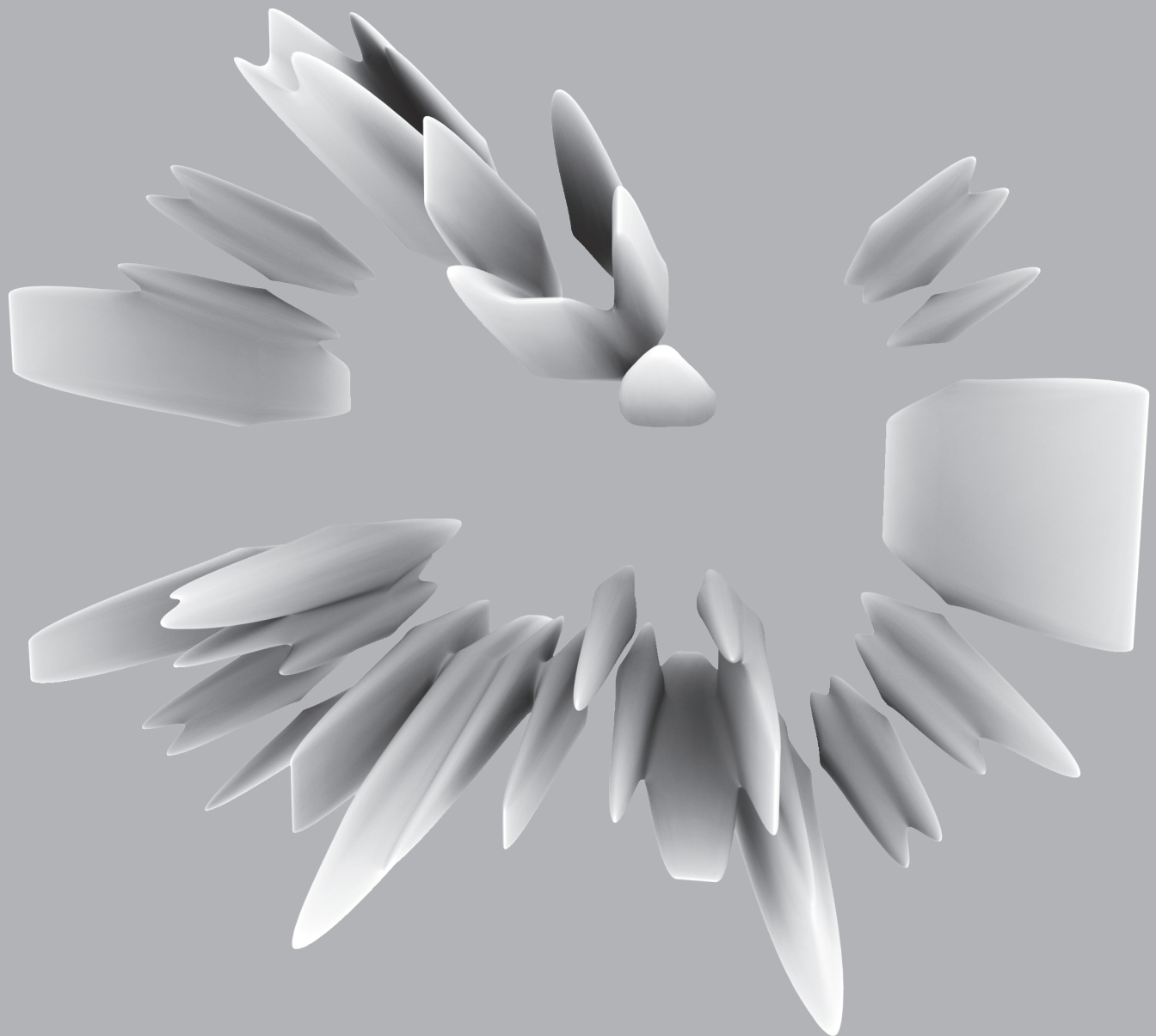
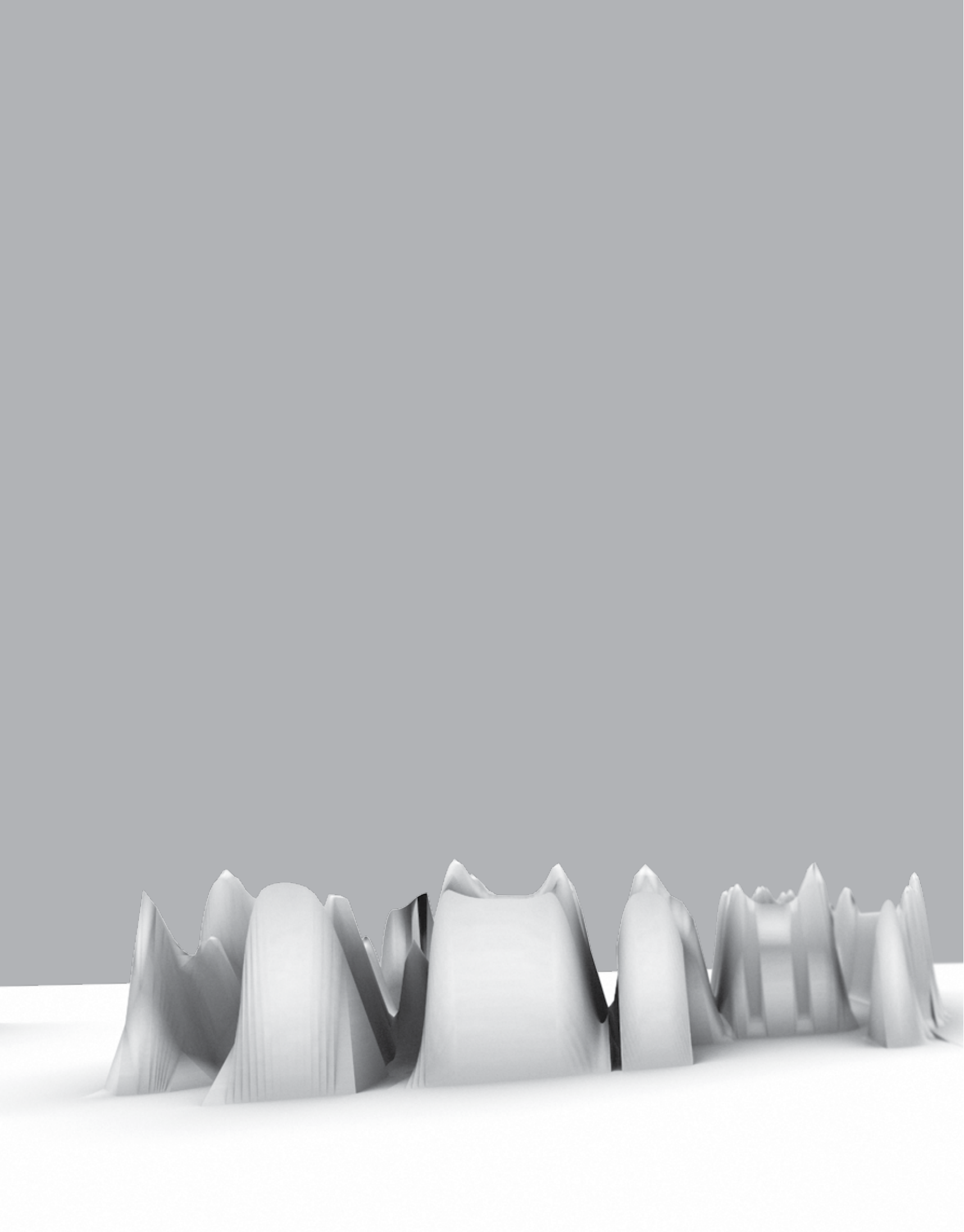




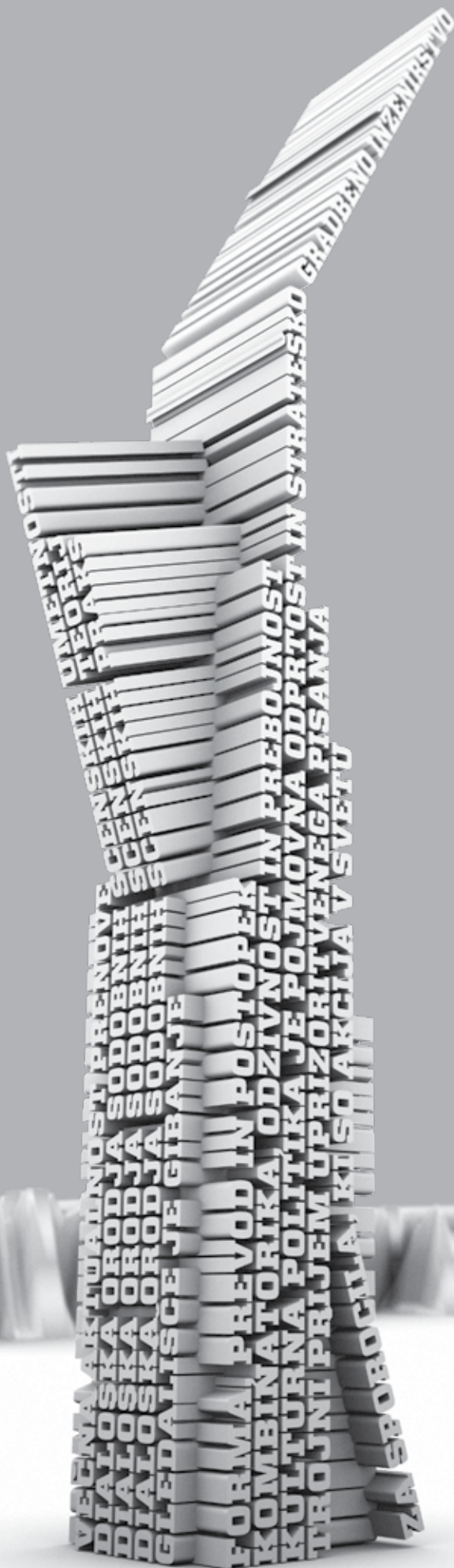
**NESNOVNE EKSTENZIJE SNOVNEGA /
IMMATERIAL EXTENSIONS OF THE MATERIAL**





UVODNIK

AMELIA KRAIGHER
MIHA TURŠIČ



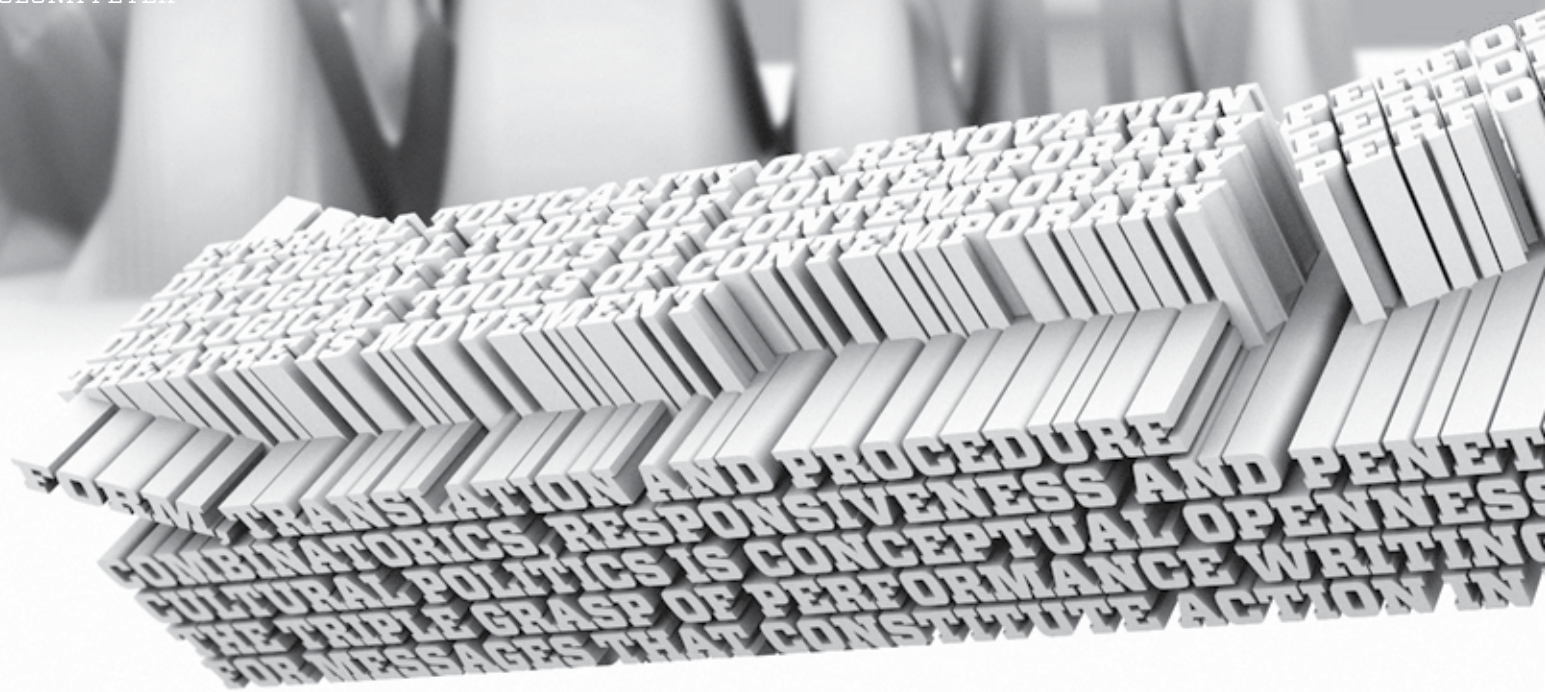
EDITORIAL

AMELIA KRAIGHER

MIHA TURŠIČ

TRANSLATED BY

POLONA PETEK



RESEARCH
TECHNOLOGY
PERFORMANCE



LJUBEZEN IN DRŽAVA / LOVE AND SOVEREIGNTY

6 SPROŠČENO, SPET! / 10 RELAXED, AGAIN! / Simon Kardum

MASKIN HEKSAGRAM / MASKA'S HEXAGRAM

14 »BOLJ KOT JE DRUŽBA DEMOKRATIČNA, VEČ JE MOŽNOSTI ZA USTVARJALCE!« / 30 "THE MORE DEMOCRATIC A SOCIETY, THE MORE OPPORTUNITIES THERE ARE FOR ARTISTS!" / Jedrt Jež Furlan

TELO, POGLED, DOTIK / THE BODY, THE GAZE, THE TOUCH

48 DROBLJENJE CELOVITOSTI TELESA V PERFORMATIVNIH UMETNIŠKIH PRAKSAH / 52 FRAGMENTING THE INTEGRITY OF THE BODY THROUGH PERFORMATIVE ART PRACTICES / Maja Murnik

56 EMANCIPATORNI POTENCIAL VALIE EXPORT V AKCIJI S PRSMI NA DOTIK / 64 VALIE EXPORT'S EMANCIPATION POTENTIAL IN HER PERFORMANCE IN WHICH SHE ALLOWS HER BREASTS TO BE TOUCHED / Alenka Spacal

NESNOVNE EKSTENZIJE SNOVNEGA / IMMATERIAL EXTENSIONS OF THE MATERIAL

72 GLAS VALIE EXPORT / 76 THE VOICE OF VALIE EXPORT / Mladen Dolar

80 VOIC(E)SCAPES - DVA OBRAZA ISTE FRAKTURE / 86 VOIC(E)SCAPES - TWO FACES OF THE SAME FRACTURE / Ixiar Rozas

92 GLASOVI, MEGLA, PRAH IN PIKE, KI PREČKAJO POSTČLOVEŠKO PRIHODNOST / 96 VOICES, FOG, DUST AND DOTS TRAVERSING A POST-HUMAN FUTURE / Martina Ruhsam

JONATHAN BURROWS

100 PERFORMATIVNI MANIFEST: KONTRAPUNKTNO TVORJENJE POMENA / 106 PERFORMATIVE MANIFESTO: CONTRAPUNTAL MEANING-MAKING / Katja Čičigoj

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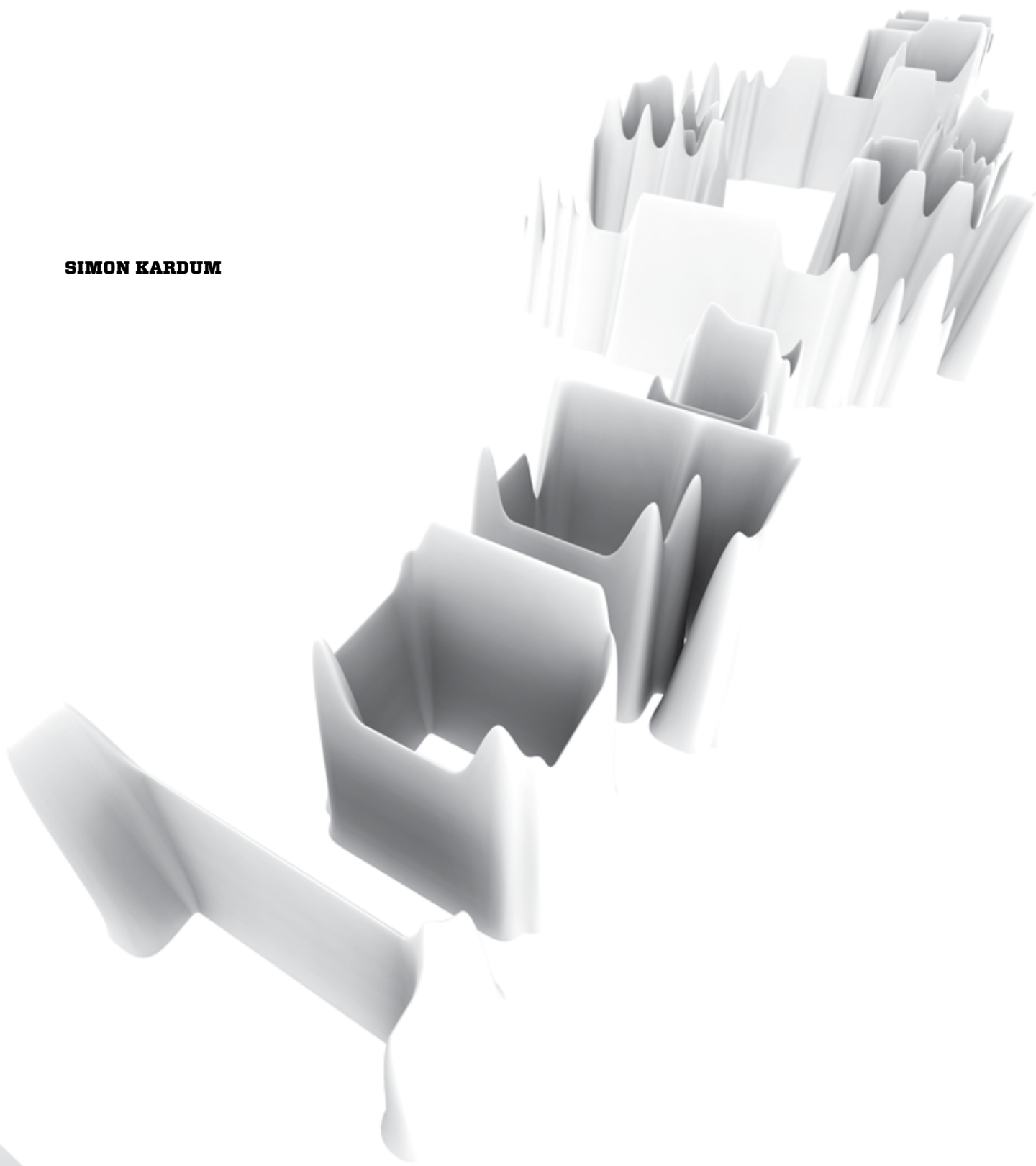
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SPROŠČENO, SPET!

SIMON KARDUM



Oh ja, zadišalo je po starih, dobrih čitalniških časih. Sporočilo, ki so ga zagreti protestniki naslovili širši javnosti, je nenavadno. Natančneje: paradoksalno. Združeni umetniki, kulturniki in njih sledilci, podpisniki peticije, so se borili za obstoj ministrstva, vedoč, da je prav isto ministrstvo ne le v vlogi javnega servisa, temveč tudi v strateškem in operativnem smislu pod zadnjima vladavinama pogrnilo na vseh frontah.

Združeni interesni sindikalno-cehovski navezi s fosilnim nazivom KOKS, kot vemo, ni uspelo. Nova vlada se je požvižgala na njihovo zahtevo po ohranitvi samostojnega Ministrstva za kulturo RS. Pripojila ga je združenemu superministrstvu, ki se bo v bodoče ukvarjalo z izobraževanjem, znanostjo, športom, kulturo, mladino in mediji. Spoštovali so koalicijsko pogodbo, kar je razumljivo. Zelo nenavadno bi namreč bilo, da bi že na tej točki, celo simbolni točki nesporazuma, kapitulirali. Poraza namreč ne poznajo, ne značajsko ne v svojem značilnem besednjaku od osamosvojitvene vojne naprej. Predsednik vlade Janez Janša ostaja neomajen in klen mož, ki v svoji odločeni in trdoglavi drži vztraja naprej. In bo še naprej premočrtno gonil svoje, vsakršno drugačno tolmačenje je naivno in utopično.

Pri tem ne pomaga niti nazadnjaško sklicevanje na bitnostno vlogo kulture kot temelja slovenskega naroda in države ne naprednjaški akcionizmi, kot je bil na primer tisti na predvečer kulturnega praznika pred Cankarjevim domom (hramom) v inscenaciji Tomaža Groma, ki je ludistično sežgal instrument svojega preživetja in ustvarjalnega bivanja - kontrabas. Zveni predpotopno, kot bi živeli v predindustrijskem 19. stoletju? Oh ja, zadišalo je po starih, dobrih čitalniških časih. Sporočilo, ki so ga zagreti protestniki naslovili širši javnosti, je nenavadno. Natančneje: paradoksalno. Združeni umetniki, kulturniki in njih sledilci, podpisniki peticije, so se borili za obstoj ministrstva, vedoč, da je prav isto ministrstvo, ne le v vlogi javnega servisa, temveč tudi v strateškem in operativnem smislu pod zadnjima vladavinama pogrnilo na vseh frontah. Minister Simoniti je obljubljal marsikaj, uresničil skorajda nič, ob tem, da je dobesedno raztreščil slovensko medijsko pokrajino in podaril Blej-

ski otok Vatikanu. Bistveno je tudi prispeval k uspešni realizaciji Janševega kadrovskega cunamija. Ministrica Širca je v nezavezujočem koalicijskem sporazumu obljubljala marsikaj tudi zelo konkretnega, a uresničila bore malo. V upravljalnem in organizacijskem smislu je bila Maistrova 10 primer trajnega uradniškega diletantizma, normativno gledano ji ni uspelo uzakoniti niti enega pomembnega zakona ali spremembe in vse, kar je ostalo za njenim neučinkovitim mandatom, je bila uspešna borba za zvišanje proračunskih sredstev (pa še ta so se z rebalansom občutno zmanjšala).

In potem se na javni tribuni oglasi še gromovitež Doro Hvalica in kataklizmično napove ledeno dobo. Dragi Doro, slovenska kulturna politika in s tem tudi njen predmet poželjenja, kulturna in medijska scena, v ledeni dobi živi že dvajset let. Zamrznjena. O tem si kot sindikalistični zaščitnik privilegijev in statusa quo lahko kaj več prebereš v dostopnih zapisih iz devetdesetih let. Tudi v tej reviji. Znaki otoplitev, ki so napovedovali toplejše in prijaznejše čase, so mimo. Minilo je skoraj deset let in čas je za korenite spremembe. Namreč, poskusimo in dovolimo si, krščenmatiček, že enkrat odgovoriti na naslednja preprosta vprašanja.

Zakaj statusno-organizacijsko ni bil spremenjen javni kulturni sektor? **Zakaj** ni bila doslej opravljena nobena reforma trga dela? **Zakaj** samoupravni (ja, samoupravni!) kolektivni sporazum (t. j. Zakon o sistemu plač v javnem sektorju, panožna kolektivna pogodba) temelji na uravnalovki in nagrajuje slabe, dobre pa kaznuje? **Zakaj** porazdelitev strokovno utemeljenega javnega interesa, izmerjenega s količino proračunskih sredstev, še vedno prekomerno favorizira javni sektor in zapos-

tavlja nevladni in zasebni? **Zakaj** so iz enakih razlogov plače zaposlencev do smrti nedotakljive, samozaposleni so postali prekarni delavci in socialni primeri, mladi pa bežijo v tujino? **Zakaj** država prekomerno podpira tradicionalne in elitne institucije in zavrača kulturne operaterje, zavezane raziskovanju in popularnim oblikam produkcije in posredovanja? **Zakaj** je Ministrstvo za kulturo v zadnjih dveh mandatih postalo poligon medijskih prilaščanj, v drugem (ali tretjem) planu pa so ostala vprašanja temeljite prenove specialne kulturne zakonodaje? **Zakaj** se vsaka oblast tako rada zapiči v preurejanje filmske in AV zakonodaje (ker živimo v starih dobrih naci-komunističnih časih, morda!)? **Zakaj** politični odločevalci še vedno odločajo o individualnih presojah programov in projektov, ki jih opravi stroka? **Zakaj** ne bi stroka o finančnih dobitkih odločala sama, s pooblastilom? **Zakaj** je bilo zdaj že bivše Ministrstvo za kulturo organizirano tako neučinkovito, da ne rečem neumno, in je servisno uradništvo diktiralo delo vsebinskim direktoratom - ne obratno? **Zakaj** država in njeni kadrovske nastavljenke, direktorji institucij, tako nespretno, tako nepregledno, tako nesmotrno, tako negospodarno in tako dolgo vodijo investicijske projekte? **Zakaj** mlade generacije ustvarjalcev in producentov praktično nimajo več dostopa do javnih sredstev? **Zakaj** država vse doslej ni sistemsko rešila vseh tistih javnih zavodov, katerih ustanoviteljice so lokalne skupnosti, financira pa jih država? In obratno: **zakaj** država ne razrešuje problemov financiranja vseh tistih javnih zavodov, ki presegajo lokalni pomen, imajo pa le skrajno omejen dostop do državnega proračuna? In še: **zakaj** lokalne skupnosti finančno ne podpirajo tistih državnih javnih zavodov, ki s svojimi vsebinami prispevajo k bogatitvi (in potrošnji) lokalnih prebivalcev? **Zakaj** je kulturno ministrstvo na področju mednarodnega sodelovanja (izvoz - uvoz) v zadnjih letih v popolni defenzivi? **Zakaj** oblastniki tako radi kadrirajo »naše« direktorice in direktorje? **Zakaj** oblastniki tako očitno zaposlujejo svoje prijateljice in prijatelje in soro(dstve)ne duše? **Zakaj** imajo direktorji kulturnih institucij možnost direktorovanja do upokojitve (pa še takrat se nočejo posloviti)? **Zakaj** kulturni producenti ne glede na predznak pozabljajo na svoje občinstvo? **Zakaj** zapirajo prostore, s katerimi upravljajo? **Zakaj** njihovi prostori izgledajo kot raziskovalne ustanove in omrtevele točke zombijskih srečanj? **Zakaj** se tisti zaposlenci za nedoločen čas, ki vedo, da prav v ničemer ne prispevajo k izvajanju programskih vizij, ne upokojijo/prezaposlijo? **Zakaj** se tisti večni stari obrazi, ki obvladujejo »neodvisno« sceno ne poslovijo in predajo posle mlajšim? **Zakaj** se kulturniška in medijska scena ne

zavedata družbene odgovornosti? **Zakaj** so umetniški in reflektivni standardi padli na točko nič? **Zakaj** se scena naježi že ob omembi kulturnega trga ali ekonomike kulture? **Zakaj** jim gre tako na živce razširjeno razumevanje kulturnega produkta (dobrine) - pa naj gre za kulturno industrijo ali kreativno industrijo? **Zakaj** nobeni vladi doslej ni uspelo horizontalno povezati kulture in umetnosti z izobraževanjem, gospodarstvom, turizmom, raziskovanjem, uporabno obrtjo, mediji, trajnostnim razvojem? **Zakaj** nobeni vladi doslej s spremenjeno davčno zakonodajo ni uspelo pridobiti posrednih virov podpore kulturnega sektorja? **Zakaj, zakaj ...?**

Zato, ker ledena doba ustreza praktično vsem. Oblastnikom, uradnikom, sindikalistom, veliki večini kulturniških akterjev, včasih se zdi, da celo končnim upo-rabnikom in davkoplačevalcem. To je to. Kupovanje socialnega miru brez premisleka in pogleda naprej. Slednji je ob nastopu nove vlade zamegljen in, upam si trditi, da nas čakajo hudi časi. Pa ne zaradi »ukinitve« ministrstva. Kdor si je temeljito prebral koalicijsko pogodbo črnih boljševev z nekaterimi spravnimi olepotičenji, ki jih je prispeval Gregor Virant, vsaj približno ve, kaj ga čaka. Z rebalansom ali brez njega. Tokrat naj v imenu sproščenosti ne bi giljotinirali nekompatibilnih glav (oh no!). Tokrat gre protikrizno in smrtno zares: čaka nas obdobje, ko bosta v ospredju »osebno poštenje« in »pozitivno ozračje«, ki bosta v imenu »domoljubja« pometla z »nedokončano tranzicijo«. Če mislite, da je katerega od odgovorov na zgornje zakaje moč najti med »prioritetnimi (takojsnjimi) ukrepi«, se grdo motite. No, bodimo pošteni, napovedana reforma trga dela in posegi v javno upravo in javni sektor obetata. In to je vse. Najbolj zanimivo pa je, da od nove koalicije razuma prav nikjer ne boste našli razumnega argumenta za pripojitev kult-ministrstva v superministrstvo Žiga Turka. Še namiga ne. Iz področnega zavihka (fusnote) na predzadnjem mestu pogodbe boste izvedeli le, da ima kultura »državotvorno mesto znotraj slovenske politike«. Med notranjimi prioritetami je na prvem mestu dediščina. Ob omembi ustvarjanja in poustvarjanja novo oblast zanimata predvsem film in AV produkcija. »Neodvisne kulturne ustanove in posamezniki« so omenjeni v družbi z ljubitelji (sic!). Na področju medijev bodo »na novo definirali javni interes«. Javni sektor bo doživel »finančno in operativno racionalizacijo« (jo je že, deloma, še pod prejšnjo vlado). Slovensko kulturo mislijo promovirati prek svetovnega spleta. Ob novem NUK-u in akademijah bodo gradili spomenik in spominska znamenja žrtvam vojnih in povojnih pobojev. Državne in šolske proslave bodo odslej samo tiste, kjer bo osred-

Ledena doba ustreza praktično vsem. Oblastnikom, Uradnikom, sindikalistom, veliki večini kulturniških akterjev, včasih se zdi, da celo končnim uporabnikom in davkoplačevalcem. To je to. Kupovanje socialnega miru brez premisleka in pogleda naprej. Slednji je ob nastopu nove vlade zamegljen in, upam si trditi, da nas čakajo hudi časi. Pa ne zaradi »ukinitve« ministrstva.

nje mesto imela slovenska kultura in njeni umetniški dosežki. Šoloobvezna mularija se bo odslej morala obvezno udeleževati dodatno proračunsko podpiranih prireditev javnih ustanov. Nacionalni kulturni program bo odslej »nova, časovno omejena ustava ministrstva«, pristojnega za kulturo. Ne več strateški načrt, ki zavezuje slovenski parlament in vlado. In prav na koncu, zavezali so se celo, da bodo proučili zakonodajo. Eh, spet eni, ki radi proučujejo. Naj jo spišejo na novo. Ko se bodo končno skupčkali in reorganizirali, bomo ugotovili le to, da je ta mandat sicer namenjen reševanju gospodarske in finančne krize, pod to krinko pa se bo bil ključni boj med ruralno in urbano Slovenijo. Tudi s pomočjo kulture in medijev. Nabrusite kose!

RELAXED, AGAIN!*

SIMON KARDUM

TRANSLATED BY
POLONA PETEK

* Between 2004 and 2008, under the right-wing government led by Janez Janša, right-wing opinion leaders used the notion of “relaxation” in a hypertrophic manner and with very diverse and often inconsistent meanings. The only common denominator to the different uses of this ideologem was their designation of the position in which the Right – that is, themselves – is in power. This political option returned to power in Slovenia at the beginning of 2012. (Ed.)

Oh yes, it smells of the good old reading society times. The message addressed to the broader public by the zealous protesters is odd. Or, more precisely, it is paradoxical. The united artists, cultural workers and their followers, the signatories of the petition, fought for the preservation of the Ministry of Culture while knowing full well that this very ministry – not only as a public service, but also strategically and operatively – had failed on all fronts under the last two governments.

As we know, the united trade union/guild interest group with the fossil name KOKS has failed. The new government did not give a hoot about its demand to preserve the independent Ministry of Culture, which has now become part of a super ministry that will deal with education, science, sport, culture, youth and the media. The government adhered to the coalition agreement, which is understandable. It would have been very strange, indeed, if they had capitulated on this point – a symbolic point of disagreement. For they know no failure – it is not part of their character and it certainly has not been featured in their characteristic vocabulary ever since the war of independence. Prime Minister Janez Janša remains a resolute, firm man, who maintains his determined, headstrong attitude. And he will continue to harp on – any other interpretation is naïve and utopian.

Conservative appeals about the essential role of culture as the foundation of the Slovenian nation and state and progressionist actions – such as the one staged by Tomaž Grom (who, in a luddite manner, burnt the instrument of his survival and creative being – the double bass) in front of Cankarjev dom on the eve of Culture Day – are equally futile. Does this sound antediluvian? As if we still lived in the pre-industrial 19th century? Oh yes, it smells of the good old reading society times. The message addressed to the broader public by the zealous protesters is odd. Or, more precisely, it is paradoxical. The united artists, cultural workers and their followers, the signatories of the petition, fought for the preservation of the Ministry of Culture while knowing full well that this very ministry – not only as a public service, but also strategically and operatively – had failed on

all fronts under the last two governments. Minister Simoniti promised many things and accomplished hardly any of them while he literally blew up the Slovenian mediascape and gave the Bled Island to the Vatican. He was also instrumental in the successful realisation of Janša's human resources tsunami. In the non-binding coalition agreement, Ministress Širca promised many a thing, even some very concrete stuff, but she did not accomplish much. As far as management and organisation are concerned, 10 Maistrova was an example of permanent bureaucratic dilettantism; normatively speaking, the ministry failed to enact a single important law or effect any change, bar the successful efforts to increase its budget (however, this legacy of Širca's otherwise ineffective mandate has also been significantly diminished by the supplementary budget).

And then the thunderous Doro Hvalica appeared in the public arena and cataclysmically announced a new ice age. Dear Doro, Slovenian cultural politics and thus also its object of desire, the cultural and media scene, have been living in an ice age for the past twenty years. Frozen. On this topic, as a union custodian of privileges and the status quo, you can peruse accessible records from the 1990s. Including those featured in this journal. The signs of thaw, which promised warmer and happier times, are over. Almost ten years have gone by and it is time for radical change. That is to say, for heaven's sake, let's try, once and for all, to answer these simple questions.

Why has the public cultural sector not been changed as regards its status and organisation? **Why** has no reform of the labour market been carried out as yet?

Because the ice age suits practically everyone. It suits the government, the bureaucrats, the trade unionists, the majority of cultural actors and, so it seems sometimes, even end users and taxpayers. This is it. The acquisition of social peace with no reflection and no vision for the future. With the new government safely ensconced in Slovenia, the vision for the future is blurred and, I dare say, hard times await us. Not because of the “abolishment” of the ministry, however.

Why is the self-managing (indeed, self-managing!) collective agreement (i.e. Public Sector Wage System Act, the sector-specific collective agreement) based on the principle of one-size-fits-all and why does it reward the bad and penalise the good? **Why** does the distribution of expert-based public interest, calculated on the basis of the budget, still favour the public sector excessively and neglect the non-governmental and private one? **Why** are the wages of civil servants forever untouchable, whereas the self-employed have become precarious workers and social problems and the young are fleeing the country? **Why** does the state give all its support to traditional and elitist institutions while neglecting cultural operators committed to research and popular forms of production and mediation? **Why** did the Ministry of Culture, during the last two mandates, become a testing ground for media appropriation, whereas the issues of radical transformation of cultural legislation were left on the back burner? **Why** does every government want to change film and audio-visual legislation (perhaps because we still live in the good old Nazi-communist times?!)? **Why** do political decision-makers still have the final say in particular assessments of programmes and projects that have been carried out by the trade? **Why** should the latter not have the authority to decide about who gets financial support and who does not? **Why** was the now defunct Ministry of Culture organised in such an ineffective, not to say obtuse, manner that the service bureaucracy dictated the nature of the work carried out by the specialist directorates – and not the other way around? **Why** do the state and its employees, directors of institutions, manage investment projects in such a clumsy, non-transparent, inexpedient, uneconomic and protracted manner? **Why** do the

younger generations of artists and producers no longer have access to public funds? **Why** has the state still not found a systemic solution for all those public institutes established by local communities and funded by the state? And vice versa, **why** does the state not deal with the problems of funding for all those public institutes whose significance transcends the local whereas their access to the state budget remains extremely limited? And also, why do the local communities provide no financial support for those state-based public institutes whose activities contribute to local enrichment (and consumption)? **Why** did the Ministry of Culture, over the past few years, act totally on the defensive as regards international collaboration (import – export)? Why do governments take such pleasure in appointing “our” directors? **Why** do they so blatantly appoint their friends, relatives and kindred spirits? How is it possible for directors of cultural institutions to retain their position until retirement (and even then refuse to say their farewells)? **Why** are cultural producers, regardless of their convictions, oblivious to their audiences? **Why** do they close down the spaces they manage? **Why** do their premises resemble research institutions and torpid sites of zombie encounters? And those permanent employees who know full well that they do not contribute at all to the realisation of programmatic visions – **why** do they not retire or find another job? **Why** do those aged figures who have controlled the “independent” scene forever not say their farewells and make space for younger generations? **Why** is the cultural and media scene unaware of its social responsibility? **Why** have the artistic and reflective standards plunged to zero? **Why** does the scene shudder at the mere mention of cultural market or the economics of culture? **Why** does the extended no-

tion of cultural product (good) – be it cultural industry or creative industry – irritate it so much? **Why** has no government thus far succeeded in establishing horizontal links between culture and art on the one hand and education, economy, tourism, research, applied crafts, the media and sustainable development on the other? **Why** has no government thus far, by means of reformed tax legislation, succeeded in securing indirect sources of support for the cultural sector? **Why, why, why...?**

Because the ice age suits practically everyone. It suits the government, the bureaucrats, the trade unionists, the majority of cultural actors and, so it seems sometimes, even end users and taxpayers. This is it. The acquisition of social peace with no reflection and no vision for the future. With the new government safely ensconced in Slovenia, the vision for the future is blurred and, I dare say, hard times await us. Not because of the “abolishment” of the ministry, however. Those who have read the black Bolsheviks’ coalition agreement, including Gregor Virant’s conciliatory euphemisms, have at least a vague sense of what awaits us. With the supplementary budget or without it. This time, in the name of relaxation, incompatible heads shall not roll (oh no!). This time, the situation is dead serious and it calls for anti-crisis measures: we are headed for a future in which “personal integrity” and “positive atmosphere” will be in the forefront and, in the name of “patriotism”, they will do away with “unfinished transition”. If you think that some of the answers to the questions listed above can be found among “priority (immediate) measures”, you are badly mistaken. Well, let’s be frank. The announced reform of the labour market and the interventions into public administration and the public sector are promising. But that is all. Most interesting, however, is the fact that the new coalition of reason has offered no reasonable justification for the annexation of cultural ministry to Žiga Turk’s super ministry. Not even a hint. The sector’s tab (a footnote) just before the end of the coalition agreement reveals only that culture has a “state-building position within Slovenian politics”. As far as internal priorities are concerned, heritage comes first. Regarding creativity and reproduction, the new government is mainly interested in film and audiovisual production. “Independent cultural institutions and individuals” are mentioned together with amateurs (sic!). In the field of the media, “public interest will be defined again”. The public sector will undergo “financial and operative rationalisation” (which it already has, at least in part, under the previous government). Slovenian culture will be promoted via the World Wide Web.

In addition to the new National and University Library and the academies, a monument and several memorial plates commemorating the victims of war and post-war massacres will be built. From now on, Slovenian culture and its cultural achievements will hold centre stage at all state and school celebrations. School-age kids will have to attend public institutions’ shows, which will get additional support from the state budget. Henceforth, the national cultural programme will be a “new, time-limited constitution of the ministry” that will have jurisdiction over culture. No longer a strategic plan, then, for which the Slovenian parliament and the government would be responsible. And finally, the coalition partners have committed themselves to revising legislation. Ah, yet another bunch of people who like to revise. They should write it again, from scratch. And when they are finally done logrolling and reorganising, we will only be able to establish that this mandate was meant to solve the economic and financial crisis, whereas in fact, under this guise, the key struggle transpired between the rural and the urban Slovenia. By means of culture and the media, too, of course. Grind your scythes!

»BOLJ KOT JE DRUŽBA DEMOKRA- TIČNA, VEČ JE MOŽNOSTI ZA UST- VARJALCE!« POGOVOR O DELOVAN- JU STROKOVNIH KOMISIJ

JEDRT JEŽ FURLAN

Uprizoritvena umetnost / Performing Arts
Programi javnih zavodov / Public Institutions Programmes - € 25.250.131
Programi in projekti NVO / NGO Programmes and Projects - € 1.488.273 - 13,10 %
Skupaj / Total - € 26.738.404

Pregled realizacije državnega proračuna za kulturo po ključnih programskih sklopih
ozkroma dejavnostih v letu 2009 / Overview of the realisation of the state budget for
culture in key programme clusters and activities in 2009

13.10%

Čas zaključka redakcije je čas, ko še ne vemo, kako bo resor za kulturo deloval znotraj Ministrstva za izobraževanje, znanost, kulturo in šport. Na vladnih spletnih straneh ni mogoče najti raziskave o evalvaciji orodij razpisov, o katerih govori Barbara Koželj Podlogar v pogovoru. »Spletno mesto se z 10. 2. 2012 preneha aktualizirati,« je edini »aktualizirani« zapis na spletni strani nekdanjega Ministrstva za kulturo te dni. Naš pogovor je potekal v petek, 20. januarja 2012. Torej v času, ko smo že vedeli, katero vlado bomo imeli. Ukinitve samostojnega Ministrstva za kulturo je bila poteza, ki je zarezala nekaj dni kasneje. Da je nepremišljena in neutemeljena, pravimo sedaj, ko še ne vemo, kakšne bodo njene posledice. Verjamem, da so se pred to isto črno luknjo znašli tudi snovalci nove, vitkejše vlade in vitkejše javne uprave. Ne vedo natančno, v kaj so zarezali, na kakšen način bo novi ministrski multipleks deloval, kako bo temeljita reorganizacija resorja vplivala na umetniško produkcijo, kaj (vse to) pomeni za umetniške procese in kakšne so dejanske razsežnosti naše umetniške in kulturne produkcije. Ni se jim zdelo vredno, da bi nam z vsebinskimi argumenti pojasnili, kaj drastične spremembe z drastičnim razkosenjem sredstev, namenjenih umetniški produkciji, s hitropotezno prepovedjo svetovalnih in avtorskih pogodb za ves javni sektor, z napovedanimi ukinitvami komaj dobro vzpostavljenega Centra sodobnih plesnih umetnosti, Slovenskega filmskega centra, Javne agencije za knjigo ipd. dejansko prinašajo slovenski kulturi, ker tudi sami še ne vedo prav dobro. Nepremišljene, nekaterim všečne, predvsem pa odmevne geste v imenu varčevanja. Samo upamo lahko, da vitka vlada ne prinaša zgolj vitkih državljanov, vitke umetniške produkcije in vitkejšega aparata, ki bo omogočal vitko ustvarjalnost. Morda. Do sedaj se je večina vladnih pojasnil, kaj pomeni nova, vitkejša vlada, koncentrirala na demagoške izjave za javnost. Demagogija je vela tudi iz intervjuja z Janezom Janšo za nacionalno televizijo, ki je bil posnet v razsvetljenem dvorcu na Brdu pri Kranju. Prestolonaslednik je med drugim povedal, da je bilo ob zagonu Slovenije kot samostojne države na Ministrstvu za kulturo zaposlenih nekaj deset ljudi, danes pa jih je prek dvesto; da je resor zbirokratiziran. Roko na srce: vse dosedanje vlade, tudi njegova, so pripomogle k razcvetu birokratskega aparata. A medtem se je razcvetela in razbohotila tudi umetnost: več je ustvarjalcev, več je projektov, več je področij, umetniških sodelovanj in povezav, o katerih v času rojevanja naše države nismo še nič vedeli, ker še niso obstajali. Kakšna bo usoda javnih zavodov? Kaj bo z nevladnim sektorjem, s težko priborjenim sistemom večletnih in ciljnih razpisov, ki so pomanjkljiv-

ostim navkljub v polje vnesli nekaj manj negotovosti za ustvarjalce in so pomembno prispevali k razvoju umetniških opusov? Zmanjševanje pravic samozaposlenim v kulturi bi v razmerah gospodarske recesije pomenilo podaljševanje vrst nezaposlenih. Demagoško mahanje s svetimi kravami, z državnim aparatom, ki da je vlagal tudi v povprečno ali celo podpovprečno ustvarjalnost, je v tem trenutku še posebej nevarno. Pa naj ga sproža vladna ali tista stran, ki je deležna subvencij in štipendij s strani okostenelega sistema. Res je, da potrebujemo prenavo, da potrebujemo sistem, ki zmora nagraditi presežke in izkoristiti potencial delujočih v inštitucijah in nevladnih organizacijah. Za to pa potrebujemo utemeljene in strokovno argumentirane poteze. Enostranski ostri rezi prinašajo, zaenkrat, samo ostre izjave. Kulturniki se poenotijo, kličejo k dialogu in se združujejo samo ob blesketu ostrega rezila, v mirnih časih pa vsak brani svoje okope. Slovenija je lahko umetniška velesila, politična ne bo nikoli. Sistem, o katerem teče beseda tudi v našem pogovoru, seveda ni brez pomanjkljivosti. Razkrivamo ozadja, pasti in prednosti. Ga bomo kmalu brali kot ostanek nekega boljšega časa?

SOGOVORNIKI (V zapisu navajamo uradne nazive in funkcije sogovornikov, kot so veljali na dan pogovora, 20. januarja 2012.)

Barbara Koželj Podlogar, generalna direktorica Direktorata za umetnost na MK RS; **mag. Mojca Jan Zoran**, sekretarka, strokovna svetovalka za področje uprizoritvene umetnosti na MK RS; **dr. Uroš Grilc**, vodja Oddelka za kulturo Mestne občine Ljubljana in član strokovne komisije za knjigo na MK RS; **Rok Vevar**, član strokovne komisije za uprizoritveno umetnost na MK RS; **dr. Melita Zajc**, nekdanja članica strokovne komisije za avdiovizualne projekte na MK RS, ki se nam je pridružila v drugem delu pogovora.

Delo komisij reflektira delovanje in usmeritve kulturne politike. Pri ocenjevanju razpisne dokumentacije so strokovne komisije soočene s sistemskimi določbami in zagatami. Zakonodaja in postopki ne krojijo dela samo prijaviteljem, številnim javnim zavodom, neprofitnim nevladnim organizacijam in posameznikom, temveč tudi uslužbencem in članom strokovnih komisij. Odločbe o sofinanciranju pa med prijavitelji, »na sceni«, sprožajo tudi burne reakcije. Morda je prednost, ki je v časih tudi past, delovanja komisij v tem, da programe in razpisno dokumentacijo nasploh ocenjujejo strokovnjaki, torej tisti, ki področje poznajo ali pa so v njegovo delovanje vpleteni. Zato me najprej zanima, kakšen je postopek izbire članov komisij?



Barbara Koželj Podlogar
Photo: Nada Žgank



mag. Mojca Jan Zoran
Photo: Nada Žgank



Rok Vevar
Photo: Nada Žgank

Barbara Koželj Podlogar: Komisije so posvetovalno telo ministrstva in so pri svojem delu samostojne. Sestavo, trajanje mandata, naloge in način dela določa Pravilnik o strokovnih komisijah. Člane strokovnih komisij imenuje minister za tri leta, ki prav tako odloči o številu članov v posamezni področni komisiji. Pri izboru članov sodelujejo tudi strokovni (so)delavci ministrstva, ki poznajo področja in način dela ter imajo konkretne izkušnje z njihovim delom. Strokovne komisije ocenjujejo, vrednotijo programe in projekte, predlagajo sistemske rešitve na posameznih področjih, zato je zelo pomembno, da so v strokovno komisijo imenovani posamezniki z referencami, ki imajo pregled nad določeno zvrstjo umetnosti. Od tega so odvisne tudi dobre vsebinske utemeljitve. Na ministrstvu smo pozorni na sestavo komisij, da so vanje imenovani člani z različnih področij posamezne umetniške zvrsti in da so seveda sposobni o tem kompetentno odločati. Pravilnik jasno določa, da se morajo člani izločiti, če so na kakršenkoli način vpeti v obravnavani projekt. Idealno bi bilo, če bi obstajali posamezniki, ki ne bi bili v nobenem segmentu vpleteni v umetniško produkcijo, vendar je to v praksi nemogoče. Tisti, ki zna vrednotiti vsebine in kritično presojati prijavljene projekte in programe, pozna primerljive mednarodne projekte in lahko prepozna inovativnosti v projektih, je, četudi na ravni »teoretičnega svetovanja«, že vpet v sceno.

Uroš Grilc: ZUJIK (Zakon o uresničevanju javnega interesa za kulturo – op. p.) v dvajsetem členu nalaga in opredeljuje naloge komisij; najprej govori o tem, da so strokovne komisije tiste, ki dajejo ministru mnenja glede urejanja vprašanih zakonodaje na področju kulture, predlagajo urejanje področja javne službe in šele

na tretjem mestu sledi razdeljevanje javnih sredstev. Običajno pa strokovne komisije takoj in v večinskem delu poistovetimo zgolj s tem slednjim, kar pa ni njihova edina naloga. Opažam, da je delo različnih komisij zelo različno. Komisije namreč po Pravilniku o strokovnih komisijah same določajo način svojega dela. Same se opredeljujejo do tega, koliko bodo pri utemeljitvah izčrpne in na kakšen način bodo Pravilnik dejansko uporabljale; to je njihova avtonomnost, pa tudi, navsezadnje, njihova odgovornost. Razlike so odvisne tudi od sestave komisij, njihovega angažiranja in širine poznavanja področja, tudi vizionarstva, vidne pa so v končnih izdelkih, ki so javno dostopni dokumenti.

Člani komisij imate širok obseg dela. Poleg obravnav pozivov in razpisov svetujete tudi pri podeljevanju stipendij, statusov samozaposlenih v kulturi, republiških priznavalnin ... Gre pri tem tudi za reševanje morebitne kadrovske podhranjenosti ministrstva in mestne občine?

Rok Vevar: To pa nikakor. Strokovnih komisij ne razumem kot posledico kadrovskega deficita v naboru javnih uslužbencev, ampak kot del politike odločanja, ki ima v obliki strokovnih komisij tudi svoj odmerjeni mandat.

Mojca Jan Zoran: Delo strokovnih komisij se ne prekriva z delom strokovnih služb. Osebnostno sem prepričana, da bi se dalo v postopke bolj vpeti tudi strokovne svetovalce za posamezna področja, saj smo nedvomno usposobljeni za kvalitativno ocenjevanje in dajanje strokovnih predlogov, kar tudi počnemo. Ne želimo biti in tudi nismo zgolj administratorji. Je pa v zakonih in

dr. Uroš Grilc
Photo: Nada Žgankdr. Melita Zajc
Photo: Nada Žgank

pravilnikih, ki določajo delovanje strokovnih komisij, napisano, da je tisti, ki daje predloge, strokovna komisija, ne pa strokovne službe.

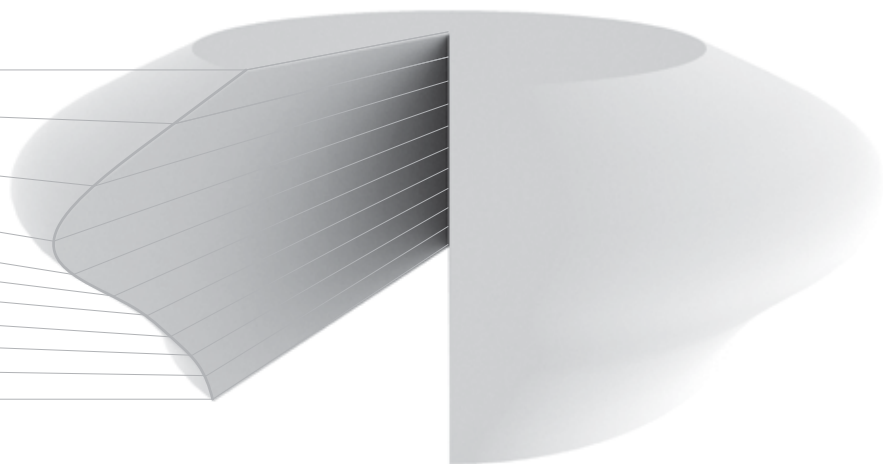
Uroš Grilc: Nikakor ne gre za reševanje kadrovskih težav odločevalca, gre za ločene ravni javnega postopka in avtonomno udeležbo strokovne javnosti v tem postopku. V osnovi gre po mojem mnenju za povsem demokratičen in transparenten način odločanja, ki bistveno prispeva h kvaliteti odločitev, kajti ne znam si predstavljati, da bi o vseh postopkih odločale strokovne službe ministrstva same, brez strokovnih komisij kot zunanjih posvetovalnih teles. V praksi bi to pomenilo, da bi o vsem odločal en sam, največ dva uslužbenca. Svoje naloge imajo torej tako pristojne strokovne službe kot tudi strokovne komisije. Naš sistem javnih postopkov na področju kulture je nekje na pol poti med t. i. skandinavskim modelom odločanja, kjer je država od vsebin distancirana in je to pristojnost v celoti prenesla na ustrezne fundacije ali agencije, ter modelom, kjer so pristojnosti ministra skorajda absolutne, torej modelom izrazito državne kulturne politike. Slovenija je, kot rečeno, nekje vmes, kar se je v tem trenutku ter v zadnjem desetletju izkazalo za dovolj racionalno obliko organizacije in sodelovanja. Na Finskem, na primer, Svet za umetnost izvaja postopke (so)financiranja, Ministrstvo za izobraževanje in kulturo pa oblikuje kulturno politiko in zagotavlja sredstva. Na podoben način so organizirane naše tri javne agencije, ki so podaljšana roka države in kjer ima stroka svojo vlogo tako pri upravljanju (sveti agencij) kot pri odločanju (več strokovnih komisij za bolj diferencirana področja dela). Čeprav imamo pri nas tudi lepoto napako: ministrstvo je še vedno tisti organ, ki odloča na drugi stopnji.

Rok Vevar: Po mojih podatkih s plesnega področja na Švedskem kulturnem inštitutu, ki deluje kot agencija, dvaintrideset ekspertov izbira projekte v dveh fazah. Za to funkcijo ni nihče plačan, razume se jo kot častno funkcijo. Eksperti v prvi fazi izbora najprej individualno točkujejo prispele prijave, šele v drugi fazi pa se o izbranih projektih zelo izčrpno pogovarjajo in diskutirajo. Švedi tak sistem razumejo kot zagotovilo relativne nepristranskosti.

Uroš Grilc: Pri skandinavskem modelu »podaljšane roke države«, pri konkretnih postopkih odločanja o financiranju programov in projektov, politika nima nič. Francoski sistem pa je izredno razvejan, kompleksen in izrazito državen. Tam je vse, kar zadeva javne funkcije, prepuščeno državi. V načelu je precej podoben našemu sistemu, čeprav se po obsegu birokracije s Francijo ne more primerjati nobena druga država. Njihove ekspertne komisije v povprečju štejejo po dvajset članov. Delo komisij je natančno predpisano, odločitve sprejemajo počasi, so pa njihove odločitve javne. Z delom ene od njih – komisije za sofinanciranje francoskih knjigarn v tujini – sem se podrobno seznanil: svoje odločitve so utemeljili in obelodanili na tiskovni konferenci, zelo solidno obiskani, na kateri se je razvila precej poglobljena debata o pogojih in kriterijih razpisa. Delo strokovnih komisij v Franciji je skratka neposredno postavljeno pod drobnogled javnosti, komisija pa je tudi v celoti odgovorna za svoje odločitve. Naš sistem je bolj nejasen, naloga komisij je, da predlagajo odločitve, zanje pa praktično ne odgovarjajo, odgovarja minister oz. župan. Pri nas se mnenja strokovnih komisij obravnavajo kot avtorsko delo.

Delež državnega proračuna za kulturo v obdobju 1999-2009, namenjenega za izvajanje dejavnosti na področju uprizoritvene umetnosti, v odstotkih / Share of the state budget for culture in the period between 1999 and 2009, allocated for the execution of activities in the field of performing arts (in percentages)

9,85 (1999)
12,26 (2000)
14,92 (2001)
15,98 (2002)
15,69 (2003)
14,91 (2004)
14,25 (2005)
13,84 (2006)
13,37 (2007)
13,12 (2008)
13,10 (2009)



Mojca Jan Zoran: Delo strokovnih komisij kot zunanjih posvetovalnih teles ministrstva je izjemno pomembno. Sestavljene so iz predstavnikov civilne družbe, kar pomeni, da je civilna družba na ravni stroke neposredno vpeta v odločanje ne samo pri razporejanju sredstev prek razpisov in pozivov, temveč strokovne komisije s svojimi mnenji prav tako sodelujejo pri pripravi sistemskih aktov, vpete so v samo kreiranje in izvajanje kulturne politike. Ta povezava med politiko in civilno družbo se mi zdi zelo pomembna in koristna za vse strani. Soočanje mnenj z različnih področij v pestrih in plodnih debatah prispeva k skupnemu in strateškemu razvoju teh področij.

Barbara Koželj Podlogar: Res je, komisije ob vrednotenju na razpise prispelih projektov naredijo še veliko več. Komisije so nam v preteklosti že posredovale odlične predloge nekaterih sistemskih izboljšav in rešitev. Vendar je treba poudariti, da vsa umetniška področja, ki jih pokriva ministrstvo, z vidika organiziranosti niso enako razvita, zato vseh predlogov ne moremo vključiti oz. jih uporabiti v pravno-formalnih oblikah, saj bi to lahko pomenilo stagnacijo nekega področja. Kar je lahko dobro za področje scenskih umetnosti, je na primer pri intermedijskih povsem neuporabno ...

Rok Vevar in Uroš Grilc, vidva sta člana strokovnih komisij na ministrstvu. Zanima me, ali ste bili na začetku mandata s strani ministra oz. ministrice seznanjeni z njunimi glavnimi kulturnopolitičnimi usmeritvami, prioriteta?

Rok Vevar: Ne, ampak ker se lahko zanesemo na določeno mero lastne pameti in količino politične inteli-

gence, smo sestanek z ministrico Majdo Širca že zelo zgodaj zahtevali sami in se tudi odločili, da bi bilo dobro, da se z njo sestanemo vsaj enkrat letno. Mislim, da smo se z njo v treh letih organizirano sestali dvakrat. Ker v komisiji sedimo trije člani Društva gledaliških kritikov in teatrologov Slovenije, smo v okviru društva tudi na ministričino pobudo pripravili dokument, v katerem smo skušali zajeti razmeroma celosten sistem za optimizacijo učinkovitosti financiranja nevladnih organizacij. V njem smo skušali sistem misliti celostno in ne segmentarno, saj je to edini način, da se izkoristijo notranje finančne in organizacijske rezerve. Ker so nas za članstvo v strokovni komisiji ministrstva motivirala predvsem tista določila zakona, ki govorijo, da lahko komisija odločevalcem daje predloge za izboljšave sistema, smo to določilo izkoristili tudi tako, da smo dopolnili kategorije poklicev za samozaposlene na našem področju, kot člani Društva kritikov in teatrologov smo prav tako sprožili pobudo o brezplačnih vstopih na kulturne in umetniške prireditve naših javnih zavodov za brezposelne idr. Zelo tesno smo sodelovali z Mojco Jan Zoran, za katero menim, da je izjemen strokovni kader ministrstva; skozi različne debate na sejah smo ves čas ponujali predloge za optimizacijo sistema. Popolnoma jasno pa je, da brez volje odločevalcev tudi uslužbenci ministrstva nimajo pogojev za izboljšave. Menim, da bi se morala vsaka ministrica ali minister na začetku mandata na javnem dogodku sestati s člani različnih strokovnih komisij, predstaviti svoj koncept kulturne politike in se dogovoriti, kako zastaviti delo strokovnih komisij, da bi bil z njimi zadovoljen čim večji del javnosti, odločevalcev in strokovnih služb.

Barbara Koželj Podlogar: Dodala bi, da bi si tudi

uslužbenci, ki se na ministrstvu ukvarjamo z vsebino, želeli, da politiki, ki vstopajo v polje neke stroke, najprej predstavijo svoje prioritete in da znajo poslušati. Na takšen način bi lahko nastalo kaj dobrega, na kar morda v političnem kontekstu prej še niso pomislili. To so včasih podrobnosti, konkretni podatki in konkretne sugestije, kako izboljšati področje, kje so manki, ki jih je mogoče sproti odpravljati, kaj spremeniti ... V času mojega mandata direktorice smo ministrici konkretno predstavili strategijo direktorata za umetnost. Pričakovali smo, da bo dokument vsaj prebran ... Morda je to tudi odraz tega, kje je mesto kulture v naši družbi, kam so se izgubile vrednote, kakšno je zavedanje o pomembnosti kulture v našem političnem prostoru. Ministrstvo za kulturo ne bi smelo biti mišljeno le kot eden od resorjev za še eno ministrsko mesto, temveč kot konstitutivni element države in družbe. Sicer pa je Nacionalni program za kulturo tisti strateški dokument, ki določa smernice. Nacionalni program za kulturo je izjemno široko zastavljen in v marsičem tudi nerealen, zato bo treba delati prioritete, rešitve bo treba iskati skozi povezovanja, da področje ustvarjalnosti ne bi bilo prizadeto. No, sedaj, v času krize je vse bolj pomenljivo tudi to, da ima predlog Nacionalnega programa za kulturo za milijardo evrov finančnih posledic! Kako naj gospodarstvo gleda na to, če v kulturi ne znamo postaviti resnih priorit, načrtovati tisto, kar je izvedljivo in za kar lahko rečemo, da predstavlja priprave za dolgoročne sistemske rešitve? Da bomo na tej osnovi lahko tudi konkretno ustvarjali nova delovna mesta, da bo kultura del ekonomskih učinkov itn.

Uroš Grilc: Barbara, to je sicer res, po drugi strani - zdaj govorim o zelo splošnih usmeritvah - pa je naloga strokovnih komisij ta, da podajo mnenje k osnutkom javnih razpisov in pozivov, se pravi k tistim kriterijem in pogojem, ki jih vključujejo razpisi. To je tisto ključno orodje, znotraj katerega se lahko potem gibljejo odločitve strokovne komisije. Drugega prostora za njihovo delo in odločanje ni; ko je javni razpis ali javni poziv enkrat objavljen, predstavlja tisti okvir, ki vključuje - če je minister seveda dovolj zainteresiran in če ve, kaj hoče - tudi usmeritve ministra. Navsezadnje je minister tisti, ki podpisuje javne razpise. Na tej konkretni ravni je stvar dovolj jasna. Zato sta vzajemna komunikacija in odzivnost strokovnih komisij pomembni. Če bodo komisije preprosto čakale na objave razpisov, če se ne bodo pravočasno poglobile v njihove kriterije in post festum ugotavljale, da niso najboljše, potem bodo imele resen problem, kako skozi sito točkovanja spustiti najprodnnejše projekte.

Mojca Jan Zoran: Dodala bi, da je sicer nujno, da se kriterije oblikuje skupaj s strokovnimi komisijami, kar na področju uprizoritvene umetnosti stalno počnemo. Vendar morajo biti ti kriteriji hkrati tudi skladni s prakso in zahtevami računskega sodišča. Na točki oblikovanja kriterijev mora obstajati zelo tesno sodelovanje med strokovnimi službami ministrstva in strokovnimi komisijami. Strokovne službe smo tiste, ki, verjetno tako na MOL-u kot na ministrstvu, zagovarjamo potek postopkov in izvajanje financiranja posameznih subjektov pred inšpekcijami računskega sodišča in podobnimi inštitucijami. Komisija večinoma postavlja kvalitativne kriterije, kar se mi zdi absolutno prav. Kvalitativne kriterije pa je treba prevesti v kvantitativni jezik, ki ga razume tudi računsko sodišče in po katerem bo računsko sodišče lahko reklo ja, postopek ste v redu vodili. Tudi nam se je že zgodilo, da je revizija podvomila v kvalitativno odločitev strokovne komisije. Stalno sodelovanje strokovnih komisij s strokovnimi službami in obratno je preprosto nujno. Strokovni sodelavci pripravimo materiale, seznanimo komisije s tem, koliko sredstev je na voljo, imamo celovit pregled nad področjem, nad vlogami, finančnimi sredstvi, spremljamo izvajanje programov in projektov, delamo evalvacije ...

Uroš Grilc: Dotaknila si se ključne točke problema, kjer se pojavljajo težave in razlike in kjer bo po mojem mnenju treba v prihodnje še iskati ustrezne rešitve. Težave se pojavljajo na ravni samega postopka, ki ga določa tudi nek drug pravilnik, in sicer Pravilnik o izvedbi javnega poziva in javnega razpisa za izbiro kulturnih programov in kulturnih projektov. Spomnim se, da se je leta 2006, ko sem bil še sam zaposlen na ministrstvu, ta pravilnik pripravljala, in da sem že takrat zagovarjal rešitev, ki bi na eni strani dala zelo jasne in povsem ločene pristojnosti strokovnim službam ministrstva, na drugi strani pa strokovnim komisijam. Sedanje stanje, o katerem je govorila Mojca, je na nek način posledica ureditve, kjer ima strokovna komisija odločilno vlogo pri oblikovanju predloga in kjer je vloga strokovne službe praktično znižana na raven administracije.

Predsednik naše strokovne komisije za knjigo je bil že dvakrat poklican na sodišče zaradi upravnih sporov, vezanih na odločitve ministrstva, ker je sodnica podvomila v utemeljenost uporabe razpisnih kriterijev. Tam je naš predsednik jasno artikuliral in dokazal, da so bili kriteriji vrhunskosti primerni in ustrezno uporabljeni. A naj se vrnem h ključnemu problemu: veliko in dragoceno znanje, ki ga imajo strokovne službe na ministrstvu in na občinah, je neustrezno vkomponirano v

	Število financiranih mednarodnih gostovanj / Number of Funded International Guest Appearances	Število obiskovalcev mednarodnih gostovanj / Number of Visitors at International Touring Events	Število izvedenih novih del / Number of Performed New Works	Število vseh dogodkov / Number of All Events	Število obiskovalcev vseh dogodkov / Number of Visitors at All Events
2007	120	31.200	105	1.603	225.253
2008	120	31.305	107	1.605	226.112
2009	258	49.853	124	1.518	222.909

Dejavnost NVO s področja uprizoritvene umetnosti v obdobju 2007-2009 po posameznih izbranih kriterijih / Activities of NGOs in the field of performing arts in the period between 2007 and 2009 in relation to particular selected criteria

celoten postopek javnih razpisov in javnih pozivov. Zato sem že leta 2006 zagovarjal to, kar še danes mislim: vloga strokovnih komisij je v prvi vrsti ta, da odločajo o kvaliteti vsebin, ker so za to najbolj kompetentne in ker razpolagajo z znanjem. Ključna vloga strokovnih služb pa je, da podajo evalvacije izvedenih programov, evalvacije z vidika doseženih rezultatov, kazalcev obiska, kazalcev finančne uspešnosti, organizacijskih struktur, odzivov v medijih itn., torej vsega tistega, kjer so strokovne komisije večinoma šibke, strokovne službe pa - nasprotno - močne. Obstoječi pravilnik pa tudi pri oblikovanju končnih predlogov, potem ko so že bili podani predlogi o financiranju in ko so predlagatelji že podali svoje izjave, do katerih so se strokovne komisije še enkrat opredelile, sploh ne vključuje strokovnih služb. Zato je v praksi vse odvisno od sodelovanja in komuniciranja med strokovnimi službami in komisijami, žal pa ta ureditev ne prispeva k transparentnosti odločitev. Zato bi bilo po mojem dobro ti dve vlogi jasno ločiti in vsaki podeliti ustrezno težo.

Rok Vevar: Menim, da je zelo pomembno, kako svetovalci tempirajo in temperirajo delo in koliko volje vlagajo v področje. Sodelovanje z Mojco Jan Zoran in našo komisijo je bilo, kot sem že omenil, v teh treh letih zelo kooperativno in zelo produktivno. Prijaviteljem seveda ni lahko sprejeti dejstva, da so se znašli pod črto sofinanciranja, vendar pa kvalitativni kriteriji niso tisti, ki bi diktirali količino potrebnih finančnih sredstev. V teh treh letih smo pogosto razdeljevali smešne vsote, ki so znane in ki jih je glede na kvantiteto in kvaliteto prijavi nemogoče razdeliti; tega smo se ves čas zavedali.

Kot član neke druge komisije pa imam popolnoma

drugačne izkušnje: tam sem se počutil tako rekoč kriminaliziran, kot kakšen histerik z nevrotično epizodo pod prisilno hospitalizacijo. Zaradi žaljivo inertnega odnosa svetovalcev do področja so bili kolegi, ki sem jih poznal z drugih področij, neprepoznavno pasivni, vsi skupaj pa pod nevzdržnim stresom. V takšnih primerih ni mogoče proizvajati nič drugega kot - škodo.

Menim, da imamo v Sloveniji problem z odnosom do umetnosti, znanosti in kreativnosti nasploh. Povprečen državljan (si) o teh področjih ni sposoben nič posebnega predstavljati, odločevalci pa pogosto nimajo resničnih vizij. To je vidno v vseh segmentih družbenega življenja. Če država z dvomilijonsko populacijo v okvirih svojih izobraževalnih sistemov zagotavlja zgolj učenje na osnovi pomnjenja podatkov, če ne goji kooperativnega, skupnega dela, eksperimentalnih in tudi nehierarhičnih formatov izobraževanja, takšnih, ki so znanosti in umetnosti zaradi njunih metodoloških pristopov k ustvarjalnosti ves čas lastni, potem se v kriznih obdobjih nihče ni sposoben spomniti nič posebnega, kar bi nas lahko rešilo iz krize. Država z dvomilijonsko populacijo si preprosto ne more privoščiti čakanja na genije, ki se lahko rodijo, lahko pa tudi ne.

Umetnost in znanost lahko poleg svojih različnih in konkretnih del v družbo prineseta tudi določeno mero imaginacije, iznajdljivosti in modelov kreativnega sodelovanja. Izobraževalni sistemi bi morali biti sposobni prepoznati tisto, kar so v najuspešnejših desetletjih 20. stoletja pri svojih študentih cenile ugledne ameriške univerze: to je eksczesno mišljenje, neobičajne zamisli, pogum za ideje, ki so tudi zunaj dometa vrhunskega povprečja. V resnici jih je zanimalo predvsem to,

ne pa koliko si je študent sposoben zapomniti. Interdisciplinarne, transdisciplinarne in tudi adisciplinarne oblike dela se lahko napajajo prav iz primerov umetnosti in znanosti, ki imajo kaj povedati o(b) svojih ustvarjalnih procesih. V krizi, ki smo ji danes priča, se kaže, da si politične elite, pa tudi civilna družba, na neki stopnji niso sposobne ničesar več izmisliti. In če to dejstvo povežemo z marginalno pozicijo, ki jo imata umetnost in znanost v zahodni družbi, je razlog za obstoječe mentalno močvirje jasen.

Uroš Grilc: Zelo se strinjam s tabo, a kljub vsemu ne vidim posebne potrebe po tem, da bi katerikoli minister ali župan moral nagovoriti strokovne komisije. Ne nazadnje je osnova, ki daje smernice za to, kakšna naj bo kulturna politika v mestu ali državi, strateški dokument, ki ga ima ministrstvo v obliki Nacionalnega programa za kulturo, mesto pa v obliki strategije razvoja kulture – tam so podane glavne usmeritve, ki se v zadnji instanci reflektirajo tudi v proračunu. Seveda, če ima minister močno vizijo, kako in v katero smer želi razvijati kulturno politiko na posameznih področjih, je prav, da so strokovne komisije s tem seznanjene. Res pa je, da doslej še nismo imeli tako močnih ministrov, ki bi znali to artikulirati na začetku svojih mandatov; večinoma jim to uspeva ubesediti šele takrat, ko funkcijo že zapustijo.

Rok Vevar: To se je izkazalo na našem prvem sestanku z bivšo ministrico, ko smo ji predložili prej omenjeni dokument. Vprašala je, katerega področja bi se lotili najprej. Ta dokument seveda še zdaleč ni optimalen, vendar se tudi v taki nepopolni obliki izkazuje za prevelik zalogaj. Segmentarno mišljenje je tisto, ki onemogoča optimizacijo sistema na področju kulture. Segmentarno mišljenje, ki je sposobno misliti, organizirati in optimizirati samo eno področje naenkrat. Na tak način se dejansko rušijo možni izkoristki notranjih rezerv. Strinjam se z Gregorjem Golobičem, ki je nekje izjavil, da so ministri preveč zaposleni z nepomembnimi podrobnostmi. Kar od njih potrebujemo, je ukvarjanje s pregledom, vizijo, je mišljenje tega, čemur pravimo »bigger picture«.

Uroš Grilc: Ne samo »bigger picture« na posameznem področju, ampak preplet področij, ki bi jih lahko plasirali kot vladno kategorijo kulture. Tega doslej še nismo bili deležni in to žal na škodo našega ozkega področja kulture. Vloge strokovnih komisij pa tudi v tem pogledu ne smemo podcenjevati. Sestavljene so iz zelo kompetentnih ljudi. Njihovo mnenje ima težo. Vprašajmo se, koliko so strokovne komisije uspele artikulirati svoja

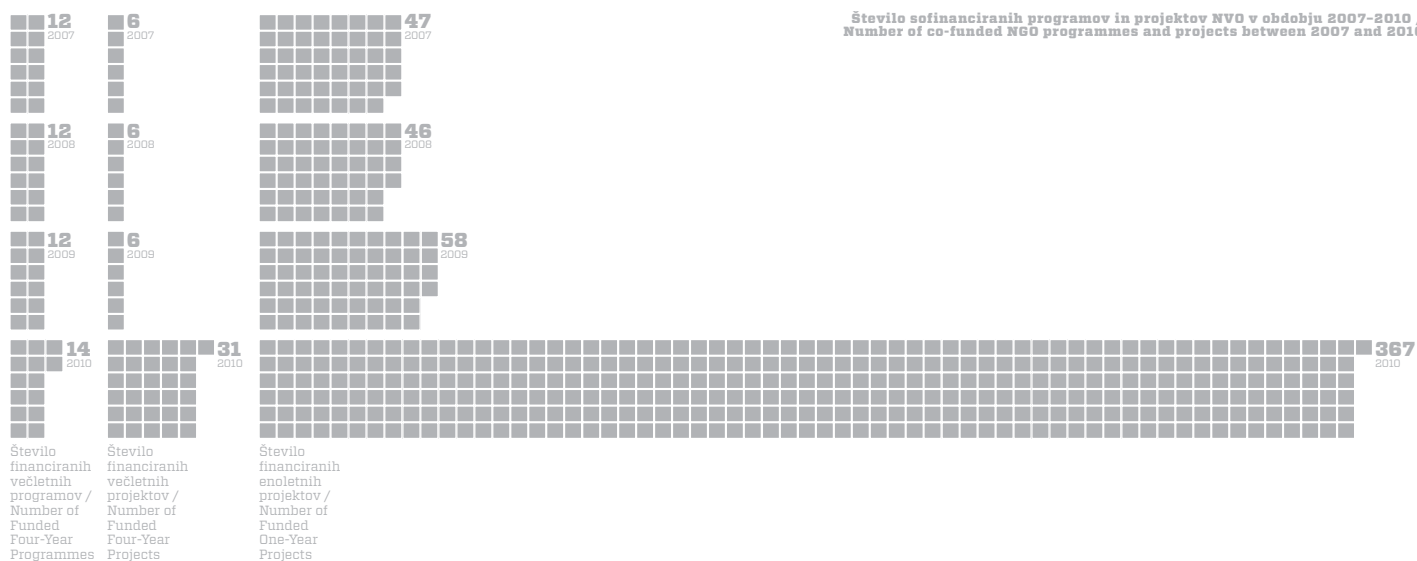
opažanja in jih posredovati ministru; minister jih ima – kot rečeno – tudi za to, da podajajo predloge za spremembe in izboljšave. Komisija za knjigo, ki je nekoliko specifična, ker se z razdeljevanjem sredstev ne ukvarja, zato ima precej manj dela kot komisija za uprizoritvene umetnosti, je v zadnjem mandatu na podlagi konkretnih izkušenj ministrici posredovala kar nekaj predlogov glede določanja pogojev in kriterijev za podeljevanje statusov samozaposlenih v kulturi, ki pa niso bili sprejeti, čeprav smo zaznali resne probleme pri posameznih določitvah statusa publicista, esejista itn. Delo strokovnih komisij ni le enosmerni proces, odgovornost mora biti usmerjena tudi navzgor.

Po drugi strani pa ima vsak minister ali ministrica odločilno vlogo. Komisije svetujejo in predlagajo, minister ali ministrica pa se odloči. V času ministrice Majde Širca je prišlo do legitimne situacije (ki prav gotovo ni bila osamljena): potem ko ste komisije svoje delo že opravile, je ministrica posegla vanj s svojimi, nekoliko drugačnimi sklepi. Nekatere prijavitelje, ki ste jih člani komisije za uprizoritveno umetnost uvrstili v štiriletno projektno financiranje, je sprejela v programsko sofinanciranje; vašemu predlogu za programsko sofinanciranje je skratka dodala nekaj nevladnih organizacij, ki vas vsebinsko niso toliko prepričale ...

Rok Vevar: Ja, to je bila diskreditacija našega strokovnega dela. Četudi je ministrica za te svoje odločitve našla dodatna sredstva, za kar smo ji seveda bili hvaležni, je s svojo odločitvijo porušila kriterije in razmerja, ki smo si jih postavili za programsko ter štiriletno projektno financiranje. Poleg tega smo za to njeno gesto izvedeli šele ob izdaji odločb. Zgodilo se je, da so prijavitelji za vse skupaj izvedeli pred nami, ki nas je izbrala za svetovalce ...

Mojca Jan Zoran: Kot svetovalka za področje, ki vodim postopke, moram poudariti, da ima minister vselej možnost diskrecijske pravice. Strokovna komisija je posvetovalno telo, ki predlaga, minister pa se lahko na podlagi širšega vpogleda v zadevo odloči drugače, kot predlaga komisija. To razhajanje predloga in odločitve pa mora biti v odločbi jasno razvidno. Meni osebno se zdi najbolje, če minister, ki na podlagi strokovnih referenc imenuje strokovno komisijo, tej komisiji tudi zaupa in njene predloge upošteva, kar se v večini primerov tudi dogaja.

Uroš Grilc: Mislim, da imamo ob vprašanju diskrecije pri nas resen problem: 102. člen ZUJIK-a, ki mini-



stru omogoča, da se lahko odloči drugače kot njegove komisije, je sodišče v primeru spora o sofinanciranju štirinajstdnevnik Pogleди leta 2009 interpretiralo na povsem drugačen način - razsodilo je, da župan Zoran Janković ne bi smel odločiti drugače, kot je predlagala strokovna komisija, da se odločevalec skratka ne more odločiti drugače od predlogov strokovnih komisij. Takšna sodna praksa je po mojem mnenju zavezujoča za vsakogar, ki dela po ZUJIK-u, zato se mi zdi omenjena poteza Majde Širce pravno sporna.

Težava pa je očitno tudi v tem, da je zakon pomanjkljiv in da je postopek preprosto nehygieničen. Strinjam se z Rokom: diskrecijska pravica v obliki, kot jo poznamo, degradira delo strokovnih komisij. In kot je že Barbara omenila: zavzeti se moramo za bolj transparentno ureditev postopka. Ministri seveda morajo imeti diskrecijo, toda ta naj poteka znotraj drugega, ločenega postopka, z jasno utemeljitvijo ministra. Še bolj sporni in povsem nesprejemljivi pa se mi zdijo nam znani primeri, ko so ministri svoje odločitve prek strokovnih služb pripeljali v mnenja strokovnih komisij. V mestni upravi v zadnjih letih nismo sprejeli nobene drugačne odločitve od tistih, ki so jih predlagale strokovne komisije Oddelka za kulturo, na ministrstvu je bilo drugače. O obstoječi ureditvi po ZUJIK-u bi skratka veljajo resno razmisliti, ker je problematična.

Ko sem delala kot producentka, sem natančno primerjala odločbe, utemeljitve komisij z ministrstva in Mestne občine Ljubljana. Utemeljitev komisije z ministrstva so bile profesionalno spisane, jasno argumentirane, utemeljitve z MOL-a pa so bile, milo rečeno - smešne. Med njimi so bili, denimo, predlogi, v kakšni »zvočnosti«

naj poteka nek dogodek, poleg tega pa je bil sistem točkovanja preprosto neizsledljiv. Ponekod je točka razlike pomenila, recimo, 8.000 evrov, drugod več, tretjič spet bistveno manj ...

(smeh vseh prisotnih)

Uroš Grilc: Problematiziraš banalnost javno dostopnih utemeljitev konkretne komisije, a spet si zagrizla v nekaj, kar je po pravilniku definirano kot avtorsko delo in v kar ne moreš posegati. Tudi sam moram parafirati odločbe in vsakič znova ugotavljam, da obstajajo velike razlike med različnimi področji umetnosti, med predlogi različnih komisij, znotraj istega razpisa.

Barbara Koželj Podlogar: Kar se tiče formulacij obrazložitve, imamo na ministrstvu največ težav na področju podeljevanja statusov samozaposlenih v kulturi ter pravice do plačevanja prispevkov za njihovo zdravstveno in pokojninsko zavarovanje. Strokovne službe in posamezne komisije smo že večkrat predlagale, da bi bilo potrebno praktično edino zahtevo po »vrhunskih prispevkih k slovenski umetnosti in kulturi« podrobneje opredeliti s področnimi kriteriji, ki pa bi obenem morali biti medsebojno poenoteni; nekatere komisije so namreč strožje pri razumevanju, interpretaciji, definiranju kriterija vrhunskosti kot druge ... Zaradi obstoječe arbitrarnosti kriterijev so obrazložitve komisij velikokrat preohlapne in presplošne. Neredko se zgodi, da odločbe pred parafiranjem vračam strokovnim komisijam v ponovni pregled in jih prosim za podrobnejše utemeljitve predlogov. To pa je tudi vse, kar lahko naredim. Popolnoma se strinjam z Urošem, da bi bilo treba nekatere podzakonske predpise, področne

pravilnike in uredbe smiselno spremeniti in podeliti večjo vlogo strokovnim sodelavcem tako na ministrstvu kot tudi, verjetno, na mestnih občinah.

Že ves čas govorite o določenih potrebah po spremembi obstoječega načina delovanja strokovnih služb ministrstva, občine in njenih komisij. So ti predlogi že kje zapisani v obliki razmislekov, analiz, konkretnih pobud?

Barbara Koželj Podlogar: Obstaja splošni konsenz, da je takšna oblika, kot jo imamo, dobra. Največ kritik leti na račun sestave strokovnih komisij, češ da bi morali biti vanje vključeni predstavniki javnih zavodov, predstavniki samozaposlenih, predstavniki nevladnih organizacij, strokovnih oz. interesnih združenj ... Poklicna razmerja v komisijah temu v veliki meri ustrezajo že sedaj; pri tovrstnih pobudah gre v osnovi za nekakšen nesporazum. Strokovne komisije seveda niso in ne morejo delovati kot predstavniška telesa. V naslednjih dneh bo na spletni strani ministrstva objavljena evalvacija orodij razpisov Ministrstva za kulturo. Je precej kritična, vendar naj poudarim, da je bila narejena na zelo majhnem vzorcu ljudi: po dva sodelujoča za vsako umetniško področje. Največ pripomb in pobud v zvezi s strokovnimi komisijami je bilo na račun omenjenega predstavništva, pri čemer gre po mojem mnenju za popolno nerazumevanje delovanja sistema. Nekateri so zagovarjali tudi to, da naj strokovne komisije sestavljajo kulturni managerji, kar se mi zdi še posebej neutemeljeno; komisije namreč presojujejo predvsem vsebine del, prispelih na razpise. Seveda morajo biti prijavljeni programi in projekti tudi realno finančno ovrednoteni, vendar je bistvena celostna vizija, saj celota zagotavlja izvedljivost, torej tudi javno dostopnost projekta.

Rok Vevar: Javnost si zelo različno predstavlja, kako naj bi bile strokovne komisije sestavljene in iluzorno je misliti, da je o tem mogoče doseči enotno mnenje. Metodološke izboljšave pa so vedno mogoče in bile bi dobrodošle. Sam sem na primer predlagal, da bi se prvi projekti mlajših umetnikov, ki morda še niso najbolj večji izpolnjevanja prijavnih obrazcev in pisanja konceptov v »papirnati« obliki, izbirali na osnovi posnetkov del v nastajanju. V teh primerih bi lahko vsaj na področju uprizoritvene umetnosti v komisijo končno imenovali tudi kakšnega poznavalca iz tujine.

Melita Zajc: Najbolj pomembno je, da tisti, ki smo vključeni v celoten proces, ovrednotimo svoje delo. Analiza, o kateri je govorila Barbara Koželj Podlogar, je seveda dobrodošla, a med umetniškimi področji ob-

stajajo tudi pomembne organizacijske in produkcijske razlike. Na področju medijev in avdiovizualne kulture imamo pri prijavah na razpise opravka predvsem s producenti; naši umetniki, režiserji ne pišejo, ne izpolnjujejo prijav. V splošnem pa drži, da poskušajo prijavitelji preceniti svoje projekte glede na to, kaj dejansko ponujajo. Prepoznavanje vsebin v razmerju do celotne prijave, njihova primerjalna analiza je osnovna naloga vsake komisije.

Vesela sem bila pobude za ta pogovor, saj je med komisijami v splošnem premalo solidarnosti, premalo komunikacije, ta pa je po novem potrebna tudi zato, ker živimo v času krize, ne le gospodarske ... Izmenjava izkušenj je izjemno pomembna in tukaj imamo še neizkoriščene rezerve. Če od prijaviteljev s področja medijev in filma pričakujemo precejšnjo fleksibilnost, da so sposobni opravljati več »poklicev« naenkrat, da so obenem umetniki, organizatorji, ustvarjalci, promotorji ... svojega dela, se lahko tudi od nas strokovnjakov v komisijah pričakuje, da smo sposobni celovite presoje njihovih prijav. Vsak član komisije mora biti sposoben prepoznati ne le kvalitetne vsebine, ideje, ampak tudi oceniti vsaj okvirne vrednosti prijavljenih projektov.

Mojca Jan Zoran: Pri uprizoritveni umetnosti imamo opravka s kompleksnimi produkcijskimi mehanizmi, sistemi, organizacijami, gledališka predstava je razmeroma zapleten organizem in zaradi tega je področje producentno dobro razvito, kar pomeni, da je tudi pogled komisije pri obravnavi nekega gledališkega programa kompleksen. Vsi člani komisije niso enako usposobljeni za analizo vseh sestavin prispelih vlog. Nekateri se na primer bolj spoznajo na delovanje gledališč ali skupin s produkcijske strani, poznajo delo producentov, drugi z vidika ustvarjalca, avtorja, tretji so prvenstveno profesionalni gledalci ... Ni se še zgodilo, da ne bi vsaj eden od članov komisije vsaj nekoliko poznal dela prijavitelja oz. enega od soavtorjev prijavljenega projekta, ne glede na to, s katerega področja uprizoritvenih praks prihaja, kar velja tudi v primeru mladih avtorjev, ki prijavljajo šele prvi ali drugi projekt ali so na primer prosilci za študijske štipendije. To predznanje, neka gledališka kilometrina oziroma poznavanje področja, dogajanja na sceni, je bistvena prednost naših komisij, ki seveda prvenstveno ocenjujejo prispele vloge, vendar pa obenem ohranjajo tudi določeno stopnjo zavedanja, da niso vsi umetniki enako talentirani za pisanje prijav. Majhnost Slovenije ima pri tem določene prednosti, področje je obvladljivo in dovolj pregledno – in vse to lahko vsaj delno razumemo tudi v smislu povezanosti članov

komisije s področjem, ki ga ocenjujejo, o čemer smo že spregovorili. Preprosto ne vem, kje bi lahko pri nas našli pet referenčnih strokovnjakov s področja uprizoritvene umetnosti, ki ne bi bili vsaj malo tudi vpeti vanj. Če nisi vpet v področje, to tudi pomeni, da te področje, žal, ne zanima dovolj.

Uroš Grilc: Mislim, da imamo pri sestavi strokovnih komisij velike težave. Kadrovski bazen je omejen. Treba je upoštevati kar nekaj kriterijev, ki jih določa pravilnik, med drugim tudi enakovredno zastopanost spolov, nadalje razvejanost posameznih področij, ne preveliko vpetost članov strokovnih komisij v programe in projekte itn.; vse to so stvari, ki zmanjšujejo možnost izbire, da bi na koncu prišli do strokovne komisije, ki bi delovala kot tim. Strokovne komisije imajo tudi možnost, da za posamezne projekte, ki so izven njihovega strokovnega dometa, naročijo dodatna ekspertna mnenja. To se zgodi zelo redko, ne vem, če se je na MOL-u sploh kdaj zgodilo. Ampak to možnost imajo. Na koncu vendarle pridemo do znanega sklepa, da ni lahko biti član strokovne komisije, tudi najbolj priljubljeno ni, in da je pravzaprav to zelo resno delo, ki zahteva doslednost in konec koncev – odgovornost. Zato je tudi ni lahko sestaviti. Skorajda vsak, ki je član strokovne komisije, pa je na področju aktiven in vanj do neke mere vpet. S pravilnikom je zelo jasno določeno, kako se ta član v posameznih primerih izloči in to se tudi upošteva, s tem je še najmanj težav. Da bi sistem deloval optimalno in transparentno, so potrebne spremembe, čeprav ne dramatične. Po eni strani so naloge komisij zelo široke, formalne odgovornosti pa je na koncu malo. Za vse odločitve je odgovoren minister, odločevalec. Zato mislim, da je prav, da minister z vso odgovornostjo imenuje strokovne komisije in si ne predstavljam še dodatnega postopka pri njihovem oblikovanju, sicer bržkone do komisij sploh ne bi prišli.

Melita Zajc: Po drugi strani pa se večina prijaviteljev obnaša, kot da smo mi tisti, ki nekaj damo ali vzamemo. To, da v splošnem prevladuje prepričanje, da smo komisije prisiljene v odločanje med enim in drugim projektom, ni dobro. Inovativni so lahko tudi tisti, ki delajo projekte z minimalnimi sredstvi in tega ne smemo izgubiti. Irena Ostrouška, ki na ministrstvu skrbi za avdiovizualno področje, je zelo pazila, da nas kot člane komisije niso direktno obremenjevali. Člani naše komisije smo bili deležni različnih oblik pritiskov s strani prijaviteljev, pred objavami rezultatov razpisov in tudi po njih. Zelo pomembno je, kaj je napisano v utemeljitvah, in drži, da jim prijavitelji posvečajo veliko več pozornosti kot tisti, ki jih pišemo. Zato je utemeljitev težko

napisati; kot članica strokovne komisije bi bila zelo zadovoljna, če naše ocene ne bi bile opredeljene kot avtorsko delo. Mi smo namreč tisti, ki dejansko ocenjujemo avtorska dela. Z ocenjevanjem in argumentacijo prijav prispevamo k temu, da se slovenska kultura bogati. Ne gre za to, da bi se mi izpostavljali. Prav nasprotno – izpostaviti je potrebno dobre zamisli, dobre projekte. Ocenjevalci bi morali biti pri svojem delu skromni. Člani komisij bi morali biti tisti, ki v ozadju, skupaj z ministrstvom, omogočamo avtorjem, ki so predlagali najboljše projekte, da briljirajo. Na koncu pa se ocenjuje predvsem nas – ali smo nekaj dobro napisali ali nismo – in ne umetniških del, ki so dejansko naš skupen cilj. Zelo nerodna stvar; za celotno področje bi bilo veliko bolje, če bi se bolj ukvarjali z merili, s presojo, in če bi imeli dovolj časa za drugi ali celo tretji krog izbora, kjer bi lahko znova tehtali odločitve, kot pa da se ukvarjamo s formulacijami odločitev.

Uroš Grilc: Natanko ta segmentacija dela komisij je izjemno pomembna.

Mojca Jan Zoran: Glede utemeljitev bi rada poudarila še nekaj. V pravilniku piše, da morajo utemeljitve slediti kriterijem. Kar pomeni, da to avtorsko delo dejansko ni avtorsko v polnem pomenu, kjer bi komisija oz. član komisije lahko po lastni presoji ocenjeval projekte; pisne ocene morajo konec koncev slediti kriterijem razpisa, iz njih mora biti razvidno tudi točkovanje.

Zabavna, pravzaprav paradoksalna se mi zdi omemba avtorskega dela. Plačano je verjetno tudi tako kot avtorsko delo nasploh v Sloveniji – slabo. Ko sem bila pred leti sama članica komisije na MOL-u, sem se počutila kot slabo plačan alibi. Melita Zajc, glede na to, da si se nam pridružila kasneje, kakšen je tvoj splošen vpogled v način delovanja komisij, kaj so prednosti, slabosti, predvsem pa predlogi?

Melita Zajc: Prva stvar, ki smo jo mi poskušali zasledovati – verjamem, da intimno to vsi delimo, vendar je vseeno dobro, da se pove na glas –, je to, da naš cilj ne bi bil zgolj pomoč pri razdelitvi določenih razpoložljivih sredstev, ampak da bi dejansko omogočili realizacijo prebojnih, mejnih, kritičnih, inovativnih del na področjih, ki jih pokrivamo. V delo smo poskušali vključiti lastne evalvacije, in sicer v smislu ogleda izbranih del, kar nam je omogočila vzpostavljena digitalna platforma. To pa ni potekalo sistematično, da bi si dela skupaj ogledovali in si rekli: »Fantje, prvo leto smo dobro izbrali te, pa te, pa te, polomili pa smo pa pri teh, pa teh, pa teh.«

Naš sistem javnih postopkov na področju kulture je nekje na pol poti med t. i. skandinavskim modelom odločanja, kjer je država od vsebin distancirana in je to pristojnost v celoti prenesla na ustrezne fundacije ali agencije, ter modelom, kjer so pristojnosti ministra skorajda absolutne, torej modelom izrazito državne kulturne politike.

In to je to. Mislim, da bi moral tisti, ki se s tem ukvarja, to postaviti na prvo mesto. Samoevalvacija je skratka izjemno pomembna.

Uroš Grilc: Melita, ne pozabi, da medijsko področje in medijski zakon določata obveznost evalvacije razpisov, ki jo opravi zunanja inštitucija, kar je precejšnja prednost za to področje. Tega recimo na drugih področjih ni. Generalno gledano je to res zelo velik manko. Zunanje evalvacije o kvalitetah odločitev in učinkih sofinanciranja ne obstajajo, pri čemer je celoten sistem evalvacije kulturne politike še vedno naloga ministrstva. To je ena izmed hudih pomanjkljivosti slovenske kulturne politike; velik del odločitev v slovenski kulturni politiki je rezultat izrazito subjektivnih kriterijev.

Rok Vevar: Moja ocena na temelju petnajstletnih izkušenj na področju uprizoritvenih umetnosti je, da je letno okoli deset odstotkov produkcije visokokvalitetne in vrhunske. To seveda minimalno variira, kadar pa se zgodi, to ni slaba bera.

Ko vrednotite prijave, ali določite minimalne finančne posledice? Je smiselno deliti tako rekoč drobiž? Predstave in projekti, ki imajo skromen proračun in se ponovijo enkrat ali dvakrat, se mi zdijo neprimerna poraba davkoplačevalskega denarja. Poleg tega ne omogočajo razvoja ustvarjalcev in projektov.

Mojca Jan Zoran: Se popolnoma strinjam. Projektni razpisi so nasploh najbolj podhranjeni in zato tudi najbolj problematični; tega se vsi dobro zavedamo. Kadar ni veliko sredstev na razpolago, vselej zagovarjam, naj se podpre manj projektov, pa tiste primerno, da bi bili

lahko izvedeni tako, kot so bili zamišljeni. Ta princip v preteklosti ni bil ravno praksa ne na občinski ne na nacionalni ravni. Iz leta v leto se je s približno enakimi sredstvi podpiralo vse več in več subjektov. Pritisk kvantitete je precejšen in borbe so hude. Načeloma bi si želeli podpirati manj, pa to izdatneje, vendar pa je z več kot desetletje uveljavljajočo se tradicijo nemogoče presekati čez noč; to bi pomenilo lani podpreti na primer šestdeset, letos pa z enakimi sredstvi le še deset projektov.

To je seveda tudi posledica same ureditve sofinanciranja. Pri nas poznamo praviloma dva vira: državo in mestne občine. Ni alternativ, fundacij, davčnih olajšav, sredstev iz, recimo, nacionalne loterije. Po drugi strani je res, da lahko kandidiramo za evropska sredstva, kjer smo Slovenci - vsaj pri razpisu Kultura - razmeroma uspešni. Prav tako ni bilo reakcije, temeljitega razmisleka po razpadu starega sistema, po odhodu Sorosove fundacije ... Do težko pričakovane reforme celotnega, ne samo kulturnega javnega sektorja po dvajsetih letih še vedno ni prišlo.

Rok Vevar: Pred nekaj leti sem si naredil osebno statistiko financiranja uprizoritvene umetnosti v NVO sektorju od leta 1987, ko je država prvič financirala plesni projekt. Podatki za celotni uprizoritveni bazen NVO kažejo, da je v drugi petletki devetdesetih let financiranje tega segmenta kvantitativno naraslo za 60,2%. Statistiko sem seveda naredil na podlagi razpoložljivih podatkov. To pomeni, da je bila v tem času narejena nekakšna strateška poteza, ki je želela stimulirati količino produkcije, si s tem v nekem trenutku verjetno zagotoviti večjo možnost izbire in potem opraviti kvali-

Zunanje evalvacije o kvalitetah odločitev in učinkih sofinanciranja ne obstajajo, pri čemer je celoten sistem evalvacije kulturne politike še vedno naloga ministrstva. To je ena izmed hudih pomanjkljivosti slovenske kulturne politike; velik del odločitev v slovenski kulturni politiki je rezultat izrazito subjektivnih kriterijev.

tativno selekcijo. To predvidevam. Sam vidim problem v tem, da do kvalitativne selekcije potem ni prišlo ali pa metodologija, ki bi produkcijo kvalitativno rangirala z ustreznimi subvencijami, nikoli ni bila vzpostavljena.

V že omenjenem dokumentu Društva gledaliških kritikov in teatrologov smo predlagali, da se na podlagi programske systemske računalniške opreme, ki je v pripravi kot nekakšna mrežna empirično-statistična baza podatkov o dejavnosti organizacij – s katero naj bi se do neke mere nadomestilo pisanje letnih poročil in ki bi služila kot zaloga podatkov o referenčnosti organizacij in umetnikov – in seveda s strokovno komisijo – ki bi ocenjevala umetnike in organizacije in bila hkrati nekakšen korektiv statističnih napak – prepozna, katere organizacije in umetniki so vrhunski, kateri visoko kvalitetni, kvalitetni in ustrežni. Te kvalifikacije bi omogočale, da se vrhunske umetnike financira z znatno več sredstvi kot ustrežne. Če vrhunski umetniki ne morejo imeti odprte postavke, kakor v Franciji, potem jim je treba omogočiti vsaj dostop do večjih subvencij. Pri tem je treba seveda paziti, da se talentiranih začetnikov produkcijsko ne izčrpava z drobižem. Za takšen sistem bi bilo smiselno imeti posebno in obsežnejšo komisijo, recimo z desetimi člani za področje, ki bi po vzorcu skandinavskega sistema referenčnost umetnikov in organizacij ocenjevala v dveh fazah: najprej individualno, potem pa kolektivno; z zagovori in debatami. Kvantitativnim podatkom, ki jih običajno zagotavlja empirija – npr. prej omenjena baza podatkov –, bi z ustrežno metodologijo zagotovili pretvorbo in korekcijo v kvalitativen podatek in razvrstitev v štiri kategorije. Določiti bi bilo treba razumen ocenjevalni cikel, npr. na dve leti. Tako bi zagotovili možnost nekakšne kvalitativne mobilnosti, ki bi se odražala v

ustrezni količini prejetih sredstev, in povečali motiviranost umetnikov za delo. Ob tem bi bilo nujno imeti vsebinsko nedefinirano finančno postavko, ki bi se strateško in reaktivno razporejala skladno s potrebami posameznih kvalitativnih razredov: delovne štipendije, rezidenčni programi, včasih pa tudi kaj drugega.

Barbara Koželj Podlogar: Premisleki o boljšem ali pa drugačnem segmentiranju so seveda vedno potrebni. Ko so se v letu 2003 začeli izvajati večletni projektni razpisi, ki so zagotavljali večletno stabilnejše financiranje, se je že začela segmentacija; najprodornejši ustvarjalci so bili uvrščeni v večletno financiranje, začele so se tudi omejitve tako z okvirnim predvidenim številom najkvalitetnejših prijaviteljev kot z višino predvidenih sredstev. Začelo se je določanje spodnje dopustne meje avtorskih honorarjev. Moram poudariti, da so razlike v razvitosti med področji na direktoratu za umetnost velike, zato enotne meje, uravnalovke, ne more biti. So področja, kjer ustvarjalci ali producenti niso sposobni večletnega načrtovanja. Ne znajo, ne vedo, kako za štiri leta vnaprej misliti strateške vsebine, četudi jih ni potrebno posebej natančno opredeliti. Zagotovo pa je, tako kot v tujini, potrebno vedeti, kaj boš delal dve leti vnaprej. Tudi zato, da se lahko k projektom še pravočasno pritegne najkvalitetnejše ustvarjalce. Za vsak segment sofinanciranja bi bilo treba določiti minimalne subvencije, tudi na primer za izdajo zgoščenk, kjer bi bila subvencija glede na druge projekte nizka zaradi nižjih stroškov, predvsem pa omejiti število podprtih projektov.

Rok Vevar: Štiriletni programi, štiriletni projekti, enoletni projekti: v resnici ta tip sistematizacije večjo pozor-

nost posveča modelom, načinom in obsegom produkcije, umetniki pa so v drugem planu. Doseči moramo tudi kvalifikacije kvalitete umetniških del.

Barbara Koželj Podlogar: Pri likovni umetnosti se recimo posveča pozornost mladim umetnikom na način delovnih štipendij, ki morda niso tako relevantne za, recimo, uprizoritvene umetnosti, kjer so mladi ustvarjalci podprti na projektnem razpisu na postavki prvih projektov ...

Rok Vevar: Na prvem sestanku komisije pred tremi leti sem izrazil prepričanje, da uprizoritvene umetnosti potrebujejo delovne štipendije, subvencije brez obvezne učinkovitosti in produktivnosti; očitno je namreč, da se to področje zaradi zahteve po produktivnosti drastično izčrpava. Treba je zagotoviti sistem, ki daje kreativnosti prednost pred produktivnostjo.

Mojca Jan Zoran: Delovne štipendije so bile obravnavane po enakem sistemu, enakih kriterijih za vsa področja. Na področju uprizoritvene umetnosti pri obravnavi po danih kriterijih razpisa nismo podelili niti ene štipendije, zato smo se skupaj s strokovno komisijo že pred petimi leti odločili za sistem podpore avtorskega opusa v okviru štiriletnega projektnega razpisa. Avtorski opus je namenjen podpori umetnika in njegovega dela. Kot svetovalka za področje pa najbolj pogrešam še druge možnosti financiranja. Potem bi bilo lažje podpreti tisto, kar je po mnenju strokovne komisije vrhunsko.

Uroš Grilc: In verjamem, da ti to lahko izpelješ.

Mojca Jan Zoran: Kako pa? Prek katerega razpisa?

Uroš Grilc: Odvisno od prioritet.

Mojca Jan Zoran: Do sedaj še nisem našla zakonskih možnosti, ki bi to neposredno omogočale, pa sem zelo aktivna pri iskanju možnosti financiranja.

Uroš Grilc: To je vprašanje vizije in nato resne odločitve. Za razpise je na voljo omejena količina proračunskih sredstev. Bodo odločitve neusmiljeno sledile kriterijem kvalitete ali bodo tudi nekoliko socialno naravnane? Financirati manj projektov, pa te izdatneje, ali financirati več projektov, pa te skromneje? Ena od rešitev te enigme se skriva v eni sami besedi, ki je zelo popularna v kulturni politiki in se uporablja v javnih razpisih: besedici »približno«. Ali pa »okvirno«. »Okvirno bo podprtih toliko projektov.« Vemo pa, da se je praviloma podpiralo

znatno več projektov, kot je bilo določeno v razpisnih okvirih. Vsaka strokovna komisija pri evalvaciji svojege preteklega dela in v času oblikovanja novih razpisov, napoveduje, da bo bolj selektivna. Potem pa ta »okvirnost« počasi raste. V resnici gre pri tem tudi za vprašanje odločevalcev, zato smo na MOL-u besedico »okvirno« črtali iz razpisov. Strokovne službe so skupaj s komisijami določile realen obseg financiranja programov in projektov glede na razpoložljiva sredstva. Naloga strokovnih komisij je tako samo ena: najti in utemeljiti morajo najboljše programe in projekte. In naj dodam še splošno opažanje: z današnjega vidika in glede na aktualno gibanje proračunskih sredstev vse kaže, da je sistem domala zaprt za nove ustvarjalce, kar je boleča točka tako mestne kot državne kulturne politike. Ne glede na prednostne kriterije je kulturna politika danes tudi generacijsko, žal, zelo predeterminirana. In to gotovo ni dobro za ustvarjalnost.

Melita Zajc: Komisija za avdiovizualno področje ima pri tem posebno izkušnjo. Sprva smo se odločili, da bomo izrazito selektivni. Potem pa nas je presenetilo število prijav. Leto pred tem je na isti razpis prispelo 70 projektov, naslednje leto že okoli 200. Na srečo je obseg sredstev omogočal večje število sofinanciranih projektov; s tem smo dobili možnost uveljavitve novega principa podpore mladim, še neuveljavljenim umetnikom. Naše področje je zaradi tehnologij, ki so vse bolj dostopne, najbolj živo, mogoče bolj kot vsa druga področja. Ustvarjalci so skozi razpise prišli do osnovnih ustvarjalnih sredstev. Potem smo analizirali, kaj se je dogajalo s povečanim številom podprtih producentov in z deli, ki so jih v tem obdobju naredili. Izkazalo se je, da naša prva predpostavka o strogi selekciji, ki bi lahko nekaterim omogočila vsaj približno dostojno preživetje - saj veste, v stilu tako imenovanih kulturnih industrij - v slovenskem prostoru neuresničljiva. Navkljub globalnemu trgu, internetu ostajamo omejeni znotraj jezika in naše kulture. Po drugi strani pa se je izrazito povečala demokratičnost slovenske družbe in obseg ustvarjalcev. S sredstvi, ki smo jih razdelili, je bil sofinanciran dokumentarni film o Eleni Pečarič, ki sem ga predstavila na neki konferenci v New Yorku in film je letos uvrščen na njihov festival. To je enkratni film! Slovenija se je skozi ta film proslavila kot izrazita država enakih možnosti, v kateri se filmi o hendikepiranih ne samo snemajo, temveč imajo hendikepirani sami možnost, da posnamejo film. Javnost tudi nasploh premalo ve, da je Martina Todorovič, ki je hodila na delavnice Luksuz produkcije v Krškem - delno so bile financirane iz proračuna za avdiovizualne produkcije

- ena najbolj uspešnih mladih ustvarjalk na področju kratkega eksperimentalnega dokumentarnega filma. Njena dela predvajajo na ICA v Londonu, v New Yorku, UNESCO je njena dela uvrstil v veliko zbirko, ki zajema velike galerije po vsem svetu. Podprli smo tudi poseben žanr spletne serije *Prepisane*; njen režiser Klemen Dvornik je danes predavatelj na AGRFT. Naša odločitev, da podpremo manj uveljavljene in mlade ustvarjalce, se je skratka obrestovala in pokazala za pravilno. Bolj kot je družba demokratična, več je možnosti za ustvarjalce. Avtorjem smo omogočili, da pokažejo, kaj znajo, in to zdaj na svoj način bogati celotno produkcijo. Nekako je treba začutiti in ujeti razvojni cikel področja, ki ga spremljamo, mislim, da je to tisto, kar je hotel reči kolega Rok. Vsake toliko časa bi bilo treba podpreti večino in olajšati možnost začetnikom, da vstopijo. Pomislimo na Dansko. Kljub temu, da ni kaj večja od Slovenije, imajo svetovno znano kinematografijo; vse skupaj se je začelo iz podobnih vzgibov, ki smo jim danes priče pri nas. Ko je Lars von Trier zmagal v Cannesu, so se sprožile govorice, da danski filmski sklad ni za film prispeval niti evra, ker je bil film v angleškem jeziku. Zamislili so se in ukinili komisije za področje prvega filma ter vzpostavili mehanizem, kjer je vsak, ki je izpolnjeval določene pogoje, lahko dobil denar. In nekaj podobnega bi danes potrebovali tudi mi, še posebej zato, ker vidimo, koliko je tako imenovane participativne kulture, koliko je del, ki nastajajo med tako imenovanimi amaterji ... Uroš je naklonjen inovativnosti in tukaj bi veljalo posvetiti več pozornosti vzpostavitvi mehanizmov, ki bi to načrtno podpirali. Prevladujoče prepričanje pa je, kot je Uroš rekel, podprimo malo projektov, pa tiste tako, da bodo lahko ambicioznejši.

Uroš Grilc: V mestu Dunaj obstaja odprti fond, kjer lahko mladi umetniki konkurirajo za prvi projekti mimo zahtevnih birokratskih postopkov, zanj pa prejmejo do 500 evrov.

Mojca Jan Zoran: Na Ministrstvu za kulturo je bil lani prvič objavljen razpis za prve projekte. Njegov rezultat je projekt, ki je bil letos uvrščen v tekmovalni del festivala Teden slovenske drame. Za odprti fond pa v tem trenutku žal nimamo sredstev, je pa to za tovrstne projekte smiselna rešitev.

Rok Vevar: Rad bi repliciral na prej omenjeno zaprtost prostora. Res je. Naš sistem zapira vrata novim generacijam. Odprtosti v resnici ne more zagotavljati zgolj kulturna politika, ampak jo morajo zagotavljati tudi javni zavodi in nevladne organizacije. V tem smislu opažam

pomanjkanje strateškega ali taktičnega mišljenja producentov oz. umetniških vodstev v našem prostoru. Pri nas je ogromno produkcijskega dela osredotočeno na organizacijske posle in to je zelo problematično. Tudi nevladne organizacije na štiriletnih pogodbah in javni zavodi bi morali odpirati prostor mlajšim ustvarjalcem. V gledaliških javnih zavodih so mladi režiserji tako rekoč prisiljeni ustvarjati na enak način kot tisti, ki imajo trideset let izkušenj. Delovno okolje se na noben način ne prilagodi dejstvu, da je nekdo debitant v nekem produkcijskem organizmu, v katerem se delo že več desetletij distribuira na podobne načine. Nevladne organizacije, ki skušajo taktično in strateško razmišljati in delajo z mladimi avtorji, pa postajajo vse bolj izčrpane. Problem pa je tudi (ne)reaktivnost sistema na nove formate: interdisciplinarne, transdisciplinarne ali celo adisciplinarne prakse, ki jih vsaka komisija ni sposobna prepoznati kot vredne.

Melita Zajc: Taka je bila tudi moja izkušnja iz komisije za podeljevanje štipendij, ki je bila sestavljena iz članov z različnih področij. Sistem je bil - verjetno nehote - slabo postavljen: tako, da ni pripustil k štipendiranju tistih posameznikov, ki niso bili uvrstljivi v nobeno specifično ustvarjalno področje. Teh so se skorajda vsi člani komisije predvsem branili; četudi je šlo za talentirane kandidate, ustvarjalce, so bili dojeti najprej kot tisti, ki lahko »odžrejo« štipendijo nekemu drugemu, ki ga je brez težav mogoče prepoznati kot glasbenika ali plesalca. Sistem sam je torej generiral vzpostavljanje neproduktivnih razmerij moči: tisti, ki so imeli možnost z določenimi spodbudami podpreti svoje področje, jih niso bili pripravljeni deliti ...

Rok Vevar: Po mojih izkušnjah obstajajo komisije, ki so strogo administrativne, in tiste, ki skušajo videti večjo sliko na posameznem področju, ki poskušajo misliti strateško, biti samoiniciativne. Naša komisija za scenske umetnosti si je kljub 170 projektom na mizi vzela čas za premislek o določenih strokovnih dilemah. O njih smo razpravljali; na ta način sem se kot član komisije tudi kaj naučil ... Dvajset minut ali pol ure seje posvetiš reševanju strokovnih vprašanj, ki bodo kasneje prispevala k jasnejšim odločitvam.

Ocenujete tako prijave in programe nevladnih organizacij kot tudi javnih zavodov. Država in mestne občine so ustanoviteljice slednjih in so jih po zakonu dolžne financirati. Zakoni in postopki, ki opredeljujejo njihovo delovanje, so širši, produkcija je obsežnejša ... V mandatu ministrice Majde Širce je bil pripravljen predlog

reformo, ki bi najbolj spremenil prav delovanje javnih zavodov. Kakšno je vaše mnenje?

Rok Vevar: Odhajajoča vlada je napovedovala reformo javnega sektorja, ki bi zajemala tudi področje kulture, in v resnici je to predpogoj, da bi se sredstva optimizirala. Ker pa področje javnega sektorja manj poznam kot nevladno, mislim, da se rezerve na področju javnega sektorja skrivajo v drugačnih načinih zaposlovanja.

Barbara Koželj Podlogar: Pri urejanju tega področja - ki je nujno, veliko pa je bilo v vseh teh letih žal zamujenega - vsak naleti na borbe s sindikati, ki jih ni lahko nagoovoriti. Pri urejanju tega področja dregnemo v zapleteno zakonodajo in vprašanja, ki so povezana z drugimi resornimi ministrstvi. Predvsem se mi zdi pomembno, da se v dialogu pretresejo analize, dolgoročni učinki in primerjalni sistemi.

Melita Zajc: Slaba posledica tega akutnega problema je prekarno delo. Tega si ne smemo želeli. Razumem, da je z vidika porabe javnih sredstev potrebno iskati rešitve, a iz izkušenj vem, da bi nas vse to osiromašilo. Ali veste, kako močno je bilo osiromašeno filmsko področje v hipu, ko je bil z osamosvojitvijo Slovenije ukinjen Viba film in so ključni ljudje, ki so skrbeli za kakovostno produkcijo, ostali brez redne zaposlitve? Tudi na RTV sem imela priložnost videti, kaj vse lahko sproži odpoved rednega delovnega razmerja ali upokožitev; nihče pa se tega, kar so oni znali, ni naučil ... Mislim, da bi bilo dobro iskati drugačne rešitve; nekatere so na mednarodnem medijskem in filmskem področju že znane. Zlati hollywoodski časi so temeljili na tem, da so producenti imeli tudi kinodvorane. Naša javna televizija ustvarja program in ga distribuira. Njeno reformiranje bi moralo potekati v smeri tega, kar so v Angliji uvedli že v petdesetih letih: televizija razpolaga z določeno infrastrukturo, ki mora biti na uporabo tudi zunanjim ustvarjalcem. Dober model so kabelske televizije v ZDA, ki ne dobijo licence, če svojih produkcijskih pogojev in prostorov za nekaj ur na dan ne odstopijo ustvarjalcem, ki nimajo lastne opreme. To bi pomenilo tudi ustavitve odpuščanja ljudi, ki znajo dobro delati: del programa se preprosto ustvari pri neodvisnih producentih. Morda bi bilo smotrno tak sistem strateško vpeljati tudi v druge velike ustanove, javne zavode. Kakovostnim neodvisnim umetnikom bi lahko omogočili nove projekte z ansambli, recimo, ljubljanske Drame, Mestnega gledališča ljubljanskega ali mariborske Opere. Zato zagovarjam iskanje možnosti, ki bi omogočile ohranitev sistema javnih zavodov in rednih zaposlitev. Samo od tega, da se jim jemlje, krati

redno delo in zaposlitev, nihče nič nima. Kreativnost je v javnih zavodih premalo izkoriščena.

Rok Vevar: Ne morem se bolj strinjati s tem predlogom. Tisti, ki so zasedeni, ki dobro delajo, ne predstavljajo nobenega problema. Vemo pa, da obstajajo tudi taki, ki so zaposleni za nedoločen čas, pa iz različnih razlogov delajo malo ali sploh nič. Na kakšen način bi lahko bil ta kader na razpolago nevladnemu sektorju je, na primer, eno od možnih vprašanj, ki terjajo temeljit razmislek.

Uroš Grilc: Vprašanje javnega sektorja je res zahtevno vprašanje, ki presega okvir našega pogovora. Na MOL-u smo se vprašanja sodelovanja NVO in javnega sektorja lotili sistematično in konkretno. V okviru komisije za sodelovanje z nevladnimi organizacijami se pogovarjamo z direktorji naših javnih zavodov: začeli smo pri uprizoritvenih, nadaljevali pri likovnih umetnostih, nazadnje smo se lotili glashenega področja. Na koncu smo ugotovili, da je tega sodelovanja pravzaprav bistveno več, kot smo si predstavljali; še več: javni zavodi tovrstno sodelovanje praviloma iščejo z odprtimi pozivi. Kino Šiška in galerija Vžigalica MGML-ja sta dva dobra, a ne edina primera. Skratka, zdaj bom namenoma malo pristranski; kaže, da javni zavodi veliko bolj iščejo poti do nevladnih organizacij in posameznikov kot obratno. Kar ne pomeni, da problemov ni, nasprotno, mestni javni zavodi so to sodelovanje dolžni utemeljevati v svojih srednjeročnih strateških dokumentih. Problematika zaposlovanja je sila komplicirana, ampak vseeno, Rok, odprl si vprašanje ansamblov - če seštejemo število umetnikov, zaposlenih v javnih zavodih, ugotovimo, da je med njimi zelo malo tistih, ki res ne delajo. Zato mislim, da je ključno vprašanje danes naslednje: ali direktorji, ki so soodgovorni za aktualno stanje v javnem sektorju in ki so zaposlovali za nedoločen čas tudi na mestih, kjer to ni bilo potrebno, danes delajo kako drugače?

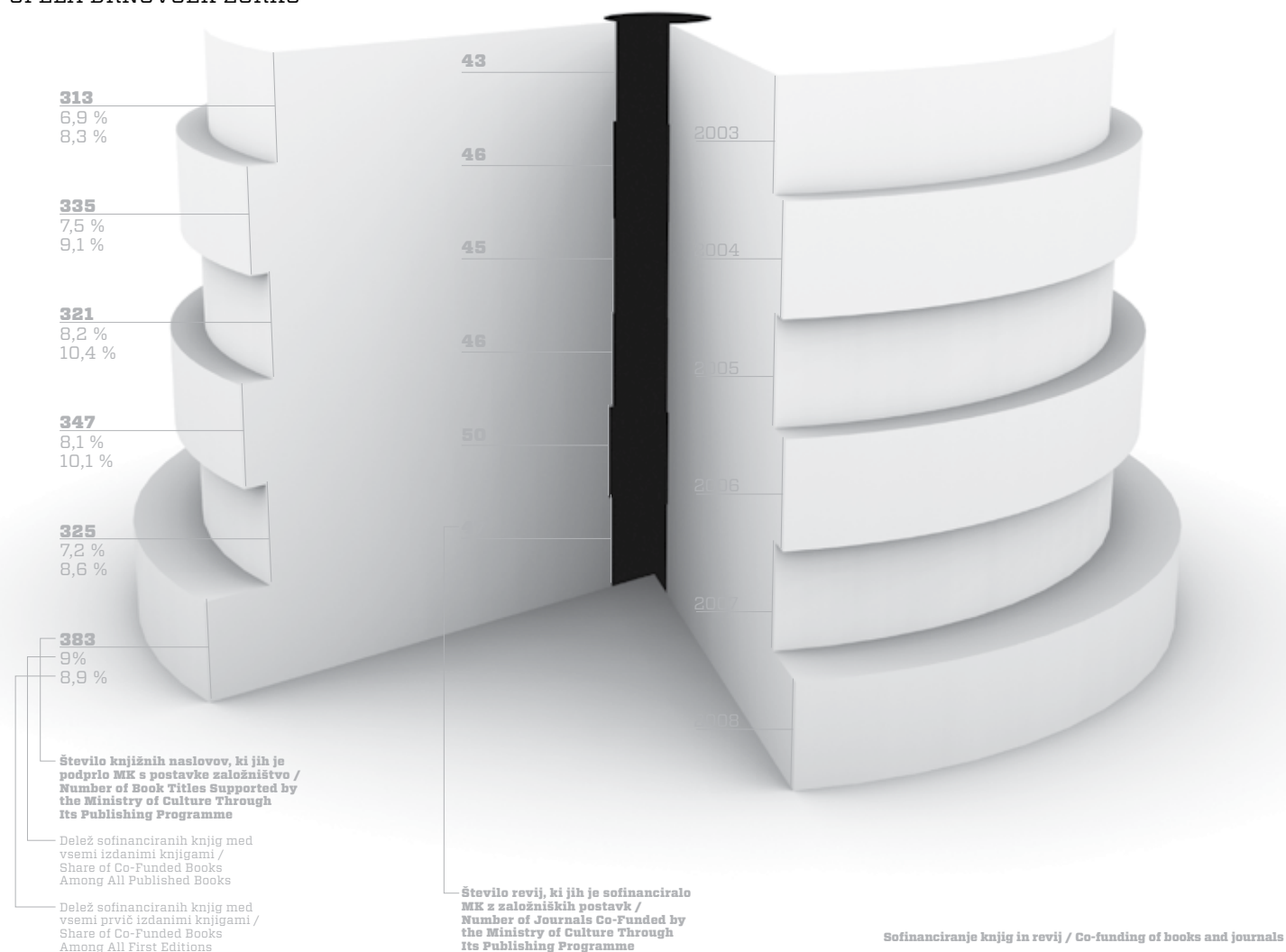
Vir podatkov

Analiza stanja na področju kulture s predlogi ciljev za Nacionalni program za kulturo 2012-2015, marec 2011

“THE MORE DEMOCRATIC A SOCIETY, THE MORE OPPORTUNITIES THERE ARE FOR ARTISTS!” A DISCUSSION ON THE WORK OF EXPERT COMMISSIONS

JEDRT JEŽ FURLAN

TRANSLATED BY
ŠPELA DRNOVŠEK ZORKO



At the time of publication, we do not yet know how the culture portfolio will function within the Ministry of Higher Education, Science, Culture and Sport. No information is to be found on government websites about the evaluation of public tenders, as discussed by Barbara Koželj Podlogar further on in this text. "This website will no longer be updated following 10. 2. 2012," is currently the only "updated" text on the site of the former Ministry of Culture. Our discussion took place on Friday, 20 January 2012 – that is, at a time when we already knew which government we would have. The abolition of the autonomous Ministry of Culture was a move that emerged several days later. That this is imprudent and unjustified, we already say now, before we know of its consequences. I imagine that the architects of this new, slimmer government and new, slimmer public administration were faced with the same gaping black hole. They do not know, exactly, what they've stirred up, how the new ministerial multiplex will function, how a fundamental re-organisation of the portfolio will affect artistic production, what (all this) means (for) artistic processes; nor do they know the actual dimension of our artistic and cultural production. They did not think it worth explaining to us, using substantial arguments, what these drastic changes, including a major dismemberment of resources intended for artistic production, a sudden prohibition on using contracted consultancy and creative labour in the whole of the public sector and the forecast closures of the barely established Centre of Contemporary Dance Arts, the Slovenian Film Centre, the Book Agency, etc, will realistically bring to Slovenian culture, since they themselves do not really know. Ill-considered gestures, which will suit some and have above all proven resounding, all in the name of cutting costs. We can only hope that a slim government does not bring us merely slim citizens, slim artistic production and a slimmer apparatus that enables only slim creativity. Perhaps we can only hope. Up to now, most of the official explanations of what is meant by a new, slimmer government have concentrated on demagogical press releases. Demagogy was also rife in an interview with Janez Janša, broadcast on national television, that was filmed in an illuminated manor in Brdo near Kranj. Among other things, the heir apparent mentioned that at the time of Slovenia's inception as an independent state, the Ministry of Culture employed only a few dozen people, as compared to the over two hundred working there today; that the portfolio is bureaucratised. Cross my heart: all of the governments up until now, including his, have contributed to the flourishing of the bureaucratic apparatus. Yet, in the meantime, art has also

flourished: there are now more artists, more projects, more fields, creative collaborations and links, of which we knew nothing at the inception of our state, as they did not yet exist. What will be the fate of public institutions? What will happen to the non-governmental sector, with their hard-fought-for system of targeted tenders lasting several years, which have, despite some deficiencies, brought about fewer uncertainties for artists and made important contributions to the development of artistic oeuvres? At a time of economic recession, curtailing the rights of self-employed individuals would mean lengthening the queues of the unemployed. The demagogical invocation of sacred cows, of a governmental apparatus that supported average or even below-average artistic production, is at this juncture particularly dangerous. It doesn't matter whether this is triggered by the government or by those who receive subsidies and scholarships from a fossilised system. It is true that we need reforms, that we need a system capable of rewarding exceptional work and utilising the potential of those working in institutions and non-governmental organisations. Which is why we need substantiated and expertly reasoned arguments. One-sided, razor-sharp cuts currently bring only fierce statements. Cultural workers only agree, call for dialogue and turn to unity at the threat of a slashing blade, while, during peaceful times, everyone defends their own barricades. Slovenia could be an artistic mega-power, but it will never be a political one. The system that appears in our discussion is naturally not without its faults. We reveal background contexts, traps and advantages. Will we soon be reading this as the leftover from some better, bygone time?

DISCUSSANTS (We cite the official titles and positions of discussants as of 20 January 2012.)

Barbara Koželj Podlogar, General Director of the Directorate for Culture at the Ministry of Culture; **Mojca Jan Zoran**, mag., Secretary, expert consultant in the field of performing arts at the Ministry of Culture; **Dr. Uroš Grilc**, Head of the Department of Culture at the Ljubljana Council and member of the expert commission on books at the Ministry of Culture; **Rok Vevar**, member of the expert commission on performing arts at the Ministry of Culture; **Dr. Melita Zajc**, former member of the expert commission on audio-visual projects at the Ministry of Culture, who joined us for the second half of the discussion.

The work of the commissions reflects the activities and the direction of cultural politics. When evaluating pub-

lic tender documentation, expert commissions are faced with systemic provisions and dilemmas. Legislation and procedures dictate not only the work of applicants, numerous public agencies, non-profit governmental organisations and individuals, but also the work of public employees and members of expert commissions. Meanwhile, among friends, or "on the scene", decisions about co-financing can trigger tumultuous reactions. Perhaps the advantage, which can sometimes function as a trap, of expert commissions lies in the fact that programmes and public tender documentation are evaluated by experts, by those who know the field well or are actively involved in its operation. This is why my first questions is: What is the process for selecting commission members?

Barbara Koželj Podlogar: Commissions are the advisory bodies of the ministry and are independent in their function. Their composition, length of brief, tasks and manner of work are dictated by the rulebook on expert commissions. Members of expert commissions are named by the minister for three years, the minister also decides on the number of members in each commission. The selection of commission members involves professional staff at the ministry, people who know the fields in question and the way they function and have concrete experience with their work. Expert commissions evaluate and rate programmes and projects and they recommend systemic solutions in individual fields, which is why it is very important that expert commissions are composed of individuals with proper references who have an overview of a particular artistic field. Good justifications regarding content also depend on this. At the ministry, we pay careful attention to the composition of the commissions to ensure that they include members from different fields of a given artistic genre, and that they are, of course, capable of making competent decisions. The rulebook gives clear directives about the need for members to abstain if they are in any way involved in a project under discussion. It would be ideal if there were any individuals who were not involved in any segment of artistic production, but, in practice, this is impossible. The person who knows how to evaluate content, who can critically judge projects and programmes and who also knows comparable international projects and is able to recognise innovation, is already involved in the scene, even if only on the level of "theoretical consulting".

Uroš Grilc: In its twentieth clause, ZUJIK [the Act Regulating the Realisation of Public Interest in the Field of Culture] dictates and defines the work of the commis-

sions; first, it says that expert commissions are responsible for furnishing the minister with opinions about regulating legal issues in the field of culture, to make recommendations on regulating the public sector, and only thirdly does it mention allocating public resources. Yet we usually immediately and almost entirely equate expert commissions with the latter, which is not their only task. I have noticed that the work of different commissions is very diverse. According to the rulebook on expert commissions, they themselves stipulate the manner of their work. They determine how exhaustive they will be in their justification and how they will utilise the rulebook; this is the nature of their autonomy, but also, ultimately, of their responsibility. The differences also depend on the composition of the commissions, on their engagement and breadth of knowledge about the field, and also their vision, and this can be seen in their final products, which are publicly accessible documents.

Members of commissions have a broad brief. Along with evaluating tenders and applications, you also consult on awarding scholarships, the status of self-employed cultural freelancers, state recognitions... Is this due to the aforementioned human resource malnutrition of the ministry and city council?

Rok Vevar: Most certainly not. I don't see expert commissions as a result of a human resource deficit in public servant recruitment, but rather as part of the politics of decision-making, which has its own reasoned mandate in the form of expert commissions.

Mojca Jan Zoran: The work of expert commissions does not overlap with the work of professional staff. Personally, I am convinced that it would be possible to even further involve expert consultants for individual fields in other processes, since we are doubtlessly capable of qualitative evaluation and of offering expert recommendations, as we in fact already do. We do not want to be, and are not, merely administrators. But it is written in the legislation and in the rulebooks that govern the work of expert commissions that it is the commissions which give recommendations, not professional staff.

Uroš Grilc: This is definitely not a matter of solving a human resource problem with regard to decision-making, these are separate levels of a public process and the autonomous participation of expert members of the public in these procedures. I think that, fundamentally, this is an entirely democratic and transparent means

Our system of public procedures in the field of culture is thus somewhere between the so-called Scandinavian model of decision-making, where the state distances itself from all content and transfers this responsibility entirely to relevant foundations or agencies, and those models where the minister's jurisdiction is near absolute, that is, models of marked state cultural politics.

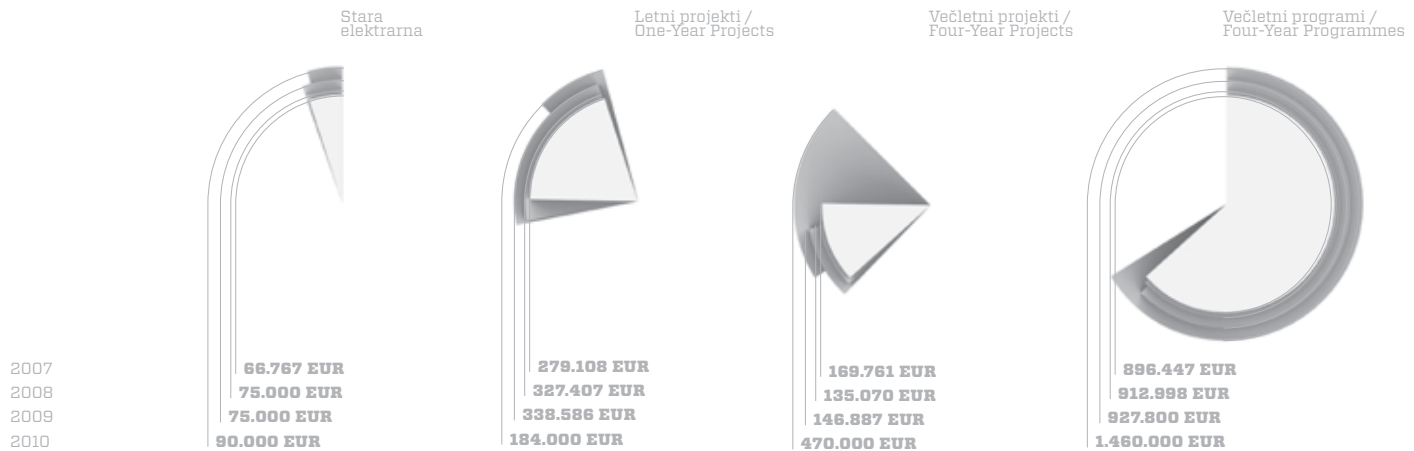
of decision-making, which makes crucial contributions to the quality of the decisions, since I cannot imagine that all processes could be decided by ministry employees alone without expert commissions as external advisory bodies. In practice, this would mean that all decisions would be made by one, at most two employees. The relevant departments and the expert commissions each have their own tasks. Our system of public procedures in the field of culture is thus somewhere between the so-called Scandinavian model of decision-making, where the state distances itself from all content and transfers this responsibility entirely to relevant foundations or agencies, and those models where the minister's jurisdiction is near absolute, that is, models of marked state cultural politics. As I mentioned, Slovenia lies somewhere in the middle, which has at this stage and over the past ten years proven to be a fairly rational form of organisation and cooperation. In Finland, for example, the Arts Council carries out processes of (co-)financing, while the Ministry of Education and Culture shapes cultural policies and secures resources. Our three public agencies are organised similarly, they are extended arms of the state where experts have their own role both in administration (agency councils) and in decision-making (more expert commissions for more differentiated fields of work); even though we also have the cosmetic problem of the ministry being the state organ that makes decisions in the second instance.

Rok Vevar: According to my information from the domain of dance at the Swedish Arts Council, which functions as an agency, 32 experts select projects in two phases. Nobody is remunerated for this function, it is

understood to be an honorary post. In the first phase of selection, experts individually grade the applications and only in the second phase do they exhaustively discuss the selected projects. Swedes see this system as relative insurance against bias.

Uroš Grilc: In the Scandinavian model of an "extended arm of the state", politics has nothing to do with concrete processes of decision-making on financial programmes and projects. On the other hand, the French system is extremely diversified, complex, and markedly state-influenced. Everything that concerns public functions is left to the state. In principle, this is quite similar to our own system, even though no country can compare with France in terms of bureaucracy. Their expert commissions are on average composed of twenty people. The work of the commissions is precisely defined, decisions are made slowly, but their decisions are public. I became well acquainted with the work of one of these commissions, for the co-financing of French bookstores abroad: they justified and publicised their decisions at a press conference, very well attended, where a relatively in-depth debate developed about the conditions and criteria of the public tender. The work of expert commissions in France is therefore put directly under the public microscope, and the commission is wholly responsible for its decisions. Our system is more unclear; the task of commissions is to recommend decisions, but they are not accountable for them practically; the minister or mayor is accountable. In our case, the opinions of expert commissions are treated as contracted creative labour.

Mojca Jan Zoran: The work of expert commissions as



Razrez sredstev na postavki 2322 v obdobju 2007-2010 v € / Overview of funds under item 2322 in the period between 2007 and 2010 in €

external advisory bodies is extremely important. They are made up of representatives of civil society, which means that on the level of the professional public, civil society is directly involved in decision-making; not only through the allocation of resources through public tenders and calls, since expert commissions participate in the preparation of systemic acts, they are also involved in the very creation and implementation of cultural politics. This link between politics and civil society seems to me very important and useful for all sides. The meeting of opinions from various fields in lively and fruitful debate contributes to the joint and strategic development of these fields.

Barbara Koželj Podlogar: It is true that commissions do a lot more when evaluating public tender applications. In the past, we have received from commissions excellent recommendations for several systemic improvements and solutions. But it is important to emphasise that not all artistic fields covered by the ministry are equally well developed from the point of view of organisation, which is why we cannot include all recommendations or use them in formal legal forms lest this mean the stagnation of a certain field. What may be good for the field of performing arts may, for example, be completely useless for intermedia art...

Rok Vevar and Uroš Grilc, you are members of expert commissions at the ministry; I wonder, did the minister familiarise you with her principal cultural-political directions and priorities at the beginning of your mandate?

Rok Vevar: No, but because we rely on a certain measu-

re of our own common sense and a portion of political intelligence, we demanded a meeting with Minister Majda Širca very early on and also decided that it would be a good idea to meet with her at least once a year. I think that we had two organised meetings with her in the space of three years. Since the commission includes three members of the Association of Theatre Critics and Researchers of Slovenia, we prepared a document in the framework of the society, encouraged also by the minister, in which we attempted to present a relatively holistic system for the optimisation of effectively financing non-governmental organisations. We tried to think of this system in a holistic rather than segmented way, since this is the only way to utilise internal financial and organisational reserves. As we were motivated to join the commission primarily by those provisions that dictate the commissions' rights to offer recommendations on improving the system, we made use of this fact by supplementing the available professional categories for self-employed individuals in our field; as members of the Association of Theatre Critics and Researchers of Slovenia, we also triggered an initiative for free entry to cultural and artistic performances of our public agencies for the unemployed; and so on. We worked very closely with Mojca Jan Zoran, who is in my view an exceptional member of the professional staff at the ministry; through various debates during the time allocated for sessions, we constantly offered recommendations for optimising the system. But it is completely clear that without the willingness of decision-makers, even ministerial staff have no conditions for making improvements. I think that every minister should at the beginning of their mandate become acquainted with the members of various expert commis-

sions, to present their concept of cultural politics and to consolidate how to set the tasks of expert commissions so that they would satisfy the greatest possible section of the public, decision-makers and professional departments at the ministry.

Barbara Koželj Podlogar: I would add that also those of us who are ministry employees and who engage with thematic elements wish that politicians who enter the field of a particular profession would first present their priorities, and would be able to listen. In this way, something good could come of it, something they may not have thought of in their earlier political context. These are sometimes details, concrete facts and concrete suggestions on how to improve a field, where there are gaps that can be eliminated along the way, things that can be changed... During the time of my mandate as director, we presented the minister with a concrete strategy of the directorate for art. We expected that the document would at least be read... Perhaps this is also a reflection of the role culture plays in our society, what has happened to values, the level of awareness about the importance of culture in our political field. The Ministry of Culture should not be seen as merely one of the portfolios for an additional ministerial position, but as a constitutive element of the state and of society. In any case, the National Programme for Culture is the strategic document that dictates all directives. The programme is extremely broadly drawn and in many cases unrealistic, which is why it will be important to set priorities; solutions will have to be sought through links so that the field of creativity can remain unaffected. Well, nowadays, during a time of crisis, it is also more and more important that the proposal for the National Programme for Culture bears financial consequences of a billion euros! How is the economy going to view this if people working in culture cannot set serious priorities, cannot plan what is feasible and what can prepare the ground for long-term systemic solutions? That on the basis of this we will be able to concretely create new jobs, that culture will have an economic impact, etc.?

Uroš Grilc: Barbara, this is true, but on the other hand, and I'm now speaking of very general directions, the task of the expert commissions is to offer opinions on drafts of public tenders and calls, that is, on those criteria and conditions that are included in the tenders. That is the fundamental tool within which the decisions of the commissions can then take place. There is no other space for their work and their decision-making; once a public tender is published, it represents the framework

that also includes the ministry's desired orientation – if the minister, of course, shows enough interest and knows what he or she wants. At the end of the day, it is the minister who signs public tenders. On this concrete level, everything is clear enough. This is why mutual communication and responsiveness of expert commissions are so important. If commissions simply wait for tenders to be published, if they do not examine their criteria in a timely fashion and only post festum find that these are not ideal, then they will have a serious problem with how to allow the most groundbreaking projects through the grading gauntlet.

Mojca Jan Zoran: I would add that it is, however, crucial that the criteria are shaped in consultation with expert commissions, which is done as a matter of course in the field of performing arts. Yet these criteria must at the same time correspond to the practices and demands of auditors. At the point of deciding the criteria, there must be very close cooperation between the professional departments at the ministry and the expert commissions. Those of us in the professional departments, most likely at the ministry as well as at the Municipality of Ljubljana, must defend the course of the procedures and the implementation of particular financing projects before the inspection by the court of auditors and similar institutions. For the most part, the commission sets qualitative criteria, which I think is absolutely right. But qualitative criteria have to be translated into some sort of quantitative language that is also understood by auditors and according to which the court of auditors is able to say “yes, you have implemented this procedure well”. It has happened to us before that the inspection has expressed doubt about the qualitative decisions made by an expert commission. Continuous cooperation between expert commissions and the professional staff is simply crucial. Members of the professional staff prepare materials, acquaint the commissions with the resources at our disposal, we have a holistic overview of the field, of the applications, financial resources, we follow the implementation of programmes and projects, carry out evaluations...

Uroš Grilc: You've touched on the key point of the dilemma where differences and problems have appeared, and where, I think, we will need to seek suitable solutions in the future. Problems occur on the level of the process itself, which is also defined by another rulebook, the Rulebook on the Implementation of Public Tenders and Public Calls for the Selection of Cultural Programmes and Cultural Projects. I remember that this

rulebook was in preparation in 2006, when I myself was still employed by the ministry, and that even back then I championed a solution that would give very clear and completely separate jurisdictions to the professional ministry departments, on the one hand, and the expert commissions on the other. The current situation discussed by Mojca is in some ways the consequence of a system where the expert commission has a decisive role in shaping the proposal, and where the role of the professional staff is essentially decreased to the level of administration.

The president of our commission for books has twice been called to testify at court because of administrative disputes connected to decisions made by the ministry, because the judge doubted the rationale for using the published criteria. Our president clearly articulated and proved that the criteria were suitable and well utilised. But let me return to our core problem: the considerable and valuable knowledge of professional staff at the ministry and at the municipal level is not suitably incorporated into the whole process of public tenders and calls. This is why even back in 2006 I defended what I still believe today: the role of expert commissions is primarily to decide on the quality of content, since they are most qualified to do so and since they bring the breadth of their knowledge to the task. The fundamental role of professional staff is to carry out evaluations of implemented programmes; evaluations from the point of view of results achieved, measures of attendance, measures of financial success, organisational structures, media response, etc., all those things where expert commissions largely tend to be weak, but where professional staff, on the other hand, tend to be strong. Yet the existing rulebook does not include professional staff even in the formation of final proposals, after the submission of financial proposals and when the proposers have already delivered their statements, to which the expert commissions have once again responded. This is why in practice everything depends on cooperation and communication between professional staff and the commissions; yet this arrangement does nothing to make decisions more transparent. This is why it would be better, in my opinion, if these roles were clearly separated and each given its suitable weight.

Rok Vevar: I think that it is very important how consultants intervene, and how much of their own will they invest in the field. The collaboration between our commission and Mojca Jan Zoran over the course of the three years was, as I mentioned, very cooperative

and very productive. Of course, applicants find it difficult to accept that they have found themselves below the financing cut-off line; but qualitative criteria do not dictate the amount of necessary financial resources. In these three years, we often allocated frankly ridiculous sums, which are known and which were impossible to divide according to the quantity and quality of the applications; we were always aware of that.

Yet, as a member of another commission, I have had a very different experience: there I felt practically criminalised, as some sort of forcibly institutionalised hysteric with a neurotic episode. Due to an insultingly inert relationship toward the field on the part of the consultants, the colleagues I knew from other fields were unrecognisably passive, and all of them under unbearable pressure. In such cases, it is impossible to produce anything other than harm.

I think that, in Slovenia at large, we generally have a problem with our relationship to art, science, and creativity. The average citizen is not capable of thinking anything much about these fields, while decision-makers frequently have no true vision. This is noticeable in all segments of social life. If a country with a population of two million ensures that its educational frameworks foster only learning through memorisation of facts, if it does not nurture cooperative, collective work, experimental and also non-hierarchical formats of education, which are inherent to art and science due to their methodological approaches to creativity, then in cases when it comes to moments of crisis there is nobody who is capable of thinking of anything special that could save us from these crisis situations. A country with a population of two million simply cannot afford to wait for geniuses, who may be born but who also may not.

Along with their diverse and concrete works, art and science can introduce into society a certain measure of imagination and resourcefulness and models of creative cooperation. Educational systems should be able to recognise what prestigious American universities valued most in their students during their peak years in the 20th century: excessive thinking, unusual concepts, the courage for ideas that may be eccentric according to the most outstanding averages.

In truth, that was what they were interested in, not how much a student is capable of memorising. Interdisciplinary, transdisciplinary and even adisciplinary forms of work can nourish themselves directly from examples of

Since the commission includes three members of the Association of Theatre Critics and Researchers of Slovenia, we prepared a document in the framework of the society, encouraged also by the minister, in which we attempted to present a relatively holistic system for the optimisation of effectively financing non-governmental organisations. We tried to think of this system in a holistic rather than segmented way, since this is the only way to utilise internal financial and organisational reserves.

art and science, which can say something about their creative processes. In the crisis we see today, it is clear that political elites and even civil society are on some level no longer capable of coming up with anything. And if we link this fact with the marginal position occupied by art and science in Western society, the reason for this current mental swamp is clear.

Uroš Grilc: I very much agree with you, but even so I don't see a particular need for any minister or mayor to address the expert commissions. At the end of the day, the basis for any directives on cultural politics in the city or in the country is a strategic document that at the ministry takes the form of the National Programme for Culture and at the city level takes the form of the local strategy for the development of culture – that is where the main orientations are given, which are in the final instance also reflected in the budget. Of course, if the minister has a strong vision how and in what direction to develop cultural policies in particular fields, then it is right that the commissions are acquainted with this. But it is true that up to now we have not had such strong-willed ministers able to articulate this at the beginning of their mandates; in most cases, they only manage to spell things out once they are already leaving their posts.

Rok Vevar: This turned out to be the case at our first meeting with the former minister, when we delivered the aforementioned document. She asked which field we wanted to tackle first. This document is, of course, far from optimal; but even in its imperfect form, it is proving to be too much. What stands in the way of optimising the system in the field of culture is segmented

thinking. Segmented thinking, which is capable of reflecting on, organising and optimising only one field at a time. In this way, the possible efficiencies of internal resources become undermined. I agree with Gregor Golobič when he says that ministers are too concerned with unimportant details. What we need from them is an engagement with an overview, a vision, we need them to think of what we call “the bigger picture”.

Uroš Grilc: Not only “the bigger picture” in a given field, but in the intersection of fields, which could also be launched as a state-recognised category of culture. We have not seen this thus far, to the detriment of our narrow field of culture. The role of expert commissions should in this sense also not be underestimated. They are made up of highly competent people. Their opinions carry weight. Let us ask ourselves to what extent expert commissions are able to articulate their observations and pass them on to the minister, as the minister has – as we have said – also founded them with the aim of delivering recommendations for changes and improvements. The commission for books, which is somewhat specific because it does not deal with the allocation of resources and thus has considerably less work than the commission for performing arts, gave during the last mandate several recommendations on the basis of concrete experience, recommendations for defining the conditions and criteria for allocating the status of self-employed contractor in the field of culture, which were not heard, even though we found considerable cause for concern among individual decisions on the status of publicist, essayist, etc. The work of expert commissions is not merely a one-way process, responsibility must also be directed upwards.

	Povprečna naklada sofinancirane knjige / Average Print Run of Co-Funded Books	Povprečna naklada sofinancirane revije (brez mladinskih) / Average Print Run of Co-Funded Journals (Excluding Youth Publications)	Povprečna naklada sofinanciranih mladinskih revij / Average Print Run of Co-Funded Youth Magazines	Povprečna višina sofinanciranja izdaje knjige v EUR - programski del / Average Amount of Contributed Funds for the Publication of a Book in EUR - Programme Section
2003	605	506	15.990	4.640,29
2004	621	527	15.984	4.986,65
2005	619	572	16.005	5.002,57
2006	663	580	11.819	5.932,59
2007	669	630	13.810	6.305,19
2008	664	635	16.132	6.394,60

Kazalnik naklade, višina subvencije in avtorski honorarji - knjiga / Index of print run, subsidy amount and author's fee - book

On the other hand, every minister also has a decisive role. Commissions advise and make recommendations, the minister decides. During the time of Minister Majda Širca, we saw a certain legitimate situation (which was most certainly not isolated): after the commissions had carried out their task, the minister intervened with her own, somewhat different decision. She accepted some applicants, which the commission members for performing arts had classified as recipients of four-year financing, into structural co-financing; she thus added several non-governmental organisations, which had not convinced you, into your proposal for structural co-financing...

Rok Vevar: Yes, that discredited our expert advice. Even though the minister found additional resources for these decisions of hers, which we were of course grateful for, her decision undermined the criteria and relations that we had set for the structural and four-year financing scheme - along with the fact that we only found out about this gesture once the decisions were published. It so happened that applicants found out about all this before we did, the people she had selected as her advisors...

Mojca Jan Zoran: As a consultant for a field where I lead procedures, I must emphasise that the minister always has discretionary powers. The expert commission is an advisory body, which makes recommendations, while based on a broader view of the matter the minister can choose to decide differently. This disparity between the proposal and the decision must be made clear in the decree. I personally think it best if the minister who names members of the commission on the basis of

their references trusts this commission and takes into account its recommendations, which does occur in the majority of cases.

Uroš Grilc: I think that in the question of discretion, we have a serious problem: clause 102 of ZUJIK, which allows the minister to decide differently than the commissions, was in 2009 interpreted completely differently by the court in the case of a disagreement about co-financing the bi-weekly publication Pogledi - it decreed that the mayor, Zoran Jankovič, should not have decided differently from the expert commission, that is, that the decision-maker cannot decide autonomously from the recommendations of the commissions. In my opinion, such judicial practice is binding for anyone who works with ZUJIK, which is why I consider the actions of Majda Širca legally spurious.

But clearly the problem also lies in the fact that the law is deficient and that the procedure is simply unhygienic. I agree with Rok: the discretionary powers in the form we have today degrade the work of the expert commissions. And as Barbara has already mentioned, we must take a firm stance for a more transparent procedure. Ministers must, of course, retain their discretion, but let this take place within a different, separate process with a clear rationale by the minister. What is even more spurious and completely unacceptable are the cases known to us when ministers have incepted their own decisions into the recommendations of expert commissions through the ministry's professional staff. On a municipal level, in the past few years, we have made no decisions that differed from the decisions recommended by expert commissions of the Department of Culture, but it was

Povprečna višina sofinanciranja izdaje knjige v EUR - projektni del / Average Amount of Contributed Funds for the Publication of a Book in EUR - Project Section	Povprečna subvencija na revijo v EUR / Average Subsidy for a Journal in EUR	Povprečna višina avtorskega honorarja na avtorsko polo v EUR - leposlovje / Average Amount for the Author's Fee per 16 Type-Written Double-Spaced Pages - Literature	Povprečna višina avtorskega honorarja na avtorsko polo v EUR - humanistika / Average Amount for the Author's Fee per 16 Type-Written Double-Spaced Pages - Humanities	Delež avtorskih honorarjev znotraj vseh stroškov izdaje knjige / Share of Author's Fees Within All Costs Involved in a Book Publication
3.159,18	19.278,07	260,11	270,22	44,1 %
3.157,49	20.238,69	297,65	315,16	47,3 %
3.665,75	20.434,82	300,17	324,89	51,5 %
3.383,51	21.786,15	340,23	326,92	69,3 %
3.783,25	21.701,31	340,90	327,40	67,8 %
4.121,31	25.908,99	340,90	327,40	65,4 %

different at the ministry. It would be worth seriously re-thinking the existing arrangement according to ZUJIK, since it is problematic.

When I was working as a producer, I carefully compared the decrees and the justifications of the expert commissions at the ministry and of the Municipality of Ljubljana. The justifications from the ministry were professionally composed, clearly argued, while the justifications from the municipality were, to put it mildly - comical. They included, for example, recommendations about the kind of "sonority" that a particular event should take place in; and in any case, the grading system was simply incomprehensible. In some cases, a difference of one point meant, let us say, 8 000 euros, in another, more, in a third, considerably less...

(all laugh)

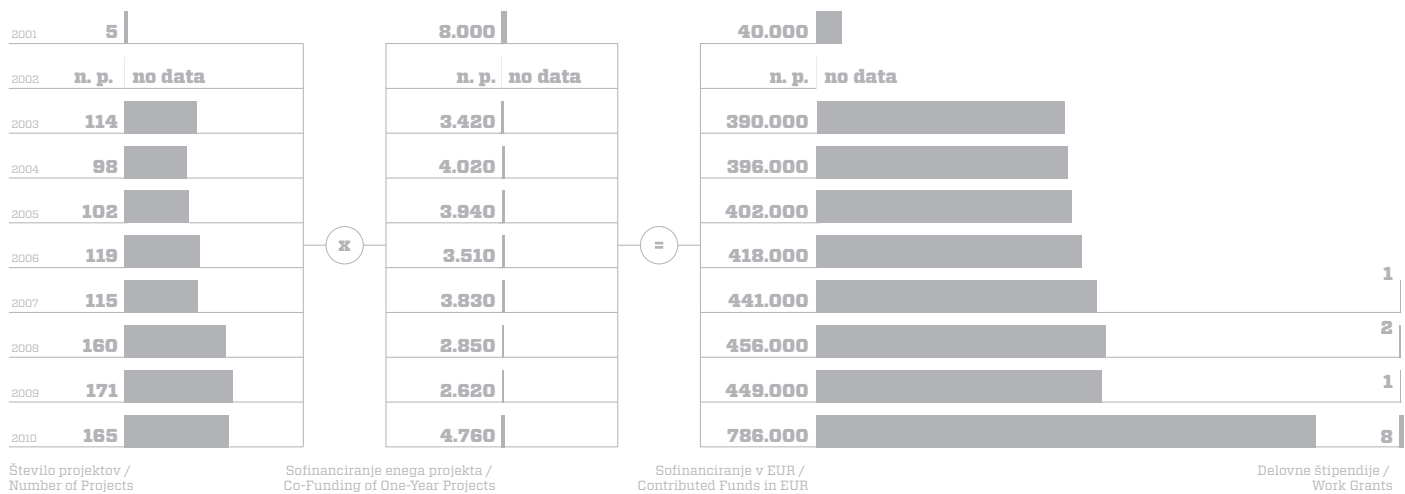
Uroš Grilc: You problematise the banality of publicly accessible justification of the expert commissions, but once again you've pointed to something that the rule-book defines as contracted creative labour, and thus untouchable. I also have to sign off on the decrees and I often notice that there are big differences between various fields of art, between the recommendations of various commissions, within the same tender.

Barbara Koželj Podlogar: As concerns financial rationales, we have at the ministry the most difficulties with awarding the status of self-employed contractor in the field of culture, and the right to have us pay their health insurance and pension contributions. Professional staff and certain commissions have often suggested that it

would be practical to better define the central demand for "exceptional contributions to Slovenian art and culture" according to the criteria of different fields, which would somehow also have to be standardised; some commissions are stricter than others at interpreting, understanding and defining the criterion of exceptional contributions... Due to the current arbitrariness of the given criteria, the commissions' justifications are often overly lax and too general. It frequently happens that I return the decrees to the commissions before signing off on them, and ask them for more thorough rationale for their recommendations. But this is all I can do. I completely agree with Uroš that some of the provisions, field-specific rulebooks and regulations below the level of legislation should be meaningfully altered, and that professional staff at the ministry, and, I expect, also at the municipal level, should be given a greater role to play.

You all keep talking about a certain need for change in how professional staff at the ministry, professional staff at the municipality and their expert commissions function. Have these recommendations been noted anywhere in the form of reflections, analyses, concrete initiatives?

Barbara Koželj Podlogar: There exists a general consensus that the way we do things now is not good. Most of the criticism is aimed at the composition of expert commissions, in that they should include representatives of public institutes, representatives of the self-employed, representatives of non-governmental organisations, of professional or interest groups... The occupational make-up of the commissions to a large part already corresponds to this; with these types of ini-



Sofinanciranje programov in projektov na intermedijskem področju 2001-2010 / Co-funding of intermedia programmes and projects between 2001 and 2010

tiatives, there is generally some sort of misunderstanding. Naturally, expert commissions do not and cannot function as representative bodies. In the next few days, the ministry will publish on its website an evaluation of the instruments used for public tenders of the Ministry of Culture. It is fairly critical, but let me emphasise that it was carried out on a very small sample of participants: two individuals from every artistic field. The greatest number of initiatives in connection with expert commissions were on account of the aforementioned representativeness; but in my opinion, this is due to an utter miscomprehension of how the system functions. Some people also defended the notion that expert commissions should be composed of cultural managers, which to me seems particularly unjustified; above all, commissions evaluate the content of works that arrive as responses to public tenders. Of course these programmes and projects must also be financially realistically evaluated, but what is crucial is the whole vision, since a holistic approach guarantees feasibility, that is, it also guarantees the public accessibility of the project.

Rok Vevar: The public has a very different perception of how the expert commissions should be composed, and it would be deceptive to think that it is possible to reach a consensus on this point. But methodological improvements are always possible and they would be welcome. For example, I myself recommended that first projects by younger artists, who are perhaps not yet skilled at filling out tender forms and writing down their concepts “on paper”, should be selected on the basis of recordings of their works-in-progress. In these cases, at least the expert commission in the field of performing arts could finally include an international expert.

Melita Zajc: The most important thing is that those of us who are involved in the entire process evaluate our own work. The analysis mentioned by Barbara Koželj Podlogar is, of course, welcome, but between the artistic fields there exist important organisational and production-related differences. In the domains of media and audio-visual culture, the applications come mostly from producers; our artists, directors, do not write, do not fill out applications. In general, it is true that applicants attempt to overestimate their projects compared to what they actually offer. Recognising content in relation to the entire application, analysing it comparatively, is the basis of every commission’s task.

I was glad of the initiative for this discussion, since there is too little solidarity, too little communication, between the commissions; this is now especially needed because we live in a time of crisis, not solely economic... The exchange of experiences is extremely important and here we have as yet untapped reserves. If we expect considerable flexibility from our friends in the domain of media and film, that they are capable of carrying out several “professions” at once, that they are simultaneously the artists, organisers, creators, promoters... of their work, then it can also be expected of us experts in the commissions that we are capable of a holistic evaluation of their applications. Every member of the commission must be capable not only of recognising quality content, ideas, but also of evaluating at least the framework qualities of any given projects.

Mojca Jan Zoran: In the performing arts, we are dealing with complex mechanisms of production, systems, organisations; the theatrical performance is a rela-

tively complex organism and as such the field is well developed in a production sense, which means that the view of the commission is also complex when evaluating a given theatrical programme. Not all members of the commission are equally capable of analysing every component of the applications. Some have a better knowledge of theatres or groups, for example, from the production perspective, they know the work of producers; others, from the perspective of the artist, the author; still others are primarily professional viewers... It has yet to occur that at least one member of the commission did not know, to some extent, either the work of the applicant or one of the co-artists of the project, regardless of what field of the performing arts he or she comes from, which also holds true for young artists who are applying with their first or second project, or are applying for academic scholarships. This foreknowledge, some sort of theatrical mileage, or rather understanding of the field, of what is happening on the scene, is the central advantage of our commissions, which of course primarily evaluate applications but also retain a certain level of awareness that not all artists are equally skilled at writing applications. Slovenia's smallness here has certain advantages, since it makes the field more manageable and adequately clear - and all of this can be partially understood also in the sense of connection of the members of the commission with the field they are evaluating, as we have already spoken about. I simply don't know where we could find five experts with references in the field of performing arts who were not at least partially involved in it. If you are not embedded in a field, this also means that the field does not, unfortunately, interest you enough.

Uroš Grilc: I think that we have considerable problems with how to compose expert commissions. The human resource pool is limited. It is necessary to take into account a considerable number of criteria dictated by the rulebook, including equal gender representation, the diversification of given fields, a limited involvement of commission members with the given programmes and projects, etc.; these are all things that minimise the possibility of choice, to finally arrive at a commission that would function as a team. Expert commissions also have the possibility to procure additional expert opinions for individual projects that fall out of their remit. This happens only rarely; I don't know if it has ever happened at the municipal level. But they do have that possibility. In the end, we nevertheless arrive at the well-known conclusion that it is not easy being a member of an expert commission, that it is also not particularly popular, and

that this is in fact serious work that demands continuity and, finally, responsibility. This is also why they are not easy to bring together. And practically everybody who is a member of an expert commission is active in the field and embedded in it to some degree. In the rulebook, it is clearly defined how this member should exclude him or herself in specific cases, and when this is taken into account, it poses the fewest problems. For the system to function optimally and most transparently, changes are necessary, although not dramatic ones. On the one hand, the commissions' tasks are very broad, while there is little formal responsibility. The minister, the decision-maker, takes responsibility for all decrees. This is why I think it right that the minister has full responsibility for appointing the expert commissions and cannot imagine an additional process which would add to their composition; otherwise, we would most likely never arrive at any commissions at all.

Melita Zajc: But on the other hand, the majority of our friends act as if we were the ones giving something or taking it away. It is not good that there is a general belief that the commissions are forced to choose between one project or another. Even those who create projects with minimal resources can be innovative, and we cannot lose that. Irena Ostrouška, who works at the ministry in the audio-visual field, has been very careful that we as members of the commission were not directly burdened. Members of our commission were subject to various pressures from the side of friends, before the results were published and also afterwards. What is written in the rationales is very important, and it is true that applicants pay them considerably more attention than those of us who compose them. This is why rationales are difficult to write; as a member of an expert commission, I would be very pleased if our evaluations were not classed as contracted creative labour. Because we are the ones who, in fact, evaluate creative work. By evaluating and constructing arguments around applications, we contribute to the enrichment of Slovenian culture. It is not about us putting ourselves forward. On the contrary - we must put forward good ideas, good projects. Evaluators should be modest in their work. Members of commissions should be the ones who, in the background, along with the ministry, enable artists who have proposed the best projects to excel. Yet, in the end, it is us more than anyone else who are judged - have we written something well, or haven't we? - and not the artworks that are in fact our joint objective. A very awkward business; it would be much better for the entire field if we concerned ourselves more with measures,

with judgement, and if we had enough time for a second or even third circle of selection, where we could once again weigh our decisions, instead of dealing with the formulation of these decisions.

Uroš Grilc: It is precisely this segmentation of commissions that is so important.

Mojca Jan Zoran: With regard to the rationales, I would like to emphasise another thing. The rulebook says that rationales must follow the criteria. This means that contracted creative labour is not, in fact, entirely creative, since members of the commission cannot evaluate the projects according to their own judgement; the written evaluations must, at the end of the day, comply with the criteria of the tender, and must reflect the system of awarding points.

I find the reference to creative labour amusing, even paradoxical. It is probably paid as well as any contracted creative labour in Slovenia generally is – badly. When I myself was a member of a commission at the Municipality of Ljubljana, I felt like a badly paid alibi. Melita Zajc, given that you joined us later, what is your general point of view on the way commissions function, what are their advantages, disadvantages, and especially any recommendations?

Melita Zajc: The first thing we tried to pursue – I believe that we all share this intimately, but it is nevertheless a good idea to say it out loud – was the notion that our goal would not be merely helping to allocate certain available resources, but that we would truly enable the realisation of resounding, borderline, critical, innovative works in the fields that we cover. We attempted to include our own evaluations in our work, in the sense of viewing the selected works, which we were able to do through the established digital platform. But this did not take place systematically, we did not view these works collectively and say: “Boys, that first year we made a good decision regarding these, and these, and these, but we made a mistake with these, and these, and these.” And that’s that. I think that the person who does this job should put this first. Self-evaluation is extremely important.

Uroš Grilc: Melita, don’t forget that media legislation dictates the compulsory evaluation of all tenders, carried out by an external institution, which is a considerable advantage of this field. This does not exist in other fields. Generally speaking, this really is a great lack.

External evaluations of the quality of decisions and the effects of co-financing are non-existent, while the entire system of evaluation is still solely the task of the ministry. This is one of the great deficiencies of Slovenian cultural policy; a large part of the decisions made in the context of Slovenian cultural policy is the result of markedly subjective criteria.

Rok Vevar: My evaluation, on the basis of fifteen years of experience in the field of performing arts, is that annually about ten per cent of production is of high and exceptional quality. There is, of course, some minimal variation, but when it does occur, that is not a bad yield.

When you are rating applications, do you determine the minimal financial impact? Does it make sense to divide what amounts to spare change? Performances and projects with modest budgets, which are repeated only once or twice, seem to me an unsuitable use of taxpayer’s money. They also fail to contribute to the development of artists and projects.

Mojca Jan Zoran: I agree completely. Project tenders are generally the most malnourished and thus also the most problematic; we all know this. When there are few resources available, I always speak in favour of supporting fewer projects, but supporting them substantially, so that they can be carried out as they were envisaged. In the past, this principle has not exactly translated into practice, neither at the municipal nor at the national level. Year after year, approximately the same amount of financial resources went to more and more projects. The pressure of quantity is considerable, and the battles are tough. Generally speaking, we would prefer to support fewer projects, but more substantially, yet it is difficult to cut ties with a decade-long tradition overnight. This would mean supporting 60 projects last year, and this year, with the same resources, only ten.

This is, of course, also a consequence of the way co-financing is handled. In our case, there are generally two sources of funding: the state and the municipality. There are no alternatives, foundations, tax breaks, resources from, for example, the national lottery. On the other hand, it is true that we can apply for European funding, and Slovenians – at least in the field of culture – are relatively successful in this. There was no reaction, no fundamental reflection following the collapse of the old system, after the departure of the Soros Foundation... We have yet to arrive at the long-awaited reform of the whole public sector, not only in culture.

Rok Vevar: Several years ago, I carried out some personal statistics of the financing of the performing arts in the NGO sector following the year 1987, when the state first financed a dance project. Data from the entire performing arts pool indicate that the second five-year period, in the 90s, saw a 60.2% quantitative increase in the financing of this segment. I, of course, carried out this analysis on the basis of available data. This means that in this period a certain strategic move was made in the direction of stimulating the quantity of production, thus at some point creating a larger pool of choice and then carrying out qualitative selection. This is my assumption. Personally, I see a problem with the fact that this qualitative selection did not occur, or that the methodology that should have qualitatively ranked production according to the relevant subsidies was never established. In the aforementioned document of the Association of Theatre Critics and Researchers of Slovenia, we suggested that we use systemic computer software, which is in development as a sort of networked, empirical and statistical database about the activities of organisations – with which we could to some extent replace the annual writing of reports, and which would serve as a supply of facts about the references of organisations and artists; of course, along with the expert commission, which would evaluate artists and organisations and at the same time serve as a corrective to any statistical errors – to determine which organisations and artists are exceptional, which are of very high quality, which are of lesser quality, and which are adequate. These qualifications would enable us to award exceptional artists with considerably more resources than adequate artists. If exceptional artists cannot have an ongoing source, like in France, then we must enable them at least increased access to higher subsidies. Here we must be careful not to exhaust talented beginners by allocating spare change. For such a system, we would require a special and more expansive commission, for example, with ten members from each field, which would evaluate artists' and organisations' references in two phases, according to the Scandinavian model: first, on an individual level, and then collectively, with justifications and debates. The quantitative data provided by empirical measures, such as the database I mentioned earlier, would undergo suitable methodological transformation and correction into qualitative fact and a classification into four categories. It would be necessary to determine a reasonable evaluative cycle, for example, every two years. In this way, we could ensure the possibility of some sort of qualitative mobility, which would express itself in the suitable amount of received

resources, and increase the motivation of artists for their work. Here, a financial item that is not defined according to content would be instrumental, as it would be strategically and reactively allocated according to the needs of particular qualitative classes: working scholarships, residency programmes, and occasionally other things as well.

Barbara Koželj Podlogar: Reflections about better or different segmentation of work are of course always necessary. When multi-year project tenders, which ensured more stable forms of financing over a number of years, began to be implemented in 2003, this also triggered this segmentation; the most successful artists were classified into multi-year financing schemes, there were limitations on both the expected number of applicants of the highest quality and the amount of envisaged financial resources. The lowest acceptable thresholds of artists' fees were determined. I must emphasise that the differences in the development of various fields of the directorate for art are considerable, which is why equalised thresholds, wage levelling, cannot exist. There are fields where artists or producers are not capable of multi-year planning. They do not know how to think strategic content four years in advance, even if they do not need to be specified with particular accuracy. But it is definitely integral, as it is abroad, that one knows what one is doing two years from now. Also so that projects can have time to attract the best quality artists. It would be necessary to determine minimal subsidies for every segment of co-financing, also, for example, when publishing CDs, where the subsidy compared to other projects would be low due to lower costs, and, above all, it would be necessary to decrease the number of funded projects.

Rok Vevar: Four-year programmes, four-year projects, one-year projects: in truth, this type of systemisation pays more attention to the models, means and scope of production, while artists remain in the background. We must also achieve classification of the quality of artistic work.

Barbara Koželj Podlogar: In visual art, for example, attention is given to young artists in the form of practice-based scholarships, which may not be as relevant in the field of, let us say, performing arts, where young artists gain support in the project tender on the basis of their first projects...

Rok Vevar: At the first meeting of the commission three

	Višina financiranja v EUR / Amount of Funding in EUR	Indeks rasti / Growth Index
2005	3.807.423	100
2006	4.425.016	116,2
2007	4.527.245	102,3
2008	4.640.426	102,5
2009	4.606.437	99,2
2010	4.566.437	99,1

Financiranje Filmskega sklada Republike Slovenije - javnega sklada v letih 2005-2010
/ Funding for Slovenian Film Fund - public fund (Filmski sklad Republike Slovenije, javni sklad)
between 2005 and 2010

years ago, I expressed my conviction that the performing arts require practice-based scholarships, subsidies without any obligatory effectiveness and productivity; it is clear that due to the demand for productivity, this field is becoming rapidly exhausted. We must ensure a system that gives creativity precedence over productivity.

Mojca Jan Zoran: Practice-based scholarships were evaluated according to the same system, same criteria, for all fields. In the field of performing arts, we did not award a single scholarship after considering the given criteria of the tender. This is why we already decided five years ago, along with the expert commission, in favour of a system that would support the artistic oeuvre in the framework of a four-year project tender. The artistic oeuvre is intended to support the artist and his or her work. As an advisor in the field, I most of all miss other possibilities for financing. Then it would be easier to support what is, in the opinion of the expert commission, truly exceptional.

Uroš Grilc: And I believe that you can carry this through.

Mojca Jan Zoran: How? By what tender?

Uroš Grilc: It depends on the priorities.

Mojca Jan Zoran: Until now, I have yet to discover legal possibilities which would enable this directly, and I am very active in the search for financing options.

Uroš Grilc: This is a question of vision and then of serious decision-making. The tenders are limited by a given amount of budgetary resources. Will decisions

ruthlessly follow the criteria of quality, or will they also be somewhat socially oriented? To finance fewer projects more generously, or to finance more projects more modestly? One of the solutions of this dilemma is concealed in one single word, which is very popular in cultural policy and is used in public tenders: the word “approximately”. Or “provisionally”. “Provisionally, this many projects will be supported.” But we know that as a rule, considerably more projects were supported than was determined in the tender frameworks. In evaluating its past work and while shaping its new tenders, every expert commission announces that it will be more selective. That this “provision” slowly increases. In truth, this is also a question of decision-makers, which is why we at the Municipality of Ljubljana have eliminated the word “provisional” from tenders. Professional staff and expert commissions have designated a certain realistic scope of financing programmes and projects according to the available funds. The task of expert commissions is but one: to find and justify the best programmes and projects. And allow me to add a general observation: from today’s viewpoint, and according to the current movement of budgetary resources, it seems that the system is all but closed to new artists, which is a sore point of both municipal and national cultural policy. Regardless of priority criteria, the cultural policy of today is, unfortunately, also very much pre-determined generationally. And this is certainly not good for creativity.

Melita Zajc: The commission for the audio-visual field has a very particular experience in this matter. First, we decided to be extremely selective. And then we were surprised by the number of applications. A year earlier, 70 tender applications had been lodged, the next year we were already at about 200. Fortunately, the scope of the funds enabled a greater number of co-financed projects; in this way, we gained the possibility of putting into practice the principle of supporting younger, less established artists. Due to ever more accessible technology, our field is the most lively, perhaps more than all the other fields. Through these tenders, artists obtained primary funds for creative production. Then we analysed what happened with the increased number of funded producers and with the works they completed in this period. It turned out that our assumption about strict selection, which could have assured for some artists something at least approximating a decent living – you know, in the style of the so-called creative industries – was unrealistic in the Slovenian space. Despite the global market, the Internet, we remain limited by our language and our culture. On the other hand, there

was a marked increase in the democratisation of Slovenian society and the scope of artists. Funds we had allocated went toward co-financing a documentary film about Elena Pečarič, which I presented at a conference in New York, and the film has this year been selected for their festival. This is an excellent film! Through this film, Slovenia has celebrated itself as a country of equal opportunities, a place not only where films about disabled people are filmed, but where disabled people themselves have the opportunity to make a film. And the public in general is not well enough informed about Martina Todorovič, who attended the Luksuz workshops in Krško – they were partially financed from the budget of audio-visual production – one of the most successful young artists in the field of short experimental documentary film. Her works are shown at the ICA in London, in New York, UNESCO has classed her works within a large collection that spans galleries across the entire world. We also supported a special genre in the web series *Prepisane* [Copied]; its director, Klemen Dvornik, is now a lecturer at the Academy of Theatre, Radio, Film and Television. Our decision to support less well-established and young artists turns out to have paid off; it was the right decision. The more democratic the society, the more opportunities there are for artists. We enabled artists to show what they can do, and in its own way, this now enriches everything that is produced. It is somehow necessary to sense and capture the developing cycle of the field that we follow; I think that this is what my colleague Rok wanted to say. Every so often, it would be necessary to support the majority and give beginners the chance to make their entrance. Think of Denmark. Despite the fact that it is hardly much bigger than Slovenia, it boasts world-renowned film production; it all began with similar initiatives to that which we witness here today. When Lars von Trier won in Cannes, rumours began to circulate that since the film was in English, the Danish film fund had not contributed a single euro. They reflected on this and abolished commissions for the field of first films, establishing a mechanism where everyone who fulfilled certain criteria could receive money. And we would need something similar today, especially since we see the amount of so-called participatory culture, how many works come into being among so-called amateurs... Uroš favours innovation, and here it would be worth paying more attention to establishing mechanisms that would deliberately support it. But the dominant feeling is, as Uroš has said, let us support fewer projects in a way that would make them more ambitious.

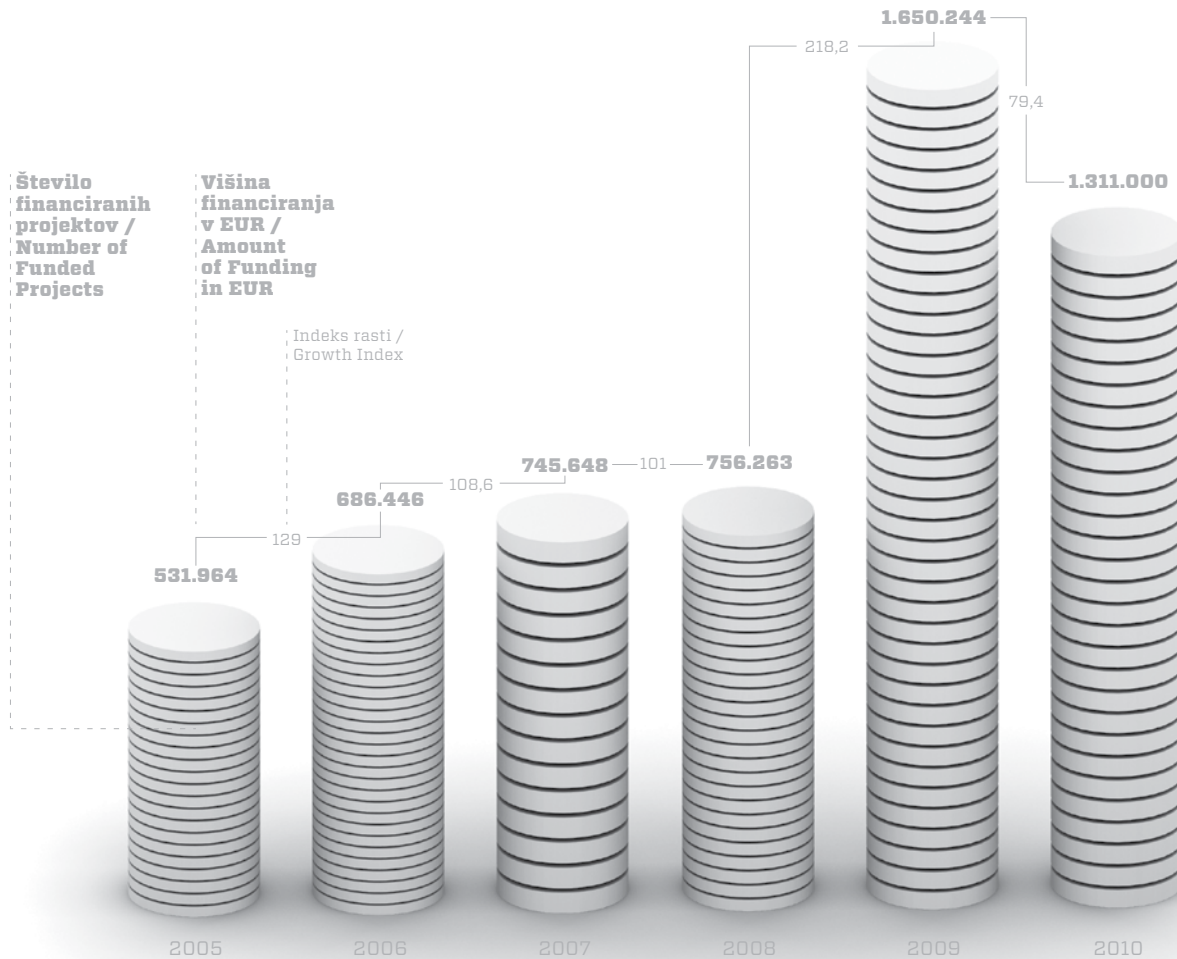
Uroš Grilc: In Vienna, there exists a open fund where young artists can compete for their first project by bypassing demanding bureaucratic procedures, and receive up to 500 euros.

Mojca Jan Zoran: Last year, the Ministry of Culture published its first tender for first projects. It resulted in a work that was selected for the competition round of the Week of Slovenian Drama. Unfortunately, we do not currently have enough resources for an open fund, but it is a sensible solution for such projects.

Rok Vevar: I want to reply to the aforementioned closed doors of the cultural space. It is true. Our system closes doors to new generations. Openness cannot be truly guaranteed only by cultural policy, it also has to be guaranteed by public institutes and non-governmental organisations. In this sense, I have noticed a lack of strategic or tactical thinking on the part of producers or artistic leaders in our space. We have an awful lot of production that focuses on organisational tasks, which is highly problematic. Non-governmental organisations working under four-year contracts and public institutes should also open up the space to younger artists. In theatre institutions, young directors are practically forced to work in the same way as those with thirty years' experience. The working environment in no way adjusts to the fact that someone is a debutant in some organism of production, where work has been distributed in similar ways for the past several decades. Non-governmental organisations that try to think tactically or strategically, and work with young artists, are becoming ever more depleted. But the problem is also the (non-)reactivity of the system to new formats: interdisciplinary, transdisciplinary or even adisciplinary practices, which not every commission is capable of recognising as worthwhile.

Melita Zajc: This was also my experience in the commission for allocating scholarships, which was made up of members from various fields. The system was – probably unintentionally – poorly set up, so that it did not allow us to finance applicants who could not be classed into any specific creative field. Practically all members of the commission stepped away from these individuals; even though we were dealing with talented candidates, artists, they were first of all seen as those who might “eat into” the scholarship for somebody else who is more easily recognised as a musician or a dancer. The system itself thus generated the establishment of unproductive relations of power: those who had the power to support their field with certain incentives were not prepared to share it...

Število avdiovizualnih projektov, ki jih je financiralo Ministrstvo za kulturo, in višina sofinanciranja v letih 2005-2010 / Number of audio-visual projects funded by the Ministry of Culture and co-funding amount between 2005 and 2010



Rok Vevar: In my experience, there are commissions which are strictly administrative and those which see the bigger picture in an individual field, which try to think strategically, to have self-initiative. Despite the 170 projects we had on the table, our commission for performative art took the time to reflect on certain professional dilemmas. We discussed them; in this way, I also learned something as a member of a commission... You spend twenty minutes or half an hour of your session solving professional issues, which will later contribute to clearer decisions.

You evaluate the applications and programmes of both non-governmental organisations and public institutions. The state and city councils founded the latter and are legally obliged to finance them. The laws and procedures governing their work are broader, produc-

tion has a larger scope... During Majda Širca's mandate, there emerged a recommendation for reforms that would change the working of public institutions. What is your opinion?

Rok Vevar: The departing government announced reforms of the public sector that would also include the field of culture, and, in truth, this is a pre-condition for optimising resources. But because I do not know the public sector as well as I do the third sector, I think that reserves in the public sector field are concealed in different means of employment.

Barbara Koželj Podlogar: In managing this field - which is necessary, but unfortunately many opportunities have been missed in the past years - everybody comes into conflict with the unions, which are not easy

to address. In managing this field, we touch upon a complex set of legislation and questions that are linked with other ministries. Above all, I think it is important that any dialogue engages with analyses, long-term effects and comparative systems.

Melita Zajc: An unfortunate consequence of this acute problem is precarious labour. We should not wish for that. I understand that it is important to seek solutions from the point of view of spending public funds, but I know from experience that that would deplete us all. Do you know how fatally the film sector was depleted at the time of Slovenia's independence, when Viba Film was abolished and key people who ensured the quality of production were left without regular employment? I also had the opportunity to observe this at RTV [national television station], all the things that can trigger the dismissal of a permanent contract or retirement; but no one learned the skills they had known... I think that it would be good to see different solutions; some are already well known in the international field of media and film. The golden years of Hollywood were based on the fact that producers also owned cinemas. Our public television station creates its programme and distributes it. Its reforms should be channelled in the direction that England already introduced in the 50s: television has at its disposal a given infrastructure, which must also be accessible to outside talent. The cable television stations in the U.S. are a good model; they cannot obtain their license unless they give up their space and production infrastructure for several hours a day to those without their own equipment. This would also mean halting the dismissal of people who know how to work well: part of the programme simply halts at independent producers. Perhaps it would make sense to also strategically introduce such a system into other large institutions, public bodies. High quality independent artists could work on new projects with orchestras of, for example, the National Theatre in Ljubljana, the Ljubljana City Theatre or the Maribor Opera. This is why I am in favour of looking for solutions that would enable us to maintain a system of public institutions in regular employment. Nobody profits when this is taken away, when regular shifts and employment are whittled away. We make too little use of the creativity in public institutions.

Rok Vevar: I could not agree more with this suggestion. Those who are busy, who work well, do not represent any problems. But we do know that there are also those who are employed for an indefinite time, but due

to other reasons work much less or not at all. In what way this human resource could be made available to the non-governmental sector is one of the possible questions that demand thorough reflection.

Uroš Grilc: The question of the public sector really is a demanding one, and it oversteps the framework of our discussion. At the Municipality of Ljubljana, we systematically and concretely handled the question of cooperation between the NGO and the public sector. In the framework of the commission for collaboration with non-governmental organisation, we are in discussion with the directors of our public institutions: we began with the performing arts, continued with visual arts, then we tackled the field of music. In the end, we realised that there is in fact considerably more collaboration on this point than we had imagined; even more: public institutions tend to seek such collaboration through open calls. Kino Šiška and the Vžigalica Gallery in MGML are two solid, if not unique examples. Now I will deliberately be a little biased; it appears that public institutions seek many more paths to non-governmental organisations and individuals than the reverse. Which does not mean that there are no problems; on the contrary, the city's public institutions are required to justify this cooperation in their mid-term strategic documents. The problem of employment is terribly complicated, and yet, Rok, you've opened up the question of ensembles - if we add up the number of artists employed in public institutions, we see that there are very few among them who truly do not work. Which is why I think today's most crucial question is the following: Do those directors who are jointly responsible for the current state of the public sector, and who also offered indefinite employment contracts in positions where this was not necessary, do they do anything differently today?

Data source

Analysis of the conditions in the field of culture with proposed objectives for the National Programme for Culture 2012-2015, March 2011

DROBLJENJE CELOVITOSTI TELESA V PERFORMATIVNIH UMETNIŠKIH PRAKSAH

MAJA MURNIK

Kartezijanska paradigma mehanskega, neživega telesa je bila v zadnjih sto letih preizpraševana skozi nekatere umetniške prakse, ki so reflektirale celovitost, neproblematičnost in objektivnost telesa ter vzpostavljale dvom v njegovo prikrito samoumevnost. Lahko bi rekli, da je bila v zadnjih sto letih integriteta telesa v umetnosti ogrožana na različne načine, v zadnjih dvajsetih letih pa s pomočjo sodobnih tehnologij celo razrušena; celovitost telesa se je dokončno razpočila in telo v umetnosti se je bodisi razdrobilo bodisi razpršilo v prostor, v nove oblike telesnosti. Okrog leta 1900 se je zamrznjeni koncept objektivnega telesa, ki je bil v evropski filozofski misli prisoten že z Descartesovimi razmisleki o mehanskem, neživem telesu, zagotovo pa je pričel dominirati z uveljavitvijo kartezijanstva v drugi polovici sedemnajstega stoletja,¹ začel odpirati v smeri živega telesa. To odpiranje je v filozofiji opravila zlasti fenomenologija, ki je prva razvila dosledno kritiko kartezijanskega modela objektivnega telesa in ponudila alternativne modele mišljenja telesa. Ob istem času je bilo do neke mere podobne premike in odpiranja mogoče zaznati tudi v nekaterih umetniških praksah. V nadaljevanju si oglejmo tri ključne premike, ki zaznamujejo razpiranje zaključenosti in objektivnosti telesa v polju umetnosti. Prepoznali jih bomo v obdobju zadnjih sto let, in sicer v nekaterih radikalnejših umetniških praksah: najprej v umetniških zgodovinskih avantgardah in spremljajočih pojavih, nato v body artu konec šestdesetih in v začetku sedemdesetih let ter nazadnje v sodobnih umetniških praksah, ki ne raziskujejo več zgolj živega telesa samega po sebi, temveč v svoje delo aktivno vključujejo postopke, metode in spoznanja zna-

¹ V zvezi s širjenjem kartezijanstva v evropskem prostoru prim. Paolo Rossi, *Rojstvo moderne znanosti v Evropi*, Ljubljana: Založba /°cf., 2004, str. 155.

nosti, zlasti tiste, vezane na tehnološki razvoj.

Do enega prvih tovrstnih premikov v smeri razpiranja zaključenosti in objektivnosti telesa je v polju umetnosti prišlo na začetku stoletja, predvsem v okviru umetniških zgodovinskih avantgard. Zgodovinske avantgarde v prvi tretjini dvajsetega stoletja in nekateri spremljevalni pojavi so prinesli določena odpiranja samega umetniškega dela, ki so imela izreden pomen kasneje, od neoavantgard dalje. Bistvenega pomena pri tem je bilo, da so zgodovinske avantgarde in spremljajoči pojavi začeli segati onkraj reprezentacije in zabrisovati meje med umetnostjo in življenjem. Kritika reprezentacije v umetnosti, povezana z iskanjem novih možnosti, pa je dejansko prihajala iz dveh različnih smeri – tako iz območja gledališča kot iz območja vizualnih umetnosti.

Kritiko reprezentacije v območju gledališča predstavlja zahteva po avtonomnem gledališču, po t. i. »osvobojenem gledališču«, kot ga je imenoval ruski režiser Aleksander J. Tairov, eden njegovih akterjev.² Ena glavnih programskih zahtev avtonomnega (režiserskega) gledališča je bila namreč deliterarizacija gledališča, ki so jo zahtevali različni režiserji in teoretiki (Appia, Craig, Tairov idr.): namesto do tedaj daleč dominantne dramske besede v gledališču³ so zahtevali njeno izenačitev s krettnjo, glasbo ali lučjo, pri čemer je omenjena kritika dominacije teksta v gledališču potekala v prvi vrsti skozi njihove programske spise in nekoliko manj dosledno skozi njihovo prakso. Zahteva po avtonomnem gledališču je med letoma 1900 in 1930 odmevala pri skorajda vseh predstavnikih avantgard, tako pri futuristih, konstruktivistih, dadaistih, nadrealistih, kot v okviru Bauhauasa, pri Mejerholdu, Tairovu in Artaudu.⁴ V svoji vplivni knjigi *Performance Art. From Futurism to the Present* avtorica RoseLee Goldberg vidi začetke performansa (angl. performance art) v futurističnih literarnih večerih (t. i. *serate*), uprizoritvah dramskih skečev (t. i. futuristične *sinteze*) in v akcijah dadaistov.⁵ Omenjene prakse so eksplicitno zavrnilo takrat prevladujoči poudarek drame in gledališča na linearni naraciji, naturalistični karakterizaciji in na naturalizmu nasploh. Performer, ki na prizorišču pogosto nastopa sam, poudarja torej

2 V svoji programski knjigi *Režiserjevi zapiski* (1921; v nemščini: *Osvobojeno gledališče* (*Das entfesselte Theater. Aufzeichnungen eines Regisseurs*)) je Tairov zapisal: »Gledališče ni organsko povezano z literaturo; reproducirati dramatikovo delo ni njegova naloga«. In še: gledališče ne sme biti »služabnik literature, gramofonska plošča, ki ponavlja avtorjeve ideje« (Lado Kralj, *Teorija drame*, Ljubljana: Državna založba Slovenije (Literarni leksikon, zv. 44), 1998, str. 32).

3 Lado Kralj to imenuje »gospodstvo teksta«. Prim. isto, str. 30–33.

4 Prim. Erika Fischer-Lichte, *History of European Drama and Theatre*, London, New York: Routledge, 2002, str. 284.

5 RoseLee Goldberg, *Performance Art. From Futurism to the Present*, London: Thames & Hudson, 2006.

svojo fizično prisotnost; ne reprezentira več nekoga drugega, kot sicer velja po konvenciji tradicionalnega reprezentacijskega gledališča, ki je svoj vrhunec doseglo z naturalizmom v drugi polovici dvajsetega stoletja. Naturalističnemu gledališču je šlo za to, da bi čim bolj vestno preneslo zunanjo resničnost na oder, da bi jo čim bolj fotografsko in verno reproduciralo,⁶ pri čemer si je pomagalo z »realno«, natančno izdelano sceno in s karakterji, izdelanimi v skladu s principi vzročno-posledične psihologije. Lahko bi rekli, da so ti karakterji zaradi principa kavzalnosti predstavljali umetniški korelat pozitivizmu, ki je tedaj kot filozofski in znanstveni nazor prevladoval v francoskem prostoru.

Na drugi strani je kritika reprezentacije v umetniških zgodovinskih avantgardah prihajala iz polja vizualnih umetnosti. Zgodovinske avantgarde so zavrnilo reprezentiranje nekoga/nečesa drugega. V tem smislu pomenijo prvi premik k vzpostavljanju temeljno drugačnega razumevanja umetnosti. Sicer (še) niso vzpostavile telesa kot medija umetnosti, kot se je to zgodilo s praksami body arta v šestdesetih letih, s kritiko reprezentacije pa so izvedle bistven premik in vzpostavile temeljno podlago za napad na objektivnost telesa in njegovo integriteto. Ta napad je bil v temelju naravnani proti buržoazni instituciji umetnosti.⁷ Bürger je tudi verjel, da so zgodovinske avantgarde poudarile postopek in s tem procesualnost, ne pa dela, saj umetnost ni nekaj zaključenega, nekaj, kar bi lahko prodali ali kupili.

Do pravega premika pa je, kot rečeno, prišlo šele s praksami body arta od šestdesetih let dalje. Tudi body art je tako kot avtonomno gledališče na začetku stoletja zavrnil sklenjeno psihologijo v dramskem tekstu in reprezentiranje nekoga/nečesa drugega.⁸ Če razumemo body art kot zvrst performansa,⁹ ga imamo pravzaprav

6 V prepričanju, da je to mogoče, je naturalistični tip gledališča veliko pozornosti posvečal natančni izdelavi scene – ta je bila polna detajlov, kar je v nekaterih primerih šlo celo tako daleč, da so se v zaodrju 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 »pravim«, »resničnim« osebi iz življenja. Takšno gledališče je podpiral t. i. tip italijanskega škatlastega odra z nevidno četrto steno, ki loči gledalce in dejanje na odru. 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 ruši gledališko iluzijo.

7 Peter Bürger, *Theory of the Avant-Garde*, Minneapolis: University of Minnesota Press, 2009.

8 Taka je bila npr. intenca Chrisa Burdena v performansu *Shoot* (1971). V intervjuju v zvezi z omenjenim performansom pravi: »Zdi se, da je gledališče slaba umetnost. Dobiti strel pa je nekaj resničnega /.../ tu ni nobenega elementa pretvare ali hlinjenja.« Burden je poudarjal tudi to, da so takšna dejanja bliže realnosti kot pa navidezni, zaigrani svet gledališča. Prim. Marvin Carlson, *Performance: a critical introduction*, London, New York: Routledge, 1998, str. 103.

9 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,

lahko za performans *par excellence*. Kar se v njem uprizarja, je namreč performer sam, material postane njegovo živo telo, ki je prav tu izrazito v fokusu in s tem vse, kar je vpisano vanj, na kar kaže, namiguje ali preprosto zgolj je. V body artu telesa 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, ustrezneje rečeno polje, prek katerega prečijo družbeno, politično, kulturno, in to v času, v procesu, torej odprto, nezaključeno, nedokončano.¹⁰

Kot piše Hans-Thies Lehmann, se v telesnem performansu »v ospredje premakne 'živost', provokativna prezenca človeka namesto utelešenja lika.«¹¹ Živost performerjevega telesa je tisto, kar body art eksplicitno postavlja v središče zanimanja in s tem je v nasprotju s tradicionalnim reprezentacijskim gledališčem, pri katerem igralec uteleša lik, mu posodi 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 samo središče. V body artu se ne uprizarja dokončano, v sebi zaključeno delo, temveč proces; v središču performansa je »proizvodnja prezence«.¹² 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.¹³

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 zmore ta povedati. V skladu z modernistično orientacijo so

umetniki v performansih iskali meje svojega telesa, preizkušali njegove zmožnosti in se navduševali nad samim materialnim telesom. Amelia Jones, ena najvidnejših raziskovalk body arta, je v praksah body arta od konca šestdesetih let dalje prepoznala »premetitev ali razsrediščenje kartezijskega subjekta modernizma«,¹⁴ ki so ga opravljale z »intersubjektivnim angažmajem«.¹⁵ 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 zanižanja telesa, subjektivitete, čutnosti in želje.«¹⁶ S svojo naravnostjo proti pojmovanju umetnika kot genija body art na površje spravlja nezadostnost telesa in njegovo nezmožnost, da bi se sestavilo v celoti.

Performansi body arta na svojih začetkih okrog leta 1970 niso le preizkušali meja novega medija in kritizirali visoki modernizem. Ena od pomembnih teženj body arta je bila ta, da je hotel seči k avtentičnemu, »resničnemu« življenju. To je bil obenem čas družbenega preloma. Upor in prepričevanje 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 drog. Politična vrenja, ki so se zavzemala za pravice različnih manjšin, so dajala vrednost individualnosti. Kot posebna vrednota se je tako pojavljalo iskanje resnice – individualne, samosvoje, tudi skozi telesno/seksualno osvoboditev in kulturo drog. Bodiartistično telo je bilo pogosto presečišče tega dogajanja. 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.

Vprašanje svobode konec šestdesetih let pa 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

pri katerih gre za poseg v/na telo, kot npr. pirsinge, tetovaže in poslikave na telesu.

10 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.

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

12 Isto, str. 163.

13 Isto, str. 162-164.

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

15 Jones, *Body art: uprizarjanje subjekta*, str. 19.

16 Isto, str. 101.

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 se končuje tudi umetnost, ki pripada moderni dobi in družbi.

Po poskusih s telesom in preizkušanjih njegovih meja v šestdesetih in sedemdesetih letih se je telo kasneje vedno bolj odpiralo in razpiralo. V zadnjih dvajsetih letih je skozi umetniške prakse pričelo prestopati meje enega, posamičnega telesa. Po eni strani se je telo pričelo drobiti in razgrajevati, zanimivi so postali njegovi deli, ki so jih pričele motriti umetniške prakse in si pri tem izčrpno pomagale s sodobnimi tehnologijami (npr. z biotehnologijo, nekaterimi metodami nevroznanosti itd.). Po drugi strani pa se telo širi in razpira; prestopa omejitve zgolj enega, posamičnega telesa, se širi v prostor (take so npr. prakse bioumetnosti, tehnoperformansa, nekaterih sodobnejših oblik body arta).¹⁷ Ustreznejše kot razmišljanje o telesu je postalo razmišljanje o telesnosti, utelešenosti, celo o merleau-pontyjevskega tkivu oz. mesu stvari (fr. chair), v katero je potopljeno telo. 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 (kot npr. Gina Pane v nekaterih politično orientiranih performansih v začetku sedemdesetih let), temveč je osmota površina; pomembnejša postane njegova zmožnost povezovanja, upravljanja in modificiranja. Vse bolj se izkazuje, da je telo nezadostno in nepopolno. Nepopolnost (obsoletnost) telesa je na primer izhodiščna točka Stelarcovih performansov. Avstralski umetnik 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. Telo je nepopolno tudi v tem, da ne more doseči lepote ideala, kar tematizirajo projekti francoske umetnice Orlan (npr. niz plastičnih operacij, ki se jim podvrže umetnica v projektu *Reinkarnacija Svete Orlan*, od 1990 dalje).

17 Eden takih primerov drobljenja in hkratnega širjenja telesa predstavljajo projekti Polone Tratnik. V zvezi z njimi 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.« Prim. Polona Tratnik, »(Bio)umetnost in manipuliranje z živim«, *Annales. Series historia et sociologia*, letn. 18, št. 1, 2008, str. 213.

Tudi tisti performerji, ki delno še tematizirajo »uprizarjanja jazov« (Jones, 2002), svoje delo zastavljajo v navezavi in prek sodobnih tehnologij – taki so npr. projekti Iveta Tabarja. Za svoj prvi performans *Intubacija* (1997) si je Tabar, čigar izobrazba ni akademsko umetniška,¹⁸ izbral enega od treh urgentnih postopkov (intubacija, vbrizganje adrenalina v srce, elektrostimulacija srca), ki jih medicinski reševalci uporabijo pri oživljanju oz. reanimaciji pacienta, in se priključil na umetna pljuča. Leta 1998 je izvedel performans *Fibrilacija*, v katerem je v žilo na roki vstavil kateter ter ga porinil skoraj do srca, do trenutka, ko to poskoči, utripne oz. zafibrilira. V teh in kasnejših projektih je Tabar uporabil postopke, znanja in orodja medicine.

Telo, kot ga uprizarjajo novejša umetniška praksa, je posredovano z dosežki znanosti, a obenem ohranja in celo še bolj poudarja svojo organskost in smrtnost. Zamrznjeni koncept telesa kot enega od objektov v zunanjem svetu, kot ga je uveljavilo kartezijanstvo, se v sodobnih umetniških praksah včasih še utrjuje, pogosto pa še bolj kot prej lomi in preizprašuje; obenem pa so v njih posebej izpostavljene in reflektirane možnosti povezav telesa s tehnologijami, njegovo širjenje navzven in prehajanje v nove, drugačne oblike telesnosti. Tkivo, ki se odpira navzven, nam tako vrača vprašanja o tem, kakšne spremembe doživlja subjekt v sodobni družbi, s tem pa tudi vprašanja, kje in ali sploh so možni izmiki in kakšne taktike pri tem zavzeti.

18 Tabar je medicinski tehnik, zaposlen je bil v izolski bolnišnici.

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FRAGMENTING THE INTEGRITY OF THE BODY THROUGH PERFORMATIVE ART PRACTICES

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In the last one hundred years, the Cartesian paradigm of the mechanical, non-living body has been called into question by certain artistic practices that have reflected on the non-problematised integrity and objectification of the body and cast doubt on its implicit self-evidence. We can say that over the past century, the integrity of the body in art has been endangered in numerous ways, while in the past twenty years, contemporary technology has even aided its collapse; the integrity of the body finally cracked open and the body in art became either fragmented or dispersed in space in new forms of corporeality. Around 1900, the frozen concept of the body-as-object, which had been present in European philosophy as far back as Descartes' reflections on the mechanical, non-living body, and which most certainly started to dominate with the acceptance of Cartesianism in the latter half of the seventeenth century,¹ began to open up in the direction of the lived body. In philosophy, this opening up was largely accomplished by phenomenology, which was the first stream to develop a consistent criticism of the Cartesian model of the body-as-object and offer alternative models for thinking the body. At the same time, a similar shift and openness was to some extent found in particular artistic practices. In the continuation of this text, we will examine three key shifts marking the undoing of the discreteness and objectness of the body in the domain of art. We will locate them in the period of the past century, in some of the more radical artistic practices: first in the historical avant-gardes and their attendant phenomena, then in the body art of the late Sixties and early Seventies, and finally in contemporary artistic practices that no longer investigate merely the lived body itself, but actively include the processes, methods, and ap-

¹ In connection with the spread of Cartesianism in Europe, see Paolo Rossi, *The Birth of Modern Science*, Oxford and Malden, MA: Wiley Blackwell, 2000, p. 153.

prehension of science, particularly the science linked with technological development.

One of the first such shifts in the direction of undoing the body's inherent discreteness and objectness in the domain of art came about in the beginning of the century, particularly in the avant-garde framework. The avant-gardes of the first third of the twentieth century, along with some of their accompanying phenomena, brought with them a certain opening up of the artwork itself, which attained extraordinary significance somewhat later with the emergence of the neo avant-garde. What was crucial was that the avant-gardes and their phenomena began to reach beyond representation and blur the lines between art and life. The criticism of representational art, linked with the search for new possibilities, emerged from two different directions - from the theatrical field and the field of visual arts.

The criticism of representation in theatre is articulated by the demand for autonomous or so-called "emancipated theatre", as it was termed by one of its agents, the Russian director Alexander Y. Tairov.² One of the principal, systemic demands of autonomous (directorial) theatre was the de-literarisation of theatre propagated by various directors and theorists (Appia, Craig, Tairov, etc.): instead of the dramatic text, which had until that point dominated the theatre,³ they demanded its equalisation with gesture, music, or light, where the afore-mentioned criticism of the text's dominant position became articulated largely through their writing, and somewhat less consistently through their own practice. Between 1900 and 1930, the demand for autonomous theatre resounded among practically all of the representatives of the avant-gardes, among the Futurists, Constructivists, Dadaists, and Surrealists, as well as in the framework of Bauhaus, among Meyerhold, Tairov, and Artaud.⁴ In her influential book *Performance Art: From Futurism to the Present*, RoseLee Goldberg pinpoints the beginnings of performance art in Futurist literary evenings (the so-called *seratas*), in the performances of short dramatic sketches (the so-called Futurist *synthetic theatre*), and in the actions of the Dadaists.⁵ These practices explicitly rejected the prevailing emphasis in drama and theatre on linear narration, naturalistic characterisa-

tion, and naturalism in general. The performer, who frequently performs alone, now emphasises her physical presence; she no longer represents somebody else, as is otherwise true of the conventions of the traditional representational theatre, which achieved its peak with the naturalism of the second half of the twentieth century. Naturalist theatre was concerned with transferring outside reality onto the stage with the greatest possible accuracy, in order to reproduce it as photographically and faithfully as it could manage,⁶ with the aid of "real", carefully constructed scenery and characters created according to the principles of cause-effect psychology. We could say that due to the principle of causality these characters presented an artistic correlation to positivism, which was then the prevailing philosophical and scientific view in the French arena.

From the other direction, the criticism of representation among historical avant-gardes stemmed also from the domain of visual art. The avant-gardes rejected representation of someone/something else. In this sense, they made the first move toward establishing a fundamentally different conception of art. While they did not (yet) establish the body as a medium of art, as did the body art practices in the 1960s, their criticism of representation effected a foundational shift and created the basis for an attack on the objectification and integrity of the body. This attack was fundamentally levelled against the bourgeois institution of art.⁷ Bürger also believed that the historical avant-gardes emphasised the process, and thus processuality, but not the work, since art is not something finite that can be bought or sold.

But the true shift, as we have said, only came about with the practices of body art from the 1960s onwards. Like autonomous theatre at the start of the century, body art rejected the closed-circuit psychology of the dramatic text and the representation of something/someone.⁸ If we understand

2 In his agenda-setting book *Notes of a Director* (1921; in German: *Das entfesselte Theater. Aufzeichnungen eines Regisseurs*), Tairov wrote: "The theatre does not depend organically on literature and [...] its mission does not consist simply of the transmission of the playwright's work." And more: theatre cannot be "a servant to literature, a gramophone record repeating the author's ideas" (Lado Kralj, *Teorija drame [Theory of Drama]*, Ljubljana: Državna založba Slovenije (Literarni leksikon, no. 44), 1998, p. 32).

3 Lado Kralj calls this "the dominion of the text". Cf. Kralj, *Teorija drame*, pp. 30-33.

4 Cf. Erika Fischer-Lichte, *History of European Drama and Theatre*, London, New York: Routledge, 2002, p. 284.

5 RoseLee Goldberg, *Performance Art: From Futurism to the Present*, London: Thames & Hudson, 2006.

6 In the belief that this was possible, naturalist theatre afforded considerable attention to the careful construction of scenery - this was filled with details, and in some cases went as far as inserting additional rooms into the off-stage area through which the actor "travelled" before stepping onto the stage, this "excerpt from ordinary life". The naturalist method of acting aimed to be as illusory as possible, the characters as similar as possible to "real", "genuine" characters from life. This type of theatre was supported by the so-called Italian box stage with an invisible fourth wall, which separates the spectators from the action on stage. The spectators as voyeurs observe the action on stage as if through a window, without being noticed, while the action carries on independently of the audience; the actors behave as if the audience weren't there. Of course, this type of theatre is only served by a particular type of drama, and not by all types of classical drama, since any sort of aside by the actor (*aparté*), prologue, or any other address to the audience collapses the theatrical illusion.

7 Peter Bürger, *Theory of the Avant-Garde*, Minneapolis: University of Minnesota Press, 2009.

8 Such was, for example, the intention of Chris Burden in his performance *Shoot* (1971). He comments on the performance in an interview: "It seems that bad art is theatre. Getting shot is for real /.../ there's no element of pretense or make-believe in it." Burden also emphasised that such actions are closer to reality than the illusory, staged world of theatre. Cf. Marvin Carlson, *Performance: A Critical Introduction*, London, New York: Routledge, 1998, p. 103.

body art as a genre of performance art,⁹ we can claim it as performance art *par excellence*. That is, what is staged is the performer herself, the living body becomes the material, the body that is here in explicit focus along with everything that is inscribed upon it, everything to which it points, hints at, or even simply is. In body art, bodies with their absolute presence are placed into the forefront and reveal the forgotten, silenced, overlooked moments – at first of the utterly individual, own body, and the subjectivity that is inescapably inscribed upon it, and then of the broader, social body; here the body is some sort of intersection without a central point, or rather, a field crossed by the social, the political, and the cultural, temporally, as a process, that is to say open-endedly, inconclusively, incompletely.¹⁰

As Hans-Thies Lehmann writes: in performance body art, “liveness’ comes to the fore, highlighting the provocative presence of the human being rather than the embodiment of a figure.”¹¹ The liveness of the performer’s body is what body art explicitly places in the centre of attention and which places it in opposition to traditional representative theatre where the actor embodies a character, lends his body in order to express someone/something else.

With the liveness of the performer’s body, we also gain another moment, which is familiar to every type of theatre but to which traditional representational theatre expresses a very different attitude: processuality. Body art places this moment in the very forefront. In body art, what is staged is not the completed, finite work, but rather a process; in the centre of performance art lies “the production of presence”.¹² In this way, the process which lies between the stage and the audience is foregrounded. What is staged is no longer the object that the audience observes from a safe distance, hidden behind the invisible fourth wall of representational theatre; rather, performance art presents a process of communication between the performer and the audience; even more, as Lehmann claims, the performer’s success and value are measured according to this process – not by some “objective” criteria agreed upon in advance, but by successful communication with the audience.¹³

Body art as an autonomous genre only established itself in the late Sixties and early Seventies of the twentieth cen-

ture. In this period, the investigation of the medium itself, and the extent of what it could say, became the centre of attention. In line with a modernist bent, performance artists searched for the limits of their bodies, tested its capabilities and enthused over the material body itself. Amelia Jones, one of the most prominent researchers of body art, recognised in the practices of body art of the late Sixties “the dislocation or decentering of the Cartesian subject of modernism”¹⁴ carried out through “intersubjective engagement”.¹⁵ Body art practices thus employ multiple ways of deconstructing the self-sufficient, autonomous subject of high modernism and the stance that accompanies it, as defended by the American art critic Clement Greenberg: “In its mystified Kantianism, Greenberg’s tale of abstract expressionism as the triumphant climax of great European modernist painting takes its authority directly from his denial of the body, of subjectivity, of sensuality and desire.”¹⁶ With its stance against understanding the artist as a genius, body art highlights the imperfection of the body and its inability to compose itself in its entirety.

At the time of its emergence around 1970, the performances of body art didn’t only test the limits of a new medium and criticise high modernism. An important tendency of body art was its desire to reach the authentic, “real” life. This was, simultaneously, a time of social rupture. Rebellion and the questioning of social values thus also affected the field of body art; one of the most significant questions became emancipation, including the emancipation of the body. Experimentation and the search for new experience were in the air, and there existed an active culture of free love and drugs. Political movements defending the rights of various minorities afforded value to individuality. Thus, the search for truth appeared of particular value – the search for individual, unique truth, even through the means of physical/sexual emancipation and the drug culture. The body in body art was frequently the intersection of this action. A considerable proportion of body art performances (e.g. Chris Burden, Vito Acconci, Gina Pane) tested the limits of the body’s endurance, its durability, by pushing it to extremes and subjecting it to pain or considerable risk. The search for new experience was here an important factor.

The question of emancipation in the late Sixties brought with it also uncertainty and an unmooring from fixed foun-

9 This is, in fact, the dominant meaning of body art. However, some understand body art more broadly, not only through its performative, processual aspect, and include in this genre any type of art work that involves an intervention into the body, e.g. piercings, tattoos, and body painting.

10 This is how we can also understand the title of an important monograph on body art by Amelia Jones, called *Body Art: Performing the Subject* (1998).

11 Hans-Thies Lehmann, *Postdramatic Theatre*, Abingdon and New York: Routledge, 2006, p. 135.

12 *Ibid.*, p. 135.

13 *Ibid.*, pp. 136-137.

14 Miško Šuvaković holds a similar view when he writes that body art appeared as a critical alternative in cultures where high modernism, or moderate modernism with a dominant output of painting and sculpture, was particularly strong. Cf. Miško Šuvaković, *Paragrami tela/figure* [*Paragrams of the Body/Figure*], Beograd, Centar za novo pozorište i igru, 2001, p. 45.

15 Amelia Jones, *Body Art: Performing the Subject*, p. 18.

16 *Ibid.*, p. 74.

dations; in this sense, vulnerability became foregrounded, casting doubt on universal categories such as truth and the possibility of its attainment. The transition from the Sixties to the Seventies can thus also be understood as a break with modernity loyal to teleology, eschatology, absoluteness, and totality/totalitarianism, a break which also signals the end of art belonging to the modern era and society.

Following experiments with the body and the testing of its limits in the Sixties and Seventies, the body became ever more open and expanded. In the past twenty years, artistic practices have begun to cross the borders of the single, individual body. On the one hand, the body began to undergo fragmentation and deconstruction, what became interesting were its parts, which artistic practices began to examine with the considerable aid of contemporary technologies (e.g. biotechnology, some methods of neuroscience, etc.). On the other hand, the body has begun to expand and extend itself; it crosses the limits of a single, individual body, it spreads out into space (such as in the cases of bio-art, techno-performance, some more contemporary forms of body art, etc.).¹⁷ Reflections on the body became overshadowed by reflections on corporeality, embodiment, even on Merleau-Ponty's fabric or flesh of things (Fr. chair) in which the body is immersed. The identity of the body, which played an important role in early body art performances, is no longer the centre of attention, the skin is no longer the border of a more or less integral self with which that self touches the outside world, often painfully or with a considerable wound (such as, e.g., Gina Pane in some of her politically oriented performances of the early Seventies), but is merely the osmotic surface; what becomes more important is its ability to connect, manage, and modify. It is becoming ever more apparent that the body is inadequate and imperfect. Imperfection (obsolescence) of the body is, for example, the point of departure for Stelarc's performances. The Australian artist uses prostheses, medicinal systems (e.g. EMG), robotics, virtual reality systems, artificial intelligence, and the Internet, lately also tissue engineering, to investigate other, even involuntary interfaces of our bodies. The body is also imperfect in the sense that it cannot reach the beauty ideal, as the French artist Orlan addresses in her projects (e.g. the string of plastic surgeries that the artist has undergone in the project *The Rein-carnation of Saint Orlan* since 1990).

17 One example of this simultaneous fragmentation and expansion of bodies is represented in the work of Polona Tratnik. The artist writes: "Still-living elements are separated from the human body (donor) and transferred into an 'exterior' environment, where they live on as part of newly created, artificially formed organisms and where their phenomenality is emphasised. In this way, a new perspective on the human body is achieved, one which enables the viewer to observe it from an outside position, as other." Cf. Polona Tratnik, "(Bio)umetnost in manipularanje z živim" ["(Bio)art and the Manipulation of the Living"], *Annales. Series historia et sociologia*, vol. 18, no. 1, 2008, p. 213.

Even those performers who still partially thematise "performing the subject" (Jones, 1989) position their work at the link with and through contemporary technologies – such is the case with the projects of Ive Tabar. For his first performance *Intubation* (1997), Tabar, who is not an academically trained artist,¹⁸ selected one of three emergency procedures (intubation, injecting adrenalin into the heart, electrical stimulation of the heart) used by paramedics when resuscitating or re-animating the patient, and plugged himself into a ventilator. In 1998, he carried out the performance *Fibrillation*, in which he inserted a catheter into a vein in his arm almost as far up as the heart, until the moment when the heart jumped, pulsed, that is, fibrillated. In these and later projects, Tabar utilised the processes, knowledge, and tools of medicine.

The body as it is performed by new artistic practices is mediated by the achievements of science, but at the same time, maintains and even emphasises its mortality and organic nature. The frozen concept of the body as an object in the external world, as it was understood by Cartesianism, is occasionally still reinforced by contemporary artistic practices, but it is more frequently fractured and questioned. These practices simultaneously foreground and reflect the possibilities for connecting the body with technology, its outward expansion and transition into new, different forms of corporeality. Tissue which opens outwards thus returns to us with questions about the kinds of changes that are undergone by a subject in contemporary society, along with questions about where and if it may be possible to evade them and which tactics to put into play.

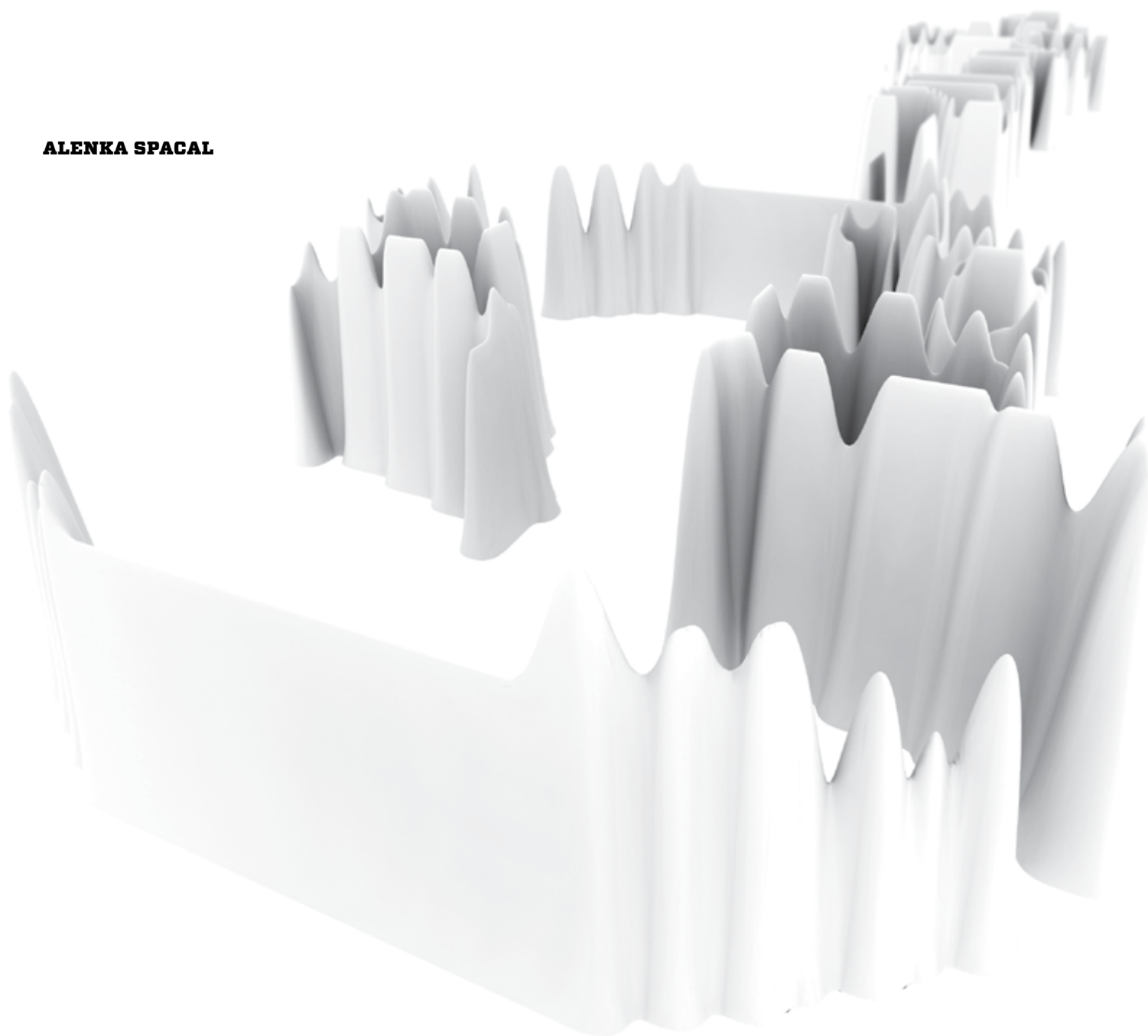
18 Tabar is a medical technician, he was working in a hospital in Izola, Slovenia.

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EMANCIPATORNI POTENCIAL VALIE EXPORT V AKCIJI S PRSMI NA DOTIK

ALENKA SPACAL



Vpričujočem besedilu nameravam obravnavati subjektno-objektno pozicijo prvih performativnih akcij avstrijske umetnice VALIE EXPORT¹ in raziskati njen morebitni emancipatorni potencial. Zanimalo me bo, če avtoričina ekshibicionistična drža ob razkritju posameznih delov ženskega telesa lahko nagovarja tudi gledalko. Gibljivi odnos umetnice med sabo subjektom in sabo objektom naj bi postavil vlogo ženske v umetniškem delu v popolnoma drugačen kontekst, kot je bil znan iz tradicije upodabljanja aktov, kjer je prevladovala binarna opozicija med ženskami kot pasivnimi modeli v vlogah seksualiziranih objektov in moškimi kot aktivnimi umetniki v vlogah subjektov. Tovrstna dihotomija, temeljno zasnovana na spolni razliki, je vse do druge polovice 20. stoletja narekovala prevladujoča razmerja med spoli in umetnostnimi vlogami. Enostranskemu upodabljanju ženskih figur, kakršno je prevladovalo v zahodni likovni umetnosti,² so se feministične avtorice zoperstavljale tako, da so v svojih umetniških delih ženske podobe iz pasivnih objektov pogleda preoblikovale v aktivne subjekte gledanja in ustvarjanja. Na avtoportretnih delih in v performansih so tako zasedale hkratne vloge subjektov in objektov.

V nadaljevanju bo predstavljeno, kako je VALIE EXPORT, ki sodi med začetnice performansa v svetovnem merilu in je znana predvsem po prvih seksualno izzivalnih akcionistično-feminističnih performansih,³ v dveh svojih zgodnjih delih obravnavala pozicijo ženske kot pasivnega objekta, ki se ga gleda, v razmerju do moškega kot aktivnega subjekta v vlogah umetnika in gledalca, ki gleda.⁴ Najprej si pogledjmo njeno akcijo *Trepljajoči in*

dotikajoči se kino (*Tapp- und Tastkino*, 1968) (sl. 2), ki se je odvijala na živahnih ulicah dunajskega nakupovalnega predela in v kateri si je akterka na telo pritrdila škatlo z odprtinami za glavo na vrhu in za roki ob strani ter z zastorom prek odprtega sprednjega dela. Zgornji del performerkinnega telesa je bil oblečen v kartonasto konstrukcijo, ki je skrivala prsi, od pasu navzdol pa je imela na sebi običajna oblačila. V poulični akciji je sodeloval tudi avtoričin tedanji partner Peter Weibel, ki je kot posrednik v vlogi nekakšnega »zvodnika« po megafonu vabil mimoidoče, da se skozi zastor škatle dotaknejo prsi ženske ob njem.

Namen poulične akcije naj bi bil predvsem spreobrnitev prevladujočega binarnega razmerja med aktivnim moškim subjektom in pasivnim ženskim objektom, kakršno je dotlej prevladovalo v vizualni umetnosti. Na tem mestu me bo zanimalo, koliko je avtorici klasično dihotomijo v umetniški praksi tudi zares uspelo preseči.

Po interpretaciji Barbare Hess je VALIE EXPORT s poulično akcijo spodkopala kinematografsko uporabo ženskega telesa, namenjenega heteroseksualnemu moškemu občinstvu. Voajersko kinematografsko situacijo je spremenila v »razširjeni kino«, tako da je podobe »ženskosti« v moško definiranim kinu nadomestila s svojim resničnim telesom. S tem je poglede tistih, ki so gledali njo, spreobrnila v objekte, v katere se je gledalo.⁵

Sama VALIE EXPORT je poudarila, da je bilo njeno oprsje s tem umaknjeno od družbenega spektakla, ki žensko objektivizira, zaradi česar njene prsi niso bile več last enega samega moškega, temveč si je prizadevala za svobodno razpoložljivost lastnega telesa. Pri determiniranju svoje neodvisne identitete naj bi tako naredila prvi korak od objekta k subjektu.⁶

Čeprav naj bi šlo po navedenih interpretacijah v akciji VALIE EXPORT za feministični poskus spreobrnitve objektivnih pozicij v subjektne, velja tovrstne namere vendarle podrobneje preprišati. Drzna akcija z ženskim telesom, ki primarno ni bilo več namenjeno moškemu pogledu tako kot na klasičnih podobah akta, temveč je namesto tega postalo vabljivo za dotike, vsekakor ponuja niz raznorodnih razumevanj. Če se zdi obravnavani ulični do-

1 Waltraud Hollinger je leta 1967 svoje ime spremenila v VALIE EXPORT kot različico popularne zaščitene znamke cigaret »Smart Export«. Ker ni hotela uporabljati ne očetovega ne moškega priimka, si je ime raje izbrala po cigaretah. Kot je dejala sama, pomeni »export« vedno in povsod. Tako lahko »izvažam« samo sebe. Ob tem je želela, da se njeno novo ime piše z velikimi črkami, s čimer dobi poleg manifestnega učinka tudi vrednost logotipa. Vse to je še posebej razvidno s črnobelega avtoportretne fotografije z naslovom *Smart Export, Avtoportret (Smart Export, Selbstportrait)* (1967-1970) (sl. 1), na kateri se je upodobila s cigareto v koticu ust in s škatlico cigaret SMART EXPORT, ki jo drži v roki v prvem planu fotografije. Na cigaretnem zavojčku je oblikovan njen portret s poudarjenim napisom »VALIE EXPORT«, ob katerem je z manjšimi črkami tudi zapisano: »Semper et ubique-immer und überall« (vedno in povsod). (Prim. Barbara Hess, »VALIE EXPORT«, v Uta Grosenick, *Women Artists in the 20th and 21st Century*, Hong Kong, Köln, London, Los Angeles, Madrid, Pariz in Tokio: Taschen, 2005, str. 76.)

2 Na enosmernem upodabljanje ženskega telesa v aktih evropskega oljnega slikarstva je prvi opozoril John Berger v delu *Načini gledanja (Ways of Seeing)*. (John Berger, *Načini gledanja*, Ljubljana: Zavod Emanat, 2008, str. 63.)

3 VALIE EXPORT se uvršča med pionirke performansa v Evropi. V času njenih prvih akcij ob koncu šestdesetih let 20. stoletja so tudi ameriške performerke šele začele s feministično performativno umetniško prakso.

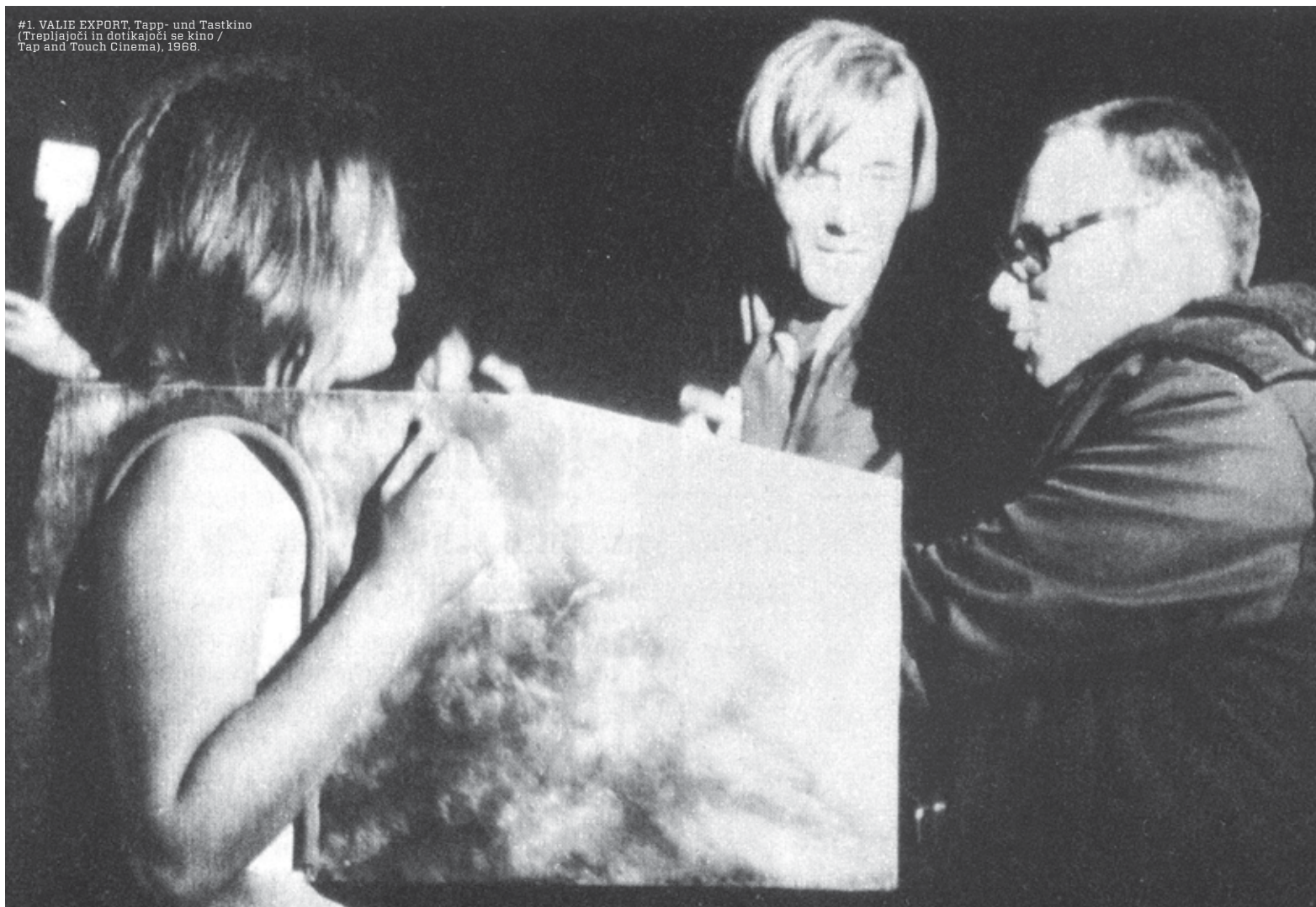
4 V klasičnem binarnem razmerju med spoloma so moški v umetnostnem svetu največkrat zasedali pozicijo gledajočih subjektov, ženske pa gledanih objektov. Gre za nasprotje med tistimi, ki gledajo, delujejo, ustvarjajo, nadzorujejo ali posedujejo, ter tistimi, ki se kažejo, ki so gledane in ki se jih upodablja. Po takšni delitvi naj bi bili moški ustvarjalni in aktivni, ženske pa nedejavne, pasivne in popredmetene ali postavljene. John Berger je v izjavi o moških, ki delujejo, in ženskah, ki se kažejo, to opredelil takole: »moški *delujejo*, ženske *se kažejo*. Moški gledajo ženske. Ženske opazujejo same sebe, kako jih gledajo. To ne določa zgolj večine odnosov med moškimi in ženskami, ampak tudi odnos žensk do samih

sebe. Opazovalec ženske v njej je moškega spola: opazovana je ženskega spola. Tako samo sebe spremeni v objekt - in še posebno v objekt pogleda: podoba.« (John Berger, *Načini gledanja*, Ljubljana: Zavod Emanat, 2008, str. 63.)

5 Barbara Hess, »VALIE EXPORT«, v Uta Grosenick, *Women Artists in the 20th and 21st Century*, Hong Kong, Köln, London, Los Angeles, Madrid, Pariz in Tokio: Taschen, 2005, str. 76.

6 Helena Reckitt (ur.) in Peggy Phelan, *Art and Feminism*, London in New York: Phaidon Press Limited, 2001, str. 64.

#1. VALIE EXPORT, Tapp- und Tastkino
(Trepļājoci in dotikājoci se kino /
Tap and Touch Cinema), 1968.



godek na prvi pogled nadvse emancipatoren in za konec šestdesetih let tudi inovativno izzivalen, se ob tem vendarle zastavlja še nekaj vprašanj v zvezi s tem, v kolikšni meri je avtorici s takšno akcijo dejansko uspelo preseči objektivizirano pozicijo ženskega telesa in na kakšen način se je lahko zoperstavila moškemu voajerskemu pogledu? Kljub temu, da je s svojim delom očitno nameravala nasprotovati uveljavljenemu pojmovanju ženske kot objekta moškega pogleda in temu nasproti žensko vzpostaviti kot subjekt gledanja, se ob tem lahko vprašamo, koliko ji je pravzaprav uspelo preseči binarizem med žensko kot tiho podobo in moškim kot aktivnim nosilcem pogleda, glasu in dotika. Pri tem ne gre zanemariti dejstva, da avtorica svoje akcije ni izvedla sama, temveč v sodelovanju s Petrom Weiblom. Po cesti ni hodila sama, niti ni sama s svojim telesom in glasom vabila drugih k svojim prsim. V vlogi »zvodniškega« posrednika med akterkinim telesom in naključnimi gledalci oziroma dotikovalci se je vendarle nahajal moški. On je bil tisti, ki je

kot subjekt v rokah držal megafon, prek katerega je s svojim glasom po ulici vabil mimoidoče, predvsem moške, da se dotaknejo skrivnih delov telesa ženske poleg njega. Če bi avtorica performans izvedla sama, bi lahko zavzela performativno pozicijo hkratnega subjekta in objekta, tako pa je subjektno vlogo v večji meri prepustila partnerju ob sebi in se pri tem sama pojavila v poudarjeno objektivni drži. Ob tem se nehote zastavlja vprašanje, če je spremljevalčeva posredniška vloga v takšnem kontekstu kakorkoli pripomogla k subverzivnemu učinku akcije ob dejstvu, da je bila ob moškem z megafonom v roki, ki je zastopal pozicijo glasu in moči, v vlogo objekta na stran telesa še vedno umeščena ženska. Kljub temu, da je bila VALIE EXPORT sama avtorica projekta in njen partner le spremljevalni pomočnik, so vloge in razmerja moči v akciji vendarle delovale podobno kot razporeditve pozicij med umetnikom in modelom na klasični sliki z motivom akta. Ženska figura v primeru akcionistične performerke sicer ni več nastopala v vlogi seksualizira-

#2. VALIE EXPORT, Smart-Export, Avtoportret, 1967-1970, črno-bela fotografija / black&white photography, 176 x 127 cm.



no naslikanega objekta, namenjenega užitku heteroseksualnega moškega pogleda, temveč si je v skladu s performativno umetnostjo svojega časa prizadevala postati aktivni, premikajoči se objekt v hkratni vlogi subjekta. V takšnem kontekstu naj bi se na popolnoma nov način navezovala na moško željo. Ker je bila ona avtorica dela, ji je ob objektni vendarle pripadala tudi subjektna vloga. Toda na ravni umetniškega dela je občinstvu na ogled še vedno tiho ponujala predvsem lastno telo oziroma njegove posamezne raztelesene dele.

Čeprav se je v akciji kot protagonistka v vlogi subjekta iz gledanega objekta spremenila v objekt, ki se ga je dotikalo, je pri tem na nek način še vedno ostala predvsem na ravni objekta. Razlika med klasično naslikanimi pasiviziranimi ženskimi telesi in njenim hodečim telesom se najbolj razkriva ob dejstvu, da se je performerka v takšno vlogo namestila sama. Res je sicer, da je kot avtorica ob tem hkrati zavzela tudi pozicijo subjekta, saj je

istočasno sama gledala in nadzorovala, kaj se dogaja z njenim telesom. Kljub vsemu pa njena subjektna vloga pri tem ni mogla biti tako suverena, kot če bi poulično akcijo izvedla sama.

Ob interpretaciji tega dela težko prezremo, da je razmerje, razporejeno po spolu, ostalo umeščeno znotraj klasičnega heterobinarnega sistema, v katerem je kot aktivni subjekt nastopal moški, ki je drugim moškim ponujal žensko telo na pogled in dotik. Kljub performerkinim poskusom spreobrnitve klasičnih gledalskih vlog se ob tem vendarle zdi, da je poulična akcija VALIE EXPORT ostala strukturirana skozi »patriarhalno nezavedno,« česar si sposodim sintagmo feministične filmske teoretičarke Laure Mulvey. Če bi omenjeno delo interpretirali s pomočjo njene filmske teorije, sicer nastale nekaj let po dogodku *Trepljajoči in dotikajoči se kino*, bi se ob tem lahko vprašali, če si je umetnica s svojim nastopom res prizadevala rušiti voajerske in fetišistične užitke, ki lahko moškega gledalca spremljajo ob gledanju ženskega telesa. S škatlo, ki je predstavljala domiselni objekt umetniške akcije, je avtorica na ulici poskrbela za posebno ulično kinematografsko situacijo. Kartonasta konstrukcija, ki je po eni strani kljub zastoru ponujala dostop do akterkinega telesa, jo je po drugi strani z razpotegnjeno sprednjo stranjo hkrati tudi ščitila. Tistim, ki so se dotikali njenih prsi, je vendarle preprečevala, da bi lahko v celoti zaobsegli njeno telo in jo morda zares objeli. Tako so bile njene prsi v realnosti drugim na voljo le toliko, kolikor je dovoljevala sama protagonistka. Ker niso bile dostopne na intimen način, so lahko ostale odmaknjene na ravni fetišističnih objektov. Moške fantazije so bile pri tem še vedno zvedene na fragmentirane dele telesa, ki so se skrivali za zastorom škatle. Avtorica svojih prsi drugim sicer ni vidno razkrila, temveč jih je namesto na ogled ponudila na dotik. Tako je vidno doživetje gledalcev zamenjala z njihovim tipnim občutjem. Voajer je bil užitek v gledanju prisiljen nadomestiti z užitkom v dotikanju. Njegova gledalska pozicija, preusmerjena v vlogo dotikovalca, je pri tem še vedno ostala aktivna. Klasični vlogi med aktivnim moškim in pasivno žensko sta tako še dalje ostali razporejeni po spolu.

Ob tem se zastavlja vprašanje, če je pri ženski kot modelu oziroma objektu umetniškega dela v njeni ekshibicionistični drži vendarle lahko opazna tudi določena mera aktivnosti. Zdi se, da je bila performerka, ki je bila med akcijo tiho in spremljana, lahko v svoji pasivni poziciji vsaj deloma aktivna prav zaradi ekshibicionistične drže. Na to je opozorila Laura Mulvey ob analizi filmskih primerov, ob katerih je izpostavila

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možno aktivnost ženske v njeni ekshibicionistični poziciji. Nasproti pojmu skopofilije kot užitku ali ugodju v gledanju je postavila ekshibicionizem oziroma »ugodje v biti gledan«. Ali kot je zapisala sama: »Obstajajo okoliščine, v katerih je gledanje samo vir užitka, kot je tudi v nasprotnem položaju ugodje biti gledan.«⁷ Ob tem velja izpostaviti njeno analizo medsebojnih odnosov gledanja, ki lahko predstavljajo vir užitka za obe strani, torej za tistega, ki gleda, in za tisto, ki je gledana. Gre za dvojico voajerizem – ekshibicionizem, ki lahko prinaša ugodje obema poloma. Če se na strani moškosti užitek v gledanju nahaja v konceptih voajerizma, fetišizma ali skopofilije, se na strani ženskosti užitek razkriva v poziciji ekshibicionizma, v razkazovanju oziroma v ugodju »biti gledana«. Njen poudarek na dihotomiji med ugodjem v gledanju in ugodjem v »biti gledan/a« kaže na to, da se užitek lahko vpisuje tudi na stran tistih, ki se kažejo. To so povečini ženske v ekshibicionističnih pozicijah. Skovanka Laure Mulvey »biti gledan/a« to povzema takole: »V svoji tradicionalni ekshibicionistični vlogi so ženske neprestano gledane in razkazovane, s svojim videzom kodirane tako, da imajo močan vizualni in erotični učinek, zato lahko rečemo, da konotirajo *biti-gledan-ost* [*to-be-looked-at-ness*]. Ženska, ki jo razkazujejo kot seksualni objekt, je leitmotiv ljubezenskega spektakla: od deklet z naslovnice do striptizet, od Ziegfelda do Busbyja Berkeleyja vsaka pritegne pogled in igra na moško željo ter jo označuje.«⁸

V akciji VALIE EXPORT ni bil več pomemben njen zu-

nanji videz, tako kot na primer pri gledani in razkazovani ženski figuri s filmskega platna, o kateri je pisala Laura Mulvey, temveč je ključno vlogo igralo to, kar je bilo pred pogledom sicer skrito, a je bilo za zastorom vendarle na voljo dotiku. Tudi če njeno oprsje ni bilo več namenjeno užitku moškega voajerskega pogleda, se je avtorica vendarle še vedno poigravala z moškimi fantazijami. Kljub temu da so nastopale v nekakšni metaforični gesti orožja, teh s svojimi prsmi ni rušila, temveč jih je na nek način celo spodbujala.

Tako kot je Laura Mulvey ob analizi hollywoodskega filma moškega označila za aktivnega v razvoju zgodbe, saj nadzoruje nastalo filmsko fantazijo in se pojavlja kot predstavnik moči ter nosilec pogleda, bi podobno lahko opisali tudi soakterja v performansu VALIE EXPORT, ki je z nagovarjanjem mimoidočih aktivno sodeloval v razvoju poulične akcije. Pozornost tistih, ki so hodili mimo, je usmerjal na telo ženske ob sebi oziroma na posamezne dele njenega telesa. S svojim glasom se je prek megafona postavil v pozicijo moči in s tem nadzora nad celotno situacijo. Kot aktivnemu subjektu v razvoju akcije bi mu po teoriji Laure Mulvey nasproti lahko postavili glavno protagonistko dogodka in jo označili za spektakel z močjo, ki je bolj navidezna kot realna. Njeno telo je bilo podobno razteleseno in fragmentirano kot telesa žensk na filmskem platnu, saj je s škatlo, ki je sicer onemogočala pogled, a obenem v svoji globini nudila dotik, na novo ustvarjala določene dele ženskega telesa kot poudarjene fetiše. Kot sem predhodno že pokazala, je bila sama akterka mnenja, da ob obravnavani akciji njene prsi niso bile več namenjene enemu samemu moškemu, temveč mnogim. Kljub temu se zdi, da je bila njena izpostavljena, a hkrati zakrita erotika, namenjena le njenemu spremlje-

7 Laura Mulvey, »Vizualno ugodje in pripovedni film«, v Ksenija H. Vidmar (ur.), *Ženski žanri: Spol in množično občinstvo v sodobni kulturi*, Zbornik besedil medijskih študijev in feministične teorije, Ljubljana: ISH – Fakulteta za podiplomski humanistični študij, 2001, str. 275.

8 Prav tam, str. 279.

valcu. On je v tem primeru zavzemal podobno vlogo kot moški lik v filmu, za katerega je Laura Mulvey poudarila, da je prikazan povsem drugače kot ženska, saj ne more prenašati bremena seksualne objektivacije.⁹ Tudi Peter Weibel v akcionističnem dogodku na dunajskih ulicah ni bil umeščen v pozicijo objekta na tak način kot ženska ob njem, katere prsi, sicer skrite za škatlo, so bile na voljo realnim dotikom in hkratnim fetišističnim imaginarijem heteroseksualnih moških.

Zato bi predstavo ženske v akciji *Trepljajoči in dotikajoči* se kino z besedami Laure Mulvey lahko označila za ključno točko sistema patriarhalne kulture, v kateri se ženska nahaja kot označevalec za moškega drugega. Ali kot je zapisala filmska teoretičarka: »Vezana je na simbolni red, v katerem lahko moški izživi svoje fantazije in obsesije skozi jezikovno obvladovanje, tako da jih vsiljuje tihi podobi ženske, ki pa je še vedno privezana na svoje mesto kot nosilka in ne ustvarjalka pomena.«¹⁰ Avtorica je žensko figuro opisala kot razkazovano podobo, ki se nahaja na strani pasivnega in predstavlja erotični objekt na strani telesnega. Temu nasproti je bil moški lik označen za nosilca pogleda, ki se kot predstavnik moči nahaja na strani aktivnega.¹¹ V besedilu Laure Mulvey se ves čas prepletata obe strani binarne, spolno zaznamovane opozicije med žensko kot ikono in moškim kot aktivnim junakom. Podobno bi lahko označili tudi dihotomno spolno razporeditev pozicij v performansu VALIE EXPORT, kjer je bil moški lik še vedno nosilec pogleda, glasu in dotika, ženska pa se je temu nasproti nahajala na strani telesa kot objekt moškega pogleda, pod nadzorom moškega glasu in na voljo moškemu dotiku.

Kljub nameri po spreobrnitvi spolno zaznamovanih binarnih razmerij ostaja emancipatorni potencial akcije *Trepljajoči in dotikajoči se kino* vendarle dvoumen. VALIE EXPORT je precej drugače zasnovala svoj naslednji performans z naslovom *Akcija s hlačami: Genitalna panika* (*Aktionhose: Genitalpanik*, 1969) (sl. 3), ki ga je izvedla sama in v katerem je ekshibicionistično razkrila lastno genitalno področje. V eni od Münchenskih kinodvoran, kjer so predvajali filme z eksplicitno seksualno vsebino, se je pred občinstvom prikazala oborožena z brzostrelko in oblečena v črno srajco ter kavbojke z izrezom na predelu okrog spolovila. Takšna je zakorakala med vrstami gledalcev, ki so v kinu pričakovali platno s pornografskimi podobami. Občinstvu je naznanila, da so njene genitalije resnične in da lahko z njimi nare-

dijo, karkoli želijo. Nato se je na način, ki nikakor ni bil erotičen, počasi premikala med vsako vrsto, tako da je bila obrnjena proti ljudem, pri čemer je puško držala usmerjeno v glave gledalcev v naslednji vrsti. Kot je dejala sama, jo je bilo zelo strah, saj ni vedela, kako bodo ljudje reagirali.¹² Občinstvo je tiho vstajalo in zapuščalo dvorano, saj je bilo, kot je zapisala Barbara Hess, fizično prestrašeno zaradi orožja in psihično zaradi realnega ženskega mednožja, ki se je pojavilo namesto pornografskih podob.¹³

V obeh performansih je VALIE EXPORT nastopila v izrazito ekshibicionističnih držah razkazovane ženske, ki se pojavlja v hkratnih vlogah objekta in subjekta, čeprav je bila v delu *Akcija s hlačami: Genitalna panika* njena pozicija neprimerljivo bolj subjektivna. Takšna ekshibicionistična poza je bila pogosto prisotna pri avtoricah, ki so svoja gola telesa razkrila pred pogledi drugih. S feminističnega vidika se po eni strani neredko poudarja, kako so umetnice s svojo goloto drzno izzivale patriarhalno naravnani moški pogled in se tako zoperstavljale voajerskemu gledalcu, ki je bil ob podobah akta vaje predvsem pogleda na razkrito goloto pasiviziranih in seksualiziranih ženskih teles.

Ob uporabi sintagme moški pogled velja poudariti, da gre pri tem za patriarhalni pogled heteroseksualnega moškega.¹⁴ Zaradi njegove hegemonije ga lahko označimo za normativni pogled, ki je bil večinoma pojmovan univerzalno in je kot takšen prevladoval znotraj splošnih umetniških praks ter skozi zgodovino umetnosti ostal neproblematičen vse do feminističnih kritik

12 Helena Reckitt (ur.) in Peggy Phelan, *Art and Feminism*, London in New York: Phaidon Press Limited, 2001, str. 97.

13 Barbara Hess, »VALIE EXPORT«, v Uta Grosenick, *Women Artists in the 20th and 21st Century*, Hong Kong, Köln, London, Los Angeles, Madrid, Pariz in Tokio: Taschen, 2005, str. 81.

14 Ob tem velja hkrati opozoriti na že kar paradigmatično rabo termina moški pogled, ki se vendarle ne nanaša na vse moške oziroma na kategorijo moškosti kot biološke entitete v univerzalnem smislu, temveč bolj na razumevanje koncepta tiste moškosti, ki v odnosu do koncepta ženskosti nastopa na seksistični način. Kljub prevladujočim načinom gledanja, vpetim v dominantne strukture spola, lahko tovrstno pojmovanje koncepta moškosti postane nekoliko problematično, če se moškost razume zgolj v kontekstu hegemonije moškosti. (Več o hegemoniji moškosti gl. v Roman Kuhar, *Mi, drugi: Oblikovanje in razkritje homoseksualne identitete*, Ljubljana: Založba ŠKUC, Lambda / 22, 2001, str. 205-208.) Moškost naj bi bila v tem smislu stereotipno pojmovana kot nekaj nespremenljivega in že v osnovi nasprotnega feministični perspektivi ter tako sama po sebi vezana na patriarhalno ideologijo. Konkretni moški so pri tem največkrat klišejsko razumljeni kot glavni protagonisti prevladujočega družbenega modela. Toda pogosto se niti ne problematizira, kaj naj bi takšna oznaka po spolu pomenila za dejanske moške oziroma za tiste posameznike, ki so tudi sami nasprotniki ali celo žrtve patriarhalne družbe. Na tovrstno problematiko opozarjajo predvsem teoretiki moških študij. Ob tako posplošenem obravnavanju kategorije moškosti se feministični teoriji lahko očita izguba prave mere kritične distance do lastne ideološke pozicije, zaradi česar se kot ideologija lahko znajde na drugi strani opozicije s patriarhalnostjo, kar posledično vodi v novo obliko hegemonije. Po drugi strani pa je ob tem vendarle treba imeti v vidu, da se je feministična kritika moškega pogleda navsezadnje vzpostavila prav zaradi neenakega načina obravnavanja ter upodabljanja žensk in moških v umetniških delih.

9 Prav tam, str. 280.

10 Prav tam, str. 272.

11 Prav tam, str. 280.

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v drugi polovici 20. stoletja. Pojem moškega pogleda vključuje predvsem fenomene moči, nadzora, oblasti in gospodovalnosti, ki se vsi nanašajo na določene vrste aktivnost, saj gre pri tem zlasti za delovanje v smislu gledanja in ustvarjanja. V koncept moškega pogleda se temeljno vpisuje tudi subjektiviteta. Tovrstna opredelitev moškega pogleda se vsekakor nahaja znotraj strukture spolnih binarizmov. Moškega pogleda namreč nika- kor ne moremo misliti samega po sebi, brez njegovega drugega pola, torej brez ženskega telesa, ki naj bi ga ta pogled gledal. Potemtakem ga lahko definiramo šele v dvojici z njegovim nasprotjem oziroma z objektom, ki ga ta pogled gleda ali opazuje.

Če se vrnem k tistim feminističnim avtoricam, ki so v svojih delih z razkritjem lastnega telesa poskušale nasprotovati moškemu pogledu, se pri tem zastavlja vprašanje, koliko so bile pri tem v svoji antiseksistični kritiki lahko uspešne, če so hkrati vendarle še vedno naslavljale predvsem moškega gledalca. So se heteroseksualno usmerjene umetnice s svojimi povsem ali napol golimi telesi sploh lahko zoperstavljale heteroseksistično naravnemu moškemu pogledu? Mu niso v končni instanci vsaj na neki nezavedni ravni vendarle želele tudi ugajati? Kajti če se ekshibicionizem pojavlja v dvojici skupaj z voajerizmom kot svojim nasprotjem, potem vsaka ekshibicionistična drža na drugi strani že predpostavlja voajersko gledalsko pozicijo, na katero se lahko naslavlja. V tem smislu se zdi kritična drža zoper seksistični pogled precej dvoumna pri tistih umetnicah, ki so si kljub določeni meri subverzije ob lastnih razkritih telesih po drugi strani vendarle želele tudi priznanja pogleda drugega. Njihov ekshibicionizem se je nanašal na voajerizem moškega gledalca in ne

ženske gledalke. Ob dokumentarnih fotografijah poulične akcije VALIE EXPORT namreč ni videti, da bi bila avtorica povsem indiferentna na odzive mimoidočih moških. Prav nasprotno, njeni nasmeški, ki jih je namenjala naključnim gledalcem, razkrivajo, da jih je s svojo koketnostjo poskušala privabiti k sebi. Navsezadnje je bila njena akcija lahko v celoti izvedena šele z njihovo interaktivno pomočjo. Pri tem se zastavlja vprašanje, če je avtorica s tem, ko je v svojem akcionistično-feminističnem performansu klasični pogled na žensko telo spremenila v dotik, res lahko spreobrnila tudi klasično voajersko situacijo? Se je na ta način res uspela zoperstaviti seksističnemu prikazovanju pasiviziranih in objektiviziranih ženskih teles? Zdi se, da gre v tem primeru kljub kritiki prevladujočih odnosov in načinov gledanja hkrati tudi za podpiranje in potrjevanje podrejene pozicije ženske v heteroseksualnem razmerju z moškim. Moški še naprej zavzema privilegirano pozicijo moči in nadzora, ženska pa kljub subjektivni vlogi avtorice ostaja še naprej podrejena, s čimer se ohranja moška heteroseksualna hegemonija nad ženskim telesom.

Če so umetnice v drugi polovici 20. stoletja v svojih delih z zavzetjem aktivnih vlog ustvarjajočih subjektov zao- brnile vse uveljavljene vloge med umetniki in modeli ter subjekti in objekti, se ob tem zastavlja vprašanje, če so s svojimi deli kot subjekti hkrati lahko naslavljale tudi ženske kot gledalke in ne le gledalce. Se je obrat od pasivnosti k aktivnosti, kakršen se je med spolnimi vlogami uspešno zgodil pri kreativnih umetniških vlogah, hkrati lahko vzpostavil tudi med gledalskimi vlogami? Zdi se, da je velika večina feminističnih umetnic, ki so delovale predvsem na področju performansa, s svojimi deli še vedno naslavljala predvsem pogled gledalca. Čeprav je

šlo največkrat prav za kritiko seksističnega pogleda, je večina avtoric vendarle nagovarjala predvsem pogled drugega, ki je bil v primeru večine heteroseksualno naravnanih umetnic moški pogled.

Problematika feminističnih del tistih avtoric, ki se po eni strani zoperstavljajo heteroseksističnemu moškemu pogledu, po drugi strani pa si vseeno želijo predvsem pozornost moškega gledalca, ostaja še naprej umeščena znotraj klasičnega spolnega binarizma, po katerem se aktivne gledalske pozicije nahajajo na strani moškosti in razkazovane vloge na strani ženskosti. Ob tem se hkrati zastavlja vprašanje, kako lahko tovrstna dela nagovarjajo feministični pogled? S čim lahko po cesti hodeče žensko telo, ki mimoidočim moškim na dotik ponuja svoje prsi, nagovarja gledalko, ki bi ob umetniški akciji iskala predvsem zametke avtoričine suverene subjektne držbe? Videti je, kot da se morebitni emancipatorni potencial kljub navidezno humornemu podtonu pouličnega dogodka VALIE EXPORT sproti razblinja ob moči megafona v moških rokah, ki z okrepljenim moškim glasom vabi druge moške k akciji. Akterka pogledu ženske ne ponuja prav veliko niti v smislu identifikacije s subjektivno držbo niti v kontekstu voajerskega užitka, temveč namesto tega gledalko še vedno umešča v vlogo, znotraj katere lahko ob poistovetenju z žensko figuro sprejme le pasivno ali mazohistično gledalsko pozicijo¹⁵. Subjektiva identifikacija je tako še naprej namenjena le moškemu, ki se lahko poistoveti z aktivnostjo, močjo in nadzorom moškega subjekta. Prava spreobrnitev spolnih binarizmov in gledalskih pozicij se je lahko dogodila šele ob delih tistih feminističnih umetnic, ki so ob antipatriarhalni kritiki tudi ženskim gledalkam ponudile možnost umestitve v subjektivne gledalske pozicije. Uspeh učinkovite feministične akcije se očitno skriva v potencialu, ki ga določeno delo lahko ponudi predvsem pogledu gledalke. V kolikšni meri je to uspelo VALIE EXPORT s škatlo na prsni, ki jo je po ulici spremljal njen tedanji partner, pa je vprašanje, ki se v sodobni feministični teoriji nanaša na eno temeljnih dilem izpostavitve ženskega telesa na

področju performativnih umetniških praks. Že ob sporu med esencialistično in konstruktivistično naravnanimi feministkami¹⁶ se je izkazalo, da je telo predstavljalo ključni predmet nasprotovanj tudi ob delih umetnic, še posebej, če je bilo prikazano kot golo ali napol golo. Vprašanje spolne razlike med načini gledanja in upodabljanja ali uprizarjanja ženskega telesa ostaja vsekakor ena od nerazrešenih problematik feministične teorije in umetnosti. Razlikovanja med načini gledanja ženskih podob v vizualni umetnosti niso odvisna le od spola, temveč se nasprotovanja ob različnih možnostih izpostavljanja telesa pojavljajo tudi med samimi feministkami, zaradi česar ne moremo govoriti o enotnem feminističnem pogledu.

16 Več o sporu okrog izpostavitve ženskega telesa, ki se je oblikoval med esencialistično in konstruktivistično usmerjenimi feminističnimi teoretičarkami gl. v Alenka Spacal, »O ženskih likovnih umetnicah in njihovem spolu v kontekstu spolne razlike«, *Likovne besede*, 69-70, 2004, str. 30-31.

15 Več feminističnih teoretičark od Laure Mulvey do Linde Nochlin in Griselde Pollock je pisalo o poziciji gledalke, ki ima v patriarhalni kulturi ob spolnih politikah gledanja na voljo le dve možnosti. Zavzame lahko moško pozicijo in s tem postane posnemovalka ali pa sprejme položaj moško ustvarjene zapeljive pasivnosti in začne mazohistično uživati v ponižanju ženske. (Prim. Tamsin Wilton, »Lezbijke študirajo kulturo«, *Časopis za kritiko znanosti, domišljijo in novo antropologijo*, 185, 1997, str. 231; Griselda Pollock, »Modernost in območja ženskosti«, *Likovne besede*, Teoretska priloga: Feministična teorija umetnosti, izbrani teksti, 69-70, 2004, str. 33.) Odločitev za zgolj dve možni gledalski poziciji, pripisani ženski gledalki, je močno obsodila lezbična teoretičarka Tamsin Wilton, ki je bila mnenja, da takšna izbira zavrača lezbični pogled. S tovrstnim zavračanjem se po njenem potrjuje in reproducira heteroseksualna dinamika, ki je feministične teoretičarke, kakršni sta Mulvey in Nochlin, nočejo razveljaviti. (Tamsin Wilton, »Lezbijke študirajo kulturo«, *Časopis za kritiko znanosti, domišljijo in novo antropologijo*, 185, 1997, str. 231-232.)

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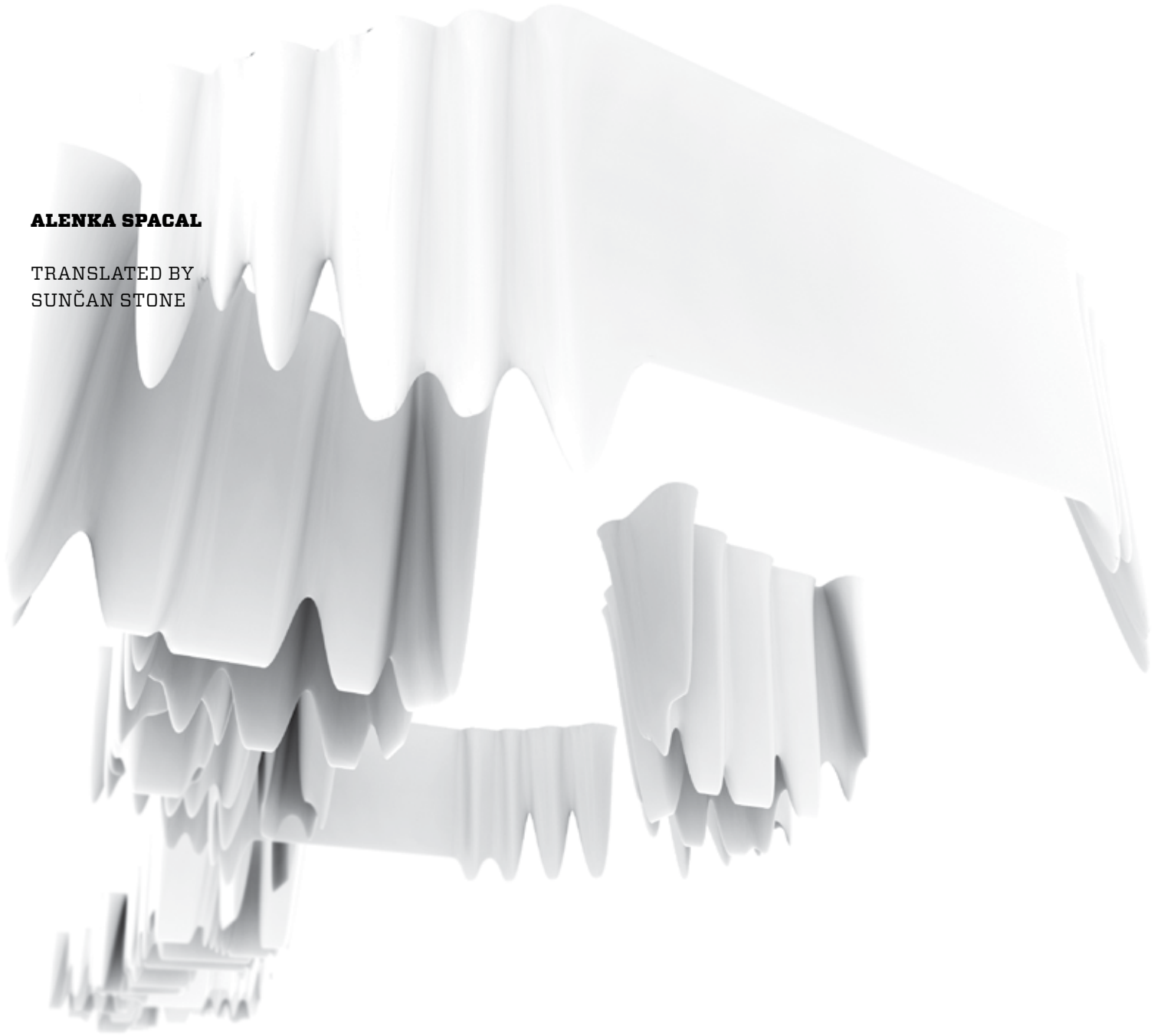
Vizualno gradivo

1. VALIE EXPORT, *Tapp- und Tastkino (Trepljajoči in dotikajoči se kino)*, 1968.
2. VALIE EXPORT, *Smart-Export, Avtoportret*, 1967-1970, črno-bela fotografija, 176 x 127 cm.
3. VALIE EXPORT, *Akcija s hlačami: Genitalna panika (Aktionhose: Genitalpanik)*, 1969.

VALIE EXPORT'S EMANCIPATION POTENTIAL IN HER PERFORMANCE IN WHICH SHE ALLOWS HER BREASTS TO BE TOUCHED

ALENKA SPACAL

TRANSLATED BY
SUNČAN STONE



In this text, I intend to discuss the subject-object relation in the first performances of the Austrian artist VALIE EXPORT¹ and to research her emancipation potential. I am interested in whether the authoress' exhibitionist posture can also address the female viewer by revealing individual parts of the female body. The changeable relation of the artist as a subject and an object should supposedly position the role of the woman in a work of art in a different context than that known in the tradition of nudes, where a binary opposition between women as passive models in the role of sexual objects and men as active artists in the role of subjects prevailed. This dichotomy, which was basically based on gender differences, was, up until the second half of the 20th century, dictated by the dominating relations between genders and art roles. Female authors countered the one-sided depiction of female figures prevalent in Western art² by changing the female images in their works from passive objects that were looked at into active subjects, observing and creating. In their self-portrait works and performances, they thus accepted the simultaneous roles of subjects and objects.

In the following, I will show how VALIE EXPORT, who is one of the world's pioneers of performance art, known especially for her first sexually provocative action-feminist performances,³ treated the position of the woman in two of her early works. In these works, she dealt with the woman as a passive and observed object and placed her in relation to the man as an active subject in the role of the artist and viewer.⁴ First of all, let's take a look at her

performance *Tapp- und Tastkino* (*Tap and Touch Cinema*) (1968) (Fig. 2), which took place on the lively streets of a Viennese shopping area. In this performance, she was wearing a box with holes for the head at the top and for the hands at the side and a curtain that was drawn across the open frontal part. The upper part of her body was dressed in a cardboard construction that hid the breasts, while from the waist downwards she wore everyday clothes. Her partner Peter Weibel joined her in the street performance. He played the role of a "pimp" who used a megaphone to invite passers-by to touch the breasts of the woman next to him, through the curtain on the box.

The intent of the performance lied in changing the dominant binary relation between the active male subject and the passive female object, as it existed in visual art up until then. At this point, I will try to discover to what extent the authoress managed to overcome this classic dichotomy in artistic practice.

According to Barbara Hess' interpretation, VALIE EXPORT and her street performance undermined the cinematic use of the female body intended for the heterosexual male audience. She transformed the voyeuristic cinematic experience in an "expanded cinema", by substituting the images of "femininity" in a male-defined cinema with her own, real body. With this, she changed the views of those who looked at her into objects that were looked at.⁵

VALIE EXPORT emphasised that, with this, her breasts were moved away from the social spectacle that objectifies the female body, for her breasts were no longer the property of a single man; instead, she attempted to make her body freely available. By determining her independent identity, she supposedly took her first step from being an object towards being the subject.⁶

Even though the stated interpretations indicate that the VALIE EXPORT performance was a feminist attempt to overturn the object status into that of a subject, this intent should be looked at a bit closer. The bold performance with the female body that is no longer primarily intended for the male view (as is the case with classic nudes), but has become an open invitation to be touched, offers a series of various understandings. If this street performance appears at first glance exceptionally eman-

1 Waltraud Hollinger changed her name to VALIE EXPORT in 1967. The new name was a version of the popular cigarette trademark "Smart Export". As she did not wish to use her father's or her husband's surname, she decided to pick the name of a cigarette brand. She stated that "export" means always and everywhere. Thus she can "export" herself. Here, she wanted her name to be written in capitals, with which it not only had the manifest effect but also functioned as a logo-type. All of this is especially visible in the black & white self-portrait photograph entitled *Smart Export, Self-portrait (Smart Export, Selbstportrait)* (1967-1970) (Fig. 1), in which she depicted herself with a cigarette in the corner of her mouth and holding a box of SMART EXPORT cigarettes in her hand in the foreground of the photograph. The cigarette box carries her portrait and the emphasised name "VALIE EXPORT", while in smaller letters one can read: "semper et ubique / immer und überall" (always and everywhere). (Cf. Barbara Hess, "VALIE EXPORT", in Uta Grosenick, *Women Artists in the 20th and 21st Century*, Hong Kong, Köln, London, Los Angeles, Madrid, Paris and Tokyo: Taschen, 2005, p. 76.)

2 The first to point out the one-sided depiction of the female body in European oil nudes was John Berger in his work *Ways of Seeing*. (John Berger, *Načini gledanja*, Ljubljana: Zavod Emanat, 2008, p. 63.)

3 VALIE EXPORT is one of the pioneers of performance in Europe. At the time of her first performances at the end of the 1960s, American female performers were only just starting with feminist performance art practice.

4 In the classical binary relation between the genders in art, men have most commonly held the position of the looking subjects, while women held the position of the objects that were looked at. This represents the contrast between those who look, operate, create, control or own and those who show themselves, are observed and depicted. According to this division, men are creative and active, while women are inactive, passive and objectified. In his statement about men who create and women who reveal themselves, John Berger stated: "men act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object - and most particularly an object of vision: a sight." (John Berger, *Načini gledanja*,

Ljubljana: Zavod Emanat, 2008, p. 63.)

5 Barbara Hess, "VALIE EXPORT", in Uta Grosenick, *Women Artists in the 20th and 21st Century*, Hong Kong, Köln, London, Los Angeles, Madrid, Paris and Tokyo: Taschen, 2005, p. 76.

6 Helena Reckitt (ed.) and Peggy Phelan, *Art and Feminism*, London and New York: Phaidon Press Limited, 2001, p. 64.

#3. VALIE EXPORT: Aktionhose: Genitalpanik
(Akcija s hlačami: Genitalna panika /
Action Pants: Genital Panic), 1969.



The bold performance with the female body that is no longer primarily intended for the male view (as is the case with classic nudes), but has become an open invitation to be touched, offers a series of various understandings. If this street performance appears at first glance exceptionally emancipatory and innovatively daring for the end of the 1960s, we still have to establish to what extent the authoress managed to overcome the objectivised position of the female body with this performance and in what way did she oppose the male voyeuristic view?

emancipatory and innovatively daring for the end of the 1960s, we still have to establish to what extent the authoress managed to overcome the objectivised position of the female body with this performance and in what way did she oppose the male voyeuristic view? Even though her work obviously tried to oppose the established understanding of the woman as the object of the male view and to establish the woman as a viewing subject, we have to ask ourselves to what extent she managed to overcome the binary system between the woman as a quiet image and the man as the active carrier of the view, voice and touch. Here, we should keep in mind that the authoress did not perform her performance on her own, but in cooperation with Peter Weibel. She did not walk along the streets on her own, nor was it her (with her own body and voice) who invited others to touch her breasts. A man was placed in the role of a “pimp”, a mediator between the performer’s body and the views or touches of the passers-by. He was the active subject with a megaphone in his hands, which he used to invite the passers-by, mainly men, to touch the hidden parts of the body of the woman next to him. If the authoress would have performed the performance on her own, she could have held the performative position of the subject and object simultaneously; but, as it was, she left the subject role to the partner next to her and with this merely emphasised her object role. Here, we unwillingly stumble across the question as to whether the mediation role of the one accompanying her could have in this context aided the subversive effect of the performance, taking into account the fact that a woman was placed in the role of the object alongside the man with a megaphone in his hand, a man who clearly represented the position of voice and power. Even though VALIE EXPORT was the authoress of the performance and her partner merely her

assistant, the roles and relations of power within the performance appeared similar to the division of positions between the artist and the model in a classical nude painting. In the example of the activist performer, the female figure no longer acted in the role of a sexually painted object offered for the pleasures of the heterosexual male glance, but was, in accordance with the performative art of her time, endeavouring to become an active, moving object while simultaneously accepting the role of the subject as well. In this context, she supposedly connected to the male desire in an entirely new way. As she was the authoress of the work, she had the subject’s role as well as that of the object. However, on the level of the work of art, she quietly offered her body, or its individual disembodied parts.

Even though she, as the protagonist in the role of a subject, changed from the viewed object into the touched object, she still remained on the level of the object. The difference between the classical painted passive female bodies and her walking body is most revealing in the fact that the performer had set her role on her own. As the authoress, she also adopted the position of the subject, for she, at the same time, viewed and controlled what was happening to her body. However, her role as subject would have been more independent if she had performed the street performance on her own.

When interpreting this work, it is hard to overlook that the relation (as regards gender) remained within the classical hetero-binary system, in which the man appeared as an active subject who was offering the female body to the gaze and touch of other men. Regardless of the performer’s attempts to overturn the classic viewing

The authoress did not visually reveal her breasts to others, for instead of placing them on display she offered them to the touch. This meant that she substituted the visual experience of the viewers with the sensation of touch. The voyeur was forced to substitute the pleasure of watching with the pleasure of touching. The viewer's position, which was transformed into the role of he who touches, remained active. The classic role between the active man and passive woman thus remained divided by gender.

roles, it seems that the VALIE EXPORT street performance remained structured through the "patriarchal subconscious", if I were to borrow the syntagm of the feminist film theoretician Laura Mulvey. If we were to interpret this work through Mulvey's film theory - which emerged a few years after the event *Tapp- und Tastkino (Tap and Touch Cinema)* - we could ask whether the artist truly wished to bring down the voyeuristic and fetishist pleasures that the male viewer could experience while watching a female body. With the box - which represented the inventive object of the artistic performance - the authoress ensured that a special cinematic situation was created on the streets. The cardboard construction that enabled access to the performer's body (regardless of the curtain) also protected her with the stretched out frontal part. It prevented those who touched her breasts from wrapping their hands around her body and truly embracing her. Thus, her breasts were accessible to others only to the extent she wanted them to be. As they could not be accessed in an intimate way, they remained outside the range of fetishist objects. The male fantasies were reduced to fragmented parts of the female body that were hidden behind the curtain. The authoress did not visually reveal her breasts to others, for instead of placing them on display she offered them to the touch. This meant that she substituted the visual experience of the viewers with the sensation of touch. The voyeur was forced to substitute the pleasure of watching with the pleasure of touching. The viewer's position, which was transformed into the role of he who touches, remained active. The classic role between the active man and passive woman thus remained divided by gender.

At this, we have to ask whether we can notice a certain measure of activity in the exhibitionist posture of the woman as a model or an object in a work of art. It seems that the accompanied performer, who remained quiet during the performance, was partially active in her passive position due to her exhibitionist posture. This was indicated by Laura Mulvey in her analysis of a film example in which she exposed the possible activity of the woman in her exhibitionist position. She placed exhibitionism, or the "pleasure of being watched", in opposition to voyeurism, or the "pleasure or gratification while watching". Or in her words: "There are circumstances in which looking itself is a source of pleasure, just as, in the reverse formation, there is pleasure in being looked at."⁷ At this, we should stress her analysis of the reciprocal relations of looking, which can represent a source of pleasure for both sides, i.e. the one looking as well as the one being looked at. This is the pair voyeurism-exhibitionism, which can bring pleasure to both sides. If, on the male side, the pleasure in looking can be found in the concepts of voyeurism and fetishism, the pleasure on the female side can be found in exhibitionism, in revealing oneself or in the pleasure of being "looked at". Her emphasis on the dichotomy between pleasure in looking and pleasure in being "looked at" indicates that the pleasure can also belong to those who reveal themselves. These are mainly women in exhibitionist positions. The syntagm "being looked at" coined by Laura Mulvey is summarised as follows: "In their traditional exhibitionist role, women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they

⁷ Laura Mulvey, "Vizualno ugodje in pripovedni film (Visual Pleasure and Narrative Cinema)", in Ksenija H. Vidmar, (ed.), *Ženski žanri: Spol in množično občinstvo v sodobni kulturi*, Zbornik besedil medijskih študijev in feministične teorije, Ljubljana: ISH - Fakulteta za podiplomski humanistični študij, 2001, p. 275.

can be said to connote *to-be-looked-at-ness*. Woman displayed as sexual object is the leit-motif of erotic spectacle: from pin-ups to striptease, from Ziegfeld to Busby Berkeley, she holds the look, plays to and signifies male desire.”⁸

In the VALIE EXPORT performance, the external appearance was no longer important, as is the case in, for example, the looked at and exhibited female figure on the cinema screen (as written about by Laura Mulvey), for the key role was played by what was hidden from view, but could be touched behind the curtains. Even if her breasts were no longer intended for the pleasure of the male voyeuristic view, the authoress still toyed with male fantasies. She did not bring these down with her breasts, even though they appeared as weapons in some sort of a metaphysical gesture, for one could even go so far as to say she encouraged them.

In the same way that Laura Mulvey (in her analysis of the Hollywood film) marked the man as the active one in the development of the story, for he controls the film fantasy and appears to be the representative of power and the carrier of the view, we could similarly describe the co-performer in the VALIE EXPORT performance, for, by inviting the passers-by, he actively cooperated in the development of the street performance. He drew the attention of those who walked by to the body of the woman standing next to him, or to the individual parts of her body. With his megaphone-strengthened voice, he was clearly in the position of power and was thus in control of the entire situation. In accordance with Laura Mulvey’s theory, we could place the main protagonist of the event in opposition to the active subject, thus ascribing her power that is more apparent than real. Her body was similarly disfigured and fragmented as the bodies of women on the cinema screen, for, with the box that prevented a clear view but at the same time offered a breast to the touch, she recreated certain parts of the female body as emphasised fetishes. As previously indicated, the performer was of the opinion that her breasts were no longer intended for a single man, but for many. However, it seems that her exposed, yet hidden, eroticism was intended merely for her accomplice. In this case, he took on a similar role as that of the male in the film about whom Laura Mulvey stressed was shown totally differently than the woman, for he could not take the burden of sexual objectification.⁹ In the performance that took place on the Viennese streets, Peter Weibel did not find himself in the position of the object in the same

way that the woman alongside him did, the breasts of whom, even though they were hidden within a box, could be touched and were thus a part of the fetishist imaginaries of heterosexual men.

This is why I would mark the performance of the woman in the performance *Tapp- und Tastkino* (*Tap and Touch Cinema*) with the words of Laura Mulvey, as the key point within the patriarchal culture system, in which the woman appears as a signifier for the male other. Or, in the words of the film theoretician: “...bound by a symbolic order, in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning.”¹⁰ The authoress described the female figure as a passive exhibited image that represents the erotic object. In opposition to this, she placed the male figure as the observer who, as a representative of power, appears active.¹¹ In Laura Mulvey’s text, both sides of the binary, gender-defined opposition between the woman as an icon and the man as the active hero are constantly present. We could similarly mark the dichotomous gender division of the positions in the VALIE EXPORT performance, where the male figure remained the carrier of the view, voice and touch, while the woman was, in opposition to this, the object of the male view, under control of the male voice and available to the man’s touch.

Regardless of the intent to convert the gender-defined binary relations, the emancipatory potential of the performance *Tapp- und Tastkino* (*Tap and Touch Cinema*) remains ambiguous. VALIE EXPORT conceived her next performance, entitled *Action Pants: Genital Panic* (*Aktionhose: Genitalpanik*) (1969) (Fig. 3), in a totally different way. She carried it out herself, and in it, she in an exhibitionist manner exposed her genital area. In one of the Munich cinemas, one in which films with explicit sexual contents were shown, she exposed herself to the public armed with a machine gun and dressed in a black shirt and jeans that were cut out in the area surrounding the genitals. Dressed like this, she walked amongst the rows of visitors who were expecting a screen with pornographic images. She told the audience that her genitals were real and that they could do anything they wished with them. Then she slowly moved between the rows in a non-erotic way. During this, she was turned towards the sitting people and she was aiming the gun at the heads of the people in the row behind them. Later, she stated that

⁸ Ibid., p. 279.

⁹ Ibid., p. 280.

¹⁰ Ibid., p. 272.

¹¹ Ibid., p. 280.

she was scared, for she had no idea how the people would react.¹² The audience quietly stood up and left the cinema, for they were, as Barbara Hess wrote, physically scared of the weapon and psychologically scared of the real female crotch that appeared in the place of pornographic images.¹³

In both performances, VALIE EXPORT appeared in explicitly exhibitionist postures of a displayed woman who appears in the simultaneous roles of the object and the subject, even though in the work *Action Pants: Genital Panic* her position was incomparably more that of a subject. Such an exhibitionist pose was often present amongst female authors who revealed their naked bodies to be viewed by others. Feminists often emphasised that female artists daringly challenged the patriarchal-oriented male view with their nudity and thus opposed the voyeuristic viewer who was used to seeing revealed passive nudity and sexualised female bodies.

When we use the syntagm “male view”, it should be emphasised that this is the view of a patriarchal heterosexual male.¹⁴ Due to his hegemonic position, we can mark it as a normative view that was, in most cases, understood universally and was as such dominant within the general art practices and remained non-problematic throughout the history of art up until the appearance of feminist criticisms in the second half of the 20th century. Their concept of the male view mainly encompasses the phenomena of power, control, authority and dominance; all of which are linked to certain types of activities, for, in this sense, activity is predominantly understood in the

sense of viewing and creation. Subjectivity is fundamentally inscribed into the concept of the male view. Such a definition of the male view can certainly be found within the structure of gender binarisms. The male view cannot be imagined in itself, without its counter pole, i.e. without the female body which this view is aimed at. Thus we can only define it in pair with its opposite, i.e. the object that this view looks at or observes.

If I return to those feminist artists who revealed their bodies in order to oppose the male view, I have to pose the question as to how successful they were in their anti-sexist criticism, since they predominantly addressed the male viewer. Could the heterosexual female artists with their totally nude or semi-nude bodies oppose the heterosexual male view? Did they not wish to please, at least on a subconscious level? For, if exhibitionism appears in pair with voyeurism as its opposite, then any exhibitionist posture assumes a voyeuristic viewing position that it can address. In this sense, the critical stance against the sexist view is rather dubious amongst those female artists who have – regardless of a certain level of subversion – revealed their bodies of their own accord and desired the acknowledgement of the view of the other. Their exhibitionism addressed the voyeurism of the male viewer and not that of the female one. In the documentary photographs of the VALIE EXPORT street performance, it seems that the author was not completely indifferent to the responses of the male passers-by. On the contrary, the smiles that she offered to random viewers reveal that she tried to bring them closer by being coquettish. In the end, her action could only be carried out in its entirety if the viewers cooperated. At this, we have to ask ourselves whether the author and her activist-feminist performance have, by substituting the classical view of the female body with touch, truly overturned the classic voyeuristic situation. Did she manage to truly oppose the sexist offering of passivized and objectivised female bodies? It seems that regardless of the criticism of the dominating relations and ways of looking, this example also supports and confirms the subordinate position of women in their heterosexual relations with men. Man keeps the privileged position of power and control, while the woman – regardless of the subjectivised role of the author – remains subordinate, and through this, the male heterosexual hegemony over the female body is preserved.

In the second half of the 20th century, female artists adopted the active role of creative subjects and thus turned around the established roles between artists and

12 Helena Reckitt (ed.) and Peggy Phelan, *Art and Feminism*, London and New York: Phaidon Press Limited, 2001, p. 97.

13 Barbara Hess, “VALIE EXPORT”, in Uta Grosenick, *Women Artists in the 20th and 21st Century*, Hong Kong, Köln, London, Los Angeles, Madrid, Paris and Tokyo: Taschen, 2005, p. 81.

14 Here, we should also draw attention to the already paradigmatic use of the term “male view”, which is not applied to all men or to the category of male as a biological entity in the universal sense, but more to the understanding of the concept of that masculinity which appears sexist in relation to the concept of femininity. Regardless of the dominating ways of viewing, integrated within the dominant gender structure, such an understanding of masculinity can become slightly problematic if masculinity is understood merely in the context of hegemonic masculinity. (For more on hegemonic masculinity, see Roman Kuhar, *Mi, drugi: Oblikovanje in razkritje homoseksualne identitete*, Ljubljana: Založba ŠKUC, Lambda / 22, 2001, pp. 205–208.) In this sense, masculinity should be stereotypically understood as something that does not change and is in essence opposed to the feminist perspective and as such is linked to patriarchal ideology. Individual men are here most commonly understood as the main protagonists of the dominant social model. However, it is often not discussed what such gender determination means for men as individuals or for those individuals who are opposed to or even victims of the patriarchal society. In most cases, it is theoreticians of male studies who draw attention to this problematic. Due to such a generalised treatment of the category of masculinity, the feminist theory can be reproached for the loss of a critical distance to its own ideological position, due to which it can appear as an ideology on the other side of the patriarchal system, which consequentially leads to a new form of hegemony. However, on the other hand, one should keep in mind that the feminist criticism of the man’s view was established due to the unequal treatment and depiction of women and men in artworks.

models, subjects and objects. When viewing this, we have to ask ourselves whether they, as subjects in their works, also addressed female and not only male viewers. Was it possible for the turnaround from the passive to the active, which successfully took place within the creative artistic roles, to successfully take place amongst the viewing roles as well? It seems that a high number of feminist artists, most of which worked in the performance field, predominantly addressed the male view with their works. Even though it was usually intended as criticism of the sexist view, most female artists addressed the view of the other, i.e. in the event of most heterosexually oriented female artists, the male view.

The problem of feminist works by those female artists, who on one hand oppose the heterosexual male view and on the other hand desire the attention of the male viewer, remains within the classical gender binarism, according to which men adopt the active viewing position while women adopt the passive position of showing oneself. At this, we also need to ask the question as to how such works can address the feminist view? How can a woman's body walking down the street, offering her breasts to the touch of the passing men, address the female viewer, who would search for the author's sovereign subject posture in the art performance? It seems that the emancipatory potential was – regardless of the seemingly amusing sub-tones of the VALIE EXPORT street performance – diminished by the power of the megaphone in the man's hands, through which the strengthened male voice invited other men to join the performance. The performer did not offer much to the female view, nor in the sense of identifying with the subject posture, nor in the context of voyeuristic pleasure. Instead, it placed the female viewer in a role within which she could identify with the female figure and accept the passive or masochistic position.¹⁵ The identification with the subject was intended merely for the male who could identify with the activity, power and control of the male subject. The true conversion of gender binarisms and viewers positions could have taken place only

15 A number of feminist theoreticians, ranging from Laura Mulvey to Linda Nochlin and Griselda Pollock, have written about the position of the female viewer, who has, in a patriarchal culture, only two possibilities of viewing. She can adopt the male position and thus copy him, or she can adopt the position of the male-created, seductive passivity and masochistically start enjoying the humiliation of the woman. (Cf. Tamsin Wilton, "Lezbijke študirajo kulturo", *Časopis za kritiko znanosti, domišljijo in novo antropologijo*, 185, 1997, p. 231; Griselda Pollock, "Modernost in območja ženskosti", *Likovne besede*, Teoretska priloga: Feministična teorija umetnosti, izbrani teksti, 69/70, 2004, p. 33.) The opinion as regards the two possible viewing positions of the female viewer was strongly opposed by the lesbian theoretician Tamsin Wilton, who was of the opinion that this selection neglects the lesbian view. She is of the opinion that this rejection confirms and reproduces the heterosexual dynamics, which feminist theoreticians such as Mulvey and Nochlin do not wish to annul. (Tamsin Wilton, "Lezbijke študirajo kulturo", *Časopis za kritiko znanosti, domišljijo in novo antropologijo*, 185, 1997, pp. 231-232.)

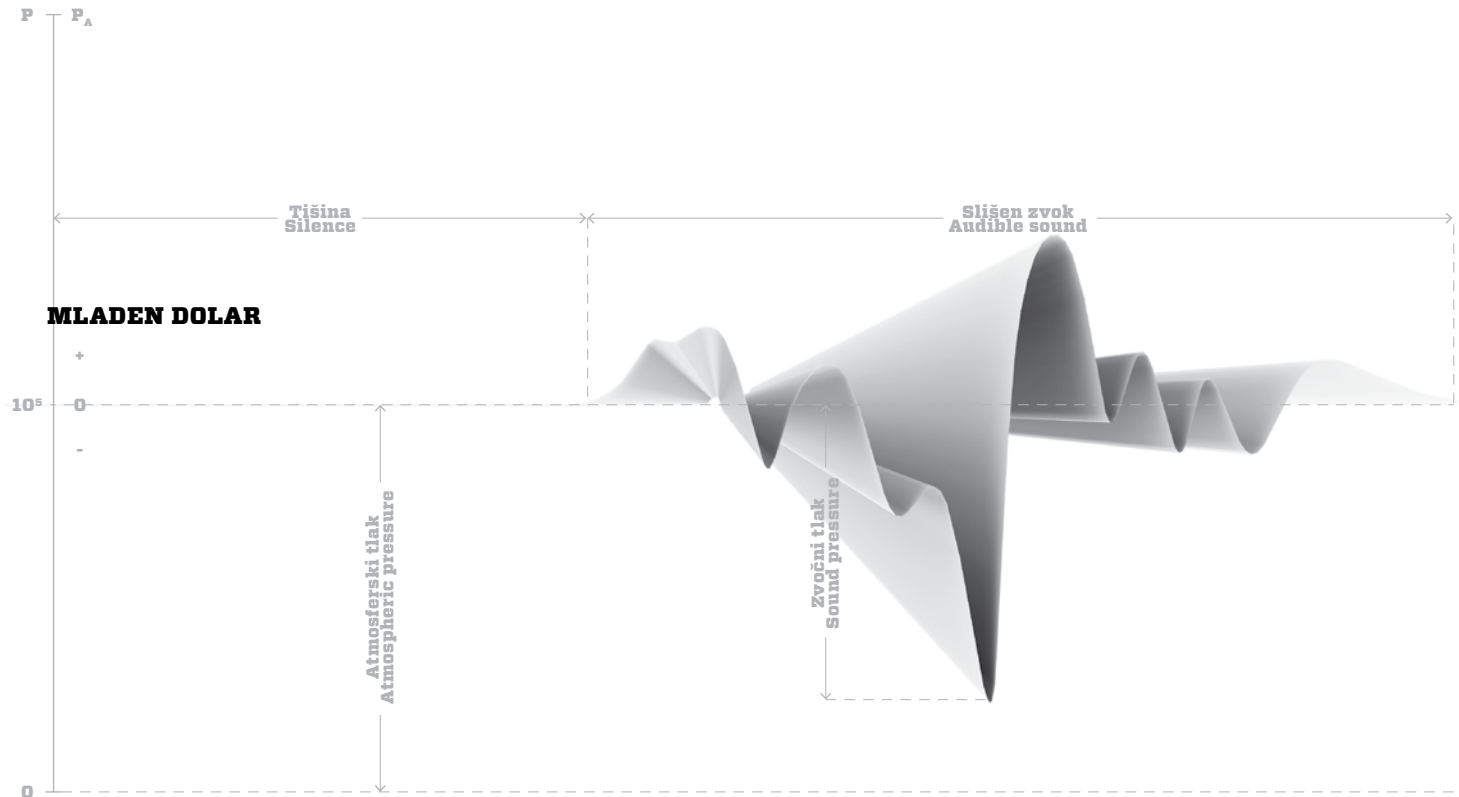
through those works by female artists who alongside the anti-patriarchal criticism also offered the female viewers the possibility to be placed into viewing positions of the subject. The success of an efficient feminist action is obviously hidden in the potential that a certain work can offer to the female view. In the contemporary feminist theory, the question is to what extent did VALIE EXPORT succeed in this as she carried a box across her breasts and was accompanied by her partner; this also remains one of the basic dilemmas surrounding the exposure of the female body in the field of performative artistic practices. The conflict between essentialist- and constructivist-oriented feminists¹⁶ has clearly shown that the body represented the key object of opposition in the works of female artists, especially if it was shown naked or semi-naked. The issue of gender difference in the ways of viewing and depicting or showing the female body remains one of the unsolved issues of feminist theory and art. The differentiation between the ways of looking at female images in visual arts does not depend merely on gender, for opposition as regards the various possibilities of exposing the body can be noticed also amongst feminists, thus it is impossible to talk about a unified feminist view.

16 For more on the conflict surrounding the exposure of the female body that has emerged between the essentialist- and constructivist-oriented feminist theoreticians, see Alenka Spacal, "O ženskih likovnih umetnicah in njihovem spolu v kontekstu spolne razlike", *Likovne besede*, 69/70, 2004, pp. 30-31.

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GLAS VALIE EXPORT



Usta samo nakazujejo nek izvor, ki se izmika, ki je bolj oddaljen in ki ga ni mogoče videti, usta napotujejo oko na notranjost, na skrivni notranji kraj, na volumen, na prostor nekje znotraj telesa, usta zapeljujejo pogled in ga vabijo nekam globlje, k temu, da bi prodrli v nevidno telesno notranjost.

Od kod prihaja glas? Vprašanje je videti preprosto, da se hitro izkaže za nekaj presenetljivo težavnega. Ni mogoče podati preprostega odgovora. Na prvi pogled je videti očitno, da glas izhaja iz telesa, da prihaja iz ust kot svojega oddajnika, ampak usta so samo odprtina, raza, razpoka, luknja. Od kod prihaja glas? Usta samo nakazujejo nek izvor, ki se izmika, ki je bolj oddaljen in ki ga ni mogoče videti, usta napotujejo oko na notranjost, na skrivni notranji kraj, na volumen, na prostor nekje znotraj telesa, usta zapeljujejo pogled in ga vabijo nekam globlje, k temu, da bi prodrli v nevidno telesno notranjost. Izvor glasu se izmika pogledu, prelaga se nekam v nepredstavljivo notranjost, odmika se, pogled ne more seči dovolj daleč. Kraj ostaja strukturno prikrit – konec koncev je glas prav način, kako nam je notranjost čutno dana, živo je navzoča v trepetanju glasu, v njegovem minevanju, čeprav je ne moremo videti in prav kolikor je ne moremo videti. Aporija glasu in pogleda: glas čutno priča o manjkavosti pogleda, njegovi nemoči, da bi segel dovolj daleč. Čutno priča o neki razsežnosti onkraj vidne površine, o notranji topologiji telesa, ki je nevidna in se razteza onkraj vidnega polja, razteza se v nekem notranjem telesnem prostoru, ki mu ni mogoče zakoličiti jasnih kontur in meja. In prav s tem nagovarja in razburja imaginacijo, proizvaja predstave in projekcije, fantazme. Usta, skozi katera prihaja glas, so tudi fantazmatski ekran, luknja, skozi katero vselej že pokukamo v notranjost, opirajoč se na čutno trepetanje, ki prihaja skozi. Skrivna notranjost si skozi izsili pot navzven, v zunanji svet, in pušča za seboj sled, enigmo svojega izvora. Kaj je znotraj odprtine, na njeni drugi strani?

VALIE EXPORT pravi v enem svojih intervjujev: »Vstopiti notri v telo [*das Reingehen in den Körper*], pogledati, kaj je pod površino, kako je arhitektura videti od znotraj ven – ta ideja se kot rdeča nit vleče skozi moja dela. To je bilo pomembno že pri *CUTTING* (1968), kjer je šlo za rezanje papirja kot projekcijske površine, da bi prebrali besedo [izrezanje/odpiranje okna, izrezanje stavka do zadnje besede speech], pa tudi pri *Remote ... Remote ...* (1973) ali pri *EROS/ION*, kjer rezi v zunanost kože služijo temu, da bi pokazali notranjost telesa.«¹ Pogledati v notranjost notranjosti, zadržati pogled na sami odprtini, rezu, telesni rani – prav to je bilo eno pglavitnih vodil njenega dela skozi leta in desetletja. Ne odvrniti pogleda, ampak ga usmeriti tja, kamor ne more seči. Glas izhaja iz telesne odprtine, tako rekoč iz telesne rane, glas je rana telesa, glasilke odprejo režo, jo odpirajo in zapirajo v utripajočem ritmu, drob-

na utripajoča reža notranjosti – je mogoče sestopiti še bližje, iti še bolj noter? Pogled je uročen s to zarezo, z drobno pulzirajočo razpoko sredi mesa. Gledamo točko, kjer glas postaja meso, ali točneje, postaja rez v mesu, meso sovpaše s svojo zarezo, z odprtino, z luknjo. Kaj je telo, kaj je meso? Nazadnje je oboje prav odprtina, reža. Kot utripajoče srce, ki razbija okoli drobne razpoke na svoji sredi, kot zlomljeno srce.

Leta 1748 je Denis Diderot napisal svoj prvi roman, zgodnji tekst *Les bijoux indiscrets*, *Indiskretni dragulji*, in v njem predlagal osupljivo podobo: govorečo vagino. To je bilo 250 let pred zdaj razvpitimi *Vagina Monologues*, ki se v zadnjem desetletju valijo naokoli. Ideja je bila v tem, da so ženske pač spremenljive in nezanesljive, njihova varljiva narava jih odvrča od tega, da bi govorile resnico, namreč govorile resnico s svojim glasom skozi svoja usta, a če bi imeli magični prstan, ki bi jih lahko pripravil do tega, da bi govorili njihovi 'dragulji', kot se diskretno izraža Diderot, potem bi njihovi dragulji povedali vse njihove skrivnosti, govorili bi resnico (vso resnico in nič drugega – z usti to ni mogoče), razodeli bi skrivne vzmeti njihovega uživanja, njihovo indiskretno resnico. In vsa zgodba romana je v tem, da sultan razpolaga s takšnim prstanom in ga s pridom uporablja. Roman je seveda doživel takojšen uspeh in povzročil takojšen škandal. Seveda so predpostavke libertinske literature 18. stoletja vse prej kot feministične, toda v tem novem dispozitivu, ki ga je natančno in z velikim naporom posnela VALIE EXPORT, imamo tako rekoč vnovično iznajdbo Diderotovega magičnega prstana, ki proizvaja neko docela dvoumno podobo, nenavadno amalgamiranje, tako rekoč telesno razpoko kot takšno, režo v mesu, ki proizvaja glas, na kočljivi meji med zunaj in znotraj, telesno razpoko kot izvorno točko glasu in pomena. Mesto resnice? Meso resnice? Meso pomena? Meso glasu? Usta lahko lažejo, a govoreči 'dragulj' znotraj ust razkriva neko indiskretno resnico s svojim lastnim glasom, istim in drugim, kot je naš običajni glas. Domnevna prava notranja resnica pa je izmikajoča se razpoka znotraj razpoke, za rezom je le drug rez, v vrtoglavi telesni topologiji, ki je brez dna. Kot nova verzija *L'origine du monde* znotraj ust. Ta topologija je kot topologija črne luknje: vse, kar lahko vidimo od črne luknje, v fiziki, je 'horizont dogodkov', *event horizon*, sama črna luknja se izmika pogledu, je samo rez sredi mesa, ki je popolnoma na razpolago pogledu in v istem mahu nedostopen.

Zgodba o akuzmatičnem glasu: akuzmatiki so bili Pitagorovi učenci, ki so svojo učno dobo preživljali

1 *Export Lexicon*, izd. Sylvia Szely, Sonderzahl, Dunaj 2007, str. 214.

tako, da so pet let poslušali učitelja, ki je bil skrit za zaveso. Slišali so samo njegov glas, ne da bi ga videli. To je bila njihova iniciacija. Akuzmatični glas je glas, ki mu ne moremo videti izvora. Namen tega dispozitiva je v tem, da bi se učenci lahko čimbolje skoncentrirali na nauk, na ideje, ne da bi jih pri tem odvrčala vizualna podoba, obnašanje učitelja, njegov izgled, njegovo telo. Akuzmatični glas je glas brez telesa. S tem teatrskim dispozitivom, z učiteljem za zaveso, se je nemara sploh začela filozofija. Pitagora je bil prvi, ki je sebe imenoval filozof in ustanovil prvo filozofsko šolo. Tudi prvi, ki je razširjal nauk o individualni neumrljivosti duše. Duša preživi telo, je drugega reda kot telo, preživi telesno smrt in se lahko znova utelesi - metempsihoza, nauk o prehajanju duš. Zveza filozofije s tem teatrskim dispozitivom akuzmatičnega glasu je inherentna, notranja in nujna. Ne gre samo za naključni zunanji trik - tisto, kar se uprizori, je natanko ločitev duha od telesa. Glas, ki mu ne vidimo izvora in se odcepi od telesa, je prav uprizoritev duha, ki se odcepi od telesa in zadobi samostojno bivanje - v glasu. Se pravi, delitev na telo in duha se uprizori kot delitev na vidno in na glas. Samostojnost, osamosvojitve glasu je metafora osamosvojitve duha od telesa. Telo sega preko sebe v glasu tako, kot duh sega preko telesa in preko vidnega. Nevidnost glasu ponazarja nevidnost duha, odcepljenost glasu od vidnega izvora metaforizira odcepljenost duha od vsega telesnega. Akuzmatični teatrski dispozitiv je tako materialna uprizoritev ločitve duha od materije - prav zato inavguralnega pomena za filozofijo.

Seveda pa je pri tem na delu neka iluzija, nek trik, iluzorični učinek. Namreč, ideje, duh, teorije, nauk, ki naj bi dobili svojega idealnega nosilca v glasu, brez vseh drugih odvrnitvenih momentov, dobijo v glasu obenem svojega materialnega nosilca. Glas ni nekaj idealnega, sam ima še kako fascinantno čutno prisotnost, čutno zapeljuje in zavaja, ima moč, da uroči - ne z idejami, ampak s čutnim učinkom. Glas je telo duha. V glasu dobi duh svoje spektralno telo, ki pa je, prav kolikor je neoprijemljivo in nevidno, še toliko bolj vpadljivo in zavratno. Glas ni nikoli preprosto produkcija duha, ampak predvsem, obenem, v isti gesti, kreacija novega telesa. Telesne ekstenzije - v tem je morebiti skrivnost duha? Da je telesna proteza, njegov misil, podaljšek? Glas pripelje materialnost telesa do sublimirane oblike, ki pa je prav sama kvintesenca materialnosti, kot sublimirana še bolj učinkujoča. Telo v glasu seže preko sebe, preko svojih vidnih meja, a vendar ohranja svojo telesnost, svojo telesno in materialno substanco.

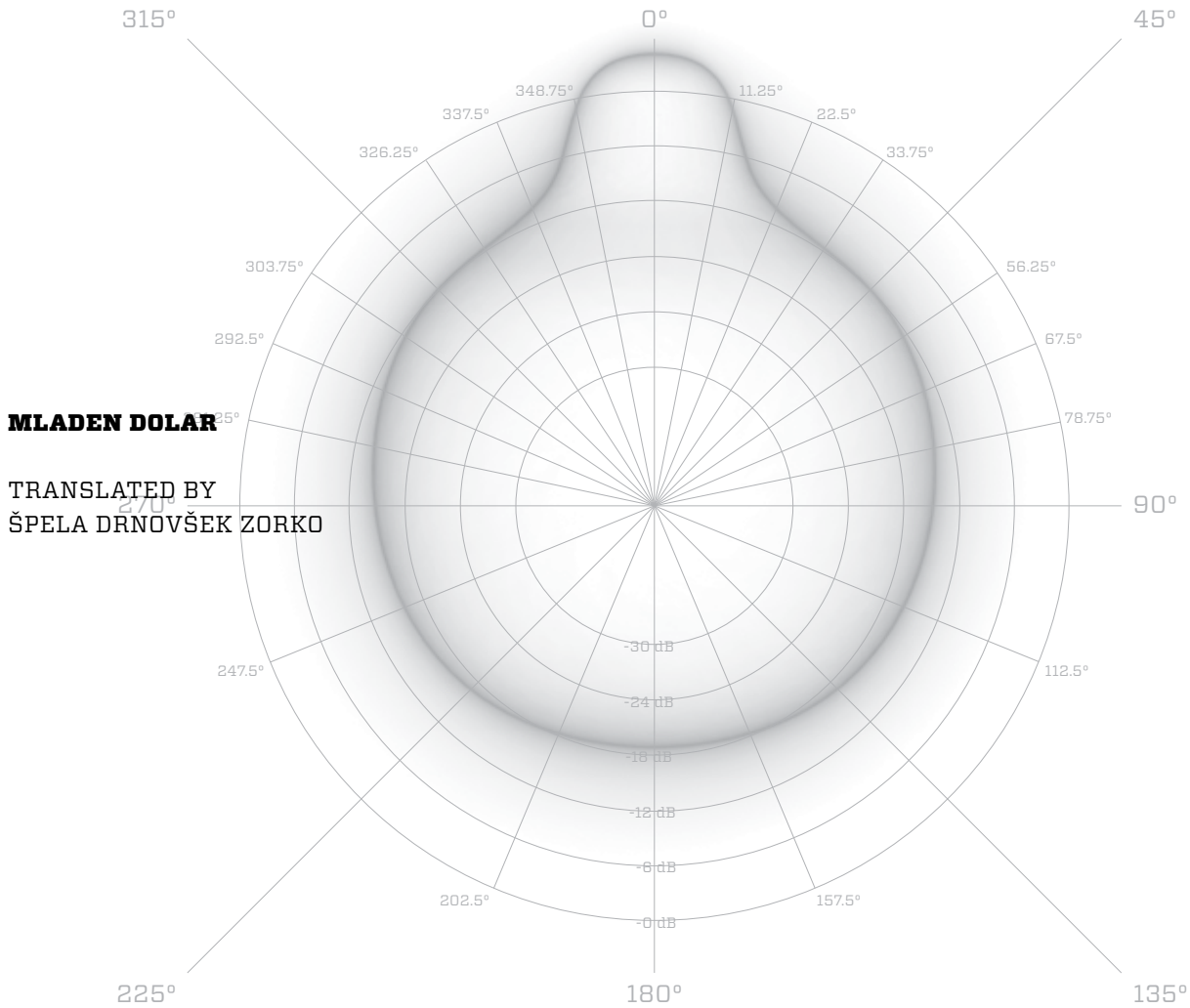
Ni nevtralnega glasu, glas je vselej the *human stain*, madež na idealnosti, madež duha, vselej priča o svojem poreklu, najprej o socialnih parametrih, spolu, starosti, izobrazbi, socialnem statusu, nacionalni in regionalni pripadnosti, šolanju, o življenjskih izkušnjah, in dalje, vselej nosi s seboj sledove telesnosti, v njem odzvanja enkratnost individualnosti, grlo, slina, prsni koš, afekti, strasti, emocionalno stanje, ljubezen, sovraštvo, tesnoba, zapeljevanje. Skratka, metaforika glasu kot duha je pakt s hudičem. Naj si še tako prizadevamo odlepiti eno od drugega, ga ni načina, glas je telesna sled. A po drugi strani: če poskušamo akuzmatični glas pripeti nazaj na telo, od koder izhaja, ga spet ni načina, da bi nam to uspelo. Tako se vračamo na začetek: od kod prihaja glas? Mu je mogoče določiti izvor? Pogledati v usta, v odprtino znotraj odprtine? Tu se nepovratno zapletemo v topologijo, ki jo tako učinkovito in prepričljivo razgrinja projekt VALIE EXPORT. Je mogoče glas dezakuzmatizirati, ga pripeti na njegov telesni izvor? Tu je ravno paradoks: do te točke nikoli ne pridemo. Pridemo samo do neke zareze, reza, razpoke, kjer se telo tako rekoč podvoji in seže preko sebe.

Glas, človeški glas, je nosilec pomena, kolikor je podlaga govorice. Brž ko se oglasi človeški glas, vzbudi pričakovanje pomena, kaže proti idealnosti, producira idealnost, je smisel v nastajanju. Hkrati s tem pa se tudi ne more odlepiti od svojega telesnega izvora, od užitka in afekta. Glas pripenja pomen na telo, idealnost smisla veže na utripajoči meseni oddajnik. Ko skušamo zakoličiti njegov izvor, sežemo do točke, kjer se telo tako rekoč samo podvaja in razdvaja, da bi z glasom iz svoje drobovine proizvedlo smisel. Vidimo točko, kjer pomen izhaja iz telesne rane, kjer idealnost pomena vselej nosi v sebi več, kot namerava, prav tam, kjer samo telo proizvaja svoj podaljšek, ekstenzijo, več-kot-telo, ki se drži telesnosti. Glas je EXPORT telesa, njegov misil, ki išče drugo telo in njegovo odprtino in na tej poti med dvema telesnima odprtinama je na tnalu vse: materialnost, idealnost pomena, njun razcep in njuna nerazrešna povezanost.

To je točka, za katero si nenehno, trdovratno in lucidno prizadeva delo VALIE EXPORT: nova topologija proizvodnje čutnega in pomena, v dveh pomenih angleške besede *sense*: *sense* kot čut in čutno, občutenje, afekt (five senses, the sensual); *sense* kot smisel, pomen in tudi pamet, inteligenca (use your sense). K čemur bi lahko dodali še tretji pomen, ki ga ima beseda v francoščini: *sens* kot smer, jasna usmeritev.

VALIE EXPORT pravi v enem svojih intervjujev: »Vstopiti notri v telo [*das Reingehen in den Körper*], pogledati, kaj je pod površino, kako je arhitektura videti od znotraj ven – ta ideja se kot rdeča nit vleče skozi moja dela. To je bilo pomembno že pri *CUTTING* (1968), kjer je šlo za rezanje papirja kot projekcijske površine, da bi prebrali besedo [izrezanje/odpiranje okna, izrezanje stavka do zadnje besede *speech*], pa tudi pri *Remote ... Remote ...* (1973) ali pri *EROS/ION*, kjer rezi v zunanost kože služijo temu, da bi pokazali notranost telesa.« Pogledati v notranost notranosti, zadržati pogled na sami odprtini, rezu, telesni rani – prav to je bilo eno poglavitnih vodil njenega dela skozi leta in desetletja. Ne odvrniti pogleda, ampak ga usmeriti tja, kamor ne more seči. Glas izhaja iz telesne odprtine, tako rekoč iz telesne rane, glas je rana telesa, glasilke odprejo režo, jo odpirajo in zapirajo v utripajočem ritmu, drobna utripajoča reža notranosti – je mogoče sestopiti še bližje, iti še bolj noter?

THE VOICE OF VALIE EXPORT



The mouth only indicates some kind of elusive source, which is ever more distant and impossible to see, the mouth points the eye toward the interior, toward the secret interior place, the volume, the space somewhere within the body, the mouth seduces the gaze and invites it somewhere deeper, to penetrate into the invisible bodily interior.

Where does the voice come from? The question may appear simple, but it soon shows itself to be surprisingly difficult. It is impossible to provide a simple answer. At first glance, it seems obvious that the voice stems from the body, that it emanates from the mouth as from a transmitter, but the mouth is merely an orifice, the gap, the slit, the crack, the hole. Where does the voice come from? The mouth only indicates some kind of elusive source, which is ever more distant and impossible to see, the mouth points the eye toward the interior, toward the secret interior place, the volume, the space somewhere within the body, the mouth seduces the gaze and invites it somewhere deeper, to penetrate into the invisible bodily interior. The origin of the voice eludes the gaze, it shifts itself into some unimaginable interior, it backs away, the gaze cannot reach far enough. The place remains structurally concealed – the voice is ultimately the very means by which the interior is given to us sensually, it is vividly present in the tremor of the voice, in its passing, even though, and precisely because, we cannot see it. The aporia of the voice and the gaze: the voice bears sensual witness to the lack in the gaze, to its powerlessness to reach far enough. It bears sensual witness to some form of dimension beyond the visual surface, to the interior topology of the body, which is invisible and stretches beyond the visual field, reaching into some sort of interior bodily space whose contours and borders cannot be clearly delineated. And this is precisely how it addresses and excites the imagination, produces illusions and projections, phantasms. The mouth through which the voice emerges is also a phantasmic screen, a hole through which we are always already peering into the interior, drawing on the sensible tremors that emanate through it. The concealed interior forces a path through the mouth out into the outside world, and leaves behind a trace, an enigma of its own origin. What lies inside the opening, on its other side?

In one of her interviews, VALIE EXPORT says: “Going into the body, looking at what is under the surface, what the architecture looks like from the inside – this idea that runs through my work like a red thread. This was already significant in *CUTTING* (1968), which dealt with the cutting of paper as a projective surface in order to read the word [cutting out/opening the window, cutting out the sentence until the final word speech], and also in *Remote ... Remote ...* (1973), or in *EROS/ION*, where cuts in the exteriority of the skin serve to show the interiority of the body.” Looking into the interior of interiority, suspending the gaze on the orifice itself, the

gap, the bodily wound – this was one of the primary tenets of her work over the years and decades. Not to avert the gaze, but rather to direct it toward what it cannot reach. The voice emanates from the orifice, from the bodily wound, so to speak; the voice is the wound of the body, the vocal chords open the gap, they open and shut it in a pulsating rhythm, a tiny pulsating interior gap – is it possible to step even closer, to go even deeper? The gaze is mesmerised by this incision, by the tiny pulsating crack within the flesh. We look at the point where the voice becomes flesh, or more precisely, becomes the cut in the flesh, the flesh coincides with its incision, its orifice, its hole. What is the body, what is flesh? Ultimately, both are the orifice itself, the gap. Like a beating heart that pounds around the tiny crack in its centre, like a broken heart.

In 1784, Denis Diderot wrote his first novel, the early text *Les bijoux indiscrets*, *The Indiscreet Jewels*, where he proposed an astounding image: a talking vagina. This occurred 250 years before the now infamous *The Vagina Monologues*, which has been circulating for the past decade. The core idea centred on the fact that women simply happen to be fickle and unreliable, that their deceitful nature deters them from speaking the truth, that is, from speaking the truth with their own voice through their own mouths, but that if we possessed a magical ring capable of making their “jewels” speak, as Diderot discreetly expressed himself, then their jewels would speak all their secrets, they would speak the truth (the whole truth and nothing else – this is not possible with the mouth), they would reveal the hidden springs of their pleasure, their indiscreet truth. The novel’s story tells of a sultan who is in possession of one such a ring and uses it profitably. The novel naturally achieved immediate success and caused immediate scandal. Of course, the premises of 18th century libertine literature are anything but feminist, yet, in this new dispositif, which VALIE EXPORT filmed accurately and with great effort, we virtually find the re-invention of Diderot’s magical ring, which produces a kind of utterly ambiguous image, an unusual amalgamation, in a sense a bodily crack as such, a gap in the flesh that produces the voice on the thin line between the outside and the inside – the bodily crack as the origin of voice and meaning. The place of truth? The flesh of truth? The flesh of meaning? The flesh of voice? The mouth can lie, but a talking “jewel” within the mouth reveals an indiscreet truth with its own voice, both same and different from our ordinary voice. And the supposed genuine, interior truth is the elusive crack inside the crack, behind the

In one of her interviews, VALIE EXPORT says: “Going into the body, looking at what is under the surface, what the architecture looks like from the inside – this idea that runs through my work like a red thread. This was already significant in CUTTING (1968), which dealt with the cutting of paper as a projective surface in order to read the word [cutting out/opening the window, cutting out the sentence until the final word speech], and also in Remote ... Remote ... (1973), or in EROS/ION, where cuts in the exteriority of the skin serve to show the interiority of the body.” Looking into the interior of interiority, suspending the gaze on the orifice itself, the gap, the bodily wound – this was one of the primary tenets of her work over the years and decades. Not to avert the gaze, but rather to direct it toward what it cannot reach. The voice emanates from the orifice, from the bodily wound, so to speak; the voice is the wound of the body, the vocal chords open the gap, they open and shut it in a pulsating rhythm, a tiny pulsating interior gap – is it possible to step even closer, to go even deeper?

incision, there is merely another incision, a vertiginous bodily topology that has no end. Like a new version of L’origine du monde within the mouth. This topology is as that of a black hole: in physics, all we can see of a black hole is the “event horizon”, the black hole itself eludes the gaze, is merely an incision in the flesh that is completely open to the gaze and simultaneously inaccessible.

The story of the acousmatic voice: the akousmatikoi were pupils of Pythagoras who spent the five years of their training listening to their teacher from behind a curtain. They heard only his voice, without setting eyes on him. This was their initiation. The acousmatic voice is the voice whose origin we cannot see. The aim of this dispositif is to enable students to concentrate as much as possible on the teaching, the ideas, without being

distracted by the teacher’s visual image, his behaviour, his appearance, his body. The acousmatic voice is the voice with no body. Philosophy may well have begun with this theatrical dispositif, with the teacher behind the curtain. Pythagoras was the first person to call himself a philosopher and he established the first school of philosophy. He was also the first to propagate the teaching of the individual immortality of the spirit. The spirit survives the body, it is of a different order than the body, it survives corporeal death and is capable of being re-embodied – metempsychosis, the teaching of the transition of spirits. The link between philosophy and this theatrical dispositif of the acousmatic voice is inherent, interior, and necessary. It is not merely a coincidental exterior trick – what is being staged is precisely the separation between body and spirit. The voice’s origin, which we cannot see, separates itself from the

body in order to take up independent existence in the voice. That is to say, the division of body and spirit is staged as a division of the visible and the voice. The independence, the emancipation of the voice is a metaphor of the emancipation of the spirit from the body. The body reaches beyond itself through the voice, just as the spirit reaches beyond the body and the visible. The invisibility of the voice exemplifies the invisibility of the spirit, the separation of the voice from a visible origin is a metaphor for the separation of the spirit from all that is corporeal. The acousmatic theatrical dispositif is thus a material staging of the spirit's separation from materiality – which is why it has an inaugural significance for philosophy.

Of course, there is a certain illusion at work here, some kind of trick, an illusionary effect. Namely, the ideas, the spirit, the theories, the teachings, which should find in the voice their ideal bearer, without any distracting moments of aversion, find that the voice is also their material bearer. The voice is not anything ideal, it itself has a highly fascinating and sensible presence, it seduces and deceives sensually, it has the power to mesmerise – not with ideas, but with its sensual effect. The voice is the body of the spirit. In the voice, the spirit finds its spectral body, which is, insofar as it is intangible and invisible, even more striking and insidious. The voice is never merely the production of spirit, but particularly, in the same moment, in the same gesture, the creation of a new body. Bodily extensions – does in this, perhaps, lie the secret of the spirit? That it is a bodily prosthesis, its missile, extension? The voice brings the materiality of the body to a sublimated form, which is itself quintessential materiality, even more so effective for being sublimated. The body in the voice reaches beyond itself, beyond its visible borders, and yet it retains its corporeality, its bodily and material substance. There is no neutral voice, the voice is always the human stain, a stain on ideality, a stain on the spirit; it always testifies to its origin, first about its social parameters, gender, age, education, social status, national and regional identity, schooling, life experience, and so on, it always carries with it traces of corporeality, which resonate with the uniqueness of individuality, the throat, saliva, ribcage, affect, passion, emotional state, love, hate, anxiety, seduction. In short, the metaphor of the voice as the spirit is a pact with the devil. Try as we might to detach the one from the other, there is no way of doing so, the voice is a corporeal trace. Yet, on the other hand: if we attempt to re-attach the acousmatic voice to the body from whence it came, there is again no way of suc-

ceeding. This is how we return to the beginning: Where does the voice come from? Is it possible to determine its origin? To look into the mouth, into the orifice within the orifice? Here we irreversibly entangle ourselves in the topology that is so effectively and convincingly unveiled by VALIE EXPORT's project. Is it possible to disacousmatise the voice, to attach it to its corporeal origin? This is precisely where the paradox lies: we never arrive at this point. We arrive merely at some incision, cut, crack, where the body practically doubles and reaches beyond itself.

Voice, the human voice, is the bearer of meaning insofar as it is the basis of speech. As soon as the human voice sounds, it arouses expectations of meaning, points toward ideality, produces ideality, it is meaning in progress. At the same time, it cannot detach itself from its corporeal origin, from pleasure and affect. The voice attaches meaning to the body, it ties the ideality of meaning to the pulsating, fleshy transmitter. When we attempt to pin down its origin, we reach the point where the body, so to speak, doubles and divides itself in order to produce meaning from its innards. We see the point where meaning emerges from the bodily wound, where the ideality of meaning always carries within itself more than it intends to, precisely where the body itself produces its extension, its more-than-the-body, which clings to corporeality. The voice is the EXPORT of the body, its missile, which searches for a different body and its orifice, and on this path between two bodily openings, everything is at stake: materiality, the ideality of meaning, their rupture, and their unsolved link.

This is the point that VALIE EXPORT's work tirelessly, stubbornly, and lucidly tends toward: a new typology of the production of the sensible and of meaning, in two senses of the word sense: sense as what is sensed, feeling, affect (five senses; the sensual); and sense as meaning, the point and also reason, the intellect (use your sense). To which we could add a third meaning, which the word attains in French: sens as a direction, a clear orientation.

VOIC(E)SCAPES* DVA OBRAZA ISTE FRAKTURE



IXIAR ROZAS

PREVOD IZ ANGLEŠČINE V SLOVENŠČINO:
POLONA GLAVAN

* Ena od inačic tega besedila je bila predstavljena na forumu "Uprizarjanje zgodovine danes" ("Performing history today") na Mednarodni konferenci uprizoritvenih študij (Utrecht, 25. - 29. maj 2011). Temo razprave je predlagalo špansko raziskovalno združenje Artea. Praksa in raziskovanje kot nadaljevanje njihovega projekta Avtonomnost in kompleksnost (Autonomy and Complexity).

I Kdo govori, ko govori glas? To vprašanje bi rada razširila na tem mestu, v teh vrsticah, zdaj. V vibraciji tega vprašanja bom predstavila še enega, ki kot izhodišče vzame vprašanje, ki ga je – za Spinozo – zastavil Gilles Deleuze, dobro znani *Kaj lahko stori telo?* Zdaj pa bi ga rada preoblikovala v *Kaj lahko v plesu stori preplet glasu, telesa, besede in jezika?* To vprašanje me je napeljalo k raziskovanju polja izkušnje, pa tudi novih pomenov, izhajajočih iz plesa, ki glasu dovoli, da se pojavi in izbruhne v govor. Na tem eksperimentalnem področju se izkušnje glasu, jezika in otipljivosti pojavijo na specifičen način. Kaj imam v mislih s temi izkušnjami, bom kmalu razložila.

Tako pri svojem raziskovanju uvajam genealoški¹ – nezgodovinski – pristop k predstavam, ki izbruhnejo v govor s perspektive glasu. Zato bom začrtala mejo med poljem izkušnje in nekaterimi koncepti, ki so jih odprli umetniki, kot so Vera Mantero, Mónica Valenciano, Idoia Zabaleta, Filipa Francisco in Irena Tomažin. Ti plesni ustvarjalci odpirajo dialog z vprašanji, ki se mi zdijo bistvena za trenutno kritično misel – in ne le zanjo: koncept izkušnje, koncept življenja in živalskosti. Temu dialogu lahko rečemo ekstra-disciplinaren,² saj postavlja mostove med mikropolitico prakso, kakršna je ples, in vprašanji, ki spadajo v makropolitico okvir.

II. Ples je izbruhnil v govor v šestdesetih letih – večinoma s skupino Judson Church. Kljub temu pa sta glas in eksperimentiranje z jezikom v koreografskih delih postala bolj specifična šele od devetdesetih let naprej. Katere so estetske in etične posledice vdora takšnega glasu v ples? In zakaj sem se odločila to sceno analizirati s perspektive glasu? Ples, ki eksperimentira z glasom, od devetdesetih let razpira razvejano izkustveno polje; to izkustvo se odvija na procesni stopnji ustvarjanja, a tudi pri recepciji. Zaradi tega se mi zdi kritična analiza tega izkustvenega polja relevantna. Ta koreografska dela naredijo vidne druge načine komunikacije – oblike komunikacije, povezane s performativnostjo. Hkrati pa, kot bom pojasnila, odražajo druge načine razumevanja telesa, načine, povezane s procesi subjektivizacije.

Zakaj ples od devetdesetih let naprej emancipira in preobrača svoj glas? Kakšne so motivacije in izkušnje umetnikov, ki sem jih preučevala? Navedla bom

1 Ramsay Burt, "Genealogy and dance history", v Lepecki, A. *Of the presence of the body*. London & New York, Routledge, 2004.

2 Suely Rolnik, *La memoria del cuerpo contamina el museo*. Dostopno na <http://eipcp.net/transversal/0507/rolnik/es> / Suely Rolnik, "The Body's Contagious Memory; Lygia Clark's Return to the Museum," prevedel Rodrigo Nunes, *Transversal* (January 2007): <http://eipcp.net/transversal/0507/rolnik/en>



Mal Pelo: *Swimming horses*, 2008
© Jordi Bové

Filipa Francisco, Idoia Zabaleta *Bicho, eres un bicho*, 2009
© Idoia Zabaleta, Filipa Francisco

izkušnje Vere Mantero, Irene Tomažin, Idoie Zabaleta in Filipe Francisco. V pogovoru po španski premieri njene predstave *Zamudili homo vse, česar ne potrebujemo* v Gijonu mi je Vera razložila, da je glas zanjo nekaj zelo osvobajajočega. Zanj ima to eksperimentiranje političen pomen: »Mislim, da je lahko tudi odsotnost govora zelo politična,« je rekla Vera. »Vedno pa se mi je zdelo zelo nenavadno, da so plesalci bitja brez oralne razsežnosti. Zdelo se mi je zgodovinsko regresivno. Kadar ne govoriš, si nekaj drugega, še ena žival. Tako se je bilo precej nenavadno lotiti dejavnosti, za katero so se nekoč odločili, da bo brez besed, jezika. To se mi ni nikoli zdelo normalno. V tem pomenu lahko gre za politično odločitev.«³ Zdaj se moram spomniti litanije, ki jo Man-

3 Odloemek iz pogovora z Vero Mantero v Gijonu (9. maja 2010) in del gradiva moje doktorske disertacije »Voic(e)scapes. Izkušnje in potenciali glasu, jezika in otipljivosti na današnji plesni sceni« (Fakulteta za likovno umetnost, Univerza v Baskiji, neobjavljeno).

terova prepeva v predstavi *Uma misteriosa coisa, disse e.e. cummings*: »Bolest, nemogoče, zverinsko, zverinsko, nemogoče, bolest, zverinsko, zverinsko ...«

Irena Tomažin, performerka iz Ljubljane, mi je razložila, da glas doseže s pomočjo plesa in telesnosti. Tako kot Vera Mantero se tudi Tomažinova ukvarja s petjem in v svojih predstavah (*S*)*pozaba kaprice in Kot kaplja dežja v usta molka* išče glas, ki uteleša telo, ter utelešenje glasu. »Tja, kamor pridem z glasom, ne bi nikoli prišla, če bi delala le s telesom,« pravi Irena. »Ne mislim reči, da je tako bolje, temveč preprosto, da mi glas pripoveduje o drugem telesu. O tem, kako to notranje telo pride na plan in se pozunanji skozi glas [...]. Ko uporabljáš samo pogled, ostajaš na površju. Ko sem se na odru prvič pojavila gola, mi je bilo res nerodno, glas pa prinaša neko drugo vrsto golote. [...] To je zelo krhko mesto, saj je poslušanje, čut poslušanja, nekaj zelo intimnega.«⁴

III. Roland Barthes v eseju *Očitno in topo* zapiše: »Slišanje je fiziološki pojav; poslušanje je psihološko dejanje. [...] dejanje poslušanja lahko opredelimo le preko njegovega objekta ali še bolje, preko njegovega obsega. [...] Navedli bomo tri načine poslušanja. Pri prvem tipu poslušanja živa bitja svoje slišanje usmerjajo h kazalcem. [...] Ta prvi način poslušanja je *čuječnost*. Drugi način je *dešifriranje*, pri čemer ušesa skušajo ujeti znake. Pri tretjem in zadnjem načinu poslušanja [...] pa nas ne zanima, kaj je izrečeno ali podano, temveč kdo govori ali kdo podaja; to se domnevno odvija v medosebnem prostoru, v katerem »poslušam« pomeni tudi »poslušaj me«.⁵

Ta odlomek vzpostavlja neposreden dialog z zadnjim stavkom Tomažinove. Barthes sklene, da je svoboda poslušanja prav tako pomembna kot svoboda govora.

V predstavah, ki jih obravnavam, lahko glasove, telesa in besede beremo skozi svoj pogled. In jih tudi slišimo. Lahko postanejo celo otipljivi, če pogledu in slišanju omogočimo, da nam prekrijeta vse telo. »Glas se mora podvreči vibraciji, telesnosti, da ustvari podobo«⁶ je pjasnila Idoia Zabaleta v pogovoru, ki sem ga imela z njo in s Filipo Francisco o ustvarjalnem procesu predstave *Dueto* (2006).

4 Odlomek iz pogovora z Ireno Tomažin po *skypu* decembra in januarja 2010. Del gradiva za mojo doktorsko disertacijo.

5 Roland Barthes, *Lo obvia y lo obtuso. Imágenes, gestos y voces*. Barcelona, Ediciones Paidós, 2009, str. 277. V francoščini *L'obvie et l'obtuse* v *Essais critiques* III.

6 Odlomek iz pogovora z Idoio Zabaleta in Filipo Francisco v ustvarjalnem prostoru AZALA (Lassiera, Baskija, 18. decembra 2008). Del gradiva za mojo doktorsko disertacijo.

Na splošno ne posvečamo preveč pozornosti sporočilu, temveč raje poslušamo: smo dejavni prejemniki polifonij – in po razlagi Zabaletove tudi podob –, ki jih skladajo ti glasovi. Zato bo bolje, če se prestavimo v semiotiko glasu.

Pri prečkanju pokrajin teh koreografij sem se postavila na narativno ozemlje, kjer na splošno ni pomembno to, kar je izrečeno. Tukaj pride v prvi plan mesenost besed, pa tudi potreba po uvedbi naracije na ozemljih, ki so daleč od vsakega iskanja smisla in izraznosti. V teh predstavah, ki sem jih poimenovala tudi *koreopoetične polifonije*, ne iščemo seštevka pomena.

Danes nismo več priča obsežnim meta-narativom o svetu ali zgodovini. Narativi so se razpustili v atomizaciji naracij, ki nas večinoma uokvirijo v avtoreferenčnem svetu, namesto da bi nas postavili v dvoumnost, v dvom in problematizacijo. Ta svet nas individualizira in izolira v revnosti izkušnje, ki napolnjuje naše vsakdanje življenje.⁷

Pri teh *koreopoetičnih polifonijah* se glas loči od telesa in urejenega jezika. Glas je pogoj tipnosti. Glas je telesni projektil, ki uide in naseli prostor med »jaz« in »ti«, med »jaz« in »drugi« in se nato vrne v telo. Glas se naseli med telesom in jezikom, je posrednik med telesom in jezikom, a ne pripada nobenemu od njiju. Kot da nam glas med govorjenjem ne bi pripadal. Kot bi govorili z glasovi, ki se hkrati dvignejo iz več teles ali krajev. Tudi »jaz« se razkroji: v glas, ki je naš, hkrati pa nam ne pripada popolnoma, v jezik in telesa, polna razpok; »jaz« se premakne v desubjektiviziran prostor.

Tako se vzporedno z razkrajanjem vseh odrskih elementov ustvari prostor prekinitev, sledi in ostanka: ples kot dejanje, ki se ne konča samo v sebi, kot dejanje potencialnosti, če potencialnost razumemo kot dejanje, ki ni dokončano, ki vedno traja, kot časovno konstelacijo.⁸

Glas presega jezik, ga prehiteva in se izmika dobesednim in uveljavljenim pomenom. Glas prekinja stabilnost plesa: stabilnost, ki hkrati kaže na odpirajočo se silo.

Kdo torej govori, ko govori glas? Zakaj glas deluje kot element destabilizacije in kot sila odpiranja?

IV. Maurice Blanchot v Neskončnem pogovoru pravi: »Glas osvobodi besedo, naznanja

7 Če sledimo sklepanju Agambena, ko govori o revnosti izkušnje, kar je predvidel že Benjamin, ko je govoril o vojaki, ki se z bojišča vračajo nemi. V Giorgio Agamben, *Infanzia e istoria*. Torino, Einaudi, 1978.

8 Bojana Kunst, "Prognoses on collaboration". Kan Van Eikels B-Books, 2009. Dostopno na <http://www.prognosen-ueber-bewegungen.de>.

možnost, ki je predhodna vsakršnemu izrekanju, celo predhodna vsakršni možnosti izrekanja. [...] Glas, ki govori brez besed, molče, skozi tišino krika, teži k temu, da bi bil [...] nikogaršnji glas: kdo govori, ko govori glas? To se ne umešča nikamor, ne v naravo, ne v kulturo, temveč se kaže v prostoru podvojitve, odmeva in resonance, kjer ni nekdo, marveč prav ta *neznani* prostor [...], njegova vibracija - tisti, ki govori brez besed. [...] Ena od značilnosti glasu je, da ne govori v razsežnosti trajanja. Je minljiv, obsojen na pozabo, v kateri sreča svoj konec, brez sledu in brez prihodnosti [...]. Izginula beseda, komajda izgovorjena, vselej že obsojena na tišino, ki jo nosi sabo, [...] beseda v nastajanju, ki nima obstanka v sedanjosti, temveč zaobljubljena [...] svojemu bistvu, ki je izginotje.⁹

»Izginula beseda, komajda izgovorjena.« Blanchotov odlomek je nedvomno poetičen in pomenljiv premislek o glasu.

Slovenski filozof Mladen Dolar razlaga, da se glas umešča v prostor med dvoumnostjo in krhkostjo, med notranjostjo in zunanostjo. In zagotovo je težko postaviti razdaljo, s katere bi lahko potegnili črto med notranjim in zunanjim svetom. Glas ni kar tako čista sprememba. Glas ne pripada niti pošiljatelju niti prejemniku, niti subjektu niti drugemu. Prav tako ne pripada niti telesu niti jeziku. »Glas stoji na nekem topološko nadvse nenavadnem mestu: v preseku jezika in telesa [...],«¹⁰ piše Dolar. S tega mesta Dolar raziskuje politično razsežnost glasu. Da jo lahko razumemo, moramo razlikovati med golim glasom (*phone*) in razumljivo besedo (*logos*). Goli glas je tak, ki je skupen živalim in ljudem: lahko izraža le užitek ali bolečino, izkušnji, skupni živalim in ljudem. Za Dolarja ta diskurz ne le kaže na nekaj, temveč je tudi izraz nečesa, manifestacija. Na dnu tega razlikovanja tiči nasprotje med dvema različnima oblikama življenja: *zoe* in *bios*. *Zoe* je golo življenje, zreducirano na animalnost, *bios* pa je življenje v skupnosti, v območju političnega. Slovenski filozof se naslanja na razlago, ki jo Agamben v *Homo Sacerju* ponudi v odnosu do *zgolj življenja*. Agamben uvaja analogijo med *phone*, ki pripada *zoe*, in *logos*, ki pripada *bios*. Glas je kot golo življenje, nekaj dozdevno izven političnega, medtem ko je *logos* ustreznica polisa, družbenega življenja, ki ga urejajo zakoni in skupno dobro. Agamben v tej knjigi postavi tezo, da takšne preproste ločitve in vnanjosti ni. Osnovna struktura, topologija političnega, je za

Agambena v »vključujoči izključitvi *golega življenja*.« To, kot poudarja Dolar, postavlja glas na še bolj paradoksalno in nenavadno mesto, v »topologijo ekstimmnosti«, ki je vključitev-skozi-izključitev, tako da izključeno ostaja v samem »jedru« tistega, iz česar je bilo izključeno.¹¹

Glas postane nekaj temeljnega in dvoumnega. Preobrazba glasu v *logos* je neposredno političen prehod, kaže na ponovno pojavljanje glasu v jedru političnega. V svojem krhkem in izmuzljivem obstoju, v tej *ekstimmnosti*, ki je hkrati izključenost in vključenost, glas najde moč za odpiranje in sposobnost za destabilizacijo.

V In tu znova povzemam vprašanje, zastavljeno

na začetku: kaj lahko stori preplet glasu, telesa in jezika v eksperimentalni koreografiji? Na začetku sem povedala, da te umetniške prakse naredijo vidne druge oblike komunikacije in druge načine razumevanja telesa. Kot je dobro znano, je pravica do glasu ena od zahtev družbenega in političnega življenja. Pravica do glasu, ki se ga sliši, glasu s posledicami, glasu, ki vpliva na odločitve, pomembne za naše življenje. Glasu, ki ni omejen na vabilo na volitve vsake štiri leta. Vemo pa tudi, da ta zahteva zdrсне v avtomatizem. Pravzaprav se naši glasovi na koncu sprijaznijo s tem, da jih vsaka štiri leta pokličejo na volitve, pa tudi s spektaklom političnega predstavništva. Vpričo odvzema naših komunikativnih možnosti, v družbi, v kateri je sam jezik postal spektakel, se moramo nujno vprašati o potencialnosti lastnega jezika. Povedano drugače, nujno moramo pogledati in razmisliti, kaj danes pomeni narediti - in ne le imeti - izkušnjo jezika.

Agamben piše, da se moramo problemu revnosti izkušnje postaviti po robu s problemom jezika. Po Agambenu postane problem jezika viden v otroštvu: ko preidemo od *golega izpuščanja zvokov* h govoru, od glasu h govoru. Kljub temu pa te izkušnje jezika ne moremo pripisati le *zgodnjemu otroštvu*; Agamben ne govori o *zgodnjem otroštvu* v kronološkem pomenu. Nasprotno: skozi izkušnjo jezika gremo vsakič, ko se pomaknemo od jezika k diskurzu, vsakič, ko nam zmanjka besed ali ko nam obstanejo na ustnicah. To pa se nam dogaja skozi vse življenje.¹²

Pri *koreopoetičnih polifonijah*, ki sem jih opisala, prav tako živimo izkušnjo jezika, ki jo omenja Agamben: te prakse zahtevajo lasten jezik (v njih se zapleta in implodira), pa tudi lasten glas (ki ga preobrnejo in eman-

9 Maurice Blanchot, *El diálogo inconcluso*. Caracas, Monte Avila ediciones, 1970, str. 413. V angleščini objavljen kot *The Infinite Conversation*.

10 Mladen Dolar, *O glasu*. Ljubljana, Analecta, 2003, str. 108.

11 Ibidem, str. 147.

12 Giorgio Agamben, *Infanzia e istoria*. Torino, Einaudi, 1978, str. 70.

Pri teh koreopoetičnih polifonijah se glas loči od telesa in urejenega jezika. Glas je pogoj tipnosti. Glas je telesni projektil, ki uide in naseli prostor med »jaz« in »ti«, med »jaz« in »drugi« in se nato vrne v telo. Glas se naseli med telesom in jezikom, je posrednik med telesom in jezikom, a ne pripada nobenemu od njiju. Kot da nam glas med govorjenjem ne bi pripadal. Kot bi govorili z glasovi, ki se hkrati dvignejo iz več teles ali krajev. Tudi »jaz« se razkroji: v glas, ki je naš, hkrati pa nam ne pripada popolnoma, v jezik in telesa, polna razpok; »jaz« se premakne v desubjektiviziran prostor.

cipirajo). Skozi takšno pozicioniranje pa naredijo vidne druge načine komunikacije. Druge oblike komunikacije, ki prehajajo skozi dekonstrukcijo glasu, telesa in jezika; mehanizme, ki lomijo in zamenjajo logocentrizem in diskurzivizacijo.

Skupaj z Derridajem logocentrizem razumemo kot filozofsko usmeritev, ki teži k določenemu redu pomena. Povedano drugače, k Resnici, Razumu, Logiki, Svetu, Misli, vsem z veliko začetnico. Vsiljuje se avtoriteta logosa, transcendentalnega pomena, in če sledimo Derridaju, je s tem upravičen moški red. Razkroj logocentrizma tako pomeni odstranitev avtoritete logosa; odstranitev privilegija besede iz govora, pa tudi razkroj avtoritete moškega reda.¹³

Če na to pogledamo z vidika filozofije jezika, je s tem odstranjevanjem povezana tudi performativnost. Performativnost lahko, če citiram Derridaja, razumemo kot »posredovanje sile skozi vzgib znaka«. ¹⁴ Performativnost ustvari ali preoblikuje situacijo: ne omejuje se na prenos semantične vsebine; v njem ni intencije resnice. Za Paola Virna je vsako govorno dejanje dejavnost, glas pa je performativna izjava fraze »govorim«. Za italijanskega misleca je prav »govorim« absolutni performativ, potencialni prostor.¹⁵

Doslej sem govorila o drugih oblikah komunikacije, ki jih te umetniške prakse naredijo vidne. Kot pa sem rekla, te naredijo vidne tudi druge načine razumevanja telesa. Telo, ki lahko vibrira, je gosto in neprosojno telo, podvrženo vplivom. Je tudi telo, ki ga prevevajo intenzivnost in tokovi poželenja, ki tečejo med notranjostjo in zunanostjo. Telo, ki vsebuje več teles. Ko se potopimo v potencialnosti telesa, ki jih razumemo kot možnosti, da vplivamo na druge in da drugi vplivajo na nas, se začne stalno nastajajoč proces, ki trči ob idejo fiksnega subjekta. Telo, ki prevzame dejanje, lahko sproži procese subjektivizacije, ki ločujejo od zaprte identitete: ustvarjanje posamičnih načinov subjektivizacije lahko privede tudi do intersubjektivnosti.¹⁶

Ranciérova teza o *Emancipiranem gledalcu* je dobro znana. V njej Ranciére zagovarja ustvaritev tretje poti, tretje poti, ki bi potrdila nasprotje med aktivnostjo in

13 Cristina De Peretti, *La Violencia Del Discurso Metafísico En Jacques Derrida. Texto y deconstrucción*, Barcelona, Anthropos, 1989, str. 31.

14 Ibidem, 31-34.

15 Virno, Paolo, *Quando il verbo si fa carne*. Linguaggio e natura umana, Milano, Bollati Boringhieri, 2003, str. 17.

16 Félix Guattari, Suely Rolnik, *Micropolítica. Cartografías del deseo*, Madrid, Traficantes de sueños, 2006. V angleščini knjigo najdete pod naslovom *Molecular Revolution in Brazil*. New York, Semiotext(e), 2008.

pasivnostjo. Za razliko od Ranciéra na tem mestu ne predlagamo tretje poti, umeščene med aktivnost in pasivnost. V teh delih je »emancipacija« povezana z določeno ravnjo zaznave, občutenja in afektov. Bolj kot emancipacija je kognitivna in čutna vpetost tista, ki se trudi aktivirati pogled in poslušanje, ki nam prevzame vse telo. Pogled in poslušanje, ki sem ju poimenovala tipna, ker so vsi čuti nekakšen dotik.¹⁷ Ta dela nas tako postavijo v preddverje tipnega, kjer hkrati vplivamo in smo pod vplivom.

To telo, ti glasovi in ti jeziki ne razkrivajo le druge telesnosti – torej emancipatornega stališča do telesa in subjektivnosti. Razkrivajo tudi drugo slišnost.¹⁸ Kot sem že povedala, pa se moramo nujno ozreti onkraj te slišnosti, saj smo preplavljeni z revnostjo izkušnje jezika, ki je postal spektakel. Slišnost telesa, glasu in jezika, ki deluje pri razporejanju časov in prostorov (obeh pogojev naše senzibilnosti), nenehno premika gravitacijsko polje afektov. Ta slišnost premika možnost afektivnega osiromašenja. Poleg tega, da nam je odvzel jezikovno sposobnost, pa je kapitalizem korporativiziral že tudi afektivno produkcijo.¹⁹ Tako se ne sklicujem na relacijsko estetiko, temveč bolj na umetniške prakse, ki naredijo vidne druge načine subvertiranja imuniziranega in homeopatskega telesa. Kaj hočem povedati z zadnjo trditvijo? Afekt je sposobnost delovanja. Njegova vitalnost ali potencial deluje vzajemno z drugim telesom. Ne gre za to, da afekt izraža to, kar je pomembno, temveč bolj to, kar premika, prenavlja in razlikuje.

Kdo torej govori, ko govori glas? V našem primeru gre afektivno gravitacijsko polje skozi glas, skozi intimnost in vnanost, ki se prilagodita glasu. Ali kot bi rekel Agamben, skozi *ekstimmnost*, ki jo predstavlja glas. Ta *ekstimmnost* je povezana s tretjo osebo, z neosebim prostorom in lomljenjem fiksne identitete. Neoseben prostor, v tretji osebi, kamor italijanski filozof Roberto Esposito umešča animalnost. Žival, živalskost, ki jo Esposito prevzame od Deleuza, pomeni predvsem večkratnost, pluralnost in spajanje. Ločnice med identitetami so zabrisane, prostor pa prepustijo vibratilnemu pragu med telesi, ki so si bližnja. Priča smo torej človeško-

živalskemu in živalsko-človeškemu, dvema obrazoma iste frakture, ki da *golo življenje*.²⁰

Dobro znano je, da se biopolitični red pojavi, ko temelj politike postane življenje samo, njegovo varovanje. Telo je bojno polje med politiko in življenjem. Umetniške prakse, ki sem jih začrtala, očitno ne uidejo biopolitični paradigmi. Čeprav je v teh koreografijah imunizirano in varovano telo subvertirano, izpuščeno. Naša telesa so dejavno vključeni, neimunizirani, nehomeopatski prejemniki in ustvarjalci. Naša telesa se prepletajo in kontaminirajo: lahko se odprejo določene razpoke, ki niso omejene na tukaj in zdaj predstave.

Zaradi vsega tega sem spregovorila o spremembi paradigme. Te spremembe ne moremo omejiti le na plesno sfero; odrska dela, o katerih govorim, odražajo nekaj, kar se dogaja za četrto steno. To je povraten proces, saj zavestno ali nezavedno naredi vidno tudi moč, ki deluje na afektivni, estetski in tudi politični stopnji. Gre za estetske, politične in kritične izkušnje. Vrste moči, ki osvobajajo čustva, misli in življenjska dejanja. Nekaj, kar se odvija v tej intimnosti in zunanosti, v tej ekstimmnosti, ki že kaže na drug čas in drug prostor.

17 Juhani Pallasmaa, *Los ojos de la piel. La arquitectura y los sentidos*, Barcelona, Gustavo Gili, 2006, str. 18. V angleščini objavljeno pod naslovom *The Eyes of the Skin. Architecture and the Senses*.

18 Idejo slišnosti sem si sposodila iz članka Bojane Kunst "The Voice of the Dancing Body" Zagreb, *Frakcija*, 2009 in *Performing Arts Journal* št. 51/52, jesen, str. 144-160. Bojana Kunst je bila med drugim pomemben vir za moje raziskovanje, ki sem ga začela z magistriranjem iz prakse in širjenja sodobnih umetnosti MACAPD (L'animal a l'esquena, UdG, Dartington College of Arts) in nadaljevala na Fakulteti za likovno umetnost (UPV, Univerza v Baskiji).

19 V "Brian Massumi in conversation with Mary Zournazi". V *The Swedish Dance History*, Stockholm, Inpex- MyCoreography.org, 2009.

20 Roberto Esposito, *Terza persona. Politica della vita e filosofia dell'impersonale*, Torino, Einaudi, 2007, str. 43.

VOIC(E)SCAPES* TWO FACES OF THE SAME FRACTURE



IXIAR ROZAS

TRANSLATION FROM SPANISH INTO ENGLISH:
ANA BUITRAGO

* A version of this text was presented in the panel "Performing history today" within the Performance Studies international Conference (Utrecht, 25-29 May 2011). The panel was proposed by the Spanish research association Artea. Practice and Research as a continuation to its project Autonomy and Complexity.

I Who speaks when the voice speaks? I would like to expand this question somewhere, here, within these lines, now. In the vibration of this question, I'll introduce another one that takes as its starting point the question posed by Gilles Deleuze – following Spinoza – the well-known *What can a body do?* Now I would like to reformulate it into: *What can the interweaving of voice, body, word and language do within dance?* This question has led me to explore the field of experience, as well as the new meanings that arise from a dance that allows its voice to emerge and burst into speaking. Within this experiential field, the experiences of voice, language and tactility emerge in a specific way. Soon I'll explain what I mean by these experiences.

Thus, in my exploration, I propose a genealogical¹ – non-historical – approach to performances that burst into speaking from the perspective of voice. To do so, I trace a line between the field of experience and some concepts opened up by artists such as Vera Mantero, Mónica Valenciano, Idoia Zabaleta, Filipa Francisco and Irena Tomažin. These dance-makers dialogue with questions that I consider essential for current critical thought – and not only for that: the concept of experience, the concept of life and that of animality. We could call this dialogue extra-disciplinary,² as it establishes bridges between a micro-political practice, such as dance, and issues belonging to a macro-political frame.

II. Dance burst into speaking in the Sixties – mainly through the Judson Church. Nevertheless, it is only from the Nineties onwards that voice and language experimentation become more specific in choreographic works. What are the aesthetic and ethical consequences of this irruption of voice in dance? And, why did I choose to analyze this scene from the perspective of voice? Dance that experiments with its voice from the Nineties onwards unfolds a diverse experiential field, experiences that take place at a processual stage of creation but also in its reception. It is due to these that analyzing critically this experiential field seems relevant to me. These choreographic works render visible other ways of communication – forms of communication related to performativity. And simultaneously, as I will explain now, they reflect other ways of understanding the body, ways linked to processes of subjectivation.

1 Burt, Ramsay (2004). "Genealogy and Dance History", in Lepecki, A. *Of the Presence of the Body*, London & New York, Routledge.

2 Rolnik, Suely (2007). "La memoria del cuerpo contamina el museo", <http://eipcp.net/transversal/0507/rolnik/es> / Suely Rolnik, "The Body's Contagious Memory: Lygia Clark's Return to the Museum", translated by Rodrigo Nunes, *Transversal* (January 2007): <http://eipcp.net/transversal/0507/rolnik/en>.



Irena Tomažin: Kot kaplja dežja v usta molka, 2009
Photo: Nejc Saje



Mónica Valenciano: Impregnaciones de la Srta. Nieve y guitarra
© Mónica Valenciano

Why did dance emancipate and subvert its voice in the Nineties? What are the motivations and the experiences of the artists I have researched? Here I'll quote those of Vera Mantero, Irena Tomažin, Idoia Zabaleta and Filipa Francisco. In a conversation I had with Vera after the Spanish premiere of her piece *We Are Going To Miss Everything We Don't Need* in Gijón, she explained to me that the voice is for her something quite liberating. For her, this experimentation has a political sense: "I think that not talking can also be very political," said Vera. "But what always seemed quite strange to me was the fact that dancers were something without orality. It seemed historically regressive. When you do not talk, you are something different, another animal. So it was quite weird to face an activity upon which it had been decided not to have words, language. It has never seemed normal to me. In this sense, it can be a politi-

cal decision.”³ I should recall now the litany Mantero chants in *Uma misteriosa coisa, disse e.e. cummings*: “A sorrow, an impossibility, atrocious, atrocious, an impossibility, a sorrow, atrocious, atrocious...”

Irena Tomažin, a performer from Ljubljana, explained to me that she reached voice through dance and physicality. Tomažin, like Vera Mantero, also has a double facet as a singer, and in her pieces (*Caprice Relapse or As a Raindrop Falling Into the Mouth of Silence*), she seeks a voice that embodies the body and the embodiment of voice.

“I would have never reached the places that I’m arriving at through voice if I had just worked with the body,” says Irena. “I do not mean that it’s better, but simply that voice talks to me about the other body. How this internal body comes out and externalizes through the voice [...]. When you only use the gaze, you remain on the surface. The first time I appeared naked on stage, I felt really embarrassed, but with voice, there is another kind of nudity. [...] It’s a very fragile place because listening, the sense of listening, is something very intimate.”⁴

III. Roland Barthes in the essay “The Obvious and The Obtuse”:

“Hearing is a physiological phenomena; listening a psychological action. [...] the act of listening can only be defined through its object or, even better, through its scope. [...] We’ll propose three modes of listening. According to the first type of listening, living creatures direct their audition towards indexes. [...] This first listening mode is an alertness. The second mode is a deciphering, where the ears try to capture signs. And the third and last mode of listening [...] is not interested in what is being said or issued, but rather in who is speaking, in who is issuing; supposedly this takes place in an inter-subjective space, in which “I listen” also means “listen to me.”⁵

This fragment establishes a direct dialogue with Tomažin’s last statement. Barthes concludes that freedom of listening is as relevant as freedom of speech.

In the pieces I have mapped out, the voices, the bodies

3 Excerpt from a conversation with Vera Mantero held in Gijón (9/5/2010) and part of the materials from my PhD “Voic(e)scapes: Experiences and Potentials of Voice, Language and Tactility in the Current Dance Scene” (Faculty of Visual Arts, University of Basque Country, unpublished).

4 Excerpt from conversations via Skype with Irena Tomažin, held in December and January 2010. Part of the materials from my PhD.

5 Barthes, Roland (2009). *Lo obvio y lo obtuso*. Imágenes, gestos y voces, Barcelona, Ediciones Paidós, p. 277. In English, published under the title *Image, Music, Text*, Noonday pr., 1989.

and the words can be read through our gaze. Also heard. They can even become touchable if we allow the gaze and the hearing to fall all over our bodies. “Voice must undergo a vibration, a physicality to create an image,”⁶ explained Idoia Zabaleta in a conversation we had together with Filipa Francisco about the creative process of *Dueto* (2006).

In general terms, we do not attend so much to the message, but rather listen: we are the active recipients of the polyphonies – and images, if we follow Zabaleta’s explanation – composed by these voices. Thus, we better place ourselves within a semiotic of voice.

When crossing the landscape of these choreographies, I have placed myself in a narrative territory where, in general, the important thing is not what is being told. Here, the carnality of words comes to the first plane, as well as the need to introduce narration in territories that are remote from any search of sense and expressiveness. In these performances, which I have also called *choreopoetic polyphonies*, we do not look for a totalizing sense.

Nowadays, we no longer find those huge meta-narratives about the world or about history. Narratives have dissolved in an atomization of narrations, which, in most cases, instead of placing us in the ambiguous, in the questioning and problematization, frame us in a self-referential world, a world that individualizes and isolates us in the poverty of experience that inhabits our daily life.⁷

In these choreopoetic polyphonies, voice detaches from body and composed language. Voice is the condition of tactility. Voice is a corporal missile that escapes and inhabits the space between the “I” and the “you”, between the “I” and the “other”, to return to the body. Voice resides between body and language, mediates between body and language, but it does not belong to either of them. As if when talking, our voice did not belong to us. As if we would speak with voices that emerge simultaneously from several bodies or places. Also, the “I” decomposes: into that voice which is ours and at the same time does not totally belong to us, into that language

6 Excerpt from a conversation with Idoia Zabaleta and Filipa Francisco held at the AZALA space for creation (Lasierra, Basque Country, 18/12/2008). It is also part of the materials from my PhD.

7 If we follow Agamben’s reasoning when talking about the poverty of experience, already forecasted by Benjamin when he spoke about soldiers returning dumb from the battlefield. In Agamben, Giorgio (1978) *Infanzia e istoria*, Torino, Einaudi. In English, it can be found under the title *Infancy and History: Essays on the Destruction of the Experience*, London-New York, Verso, 1993.

and those bodies full of fissures; the “I” moves into a de-subjectivated place.

Thus, parallel to the decomposition of all the stage elements, a space of interruptions, traces and remaining is created: dance as an act that does not finish in itself, an act of potentiality – if we understand potentiality as an act not totally fulfilled, always ongoing, as a time constellation.⁸

Voice exceeds language, surpassing and escaping literal and established meanings. Voice breaks the stability of dance: a break that, at the same time, implies an opening-up force.

Who then speaks when the voice speaks? Why does voice function as both a destabilizing element and a force for opening up?

IV. Maurice Blanchot in The Infinite Conversation:

“The voice issues words; announces a possibility prior to any saying, even prior to any possibility of saying. [...] The wordless voice, that speaks silently, for the silence, of the scream, tends to be [...] just nobody’s voice: Who speaks when the voice speaks? That which can’t be placed anywhere, neither in nature nor in culture, but rather manifests itself in a redoubling space, of echo and resonance where it is not someone, but rather that unknown space – [...] its vibration – that wordlessly speaks. [...] One of the characteristics of the voice is to speak in a non-lasting form. Fugitive, condemned to oblivion, where it meets its completion, without trace nor prospects. [...] The word that vanishes as it is being said, always destined to the silence that carries along [...] Becoming a word that is not retained in the present but rather given [...] to its essence, which is vanishment [...]”⁹

“The word that vanishes as it is barely being said.” Blanchot’s fragment is without doubt a poetic and premonitory reflection on voice.

The Slovenian philosopher Mladen Dolar explains that the voice places itself in a space of ambiguity and fragility, between the interior and the exterior. And it’s certainly difficult to set the distance at which to draw a line

between the interior and the exterior worlds. Not in vain is voice pure alterity. Voice belongs neither to the sender nor the recipient, neither to the subject nor the other. In the same way, it belongs neither to the body nor language: “Voice as between the two, placed precisely at the curious intersection,”¹⁰ writes Dolar. It is from here that Dolar explores the political dimension of voice. To understand this, we need to distinguish the differences between mere voice (phone) and the intelligible word (logos). Mere voice is that which animals and human beings have in common: it can only indicate pleasure or pain, experiences shared by animals and humans. For Dolar, discourse not only indicates, but is the expression of something, is a manifestation. At the bottom of this difference lies the opposition between two diverse forms of life: *zoe* and *bios*. *Zoe* is bare life, pure life reduced to animality, and *bios* is life in community, political life. The Slovenian philosopher refers to the explanation Agamben offers in *Homo Sacer* in relation to *bare life*. Agamben establishes an analogy between *phone*, belonging to *zoe*, and *logos*, belonging to *bios*. Voice is like bare life, something supposedly exterior to the political, while logos is the equivalent of the polis, of social life regulated by laws and the common good. Agamben’s thesis in this book is that there is not one simple exteriority. The basic structure, the topology of the political, is for Agamben “the inclusive exclusion of *bare life*”. This, points out Dolar, places voice in an even more paradoxical and peculiar place, in “the topology of *extimacy*”, a simultaneous inclusion/exclusion, that retains that which is excluded in its “nucleus”.¹¹

Voice becomes something fundamental and ambivalent. The transformation of voice into logos is immediately a political passage, it implies the reemerging of voice in the core of the political. In its precarious and elusive existence, in that *extimacy* that is at the same time exclusion and inclusion, voice finds its power for opening up and its capacity of destabilization.

V. Then, and here I take up the question I asked

myself at the beginning, what can the interweaving of voice, body and language do within experimental choreography? At the beginning I was saying that these artistic practices render visible other forms of communication and other ways of understanding the body. As it is well known, one of the claims of social and political life is the right to having a voice. A voice that is heard, a

8 Kunst, Bojana (2009). “Prognoses On Collaboration”, published by Kan Van Eikels B-Books in <http://www.prognosen-ueber-bewegungen.de>.

9 Blanchot, Maurice (1970). *El diálogo inconcluso*, Caracas, Monte Avila ediciones, p. 413. In English, published under the title *The Infinite Conversation*.

10 Dolar, Mladen (2006). *A Voice and Nothing More*, Massachusetts, MIT Press, p. 103.

11 *Ibid.*, pp. 106–107.

voice with consequences, a voice that has repercussions on the decisions that concern our lives. A voice that is not limited to the every-four-year call to elections. However, as we also know, this claim falls into automatism. As a matter of fact, our voices end up accepting being called upon just once every four years, and accepting as well the spectacle of political representation. Faced with the expropriation of our communicative possibilities, in a society in which language itself has become a spectacle, it is urgent to question ourselves about our own language potentiality. In other words, it is urgent to look at and think about what it means today to make – and not only to have – an experience of language.

Agamben writes that the problem of poverty of experience must be confronted with the problem of language. According to Agamben, the problem of language becomes visible in childhood: when we pass from the mere emission of sounds to speech, from voice to speech. Nevertheless, this experience of taking up language cannot only be referred to *infancy*, Agamben does not speak about *infancy* in a chronological sense. On the contrary: we go through an experience of language every time we make the move from language to discourse, every time we lack words or when they remain suspended on our lips. And this happens all the way through our lives.¹²

In the *choreopoetic polyphonies* I have mapped out, we also live the experience of language Agamben refers to: these practices require their own language (they make it babble and implode) as well as their own voice (they subvert and emancipate it). And through this positioning, they render visible other ways of communicating – other forms of communication that go through the deconstruction of voice, body and language; mechanisms that break and displace logocentrism and discursivization.

Along with Derrida, we understand logocentrism as a philosophical orientation that tends towards a certain order of meaning. In other words, towards Truth, Reason, Logic, the World, Thought, all in capital letters. The authority of the logos, of the transcendental meaning, imposes itself and, if we follow Derrida, the masculine order is then justified. To dismantle logocentrism is then to displace the authority of the logos; to displace from speech the privilege of the word and to dismantle as well the authority of the masculine order.¹³

If we take now a look from the point of view of language

12 Agamben, Giorgio (1978). *Infanzia e istoria*, Torino, Einaudi, p. 70.

13 De Peretti, Cristina (1989). *Jaques Derrida. Texto y deconstrucción*, p. 31.

philosophy, performativity is also related to these displacements. We can understand performativity, and here I quote Derrida, as “communicating a force through the impetus of a mark.”¹⁴ Performativity produces or transforms a situation: it does not limit itself to carrying a semantic content; there is no intention of truth. For Paolo Virno, each speech act is an action and voice is the performative statement of the “I speak”. For the Italian thinker, “I speak” is, precisely, the absolute performative, a potential space.¹⁵

Up to now, I have been speaking about those other forms of communication that these art practices render visible. Yet, as I was saying, they also render visible other ways of understanding the body. A vibratile body is an affected, dense and opaque body. It is also a body crossed by intensities and flows of desire that run between the interiority and the exteriority. A body that holds many bodies. Once someone dives into the potentialities of their body, understood as the possibility of affecting and being affected, a process begins, always in becoming, that collides with the idea of a fixed subject. The body that takes action can activate processes of subjectivation that detach from a closed identity: the production of singular subjectivation modes can also generate intersubjectivity.¹⁶

Rancière’s thesis on the *Emancipated Spectator* is quite well known. There, Rancière advocates for the creation of a third way, a third way that would invalidate the opposition between activity and passivity. Unlike Rancière, here we are not posing a third way situated between activity and passivity. “Emancipation” in these works is linked to a certain level of perception, sensation and affects. More than an emancipation, there is a cognitive and sensorial involvement, which seeks to activate a gaze and a listening that embraces all our body. A gaze and a listening that I have called tactile because all senses are a sort of touch.¹⁷ These works thus place us on a threshold of the tactile, where we affect and are affected simultaneously.

This body, these voices and these languages not only reveal other corporality – that is to say, an emancipatory position towards body and subjectivity – they also

14 Ibid., 31-34.

15 Virno, Paolo (2003). *Quando il verbo si fa carne. Linguaggio e natura umana*, Milano, Bollati Boringhieri, p. 17.

16 Guattari, Félix and Rolnik, Suely (2006). *Micropolitica. Cartografías del deseo*, Madrid, Traficantes de sueños. In English, published under the title *Molecular Revolution in Brazil*. New York: Semiotext(e), 2008.

17 Pallasmaa, Juhani (2006). *Los ojos de la piel. La arquitectura y los sentidos*, Barcelona, Gustavo Gili, p. 18. In English, published under the title *The Eyes of the Skin: Architecture and the Senses*.

reveal other audibility.¹⁸ Nevertheless, it is urgent to look beyond this audibility since, as I said before, we are immersed in the poverty of experience of a language that has become spectacle. The audibility of body, voice and language that acts in the redistribution of times and spaces (both conditions of our sensibility) moves continuously the gravitational field of affects. This audibility moves the possibility of an affective empowerment. However, besides expropriating our language ability, capitalism has already corporatized the affective production.¹⁹ So I am also not referring to a relational aesthetic here either, but rather to artistic practices that make visible other ways of subverting an immunized and homeopathic body. What do I mean by this last statement? Affect is the capacity of doing. Its vitality or potential interacts with the other body. It is not what an affect expresses that is relevant, but rather what it moves, renews and differentiates.

Who then speaks when the voice speaks? In our case, the affective gravitational field goes through voice, through the intimacy and exteriority that conform voice. Or, as Agamben would say, through the *extimacy* that voice represents. This *extimacy* is related to the third person, to an impersonal place and the breaking of fixed identity. An impersonal place, in the third person, where the Italian philosopher Roberto Esposito places animality. The animal, the animal becoming, that Esposito retakes from Deleuze, means, above all, multiplicity, plurality and concatenation. The borders between identities are blurred to give way to a vibratile threshold among bodies that are proximate. So we are dealing with a human-animal and an animal-human, two faces of the same fracture, where *bare life* is obtained.²⁰

As it is well known, bio-political order comes to existence when life itself, its protection, becomes the basis of politics. The body is the battlefield between politics and life. Obviously, the artistic practices I have mapped out do not escape from the bio-political paradigm. Nevertheless, in these choreographies, the immunized and protected body is subverted, is suspended. Our bodies are involved, non-immunized, non-homeopathic recipi-

ents and makers. Our bodies interweave and contaminate: and certain fissures, which are not confined to the here and now of the performance, can open up.

It is due to all of these that I have spoken about a change of paradigm. This change cannot be framed just within the dance sphere; the stage works I am mapping out reflect something that takes place beyond the fourth wall. It's reversible, as it also renders visible, in a conscious or unconscious way, a potency that operates at affective, aesthetic as well as political levels. They are aesthetic, political and critical experiences - potencies that free feelings, thoughts and acts of life - something that takes place in that intimacy and exteriority, in that extimacy, that already points out other time and other space.

18 I have taken the idea of Audibility from the article by Bojana Kunst (2009) entitled "The Voice of the Dancing Body", Zagreb, *Frakcija*, Performing Arts Journal Nos. 51-52, Autumn, pp. 144-160. Bojana Kunst has been, among others, an important reference throughout my research, which started at the MACAPD Master of Contemporary Arts Practice and Dissemination (L'animal a l'esquena, UdG, Dartington College of Arts) and continued at the Faculty of Visual Arts (UPV, University of Basque Country).

19 In "Brian Massumi in conversation with Mary Zournazi" (2009), in *The Swedish Dance History*, Stockholm, Inpex-MyCoreography.org.

20 Esposito, Roberto (2007). *Terza persona. Politica della vita e filosofia dell'impersonale*, Torino, Einaudi, p. 43.

**GLASOVI, MEGLA, PRAH IN PIKE,
KI PREČKAJO POSTČLOVEŠKO
PRIHODNOST** ESZTER SALAMON:
TALES OF THE BODILESS (ZGODBE
O BREZTELESNEM) NA FESTIVALU
TANZ IM AUGUST 2011

MARTINA RUHSAM

PREVOD
PAVEL KOLTAJ

Ko sem prejela povabilo, da za številko Maske, ki se bo v nekaj člankih tematsko posvetila vprašanju nesnovnosti, napišem prispevek o predstavi *Tales of the Bodiless*, sem ravno prebirala roman *Remainder* (Ostanek) Toma McCarthyja, in ne morem si pomagati, da ne bi za začetek uporabila citat iz omenjene knjige:

“V rezervoar smo natočili še eno plastenko. Ponovno sem zlezal v avto in pritisnil na gumb za zagon. Spet se ni zgodilo nič – in ko smo ponovno pogledali v rezervoar, je bil ta spet prazen. ”Dva litra!” Sem dejal. ”Kam sta šla?”

Izhlapela sta, izginila. In veste kaj? Počutil sem se čudovito. Ne sprašujte me zakaj: tako sem se pač počutil. Bilo je, kot bi bil priča čudežu: snov – dva litra tekočine – je postala nesnov – ne presežna snov, godlja ali zmešnjava, temveč čista, breztelesna modrina. Snovna sprememba. Pogledal sem v nebo: bilo je modro in brezkončno.”¹

Citirani odstavek zareže v samo bistvo (ne)snovi in pokaže na vse izstopajoče lastnosti področja fiktivne nesnovnosti: odsotnost konkretnih teles oziroma snovi ter transgresijo oziroma razkroj časa (brezkončnost – v tem primeru posledica izhlapenja oziroma izginotja), katere rezultat je dožemanje čiste intenzitete (barve).

Ko se znana madžarska koreografinja Eszter Salamon v svoji predstavi *Tales of the Bodiless (Musical Fiction without Science)* (Zgodbe o breztelesnem (glasbena fantastika brez znanosti)) poda v svet, ki je oropan teles, pride do podobnega učinka: Salamonova in njeni sodelavci napolnijo gledališče s snovjo, vendar pa gledalci ob prihodu vanj zagledamo prazen oder. Lahko se vprašamo: »Kam so šli vsi igralci?«, in to se bomo spraševali, vse dokler ne odkrijemo užitka, ki spremlja opazovanje (brez)časne transformacije in raztapljanja breztelesne zgradbe predstave.

Z izjemo enega prizora, v katerem sta na odru dva negibna igralca, in neke vrste uvoda, ki ga naredi Eszter Salamon, se celotna predstava odvija brez igralcev in plesalcev; oziroma bolj splošno – brez ljudi (na odru). V plesnem kontekstu (predstavo si lahko ogledamo skoraj izključno na plesnih festivalih in v plesnih ustanovah) predstavlja predstava brez igralcev radikalno gesto, s katero avtorica preizprašuje in subvertira vsesplošno osredotočenost

na človeško telo, ki vlada pri plesu in gledaliških predstavah, in tako odpira pot za širše razmišljanje, onkraj običajnega razumevanja ideje koreografije kot organizacije (premikov) teles v času in prostoru. V tem smislu lahko predstavo *Tales of the Bodiless* gledamo kot kritiko antropocentrične fiksacije sodobne koreografije. Že leta 2008 je belgijski sociolog in teoretik gledaliških predstav Rudi Laermans v svojem predavanju, ki ga je imel v okviru maratona »(Precise) Woodstock of Thinking« ((Natančen) Woodstock razmišljanja) v organizaciji plesne hiše Tanzquartier Wien, izrazil začudenje nad dejstvom, da predstavljajo človeška telesa samoumevni medij sodobnih gledaliških predstav.² Laermans je govoril o dobi posthumanih koreografij in opozoril na dejstvo, da lahko uporaba tehnologij v gledaliških predstavah pripomore k cepitvi našega pogleda in posledično k razgradnji naših hegemoničnih predstav o »živosti«.

Leto dni po Laermansovem predavanju je Mette Ingvartsen na festivalu Steirischer Herbst v Gradcu premierno uprizorila svoje delo *Evaporated Landscapes* (Izhlapela pokrajina). S koreografiranjem tehnološko ustvarjenih dogodkov, ki so bili podobni naravnim procesom, je ustvarila predstavo brez igralcev. Gledalci smo opazovali počasno spreminjanje umetne pokrajine: topljenje ledu, zvoke, meglo, barvno svetlobo in pokanje milnih mehurčkov. Poleg prostorčka, kjer so se odvijale spremembe, je – komaj opazna – stala Ingvartsenova in z daljinskim upravljalcem vodila posebne učinke ter napravo za izdelavo suhega ledu.

V kontekstu gledaliških predstav imamo od tedaj naprej nekaj poskusov v živo izvedene koreografije in inscenacije predmetov, tehnologije, svetlobe ali zvoka brez vidnih človeških teles (npr. *Orthographe* skupine Controllo Remoto, *Luftballett* avtorja Vlada G. Repnika in Feng Šus avtorjev Barbare Bulatović, Aleša Mustarja ter Jake Šimenca³).

Za razliko od predstave *Evaporated Landscapes*, ki je bila brez teksta ali človeškega glasu in je večinoma budila občutke in predstave, ki jih poznamo iz opazovanja narave, predstava *Tales of the Bodiless* budi »vse preveč« človeška čustva, želje in predstave. Tekst, jezik, glasba in človeški glasovi igrajo v tem delu ključno vlogo; mojstrsko zmontirani glasovi iz »Dolby-surround« sistema

2 Predavanje Rudija Laermansa je potekalo 12. septembra 2008, med 50-urnim maratonom »(Precise) Woodstock of Thinking« na šoli Tanzquartier Wien, kjer so teoretiki, koreografi, misleci, organizatorji in igralci predstavljali svoja vide-nja prihodnosti plesa in gledaliških predstav.

3 Slednji je že leta 2005 s kolegi Alešem Mustarjem, Nejcem Sajem, Juretom Vlahovičem in Samom ustvaril izjemno duhovito gledališko predstavo brez igralca z naslovom Šestnajst obratov (op. ur.).

1 Tom McCarthy, *Remainder*, Alma Books Ltd, London: 2011, str. 159–160.

pričarajo na trenutke seksualno obarvano vzdušje. Predstava *Tales of the Bodiless* govori o izkušnji telesnosti prav skozi zamišljanje sveta brez človeških teles.

Vsi glasovi, ki nas obkrožajo, so zapustili svoje snovne ustvarjalce, svoj izvor, in napolnjujejo prazen prostor, kjer se lovijo po zraku kot glasovi duhov – gre za branju podobno izkušnjo. Zato ni presenetljivo, da je predstava razdeljena na štiri dele, ki so kot knjižna poglavja (umetnica jim pravi zgodbe): »The Bog« (Šotišče), »Dogs« (Psi), »Substitution« (Zamenjava) in »Dots« (Pike). Čeprav je vzpenjajoči se dramaturški lok formalno zgrajen iz poglavij, ki vključujejo enciklopedične prikaze, se nenehno premika v smeri nekakšnega nesnovnega tekstovnega orgazma, do katerega pride malo pred koncem predstave.

Ampak začnimo na začetku. To, da slišimo glasove, ne vidimo pa tudi teles, ki jih izgovarjajo, je v 21. stoletju nekaj povsem običajnega, vendar ne v dispozitivu gledališča. V gledališču smo ob poslušanju še vedno vajeni opazovati osebo, ki posoja glas določenemu stavku oziroma zvoku. Tudi če gre za posnetke, se ustvarjalci trudijo sinhronizirati gibanje ust z zvoki, ki jih slišimo. Salamonova prekine to osnovno povezavo in bodisi razdružuje vizualno (telo) od verbalnega (govoreči glasovi) ali pa, z namenom da bi govorci obstajali le v domišljiji vsakega od nas, popolnoma zbrise njihovo vizualno reprezentacijo⁴ – in tako spodbudi asociacije, povezane s kiberprostorom in navideznimi resničnostmi.

Zaradi tega bežna pojavitev Eszter Salamon na samem začetku predstave, ki označuje prehod iz človeškega sveta v fiktivni breztelesni svet, deluje kot ostanek človeškosti. Ko se kasneje vizualno in snovno v predstavi umakneta in ko globok, značilen glas pripovedovalca z besedami vodi našo domišljijo »gledalcev« v šotišče, ki mu v dispozitivu gledališča ni več moč najti reprezentacije, postane očitno, koliko težje se je distancirati od zvokov kot od podob – in to ne samo zato, ker oči ni težko zapreti, ušesa pa je. Sugestivno dejanje, ki vodi h kolektivni domišljiji in ki ga vodi neviden lik, pusti v ustih nekoliko neprijeten okus. Gre za občutek, da nas vleče v nekaj, čemur se ni mogoče upreti. In res se je težko upreti mentalnim slikam, ki jih v nas priključijo globok, počasen glas. V absolutni temi vidimo močvirje z njegovimi brezkončnimi globinami, v katere so zadnjih 10.000 let padale živali, ljudje, rastline in dež – združili so se

z brezbarvno pokrajino. V šotišču vidimo propadajoče človeško telo in ostanke njegovega telesa – ohranilo se je v močvirju: koža, organi, oči, lasje. Tukaj ne gre samo za telesa brez organov, temveč tudi za organe, ki postajajo vse bolj breztelesni.

“Najprej se zmeščajo kosti, nato pa teža barja popači videz telesa. Močvirje iz telesa izsesa kalcij, in telo brez sladkorja in kalcija v kosteh tehtta deset kilogramov manj. Okostje tako v celoti razpade in ostane le še zunanja ovojnica iz kože. Preostanejo koža, lasje, nohti, možgani, in organi, kot so ledvice in jetra – pa tudi volnene in usnjene obleke.”

Medtem ko si zamišljamo, da ležimo mrtvi v šoti, čutimo temperaturo močvirja s perspektive našega trupla. Protislovje, ki nujno sledi iz dejstva, da si zamišljamo mrtvece in svet brez ljudi, je očitno; vendar pa prav to protislovje odpira prostor fiktivnemu obzorju umetnikov, ki so sodelovali pri ustvarjanju tega dela. Omogočilo jim je, da so razmišljali onkraj tega, kar vedo. Gledalci smo povabljeni v svet, ki se vrti po nam neznanih pravilih, zaradi česar smo zelo pozorni in brez predsodkov – konec koncev gre za svet brez nas, zato mu lahko prisluhnemo in ga opazujemo, ne da bi morali v njem poiskati svoje mesto. In ker si zamišljamo, da smo brez teles, se neizogibno nenehno zavedamo svojega telesnega obstoja. Tukaj se predstava v resnici začne, s smrtjo človeškega telesa.

V svetu, ki ga ne obvladujejo več fizična težnost in neprijazne reprezentacije, se začne razvijati neutopična in neznanstvena znanstvena fantastika; kaže nam svet brez človeških posegov: brez cest, poti in fiksnih točk, s pomočjo katerih se lahko najdemo v njem. Potem ko se naša pozornost preusmeri od vidnega (ta običajno zahteva vso našo pozornost) k slišnemu, se srečamo z gosto posejano zvočno pokrajino, ki jo je sestavil odlični, v Bruslju delujoči skladatelj in elektronski glasbenik Cédric Dambrain; pokrajina se spreminja počasi in brez kakršnegakoli melodičnega oziroma ritmičnega okostja, s čimer ponazarja pogrezanje in propadanje telesa v šotišču. Ker je glasba precej glasna, je naša izkušnja ob poslušanju te silne zvočne pokrajine izjemno telesna. Občutek dobimo, da zvoke čutimo tako v trebuih kot v ušesih. Platoji zvoka mutirajo in potujejo v navidez brezkončno globino, dokler (na sicer) praznem odru ne zagledamo moškega in ženske, na katerih utripa rdeča luč. Kar nekaj časa potrebujemo, preden se prepričamo, da je ta živa slika – ti dve telesi na odru, ki pozirata, kot da sta zamrznjeni sredi srečanja – »resnična« in da ne

⁴ Popolnoma se zavedam dejstva, da »gledalec« ni primeren izraz za »spremljevalca« te predstave, saj daje prednost vidu. Ne opiše funkcije članov občinstva pri tej predstavi. Vendar pa mislim, da sta tudi izraza »poslušalec« in »priča« v tem kontekstu zavajajoča. Morda bi morala govoriti o občinstvu, ki »zaznava« oziroma »čuti«.

gre za projicirani podobi oziroma lutki. Gledalci namreč slišimo posneta glasova, ki se pogovarjata, v prvi vrsti si izmenjujeta spolne želje in zahteve. Igralca, ki ju vidimo, in zvočni trak so sicer ločeni, a vendar ostajajo v heteronomičnem razmerju – breztelesno in polnotelesno (oblikovanje svetlobe in podobe je delo Sylvie Garot, oblikovanje zvoka pa Petra Böhma).

Druga zgodba, imenovana »Psi«, predstavlja najbolj impresiven prizor v predstavi Salamonove. Počutimo se, kot bi skozi ključavnico kukali v prihodnost gledališča. Igralci so popolnoma zapustili področje delovanja, ničesar več ne utelešajo, hkrati pa predstavljajo vse. Ne odpirajo ust in ne izvajajo gest, so pa simboli, neke vrste predloge, projekcijska površina. Če si sposodimo besede, ki jih uporabi Deleuze, ko govori o kinu, bi lahko dejali, da sta ta dva lika zapustila podobo-gibanje in prešla v podobo-čas; optično zvočno polje, v katerem govorjene besede med seboj niso linearno povezane.

Igralca sta le zamenjavi, ki netelesom posojata svoja glasova v obliki teksta. Ali pa gre za glasova, ki so jih ljudje posodili androidoma, ki pozirata pred nami? Ne gre ne za eno, ne za drugo. Iz scenarija predstave je razvidno, da poslušamo pogovor med »Wet Nose« (Smrčkom) in »Upper Lip« (Zgornjo ustnico), ki sta, vsaj občasno, psa, in če smo pozorni, na odru vidimo tudi njuna človeška lastnika, čeprav sta videti bolj kot bolniška sestra in vitez oziroma jezdec. Vendar pa so identitetna vprašanja od te točke naprej odvečna; vse kar šteje, je tekst, ki si ga igralca izmenjujeta, izposojata, programirata oziroma izrekata.

Zgornja ustnica: "Bil sem žival visokega položaja. Gospodar me je jemal celo na lov."

Smrček: "Jaz pa sem bila oseba z nizkim položajem, ampak srečen pes."

[...]

Zgornja ustnica: "Koliko vas je?"

Smrček: "Smrček 1 in Smrček 2."

Tekst, ki sta ga napisali Bojana Cvejić in Eszter Salamon, ne vsebuje nobenega odvečnega razpravljanja o pomenu in koherenci, identiteti in logiki; v tem prizoru je tekst videti kot majhen ognjemet stavkov, ki se prikazuje in izginja v prostoru malo za njim – nam pa ostane okus nevezane igrivosti.

Smrček: "Ali pogrešaš svojega gospodarja?"

Zgornja ustnica: "Sem lahko tvoj novi? Se lahko polulam nate? Zlezem nate? Ostal mi je mikročip, ki mi ga je

dal vgraditi v vrat."

Kjer je spol nepomemben in spolne razlike nadomesti razlika med telesnim in breztelesnim, so telesni tisti, ki posojajo svoje občutke tistim, ki nimajo več telesa. Ne moremo si kaj, da tega prizora ne bi razumeli kot ironičnega komentarja tistih v naši zahodni družbi, ki opravljajo svoje nesnovno delo tako, da preživijo več časa (dni) priključeni na kot izključeni iz omrežja. Zgodba nam daje vedeti, da telesni dandanes, podobno kot prostitutke, nudijo svoja telesa breztelesnim, ki v zamenjavi zastopajo željo. Čutno vzdušje, ki ga pričara zvočna pokrajina, ki jo je zložil Terre Thaemlitz, tekst in izrazito poltena glasova se stopnjujejo vse do s seksualnostjo nabitega prizora, kjer pride do neke vrste nesnovnega kozmičnega orgazma – ponovno gre za razkrajanje, poenotenje s celim svetom. Telo se spremeni v milijone mehurčkov, v peno, glasbo, barvo in toploto. Ko se zamenjavi spremenita v prah, se gledalci znajdemo v abstraktnem svetu pik, kjer zvočna pokrajina razpada in kjer mimo nas plavajo koščki besed in zvokov, ki jih ni več moč razumeti. Naposled nam predstava neha govoriti (z besedami) in se uplini. Vse besede razpadejo v meglo, ki se počasi širi po odru. Ostane le še zadnji – izrazito pesniški – znak razkroja: praznino odra postopoma napolni umetna megla. Zaplate megle elegantno poplesavajo v zraku in se počasi razširijo nad ves prostor – tudi avditorij – pogrezajo se v zeleno svetlobo, dokler gledalci – kot da bi se znašli sredi ogromnega oblaka – ponovno ne vidimo ničesar več.

**VOICES, FOG, DUST AND DOTS
TRAVERSING A POST-HUMAN
FUTURE** ESZTER SALAMON'S *TALES
OF THE BODILESS* AT THE FESTIVAL
TANZ IM AUGUST 2011

MARTINA RUHSAM

When I was invited to write about the performance *Tales of the Bodiless* in this magazine on immateriality, I was reading Tom McCarthy's novel *Remainder* and I cannot but start by quoting one paragraph from this book:

"Another bottle was brought out and poured into the reservoir. Once more I climbed inside the car and pressed the spurter button. Once more nothing happened – and once more, when we looked inside the reservoir, we found it empty. 'Two litres!' I said. 'Where has it all gone?'"

They'd vaporized, evaporated. And do you know what? It felt wonderful. Don't ask me why: it just did. It was as though I'd just witnessed a miracle: matter – these two litres of liquid – becoming un-matter – not surplus matter, mess or clutter, but pure, bodiless blueness. Transubstantiated. I looked up to the sky: it was blue and endless."¹

This paragraph cuts right to the chase of the (un)matter and points out all the jutting qualities of a fictitious immaterial realm: the absence of concrete bodies or material and a transgression or dissolution of time (endlessness – here as a result of vaporization or evaporation) resulting in a perception of pure intensity (colour).

When the renowned Hungarian choreographer Eszter Salamon sets out a world devoid of bodies in her performance entitled "Tales of the Bodiless (Musical Fiction without Science)", there is a similar effect: Salamon and her collaborators fill the theatre with material, but when the spectators come to look into it, they find the stage empty. "Where have all the performers gone?" they may ask themselves, and they will keep asking until they discover the pleasure of witnessing a bodiless texture transforming and dissolving in time(lessness).

With the exception of one scene in which two motionless performers are situated on the stage and a kind of prologue by Eszter Salamon, the performance gets along without any actors or dancers, or to put it more generally: without any human beings (on stage). The fact of staging a performance without performers in the dance context (the performance is shown almost exclusively at dance festivals and in dance institutions) is a radical gesture that questions and subverts the concentration on the human body predominant in dance and perfor-

mance and thereby expands the common understanding of the notion of choreography as the organization of (the movements of) bodies in time and space. In this sense, *Tales of the Bodiless* can be seen as a critique of the anthropocentric fixation of contemporary choreography. Already in 2008, Rudi Laermans, a Belgian sociologist and performance theoretician, declared his surprise at the fact that human bodies are taken for granted as the medium of contemporary performances in a lecture that he gave in the frame of "(Precise) Woodstock of Thinking" in Tanzquartier Wien.² Laermans consequently proposed the age of post-humanist choreographies and pointed out that the use of technologies in performances could help to create a fissure in the gaze of the spectator and thereby deconstruct hegemonic ideas of what we call "liveness".

One year after Laermans held his lecture, Mette Ingvartsen premiered her piece *Evaporated Landscapes* at the "Steirischer Herbst" festival in Graz. By choreographing technologically produced events that resembled natural processes, she proposed a performance without human performers. The spectators became observers of the slow transformation of an artificial landscape: melting ice, sounds, fog, coloured light and bursting soap bubbles. Next to the little space where all these transformations were evolving, Ingvartsen was standing – scarcely visible to the audience – handling a remote control for special effects and a dry ice machine.

Since then, a few attempts have been made in the performance context in choreographing and staging objects, technology, light or sound without the visible presence of human bodies in a live event (e.g., *Orthographe* by Controllo Remoto, *Luftballett* by Vlado G. Repnik and Feng Šus by Barbara Bulatović, Aleš Mustar and Jaka Šimenc³).

In comparison to *Evaporated Landscapes*, which came along without any text or human voices and mainly triggered sensations and imaginations that we know from observing the wonders of nature, the performance *Tales of the Bodiless* provokes "all too" human emotions, desires and imaginations. Text, language, music and human voices are crucial in the piece, and, in part, the perfectly edited Dolby-surround voices invoke a sexual-

² Rudi Laerman's lecture was held on 12 September 2008 during the 50-hour-long marathon "(Precise) Woodstock of Thinking" in Tanzquartier Wien, where theoreticians, choreographers, thinkers, organizers and performers presenting their visions of the dance and performance of the future.

³ As early as 2005, the latter – together with colleagues Aleš Mustar, Nejc Saje, Jure Vlahovič and Samo – created an exceptionally witty theatre performance with no actors entitled *Sixteen Turns* (Šestnajst obratov) (Ed.).

¹ Tom McCarthy, *Remainder*, Alma Books Ltd, London: 2011, pp.159-160

ly loaded atmosphere. Tales of the Bodiless talks about the experience of being a body exactly by imagining a world without human bodies.

All the voices that surround the members of the audience have abandoned their material producers in order to inhabit the empty space and swirl through the air like the voices of ghosts – an experience that is close to that of reading. Therefore it is not surprising that the performance is structured in four parts that resemble chapters of a book (the artists refers to them as tales): “The Bog”, “Dogs”, “Substitution” and “Dots”. Although formally structured in chapters, including encyclopaedic projections, the ascending dramaturgical curve continually moves towards a kind of immaterial textual orgasm shortly before the end of the piece.

But let us start with the beginning. Hearing voices without seeing the bodies that utter them is as normal as electric light in the 21st century, but not in the dispositive of the theatre. Here, we are still used to visually observing the person who is giving voice to a certain sentence or sound while hearing it. Even when a recording is used, usually great effort is made in order to reach a synchronisation of the movements of a mouth and the audible sounds. Salamon breaks with this basic linkage and either decouples the visual (body) from the verbal (the speaking voices) or erases the visual representation completely in order to evoke those who speak merely in the singular imaginations of each spectator⁴ – thereby arousing associations connected to the cyberspace and virtual realities.

That is why Eszter Salamon’s brief appearance in the very beginning of the piece that marks the transition from a human world to a fictive bodiless one is like a remainder of the human. When, afterwards, the visual and material world withdraw and the deep characteristic voice of a narrator guides the imaginations of the “spectators” with his words into a bog that no longer finds any representation in the dispositive of the theatre, it becomes apparent how much harder it is to distance oneself from sounds than from images – and not just because it is easy to close one’s eyes whereas it is difficult to close one’s ears. The act of suggestion leading to a collective imagination that is guided by an invisible figure leaves a slightly unpleasant aftertaste. It

4 I am totally aware of the fact that the term “spectator” doesn’t work in the context of this piece because of its privileging of the sense of vision. It fails in naming the function of the members of the audience in this piece. Yet, I also consider the terms “listeners” or “witnesses” as misleading for this performance. Maybe what would be needed would be to talk about “perceivers” or “sensors”.

is the feeling of being drawn into something impossible to resist. And indeed, it is difficult to evade the inner pictures that are evoked by the deep, slow voice. In absolute darkness, we all see the swamp with its bottomless depths into which animals, things, people, plants and rain have fallen during the last 10,000 years – becoming one with the colourless landscape. We all see the human body decaying in the bog and we see the remainders of this body – preserved by the swamp: the skin, the organs, the eyes, the hair. Here, it is not just about bodies without organs but about organs becoming more and more bodiless.

“Your bones soften first, and then your figure distorts from the weight of the moss. The calcium is sucked out of the body and you have ten kilos less from the sugar and calcium in the bones that you lost. So, your skeleton dissolves altogether, leaving only an outer envelope of skin. Skin, hair, nails, brain, and organs such as the kidneys and liver – but also clothes made from wool or leather – now survive.”

While we imagine being dead in this bog, we feel the temperature of the swamp from the perspective of our dead body. The paradox that is inherent in the undertaking of humans imagining being dead or imagining a world beyond humans is apparent, but it is this paradox that opens up the fictional horizon of the artists that collaborated in developing this piece. It enabled them to think beyond what they know. The audience is invited into a world that proceeds according to unknown rules, which makes our attention very alert and non-judgemental – after all, it’s a world without us, so we can listen and watch without finding a place in it. And by imagining being bodiless, we are inevitably reminded of our bodily existence the entire time. It is here that the performance really starts, with the death of the human body.

Freed from physical gravity and from crusty representations, an un-utopian and unscientific science fiction sets out, presenting a world that is not marked by human interventions: no streets, no paths, no fixed points of orientation. Following the perceptionary shift from the commonly hegemonic concentration on the sense of vision to the audible, the audience is confronted with a dense soundscape, composed by the great Brussels-based composer and electronic musician Cédric Dambrain, that slowly transforms in time without any melodic or rhythmic skeleton and thereby illustrates the sinking and decaying of a bog body. As the music is

played quite loud, the experience of listening to this overwhelming soundscape is a very corporeal one. Thus the feeling of sensing the sounds with one's stomach as well as with one's ears arises. Plateaus of sound mutate and travel into a seemingly bottomless depth until one man and one woman become visible on the (otherwise) empty stage, with red light flickering on them. It takes a moment to convince oneself that this tableau vivant – these two bodies on stage posing as if frozen in the middle of an encounter – are “real” and not projected images or puppets. Hence, the spectators hear two recorded voices talking with each other, primarily exchanging sexual wishes and demands. The visible performers and the audio track are separated and yet remain in a relation of heteronomy – the bodiless and the bodiful (Sylvie Garot: light and image design; Peter Böhm: sound design).

The second tale, called “Dogs”, is the most impressive scene in Salamon's performance. It feels like peeking through a keyhole into the future of theatre. These performers have abandoned the realm of action, they don't embody anything anymore but at the same time they represent everything. They don't open their mouths and they don't make any gestures, but are figures, like a template, a projection surface. Borrowing Deleuze's words when reflecting on cinema, these two figures have left the movement-image and entered a time-image, an optic-sonorous field in which the spoken words are devoid of linear conjunctions.

The two performers are mere substitutes that lend their voices to non-bodies in the substitutional form of text. Or is it the voices that come from humans and which are being lent to the two androids that we see posing here? Neither, nor. According to the script of the performance, we hear “Wet Nose” talking to “Upper Lip”, both dogs maybe, or at least once upon a time, and maybe we see their human owners on stage, though they look rather more like a nurse and a cavalier or rider. However, these identity questions are obsolete from here on; all that counts is the text that is exchanged, borrowed, programmed or uttered here.

Upper Lip: “I was a high status animal. I even went hunting with my master.”

Wet Nose: “And me, I was a low status person, but a lucky dog.”

[...]

Upper Lip: “How many are you?”

Wet Nose: “Wet Nose 1 and Wet Nose 2.”

The text written by Bojana Cvejić and Eszter Salamon lets all the ballast of meaning and coherence, identity and logic behind and appears in this scene like a little firework of sentences that light up and disappear in the space right after – leaving a taste of unbound playfulness.

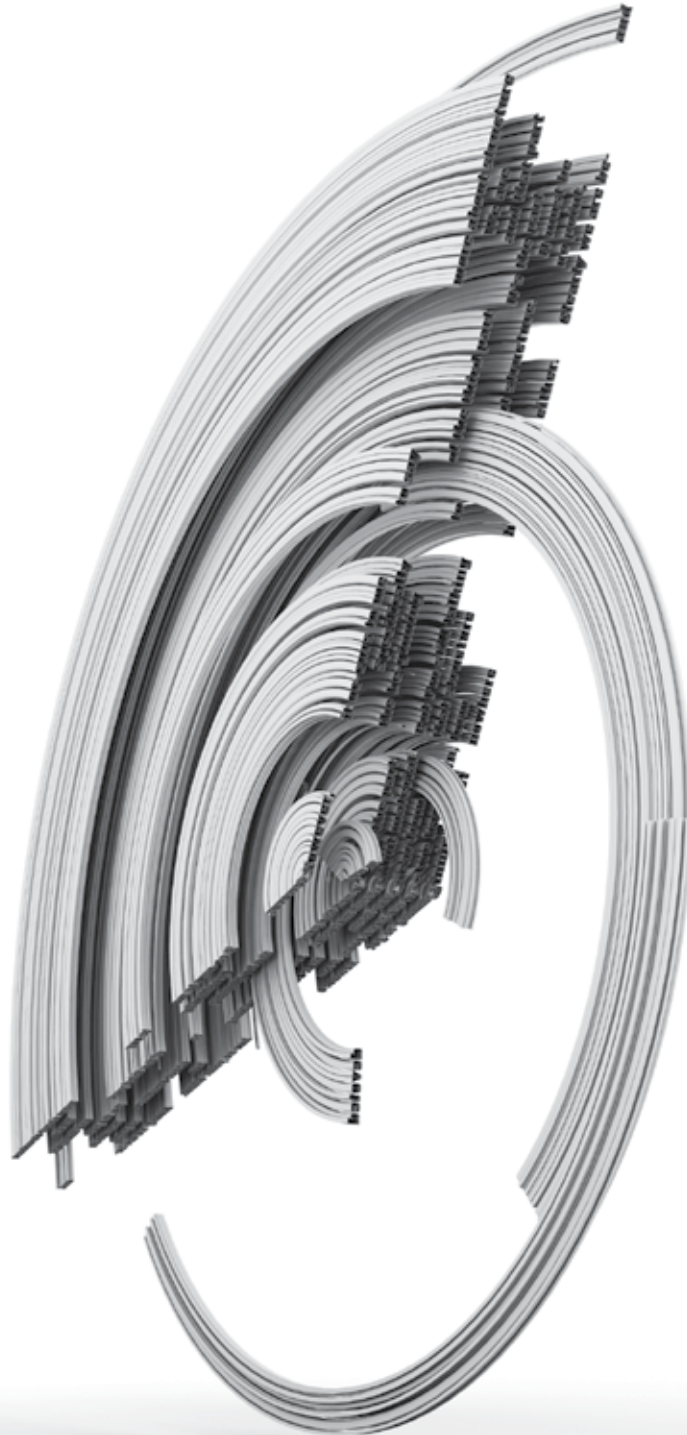
Wet Nose: “Are you longing for your master?”

Upper Lip: “Can I be your new? Can I pee on you? Be on you? What is left is this microchip he implanted in my neck.”

Where gender is irrelevant and sexual differences are replaced by the difference between the bodiful and the bodiless, the bodiful lend their sensations to those who no longer have a body. It is hardly possible not to read this scene as an ironic comment on those in our Western society who pursue their immaterial labour by spending more (day)time on- than offline. Similar to prostitutes, nowadays the bodiful offer their bodies to the bodiless who are agents of desire in substitution, the tale explicates. The sensual atmosphere created by the soundscape composed by Terre Thaemlitz, the text and the highly lascivious voices increase until the sexually loaded scene deloads in a kind of immaterial cosmic orgasm – another situation of dissolution, of becoming one with the whole world. The body transforms into millions of bubbles, into foam, music, colour and heat. After the substitutes have become dust, the spectators enter the abstract world of dots where the soundscape falls apart and un-understandable word- and sound-flakes drift by. Eventually, the piece stops talking (in words) and gasifies. All the words dissolve into a fog that slowly spreads out over the whole stage. What is left is a last – extremely poetic – emblem of dissolution: the emptiness of the stage is gradually filled by artificial fog. The fog patches dance elegantly in the air before slowly disseminating into the whole space – including the auditorium – immersed in green light until the spectators – like in the middle of a huge cloud – lose their sense of vision again.

**PERFORMATIVNI MANIFEST:
KONTRAPUNKTNO TVORJENJE
POMENA** *CHEAP LECTURE*
JONATHANA BURROWSA IN
MATTEA FARGIONA

KATJA ČIČIGOJ



»Pomen vznikne med stvarmi in se spreminja z relacijami med njimi.«¹

Gornji citat, vzet iz predstave *Cheap Lecture* Jonathana Burrowsa in Mattea Fargiona, lahko razumemo kot zgoščeno formulo za opis njenega odnosa do možnih pomenov, ki v njenih predstavah vznikajo iz specifičnih relacij, ki jih vzpostavljata z/med različnimi elementi performativnega dogodka (glasbo, plesom, vizualnim konceptom, gestami, besedilom, občinstvom itd.). Sledeči zapis analizira preigravanje teh relacij in mehanizme vznikanja pomenov v omenjeni predstavi, ki bi jo lahko imeli za performativni manifest njenega dela oz. sodelovanja. Moj namen ni iskati pomene same oz. klasično hermenevitično »interpretirati« predstavo (četudi bom ponekod nakazala možne pomene nekaterih sekvenc zavoljo ilustracije), saj – v skladu z gornjim citatom avtorjev – v kolikor pomen vznikne iz relacij med elementi predstave, med katere sodi tudi občinstvo, je nemogoče zakoličiti en sam pomen performativnega dogodka, kar, kot bom poskušala pokazati v nadaljevanju, tematizira tudi obravnavano delo. Moj namen je bližje poskusu raziskave samega procesa ustvarjanja pomena, poskusu detekcije gibanja tega procesa, kot ga sprožajo relacije med elementi, mediji, segmenti znotraj performativnega dogodka.

Vstopna točka te analize bo medigra pomena in relacij v delu Burrowsa in Fargiona v referenci in v nasprotju z delom Mercea Cunninghama in Johna Cagea, na kar nas napotuje tudi referiranje obravnavanih avtorjev samih, ne nazadnje tudi v obravnavanem delu (ki vzame za osnovo ritmično strukturo *Lecture on Nothing* Johna Cagea). Če njuno delo pojmuje kot nadaljevanje umetniške zapuščine Cagea in Cunninghama, je ta »ponovitev« nedvomno ponovitev z bistveno razliko (v Deleuzovi formulaciji): medtem ko je pri Cageu in Cuniunghamu egalitarni, pa tudi (v nasprotju z dominantnimi praksami) subverzivni način vzpostavljanja relacij med plesom in glasbo pojmovan kot njuna absolutna neodvisnost (s čimer noben od obeh medijev ne služi zgolj ilustraciji ali spremljavi drugega), pri Burrowsu in Fargionu to iskanje enakovrednih relacij pripelje do nečesa drugega – njune vselejšnje relationalnosti v situaciji, ko si delita performativni prostor, kar lahko posplošimo na katerikoli vidik performativnega dogodka (tudi ko v principu delujejo povsem neodvisno). Medtem ko Burrows in Fargion princip kontrapunkta posplošita iz glasbene sfere v

performativno in ga pretvorita v princip »skladanja« ali ustvarjanja relacij med različnimi elementi predstave (npr. besedilom, glasbo, gibom v *Cheap Lecture*) in medtem ko lahko imamo kontrapunkt tudi za splošno figuro za razumevanje njenega razumevanja relacije kot take, kot se kaže v njenem delu, skuša pričujoči zapis raziskati tudi to, kako postane kontrapunkt princip pogajanja o pomenu dogodka z občinstvom.

Pa vendar – utegne se zdeti, da začrtano linijo analize postavlja pod vprašaj način govora obeh avtorjev o njenem delu. Ne gre zgolj za to, da njun proces ni »konceptualen« v strogem pomenu besede (začenši s konceptom, v skladu s katerim se kasneje razvija material), kakor bi morda utegnila sugerirati obravnavana tema prevpraševanja odnosa med glasbo in plesom; prav nasprotno, po njenih besedah sodeč je njuna metoda pravzaprav »empirična«. Burrows se povsem strinja z Danielo Perrazzo Dom v intervjuju, kjer pravi: »Vaše delo ne temelji na prevajanju koncepta ali ideje, ki bi si jo zamislili, v odrsko situacijo, temveč bolj na konkretnem delu z izbranim materialom, prek katerega pridete do določenih rešitev.«² A po drugi strani tudi ne gre za to, da bi kak nov koncept plesa ali glasbe – ali njune relacije – bil namerni rezultat njenega procesa: »Najino delo ni naperjeno proti ničemur in ni izjava v zagovor nečesa. Je zgolj to, kar je.«³ Nenavadni rezultati, do katerih prihajata pri svojem delu, tako ne predstavljajo novih konceptov plesa in glasbe ali kritike starih – njuno delo označiti za zgolj še eno znano konceptualno gesto »tudi-to-je-ples« se izkaže za prehitro in preveč površno. Njuno delo je gotovo »zgolj to, kar je«; če je v kakem pomenu radikalno, kot ga označi Valerie Briginshaw, je to v radikalnem (ponovnem) razpiranju vprašanja, kaj je »to, kar je«, kakšna je (lahko) specifična relacija med plesom in glasbo v performativnem dogodku, ne pa zato, ker bi nas oskrbelo z radikalno novim konceptom ali definicijo obeh medijev. Kakorkoli, četudi motiv njune prakse ni kritika dominantnih uprizoritvenih praks, ampak zgolj želja najti skupno polje delovanja, na katerem bi si lahko enakovredno delila delo na odru, prav skupna polja, ki jih vsakokrat najdevata, zamajejo ustaljene percepcije plesa, glasbe, performansa, avtorstva in relacije, ki so globoko zakoreninjene v privajenih in varnih načinih razumevanja.

2 Daniela Perrazzo Dom: Interview on The Stop Quartet, <http://jonathanburrows.info/#/text/?id=42&t=content>

3 Ibid.

1 Iz predstave *Cheap Lecture* Jonathana Burrowsa in Mattea Fargiona, 2009.

»Pomen se nalaga počasi na razpoki med tem, kar govorimo, in tistim, kar slišite.«⁴

Svojo obliko manifestativne izjave s simultano demonstracijo izjavljenega je *Cheap Lecture* po vsej verjetnosti najbolj performativno delo Burrowsa in Fargiona doslej – tako v kolikor uporablja obliko predavanja, ki na sebi predpostavlja performativno naslavljanje občinstva, kot tudi zato, ker struktura predavanja na različnih nivojih performativno demonstrira njima lastno poetiko; pa tudi v kolikor predavanje vsebuje številne performative na mikroravni samih govornih izjav (v Austinovem smislu).

»Kakorkoli, vse je ukradeno,« nas posvari Matteo Fargion že na začetku predstave. Kot bomo izvedeli kasneje, tekom performativnega predavanja, je formalna struktura predavanja ukradena oz. vzeta iz *Lecture on Nothing* Johna Cagea, ki je prav tako performativna izjava o njegovi lastni poetiki; na krajo pa humorno opozarja tudi naslov predstave, o katerem je kasneje govora tudi v predstavi sami. Kot nam povesta avtorja, se naslov nanaša na Cageovo delo *Cheap Imitation*, v katerem si Cage veliko izposoja pri Satieju, ne da bi za to plačal za avtorske pravice – Burrows in Fargion sedaj humorno ponovita gesto in nam prineseta »ceneni posnetek« predavanja »cenenega posnemovalca« Cagea. Pa vendar posnetek vsekakor sledi navodilom v Burrowsovem *Priročniku*, po katerih zavestna kraja proizvede nekaj močno drugačnega od originala. Burrows in Fargion ohranita »mikro-makrokozmično«⁵ ritmično strukturo Cageovega predavanja, ki v procesu »pogajanja« z besedilom, ki ga vnašata Burrows in Fargion, proizvede humorne in nenadejane pomene. Prav tako ohranita demonstrativni in razlagalni namen diskurzivnega žanra predavanja – pa vendar s pomembno razliko, seveda. Cageov namen je bil, kakor sam zapiše v besedilu predavanja, zgolj demonstracija formalne strukture njegovega predavanja in izkušanje »ničā« – tako tišine kot kontrapunkta glasu, kot tudi nepomembnosti pomena ali vsebine:

Toda,	pri-šlo mi je	na misel še	nekaj o strukturi
.	Zlasti	tole:	Zdaj smo
na	za-četku	tretjega dela	in ta del
ni del,	ki je posvečen	strukturi.	To je del
o materialu.	Ampak jaz še vedno	govorim o strukturi.	Iz tega
mora biti jasno,	da struktura	nima	pomena, in,
kot smo videli,	oblika	tudi nima pomena.	Očitno, da za-
čenjamo prihajati	nikamor	. ⁶	

4 Iz predstave *Cheap Lecture* Johnathana Burrowsa in Mattea Fargiona, 2009.

5 Manjši deli in njihove repeticije ponavljajo večjo ritmično strukturo celotnega dela.

6 John Cage: *Predavanje o ničemur*, Literatura, letnik 16, št. 151/152, str. 184.

Medtem pa Burrows in Fargion pravita: »Ne veva, kaj počneva, pa to vseeno počneva.« To ne-vedenje in početje ni zgolj nebitveno orodje za demonstracijo (v tem primeru ukradene) strukture predavanja ali za omogočanje izkustva nepomembnosti, arbitrarnosti njenega pomena. To je tudi orodje, ki jima omogoča diskurzivno in performativno izmenjavo določenih točk njune prakse z občinstvom, kar se izteče v refleksijo samega dejanja izmenjave.

Iskanje skupnega terena obeh avtorjev in njunih osnovnih »medijev«, iz katerih izhajata (ples in glasba), ki preči njuna skupna dela (*The Stop Quartet*, *Both Sitting Duet*, *The Silent Piece*, *The Cow Piece* itd.), se je tokrat izteklo v srečanje na polju medija, ki je obema enako domač in tuj – besedila. Prek pogajanja s strukturo – Cageovo ritmično partituro – vokalizacija besedila dobi tako vizualne kot glasbeno-ritmične obrazce, ki jo pripeljejo bližje plesu in glasbi, dobi pa tudi nove konotativne resonance. Ti učinki so proizvedeni predvsem prek rabe kontrapunkta (kot nam povesta v predavanju) kot strukturalnega principa za vzpostavljanje relacij med performerjema, zapisanim besedilom na videoprojekciji, Cageovo ritmično strukturo predavanja, izgovorjenim besedilom, ki si ga delita izvajalca, njunim izvedbenim slogom, njunimi gestami (ki postajajo vse bolj živahne proti koncu) in glasbo.⁷ Kot nam povesta, je »ta hitrost projiciranih besed v kontrapunktu s tokom najinega govora in zaznamuje meje misli v prehajanju«. Kontrapunkt je tu preigran med dvema besediloma in zato ni aktualiziran zolj v ritmični sferi, ampak prav tako v sferi pomena. To proizvede namerna neskladja s humornim učinkom, npr. ko nam Burrows govori: »Ideja, da lahko umetnik naredi, karkoli želi, je predsodek, v resnici lahko naredi zgolj to, kar lahko naredi. Midva bi recimo z veseljem ustvarila predstavo Pine Basuch,« napis »PREDSTAVA PINE BAUSCH« vztraja na platnu videoprojekcije, kakor da bi (namerno napačno) označeval to, kar ravnokar gledamo. Ti humorni kontrasti in kontrapunkti pomena med besediloma so lahko tudi bolj eksplicitni, npr. ko se v predavanju nanašata na kontrapunkt s performativno demonstracijo: medtem ko pravita: »Če imate težave z usklajevanjem tega, kar vidite, in tega, kar slišite – dopustite,« na projektorju še vztraja beseda »tišina«. To nas povrne k tezi o inherentni (četudi potencialno konfliktni) relaciji med različnimi elementi performativnega dogodka, ali kakor Burrows

7 Gre za nekoliko otroško poenostavljeno Schubertovo glasbo, na katero se bosta kasneje sklicevala kot na del Fargionove otroške fascinacije z otroško knjigo *Veliki skladatelji*; je pa tudi rezultat naročila, naj uporabita klavir, na katerega je igral Schubert. Posneta glasba na ta klavir igra v ozadju in zgolj v zadnjem delu Fargion nanj zaigra neko enostavno ljudsko melodijo.

pravi o kontrapunktu: »Kakšen trk ni slaba zamisel.«⁸

Kontrapunktni odnosi med pomeni besedil(a) pripeljejo *Cheap Lecture* tudi na mejo dekonstrukcije reprezentacijskih mehanizmov za jezikom, četudi ta ni tako radikalna kot njihova procedura v *Both Sitting Duet*, kjer dekonstruirata jezik gest z nikoli popolno podobnostjo med gibi performerjev in konvencionalnimi gestami, kar razgrajuje logiko, ki pripisuje univerzalnost temu, kar je zgolj konvencionalno: »jeziku telesa«. Pa vendar, tudi v *Cheap Lecture* pripeljeta besedilo do točke »srečanja s svojim notranjim drugim,« ponovno v skladu z Deleuzovo terminologijo: z oblikovanjem njegovega pomena prek pogajanja z ritmično strukturo in specifičnim načinom nastopanja se domnevna univerzalna referencialnost jezika nekako omehča z novimi kontekstualnimi konotacijami. Primer odkritega soočanja ritma in načina nastopanja s sintakso je morda performativna izjava tega, kar sem pravkar opisala: »Ta govor je pogajanje med prostorom strani in ritmično obliko in sobo, v kateri se nahajamo SKUPAJ! Pod isto streho SKUPAJ!« – besedo v velikih črkah Burrows vsakokrat zakriči, da bi ojačal Fargionovo vokalizacijo in tako performativno demonstrira ta »biti skupaj«, kar obenem pridaja izjavi nove ironične, psevdoutopične konotacije.

Primerov tovrstne kontrapunktne medigre med jezikom in njegovim izvajanjem v živo (performansom) je veliko. Novi ritem besedila in načini njegovega izvajanja lahko podpirajo performativno moč izjav: »Ko govorimo SKUPAJ, slišite isto stvar dvakrat OBENEM, kar razkriva drobne razlike v najinih glasovih in osebnostih,« izgovori Fargion, medtem ko Burrows demonstrira učinek te simultane ponovitve z razliko, ko ponavlja dve besedi, zapisani z velikimi črkami. Poleg tega se ne poslužujeta le performativnih govornih izjav v bolj klasičnem pomenu besede (v kolikor imajo strukturo performativov že po njihovi diskurzivni obliki) – npr. »Besede sestavljajo misli, in ven prihajajo, ven prihajajo, in morava nadaljevati, morava nadaljevati,« –, in na podoben način, kot je performativ uporabljal Cage, za demonstracijo strukture predavanja, npr.: »Sedaj se nahajamo v zadnjem delu predavanja in počasi prihajamo h koncu.« To samo strukturo humorno komentira njun način nastopanja, ki sam izhaja iz ritmične strukture predavanja – npr. takrat ko se pojavi beseda »počasi,« jo spremlja dolga pavza, pogosto pa se ponovi z več pavzami vmes. Ta isti humorni učinek nastopi ob ne-performativnih izjavah, ki so bližje reprezentaciji oz. ilustraciji nekega

8 Johnathan Burrows: *Koreografav priročnik*. Maska, Ljubljana, 2011, str. 116.

drugega dogajanja, npr. ko v spomin priključeta neko nedoločeno starejšo predstavo in se opravičita tistim, ki so morda bili tam in ob njej trpeli: »Čas je odtekal počasi ... počasi ...,« ob tem pa reprezentirata počasno odtekanje časa z upočasnjanim ritmom izrekanja, ki ga narekuje ritmična struktura predavanja. Podobni učinek uporabita, ko nagovorita občinstvo: »Če imate težave z razumevanjem tega, kar imenujeva poezija, se sprostite, počasi, v nadaljevanju bo nek pomen počasi vzniknil, počasi ...«

To je zgolj eden od številnih primerov neposrednega naslavljanja občinstva, s katerimi večinoma tematizirata način percepcije svojega dela in pomen besed, ki postane teže dostopen zaradi kontrapunktnega odnosa, ki ga vzpostavljata med video projekcijo, glasbo in še zlasti ritmično strukturo predavanja. Slednja ne učinkuje zgolj s proizvodnjem novih pomenov in konotacij, kot rečeno zgoraj, temveč tudi s fragmentacijo govora in pospeševanjem hitrosti izrekanja, kar še izdatno otežuje sledenje pomenu besedila. A to otežkočeno razumevanje ni neka anomalija, ki bi jo bilo potrebno odpraviti, kot nam zagotavljata avtorja: »Če se vsake toliko borite, da bi sledili temu, kar govoriva, morda dopustite, da počasi odteka preko vas, kar je potrebno, da veste, bo – upajmo – postalo jasno v nadaljevanju najinega govora. Pomen se počasi nalaga v zarezi med tem, kar govoriva, in tem, kar slišite; kar ne zadrži vaše pozornosti, se z lahkoto izpusti ali spodbudi drugo, bolj zanimivo misel.« Prav te luknje pomena omogočajo občinstvu, da vstopi kot ustvarjalni partner v pogovor; kot zapiše Burrows v svojem *Priročniku*: »Občinstvo si želi zaposlitve: hoče, da mu omogočite zapolnjevanje vrzeli v njihovem razumevanju dogajanja. Nekje med poudarjanjem vsega in nejasnostjo do točke zabrisanosti je stopnja pogovora med vami in občinstvom, kjer se vzajemno dogovorite, da boste predstavi dali smisel.«⁹

Tudi ti zamujeni oz. izgubljeni pomeni sami so na nek način pomenljivi in postanejo del materiala predstave (tako kakor npr. v videu *The Stop Quartet* številne tišine, mirovanja in črne sekvence filma omogočajo izkustvo tako individualne specifičnosti kot relacionalnosti različnih medijev, obenem pa tudi same postanejo tvorni del materiala). To pa lucidno prevrača hierarhijo relacij, ki po navadi vznikne v predstavah, ki temeljijo na besedilu (torej tudi v predavanjih-performansih), saj, kakor piše Burrows v *Priročniku*, v kolikor je verbalni diskurz naš primarni in najbolj neposreden način komunikacije (in morda najbolj ekonomičen), tovor aku-

muliranih verbalnih pomenov teži k zasenčenju drugih načinov umetniške afekcije: glasbe, telesnega giba, vizualne kompozicije itd.¹⁰ V obravnavani predstavi pa je, nasprotno, monopol pomena vsakdanje govornice neprestano prekinjan z aporijami in interpretacijami, ki nastanejo kot posledica kontrapunktne relacije med številnimi mediji, pa tudi vzorci ponavljanja in razlike in ritmične teksture govora. Delujejo podobno kot sorodni elementu v *Both Sitting Duet*, ki prekinjajo povečini neproblematično zvezo referencialnosti med jezikom (ali gestami) in pomenom.

Opisano morda na prvi pogled spominja na to, kar sledeč Rogerju Copelandu predstavlja avtonomijo različnih medijev v Cunninghamovem delu, ki onemogoča jasno percepcijo ali neproblematično razumevanje predstave. Pa vendar ta učinek motenja pomena pri Burrowsu in Fargionu morda ne izhaja iz iste motivacije, ki jo Copeland pripisuje Cunninghamu – produkciji nekakšnih brehtovskih potujitvenih efektov, ki naj prekinjajo gledalčevo potopitev v »družbo spektakla«. Te aporije pomena v obravnavani predstavi morda niso toliko v funkciji kritike odnosa, ki ga predstavniki občinstva utegnejo vzpostavljati do umetnosti in življenja (vsaj ne eksplicitno), temveč postanejo konstitutivni del vsake umetniške prakse. Prav te luknje, ki jih je občinstvo vabljenno zapolniti, označujejo morebitno mejo med teoretskim traktatom o neki avtorski poetiki in performativnim dogodkom, ki to poetiko demonstrira, k čemur sodi tudi performativno predavanje. In prav ta zareza med intenco avtorja in recepcijo občinstva je osrednja lastnost estetskega režima po Rancièru. Medtem ko lahko produkcija ne-pomenonosnih komunikacijskih šumov in antipragmatična raba jezika kot orodji za ustvarjanje ritmičnih vzorcev igre s pomeni in afektivnimi učinki (v Artaudovski maniri) in ne za posredovanje informacij funkcionira kot nekakšna prekinitiv v sodobnem kontekstu, kjer sta prav nemoteni tok informacij in njihova intelegibilnost nenehno kapitalizirani, pa bi v tekstualni teksturi obravnavane predstave težko našli kako velikopotezno in eksplicitno družbeno kritiko. Če bi hoteli iskati kak poskus prekinitve z dominantnimi režimi socialne interakcije, bi morali pozornost obrniti k sami performativni strukturi predavanja in ne k njegovemu eksplicitnemu pomenu. Ta struktura postane način razpiranja prostora za mikroetiko relacionalnosti, ki se izmika predpostavljenim režimom in hierarhijam pomena, ki delujejo v skladu z logiko nemotene reprezentacije.

10 Kakor Burrows citira: »Pisava oz. besedilo ima drugega referenta – nekaj, na kar se nanaša in kar ni mogoče izbrisati. Nekaj v zvezi s to referenco nosi težo, za katero se zdi, da jo težje najdemo v telesu.« Adrian Heathfield, *Impulzans workshop*, Vienna, 2008.

9 Johnathan Burrows, *Koreografov priročnik*, Maska, Ljubljana, 2011, str. 92.

Če so performerji predavanja-performansa tudi neke vrste (začasni) predavatelji, tokrat niso prav nič podobni Rancièrovemu¹¹ šolniku, prav nasprotno. Kot predavatelja si Burrows in Fargion delita ne-vedenje z občinstvom, izhajajoč iz rancièrovske permise o »enakosti inteligenc«. Medtem ko se občinstvo trudi, da bi ulovilo pomen hitro napredujočega predavanja, pa predavatelja/performerja skušata ugotoviti, kaj se dogaja v mislih občinstva, »v nemogočem poskusu ugotoviti, kaj se dogaja med tem, ko se dogaja ...«. Kar je bilo v njunih predhodnih delih (npr. *Both Sitting Duet*) predvsem domena vzpostavljanja kontrapunktne relacije med dvema performerjema (s potovanjem na neznana območja izven navade), se v *Cheap Lecture* eksplicitno razširi na relacijo z občinstvom: »Ne vem, kaj počnemo, a to vseeno počnemo.«

“Ti papirji, ki jih spuščava na tla, označujejo čas, medtem ko odteka ... tukaj sva, na koncu predavanja ... skoraj ... skoraj ...»¹²

»Včasih mi je všeč, če me prikuje na sedež čista sila tega, kar se odvija pred mano, in ob tem ostanem odprtih ust in praznih misli. Tak učinek imajo baročne cerkve, pa tudi predstave Pine Bausch in vse, kjer so zraven eksplozivni. Po drugi strani pa imam včasih raje, če me povabijo, če me vključijo in dregnejo, da začnem razmišljati,«¹³ nam pove Burrows o lastni naravnosti kot potencialni del občinstva v svojem *Priročniku* in v obravnavani predstavi. Delo Burrowsa in Fargiona nedvomno deluje na drugi omenjeni način: kot odprto vabilo občinstvu, da se spusti v srečanje z enakovrednimi, kjer srečanje, razumljeno v Deleuzovem smislu (in nekako raztegnjeno od njegovega opisa relacije med filozofijo in umetnostjo na figuro relacije kateregakoli, ne nujno filozofskega mislečega občinstva do umetniškega dela), pomeni spremembo obeh srečevalcev in se večinoma izteče v kreativno in produktivno invencijo novih konceptov. Morda srečanje dela Burrowsa in Fargiona z njunim občinstvom (vsaj med temi vrsticami) ni obrodilo novih konceptov plesa, glasbe, besedila in njihovih relacij. Pa vendar – njuno delo, morda nič manj produktivno, še kako pripomore k pretresanju ali razpiranju že obstoječih in okostenelih konceptov. Če smem parafrazirati Burrowsa samega, kaj pa, če je to dovolj? Včasih je ne imeti koncept morda točno to, kar potrebujemo.

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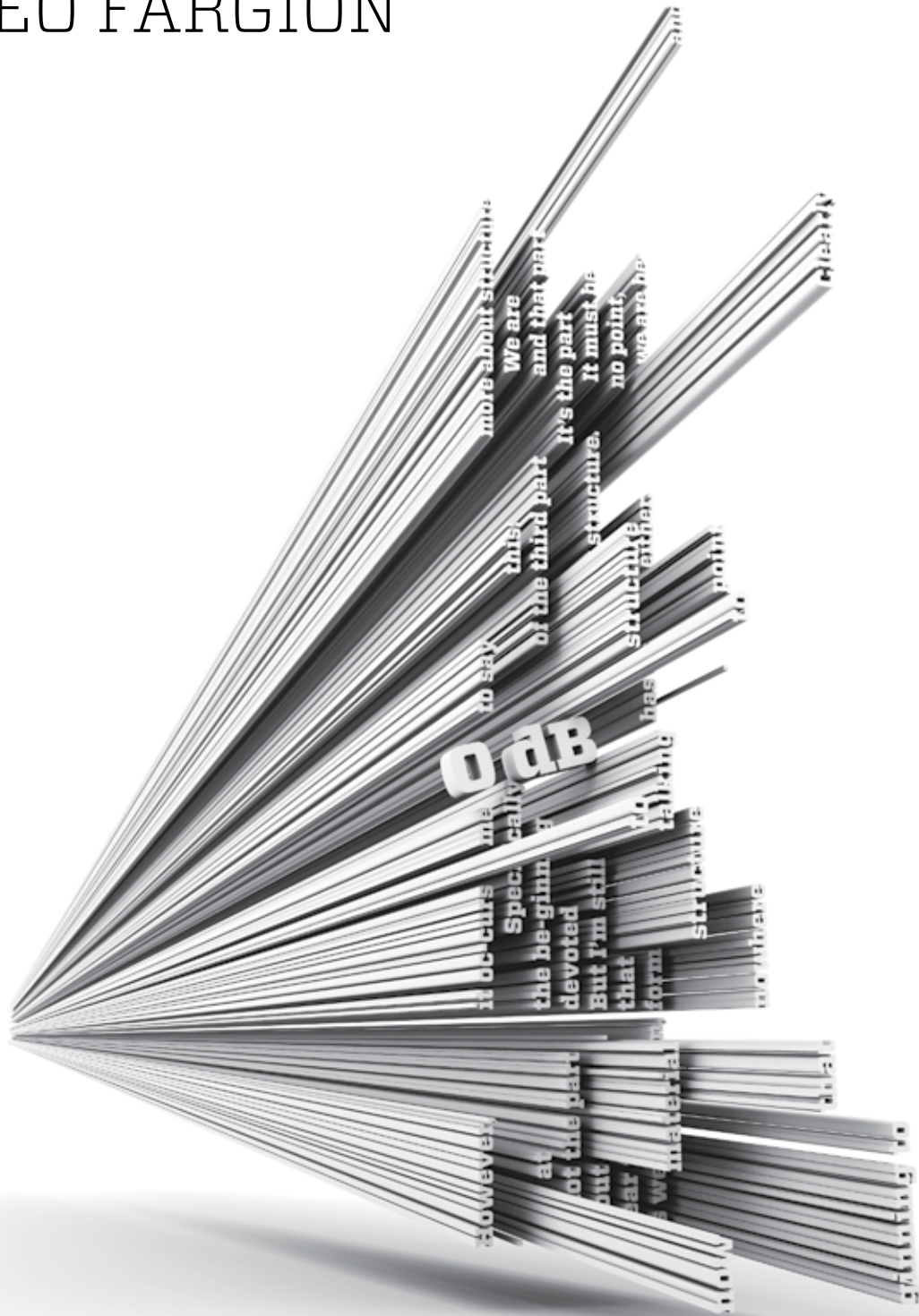
12 Iz *Cheap Lecture* Johnathana Burrowsa in Mattea Fargiona, 2009.

13 Johnathan Burrows, *Koreografov priročnik*. Maska, Ljubljana, 2011, str. 131.

A PERFORMATIVE MANIFESTO: CONTRAPUNTAL MEANING- MAKING *CHEAP LECTURE* BY JONATHAN BURROWS AND MATTEO FARGION

KATJA ČIČIGOJ

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“Meaning arises between things and is altered by their relationship.”¹

This quotation from Jonathan Burrows and Matteo Fargion’s Cheap Lecture is a concise formula for describing their attitude to the potential meanings they might spur in their performances by the way they choose to relate (to) different possible elements of the performative event (music, dance, visual design, gesture, text, audience, etc.). I will try to analyze how these relationships are played out and to outline how meanings possibly emerge in what could be called the “performative manifesto” of their work: Cheap Lecture. My aim is not to spell out the “meanings” themselves in a classical hermeneutic “interpretation” of the piece (even if sometimes, for purposes of illustration, I will suggest some possible meanings that might arise in certain fragments), since – according to the quotation above – if meaning arises from the relations of the elements of a performance and the audience is an integral part of its production, it is indeed impossible to outline one single meaning for all (a fact which, as I will argue, the analyzed performance directly addresses). Rather, my aim is to trace this very process of “meaning-making”, to deduce how it is set in motion in the performance by the relationships created.

One of the possible points of departure for such an attempt could be to refer to and contrast the interplay of meaning and relation in the work of Burrows and Fargion with what can be (also by means of their explicit quotation) traced as perhaps their main influence – the works of Merce Cunningham and John Cage. I would argue that the work of Burrows and Fargion (this particular piece, but, in fact, other pieces of their collaborative work as well) somehow takes up the legacy of Cage and Cunningham, but their repetition is of course a repetition with a significant difference (to put it in Deleuzian terms): while, in Cage and Cunningham, an egalitarian as well as (in contrast to the existing and dominant practices) subversive way of relating dance and music was conceived as the utter independence of the two media (so that neither of the two was put into the service of illustration or accompaniment of the other), in Burrows and Fargion, this search for an equal relationship arrives at something else – their inherent relationality when sharing a performative field, which can be extended to any other aspect of a performative event (even when they are in principle working utterly

independently). While the compositional principle of counterpoint is in Burrows and Fargion extended from music to the principle of “composing” or relating all the different elements of a performance (i.e. text, music, movement, etc., in Cheap Lecture) and while it might be taken also as a figure in general for understanding their understanding of relation as such, as it comes up in their work, I will try to analyze how counterpoint becomes also the principle of the negotiation of meaning with the audience.

However, the line of my analyses might seem to be put in question by the way the two authors talk about their work. Not only is their process not “conceptual” in the strong sense of the word (starting from a concept and developing the material accordingly), as the theme of questioning the relationship of music and dance might suggest – on the contrary, their method is rather “empirical”. Burrows fully agrees with Danieal Perrazzo Dom in an interview saying: “Your work is not about putting on stage a concept or an idea that has formed in your mind, but it’s about working with the material that you have chosen and finding things through working with it.”² But neither is a new “concept” of dance and music or their relation the intentional result of their process: “It’s not against anything, and it’s not a statement towards something. It’s just the thing that it is.”³ Indeed, the peculiar results at which they arrive are neither new concepts of dance or music, nor a critique of old ones – to see them as the so familiar conceptual “this-is-dance-too” statement seems to somehow miss the point. Their work indeed “is just the thing it is” – if it is radical, as Valerie Briginshaw argues, it is because it radically (re)opens the question of what is “the thing it is” and what is the relation between dance and music, not because it would provide us with an answer or a new concept. However, even if not motivated by a critique of dominant performance practices themselves, but simply by a will to find a common ground to share the stage equally between the two authors, the common grounds they find displace our preconceptions of dance, music, performance, authorship and relation embedded in our comfort zones of understanding.

1 From Jonathan Burrows and Matteo Fargion’s Cheap Lecture, 2009.

2 Perrazzo Dom, Daniela: “Interview on The Stop Quartet.” Accessed from: <http://jonathanburrows.info/#/text/?id=42&t=content>

3 Ibid.

“Meaning is what accumulates, slowly, in the gap between what we are saying and what you are hearing.”⁴

The manifestative statement that Cheap Lecture is with the simultaneous demonstration of their praxis perhaps the most performative piece to date of this duo - both as it uses the form of the lecture, which in itself presupposes a performative kind of address to the audience, as well as because the structure of the lecture on several levels performatively demonstrates their specific poetics; but also inasmuch as the lecture is full of performatives on the micro level of utterances (in Austin’s sense of the word).

“Everything is stolen anyway,” Matteo Fargion warns us already at the beginning. As we get to know later on, the formal rhythmic structure of the lecture is stolen from Cage’s Lecture on Nothing, also a demonstrative statement of his own poetics, while this stealing itself is made reference to in the title and humorously elaborated upon within the lecture. As they tell us, the title is a reference to Cage’s piece Cheap Imitation, in which he borrowed heavily from Satie, not wanting to pay for credits - Burrows and Fargion now humorously doing the same, delivering a “cheap imitation” of a lecture by Cage himself. This imitation, however, indeed follows Burrows’ rules from his Handbook, where stealing knowingly from someone results in something not much like the original at all. What is kept here is the formal rhythmic “micro-macro cosmic”⁵ structure of Cage’s lecture, which, in negotiation with new words by Burrows and Fargion, produces humorous, unexpected meanings. The demonstrative and explanatory intent of the genre of the lecture is kept - however, with a significant difference. Cage’s aim, according to his text, seems to have been merely to demonstrate the formal structure of the lecture and get to the experience of “nothingness” - both of silence as a counterpoint to voice and the irrelevance of meaning or content:

However,	it oc-curs to me	to say	more about structure
.	Specifically	this:	We are
now at	the be-ginning	of the third part	and that part
is not the part	devoted	to structure.	It’s the part
about material.	But I’m still talking	about structure.	It must be
clear from that	that structure	has	no point,
as we have seen,	form	has no point either.	Clearly we are be-
ginning to get	nowhere	. ⁶	and

4 From Jonathan Burrows and Matteo Fargion’s Cheap Lecture, 2009.
 5 Where smaller parts and their repetition replicate the larger rhythmic structure of the whole piece.
 6 Cage, John, Silence. Middletown: Wesleyan University Press, 1961, p. 114.

In Burrows and Fargion, however, even if “we don’t know what we are doing, and we are doing it,” this not knowing and doing is not a meaningless device to demonstrate a (now stolen) structure, or to experience the meaninglessness of its content. It is also a device to discursively and performatively share some distinctive topoi of their praxis with the audience, which here results in the reflection of the act of sharing itself.

The search for a common ground between the two performers and their “primary” media (dance and music) carried out throughout their collaborative pieces (The Stop Quartet, Both Sitting Duet, The Silent Piece, The Cow Piece, etc.) has here resulted in a medium both common and alien to both – the text. Through the negotiation with the structure – Cage’s score – the vocalization of the text acquires both visual and sonic-rhythmic patterns that bring it close to dance and music, but also gains new connotative resonances. This occurs very much by means of counterpoint (as they tell us in the lecture) as the structuring principle for relating among themselves, the written text on a video projection, Cage’s rhythmic structure of the lecture, the spoken text shared between the two performers, their way of performing, their gestures (becoming more vivid towards the end) and the music.⁷ As they tell us, “this speed of the projected words is in counterpoint to the flow of our speaking, marking boundaries of thoughts as they pass.” The counterpoint is here being played out between two texts, thus not only actualized in the rhythmic sphere, but in the sphere of meaning as well. This creates intentional idiosyncrasies with humorous effects, i.e. when we are told by Burrows that “it is a preconception that an artist can make what they want, when an artist can make only what they can make. We for instance would love to make a Pina Bausch piece,” with the words “A PINA BAUSCH PIECE” obstinately lingering on the screen as if to (falsely) describe what we are just witnessing. Or even more explicitly, where the counterpoint becomes referenced upon in the lecture with a performative demonstration: while they are saying “if you have difficulty putting together what you see and what you hear, allow it,” the projector still lingers upon a previously uttered word: “silence”. This brings us back to the inherent (if potentially conflicting) relationality between different elements of a performance event, or as Burrows says of counterpoint itself: “A bit of clashing is not a bad idea.”⁸

7 A somehow childish simplification of Schubert’s music, which will be referenced later as a little boy’s fascination for *The Great Composers*, a children’s book; and which is also the result of a commission to play on a piano used by Schubert – which gets played in playback with the piano on stage, only in the last part being used by Fargion for a short, simple number.

8 Burrows, Jonathan, *A Choreographer’s Handbook*. London: Routledge, 2010, p. 107.

The deconstruction of the representative mechanisms behind language here perhaps does not come anywhere near the same procedure as in *Both Sitting Duet*’s deconstruction of the gestural language, where a never complete seemingness of the performers’ movements with conventional gestures deconstructs the logic that ascribes universality to what is only conventional – the so-called “body language”. However, also in *Cheap Lecture*, the text is made to “encounter its internal other”, to put it once again in Deleuze’s terms: by molding its meaning through the negotiation with the rhythmic structure and the specific way of performing it, language’s universal referentiality is somehow mitigated by new contextual connotations. A good example of how the rhythm and the performance style confront the syntax is perhaps a performative statement of what was described: “this talk is the negotiation with the space of the page and the rhythm form, and the room we are in, TOGETHER! under the same roof – TOGETHER!” – the word in capital letters being shouted by Burrows to enhance Fargion’s performance, thus performatively demonstrating the togetherness and giving the statement new ironic pseudo-utopist connotations.

The examples of this contrapuntal interplay of language and its performance abound. The new rhythm of the text and the way of performing it may sustain the performative power of the utterances: “when we speak in UNISON, you hear the same thing twice SIMULTANEOUSLY, which reveals small differences in our voices and personalities,” Fargion recites, while Burrows demonstrates the effect of the simultaneous repetition with difference by simultaneously repeating the two words in capital letters. Furthermore, not only do they make use of performative utterances in a more classical sense of the term (being performative already in their discursive make-up) – i.e. “words are composed of thoughts, and out they come, out they come, and we must continue, we must continue,” – and similarly to how Cage used the performative, to demonstrate the structure of the talk, i.e.: “we are now in the last part of the talk, and we are slowly arriving at the end.” This same structure is being humorously commented upon by their way of performing, which is derived by the rhythmic structure of the talk itself – where usually when the word “slowly” pops up, it is before and/or after a longer pause, often being repeated with several pauses in between. This same humorous effect is then deployed also for non-performative utterances, in a more representative way – i.e. when they evoke some undefined older performance and apologize to those who were there and did not like

it - "time passed so slowly...so slowly..." representing the slow passage of time by the slowed down rhythm dictated by the structure. Or, in another example, when addressing the audiences: "If you have difficulty understanding what we call poetry, you can relax, slowly, as we continue, some sense will slowly be made, slowly..."

This is only one of the several direct addresses to the audience, which mostly concern the way the piece is perceived and the meaning of the words rendered somehow harder to grasp by the contrapuntal relationship they entertain with the video projection, the music and especially the rhythmic structure of the talk - which not only, as analyzed above, functions to produce new meanings or connotations, but also at times fragments the speech or speeds it up to the point where the meaning of the text becomes difficult to follow. However, this difficulty is nothing to worry about, as the performers assure us: "If you are struggling at times to follow what we are saying, allow it perhaps to flow gently over you, what you need to know will hopefully reveal itself as we continue to speak. Meaning is what accumulates, slowly, in the gap between what we are saying and what you are hearing; what doesn't hold your attention can be let go of easily or provoke another more interesting thought." These gaps of meaning allow the audience to enter as a creative partner in the conversation, as Burrows writes in his Handbook: "The audience wants a job to do: they want to be allowed to fill in some gaps in their understanding of what's happening. Somewhere between underlining everything or being unclear to the point of obscurity, is a level of conversation between you and your audience where both collude to make sense of the performance."⁹

But these missed meanings are perhaps also themselves meaningful, becoming part of the material of the performance (just as in *The Stop Quartet* video the several silences, stillnesses and darkened sequences of the film enable the experience of both the individuality and relationality of different media, but also become the material itself). This wittingly subverts the hierarchy of relations usually coming up in performances based on text (thus also in lecture performances), for, as Burrows writes in his handbook, the discourse being our primary and most direct mode of communication (and the most economic perhaps), the burden of accumulated meanings tends to overwhelm other means of artistic affection: the music, the bodily movement, the

visual composition, etc.¹⁰In *Cheap Lecture*, on the contrary, the monopoly of meaning of ordinary language is constantly undermined through the lacunas of meaning and interpretation that result from the contrapuntal relation between several media and also the patterns of repetition and difference and the rhythmic texture of the talk. They function in an analogous way as similar elements do in *Both Sitting Duet*: undermining the usually unproblematic bonds of referentiality between language (or gesture) and meaning.

What has been described might appear as somehow similar to what in Cunningham's work, according to Roger Copeland, figures as the autonomy of the different media which obstructs the clear perception or unproblematic understanding of the performance. However, in Burrows' and Fargion's case, this does not seem to be motivated by the agenda Copeland ascribes to Cunningham - to produce a somewhat Brechtian distancing effect and thus disturb the immersion of the spectators in the "society of spectacle". These gaps of meaning in *Cheap Lecture* do not so much critique the audience's way of relating to art and life (at least not explicitly), but are presented as a constitutive part of any artwork - precisely these gaps, which the audience members are invited to fill out by themselves, mark the boundary between a theoretical treatise on an authorial poetics and a performative event that demonstrates it - even a lecture performance. And precisely these gaps between the author's intents and the audience's reception is what is constitutive for the aesthetic regime according to Rancière. Even though producing non-meaningful noises in communication and using language anti-pragmatically, as a vehicle for creating (in a somehow Artaudian manner) rhythmic patterns of play with meaning and affective effects and not to convey information, might function somehow as a disruption in the contemporary context where information flow and intelligibility are constantly capitalized upon, there is hardly to be found any explicit grand social critique in the meaning gaps created by *Cheap Lecture*. If looking for any attempts at disrupting the dominant modes of social interaction, we must turn our gaze to the performative structure of the lecture and not its explicit meaning(s). This structure becomes a means of opening the space for a micro-ethics of relationality that escapes pre-given regimes and hierarchies of intelligibility functioning according to a representational logic.

10 Or, as Burrows quotes: "Writing or text always has a referent - something it refers to which can't be erased. There's something about this reference which carries a weight, and it can seem sometimes that it's more difficult to find that weight in the body." Adrian Heathfield, *Impulstanz* workshop, Vienna, 2008.

9 Burrows, Jonathan, *A Choreographer's Handbook*. London: Routledge, 2010, p. 85.

If we are to see the performers as lecturers, they are nothing like Rancière's¹¹ schoolmaster, rather the contrary. They themselves share the ignorance with the audience, starting with the premise of an "equality of intelligences". If the audience is struggling to grasp the meaning of a quickly evolving talk, the performers are trying to figure out what is going on in the minds of the audience, "in a fruitless attempt to figure out what is happening as it is happening..." What in their previous pieces (i.e. *Both Sitting Duet*) has been the domain of building a contrapuntal relationship between the two performers (venturing in an unknown field outside of habit), is now most explicitly extended to the relation with the audience: "We don't know what we are doing, but we are doing it."

"These papers we throw on the floor also mark the time as it is passing... here we are at the end of this talk... almost... almost..."¹²

"Sometimes I like to be pressed back into my seat by the sheer force of the thing unfolding in front of me, open-mouthed and emptied of thought. Baroque churches do this, also Pina Bausch performances and anything involving explosives. On the other hand, sometimes I prefer to be invited, to be included and nudged into thought," Burrows tells us, regarding his own attitude as a member of the audience in his *Handbook* and in *Cheap Lecture*. Indeed, Burrows and Fargion's work functions as the latter – an open invitation to the audience to engage in an equal encounter – when encounter, understood in Deleuze's terms (and somehow extended from his description of the relation between philosophy and the arts, to a figure for thinking the relationship of any, not necessarily philosophical, thinking audience to an artwork) entails the change of both encountering parties and usually results in a creative and productive invention of new concepts. Perhaps the encounter of Burrows and Fargion's work with their audience (at least between these lines) might not have produced any new concepts of dance, music, text or their relationship. But perhaps, not any less fruitful, their work does help to shatter or open up the pre-existing and ossified ones. To paraphrase Burrows, what if this is good enough? Sometimes not having a concept might be just what we need.

11 Rancière, Jacques, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*. Stanford: Stanford University Press, 1991.

12 From Jonathan Burrows' and Matteo Fargion's *Cheap Lecture*, 2009.

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POPRAVEK / CORRECTION

Pri pripravi prejšnje številke Maske (št. 143-144) je prišlo do neberljivosti nekaterih delov besedila. Spodaj so še enkrat izpisani. Za napako se opravičujemo. / During the run-up to the publication of the previous issue of Maska (nos. 143-144), some parts of the text had become illegible. They are written out again below. We apologise for the error.

Uredništvo / Editorial Board

stran 7:

naslov besedila se glasi

ABSTRAKTNI ORNAMENTNI GIBI V RAVNIH ČRTAH IN ZANKAH

page 10:

the title of the text reads:

ABSTRACT ORNAMENTAL MOVEMENTS IN STRAIGHT LINES AND LOOPS. Introduction

Author of the text: Janez Strehovec, Translated by: Špela Drnovšek Zorko

stran 15:

(...) Medtem pa nam površinski izrazi na podlagi svoje nezavedne narave zagotavljajo neposreden dostop do temeljne substance stanja stvari. Po drugi strani pa je znanje o tem stanju stvari odvisno od interpretacije površinskih izrazov. Temeljna substanca neke dobe in njeni neopaženi impulzi drug drugega vzajemno razjasnjujejo.

page 21:

(...) One need only glance at the screen to learn that the ornaments are composed of thousands of bodies, sexless bodies in bathing suits. The regularity of their patterns is cheered by the masses, themselves arranged by the stands in tier upon ordered tier.

These extravagant spectacles, which are staged by many sorts of people and not just girls and stadium crowds, have long since become an established form. They have gained international stature and are the focus of aesthetic interest.

The bearer of the ornaments is the mass and not the people [Volk], for whenever the people form figures, the latter do not hover in midair but arise out of a community. (...)

(...) As linear as it may be, there is no line that extends from the small sections of the mass to the entire figure. The ornament resembles aerial photographs of landscapes and cities in that it does not emerge out of the interior of the given conditions but rather appears above them. Actors, likewise, never grasp the stage setting in its totality, yet they consciously take part in its construction; and even in the case of ballet dancers, the figure is still subject to the influence of its performers. The more the coherence of the figure is relinquished in favor of mere linearity, the more distant it becomes from the immanent consciousness of those constituting it. Yet this does not lead to its being scrutinized by a more incisive gaze. In fact, nobody would notice the figure at all if the crowd of spectators, who have an aesthetic relation to the ornament and do not represent anyone, were not sitting in front of it.

Iz naslednje številke / From the forthcoming issue

DOGODEK KOT PRIVILEGIRANI MEDIJ NA PODROČJU SODOBNE LIKOVNE UMETNOSTI / THE EVENT AS A PRIVILEGED MEDIUM IN THE CONTEMPORARY ART WORLD

MEGADOGODEK IN SVETOVNA KULTURA BIENALOV;
DAK'ART, DAKARSKI BIENALE / THE MEGA-
EVENT AND THE WORLD CULTURE OF BIENNALES;
DAK'ART, THE BIENNIAL OF DAKAR

/ Thomas Fillitz

DATI PROSTOR, VZETI ČAS; RAZSTAVA MED DVEMA
SCENARIJEMA / GIVING SPACE, TAKING TIME: THE
EXHIBITION AS A DOUBLE-BOUND SCRIPT / Werner
Hanak-Lettner

GIBLJIVA DRUŽBENOST SODOBNIH LIKOVNIH
DOGODKOV / THE FLEXIBLE SOCIALITY OF
CONTEMPORARY ART EVENTS / Bojana Kunst

KAJ POMENI DOGODEK? / WHAT'S IN AN EVENT?
/ Henrietta L. Moore

DAREŽLJIVOST; O UMETNOSTI IN LJUBEZNI /
MATTERS OF GENEROSITY; ON ART AND LOVE
/ Robert Pfaller

METLARSKI DOGODEK: UMETNOST, LASTNINA IN
SKUPNOST V LONDONU LETA 2011 / THE BROOM
EVENT: ART, PROPERTY AND COMMUNITY IN
LONDON, 2011 / Roger Sansi-Roca

ZAKAJ NA LIKOVNEM PODROČJU RAZMIŠLJATI O
UMETNIŠKIH DOGODKIH? / WHY SHOULD WE BE
THINKING ABOUT ART EVENTS IN THE ART FIELD?
/ Beti Žerovc

in / and
Sven Lütticken, Simon Coleman



Mišljenje koreografije

Cankarjev dom, Maska in JSKD pripravljamo štiridnevni dogodek ob izidu knjige *Koreografov priročnik* britanskega koreografa in plesalca Jonathana Burrowsa.

20. 3. ob 20. uri

Cankarjev dom, Kosovelova dvorana, Prešernova cesta 10, Ljubljana
Jonathan Burrows in Matteo Fargion: ***Ceneno predavanja in Kravji komad***
predstavi

Od 21. do 23. 3. 2012, od 12. do 17. ure

Rezidenčni center Cankarjeva – Studio Cepetka, Cankarjeva 5, Ljubljana
Pisati ples, delavnica Jonathana Burrowsa
Prijave na delavnico in informacije: T: 01 24 10 522 (Nina Meško), E: nina.mesko@jskd.si

22. 3. 2012, ob 18. uri

Knjigarna Konzorcij, Slovenska cesta 29, Ljubljana
Koreografov priročnik
pogovor o knjigi
Z avtorjem se bosta pogovarjala Katja Čičigoj in Rok Vevar.

 **cankarjev dom**

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Jskd
JAVNI SKLAD REPUBLIKE SLOVENIJE
ZA KU. TURNE DEJAVNOSTI

Projekt so omogočili:



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA IZOBRAŽEVANJE, ZNANOST, KULTURO IN ŠPORT



**BALCAN
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ODPRTO PISMO MINISTRU ZA IZOBRAŽEVANJE, ZNANOST, KULTURO IN ŠPORT

Spoštovani gospod minister, prof. dr. Žiga Turk!

Iz medijev smo izvedeli o vaših načrtih za Lukinitev Centra sodobnih plesnih umetnosti (CSPU). Ustvarjalci sodobnega plesa – plesalci, koreografi, producenti, teoretiki, plesni kritiki, zgodovinarji ter številni umetniki, ki sodobne plesne prakse soustvarjamo z znanji z drugih umetniških področij – vaši odločitvi soglasno in z vso odločnostjo nasprotujemo iz razlogov, navedenih v nadaljevanju.

Prvič. Center sodobnih plesnih umetnosti je prva in edina slovenska nacionalna institucija za umetniško področje, ki je po desetletjih boja za uveljavitev v nacionalnem in kasneje državnem okviru dobilo možnost »legalizacije« v Nacionalnem programu za kulturo 2008–2011. Po ustanovitvi strokovne komisije in študijah, opravljenih po naročilu Ministrstva za kulturo, je bil v sodelovanju in s soglasjem stanovskega Društva za sodobni ples Slovenije in strokovnih služb Ministrstva za kulturo pripravljen ustanovni akt, s katerim je predhodna vlada v zadnji fazi svojih operativnih pristojnosti CSPU tudi ustanovila (13. julij 2011). Zaradi izglasovane nezaupnice, po kateri Sveta zavoda ni bilo več mogoče imenovati, in postopkovnih določil v ustanovnem aktu so bile dejavnosti v zvezi s Centrom preprosto onemogočene. CSPU ni bil ustanovljen niti kot agencija za distribucijo subvencij niti kot tehnično-administrativni servis za tekoče plesne dejavnosti, ampak kot institucija, ki bi s svojim programom umetnikom zagotovila ustvarjalne pogoje, primerljive z evropskim kulturnim kontekstom, s katerim je bil slovenski sodobni ples od svojih začetkov v dvajsetih letih 20. stoletja povezan na mrežne načine, ki jih Evropska unija danes promovira z imenom umetniške in kulturne mobilnosti. Pozivamo vas, da tej instituciji omogočite konstitutivno priložnost, ki je zaradi političnih in z njimi pravno-formalnih okoliščin po ustanovitvi preprosto ni mogla imeti.

Drugič. O tem, kaj slovenski sodobni ples s svojo zgodovino pomeni za domači in mednarodni prostor ter kako se je umeščal v dotične kontekste, se nam zdi ministra, ki je s svojim resorjem med drugimi

zadolžen tudi za to umetniško področje, neprimereno »šolati«. Kljub temu dovolite, da na kratko povzamemo nekaj dejstev, mimo katerih ne moremo. (1) Zapoznala institucionalizacija sodobnega plesa je povezana z dejstvom, da so to umetniško prakso moderne Evrope pri nas začele emancipirane ženske umetnice, še preden so po letu 1945 dobile splošno volilno pravico, in da so bili zaradi pomanjkanja politične moči, ki je imelo različne razloge in je med drugim povezano tudi s prvim dejstvom, umetnice in umetniki sodobnega plesa desetletja prisiljeni delovati v neprimernih pogojih. (2) Slovenski sodobni ples je od tridesetih let 20. stoletja dosegal vidne uspehe na svetovnih odrih (o nekaterih danes priča mednarodna plesna zgodovina), še posebej pa so se mednarodni uspehi povečali v zadnjih treh desetletjih (v času osamosvajanja Republike Slovenije in po njeni osamosvojitvi), ko so posamezni koreografi s svojimi kolektivi in umetniškimi deli obšli tako rekoč vse celine in najvidnejša svetovna plesna središča in festivale, prejemale za svoja dela pomembne mednarodne nagrade in ko je Ljubljana nekaj časa brez vidnejše systemske državne podpore za delovanje te umetniške prakse poleg Bruslja, Berlina, Lizbone, Pariza in Dunaja veljala za eno od evropskih sodobnoplesnih središč; v 90. letih kot edina v Vzhodni Evropi. Zaradi pomanjkljivega posluha političnih odločevalcev in izčrpavanja dejavnikov na področju sodobnega plesa so nas s premišljenimi in reaktivnimi koncepti kulturne politike in sistemskimi rešitvami začele prehitevati nekdanje države vzhodnega bloka. (3) Na temelju mednarodnih uspehov in vključenosti sodobnega plesa v mednarodne mreže je Ministrstvo za kulturo v 90. letih uvedlo kriterija mednarodnega sodelovanja in mednarodnih koprodukcij, s katerima se med ostalimi kriteriji danes ocenjuje celotno področje uprizoritvenih umetnosti in ki prinašata točke umetniškim projektom. V slovenskem kulturnem prostoru so prve mednarodne koprodukcije na področju uprizoritvenih umetnosti – in, bodimo odkriti, v slovenski umetnosti na sploh – uspeli izposlovati prav koreografi sodobnega plesa. In to z uglednimi belgijskimi, britanskimi, nemškimi, nizozemskimi, baltiškimi, islandskimi, avstrijskimi idr. producenti in plesnimi institucijami. (4) Koreografi in plesalci smo izmed državnih nagrad prejemniki Prešernovih nagrad in nagrad Prešernovega sklada, ob katerih pa se sprašujemo, zakaj so bile sploh podeljene, če nam

država hkrati ni sposobna priznavati ustreznih ustvarjalnih in delovnih pogojev. (5) Slovenska plesna teorija in zgodovina s svojo skromno bibliografijo, v kateri pa so evidentirani nekateri resnično vrhunski in tudi zgodovinsko prelomni naslovi, si je s posameznimi strokovnjaki in znanstveniki pridobila mednarodni ugled, ki danes plemeniti študijske programe na univerzah v Združenih državah Amerike in po Evropi, saj domače razmere njihovemu delu niso naklonjene. - Če želite, lahko seznam argumentov in referenc, ki pričajo o zgodovinskem doprinosu slovenskega sodobnega plesa domačemu kulturnemu prostoru, zelo razširimo.

Tretjič. Argument socialne solidarnosti in participacije pri nošnji posledic kriznih razmer je za področje sodobnega plesa neposrečen paradoks, saj smo sodobnoplesni ustvarjalci navzlic neizpodbitnemu prispevku k slovenski umetnosti, kulturi in mednarodnemu ugledu Slovenije s svojo dejavnostjo v zadnjih osemdesetih letih na domačih tleh v srečnih razmerah prejemale mesečni dohodek, ki ustreza temu, čemur finančni sektor s sodobnim jezikom pravi zajamčena ali, kadar so razmere boljše, minimalna plača. Že dolgo je tega, kar je naša solidarnost s slovenskim kulturnim prostorom trčila ob meje norosti, zato vas pozivamo, da ste tokrat vi, politični odločevalci, solidarni z nami in nam - tako kot drugim primerljivim družbenim, umetniškimi in kulturnim praksam - omogočite primerne pogoje za življenje in delo.

Četrtrič. Krčenje sredstev na področju umetnosti, znanosti, šolstva in kulture nas na splošno skrbi in vzbuja nezaupanje, saj verjamemo, da so krizne razmere, iz katerih se niti Slovenija niti mednarodno okolje ne znata izvleči, v resnici znamenje podhranjenosti omenjenih dejavnosti. Če ne zmoredno proizvesti nikakršnih ekonomskih, političnih in družbenih konceptov, s katerimi bi se krize lotili na učinkovit način, potem je več kot očitno, da imamo opraviti s pomanjkanjem tistih značilnosti, ki jih s svojimi dejavnostmi običajno ustvarjajo prav znanost, umetnost in šolstvo, vključno s sodobnim plesom: inventivnost, domišljija, kolaborativno ustvarjanje in občutek za drugega ali drugo - za razliko, ki je predpogoj abstraktnega in inventivnega mišljenja. Zato menimo, da s krčenjem sredstev kulturnim, izobraževalnim in znanstvenim institucijam vlada v

izhodišču postopa zelo kratkoročno in ekskluzivno. Predlagamo nasprotno: da obstoječi ministrski resor s svojim širokim spektrom dejavnosti poveča sredstva na omenjenih področjih in premisli, kako okrepiti omenjene dejavnosti in kako je mogoče koncepte, metodologije, iznajdbe in postopke, ki jih te dejavnosti generirajo, implementirati v širši spekter družbenih dejavnosti. Neposredno učinkovitih konceptov seveda nikoli ni brez mentalnih in kreativnih temperatur, ambientov in okolij, ki takšne (tudi gospodarske) koncepte in mišljenjska orodja šele omogočijo.

Spoštovani gospod minister, prof. dr. Žiga Turk! Čeprav smo v strategijah in taktikah upora proti (kulturno)politični ignoranci ali enostranskim odločitvam oblasti inventivni in dobro izurjeni, bi si našo inventivnost tokrat resnično želeli usmeriti v širok spekter tistega, kar si predstavljamo pod umetniškim ustvarjanjem in produkcijo na področju sodobnega plesa. Ker vemo, da cenite pridobitve slovenske države, vključno s civilnim dialogom, vemo, da pred posvetovanjem s stroko in pred sestankom z nami ne boste sprejemali enostranskih odločitev.

V pričakovanju vašega odgovora vas lepo pozdravljamo.

Društvo za sodobni ples Slovenije in

..... (tvoj podpis)

Kraj in datum

.....

OPEN LETTER TO THE MINISTER OF EDUCATION, SCIENCE, CULTURE AND SPORT

Dear Minister of Education, Science, Culture and Sport,
Mr. Žiga Turk,

We've learnt from the media that you intend to abolish the Center for Contemporary Dance Arts. You can probably already guess what this letter is about, and you are right: contemporary dance creators - dancers, choreographers, producers, presenters, writers, critics and historians, as well as the artists who with the knowledge of their respective fields help create contemporary dance - unanimously and with great determination oppose your decision.

First, the Center for Contemporary Dance Arts is the first and only Slovenian national institution in this art field, which, after decades of struggling for the affirmation of this practice nationally as well as state-wise, gained the possibility of "being legalized" within the National Programme for Culture 2008-2011. The Ministry of Culture formed a workgroup in order to conduct studies to prepare a founding act for the Center for Contemporary Dance Arts in collaboration and agreement with the Association of Contemporary Dance Slovenia as well as competent services at the Ministry of Culture. The Center for Contemporary Dance Arts was established by the previous government (on 13 July 2011) as a part of its technical duties. The government did not receive a vote of confidence in the parliament, hence its inability to appoint members of the institution's Board. As a result and due to the procedure provisions in the founding act, the Center was unable to perform any of its activities. The CSPU was neither established as an agency for the distribution of subsidies nor as a technical and administrative service for the current dance activities, but as an institution that would through its programme provide creative artists the conditions comparable to the European cultural context. This European context has through networking been connected to the Slovenian contemporary dance field since its origins in the 1920s in a way that is now promoted by the European Union as artistic and cultural mobility. We urge you to provide this institution a constitutive opportunity, which was taken away by political circumstances and their legal and formal consequences.

Second, we deem it inappropriate to "teach" the Minister, who is also responsible for other ministerial portfolios, what Slovenian contemporary dance and its history mean for both the local and international environments and how it is placed in those particular contexts. However, let us briefly summarize some facts, which cannot be overlooked: (1) The late institutionalization of contemporary dance can be attributed to the fact that this field of European modern art was initiated by emancipated female artists even before receiving their universal suffrage in 1945. Because of their lack of political power and a number of various reasons closely related to the first fact, contemporary dancers were forced to work in substandard conditions for decades. (2) From the 1930s onwards, Slovenian contemporary dance has achieved notable success on international stages around the world (today, some of them present a crucial chapter in the history of international dance). The international success visibly increased in particular over the past three decades (at the time of Slovenia's independence and after), when individual choreographers with their collectives and artworks toured almost all of the continents as well as the world's most prominent dance centres and festivals and received significant international awards for their work, and when Ljubljana was - while completely lacking any significant systemic state support - considered one of the European centres of contemporary dance, alongside Brussels, Berlin, Lisbon, Paris and Vienna. Due to the fact that decision makers had no sympathy for our needs or for the depletion in contemporary dance, we were - due to their reactive concepts of cultural policy and systemic solutions - left behind by Eastern Bloc countries in every possible way. (3) Based on the international success and inclusion of contemporary dance in international networks, the Ministry of Culture introduced in the 1990s the criteria for international cooperation and international co-productions. This criterion is today, amongst others, used to assess the entire area of performing arts and to deliver points to art projects. The first international co-productions in the performing arts field in the Slovenian cultural sphere - and to be honest, in Slovenian art in general as well - were realised by the efforts of contemporary dance choreographers. These were co-productions with renowned Belgian, British, German, Baltic, Icelandic, Austrian and other producers and dance institutions. (4) Choreographers and

dancers are the recipients of state awards, amongst them the Prešeren Award and the Prešeren Fund prizes. Naturally, we wonder why they were granted awards at all if the country is unable to recognize our achievements and provide us the appropriate creative and working conditions. (5) Slovenian dance theory and history, with its modest bibliography in which some truly superb and historical accomplishments are recorded has, through individual experts, professionals and theorists, gained an international reputation. Today, these individuals teach and work at universities in the United States and throughout Europe, as their domestic circumstances are not favourable. The list of arguments and references that testify to the historical contribution of Slovenian contemporary dance and its importance for our cultural space can be extended even further.

Third, the argument for social solidarity and participation in bearing the consequences of crisis is an unfortunate paradox in the field of contemporary dance. Despite indisputable contribution to Slovenian art, culture and international reputation, contemporary dance performers for their activity over the last eighty years have received a monthly income referred to by financial experts as guaranteed or minimum salary; the latter only in good times. Our solidarity with the Slovenian cultural sphere reached its limit long ago, thus we urge that this time you, the policy makers, show solidarity with us and – the same as with other comparable social, artistic and cultural practices – provide appropriate conditions to live and work.

Fourth, cuts in the funding of arts, science, education and culture worry us and raise our suspicions. We believe that the crisis, from which neither Slovenia nor the international context can pull out, is in fact a sign of undernourishment of the areas mentioned above. If we cannot produce any economic, political or social concepts in order to tackle the crisis in a more effective manner, it is more than obvious that this is a lack of characteristics usually generated by science, art and education, including contemporary dance. These characteristics are inventiveness, imagination, collaborative creativity and a sense for the other – all a prerequisite for abstract and inventive thinking. We therefore believe that with the cuts in the funding of cultural, educational and scientific institutions, the government acts in an exclusive and

very short-term manner. We suggest quite the opposite: the current ministry department, with its wide range of activities, should increase funding in the above-mentioned fields and consider how to enhance these activities and implement concepts, methodologies, innovations and processes generated by these activities in a wider social spectrum. Concepts of immediate efficiency cannot be produced without the mental and creative temperatures, atmospheres and environments that would allow such (also economic) concepts and thinking tools.

Mr. Turk, even though we are inventive and well-trained in the strategies and tactics of resistance against (cultural) political ignorance and unilateral decisions by the authorities, we would really prefer to focus our inventiveness on what we imagine could be a wide range of artistic creation and production in the field of contemporary dance. Because we know that you value the instruments of the Slovenian state, including civil dialogue, we firmly believe that you will not make any unilateral decisions prior to consulting with experts and prior to our meeting.

We look forward to hearing from you.

Association of Contemporary Dance Slovenia and

.....(your signature)

Place and Date

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