

**RUB/NOST
UMJETNIČKIH
PRAKSI**

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**THE MARGIN/ALITY
OF ART PRACTICES**

Razmatrati rubnost umjetničkih praksi implicira još jednom ponoviti danas već iznošenu tvrdnju da je umjetnost nepodložna definiciji, odnosno da je klasifikacija određenog čina ili činjenice kao umjetničke moguća jedino uz pomoć institucionalnog okvira. I ovaj je časopis jedna od čestica toga autoritarnog okvira koji, paradoksalno, egzistira unutar evidentne globalne krize institucija koja ne mimoilazi ni instituciju znanja. Carolyn Christov-Bakargiev, ideatorica zadnje kaselske trinaeste *Documente*, obrazlažući svoju koncepciju u terminima plesne izvedbe, napominje da se kao konvencionalni termin umjetnost upotrebljava za označavanje empirijskih i praktičnih oblika formacija spoznaje u činjenju i iskustvu estetičkih objekata koji su istodobno metafore, modeli i aktualna utjelovljenja načina na koji se percepcija

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Reflecting on the marginality of art practices implies repeating the familiar statement that art cannot be subjected to a definition, and that the classification of a particular act or fact as artistic is possible only by recurring to an institutional framework. Our journal is a particle of that authoritarian framework, paradoxically persisting within the manifest global crisis of institutions, which likewise affects the institution of knowledge. Carolyn Christov-Bakargiev, the mind behind the latest Kassel exhibition of *Documenta 13*, has explained her programme in terms of dance performance, emphasizing that, as a conventional term, “art” designates the empirical and practical forms of knowledge production that operate by creating and experiencing aesthetic objects that are simultaneously metaphors, models, and current embodiments

elaborira u formu znanja i razumijevanja u specifičnom mjestu, vremenu i društvu. Međutim, terminom umjetnost ona označuje i identificiranje jezika istraživanja s objektom istraživanja, uključujući i identifikaciju politike s praksom (ili, radije, prakse s politikom) te društvenih odnosa sa situacijama društvene interakcije. Razmatrati situacije društvene interakcije ujedno znači i stvarati situacije društvene interakcije, što nam svakodnevno pokazuju i različite djelatne prakse koje se, u nedostatku preciznijih odrednica, svode pod zajednički nazivnik umjetnosti. Posrijedi su oblici (umjetničkih) djelovanja koji fokusiraju rubove disciplinarnim i inim matricama razdvojenih zona, a moguće ih je sagledavati u kontekstu pojma performansa, odnosno performativnih praksi u kojima izvedba stvara događaj stvarnosti. Nije naodmet spomenuti da različite

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of the ways in which perception is processed so as to become a form of knowing and understanding in a specific place, time, and social circumstances. But she has also used the term “art” to describe and identify the language of exploration with its research object, including the identification of politics with practice (or rather, practice with politics) or social relations with the situations of social interaction. Reflecting on the situations of social interaction also means creating such situations, which is made manifest on a daily basis, in various working practices that are, for the lack of a precise definition, classified under the umbrella term of “art”. These are forms of (artistic) activity that focus on the margins of zones differentiated by disciplinary and other matrices, and that can be viewed in the context of the term “performance”: practices in which performance creates a sense of reality. It should also

manifestacije performansa postaju gotovo dominantnim umjetničkim formatom tijekom zadnja tri desetljeća, u razdoblju kada je nakon epohalnog pada Berlinskog zida stvoren Novi Svjetski Poredak, i kada je sam pojam ljudskog postao podložan redefinicijama.

Kako je veći dio priloga usredotočen na umjetnost performansa, zadržat ćemo se upravo na njegovoj rubnosti, koja je žanrovski upisana u njegovu izvedbenost; tako npr. kanadska teoretičarka Josette Féral određuje da je umjetnost performansa oblikovana na presjecištu *drugih* umjetnosti – plesa, glazbe, slikarstva, arhitekture i kiparstva te kao takva paradoksalno „udovoljava svim zahtjevima novog kazališta kakvim ga je zamislio Artaud: teatar okrutnosti i nasilja, tijela i njegovih nagona, izmještanja i *onemogućavanja*, teatar koji nije ni narativan

be noted that various manifestations of performance have basically become the prevailing artistic format in the past three decades, when a New World Order was created after the fall of the Berlin Wall, with the very notion of humanity becoming subject to redefinitions.

Since most contributions to this issue speak about the art of performance, we shall focus a little longer on its marginality, which is inscribed in its performativity in terms of genre. Thus, for example, Canadian theoretician Josette Féral has indicated that the art of performance has been formed on the intersection of *other* arts – dance, music, painting, architecture, and sculpture – and as such paradoxically “corresponds on all counts to the new theater invoked by Artaud: a theater of cruelty and violence, of the body and its drives, of displacement and “disruption”, a non-narrative and

ni predstavljački“. U tome smislu prilozi u ovome tematskom broju *Života umjetnosti* pokrivaju npr. performativnost političara, performativnost flanerizma, umjetnost performansa u okviru participacijskih umjetničkih projekata, fotografski performans, videoperformans, izvedbu protesta itd. Kristine Stiles, slično kao i Paul Schimmel, pa i kao npr. Erika Fischer-Lichte, zamjećuje da su 50-e i 60-e godine obilježene performativnim obratom, odnosno da umjetnici u Europi, Japanu i SAD-u počinju koristiti vlastito tijelo kao materijal za vizualne umjetnosti, i navedeno K. Stiles kao i P. Schimmel promatraju kao odgovor na egzistencijalnu prijetnju koju je nametnuo holokaust kao i nuklearno doba. Tako su umjetnici ponudili tijelo kao formu i kao sadržaj estetike, i pritom su nastojali i angažirati promatrače direktnije u sâmu umjetnost.

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non-representational theater.” In this sense, the contributions to this issue of *Život umjetnosti* include, for example, the performativity of politicians, the performativity of flâneurism, the art of performance in the framework of participatory art projects, photographic performance, video performance, protests as a form of performance, and so on. Similarly to Paul Schimmel and Erika Fischer-Lichte, Kristine Stiles has observed that the 1950s and 1960s were marked by a performative turn, which means that artists in Europe, Japan, and the USA began to use their own body as a material for the visual arts. Both Stiles and Schimmel have considered this tendency as a reaction to the existential threat imposed by the Holocaust and the nuclear age. The artists thus offered their bodies as both the form and the

Na taj je način umjetnost performansa demonstrirala kontingenciju tijela. Djelomice se tu, istina, radilo i o nastavku izvedbene prakse rane avangarde (avangardnih pokreta), međutim dok je format performansa u avangardi bila marginalna aktivnost, kako nadalje zamjećuje Stiles, u drugoj polovici stoljeća postao je nezavisan medij vizualnih umjetnosti.

S obzirom na suvremeni neoliberalno-kapitalistički poredak može se, dakako, otvoriti pitanje kamo dakle vodi rubnost umjetnosti performansa, i iz naših osobnih perspektiva nekako nam se čini da se taj *rub rubnosti* danas očituje u izvedbi terorizma. Tako je jednom prigodom Borut Šeparović, koji inače u nekim svojim kazališnim projektima (performativnom kazalištu) polazi od terorističkih akcija,

substance of aesthetics, and they also sought to engage the spectators more directly into the art itself. In this way, the art of performance demonstrated the contingency of the body. However, this trend also continues the performing practices of the early avantgarde movements, although, as Stiles has observed, the format of performance was there a marginal activity, whereas by the second part of the 20th century it has become an independent medium within the field of visual arts. Regarding the contemporary neoliberal-capitalist order, one may certainly raise the question where the marginality of the art of performance is going to take us, and our personal experiences seem to indicate that *the margin of marginality* has nowadays become manifested in the performance of terrorism. Thus, Borut Šeparović, who has based himself

istaknuo kako je terorist osoba koja ubija i umire u ime svojih uvjerenja, u ime slobode, i takvu osobu na Zapadu shvaćamo ozbiljno, a tu poziciju, kako nadalje pridodaje Šeparović, „priželjkuju mnogi umjetnici“. Upravo navedeno ostrašćeno priželjkivanje da riječ konačno prijeđe u djelo, čin, ostvario je Yukio Mishima sa svojom kazališnom paravojskom *Društvo Štita* s kojom je obnovio samurajske kodekse časti, sklad pera i mača.

Nadalje, postavlja se još jedna rubnost zbog žanrovskoga određenja umjetnosti performansa koji se nalazi na graničju između vizualnih i izvedbenih umjetnosti. Naime, umjetnost performansa 60-ih iznikla je iz vizualnih umjetnosti – iz akcijskog slikarstva, a kako se objekt transformirao u događaj, okrilje je pronašao u izvedbenoj, procesualnoj paradigmi.

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on terrorist actions in some of his theatre projects (performative theatre), once said that the terrorist is a person who kills and dies for his or her convictions, and in the name of freedom, and such people are taken seriously in the West, which is the position, as he added, that “many artists desire to achieve.” It is this allegedly passionate desire to finally put the words into practice that Yukio Mishima fulfilled with his theatrical paramilitary *Shield Society*, reviving the Samurai code of honour and the harmony between the pen and the sword.

There is another form of marginality resulting from the genre definition of performance art as a format on the borderline between the visual and the performing arts. The art of performance, namely, emerged in the 1960s from the visual

Pritom u retrospektivnom određenju pojma performans neki teoretičari/ke performansa proširuju njegovo značenje na avangardne performanse. Tako prva teoretičarka i povjesničarka umjetnosti performansa RoseLee Goldberg ističe kako je futuristički performans ustoličen kao zaseban medij 20-ih godina prošloga stoljeća. RoseLee Goldberg nadalje širi retrospektivnu definiciju performansa na začetke umjetnosti, pa inicijaciju performansa pronalazi npr. u plemenskom ritualu, šamanskoj izvedbi izlječenja, srednjovjekovnoj pasionskoj drami i renesansnom, manirističkom i baroknom spektaklu. Nadalje, rubnost umjetnosti performansa može se pratiti u razgraničenju umjetnosti performansa od kazališne glume, na kojoj su naročito inzistirali umjetnici/ce performansa 60-ih godina prošloga stoljeća, da bi se u onom segmentu

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arts – actionist painting – and as the object was transformed into an event, it found its natural setting in the performing, processual paradigm.

In retrospectively defining the term “performance”, some theoreticians tend to extend its meaning so as to include the avantgarde performances. Thus, RoseLee Goldberg, the first theoretician and historian of performance art, has emphasized that futuristic performance was established as a medium in itself in the 1920s. Furthermore, Goldberg has extended this retrospective definition of performance so as to include the very beginnings of artistic expression, and she has located the onset of performance in tribal rituals, shamanic cures, and medieval passion drama, as well as in renaissance, mannerist, and baroque spectacles.

koji Miško Šuvaković određuje kao postmodernistički performans (dakle od 80-ih) pojavili rubni žanrovi *kazališni performans* i *performativno kazalište*.

Uvodničarsku napomenu o samoj *rubnosti ruba* umjetnosti performansa možemo protegnuti i na pitanje tijela, identiteta, koje se npr. očitovalo u post/avangardnom performansu – u transformacijskoj umjetnosti gdje se performer očituje kao transformer. Tako je primjerice Urs Lüthi simulirao šminkom i uvučenim obrazima ikonografiju svoje djevojke (Manon), poništavajući granice spolnosti (usp. *The number girl*, 1973.). Vito Acconci u radu *Conversion* (1970.) pokušao je sakriti vlastite spolne attribute, paleći dlake na tijelu, gestom sakrivanja vlastitoga falusa između nogu, prizivajući značenja kastracije i simulacije feminine genitalnosti. Dakako, možemo se

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The marginality of performance art can also be traced in the differentiation between performance art and theatre acting, on which the artists of the 1960s especially insisted. However, in a segment that Miško Šuvaković has defined as the postmodernist performance (since the 1980s), marginal genres have emerged, such as *theatrical performance* and *performative theatre*.

These introductory remarks on the very *marginality of the margins* of performance art may be further extended to the question of identity and the body, which has manifested itself in post-avantgarde performance, for example – in transformational art, where the performer acts as a transformer. Thus, Urs Lüthi has simulated the iconography of his girlfriend (Manon) with the help of makeup and sucked-in cheeks, blurring the borders of sex and gender

spustiti pritom i u avangardni fotoperformans Marcela Duchampa *Rrose Sélavy* (1921., fotografirao Man Ray) – s dvostrukim, hermafroditiskim androgini *Rr* – pa tako Lyotard za Duchampa predlaže odrednicu *transformer* umjesto odrednice *performer*. Ovdje je potrebno prisjetiti se i performansā za fotografski aparat koje kontinuirano od drugog do šestog desetljeća 20. stoljeća kao specifični subverzivni izvedbeni postupak prakticiraju francuska nadrealistička umjetnica Claude Cahun i njezina partnerica Marcel Moore.

Rubnost performansa može se promatrati i u kontekstu umjetnosti i kazne, odnosno, kako je to zamijetila RoseLee Goldberg – da se performans kasnih 80-ih i ranih 90-ih godina često koristio kao varijanta društvenog protesta te kako je performans na crvenom Istoku funkcionirao gotovo

(cf. *The Number Girl*, 1973). In his *Conversion* (1970), Vito Acconci tried to conceal his sexual features by burning his body hair and hiding his penis between his legs, evoking the meanings of castration and simulation of feminine genitals. And of course, one should refer to the avantgarde photo-performance *Rrose Sélavy* (1921) by Marcel Duchamp, photographed by Man Ray, with his double, hermaphroditic and androgenic *Rr* – which made Lyotard propose the title of *transformer* for Duchamp instead of *performer*. One should recall here performances for the camera that the French surrealist artist Claude Cahun and her partner Marcel Moore continually produced in the period from the 1920s until 1960s, as a specific form of subversive performative procedure. The marginality of performance can also be observed in the context of art and punishment: as RoseLee Goldberg has

isključivo kao oblik političkog suprotstavljanja. U tom smislu kao jedan od brojnih primjera navodi slučaj češkog umjetnika Tomáša Rullera koji je 1985. godine izbjegao zatvorsku kaznu kad je njegov odvjetnik upotrijebio termin „umjetnik performansa“ na sudu kako bi obranio njegova djela kao političku umjetnost, a ne kao politički protest sâm po sebi.

Ukratko, i, recimo to tako, uvodničarski završno, danas je termin *performans* postao univerzalan za *prezentacije uživo* svih vrsta – od interaktivnih instalacija u muzejima do maštovito koncipiranih modnih događanja te DJ-programa u klubovima (čime svoju knjigu o umjetnosti performansa i zaokružuje RoseLee Goldberg) ili kao što je Torcida 2009. godine izvela akciju *Žuti Peristil*

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observed, performance was often used in the late 1980s and early 1990s as a variant of social protest, and in the Communist East it functioned as the basically only form of political disobedience. Among the numerous examples, she has mentioned the case of Czech artist Tomáš Ruller, who managed to avoid prison in 1985 as his lawyer used the term “performance artist” in the court, defending his actions as political art rather than political protest as such.

Briefly – as a conclusion of the introduction, so to say – the term “performance” has today become a universal designation for *live presentations* of all sorts: from interactive installations in museums to imaginatively conceived fashion events or DJ-programmes in music clubs (with which Goldberg concluded her book on performance art). They also include Torcida’s action *Yellow Peristyle* (2009) against the

protiv kerumizacije Splita, u okviru čega se promišljeno nadovezala na akcije *Crveni Peristil* (1968.), *Zeleni Peristil* (1989.) i *Crni Peristil* (1998.).

U tome smislu možemo navesti i prožimanje značenja pojmova *akcija* i *performans*, a u okviru toga svakako možemo spomenuti Josepha Beuysa, koji nije volio riječ *performans* i više je rabio pojam *akcija*.

I na samom rubu uvodnika: danas pojam *performans* u smislu umjetnosti performansa u medijskim natpisima prekriva sve *rubne* izvedbe (u tome smislu manje se u medijskom prostoru rabi riječ *happening*). Odnosno, kao što to sjajno pokazuje Jon McKenzie u svojoj knjizi *Izvedi ili snosi posljedice – sve je izvedba*. A danas je to izvedba moći i perfidnoga straha s obzirom da smo svi novčani i kartični robovi banaka.

then mayor of Split, which intentionally continued the series of actions including *Red Peristyle* (1968), *Green Peristyle* (1989), and *Black Peristyle* (1998).

In this respect, one should also mention the overlapping of the meanings of “action” and “performance”, thereby referring to Joseph Beuys, who disliked the term “performance” and always preferred to call it “action”.

And eventually, on the very margins of this foreword: in today’s mass media, the term “performance”, when referring to performance art, covers all possible *marginal* performances (whereby the term “happening” is used less often). Or, as Jon McKenzie has lucidly shown in his book *Perform or Else – everything is performance*. And today it is the performance of power and dishonest anxiety, since money and credit cards have turned us all into slaves of the banking system.