

## **Anesthesia / Michal Marenchik**

Transparent from the sideline:

Evolving from the formal success of his Bansai Cinema, Anesthesia is Michal Marenchik's monumental new filmic device for breaking in or out of this condition. For is it a question, in making sensible the insensible that we immerse ourselves in Anesthesia, or do Anesthesia rather work on us the other way around? What is more real, Anesthesia or on this side of the window?

Anesthesia is built up on a succession of images and sound in which many of them the author is the protagonist. Various of the scenarios are acted out to insinuate what we in many cases will recognize, transferred to us. Metaphorically speaking, Anesthesia is a construction where ideas like lightness/darkness, inside/outside, transparency/opaqueness, ups/downs, forwards/reverses, functionality/nonfunctional, distortedness/definite are played out, all on the backdrop of the central "blackout."

Anesthesia may be viewed as Michal's self diagnosis of a psychosomatic condition we all constitute or are being products of. This subjective state of mind and body is according to Michal a window to a more true and present picture. This is a central point in the discussion we have had about Anesthesia as a topic and as installation. But how relevant is Michal's use of visual obvious effects, overstated symbolism in form, polarisation of values and inserting life itself in programming the succession of images as algorithms?

The work is too real to produce sincere doubt, since Michal is living in this world he presents to us which necessarily personalizes the work. At the same time, it can be argued that there is in Anesthesia a potential element we could describe as a false dichotomy, illustrating a two dimensionality while claiming universality. Using Anesthesia vocabulary against itself, I see Anesthesia from a THIRD side, literally from the side, and there is no window.

There will be no time available to explore and internalize aspects in Michal's work which would be necessary to truly enter the other side, since Anesthesia is slowed down and can not be perceived unless we really allow it to enter us in time. As Michal claimed himself, talking about possible exhibition contexts, only the custodians would have the time required to see it all. This is the glimpse.

