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RESISTANCE, SUBVERSION, MADNESS
UMETNOST: ODPORNIŠTVO, SUBVERZIJA, NOROST

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Karakterističan preobražaj se desio u sedamdesetim godinama, kada je postalo moguće primeniti zamisao *performance arta* na različite umetničke⁴⁵⁵ i kulturalne⁴⁵⁶ prakse koje nužno nisu realizovane kao umetnički događaj. Umetničko delo – slikarstvo (Francis Picabia, Jackson Pollock), proza (Kathy Acker /1945–1997/), ples (Trisha Brown), teatarski spektakl (Richard Schechner /1934/, Robert Wilson /1940/, Jan Fabre /1958/), film (Sergei Eisenstein /1898–1948/, Yvonne Rainer, Peter Greenaway /1942/), fotografija (Garry Winogrand /1928–1984/, Joel-Peter Witkin /1939/, William Wegman /1943/, Cindy Sherman, Jeff Wall /1946/), land art (Robert Smithson /1938–1973/, Michael Heizer /1944/, Robert Morris), feministička umetnost (Carolee Schneemann /1939/, Eleanor Antin /1935/, Martha Rosler), asamblaž (Robert Rauschenberg, Jean Tinguely /1925–1991/) – za koje nije bitna poetička odrednica mimezisa (predstavljanja) ili ekspresije (izražavanja), već taktika izvođenja (*performing*) biva određena terminom *performance arta*.⁴⁵⁷

455 Henry M. Sayre, *The Object of Performance – The American Avant-Garde since 1970*, Chicago: The University of Chicago Press, 1989.

456 Jon McKenzie, *Perform or Else: from discipline to performance*, London: Routledge, 2001.

457 Henry M. Sayre, *The Object of Performance – The American Avant-Garde since 1970*, Chicago, London: The University of Chicago Press, 1989; Peggy Phelan, *Unmarked – The Politics of Performance*, New York: Routledge, 1993; *Out of Actions: Between Performance and Object 1949–1979*, London: Thames and Hudson, 1998.

Maja Murnik BODY ART PRAKSE: NEKAJ MISLI

Avtorica prvega in še danes enega najvplivnejših zgodovinskih pregledov performansa, RoseLee Goldberg, v predgovoru k omenjenemu pregledu zapiše tudi nekaj besed o performansu na splošno. Opozori, da je performer izvajalec ter da je drugače kot v gledališču to umetnik sam in redkokdaj igralec, ki bi predstavljal izbrani značaj nekega fiktivnega lika. Dogajanje v performansu malokdaj sledi tradicionalni zgodbi ali pripovedi.⁴⁵⁸ Kar tu opozarja RoseLee Goldberg, je to, da performans ponavadi ne uprizarja dramskega teksta (če že, pa je ta globoko dekonstruiran in »potujen«) ter ga v tem smislu lahko razumemo kot prelom z aristotelovsko paradigmo. Performer, ki na prizorišču pogosto nastopa sam, poudarja torej svojo fizično prisotnost; ne reprezentira več nekoga drugega, kot sicer velja po konvenciji tradicionalnega dramskega gledališča, ki je svoj vrhunec dosegla z naturalizmom. Če razumemo body art kot zvrst performansa,⁴⁵⁹ ga imamo pravzaprav lahko za performans *par excellence*. Kar se v njem uprizarja, je namreč performer sam, material postane njegovo živo telo, ki je ravno tu izrazito v fokusu in s tem vse, kar je vpisano vanj, na kar kaže, namiguje ali preprosto zgolj je. V body artu so telesa razgaljena; s svojo absolutno prisotnostjo, postavljeno v prvi plan, razkrivajo pozabljene, zamolčane, spregledane momente – najprej čisto individualnega, lastnega telesa in subjektivnosti, neizbežno vpisane vanj, in nato širšega, družbenega; pri tem je telo nekakšno presečišče brez središčne točke, ustrezne je rečeno, polje, prek katerega prečijo družbeno, politično, kulturno, in to v času, v procesu, torej odprto, nezaključeno, nedokončano.⁴⁶⁰

Kritika tradicionalnega reprezentacijskega gledališča

Načelno velja, da je vzpon performansa konec šestdesetih let izhajal iz kritike visokega modernizma – ali tudi kot ena izmed njegovih različic (npr. Pollockovi ustvarjalni akti slikanja), torej v okviru vizualnih umetnosti in ne iz kritike gledališča; tako so tudi prizorišča prvih performansov umetnostne galerije. V skladu s tem gledališki teoretik Patrice Pavis zanj predlaga izraz »gledališče vizualnih umetnosti«⁴⁶¹ in ga razume kot nekakšen novodobni *Gesamtkunstwerk*, saj združuje več prej ločenih zvrsti – vizualne umetnosti, gledališče, ples, glasbo, video, poezijo in film. Tudi avtorji prvih performansov okrog leta 1970 imajo večinoma izobrazbo s področja vizualnih umetnosti. Kljub temu pa je pomembno,

458 Glej: RoseLee Goldberg, *Performance Art. From Futurism to the Present*, London: Thames & Hudson, 2006 (1. izdaja 1979), str. 8.

459 To je tudi prevladujoči pomen body arta. Nekateri pa body art razumejo širše, ne le skozi njegov performativni, procesualni vidik, in k tej zvrsti prištevajo vsakršna dela, pri katerih gre za poseg v/na telo, kot npr. pirsinge, tatuje in slike na telesu.

460 V tem smislu lahko razumemo tudi naslov pomembne monografije o body artu avtorice Amelie Jones, ki se glasi: *Body Art: Performing the Subject* (1998) oziroma v slovenščini: *Body art: uprizarjanje subjekta*, Ljubljana: Maska, Študentska založba, 2002.

461 Patrice Pavis, *Gledališki slovar*, Ljubljana: Mestno gledališče ljubljansko, 1997, str. 531.

da so bile težnje performansa kritične tudi do tradicionalnega literarnega gledališča. Zgodnji body art performansi ameriškega ustvarjalca Chrisa Burdena (r. 1946) na začetku sedemdesetih let so bili celo eksplicitno naravnani proti tipu tradicionalnega iluzijskega odra in njegovi »varljivi« reprezentaciji. Tak je bil na primer performans *Shoot*, izveden leta 1971, pri katerem je Burden prosil prijatelja, naj ga z razdalje nekaj metrov ustrelji v roko. Performans je bil dokumentiran na videoposnetku. V intervjujih je Burden med drugim poudarjal, da so takšna dejanja bližje realnosti kot pa navidezni, zaigrani svet gledališča: »Zdi se, da je gledališče slaba umetnost. Dobiti strel pa je nekaj resničnega /.../ tu ni nobene elementa pretvare ali hlinjenja.«⁴⁶² Po mnenju RoseLee Goldberg je bil namen Burdenovih performansov spremeniti zgodovino reprezentacije nasilja, doslej zgolj naslikanega na platnu ali simuliranega v tradicionalnem reprezentacijskem gledališču. Upal je, da bodo pri občinstvu spremenili percepcijo nasilja.⁴⁶³

Za Burdena so bili torej tovrstni body art performansi sredstvo za ustreznejšo, »resničnejšo« realnost. S svojimi akcijami je kritiziral tradicionalno reprezentacijsko gledališče, ki je svoj vrhunec in hkrati zaton doseglo v naturalističnem tipu teatra v drugi polovici devetnajstega stoletja. Naturalističnemu gledališču je šlo za to, da bi čim bolj vestno prenesel zunanjo resničnost na oder, da bi jo čim bolj fotografsko in verno reproduciral. V prepričanju, da je to mogoče, je naturalistični tip gledališča veliko pozornosti posvečal natančni izdelavi scene, polne detajlov, kar je v nekaterih primerih šlo celo tako daleč, da so se v zaodrtju širili dodatni prostori, skozi katere je »potoval« igralec, preden je stopil na oder, na ta »izsek iz resničnega življenja«. Način igre v naturalističnem tipu gledališča se je trudil biti čim bolj iluzijski, dramski lik čim bolj podoben »pravi«, »resnični« osebi iz življenja. Takšno gledališče je podpiral t. i. tip italijanskega škatlastega odra z nevidno četrto steno, ki loči gledalce in dejanje na odru.⁴⁶⁴ Gledalci kot voajerji opazujejo dogajanje na odru kot skozi okno, ne da bi bili pri tem opaženi, dogajanje pa poteka neodvisno od njih; igralci se namreč vedejo, kot bi občinstva ne bilo. Seveda takemu tipu gledališča ustreza le določen tip dramatike; del klasične drame pa tudi ne, saj vsakršno igralčevo govorjenje v stran (t. i. *aparté*), prolog ali kakršenkoli drug nagovor občinstva rušijo gledališko iluzijo. Takšno gledališče, v katerem je vladalo gospostvo dramskega teksta in ki vendarle predstavlja dominantni model evropske drame, je bilo kritizirano že na začetku dvajsetega stoletja z nastopom avtonomnega

462 Burden v intervjuju leta 1973; nav. po: Marvin Carlson, *Performance: a critical introduction*, London, New York: Routledge, 1998, str. 103.

463 RoseLee Goldberg, *Performance Art. From Futurism to the Present*, str. 159. Interpreti so poleg omenjenega pri performansu *Shoot* poudarjali tudi kontroverzni odnos do nekaterih ameriških mitov, npr. fascinacijo s streljanjem in strelnimi ranami, ki so jih gojili vesterni, vojni in gangsterski filmi, po drugi strani pa odziv na resničnost vietnamske vojne, s katero je bila tako močno obremenjena tedanja generacija Američanov. Prim. <<http://www.medienkunstnetz.de/works/shoot/>> (dostopno: 25. 2. 2009) in RoseLee Goldberg, *Performance Art. From Futurism to the Present*, str. 159. Tematike potrošniške mitologije (in krščanstva) se je Burden dotaknil tudi s performansom *Trans-fixed* (1974), pri katerem mu je pomočnik z žebli pribil dlani na streho Volkswagrovega »hrošča«, nato pa so avto s križanim in do pasu golim Burdenovim telesom porinili na cesto.

464 Naturalistično gledališče, ki je bilo v svojem zgodovinskem času, torej v drugi polovici devetnajstega stoletja, vezano na družbeno(kritično) dramatiko, je neke vrste obnove doseglo v dvajsetem stoletju s ponovno vzpostavitev tovrstne (prenovljene) dramatike. Oder z nevidno četrto steno pa ima danes večina nacionalnih repertoarnih gledališč.

(režiserskega) gledališča (predvsem programski spisi (ponekod pa tudi uprizoritve) Craiga, Tairova, Mejerholda, kasneje Artauda so bili eksplicitno naravnani proti dominaciji teksta v gledališču). H kritiki so bistveno prispevale tudi umetniške zgodovinske avantgarde.⁴⁶⁵

Tudi body art je tako kot režisersko gledališče zavrnil sklenjeno psihologijo v dramskem tekstu in reprezentiranje nekoga/ nečesa drugega. Kot piše Hans-Thies Lehmann, se v performansu »v ospredje premakne 'život', provokativna prezenca človeka namesto utelešenja lika.«⁴⁶⁶ Život performerjevega telesa je tisto, kar body art eksplicitno postavlja v središče zanimanja in je tako v nasprotju s tradicionalnim reprezentacijskim gledališčem, pri katerem igralec uteleša lik, posodi mu telo, da bi izrazil nekoga/ nekaj drugega. Z živostjo performerjevega telesa pa pridobimo še en moment, ki ga sicer pozna sleherno gledališče, vendar ima tradicionalno reprezentacijsko gledališče do njega drugačen odnos: procesualnost. Body art ta moment postavi v sámo središče. V body artu se ne uprizarja dokončano, v sebi zaključeno delo, temveč proces; v središču performansa je »proizvodnja prezenca«⁴⁶⁷. S tem stopi v središče proces med odrom in občinstvom. Ne uprizarja se več objekt, ki ga občinstvo motri z varne razdalje, skrito za nevidno četrto steno reprezentacijskega gledališča, temveč je performans komunikacijski proces med performerjem in gledalci, še več, kot trdi Lehmann, se njegov uspeh in vrednost celo merita po tem – torej ne po nekih »objektivnih«, vnaprej določenih kriterijih, temveč po tem, kako uspešna je komunikacija z občinstvom.⁴⁶⁸

Uteleženi subjekt

Navedeno dodatno osvetlijo nekateri momenti filozofske misli francoskega fenomenologa Mauricea Merleau-Pontyja (1908–1961):

»Prostor ni več tisti, o katerem govori *Dioptrika*, mreža razmerij med predmeti, kakor bi jo videla kaka tretja priča mojega gledanja ali kak geometer, ki moje gledanje rekonstruira in je nad njim, pač pa je prostor, računani začenši pri meni kot točki ali stopnji nič prostorski. Ne vidim ga po njegovem zunanjem ovoju, živim ga od znotraj, zlit sem vanj. Sicer pa je svet okoli mene, ne pod menoj.«⁴⁶⁹

Koncepcijo evklidskega prostora, ki ga od zunaj motri hladno in nepristransko geometrovo oko, prostor torej, za katerega lahko rečemo, da ustreza iluzijskemu odru, Merleau-Ponty podvrže kritiki.⁴⁷⁰ Izenačuje ga s kartezijskim modelom razumevanja sveta.

465 Tako vidi RoseLee Goldberg začetke performansa v futurističnih literarnih večerih (t. i. »seratah«), uprizoritvah dramskih skečev (t. i. futurističnih »sintez«) in v akcijah dadaistov. Prim. RoseLee Goldberg, *Performance Art. From Futurism to the Present*.

466 Hans-Thies Lehmann, *Postdramsko gledališče*, Ljubljana: Maska, 2003, str. 162.

467 Gumbrecht v: Hans-Thies Lehmann, *Postdramsko gledališče*, str. 163.

468 Ibid., str. 162–164.

469 Maurice Merleau-Ponty, »Okoli in duh«, v: *Horizonti*, letn. 1, št. 1, 2, 2004 (1. izdaja v izvorniku 1961), str. 41.

470 Opozoriti moram, da Merleau-Ponty ne govori o gledališču; vendar se njegove filozofske koncepcije in njene implikacije kažejo uporabne tudi na tem polju.

Vid, ki ga Descartes postavi na vodilno mesto vseh čutov (in v skladu s tem mu optika pomeni osnovo percepcije), izhaja iz monokularnega in statičnega očesa, ki hladno zre na svet. Takšno breztelesno oko motri prostor kot skozi velikansko okno. Svet se nahaja pred geometrom in pod njim kot »mreža razmerij med predmeti«. Geometer ima dostop do nje-ga in njegove resnice, le neprizadeto ju bo moral secirati, razložiti prek vzročno-posledičnih razmerij med posameznimi, izoliranimi deli. Takšno videnje sveta in prostora je značilno za kartezijanski perspektivizem, po Martinu Jayu prevladujoči skopični režim moderne dobe, katerega vrhunec predstavlja iluzija homogenega tridimenzionalnega prostora, vidnega od daleč z Božjim očesom.⁴⁷¹

Za Merleau-Pontyja pa se prostor začneja »pri meni kot točki ali stopnji nič prostorsko-sti«. Vendar se ne razgrinja pred ali pod opazovalcem, temveč ga ta živi »od znotraj«, je del nje-ga. Merleau-Pontyjeva vizija subjekta je tako drugačna in lahko ustreza razumevanju prostora in jaza v body art praksah. Merleau-Pontyjevo zavrnitev koncepcije evklidskega prostora imamo hkrati lahko za zavrnitev iluzijskega odra. Značilno je, da se body art pogosto uprizarja v umetnostni galeriji (Gina Pane, Ron Athey, Marina Abramović, Franko B., Stelarc) ali kjerkoli drugje – na ulici (Chris Burden), nad njo (zgodnji Stelarc), v operacijski dvorani (Orlan), na internetu (Stelarc) ter na drugih krajih, ki prvenstveno niso namenjeni umetnosti – toda zelo redko lahko body art spremljamo na klasičnem reprezentacijskem gledališkem odru.

Če se prostor pri Merleau-Pontyju začneja »pri meni« in je »okolje mene«, to zahteva tudi drugačno koncepcijo subjekta. Opazovalski subjekt in opazovani objekt se zdaj združujeta v subjektu samem. Še dlje, bistvenega pomena postane telo, ki je tu temeljni aparat percepcije in spoznavnega procesa; s tem Merleau-Ponty izpostavi kategorijo telesa, ki jo je prevladujoči del moderne filozofije zanemarjal.⁴⁷² Merleau-Pontyjeva filozofija telesa razume kot nezaključeno, performativno; ves čas je v aktu uprizarjanja, v rojevanju novih in novih pomenov; iz tega neskončnega procesa ni mogoče nikoli izstopiti in zavzeti hladne, nepristranske pozicije »geometra«. Tako dobro ustreza umetniškim praksam, ki se prvenstveno ukvarjajo s telesom.⁴⁷³ S svojim telesom smo vstavljeni v svet in neločljivo prepleteni z njim:

»Kot vidno in gibljivo je moje telo v množini stvari, je eno od njih, je ujeto v tkivo sveta in njegova kohezija je kohezija stvari. Ker pa vidi in se giblje, ima stvari v krogu okoli sebe, stvari so privesek ali podaljšek njega samega, kakor pod skorjo tičijo v njegovem mesu, spadajo k njegovi popolni definiciji in svet je narejen iz same snovi telesa.«⁴⁷⁴

Utelešeni jaz se sveta dotika v medsebojni dialektiki. Tkivo sveta, v katero je skupaj z drugimi stvarmi ujeto tudi telo, omogoča telesu povezavo in dostop tudi do nevidnega ozadja. Vidnost predmeta je namreč določena z nevidnim ozadjem, vključuje tudi telo in njegovo naravnost ter njegove pretekle in možne naravnosti. Iz tega je mogoče izpeljati

471 Glej: Martin Jay, »Skopični režimi modernosti«, v: *Horizonti*, letn. 1, št. 1, 2, 2004.

472 Tu tiči tudi eden od razlogov za oživitve zanimanja za Merleau-Pontyjevo misel v zadnjih dvajsetih letih.

473 Merleau-Pontyjevo misel je v zvezi s teoretskim mapiranjem body art praks izpostavila tudi Amelia Jones in poudarila predvsem njegov koncept intersubjektivnosti, ki ga je dopolnila s poststrukturalističnimi in feminističnimi raziskavami.

474 Maurice Merleau-Ponty, »Oko in duh«, str. 36.

intersubjektivnost kot dialektično prepletanje jaza in drugega. Za body art je to koncept, ki označuje razmerje med performerjem in občinstvom. Gledalec ni več udobno nameščen pred oknom tradicionalnega reprezentacijskega gledališča in skozenj zre na dogajanje na odru, temveč so gledalci udeleženi v dogodku, pogosto iz neposredne bližine izkusijo bližino performerjevega telesa. Izpostavljeno in pogosto izmučeno, poškodovano, bolno, pohabljen, smrtno telo je s svojim mankom postavljeno pred gledalca, ki razume, da je soudeležen v dogodku. Gledalca zavezuje, trka nanj, sili ga k zavzetemu, angažiranemu odnosu. Z uprizarjanjem meje, ki sproža pogosta vprašanja, ali gre tu za patologijo ali za umetnost, te prakse ne kažejo le telesa, temveč tudi križanje merleau-pontyjevskega nevidnega ozadja.

Začetki body arta okrog leta 1970

Body art se je kot samostojna zvrst uveljavil konec šestdesetih in v začetku sedemdesetih let dvajsetega stoletja. V tem času je bilo v ospredju zanimanja predvsem raziskovanje samega medija in kaj zmora ta povedati. V skladu z modernistično orientacijo so v performansih iskali njegove meje ter zmožnosti in se navduševali nad samim materialnim telesom. Ena linija začetnega body arta se je tako osredotočala na uprizarjanje različnih fizičnih aktivnosti, pogosto manifestacij elementarne telesnosti, na primer hoje, spanja, hranjenja, pitja, vzdrževanja ravnotežja. Režija je bila minimalna, naracija zelo preprosta. Cilj je bil priti do predestetskih in predumetniških vidikov delovanja in vednja.⁴⁷⁵ Eden takih performansov je bila pivska zabava Toma Marionija v Oakland Museum v Kaliforniji z naslovom *The Act of Drinking Beer with Friends is the Highest Form of Art* (1969). Marionij in Linda Montano sta leta 1973 tudi tri dni preživela z lisicami priklenjena drug na drugega, da bi »dosegla povečano zavedanje običajnih vedenjskih vzorcev«. ⁴⁷⁶ Pri tej liniji začetnega body arta se je kazala njegova tesna povezava s konceptualno umetnostjo.⁴⁷⁷

Po prepričanju Amelie Jones je v body artu prihajalo še do nečesa. V body art praksah od konca šestdesetih let dalje je prepoznala »premestitev ali razsrediščenje kartezijanskega subjekta modernizma«⁴⁷⁸, ki so ga opravljale z »intersubjektivnim angažmajem«⁴⁷⁹. Body art prakse tako v več smereh dekonstruirajo samozadostni in avtonomni subjekt visokega modernizma ter njegovo naravnost, kot ju je zagovarjal ameriški umetnostni kritik Clement Greenberg: »Greenbergova zgodba o abstraktnem ekspresionizmu kot zmagoslavnem vrhuncu velikega evropskega modernističnega slikarstva s svojim skrivnostnim kantovstvom jemlje avtoriteto naravnost iz njegovega zanikanja telesa, subjektivitete, čutnosti in želje.«⁴⁸⁰ Body art pa se ne

475 Miško Šuvaković, *Paragrami tela/figure*, Beograd: Centar za novo pozorište i igru, 2001, str. 45.

476 Marvin Carlson, *Performance: a critical introduction*, str. 102.

477 Že Duchamp si je leta 1921 obril glavo tako, da je na njej oblikoval zvezdo.

478 Amelia Jones, *Body art: uprizarjanje subjekta*, str. 19. Podobno meni tudi Miško Šuvaković, ki zapiše, da se je body art pojavljal kot kritična alternativa v kulturah, kjer je bil močan visoki modernizem oziroma zmerni modernizem z dominantnim slikarskim in kiparskim ustvarjanjem. Glej: Miško Šuvaković, *Paragrami tela/figure*, str. 45.

479 Amelia Jones, *Body art: uprizarjanje subjekta*, str. 19.

480 Ibid., str. 101.

zadovolji le z dekonstruiranjem modernističnega subjekta (tudi kot dominacije moškega blega subjekta srednjega razreda) in njegovim novim vzpostavljanjem kot utelešenega subjekta, temveč po mnenju Jonesove teži tudi k destabiliziranju struktur konvencionalne umetnostne zgodovine in kritike, kot so se vzpostavile z greenbergovsko teorijo modernizma. Naravnano je proti pojmovanju umetnika kot genija (tako ga je razumel modernizem), saj na površje spravlja nezadostnost telesa in njegovo nezmožnost, da bi se sestavilo v celoti. Skozi uprizoritve teles body art performansi po Amelii Jones postajajo uprizoritve subjektov oz. jazov.

Prehod iz šestdesetih v sedemdeseta leta dvajsetega stoletja, na katerem se je začel intenzivno pojavljati performans in znotraj njega body art, je bil obenem čas družbenega preloma. Upor in prevpraševanje družbenih vrednot sta segla tudi na to področje; eno pomembnih vprašanj je bila svoboda in s tem tudi svoboda telesa. V zraku sta bili eksperimentiranje in iskanje novih izkušenj, dejavna je bila kultura svobodne ljubezni in mamil. Politična vrenja, ki so se zavzemala za pravice različnih manjšin, so dajala vrednost individualnosti. Kot posebna vrednota se je tako pojavljalo iskanje resnice – individualne, samo-svoje, tudi skozi telesno/seksualno osvoboditev in kulturo drog. Bodiartistično telo je bilo pogosto presečišče tega dogajanja.

V tem smislu body art performansi na svojih začetkih okrog leta 1970 ni le preizkušal meja novega medija in kritiziral visoki modernizem. Ena od pomembnih teženj body arta je bila ta, da je hotel seči k avtentičnemu, »resničnemu« življenju. Po eni strani se je ta težnja kazala v kritiki tradicionalnega reprezentacijskega gledališča. Toda ni šlo zgolj za to. Precejšen del body art performansov (npr. Chris Burden, Vito Acconci, Gina Pane) je preizkušal meje zmogljivosti telesa, njegovo vzdržljivost, s tem ko so ga porinili do ekstrema in izpostavili bolečini ali znatnemu tveganju. Pomemben faktor je bilo iskanje nove izkušnje. Chris Burden je na primer v intervjujih poleg kritike tradicionalne gledališke reprezentacije navajal tudi to, da je hotel z ekstremnimi telesnimi situacijami izzvati določena duševna stanja. Šlo je za sredstvo za doseg tega cilja.⁴⁸¹ Tako je bila tudi Burdenova destruktivnost izvedena zelo neposredno; tu ni šlo za spogledovanje s smrtjo, za igro, ampak za preizkušanje skozi uničevanje, bolečino, poškodbo, ki bi bila lahko znatnejša, če bi se igra z nepredvidljivostjo in nadzorom slabše iztekla.⁴⁸² Burden tudi ni ponavljal performansov ali jih predhodno vadi.⁴⁸³

Družbenopolitična vrenja so, kot že omenjeno, podeljevala vrednost individualnosti in destabilizirala ter prevpraševala vrednote. Tako je Gina Pane (1939–1990), ki je delovala v Parizu, v sedemdesetih letih izvedla več body art performansov, v katerih je z britvico zarezovala v svoje telo (v zapestja, obraz, trebuh in v druge predele). Zanj je bila bolečina teh akcij ritualizirana, verjela je v njen očiščevalni učinek – ne toliko zase, temveč predvsem za družbo; njeno delo je potrebno, je menila, »da bi doseglo omrtvičeno družbo«.⁴⁸⁴ Tako je

481 Marvin Carlson, *Performance: a critical introduction*, str. 103.

482 Družba je prepoznala Burdenove akcije kot problematične, saj je bil po izvedbi performansa *Shoot* odpeljan k psihiatru.

483 Robert Horvitz, »Chris Burden«, v: *Artforum*, zv. XIV, št. 9, maj 1976, str. 24–31;

<<http://www.volny.cz/rhorvitz/burden.html>> (dostopno: 15. 2. 2009).

484 RoseLee Goldberg, *Performance Art. From Futurism to the Present*, str. 165.

na primer v performansu *Escalade non anesthésiée* (izvedenem leta 1970 in 1971 v njenem ateljeju) hotela usmeriti prst na pasivnost omrtvičene (anestezirane) sodobne družbe, ki se ni premaknila ob naraščajočem nasilju ameriških čet v Vietnamu.⁴⁸⁵ V performansu se je ustvarjalka bosa vzpenjala po posebej izdelanem stopničastem okvirju, sestavljenem iz ostrih, narezanih kovinskih delov. Njeno delovanje v sedemdesetih letih je imelo tako zvezo z uporom. Rane, ki si jih je povzročala na različnih delih svojega telesa, so kazale, da njeno telo ni le njeno samo in kot tako v njeni lasti, temveč je to predvsem družbeno telo, podrejeno psihološkimi, družbenimi, seksualnim, spolnim in kulturnim bremenom – npr. ženske kot ljubke moške družice z lepo, gladko, privlačno kožo, ženske kot rojevajoče matere –, da je določeno z njimi in podrejeno njihovim zahtevam. Akcije Gine Pane, kot npr. performans *Psyché* (1974), v okviru katerega je na trebuh z britvico zarezala štiri ravne črte v obliki križa, so bile krvav, boleč in ritualiziran upor proti temu.⁴⁸⁶

Vprašanje svobode okrog leta 1970 je prineslo tudi negotovost in odtrganost od trdnih temeljev, s tem je na plan prišla ranljivost, in tako se je po drugi strani v tem času pojavljala vse večji dvom v univerzalne kategorije, kot npr. v resnico in njeno dosegljivost. Prehod šestdesetih v sedemdeseta leta dvajsetega stoletja se tako razume tudi kot prelom z modernostjo, ki je zavezana teleološkosti, eshatološkosti, absolutnosti in total(itar)nosti, s tem prelomom pa sovпада tudi strmoglavljenje moderne umetnosti. K temu je pomembno prispevala francoska poststrukturalistična misel, ki je omajala številne paradigme moderne misli.⁴⁸⁷

Sodobne body art prakse

Skozi body art prakse se nista dekonstruirala le greenbergovski modernizem in njegova naravnanoost, kot trdi Amelia Jones, temveč vedno bolj tudi telo samo. Prve body art performerje okrog leta 1970 je zanimalo lastno telo kot nov, slabo raziskan umetniški medij. Tipali so njegove meje, eksperimentirali s telesom in se navduševali nad njegovo svobodo ter odprtostjo. Kasneje pa se je to telo vedno bolj odpiralo in razpiralo, dokler se na prelomu tisočletja ne prične drobiti in razgrajevati. Vse bolj se izkazuje, da je nezadostno in nepopolno.

485 Juan Vicente Aliaga, »The Folds of the Wound. On Violence, Gender, and Actionism in the Work of Gina Pane«, v: *Artecontexto*; <artecontexto.com/www/007/gina_pane_engb.pdf> (dostopno: 5. 11. 2008).

486 V projektu *The Reincarnation of Saint-Orlan* (od leta 1990 dalje) si daje francoska ustvarjalka Orlan (r. 1947) kirurško preoblikovati svoj videz (zlasti obraz) v skladu z nekaterimi najznamenitejšimi slikami in kipi iz zgodovine umetnosti (npr. Botticellijeva Venera, Leonardova Mona Lisa) in skuša s tem slediti zahodnemu idealu ženske lepote, kot so ga izrazili moški umetniki. Kot zapiše v *Carnal Art Manifesto*, »[k]arnalna umetnost ne nastopa proti lepoti operaciji, temveč prej proti konvencijam, ki jih ta nosi, in njihovemu kasnejšemu vpisu, posebej v žensko telo, a tudi v moško.« <<http://www.english.ucsb.edu/faculty/ecooc/courses/eng114em/surgeries.htm>> (dostopno: 25. 2. 2009). Eden temeljnih projektov Orlan tako izhaja iz podobne kritike spolno in ideološko obremenjenega ženskega telesa kot *Psyché* Gine Pane šestnajst let prej, vendar svoj odgovor zastavlja drugače, ko v svoje telo vključuje ravno tisti patriarhalni moment, ki ga hkrati kritizira. Poleg tega njeno delo vključuje nove metode in znanja medicine ter biologije, v skladu s povečanim zanimanjem sodobne umetnosti zanje. Več o delu Orlan na njeni spletni strani: <<http://www.orlan.net/>>.

487 Več o prelomu z modernostjo in moderno umetnostjo: Polona Tratnik, *Konec umetnosti: genealogija modernega diskurza: od Hegla k Dantu*, Koper: Univerza na Primorskem, Znanstveno-raziskovalno središče, Založba Annales, Zgodovinsko društvo za južno Primorsko, 2009, predvsem str. 275–416.

V tekmi z vedno bolj izpopolnjeno tehnologijo ostaja zakrnelo in nezmožno (kar je izhodišče Stelarcovih performansov); prav tako ne more doseči lepotnega ideala (kar tematizirajo projekti Orlan); podvrženo je manipuliranju in razgrajevanju ali celo razpadanju z dvoumnim in paradoksalnim momentom smrti in/ali življenja (bioart projekti Polone Tratnik).

V tem prispevku sem bila nekoliko bolj pozorna na tiste prakse body arta, pri katerih je v ospredju negotovo, poškodovano, smrtno telo. To je telo, ki v prvem planu prikaže svojo minljivost, parcialnost, ki pravzaprav opozori na to, da ne zmore. Ta nezmožnost, čeprav nekoliko drugače reševana in trascendirana, je tudi izhodišče avstralskega ustvarjalca Stelarca (r. 1946). Zanj je človeško telo vedno bolj biološko neustrezno, zastarelo (obsoletno). Stelarc ne išče avtentične, resnične, popolne, totalne/totalizirajoče izkušnje kot prvi performerji body arta, temveč izhaja ravno iz nepopolnosti telesa, iz njegove nezadostnosti. Zato meni, da morajo biti naša fizična telesa podobno kot računalniki neprestano nadgrajevana, da bi se lahko prilagodila visokotehnološki kulturi, ki smo jo ustvarili. Stelarc tako prek uporabe protez, medicinskih sistemov (npr. EMG), robotike, sistemov virtualne resničnosti, umetne inteligence in interneta, v zadnjem času pa tudi prek tkivnega inženirstva raziskuje druge, tudi neprostovoljne vmesnike z našim telesom.⁴⁸⁸ Tako njegovo delo raziskuje in širi koncept telesa ter prevprašuje njegovo razmerje do tehnologije, predvsem računalniške in biološke. Identiteta telesa, ki je bila še pomembna v zgodnejših bodiartističnih performansih, tu ni več v središču zanimanja; koža ni več meja bolj ali manj zaključenega jaza, s katerim se ta dotika zunanjega sveta, pogosto boleče ali z veliko rano (npr. Gina Pane), temveč je osmotična površina,⁴⁸⁹ pomembnejša postane njegova zmožnost povezovanja, upravljanja in modificiranja. Za projekt *Fractal Flesh* (začetek: 1995) so na primer izbrane osebe prek interneta na daljavo nadzorovale in usmerjale njegovo telo prek sistema elektronskih mišičnih stimulatorjev. Čeprav so bili premiki telesa neprostovoljni, se je to lahko odzivalo s svojo robotsko tretjo roko.⁴⁹⁰ V projektu *Ear on Arm* so Stelarcu pod kožo leve podlahti transplantirali uho, konstruirano iz biomateriala, ki nadomešča hrustanec; omikrofonjenje ušesa še poteka.

Sprva, v drugi polovici sedemdesetih in v osemdesetih letih, si je Stelarc skozi kožo zatikal mesarske kavljve in svoje telo pripenjal kot kos mesa; izpostavljal ga je bolečini in nevarnosti, da koža, pripeta na kavljve, popusti in telo pade na ulico, na obalo, na tla. Te t. i. suspenzije (oz. vissenja), kot je poimenoval serijo tovrstnih performansov, so raziskovale »psihološke in fiziološke parametre telesa«⁴⁹¹. V prvih suspenzijah je bilo telo statično, prebodeno s kavljvi je npr. viselo v navpičnem položaju, obrnjeno z glavo navzdol. Kasneje je bilo dvigovano in spuščano; gugalo se je v različne smeri ali se vrtelo okoli svoje osi nad mestom, nad obalo ali po jašku. Ti performansi so bili »strategija za fizično izčrpanje telesa in izpostavitev njegove zastarelosti.«⁴⁹²

488 Več o tem na Stelarcovi spletni strani: <<http://www.stelarc.va.com.au/>> (dostopno: 5. 11. 2008).

489 Moment kože kot prepustne tematizira projekt Polone Tratnik *37°C* (2001), pri katerem obiskovalec vstopi v tople kultivacijski prostor in postane del notranjosti živega organizma. V prostoru so gojene človeške kožne celice.

490 Prim. Marina Gržinić (ur.), *STELARC: political prosthesis & knowledge of the body = politična proteza in vednost telesa*, Ljubljana: Maska; Maribor: MKC, 2002, str. 203.

491 Stelarc, »Indifferent Body«, v: pričujoča monografija, str. 185.

492 Ibid., str. 186.

Telo je v središču pozornosti tudi pri slovenski ustvarjalki Poloni Tratnik (r. 1976). V njenih projektih od leta 2001 dalje je živa prezenca performerjevega telesa, procesualno uprizorjena, prikazana nekoliko drugače. V ospredju je še vedno telo; vendar se razdrobljeno, osamosvojeno in transformirano uprizarja samo, brez avtoričine polne in celovite prisotnosti. Drobcu ustvarjalkega telesa so odsvojeni od sebe in postavljeni v novo okolje, v katerem z uporabo biotehnoloških orodij in znanj manipuliranja z živim materialom živijo dalje, vendar spremenjeni in včasih skupaj z drobcu teles obiskovalcev. Tako na primer za projekt *Unikum/Unique* (začetek: 2006) obiskovalci darujejo vzorce mikroorganizmov s svojih teles, ki so nato gojeni v mikrokulturah in pod ustreznimi pogoji. V posebej urejenem razstavnem okolju (ki zagotavlja osnovne pogoje za njihovo rast) se združujejo v kolonije različnih barv in oblik in tako postanejo vidni s prostim očesom.⁴⁹³ Avtorica zapiše:

»Še živeči elementi so odsvojeni od človeškega telesa (donatorja) in so preneseni v 'zunanje' okolje, kjer živijo naprej kot del novonastalega, umetno formiranega organizma, kjer pa je poudarjena njihova fenomenalnost. Na ta način je dosežen drugačen vidik človeškega telesa, kar opazovalcu omogoča, da se opazuje z zunanje pozicije, kot drugo.«⁴⁹⁴

Merleau-pontyjevsko tkivo sveta, v katero so skupaj z drugimi stvarmi ujeta telesa,⁴⁹⁵ razvija moment intersubjektivnosti. Telesa so v nenehnem gibanju, v procesu, »[v]si moji premiki načeloma nastopajo nekje v moji pokrajini, se prenašajo na karto vidnega.«⁴⁹⁶ Pride do tega, kar se ob projektu *Lasje/Hair* (začetek: 2005) sprašuje Mojca Puncer: »kaj lahko povemo o materialnosti telesa in v zvezi z njo, ko ravno zaradi nje telesa nikoli ne moremo fiksirati v preprosti objekt mišljenja?«⁴⁹⁷

Telo, kot ga uprizarjajo novejšje body art prakse, je posredovano z dosežki znanosti, a obenem ohranja in celo še bolj poudarja svojo organskost in smrtnost. Po drugi strani pa se hkrati, ob teh premikih, tudi v zadnjem desetletju ali dveh nadaljuje linija ekspresivnega body arta, ki se brez vključevanja dosežkov znanosti neposred(ova)no ukvarja z eksistencialno tematiko. Tako na primer Franko B. (r. 1960), v Londonu situirani performer italijanskega rodu, uporablja lastno telo in kri kot platno, da bi »portretiral bolečino, ljubezen, sovraštvo, izgubo, moč in strahove človeškega bivanja.«⁴⁹⁸ Njegovo delo tako izraža eksistencialne momente človeškega bivanja, je v nekem smislu precej intim(istič)no. V zvezi s tem so verjetno tudi močni čustveni odzivi gledalcev. Tako se je npr. v performansu z naslovom *I Miss You* (2002) pred nekaj stotinami gledalcev v Tate Modern's Turbine Hall v Londonu gol in krvaveč sprehajal gor in dol po dolgem, ozkem traku belega platna, ki je asociiral na modno pisto in na katerega je kapljala kri iz njegovih ran. Mnogi so jokali.

493 Več o delu Polone Tratnik na njeni spletni strani: <<http://www.ars-tratnik.si/>>.

494 Polona Tratnik, »(Bio)umetnost in manipuliranje z živim«, v: *Annales. Series historia et sociologia*, letn. 18, št. 1, 2008, str. 213.

495 Merleau-Pontyja kot pomembno referenco za svoje delo omenja in razvija tudi avtorica.

496 Maurice Merleau-Ponty, »Oko in duh«, str. 36.

497 Mojca Puncer, »Zgodba o laseh«, v: Polona Tratnik, *Lasje/Hair*, Ljubljana: Galerija Kapelica, Moderna galerija Ljubljana, Galerija Miklova hiša, 2005, str. 8.

498 Prim. spletno stran Franka B.: <<http://www.franko-b.com/>>.

Prvi body art performerji okrog leta 1970 so raziskovali telo in eksperimentirali z njegovimi mejami. V sodobnih praksah pa se telo vedno bolj odpira in drobi; z dosežki znanosti ga je treba preiskati in na novo vzpostavljati, vendar bistveno predrugačeno. Tkivo, ki se odpira navzven, k drugim/drugemu, skozi *das Unheimliche* vrača vprašanja o tem, kaj se dogaja s telesom in na ta način tudi o tem, kakšnim spremembam jaza smo priče v sodobni družbi.

Stelarc
INDIFFERENT BODY⁴⁹⁹

We live in the time when flesh is circulating and organs are being detached from some bodies and relocated into other bodies. My blood doesn't only flow in my body, but circulates in other bodies as well. We can freeze female eggs and we fertilize them with sperm that has been unfrozen. Partially living bodies are proliferating. We can preserve dead bodies indefinitely, whilst simultaneously sustain comatose bodies on life support systems. Cryogenically preserved bodies await reanimation at some future time. We are in the age of the cadaver, the comatose body and the chimera. Nietzsche said that the living are only a species of the dead, and a very rare species indeed.

When I talk about Fractal Flesh, I mean bodies and bits of bodies spatially separated but electronically connected, generating similar patterns of recurring activity at different scales. What I mean by Phantom Flesh is phantom, not as in phantasm, but as in phantom limb. Haptic technologies will generate tactile and force-feedback experiences, enabling us to construct more potent physical presences of remote bodies, robots and AI agents.

The suspension performances explore the psychological and physiological parameters of the body. In the *Rock Suspension*, the body here is counter-balanced by the ring of rocks. The performance was terminated when the telephone rang in the gallery. A suspension performance also occurred at Mexico at the Sculpture Space, a larval rock area near the National University. This proved to be a rather painful suspension performance because I got sunburnt. The *Spin Suspension* was done in a seated position. The body spun for the 20 minutes of the performance. It was hosted by Artspace in Nishinomiya. The *Remote-Controlled Suspension* was sponsored by MOCA in Brisbane. Here the body is vertically suspended from a gantry crane in an abandoned warehouse and controlled its movements with the hand-held control box. This performance lasted about 20 minute. Everyone thought at first that it was only going to be an up and down suspension but the body could move forwards, backwards, sideways; left and right and it could also swing when it stopped suddenly. *City Suspension*, the performance in Copenhagen was a suspension 60 metres in height. It was lifted up from street level and moved above and around the Royal Theatre. A choreography of being hoisted up, extended to the end of the crane arm and rotated around 4 times before being lowered. So in this suspension performance the body physically exhausted itself and it exposed its own obsolescence. The New York *Street Suspension* was only four stories high but I still had a good view of the police cars that arrived after five minutes. It became difficult when soon after they pulled me back through the window the demanded to see my ID which was very difficult to produce immediately. I was arrested, not because of nudity

⁴⁹⁹ A lecture "Alternate Architectures: Excess and Indifference-Fractal Flesh, Phantom Bodies & Extra Ears", which was a basis of this revised written transcription, took place on 15th November 2008 within the event: XXII Muestra Internacional de Performance Accidentes Controlados, in Mexico City, Ex Teresa Arte Actual – Centro Nacional de las Artes. The text was transcribed from an audio recording by Rok Arih and revised by Stelarc.

of indeterminacy are pretty viable to understand the possibilities of variation which are already contained in the artwork and are not necessarily posited by interpretation. These theories are focused on literature; nevertheless the spaces of indeterminacy are something that every artwork leaves open for the participation of the spectator.

Furthermore, the dynamic identity of the artwork is shown in the relation between historical elements and connections. Since connections are posited and originated by narrative interpretation and do not belong to the artwork's structure, they are always mobile, hence, dynamic and subject to reconfigurations and diverse plottings. The redeployment of alterity is also dynamic inasmuch as it is carried out by narrative interpretation which is always telling different stories for the same artwork and thus making it a living thing.

The mediation of the other, of alterity – the previous order, the connection with past artworks and the narrative interpretation – is constituent of the artwork's meaning; therefore, the artwork can be considered as “soi-même comme un autre”, oneself as another. Hence, the artwork is not to be treated as an isolated object in the middle of nowhere or as standing absolutely by itself. Art is what it is through connections, through history, through the stories in which we place it and that shape our everyday life, art traditions and traditions. Narrative interpretation puts forward narrative identities for the artworks; without that art would only be art.⁵³⁶

⁵³⁶ I would like to thank Greta Rivara and Luz Aurora Pimentel for their helpful comments and criticisms.

ABSTRACTS / AUTHORS

POLONA TRATNIK:
Notes on Contemporary Art:
Critical Resistance and Activist Approaches

The paper discusses resistance endeavours in contemporary art and culture. Nowadays critical projects in culture originate in the legacy of the artistic historical avant-gardes, however they have significant contemporary features, yet they arise under global conditions. Contemporary critical practices detect noise in informational systems and they as well perform noise on their own. According to mathematical theory of communication noise brings mistakes, uncertainty, loses and incapability into the system and cannot be ignored. Resistance in art and culture today follows the logic of information society and thus asserts the voice in two manners: on one hand in the mycelium each receiver could be a potential broadcaster or each user a potential distributor, on the other hand in more radical approaches the cultural activists try to take over (to occupy) the broadcasting positions. Cultural activists aim to hold the information, to establish a matrix, within which they manipulate information. Critical and resistant art is a field of struggle, where dominant discourses and their modes of codification are revealed, questioned and criticized. In such a manner art offers different views, transforms the existing values, meanings and codifications, deforms them or can even act as a kind of a virus. As a disturbance in a system such acting is important for establishing critical consciousness in wider public.

KEY WORDS: contemporary art, critical art, resistance, activism, informatization, codification.

POLONA TRATNIK (born 1976, Slovenj Gradec), Ph.D, is an assistant professor of philosophy of culture at University of Primorska, Faculty of Humanities Koper (UP FHŠ), a researcher at the Science and Research Centre Koper (UP SRC), and a freelance cultural worker (also a bio artist). Her interests are philosophy of art and culture, cultural and media studies, experimental art practices under contemporary global conditions, the relation between art and science, and the potential for critical resistance in today's artistic and cultural practices. She is the author of *Konec umetnosti – genealogija moderne diskurza: od Hegla k Dantu / The End of Art – Genealogy of Modern Discourse: from Hegel to Danto* (2009). URL: www.ars-tratnik.si

BOJANA KUNST:
Critical Potentiality

The article analyses how today material practice of art confronts a certain important difference in the understanding of its materiality. That shift is the result of the contemporary understanding of life, which is progressively appropriated and regulated by global capital and the global economy. Not only the potentiality of nature is performed and privatised in advance, but at the same time also aesthetic and cognitive competences of intensities, energies and events are at the core of contemporary commodification and the economy of entertainment. Precisely the necessity of reflecting on the processes that these changes have brought about in the material practice of art is deeply inscribed in the ways we think about critical potentiality today. The material practice here is not understood as a materialistic awareness of historical and ideological discourses, but rather as a constant physical connecting of collaborative protocols of knowledge production, bodily experiences, and inhabitations. Instead of the deconstruction of linguistic and ideological operations and the disclosure of differences, the employment of contemporary protocols of collaboration allows for the possibility of creating virtual spaces in between. It is these virtual spaces in between that enable the different practices to be articulated at once both inside and outside. Protocols are then no longer grounded in linguistic conditioning and the isolated clash of concepts, aesthetics and ideologies, but in division, networking and transitions between the actual and the virtual in the intensification of intensities and actual connections. Critical thought thus needs to re-discover a way to articulate the potentiality of processes and protocols of life that may bring about a change in the ontological place of art itself.

KEY WORDS: potentiality, critique, art and life, protocol, collaboration, appropriation.

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MIŠKO ŠUVAKOVIĆ:

**Around Althusserian-Lacanian Critique of Autonomy of Art:
Class and the Unconscious**

In my essay I discuss Althusserian-Lacanian critique of "autonomy of art". My "Critiques of "autonomy of art" are mostly based on alienation of *modern art* manifested through the loss of mimetic connection between the work and referent. This could be seen in all big re-establishments of realisms during the long twentieth century. Among the relevant critical grasps of "idealized autonomies of art" Althusserian-Lacanian debate in terms of its analytical and critical elaboration appeared. This debate started from *reading* the autonomy of art with two parallel positions of analysis and critiques:

- a) from the position of analysis of sociability.
- b) from the position of analysis of unconscious.

KEY WORDS: Althusserian approach, autonomy of art, class struggle, Lacanian approach, modern art, sociability, unconscious.

MIŠKO ŠUVAKOVIĆ was born in 1954 in Belgrade. He has been co-founder and member of conceptual artistic Group 143 (1975–1980). He was co-founder and member of informal theoretic and artistic institution "Community for Space Investigation" (1982–1989). He is member of theoretical platform TkH (Walking Theory, from 2000). He teaches aesthetics and theory of art, Faculty of Music, Belgrade (Professor). He teaches the theory of art and theory of culture, Interdisciplinary studies, at the University of Art Belgrade. He published books on serbian, croatian, slovenian and english language – recent books are: *Impossible Histories*, The MIT Press, Cambridge MA, 2003; *Pojmovnik suvremene umjetnosti*, Horetzky, Zagreb, 2005, *Konceptualna umetnost*, MSUV, Novi Sad, 2007, *Epistemology of Art*, TkH, Beograd, 2008.

NIKOLA DEDIĆ:

**Art, Neurosis, Project: From Fordist to Post-Fordist
Model of Production**

The main aim of the paper will be to give an interpretation of contemporary art as a critical, political practice, i.e. in Althusserian terminology, a practice which is a part of ideology but which, at the same time, indicates, points out to ideology. In the same time, the paper will extract two possible paradigms: modern, which is characteristic for the Fordist model of production and postmodern, characteristic for the post-Fordist model. The paper will try to suggest the interpretation of the contemporary art as a kind of critical practice

through the restoration of the idea of Utopia, but instead of Utopia as a temporal narrative (the project as a kind of temporal succession), the paper will suggest the interpretation of Utopia as a spatial metaphor, i.e. as a practice of micro-political defining of the relatively autonomous spaces which are not the part of the post-Fordist production of surplus value.

KEY WORDS: modernism, postmodernism, capitalism, Utopia, project, biopolitics, ideology.

NIKOLA DEDIĆ, Ph.D (1980) graduated at the Department of The History of Art, Faculty of Philosophy, University of Belgrade and completed his postgraduate studies at the University of Arts, Belgrade, Theory of Arts and Media Department. He teaches aesthetics and media theory at the Faculty of philosophy in Niš, Serbia. He is the author of a book *Ka radikalnoj kritici ideologije: od socijalizma ka postsocijalizmu* (Towards radical critique of ideology: from socialism to post-socialism).

MATILDE CARRASCO BARRANCO:

Contemporary Art. Subversion, Pluralism and Democracy

Nowadays, art has immersed in a vast and open cultural world, ruled by the powerful production and distribution mechanisms of the market, which offers a huge and diverse amount of products for everybody's taste. Parallel, the boundaries and hierarchies of (the so-called *high*) art have also disappeared leading to a pluralistic and relativistic artistic scenario. This pluralism of genres and artforms also matches the demands of the free market. So, in this competitive arena, art seems to be doing well for itself. But, having many advantages, the perfect integration of art in the cultural package seems to carry out the loss of the critical and subversive potential that particularly identifies much of contemporary art. As synonymous of tolerance, pluralism is accepted as a democratic value that favours freedom to judge and choose. However, if such pluralism eliminated discussion and criticism, this could turn the voice of art impotent for a democratic society, which is not free from threats.

KEY WORDS: subversion, pluralism, relativism, H. Foster, R. Rochlitz.

DR. MATILDE CARRASCO BARRANCO studied Philosophy at the University of Granada, Spain, where she received her Ph.D. in 2000 and worked as a research fellow until 2002. She has been teaching aesthetics and art theory in the University of Murcia, Spain where she is now a Senior Lecturer of the Department of Philosophy. She has widely published on ethics and aesthetics, and has also presented talks and papers to several national and international conferences. Her major current fields of interest are aesthetic theory, art and ethics, criticism, history of aesthetics and art.

MOJCA PUNCER:
Resistance of Art Against Instrumentalization

Seemingly old-fashioned argumentative methods derived from Benjamin and Hegel may open up some inspiring new perspectives in relation to the contemporary art. The subversive potential of art practices confronted with challenges in the biotechnological construction of the body and biopolitics can emerge as an obvious contra-power against instrumentalization of the living, as long as its activity remains radical and paradoxical. Each artwork brings dynamic to an artefact in a way that a dead material becomes an element of a dynamic composition embodied in the very content of its form. As a result, a certain level of organization is attained, which provides the artwork with a kind of autonomy. The artistic resistance against instrumentalization involves evaluation of the content in particular. It is based on those new practices and processes which bring a relative autonomization of the art field and which are subversive in their attempts to establish at least a minimal distance to the predominant economical-political relations in the society.

KEY WORDS: contemporary art, technical reproduction, instrumentalization, biotechnology, biopolitics, subversion.

MOJCA PUNCER holds a doctoral degree in philosophy from the Faculty of Arts at the University of Ljubljana. She is an Assistant for Aesthetics and Philosophy of Art and Culture at the University of Maribor. She works as a freelance theoretician, critic and curator in the field of contemporary arts, cultural educator and writer. She is a member of the Publishing Society ZAK and is on the editorial board of the performing arts journal Maska; she is also a member of the Slovenian Society of Aesthetics. She writes for a number of Slovenian and international publications. She lives and works in Ljubljana.

TOMAŽ TOPORIŠIČ:
**Artaud's Theatre of Cruelty and
Subversive Strategies in Today's Art**

Paper deals with subversive potentials of contemporary live arts, especially in relation to the links between notions of madness and artistic creation in theories of Foucault and Artaud. Furthermore, it questions the utopian role of art as an instance that transcends those epistemic structures that determine how we think or even that we think. It starts from two statements belonging to Michel Foucault and Antonine Artaud respectively and both reflecting on the specific (utopist?) function of art in the contemporary society. Using examples from contemporary performing arts the paper deals with some artistic approa-

ches that continue the Dadaist (and Artaudian) urge to rebel against society, language and literature; try to destroy all established values and replace logical reason with conscious madness.

KEY WORDS: theatre of cruelty, art as counter discourse, name, ready-made, subversive art.

TOMAŽ TOPORIŠIČ (Ph.D.) is a dramaturge, translator, theatre theoretician and critic. His primary research interests are the contemporary performing arts and literature, specifically the interaction between the two fields. Currently he is a dramaturge of the Mladinsko Theatre in Ljubljana and assistant professor in Cultural Studies department at University of Primorska in Koper. He is author of three books: *Between Seduction and Suspiciousness (Slovenian Theatre of the Second Half of the 20th Century)*, *The Vulnerable Body of Text and Stage (Crises of the "dramatic author" in the theatre of the 1980-s and 1990-s)*, and *Ecdyses of Drama and Theatre*.

DUBRAVKA ĐURIĆ:
**Visuality, Orality and Performativity
as Subversive Elements in Poetry**

The text deals with the ways how visuality and sound work in poetry, subverting the dominance of verballity (i.e., 'real' meaning of the poem's words), and with the notion of performativity in poetry. Logocentrism of western literature has been focussed on the meaning as supreme sense which a literary work has to have, while visual and sound performance of the text has been considered as secondary. In last ten years, approximately, poets and theoreticians of poetry speak of oral performance of the text as the way of destabilizing the primacy of the printed text, and of visual performance of the text on the printed page.

KEY WORDS: performative, poetry, subversion, verbal, visual.

DR. DUBRAVKA ĐURIĆ (Dubrovnik, 1961), an Assistant Professor at the Faculty for Media and Communication of Singidunum University. She has published the book on American Language poetry titled *Language, poetry, postmodernism*, and a book on Serbian women's poetry *Speech of the Other*. With Miško Šuvaković she coedited *The Impossible Histories*, with Vladimir Kopicl coedited and cotranslated anthology of American poetry titled *New Poetry Order*, and with the group of younger poets coedited anthology of *Discursive bodies of Poetry*. She coedits "ProFemina" magazine for women's literature and culture.

EVELIN STERMITZ:

**Iconographic and Iconologic Art Practices with the Hoover.
Feminist Artistic Subversions of the Female Body and the Household**

This paper is dealing with textual strategies of feminist subversions in the visual arts, whereby representation is understood as a political issue and art as a political matter. The women's subordination within patriarchal forms of representation and the understanding of "femininity" itself as a social construct is considered in a theory that goes beyond the personal into the questions of ideology, culture and the production of meaning. The constitution of women through social practices in culture is understood to create aesthetics to subvert the production of "woman" as commodity. Theories about feminist art practice since the 1970s and contemporary positions subverting the categories of women's cultural production are discussed through visual examples, demonstrating womanhood in a male society and male dominated art world. In the foreground and in associating the examples is the invention of the household with its tools as an artistic theme, articulating and subverting the woman's definition in and by the society through them. The main fields in demonstrating these positions are mixed media, photography, media and new media art, by finding mutuality in-between the different media through iconological and iconographic analyses.

KEY WORDS: feminist art, women artists, visual art, iconography, iconology.

EVELIN STERMITZ, M. A., M. Phil., a third-wave feminist, a graduate from the Academy of Fine Arts and Design, University of Ljubljana, Slovenia. She is working in the fields of photography, media and new media art with the main emphasis on post-structuralist feminist art practices. URL: www.evelinstermitez.net

ALEŠ ERJAVEC:

Power, Freedom and Subversion: Political Theater and its Limits

The author discusses the work of Ljubiša Ristić, the founder of the »political theater« in which this well-known theater director criticized the »revolution« but, paradoxically, from a revolutionary perspective. In the nineties Ristić sided with the Serbian government and the Milošević regime, to become a marginal cultural figure in the new millennium. Ristić's work and life witness to the impossibility of breaching the barrier between art and life, for in spite of incessantly attempting to transgress the limitations of the former, art cannot enter, *qua* art, the real of the latter.

KEY WORDS: Ljubiša Ristić, political theater, art and life.

ALEŠ ERJAVEC is a Research Director at the Institute of Philosophy, SRC SASA, Ljubljana, and a Professor of Aesthetics at the University of Primorska (Koper) and at the University of Ljubljana. He is the author of books published or in print in Ljubljana, Sarajevo, Berkeley, Changchun, Newcastle and Taipei and is the President of the Slovenian Society of Aesthetics.

LAUREL SEELY:

Sarajevo Cult Band SCH: The Politics of Future Noise

From R. Murray Schafer's prescriptivist polemic against the aggressions of noise in modern society, to Jacques Attali's descriptivist consideration of noise as a challenge to the ideological work performed by music, the status of noise has proved a particularly vexed question. Many critics nevertheless agree that the distinction between noise and music is culturally and historically conditioned; noise is a sound which, within a specific semiotic system, functions as a type of madness, disrupting the conventional order and challenging the naturalness of the categories that undergird it. This paper considers the political impact of the cult noise band SCH in 1980s Sarajevo. A central issue that the paper addresses is, did the characteristic qualities of noise—its anti-rationality, its close relationship to affect and the body, the collapsing of distance between source and receiver—give SCH the unique ability to challenge dominant discourses? Or did these very qualities undermine the group's potential subversiveness by rendering it completely unassimilable? What, if any, were the ways in which noise as deliberate provocation contributed to political change during this period?

KEY WORDS: noise, politics, music, Sarajevo, SCH.

LAUREL SEELY is a fifth-year Ph.D. candidate in Literature at the University of California at Santa Cruz. She is currently researching her dissertation, "Cultural Discourses of Bosnian Identity, 1980–Present," in Sarajevo.

DARKO ŠTRAJN:

***Pierrot le fou* and Eternity in the Sixties**

What was so crazy in *Pierrot le fou*, one of the most recognisable early Godard's movies? Before we start thinking about an answer, we should realize that the very attempt to give an answer to this question is on the same level of craziness as the question and its reference. Craziness is a category of interpretation, an agency of externalisation of a set of

symbolically represented relations and an indication of a reaction to vastly more serious category of madness. These two categories stand one against each other as a system against some particular subversive reflection, which can be whatever between interpretation, imitation, insight, work of art or in some instances even a scientific or political breakthrough. Godard's film, which made use of "modernist" codes of discontinuity and flow of associations (especially suitable for a form of a movie), depicts madness, contained in the world system in the sixties through presentations of craziness of his characters and their visual and poetic contextualisation(s). Where craziness and madness intersect seems to be the space permeated by ubiquitous language, which in the film makes madness obvious through delusions of subjectivity. This could be a starting point to elaborate an understanding of the aesthetics of social practices of a particular time in history, when art was about to survive through a re-definition.

KEY WORDS: film, aesthetics, madness, antipsychiatry, avant-garde, discontinuity.

DARKO ŠTRAJN, a philosopher and sociologist, works in a research programme in educational sciences at the Educational Research Institute and he lectures on film theory at the graduate school ISH – Institute for Studies in Humanities in Ljubljana, Slovenia.

CONSTANTINOS V. PROIMOS:
Madness as the Instance of Decision.
A Philosophical Consideration of Light in Rembrandt's
1635 Painting *The Angel Stopping Abraham*
from *Sacrificing Isaac to God*

Rembrandt's critics pay tribute to his pictures' lighting that, in accordance with baroque currents of the time, is deemed to be arbitrary. Drawing inspiration from his master Pieter Lastman and Caravaggio, Rembrandt is said to orchestrate an illumination of pictorial space that very rarely matches the natural situations he depicts. Light is rather artificial and as a consequence an agent of the story depicted in painting and a device that boosts into a climax the picture's intensity. The specific and particular use of light in Rembrandt's painting is finely illustrated in his 1635 picture bearing the title: *The Angel Stopping Abraham from Sacrificing Isaac to God*, an oil on canvas 193,5 x 132,8 cm, found at the Hermitage of St Petersburg. In this paper I shall attempt a philosophical consideration of light in Rembrandt's picture arguing that Abraham's faith and religious fervor make him defy all rational rules of contact and wish to sacrifice his only son, Isaac to God. Abraham himself, believing until the very end that something may eventually happen and Isaac's life will be spared is depicted during the instance of decision to

slice his son's throat. Having lost all hope that a miracle may happen, Abraham is pale, agitated and determined, for the instance of his decision to kill his son and subvert all known morality is madness, according to Soren Kierkegaard and Jacques Derrida, two among Abraham's philosophical portraitists. Therefore Rembrandt's light does have a philosophical task to illustrate madness as the instance of decision, based on the Old Testament story.

KEY WORDS: Abraham, decision, light, madness, Rembrandt.

CONSTANTINOS V. PROIMOS teaches philosophy at the Hellenic Open University and art history at the School for Art Conservation. He got a Ph.D. in aesthetics and philosophy of art from the New School for Social Research in New York (2001) and since then he has been teaching, curating and working as an independent art critic in Chania of Crete, Greece. He has published and lectured internationally and his book *On the Limits of Aesthetics. The Role of Art in Martin Heidegger's and Jacques Derrida's Writings* appeared in Athens in 2004. He is currently working on a second book project with the title: *Imagination in Power. Philosophy and Art History Around the Nineteen Sixties in Europe*.

PAULA ZUPANC:
The Fragmented Subject in Honoré de Balzac
***Le chef-d'oeuvre inconnu*: Precursor to Post-Modernism**

By analyzing the paradoxical narrative/theatrical structure of the well known story, *Le Chef-d'oeuvre inconnu*-*The Unknown masterpiece* by Honoré de Balzac, put in place to bring about the "subject" of the story, madness and creativity, I reflect on the inability of language to speak (about) madness. The 19th century French writer Honoré de Balzac created a gigantic opus of various *nouvelles* which were ultimately collected under the title *La Comédie humaine*. He depicted French society mostly from the time of the beginning of the Restoration through the reign of Louis Philippe in a so called *realistic* and *romantic* styles, which did not have much to do with comedy or the comic, but more with tragedy and the tragic. In a number of his stories, gathered under the title *Les contes philosophiques*, he went back to the times of Classicism, or even farther, in order to bring to light an idea which pertains to philosophy, and to processes of artistic creativity. The work under consideration deals with three very important philosophical questions for Balzac – artistic inspiration *versus* truth in painting, importance of nature *versus* artifact, and the delineation of geniality from madness. The author deploys various narrative and rhetorical techniques, and various modes of presentation to seduce the reader into the model (he presents) of verisimilitude. I also reflect on the inability of language to speak (about) madness through questions and

thoughts formed and posited by Foucault and Derrida, transferred and reflected upon in the critical study on writing, philosophy, and madness – *Writing and Madness* (1985) by Shoshana Felman⁵³⁷.

KEY WORDS: subject, narrative, narrator, *mis-en-abîme*, paradox, theatrical model, verisimilitude, artificial, god, nature, woman's body, fragments.

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MATEJ VATOVEC: On Two Types of Psychosis, Theatre and the Internet

Social psychology created the dramatic concept of everyday life – this notion is linked with the subject's everyday role-playing in different situations. From this everyday role-playing, numerous parallels can be drawn, going from theatre play to internet role-play. The main question in the article revolves around the particular mode of being of the subject, which is presupposed as the subject of anti-representation. All this is shown through the theatrical practice of Italian actor and director Carmelo Bene, as the subversive subject on stage (in art), on the other hand, the subversive play is shown through the analysis of the web page MySpace, for which it can be said only that actually it is only the product of the capitalistic production and reproduction (in this case of subjects) system, which gives the chimerical freedom of role-playing (the usual internet hiding behind pseudonyms that we knew in the era of the more »primitive« protocol IRC).

KEY WORDS: Deleuze, Bene, play, internet, MySpace.

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MIŠKO ŠUVAKOVIĆ: Strategies and Tactics of Performance Art

The discussion deals with the notion of performance and the ways of defining interdisciplinary field of performance art. Performance art is posited as directed or non-directed 'event', 'action', articulated as artwork performed by artist or performers with or without their audience in public or private space. The term performance art has two meanings: (1) it is introduced in early 70s and refers to complex events, prepared in advance, realized by the artist, who is at the same time the author, in front of museum, gallery audience or in front of bypassengers, and (2) retrospectively or anticipatory, it is applied as identificatory mark for art experiments, in the range of futurist festivals, dada cabarets constructivist paratheatrical experiments and surrealist's events, through happenings, neodada, actionism and Fluxus, body art, events, minimal and postmodern experimental dance, experimental and minimal music, to postconceptual, eclectic postmodernist techno-performance and conceptual performance in choreographic dance.

KEY WORDS: action, art work, body art, event, performance art, fluxus, experimental dance.

MAJA MURNIK: Body Art Practices: Some Thoughts

Body Art can be understood as performance art *par excellence*, according to the fact that a performer does not represent someone else any more, as the convention of traditional drama theatre claims, which some earlier Body Art practices explicitly criticized (e.g. Chris Burden); on the contrary, a performer emphasizes his physical presence. What is staging here, live body in the process is; even more, precisely this body is brought into focus and therefore everything inscribed into it and everything it points out, alludes or simply is. The philosophy of Merleau-Ponty emphasizes the body and understands it as something opened; it is all the time in the act of staging from which it cannot be stepped out and assumed a cold, neutral position of a "geometer". Thus his philosophy in some moments corresponds well to these art practices.

In Body Art practices from the end of the 60s onwards Amelia Jones, one of most discernible researchers of the area, recognized the dislocating and the de-centering of the autonomous Cartesian subject of modernism. But through Body Art practices not only modernism was deconstructing, but the body as well. If the first Body Art performers were interested in their own bodies as in a new art medium and were touching its borders and capabilities, later the body has been opening more and more, until at last it has started to crumble and decompose itself.

KEY WORDS: body art, Merleau-Ponty, body, performance art.

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STELARC: Indifferent Body

STELARC has performed with a Third Hand; a Virtual Body and a 6-legged walking robot. He is surgically constructing and stem cell growing an ear on his arm. He is presently Chair in Performance Art at Brunel University and Senior Research Fellow at the MARCS Labs at the University of Western Sydney. He was Honorary Professor of Art and Robotics at Carnegie Mellon University in Pittsburgh and has been awarded an Honorary Doctorate of Laws from Monash University in Melbourne.

MARÍA ANTONIA GONZÁLEZ VALERIO: Mind the Gap. Hermeneutics and Analytic Aesthetics on Narrativity and Historicity in the Artwork

Noël Carroll has postulated *identifying narratives* as a means to establish art status. This paper follows and further develops this line of thought by introducing the temporality of the artwork as a relevant issue in the understanding of narrative when applied to art. The temporality of the artwork is explained in three different modes: as occurrence, as historicity and as supra-temporality. I have tried to show how this constitutive temporality of the artwork is subject to what I have called *narrative interpretation* which I have distinguished from Carroll's *identifying narratives*. My contention is that narrative interpretation is a way to connect the artwork with preceding and succeeding artworks and that through these connections it configures the work's narrative identity as a dynamic one. I have made use of Paul Ricoeur's concept of *narrative identity*, reformulating it in order to reach a narrative interpretation that focuses on the artwork's historical elements as inserted in a plot. Therefore, this paper introduces concepts from continental hermeneutics that help to provide a frame for both *narrative interpretation* and *narrative identity*.

KEY WORDS: hermeneutics, narrative identity, narrative connection, interpretation, time.

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