Crypt (Fr. *crypte*) – acoustic and / or visual space of work, in which the *specter* appears and operates.

Dome of crypt – actions of the *specter*, performed in the acoustic and visual layer of the work, that define the hypothetical limits of the work's time and space.

Logos, ***para-logos*** and ***beyond-logos*** – those inter-related concepts point to the tradition and anti-tradition of artistic creation, and the guidelines and limits of their perception. *Logos* means clearly perceived art that illustrates reality and is subject to dominant creative norms. *Para-logos* – it is experimental artistic creation, which, moving away from *logos,* interprets it, provokes it, revealing its intentions and structure. *Beyond-logos* – experimental creation, that is difficult to perceive; it does not surrender to the language, system and order regulated by *logos*. It is the one that most encourages free, autonomous and creative interpretation.

Signature – points to the author of a hypothetical *element* of some *system* that has begun as a mistake and repetition of mistake.

Imprint (Fr. *l'empreinte*) and ***archi-imprint*** (Fr. *archi-empreinte*) – a *system* under deconstruction, consisting of *imprints* (traces) belonging to other *systems*; their identification leads to the origin of the whole *system* that is under deconstruction *(archi-imprint).*

Script-image – inter-textual and inter-visual image demonstrated on screen, equated by Derrida to the concept of script, that not only depicts the world but emphasizes the target depiction strategy, determined by historical past and tradition.

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[89] *Hauntology* – term invented by Derrida – emphasizes the antithesis to *ontology*. In French *hauntology (hauntologie)* and *ontology* (*ontologie*) are pronounced in the same way, they are only written down differently. Thus *hauntology* is noticed later, it is at first covered with *ontology* (see Davis, 2005, p. 373–379). This overlap is marked in many cases in this dissertation by a hyphen, as in *haunto-ontology*. In this way the paradoxical yet mutually actual relation between *ontology* and *hauntology* is retained at the centre of attention.

System – the whole of phenomena, objects or creative signs of a work that follows the solid norms set during a long period. *The system* can also be defined as a unanimous whole of a work's signs that does not follow the norms but purposefully attempts to change them.

Différance (Fr. *différance*)– an infinite, non-motivated and not fixed in time whole of principles of the differences' chain that is at once revealed and destroyed. It allows to preserve, destroy, divide and relate the *elements* of the researched object.

Specters (Fr. *spectre*, *fantôme*) – neither dead not alive; it belongs to the past but promises the future. The perceiver identifies with and communicates with *the specter* that appears in a video or cinema work is as if it (*the specter*) existed here and now.

The self-present subject effect – experience of the whole or part of a work, determining the impression of an individual consciousness around which the world is constructed.

Reading-watching – usually conscious process of an experience of an artwork. The first part of the term means conscious, intentional attempt to perceive what is seen, the second part means seeing.

(*Video*)*film* and **(*video*)*art*** – a word split by brackets denotes both a work of the cinema (or visual art), and the video art. The use of brackets implies the preference of video art.

Text and *cultural text* – any (textual or visual) creation (work) functioning most often in the field of the elite or popular culture, or a whole of certain works.

Play (Fr. *jouer)* – non-motivated analogue of interpretation and creative act that has no clearly defined direction or structure, ignoring order and prohibition.

Research Corpus

As Derrida cinema philosophy determined assumptions of deconstruction, and segments of assumptions still maintain their relation with cinematograph and Derridean insights about the cinema, all deconstruction segments are applied in Deimantas Narkevičius video, that in their structure are close to cinematography. Narkevičius films maintain the same, integral stylistics of image composition, montage (film editing), sound, narrative, etc.

When the idea of *grammatology* is transferred into the field of video art research in this dissertation, the concept of script is substituted with that of image. In this case works in which an abstract image or an image that is difficult to perceive dominates are actual for the research. Abstract forms or video with metaphorical action reveal intervisual links, *imprints* and *différances*, allowing to speak of *writing-depicting*, pointing to *archi-script-image* (the beginning of depiction). Early works of Lithuanian video creators are chosen for applying the *grammatology* strategy:

abstract works of Henrikas Gulbinas, metaphoric works of Aleksas Andriuškevičius and Gintaras Šeputis.

After the application of the idea of *phenomenological voice* on video art research it turned out that *phenomenological voice effect* is most revealed in background monologues or dialogues. That is why Kristina Inčiūraitė video that do not have visual action were chosen for the analysis; in them offscreen monologue creates the impression of integral narrative and event.

For the analysis of *film-archive* Rudolfas Levulis videos were chosen. These works are abundant in various material, the plot is multiple, the mountage (film editing) is dynamic, camera work, shots, image composition are various. Unexpected combinations of images aim to reflect fully event, space and time. The effect of involvement into the past is created, that is close to that of the involvement into the physical, as well as *metaphysical*, memory *archive*.

Major emphasis in Derrida cinema philosophy is put on the idea of *specters*, that is why in this dissertation *specters* are researched not only in combination with *the archive*, but also separately. In different works of Audrius Mickevičius are used for development of various themes always different stylistic principles of image and sound (image composition, camerawork, mountage, narrative structure, etc.). Different works of the same author allow to analyse the *specter* from various aspects. Besides, maintaining the relation with the cinema, Mickevičius films allow to reveal the potential of Derrida cinema philosophy and apply assumptions of deconstruction more productively.

Structure of the Doctoral Thesis

The doctoral thesis is composed of two parts. In the first part deconstruction developed in Derrida philosophy is reviewed. Principles and strategies of deconstruction are described and defined. Possibilities of applying deconstruction are named and potential, relevant for the formation of deconstructive assumptions, is discerned. The first part is influenced by the flexible theoretical attitudes of Derrida. Though he would write mostly on the issues of writing, due to abundant quotes and remarks pointing to the field of artistic creation Derrida philosophy is flexibly applied in various research. Along with abundant theoretical reception and parallels with art, interdisciplinary links among fine art, cinematography and other arts are emphasised. Flexibility is confirmed by critical works on issues of arts and culture, based on Derrida philosophy. First the strategy of *grammatology, the phenomenological voice,* use of specific Derridean terms (*différance, play, imprint, dissemination* etc.) are discussed as well as their links to the field of video art. Though

Derrida did not talk or write much about the cinema, the criticism of *logocentrism* and especially *grammatology and the specter theory* inspired academics to associate them with visual arts.

On the basis of Derrida deconstruction theory analysis and the performed transfer of deconstruction into the video art discourse, segmented research assumptions are formed that are applied in the second part. For the research of Deimantas Narkevičius video all segments are demonstrated. *Grammatology* is applied for the analysis of Henrikas Gulbinas, Aleksas Andriuškevičius and Gintaras Šeputis video; analysis of *the phenomenological voice* is provided for the research of Kristina Inčiūraitė works; the concept of *the archive* is explored in the works of Rudolfas Levulis, the idea of *play of specters* – in Audrius Mickevičius creations.

On the basis of research results, at the end of the second part the evaluation of deconstructive assumptions is provided. Positive and negative aspects are pointed out, as well as the relation of the research results with principles of philosophical deconstruction. Then conclusion of the dissertation follows. At the end of the dissertation the list of literature, photoshots of video, list of analysed works and list of illustrations as well as brief information about the author is provided.

Conclusions

1) Though Derrida did not form a method, yet one of the essential principles of deconstruction – rejection of concepts – may on its own be an assumption for method formation. Having chosen a research object and all possible knowledge about it, Derrida would ignore preconceived convictions and would at once form his own unique attitude for dealing with the object. Deconstruction allows the use of available knowledge and rules, yet only for the sake of negating them as soon as one gets close to something essential (e.g. *archi-imprint, archi-script-image*). The result of an attitude that is open to research is impossible to predict. Deconstruction may be applied other artistic, creative research, when an artwork performs the gestures of repetition, archiving, deleting, falsifying; when art, similarly like sign, pointing not to itself, but to another sign, creates its own meaning. The formed segmented deconstruction attitudes become a method while encountering the research field. They encourage an open, free research that avoids rules.

2) Among characteristics of deconstruction are found free analysis and interpretation, not equated to a scientific method; ignoring *logocentric* norms, testing, destruction and reconstruction of knowledge related to *logos*; revelation of relations, structure and meanings of the researched. In deconstruction *imprints* of other *cultural texts*, operating in a work, allow to apply freely modelled inter-textuality. In this way other (not necessarily art) texts allow to reveal the

meanings of the researched work the authenticity of which may be doubtful. Always occurring non-motivated *imprints* and unnoticed *différances* encourage free *play*. In this way heterogeneity, fragmentation, inter-systematism, inter-iconism, absence of general order, pluralism of form and contents of a *system* is revealed. At the end of deconstruction the renewed *system* is not closely related to *logos* anymore, and the work seems much different from its pre-deconstructive version.

3) In *grammatology script-image* is considered a wide *cultural (inter)text* that is tested by revelation of *imprints* and *différances* through *play*. Though limitless *play* is not *logocentric*, it nevertheless comes close to unexpressed meanings and *archi-script-image* as fundamental background. A work is composed of *imprints* marking other experiences and *texts*, thus *script-image* shows *différance* (which is what interests video art), mostly between the reality and its portrayal. Implied *imprints* of the *other*, belonging to another *text,* also occur; their repetition produces imitation of reality. Recurring *imprints* are related to *logo-centric* tradition of *script-image* (support it or delete it). Taking into consideration the change of visual cultural tradition, during experimental (and not only) art practices pre-verbal superiority of (video)work *script-image* is emphasized, which is most often expressed in an abstract (video)art form. Mountage (film editing) that allows inter-central meanings, planned and unplanned *différances* to occur, also shows reduction of image, like emergence of script. *Video-grapheme* that emerges here as a reduced portrayal of reality belonging to abstract art reveals inarticulate experiences with multiple meanings. *Différance* of title and form disconnects *video-grapheme* from other *cultural texts*. In this way the perceiver becomes not related to *logos*, the meaning of artwork disappears, it is re-organised only in the inter-textual title of the artwork. *Différance* between form and content is often established by loose *imprints* that encourage bringing out *imprints* of other *script-images*. Though an abstract (video)work may seem pure in form, the dominant perception is tested in its creation, as well as its relation to *logos*. Such work returns to *script-image*, when the creator is compared to the primary *gramateus* (creating *grapheme* as the beginning). From the point of view of *logocentrism*, the work turns out to be not identical to itself. Thus *logos* decides to set up the alphabet, like rules of *script-image*. The play of *video-grapheme* is a demonstration of *writing-depicting*, during which an abstract *grapheme* may be related to a realistic image that in this way is creating a clearer meaning of the whole work.

4) By invoking the acoustic layer in video films the environment favourable to the *phenomenological voice effect* is formed. The spectator, quoting for himself phrases he has heard on screen and repeating their intonation, may experience the *phenomenological voice effect*. Yet the voice that defines an optical experience allows to mix the optical and the acoustic experiences. The

voice describes, recreates and phantasises places. In this way the voice encourages curiosity and invites seeing the place, yet it does not meet the spectator's expectations (the voice is only an *imprint* of an *other* experience and biography). If this imprint is purloined, then it becomes *imprint* of ~~autobiographical imprint~~ (e.g. the voice of the other becomes the inside-out inner voice of the author, that also demonstrates the *imprint* of the omniscient ~~Messiah,~~ determining the *system* of (video)film, but not fulfilling his promises). Only the illusion remains that there exists some personal *phenomenological voice* that is unnamed, and beyond the screen. It is only an imitation, showing that a (video)film does not have any *phenomenological voice*. There is only the effect when, having distanced from the *logocentric* tradition, an unclear mark remains. But if the illusion is specifically refuted, if *specters* desynchronized by voice become non-*logocentric*, then the specifically recorded sounds of the environment may connect the voice with the place of its origin. If the author of the voice is not shown, the voice itself becomes the voice of the other, less familiar to the spectator, unless it marks a personal, intimate experience close to the one the spectator has already lived through. The monologue (expressed in a voice) shows, that dialogue as a pluralist and multi-meaningful culture is debased, like past experiences returning to the present. The monologue contains *imprints* of discipline and evaluation, operating as sources of commanding objectivisation, that oppose in this way to *subject's self-presence*. In video artworks the contradiction between objectivity and subjectivity is the environment for the *subject effect* grow or disappear. Though the effect is reinforced mostly by the monosemantic polylogue, yet the real *subject* is always beyond the screen or in front of it. It is never inside the screen.

5) Metaphysical and physical *archives* are distinguished in (video)films. Mountage (film editing) strengthens *the archive* as a collection of memories and experiences. Its potential depends on the ~~keeper,~~ created by synchronizing the voice and the *specter*, or by showing the author. For the ~~keeper~~ the past and memory is important. He relates the *archives* with other *archives*, coming from various *cultural texts*, and their ~~keepers~~. *Archives*, in which other *archives* or their fragments are kept, provoke a doubt in the authenticity of the *script-image* reality of the work. In this way the spectator is provoked to create his own metaphysical *archives*, develop his memory and notice the absence of *the specter* as a live subject. The potential of the *archive* and the *specter* is revealed in a later non-material mountage (film editing) that implants meanings, deleting the limit between reality and fiction. The power of the archive is complemented by pharmaconic *imprints* of the media, the effects of movement and intimate communication with the *specters*, the emerging self-perception of the spectator. All that is tested in (video)experiments by revealing purposefully

the construction of the mountage (film editing). The *physical archive* is reinforced by a collage (showing the *différance* of image and sound, but not masking it) construction that allows to experience the *archive* in all aspects and to consider the spectator as the centre of work. A purposefully emitted voice may unite the visual collage, to keep or destroy the *archive* and tell when and from which position the *archive* should be best experienced. The experience that is in the *archive* does not actually belong to the spectator, that is why he, thinking that he sees and hears something, is really not himself, compensating the lack of sensations unusual for his reality. When *a film-archive* in its collage form is depicting only itself, it becomes a film-fiction, mocking the fiction and moving away from *logos*.

6) In *logocentrism*-related (video)film creation *hauntology* is most often reinforced by polycentrism and inter-central links, suggestions of sensuality (favourable to the emergence of the *touching gaze*), differential of *specters*, hierarchy and personalization (implying that *the spectre* itself possesses consciousness and intimately communicates with the spectator), negation of the origin of the *specter* and competition of *specters*. *Hauntology* becomes even more welcome when the *specter* leaves the limitation of the screen and makes the confines of the *crypt* invisible. In this way it shows that the *crypt* is larger than it is possible to presume, that there is something not yet seen and *not written-depicted*, that out of curiosity it is possible to experience and give sense to something additional. *Specters* that do not live up to reality captivate the attention and imitate the experience shown through *script-image*. Imitation is noticeable even at the moment when the segmented *specter* (created from portrayals of body similar in value, united by voices of the same theme) is reinforced with documentary material that gives the impression of objectivity. Yet the (video)film, not corresponding the objective reality, delays the *touching gaze*, and the knowledge of the origin of the material and its (the material's) imitation (with the help of mountage (film editing)) turns the work into a *différance*, sliding between the reality and its images. (Video)art experiments reveal and demonstrate the *play of specters*, showing how *video-graphemes* reinforce, create or reveal the *specter* imitations, and their links to *logos*. Though experimental (video)art withdraws from reality, yet the monotonous, long-shot and 'montageless' form often suggests the experience of the real existence. A tensile time is created, in which space loses clear confines, where weirdness and lack of identity determine the unnamed space and time of the *other*. The spectator is encouraged to implant new, even *transcendent* meanings, and the *specter* that is related to the past creates other, different times. New meanings are also encouraged to emerge by similar *specter plays*, and

asynchronic image of the body and the voice (the voice becomes more *spectric* than the *specter* itself).

7) The attitude of deconstruction is most productive when one or several most applicable segments are applied on a concrete artwork. Applicability of segments for research is determined by following inter-textual and inter-visual references, inspired empirical suggestions, the available knowledge about the artwork's position in the discourse and its relations to other discourses. Segments do not allow the forecast of the research result, a consistent and unidirectional process. The research is not limited to one segment, but it cannot also happen in all segments at the same time. During the research the segments were freely and creatively selected and changed. Some aspects of one segment were researched more deeply than others, and the intentions of the researcher changed in the process of work. Not to follow a clear structuralist research plan was a conscious decision. Flexible model is applicable not only on video art, but also for research of other audiovisual works. Deconstruction encourages to extend one's knowledge about an artwork, to evaluate and revalue other theories that usually become the point of departure. In this way new terms and variants of their graphic expression are presented that expand the potential of analysis.

On the Author

Remigijus Venckus (born 1981) is an art critic who writes about video art, painting and photography. The author prepares critical reviews of the works and art collections created by well-known artists in Lithuania and abroad. As an art critic, the author participates in Lithuanian and foreign art galleries and museums. The author also is a media artist, most often creating photography and video art. He made presentations of his works in twenty-two solo exhibitions in Lithuania and in two exhibitions in Poland. The author is the participant of more than twenty national and over thirty international exhibitions.

Currently, R. Venckus is a lecturer at Vytautas Magnus University. He teaches video art, performances and installations art, the introduction of new media art, audiovisual technology and the basics of art, audiovisual research. He has published nine articles refereed in scientific databases; four articles in peer-reviewed scientific journals; three papers in international and fourteen reports in national scientific conferences.

The most important research papers on the thesis:

1) Venckus, R. (2014). Deconstructional Concept of Metaphysical Archive and Its Application: Case Study of Deimantas Narkevičius' Video Film His-Story. *Art History and Criticism*, 10 (2), 193-203.

2) Venckus, R. (2013). Location Show(ing) in the Videos by Kristina Inčiūraitė through the Concept of Jacques Derrida's Phenomenological Voice. In *Contemporary Philosophy Space*: National Conference Report 30 November 2013 Vilnius: Lithuanian Culture Research Institute.

3) Venckus, R. (2013). Interpretation of the Screen Community through Jacques Derrida's Ghost Concept. In *Modern Society Problem in the Philosophical Context*: National Conference Report 22 November 2013 Vilnius: Lithuanian University of Educational Sciences.

4) Venckus, R. (2011). Form and Content Analysis of Videos on Lithuanian Identity by Rudolfas Levulis. In *National Identity in Media Culture*. Vilnius: Lithuanian Culture Research Institute, Other Books, 171-182.

5) Venckus, R. (2011). Audiovisual Space-time Machine. In *Time Reflection Today*: National Conference Report 12 November 2011 Vilnius: Lithuanian Culture Research Institute.

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