



**TKO JE SOPHIE CALLE?
IZVOĐENJE SEBSTVA NA GRANICI
FIKCIJE I FAKCIJE**

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**WHO IS SOPHIE CALLE? PERFORMING
THE SELF ON THE BORDERLINE
BETWEEN FICTION AND FACTION**

PREGLEDNI RAD / REVIEW ARTICLE

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SAŽETAK: Stvaralački opus francuske umjetnice Sophie Calle kompleksna je mreža značenja u čijem se središtu nalazi ličnost same autorice. Budući da su osobni identitet i (privatni) život temeljno građevno tkivo nekih od Calleinih najznačajnijih radova, u tekstu se kroz njihovu teorijsko pozicioniranje i klasifikaciju razmatra uloga odnosa stvarnosti i fikcije u Calleinom stvaralaštvu te problem konstrukcije (umjetničkog) identiteta kroz fikcionalizaciju. Razmatraju se strategije i metode kojima se Calle koristi pri radu, kao i suradnje koje uspostavlja s drugim umjetnicima odnosno osobama koje sudjeluju u njenim radovima. U tom kontekstu otvara se pitanje autorstva Calleinih radova, dok se sama djela razmatraju iz kuta procesualne i umjetnosti performansa, ne ispuštajući pri tom iz vida važnost i značaj medija – fotografije – unutar kojeg Calle stvara.

KLJUČNE RIJEČI: Sophie Calle, konceptualna fotografija, autofikcija, umjetnost performansa, življena umjetnost

Pisati o nekome i o njegovu/njezinu radu obično podrazumijeva pletenje tekstualne mreže nizom tvrdnji i odgovora na različita pitanja, kako bi zadnja točka u tekstu mogla dati konačan zbirni odgovor na pitanje tko?, odnosno što?. Pisati o francuskoj umjetnici Sophie Calle, međutim, podrazumijeva sustavna odgovaranja koja mogu, paradoksalno, rezultirati jedino ponovnim pitanjem – tko je Sophie Calle? Calle je svoj opus i umjetnički status utemeljila polaganjem (vlastitog) identiteta u središte nekih od svojih najznačajnijih radova, zavodeći time gledatelja primamljivim obećanjem razotkrivanja (tuđe) intime. Priroda njenog medija – fotografska slika praćena pisanim tekstom, otisnuta u knjizi umjetnice – omogućava voajersku atmosferu i istovremeno sadržajno uvlači u svijet eluzivnog, paradoksalnog i postmodernističkog Ja, koje svakom novom informacijom kao da se udvostručuje i razotkriva nove slojeve. Gledajući njezine radove, uvijek imam osjećaj da aktivno sudjelujem u tome što Calle pokazuje. Povjerava se bez zadržke, ili se barem tako u prvi mah čini, jer me istovremeno uslojavanjem svog iskaza uvlači u igru koja odjednom daje naslutiti gotovo zapanjujući raspon strategija manipulacije (vlastitim identitetom, stvarnošću, javnim medijima, činjenicama, drugim ljudima...) kojima se koristi kako bi stvorila svoje umjetničko djelo. Budući da zbog svog specifičnog sadržaja odnos s njenim radovima neminovno zahtijeva i određen

SUMMARY: Sophie Calle's body of work forms a complex network of meanings in the center of which is her authorial persona. Since her personal identity and (private) life are the fundamental building blocks of some of Calle's most important works, by theoretically positioning and classifying them this paper examines the role of the relationship between reality and fiction in Calle's work, and questions the structuring of her/the (artistic) identity through fictionalization. Attention is given to the strategies and methods which Calle uses in constructing her work, as well as the cooperation she builds with other artists and people who participate in some of her projects. The question of authorship of Calle's artwork is introduced within that context, and the work itself is examined through the lens of process and performance art at the same time not losing sight of the importance of photography, Calle's media of choice.

KEYWORDS: *Sophie Calle, conceptual photography, autofiction, performance art, living art*

Writing about a person and his or her work usually implies weaving a textual network with a series of statements and answers to various questions, in order to reach the endpoint in the text as a final, summary answer to the question of who? or what? Writing about French artist Sophie Calle, however, implies systematic answering, which can, paradoxically, result only in a repeated question: Who is Sophie Calle? Calle has based her opus and her standing as an artist by placing (her own) identity into the focus of some of her most important pieces, thus seducing the spectator with an appealing promise of exposing (another person's) intimacy. The nature of her medium – photographic image accompanied by a written text, printed in her artist books – creates a voyeuristic atmosphere and at the same time conceptually draws the spectator into the world of an elusive, paradoxical, and postmodernist Self, which seems to double with every new piece of information, revealing new layers. When looking at her work, I always have the impression that I am actively participating in everything that Calle is showing. She confides herself without reserve, or at least it may seem so at the first glance, for at the same time, by adding complexity to her statement, she involves me in a game that suddenly allows me to sense an almost staggering range of manipulation strategies (by means of her identity, the reality, the public media, facts, other people...) that she uses in order to create her art. Since because of its specific

emocionalni ulog, u toj zamršenoj igri neprestane dvostrukosti, povjerenja i povjeravanja – manje zbog znatiželje a više zbog straha od prevare – odlučila sam je locirati. Zanimalo me koliko je daleko i na koje sve načine Calle spremna ići u svojoj stvaralačkoj snazi miješanja stvarnosti i umjetnosti, i mogu li je, vlastitim teorijskim raščlanjivanjem i razotkrivanjem strategija kojima se – svjesno ili nesvjesno – koristi pri radu, ogoliti, demistificirati i prikazanu (ne)umjetničku stvarnost i njeno (ne) umjetničko Ja čvrsto definirati.

Teorijsko pozicioniranje

Sophie Calle je prije svega pariška konceptualna umjetnica, fotografkinja, umjetnica performansa, spisateljica i autorica instalacija, koja se u svojoj dugoj umjetničkoj karijeri nekoliko puta nalazila i na rubu kriminalnih aktivnosti. Bavila se stripizmom, uhođenjima, voajerizmom, društveno angažiranim i *site-specific* performansima, a u svojim radovima često koristi druge ljude (ponekad i bez njihova znanja), s lakoćom prelazeći granice javnog i privatnog. Nazivali su je opsesivnom monomanijakalnom umjetnicom, ciničnom sakupljačicom činjenica, indiskretnom i manipulativnom lažljivicom, a prije nego što je postala umjetnica, Calle je bila – militantna aktivistica. U 18-oj godini borila se na strani Palestinaca u Libanonu, a po povratku u Pariz organizirala ilegalne pobačaje. Neko je

vrijeme živjela s ribarima na Kreti, godinu dana prodavala med na tržnici u srednjojužnoj Francuskoj i isto toliko vremena provela u Meksiku, da bi naposljetku otišla u Ameriku i Kanadu, gdje je – radila u cirkusu, čistila marihuanu i pozirala u školi crtanja na obali sjeverno od San Francisca.¹ Je li doista? Mogla bih provjeriti jedino tako da je sama pitam, no u tom slučaju riskiram da postanem jedna od aktantica u njenim umjetničkim narativima. Štoviše, nisam sigurna da postoji samo jedna Sophie, nego mi se čini da egzistiraju, jednako prave i jednako stvarne, njih dvije.

Kao umjetnica, Sophie Calle je u svojoj žanrovskoj heterogenosti sve samo ne lako i jednoznačno određiva, a njezin izuzetno složen i teorijski (zahvalno) plodan rad već spomenute temelje ima u autoričinom privatnom životu i neraskidivo je povezan uz njenu ličnost. Dosadašnji Callein opus moguće je raslojiti unutar nekoliko različitih idejno-teorijskih problema, odnosno točaka, koje mogu poslužiti kao ishodište za interpretaciju i klasifikaciju njenog rada, a posljedično – budući da su joj život i djelo vrlo usko isprepleteni, odnosno povremeno se u potpunosti preklapaju – i za lociranje dviju ravnopravno postojećih Sophie. Bez određenog redosljedja, radi se o pitanju autora, autoreferencijalnosti i autobiografičnosti (odnosno autofikciji), procesualnoj umjetnosti, performansu (u kojem je ponovno moguće čitati igru zrcaljenja i udvajanja), situacionizmu



te odnosu stvarnosti i fikcije, to jest njihove uloge u kreiranju narativa reprezentiranog odnosno umjetničkog, ali i stvarnog sebstva – jer je kod nje, čini mi se, riječ o dvosmjernom učinku na relaciji umjetnost–umjetnica. Calle naime kao da (pre)ispisuje samu sebe, koristeći pritom drugog kao povratnu potvrdu onoga što u tim (pre)ispisivanjima odlučuje biti. Svi ti elementi, stopljeni u zajedničku cjelinu objedinjenu figurom umjetnice, tvore sliku udžbeničkog primjera punokrvne hutcheonske postmodernističke poetike, i to ne samo zbog granica žanra koje su u Calleinu slučaju potpuno fluidne, nego prije svega zbog onih koje je najradikalnije prešla – granica između fikcije i nefikcije, i između umjetnosti i života.²

Situacionizam, performans, dualnost i obrnuta procesualnost

„Povijest započinje na razini tla, s koracima“, zapisao je de Certeau u svojoj *Invenkciji svakodnevice*,³ i upravo su koraci jezik kojim je Calle započela ispisivati sebe kao umjetnicu. Netom prije nego što će se publici predstaviti radom *The Sleepers*⁴ iz 1979. godine, kojim ujedno i službeno započinje svoju umjetničku karijeru, Calle je u periodu između 1978. i 1979. godine pješačila pariškim ulicama prateći nepoznate ljude, i bilježila u dnevnik njihova odnosno (pri)svoj(en)a „pješačka iskazivanja“, iz kojih je proizašlo njeno prvo djelo, *Paris Shadows*. Razloge nastanka

tog djela Calle izvodi iz potrebe za (nadziranim i svjesnim) prepuštanjem kontrole nad svojim životom u ruke drugima, u igri prema samonametnutim pravilima i uputama koje joj – dosljedno paradoksalno – ograničavajući polje djelovanja, omogućavaju slobodu izražavanja. Ta je sloboda u zarobljenosti pravilima vlastite igre motiv koji se kontinuirano provlači čitavim njezinim opusom. U ovom slučaju, prepuštena tuđim putanjama koje joj određuju dnevni itinerar i smjer kretanja, Calle otkriva grad ali i gradi novi identitet, onaj privremeno preuzet od pješaka za kojima hoda, „jer hodati znači trebati mjesto. To je beskonačni proces odsutnog bića koje traga za vlastitošću.“⁵ Takvo svjesno preoblikovanje/transformacija svakodnevnice prakse, kakvom se Calle često služi i u drugim svojim radovima, približava je duhu Situacionističke internacionale, i Calle kao da nastavlja, doduše na individualnom i društveno neangažiranom nivou, živjeti ideje Guyja Deborda. Nemoguće je pritom ne uočiti sličnost između Calleinih *Paris Shadows* i performansa *Following Piece* Vita Acconcija iz 1969. godine,⁶ međutim Calle ne samo da poriče bilo kakvu vezu između ta dva rada (osim slučajne sličnosti), nego ih i žanrovski potpuno odjeljuje.⁷ No iako se, zahvaljujući autorskoj namjeri⁸ i načinu prezentacije, radi o dva potpuno različita rada, uzmemo li u obzir Schechnerov koncept obnovljenog ponašanja,⁹ i promotrimo njegovo nabranje elementarnih pojmova na kojima se zasnivaju izvedbeni studiji

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NASLOVNICA KNJIGE SOPHIE CALLE – DID YOU SEE ME?, PRESTEL, LONDON, 2008., AUTOR FOTOGRAFIJE NA NASLOVNICI JEAN-BAPTISTE MONDINO, AUTORSKA PRAVA SOPHIE CALLE & PRESTEL VERLAG

FRONT PAGE OF THE BOOK SOPHIE CALLE – DID YOU SEE ME?, PRESTEL, LONDON, 2008., FRONT PAGE PHOTO CREDIT JEAN-BAPTISTE MONDINO, COPYRIGHT SOPHIE CALLE & PRESTEL VERLAG

content relating to her work inevitably requires a sort of emotional investment, I have decided to locate her in that intricate game of permanent duplicity, confidence and confiding, not so much because of curiosity, but out of fear of being cheated. I was interested in seeing how far and in what ways Calle is ready to go in her creative power of fusing reality with art, and whether I could use my own strategy of theoretical analysis in order to identify the strategies that she – voluntarily or involuntarily – uses in her work in order to bare down, demystify, and firmly define the represented (non-)artistic reality and her (non-)artistic Self.

Theoretical Positioning

Sophie Calle is first and foremost a Parisian conceptual artist, photographer, performance artist, writer, and author of installations, who has more than once found herself on the borderline of criminal activities. She has been involved in striptease, stalking, voyeurism, socially engaged and site-specific performances, and in her work she has often used other people (sometimes without their knowledge), easily crossing the borderline between public and private. She has been labelled as obsessive and monomaniacal artist, cynical collector of facts, and indiscrete, manipulative liar, and before becoming an artist, Calle was – a militant activist. When she was eighteen, she fought for the Palestinians in Lebanon, and when she returned

to Paris, she organized illegal abortions. For a while she lived with fisherfolk on Crete, sold honey on a marketplace in south-central France for a year, and another year she spent in Mexico, after which she went to the USA and Canada, where she worked in a circus, cleaned marijuana, and posed in a drawing school on the West Coast, north of San Francisco.¹ Is that enough? I could check only by asking her myself, but thus I would risk becoming one of the protagonists in her artistic narratives. Besides, I am not quite sure whether there is only one Sophie; instead, it seems to me that there are two, equally real and equally authentic. As an artist, Sophie Calle is everything but easily and unambiguously definable in her heterogeneity of genre, while her exceptionally complex and theoretically (encouragingly) prolific work has its foundations in the artist's private life, as I have already mentioned, and is thus inseparably linked to her personality. Her present opus can be scrutinized with regard to several different conceptual and theoretical issues, which can serve as starting points in interpreting and classifying her work, and thus – since her life and work are so closely linked and occasionally overlap completely – also in locating the two equally existing Sophies. According to no particular order, these are the issues of authorship, self-referentiality and autobiography (or self-fiction), processual art, performance (in which it is again possible to read a play of mirroring and duplicating), Situationism, and the relationship

– obnovljeno ponašanje, prezentacija sebstva, ritual, društvena drama, ekspresivna kultura (*restored behavior, presentation of self, ritual, social drama, expressive culture*)¹⁰ – te učvrstimo Carlsonovom tvrdnjom da je „izvedba (...) uvijek izvedba za nekoga, neku publiku koja je prepoznaje i potvrđuje kao izvedbu čak i kada je, kao što je to ponekad slučaj, ta publika sebstvo“;¹¹ Calleine radove, želimo li je žanrovski pobliže odrediti, nedvojbeno moramo čitati kao performanse. Djela kao što su *Gotham Handbook* (1994.), nastao u suradnji s američkim piscem Paulom Austerom, performans *Room With a View* (2002.), u kojem je noć provela na Eiffelovu tornju primajući posjetitelje koji su joj čitali priče za laku noć, instalacija *The Birthday Ceremonies* (1980.–1993.), u kojoj je Calle izložila poklone prijatelja sakupljane tijekom godina ritualnih proslava rođendana, *The Detective* (1981.) i *20 Years Later* (2001.), dokumentacije privatnih detektiva koji su je tijekom jednog dana pratili gradom, već spomenuti *Paris Shadows* te *Suite Vénitienne* (1979.)¹² u kojem je sama Calle gotovo dva tjedna pratila jednog muškarca za vrijeme njegovog (turističkog) boravka u Veneciji, radovi su koji najsnažnije pripadaju ovom žanrovskom određenju. No ponekad čak i oni radovi u kojima Calle nije i sama tjelesno prisutna, odnosno ne bilježi direktno sebe, kao što je *The Hotel* (1981.) – djelo nastalo u jednom venecijanskom hotelu u kojemu je, radeći kao spremačica, tri tjedna prekapala

po osobnim stvarima hotelskih gostiju i vodila detaljne zabilješke o pronađenome – posjeduju kvalitete performansa, jer ono što Calle bilježi proizvod je njenog ponašanja, konstrukt stvarnosti u „režiji“ Sophie Calle, naracija u kojoj glavnu ulogu ima sama naratorica: „*I open the closet. (...) I clean the room and start to read his diary. (...) I lift the suitcases [...and...] open them. / Otvaram ormar. (...) Očistim sobu i krenem čitati njegov dnevnik. (...) Podižem kovčuge [...i...] otvaram ih.*“¹³ – dok su ostali tek statisti. Tako to njeno (u hrvatskom prijevodu nezgrapno, stoga u ovom slučaju nepostojeće) Ja (eng. *I*) posredno, kroz osobne stvari nepoznatih ljudi koje istražuje, ponovno postaje centralna figura ovog naglašeno procesualnog performansa. A koliko je proces bitan u njenim radovima, reći će sama Calle, opisujući nastanak djela *The Hotel*: „Za djelo ‘The Hotel’ provela sam godinu dana u potrazi za hotelom, provela sam tri mjeseca prolazeći kroz tekst i ispisujući ga, provela sam tri mjeseca prebirući po fotografijama i provela sam jedan dan u odlučivanju o veličini i obliku okvira... to je zadnja misao u procesu.“¹⁴ Taj naglasak na procesu rada umjesto na završnom proizvodu, kao i uključenost umjetnosti u život u kojem ona ima utjecaj na stvarnost, zazivaju karakteristike prvotnih performansa,¹⁵ no uz određene modifikacije – u Calleinu slučaju rekla bih da se radi o obrnutoj procesualnosti, i performansu dualnog karaktera. Ako ćemo, naime, procesualnu umjetnost definirati

between reality and fiction, particularly their role in creating the narrative of represented, artistic, and even authentic self – for in her case, it seems that it is a two-direction impact between art and the artist. Calle seems to (re)write herself, thereby using the other as a feedback on what she decides to be in these (re) writings. All these elements, fused in a single whole, kept together by the figure of the artist, produce an image that is almost a textbook example of full-blooded Hutcheonian post-modernist poetics, not only because of the borderlines between genres, which in Calle’s case are extremely fluid, but primarily because of those that she has crossed in a most radical manner – borderlines between fiction and non-fiction, between art and life.²

Situationism, Performance, Duality, and Reversed Processuality

“Their story begins on ground level, with footsteps,” as de Certeau wrote in his *Practice of Everyday Life*,³ and it is these footsteps that create the language Calle uses to rewrite herself as an artist. Shortly before she first presented herself to the public with her *Sleepers*⁴ (1979), which officially launched her artistic career, Calle followed unknown people through the streets of Paris in 1978 and 1979, recording their / her own “passerby statements” and appropriating them in her diary, using them later to create her first artwork, *Paris Shadows*. For Calle, this artwork

resulted from her need to transfer (guardedly and consciously) the control over her life to another, in a play guided by self-imposed rules and instructions that – consistently paradoxically – gave her freedom of expression by limiting her field of action. This freedom in being a captive of the rules of one’s own game is a motif that is continuously present in all of her opus. In this case, at the mercy of other people’s trajectories, which defined her daily itinerary and directed her movements, Calle discovered the city and built up a new identity at the same time, temporarily appropriated from the passersby she followed, for “[T]o walk is to lack a place. It is an indefinite process of being absent and in search of a proper.”⁵ Such conscious transformation of everyday practice, which Calle has often used in her various artworks, brings her close to the spirit of the Situationist International, and indeed, Calle seems to continue living the ideas of Guy Debord, albeit on an individual and socially non-engaged level. It is impossible to ignore the similarity between her *Paris Shadows* and Vito Acconci’s performance *Following Piece* from 1969,⁶ but Calle not only denies any link between these two pieces (apart from accidental resemblance), but also classifies them as belonging to two entirely different genres.⁷ However, although they may be quite different as to the author’s intention⁸ and the method of presentation, if we take into account Schechner’s concept of restored behaviour⁹ and consider

onako kako to čini Šuvaković,¹⁶ *The Hotel* posjeduje kvalitete dvostrukog umjetničkog djela – prvi puta to je bio *The Hotel*-performans,¹⁷ u realnom vremenu i prostoru, a drugi puta radilo se o knjizi umjetnice *The Hotel*, objavljenoj 1981. godine. Ovdje je također bitno naznačiti da ukoliko je „procesualna umjetnost zasnovana na transformaciji umjetničkog djela kao predmeta (...) ili predmetne statične intervencije u prostoru (...) u prostorno vremenski događaj ili proces“,¹⁸ Calleini radovi zapravo posjeduju kvalitete – obrnute procesualnosti: prostorno vremenski događaj ili proces transformira se u umjetničko djelo, odnosno podređen je finalnom proizvodu.

(uzročnici) Pravila igre

„Pravila igre uvijek su vrlo stroga.“

Sophie Calle¹⁹

Metode kojima se Calle koristi u svom radu uglavnom se kreću unutar čvrsto zadanih pravila igre, koja svoje korijene vrlo često nalaze u njenim opsesijama, neurozama, bolima i strahovima. Bilo da je u pitanju (neovlašteno) zadiranje u tuđu intimu, ograničavanje vlastite slobode pokoravanjem određenim ritualima ili kontrolirani gubitak kontrole,²⁰ uvijek se radi o prepuštanju prethodno uspostavljenim pravilima. Jedan od takvih strahova, transformiranih u instalaciju u obliku 15 vitrina ispunjenih rođendanskim darovima, već spomenute

The Birthday Ceremonies, bojazan je da će biti zaboravljena na svoj rođendan. Ceremonijalna je okupljanja održavala 13 godina, a kada je prestala strahovati i sam je ritual prestao imati smisla, pa ga je ukinula. Bolna ljubavna priča nalazi se pak u temeljima radova *The Exquisite Pain* (1984.–2003.) i *Take Care of Yourself* (2007.). Oba su rada procesualnog karaktera, nastala kao reakcija na prekid veze – u oba slučaja Calle je bila ostavljena – i oba uključuju druge ljude. *The Exquisite Pain* prati izlagačku liniju većine njenih radova te je izložen u formi fotografija s tekstom, dok je *Take Care of Yourself* instalacija sastavljena od fotografija, videomaterijala, tekstova i grafika. U njihovu se središtu nalazi pismo u kojem je njen tadašnji ljubavnik ostavlja, a Calle je taj osoban (i vjerojatno vrlo bolan) tekst predala u ruke 107 žena, odabranih temeljem profesija a ne osobnosti, koje su ga interpretirale i dekonstruirale kroz ključ vlastitih zvanja i zanimanja – od forenzičke psihijatrice, preko prostitutke, šahistice, glumice ... Takav pristup upućuje na korištenje umjetnosti u određenom autoterapijskom obliku, što priznaje i sama Calle: „Živim sretno događaje, i iskorištavam one nesretne. Prije svega zbog umjetničkog interesa, ali i kako bih ih transformirala, učinila nešto s njima, izvukla najviše iz njih – kako bih ravnopravno uzvratila datim okolnostima.“²¹ Taj ponavljajući obrazac prema kojem su nastala neka od njenih najtjecajnijih djela na tragu je skriptoterapije, kod koje se,

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his list of elementary phenomena on which the performing studies are based – restored behaviour, presentation of self, ritual, social drama, expressive culture¹⁰ – and corroborate this with Carlson's claim that “performance is always performance for someone, some audience that recognizes and validates it as performance even when, as is occasionally the case, that audience is the self,”¹¹ if we want to define Calle's artworks more precisely in terms of genre, we must undoubtedly read them as performances. Works such as *Gotham Handbook* (1994), made in collaboration with American writer Paul Auster, performance *Room With a View* (2002), in which she spent a night on the Eiffel Tower, receiving visitors who were telling her bedtime stories, *The Birthday Ceremonies* (1980-1993), an installation in which she exhibited presents that her friends had been giving her for years during ritual birthday celebrations, *The Detective* (1981) and *20 Years Later* (2001), notes of private detectives who had been following her for a day throughout the city, the abovementioned *Paris Shadows*, and *Suite Vénitienne* (1979),¹² in which Calle was following a man during his (tourist) stay in Venice, most outspokenly belong to this genre. But even those pieces in which Calle is not physically present, that is, she does not directly document herself, such as *The Hotel* (1981) – made at a Venetian hotel in which she spent three weeks as a room maid, going through the personal belongings of hotel guests and

keeping notes of what she found there – possess the quality of performance, since what Calle was documenting there was a product of her behaviour, a construct of the reality as “directed by” Sophie Calle, a narrative in which the main role was played by the narrator herself: “I open the closet. (...) I clean the room and start to read his diary. (...) I lift the suitcases [...and...] open them.”¹³ The others are merely props. Thus her *I* becomes again the central figure of this outspokenly processual performance by means of those personal belongings of people who were the subject of her research. And the process was central to her work, as Calle herself said while describing the making of *The Hotel*: “For ‘The Hotel,’ I spent one year to find the hotel, I spent three months going to the text and writing it, I spent three months going through the photographs, and I spent one day deciding it would be this size and this frame... it's the last thought in the process.”¹⁴ That accent on the working process instead of the final product, as well as the involvement of art in life, in which it can influence the reality, recalls the features of the first performances,¹⁵ although with some modifications – in Calle's case, I would call it reverse processuality and dual performance. For if we define processual art as Šuvaković has done,¹⁶ *The Hotel* has the quality of a double work of art: first it was *The Hotel*-performance,¹⁷ in real space and time, and then it was the artist book *The Hotel*, published in 1981. Here it must also be

1982

Rosières cooker. Oil painting, undated, unsigned.

REMARKS: First break in the ritual. I was away so it was impossible to organize a birthday meal in accordance with the rules of the game. My father gave me the painting; my mother the cooker. Because of its irretrievable quality, the latter is represented by the manufacturer's guarantee.



1985

Pink nylon. Dallas outfit with matching earrings, a Dixie Old skirt with matching earrings and Christian Dior underwear, all accompanied by directions for use. Two bottles of perfume: Christian Dior *Pisces* and *Coelin*, *Mérida*. Request made by Marie Marcelle Vincent and family for a papal blessing: An article from *l'Espresso*, dated 28 September 1979. Work by Christian Beldarski: Battery and cut-out figure in bark. Work by Auguste Meunier (Hieronymus Bosch postcard with a painting on canvas, inscribed on the back: *Pour Sophie, pour son amour des cartes postales 'de maître', pour un amour de l'Espagne et... la vieillesse*, Saint case containing religious medals. Ink drawing by Roland Topor inscribed: *Pour Sophie*. An anniversary, Roland, Victorinox Swiss army knife. Miniature by Pasquale Lafayette representing the Nativty, inside a manubrio. Pen and ink depiction of Christ dated 30 December 1881, signature illegible. Jean Charles Boreaux navy blue hat. Pair of mother-of-pearl and silver eardrums. Fragment of a porcelain mortuary plaque with the still legible words: *Mandat de la F. ... d'Elig...* and inscribed on the back: *Déjà à Oranise pour Sophie*. Book by Emmanuel Bove: *De l'homme qui savait* (Editions La Table Ronde). Book by Ernesto Sábato: *Le Témel* (Editions Tréd). Six boxes of Eckol, TIX, Pan black and white film, 400 ASA, 20 exposures, expiry date December 1986. Book by Patricia Bowne: *Dance Atlas: A Biography* (Knopf). Banned set of three records of Bacc's Ga-

men, conducted by Georges Prêtre, with Maria Callas as Carmen. Pair of leather boots. Mini-telephone in the form of a rabbit. Merry pass for the month of November 1985. Book by Dominique Aubert: *Carré à la palette* (Editions Robert Laffont). French language dictionary and a dictionary of proper names from the *HM Robert* collection. Horreular handbag. Bottle of champagne. Delafon, Reims. Cassette tape of different styles of music all connected with Spain, recorded especially for me. Six drinking glasses picturing bathing beauties with the inscription: *Un glass et elle est déshabillée*. Blue plastic bag. Christian Dior bodysuit, size 2. Fragment of rusted railroad track. Blank notebook, dedicated: *En attendant que le restaurant du carré 32, pour quelques semaines, j'arriverai...* *Batters of Bon ans, come on dit des vers...* *Sophie, on le rappelle de 32!!!* Spanish poster inscribed on cloth for a bullfighting festival at the Puerto arena on Sunday, 1 April 1982.

REMARKS: The thirty-two guests all appeared. The stranger brought the two bottles of perfume, Pison and Miroslavica. I couldn't resist the temptation to take in Carmen and to wear—compulsively—the blue boots. As a result, they deteriorated and sides one and two of the record are scratched.



PETRA
BELC

ROOM 25



Monday, February 16, 9 A.M. I go into Room 25. The only room on the floor with a single bed, and the first one I enter. The sight of the crumpled navy pajamas with the light blue piping left on the bed and the brown leather slippers does something to me. The occupant is a man. There are a few clues by the washbasin: a dirty comb with missing teeth, a toothbrush, toothpaste, and Mennen deodorant. On the table: Time, the International Herald Tribune, and a book, *The Moon and Sixpence*, by W Somerset Maugham, with a marker at page 198. On the windowsill outside are apples and oranges in two paper bags. On the night table I find a hardcover notebook, his travel log. I go through it. "Friday: Rome... Tuesday: Florence..." and under yesterday's date, these lines: "... arrived in Venice this

morning... up to my room, had a bath, a couple of oranges + apples + will crash. I have told the desk to wake me up at 8:30 + will go to the market which Rob says is ex...". I also find two Paris addresses: Count and Countess M, and Ambassador O. I stop reading. I don't want to take it all in today. I make the bed and leave. It is 9:15 A.M. Tuesday 17, 9:30 A.M. Today I open the closet. Few clothes. But good-quality ones: tweeds, woollens... subdued colors: gray, navy, brown. A pair of large white underpants lines the bottom of the drawer. In the corner of the closet, a nearly empty toilet kit: it contains some night cream for pimples, needles, and three inside a lipstick case—I see there is no razor—and a list of clothes he is traveling with.

By elimination, that tells me that today he is wearing blue trousers, a blue T-shirt, and a windbreaker. I clean the room and start to read his diary. His handwriting is poor, heavy, irregular. I re-read his remarks about Venice: "Sunday, February 15, 1981. We arrived in Venice this morning. We took the train. It is really spectacular. No cars, just pretty little streets and small bridges over the canals. We sat outside and had drinks of various strange things. We went back to the hotel. I am in a tiny room by myself. Ran out and bought a kilo of oranges and apples and put them on my windowsill. We went out and had a very good walk. I ate a good soup, noodles with tomato sauce, and drank a lot of white wine. Went to Piazza San Marco, had a groupa. Made me feel not too good. Went back to Hotel C.

I slept a bit. Rob and I went strolling. Stayed at a bar and had a beer. Came back. Rob went up. Got a postcard from the desk and went to hotel bar and had a beer + cig. I wrote a long postcard to Ol. Up to my room, had a bath, ate some oranges and apples, and will crash. I have told the desk to wake me up at 8:30...". Sounds in the hallway. I close the diary. As I put it down, someone enters the room. I pick up my rags, my bucket (where my camera and tape recorder are hidden), lower my gaze and leave. He is dressed the way I thought; he is about twenty-eight, with a weak face. I will try to forget him.

Wednesday 18, 9:40 A.M. He has finished the apples and oranges. The wastebasket is full of peel. He's still on page 198 of Somerset Maugham's book. Nothing has



Room 25, February 16-19



changed in the room. So I have a look inside the bag of dirty laundry hanging on the door, and empty it on the bed. I go back to the diary. Nothing for the 16th. But for the 17th there are these lines: "Yesterday I walked around. Went to restaurant. Had excellent lasagne. Today we went and had lunch at Harry's Bar which is supposed to be the best restaurant in the world. And it was good. I had good green noodles with excellent sauce. In the afternoon, went to see Steve McQueen in Italian. I had a beer in a square. Then some guy tried to pick me up. I think I will have a bad dream about it tonight." And that's it. I also find a postcard addressed to someone named Olivier R (no address). It is in the occupant of Room 25 describes in detail the menu of his latest meal.

Thursday 19, noon. He is gone. He has left his orange peel in the wastebasket, three fresh eggs on the windowsill and the remains of a croissant which I polish off. I shall miss him.

po definiciji Suzette Henke, radi o ispisivanju vlastite traume radi rekonfiguracije sebstva.²² Budući da Calle doista i piše, svaki je njen rad moguće promatrati kao mikronarativni, tekstualni segment koji funkcionira kao samosvojna cjelina, ali i nalazi svoje mjesto – u smislu izgradnje identiteta – u (meta)narrativu u kojem Calle tekstovima i fotografijama stvara/ispisuje samu sebe. Tu se smisao njenih radova nimalo ne iscrpljuje, nego je njihov takoreći početak, pa bi se ovaj skriptoterapijski (ili autoterapijski) element mogao okarakterizirati kao uzročnik tih strogo zadanih pravila, koji Callei omogućavaju da kreira svoje radove.²³ *Double Game*, projekt nastao u suradnji s američkim piscem Paulom Austerom, predstavlja trenutak u kojem je Calle otišla najdalje u pitanju pokoravanja (tuđim) pravilima igre i brisanju granica između stvarnosti i fikcije. U svom romanu *Leviathan* iz 1992. godine Auster je kreirao fiktionalni lik Marie po uzoru na život i djelo Sophie Calle (s njenim dopuštenjem), ubacivši među odabrana Calleina djela koja Marie u romanu izvodi i nekoliko onih koja je sam izmislio.²⁴ Kako bi što temeljitije izmiješala faksiju i fikciju i doista „postala“ Marie, Calle je te Austerove izmišljene radove odlučila rekreirati u stvarnom životu, postavši time – retrogradno i po piščevim uputama – „stvaran“ lik iz romana. Vrhunac te suradnje je već spomenuto djelo *Gotham Handbook*, a radi se o realizaciji niza uputa koje je Auster (na njeno inzistiranje) zadao Callei, čija je svrha bila poboljšati

uvjete života u New Yorku. Radilo se o nekoliko „jednostavnih“ zadataka – njegovanje određenog mjesta na ulici kao ekstenzije vlastitog identiteta, osmjehivanje, dijeljenje hrane i cigareta prolaznicima, i započinjanje razgovora s nepoznatim ljudima – koje je Calle živjela unutar perioda od sedam dana. Svi ti radovi objavljeni su u knjizi *Double Game*, a na početku knjige nalazi se Calleina odnosno Austerova autorska posveta koja kaže: „Autorica posebno zahvaljuje Paulu Austeru na dopuštenju da miješa faksiju s faktima / Autor posebno zahvaljuje Sophie Calle na dopuštenju da miješa fakte s faksijom.“²⁵

Auto-r, -biografija, -fiksija

Pitanje autora i autorstva u Calleinim radovima također se otvara kao plodno područje za analizu, a nalazi se već na samom ulazu u njezin opus – u materijalnoj izvedenosti njenih radova. Calle svoje radove u većini slučajeva predstavlja u obliku već spomenutih fotografija praćenih tekstom, otisnutima u knjizi umjetnice²⁶ – „Moj *trademark*: slike i tekstovi“, reći će Calle²⁷ – međutim zbog slabih fotografskih vještina ona sama ponekad nije autorica tih fotografija, što i vrlo otvoreno priznaje.²⁸ Kod „autoportreta“ Calle uglavnom poseže za slavnim francuskim modnim fotografom Jean-Baptisteom Mondinom, što ukazuje na dvije stvari: važnost koju Calle pridaje poigravanju s identitetom i narativizaciji istog, ali i potrebu za osnaživanjem vlastite ličnosti

TKO JE SOPHIE CALLE? IZVOĐENJE SEBSTVA NA GRANICI FIKCIJE I FAKCIJE

THE BIRTHDAY CEREMONY, 1980–1993, INSTALACIJA U GALERJI TATE, LONDON, 1998., DETALJ, PREUZETO IZ KNJIGE SOPHIE CALLE – DID YOU SEE ME?, PRESTEL, LONDON, 2008., 266-267, AUTORSKA PRAVA SOPHIE CALLE & PRESTEL VERLAG

THE HOTEL – ROOM 25, 1981., DETALJ, IZ KNJIGE DOUBLE GAME, VIOLETTE EDITIONS, LONDON, 2007., 144, AUTORSKA PRAVA SOPHIE CALLE & VIOLETTE LIMITED

WHO IS SOPHIE CALLE? PERFORMING THE SELF ON THE BORDERLINE BETWEEN FICTION AND FACTION

THE BIRTHDAY CEREMONY, 1980 – 1993, INSTALLATION, TATE GALLERY, LONDON, 1998, DETAIL OF THE INSTALLATION, PHOTO CREDIT SOPHIE CALLE – DID YOU SEE ME?, PRESTEL, LONDON, 2008: 266-267, COPYRIGHT: SOPHIE CALLE & PRESTEL VERLAG

THE HOTEL – ROOM 25, 1981, DETAIL, FROM THE BOOK DOUBLE GAME, VIOLETTE EDITIONS, LONDON, 2007: 144, COPYRIGHT SOPHIE CALLE & VIOLETTE LIMITED

emphasized that, if “processual art is based on the transformation of an artwork as an object (...) or an objective, static intervention in spatial-temporal event or process,”¹⁸ then Calle’s art actually possesses the quality of reversed processuality: a spatial-temporal event is transformed into an artwork and thus becomes subjected to the final product.

(agents of the) Rules of the Game

“The rules of the game are always very strict.”
Sophie Calle¹⁹

Methods used by Calle mostly observe strict rules of the game, which are often rooted in her obsessions, neuroses, troubles, and fears. Whether it is about (illegally) intruding upon other people’s intimacy, limiting one’s own freedom by subjecting herself to certain rituals, or consciously losing control,²⁰ she always subjects herself to some previously established rules. One of such fears, transformed into an installation consisting of 15 glass-fronted cabinets filled with birthday presents (*The Birthday Ceremonies*) is that she will be forgotten on her birthday. She therefore organized ceremonial gatherings for thirteen years, and when her fear was over, the ritual itself stopped making sense and she abolished it. A painful love story has become the basis of artworks *The Exquisite Pain* (1984-2003) and *Take Care of Yourself* (2007), both processual in character and both resulting from a broken

relationship – in both cases Calle was abandoned by her partner – and both involved other people. *The Exquisite Pain* followed the exhibition logic of most of her artworks, which means that it was exhibited in the form of photographs with texts, while *Take Care of Yourself* was an installation consisting of photographs, video materials, texts, and graphic art, at the centre of which was the letter in which her lover abandoned her. Calle gave that personal (and probably very painful) text to 107 women to read, who were chosen on the basis of their professions rather than their personalities, to interpret and deconstruct it according to their expertise (a forensic psychiatrist, a prostitute, a chess player, actresses). Such an approach indicates using art in a sort of self-therapeutic form, which Calle has freely admitted: “I live happy events and I exploit unhappy ones. Firstly out of artistic interest, but also in order to transform them, do something with them, make the most of them – get my own back on the situation.”²¹ That repetitive pattern, according to which some of her most influential artworks were made, is reminiscent of scriptotherapy, where according to a definition by Suzette Henke, the patient writes down his or her trauma in order to reconfigure the self.²² Since Calle indeed writes things down, each of her pieces can be viewed as a micro-narrative textual segment that functions as an autonomous entity, but also finds its place – in the sense of building up identity – in a (meta)narrative in which Calle creates/

unutar estetiziranog medijskog polja *celebrityja* i popularne kulture. Mondino, naime, kada fotografski pristupa subjektu ili zadanoj situaciji, kao da ih secira u potrazi za njihovim esencijalnim konstitutivnim elementom, koji potom izvlači na površinu, i oko njega izgrađuje partikularan estetizirano-subverzivni fotografski svijet. Taj svijet nikada nije posve ozbiljan, kao što ni svjetovi koje gradi Calle nisu lišeni ironije ili humora. Tako s jedne strane imamo poigravanje s identitetom i njegovu narativizaciju kao dio poetike koji Calle i Mondino dijele, dok se s druge strane njihova suradnja može promatrati i s aspekta razmjene simboličke vrijednosti: budući da snaga Calleina opusa leži upravo u njenoj ličnosti, a Mondino kao fotograf značaj i smisao dobiva zahvaljujući onima koje fotografira, jedno drugo ovom suradnjom dodatno umjetnički i profesionalno utemeljuju i osnažuju. Calle ovim fotografijama ulazi u medijsko polje nastanjeno slavnima, a Mondino izlazi iz (jednodimenzionalnih) okvira fotografa zvijezda i ulazi u polje (suvremene) umjetnosti koju pomaže sukreirati. Tako se i ovaj njihov odnos pretvara u jednu u nizu Calleinih „duplih igara“, karakterističnih za njezino stvaralaštvo.

Ako pak govorimo o radovima u koje su uključeni drugi ljudi koji su pristali biti dio njezina umjetničkog narativa (primjerice *The Eruv of Jerusalem*, 1996., *The Exquisite Pain*), Calle ih rijetko naziva kolaboracijama i gotovo nikada ne supotpisuje one čijim

se pričama koristi u svojim djelima. Priče su tu, ali lica njihovih autora, koja se ponekad i vide, kao što je to slučaj sa slijepima koji opisuju ljepotu u radu *The Blind* (1986.), uglavnom ostaju bezimena. „Sophie Calle je također, kao i svi autori, kradljivica priča, ponekad uz pristanak onih o kojima se radi“, piše Christine Macel u svom tekstu o autorskom pitanju u Calleinu opusu,²⁹ a ovaj „ponekad“ upućuje na jedan od njenih najpoznatijih radova, *The Address Book* (1983.), koji se našao s onu stranu navedenog pristanka. Radi se o tekstualnoj instalaciji u obliku 28 eseja objavljenih u pariškom dnevniku *Liberation*, kroz koje je Calle „ispisala“ portret nepoznatog muškarca baziran na informacijama dobivenim od njegovih prijatelja, čije je brojeve telefona pronašla u adresaru koji je ovaj, na svoju nesreću, izgubio.³⁰ U ovom i ostalim djelima, u kojima Calle uzima komadiće tuđih priča i ugrađuje ih u vlastite umjetničke narative, radi se o aproprijaciji s izraženom intertekstualnom crtom: ona prisvaja i prisvojeno uglavnom modificira (aproprijacija), ali se ne poziva na izvor i ne ponaša se prema njemu kao prema autorskom djelu koje podliježe autorskim pravima (intertekst) – prije svega zato što izvor uglavnom i nije autor u umjetničkom smislu te riječi, a to što Calle prisvaja nije umjetničko djelo, već ga ona u takvo transformira prisvajanjem i svojim umjetničkim autoritetom. Napokon, činjenica da je jedna umjetnica, čija se poetika bazira na ovako složenoj proizvodnji umjetničkih djela u

writes herself through texts and photographs. The meaning of her artworks is not exhausted in this activity, but actually serves as its starting point, and therefore this scriptotherapeutic (or self-therapeutic) element could be described as an agent of these strictly defined rules, which make it possible for Calle to create her art.²³ *Double Game*, a project made in collaboration with American writer Paul Auster, is a moment in which Calle went all the way in subjecting herself to (other people's) rules of the game and blurring the borderline between reality and fiction. In his novel *Leviathan* (1992), Auster created a fictional character, Marie, modelled upon the life and work of Sophie Calle (with her permission), introducing among her selected works, performed by Marie in the novel, several that he invented by himself.²⁴ In order to merge faction and fiction as completely as possible, and become the “real” Marie, Calle decided to recreate these invented pieces in real life, thus becoming – retroactively and according to the writer's instructions – the “real” character from the novel. The pinnacle of that collaboration was the abovementioned *Gotham Handbook*, a fulfilment of a series of instructions that Auster gave to Calle (at her insistence), the purpose of which was to improve the living conditions in New York. It was a set of “simple” tasks: taking care of certain places in the street as an extension of her identity, smiling, distributing food and cigarettes to the passersby, and engaging in conversation with strangers – which

Calle did during a seven-day period. All that was published in a book called *Double Game*, which begins with Calle's and Auster's mutual dedication saying: “The author extends special thanks to Paul Auster for permission to mingle fiction with fact / The author extends special thanks to Sophie Calle for permission to mingle fact with fiction.”²⁵

Aut(h)o-r, -biography, -fiction

The issue of author and authorship in Calle's work also offers itself as a fruitful field for analysis, and it is encountered at the very gate to her opus – in the material form of her work. It has been mentioned before that, in most cases, she presents them in the form of photographs accompanied by texts, which are published in artist books.²⁶ “My trademark: *images and texts*,” Calle once said,²⁷ but because of her insufficient photographic skills she is sometimes not the author of photographs, which she very openly admits.²⁸ For the “self-portraits”, she mostly engages the famous French fashion photographer Jean-Baptiste Mondino, which indicates two things: the importance that Calle gives to identity and its narrativization, and the need of asserting her own personality within the aestheticized field of celebrities and popular culture in the media. For when Mondino approaches a subject or a given situation photographically, he seems to dissect them in search of their essential constitutive element, which he then draws onto the



TKO JE SOPHIE CALLE? IZVODENJE SEBSTVA NA GRANICI FIKCIJE I FAKCIJE

TAKE CARE OF YOURSELF, 2007., DETALJ S ISTOIMENE IZLOŽBE U CENTRU ZA KULTURU I ODMOR SESC POMPÉIA, SÃO PAULO, BRAZIL, 2009., FOTOGRAFIJA SÉRGIO J. GUELERMAN

TAKE CARE OF YOURSELF, 2007, SECTION OF THE EXHIBITION TAKE CARE OF YOURSELF, CENTRE FOR CULTURE AND LEISURE SESC POMPÉIA, SÃO PAULO, BRAZIL, 2009, PHOTO CREDIT SERGIO J. GUELERMAN

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surface and uses it to build a particular aestheticized-subversive photographic world around it. That world is never entirely serious, just as the worlds built by Calle are not devoid of irony or humour. Thus, their collaboration may be seen as playing with identity and its narrativization as part of the poetics shared by both Calle and Mondino, but also as an exchange of symbolic values: since the power of Calle's work is precisely in her personality, while Mondino as a photographer gains his meaning and significance from those he portrays, this collaboration mutually legitimates and empowers them, both artistically and professionally. With these photographs, Calle enters the field of the media, inhabited by celebrities, while Mondino comes out of the (one-dimensional) framework of portraying famous people and enters the field of (contemporary) art that he helps create. Their relationship is thus transformed into another of Calle's "double games," which are so characteristic of her work.

If we recall those pieces in which other people are involved who have agreed to become part of her artistic narratives (as in *The Eruv of Jerusalem* [1996] or *The Exquisite Pain*), Calle rarely calls them collaborations and almost never acknowledges those whose stories she uses. The stories are there, but the faces of their authors, occasionally visible, such as the blind people describing beauty in *The Blind* (1986), mostly remain anonymous. "(...) Sophie Calle is also, like all authors, a stealer of stories,

sometimes with the consent of those concerned" as Christine Macel has written in her text on the issue of authorship in Calle's work,²⁹ and this "sometimes" refers to one of her most famous pieces, *The Address Book* (1983), which went beyond such acknowledgment. It is a textual installation consisting of 28 essays published in the Parisian daily *Liberation*, where Calle "wrote" a portrait of a stranger based on information extracted from his friends, whose telephone numbers she found in an address book that he had, unfortunately, lost.³⁰ In this and other pieces in which Calle takes pieces of other people's stories and uses them to construct her own artistic narratives, it is appropriation with an outspoken intertextual trait: she borrows and mostly modifies the material (appropriation), yet does not acknowledge her source nor treats it as intellectual property subject to copyright (intertext) – first and foremost because the source is most likely not an author in the artistic sense of the word, and the material that Calle appropriates is not an artwork; instead, she transforms it into an artwork by appropriating it and by force of her artistic authority. Eventually, the fact that an artist whose poetics is based on such complex production of artworks, in which the author's figure is omnipresent and placed in the very centre, emerged precisely in the homeland of (post-)structuralists, who have brought about the theoretical death of the author, is consistently paradoxical, just like everything else that has to do with Sophie Calle.

kojima je figura autora sveprisutna i postavljena u samo središte, stasala upravo u domovini (post)strukturalista koji su zaslužni za teorijsku smrt autora, dosljedno je paradoksalna kao i sve što ima veze sa Sophie Calle.

Kada se govori o autobiografiji, odnosno autofikciji, Callein je opus moguće grubo podijeliti na dvije velike i bitno različite cjeline. Na jednoj se strani nalaze oni neosobni ali vrlo promišljeni, dojmljivi, i povremeno izuzetno emocionalno nabijeni radovi, u kojima se Calle, uvijek koristeći druge ljude, bavi povezanošću emocija i sjećanja s prostorom (*The Detachment*, 1996., *The Bronx*, 1980., *Los Angeles*, 1984., *The Eruv of Jerusalem*), odnosom pamćenja i stvarnosti (*Ghosts*, 1989.–1991., *Last Seen*, 1991.), konceptualnim kolaboracijama (*Journey to California*, 2003., *Double Game*), konstrukcijom identiteta (*The Address Book*) i individualnim istinama onih koji svijet doživljavaju na drugačiji način (*The Blind*, 1986., *Color Blind*, 1991.). U drugu veliku cjelinu spadaju radovi već spomenute naglašene autobiografičnosti, odnosno autofikcionalnosti,³¹ u kojima Calle progovara u prvom licu, ispisujući (za gledatelja ali i samu sebe) vlastiti identitet. To korištenje vlastitog života i tijela u proizvodnji umjetnosti nipošto nije novo, no u slučaju Calle vrlo je teško povući već spomenutu jasnu granicu između Sophie Calle-umjetnice, i Sophie Calle-umjetničkog djela, odnosno precizno definirati mjesto gdje prestaje njena

umjetnička aktivnost, a počinje njezin privatan i stvaran, neumjetnički život, i obratno.³² Stvarnost i fiktionalna stvarnost iz njenih radova u njenom su slučaju isprepletene do te mjere da je Calle, stvarajući svoju umjetnost od i iz vlastitog života, počela stvarati i jednu novu sebe, a ta je nova Sophie postala živuće, hodajuće (i u svakom življenom trenutku potencijalno) umjetničko djelo, pa se možemo s pravom zapitati stvara li Calle da bi živjela, ili živi da bi stvarala. Yve-Alain Bois će, u pokušaju da razluči stvarnu od fiktionalne Calle, osmisliti pojam *proxyja* – strategije, odnosno teme putem koje Calle kreira fiktionalno sebstvo, tako što u svojim djelima sama zauzima figuru „sebe“. No u konačnici Calle i za njega ipak ostaje papirnato biće, a njima, kako kaže Bois, distinkcija između stvarnog i fiktionalnog života nije od pretjerane koristi.³³ Kod Calle se doista radi o opetovanom procesu (ne)svjesnog razapinjanja subjekta između fiktionalnog, i stvarnog, življenog života,³⁴ čiji bi elementi – da su granice diferencijacije između osobe i njene umjetnosti (prema gledatelju) jasno ocrtane – inače bili tek ugrađivani u vlastiti umjetnički rad. No segmenti njenog života često nisu samo pogonsko gorivo, inspiracija ili komadići u *patchworku* njenog rada, već oni *jesu* njen rad-život. Calle konstruira stvarnost i svoj život koristi kao okvir i spremnik za vlastita umjetnička djela koja proizvodi, da je ponekad moguće posumnjati proživljava li Calle određene životne situacije iskreno i intuitivno, ili isključivo radi

When speaking about autobiography or auto-fiction, Calle's artworks can be divided into two large and essentially different groups. The first would include those impersonal yet very deliberate, impressive and occasionally emotionally supercharged pieces in which Calle, always using other people, deals with links between emotions or memories and space (*The Detachment* [1996], *The Bronx* [1980], *Los Angeles* [1984], *The Eruv of Jerusalem*), the relationship between memory and reality (*Ghosts* [1989-1991], *Last Seen* [1991]), conceptual collaborations (*Journey to California* [2003], *Double Game*), identity construction (*The Address Book*), and the individual truths of those who experience the world in a different way (*The Blind* [1986], *Color Blind* [1991]). The second large group includes those pieces which show accentuated autobiographic traits, or auto-fictionality,³¹ where Calle speaks in first person, constructing her own identity (for the spectator and for herself). This method of using her own life in artistic production is no novelty, yet in Calle's case it is very difficult to draw a clear line between Sophie Calle as the artist and Sophie Calle as an artwork, or to define with precision where her artistic activity stops and her private and real, no-artistic life begins, and vice versa.³² Reality and fictional reality are so intertwined in her work that, by creating her art of and from her own life, Calle at a certain point began to create a new self, and that new Sophie became a living and

walking (and at any living moment a potential) artwork, and thus one may wonder whether Calle creates in order to live or lives in order to create. In an attempt to differentiate the real Calle from the fictional one, Yve-Alain Bois introduced the notion of a proxy – a strategy or subject that Calle uses to create a fictional self, namely by taking on the figure of “herself”. But eventually Calle remains a paper being for him as well, and for such beings, as Bois says, the distinction between real and fictional life is of no much use.³³ With Calle, it is indeed a repeated process of (in)voluntarily stretching the subject between fictional and real, living life,³⁴ whose elements – that the differentiation lines between a person and his or her art (with regard to the spectator) are clearly drawn – would normally be built into one's artwork intentionally. But segments of her life are often not merely the fuel, inspiration, or patchwork pieces for her work; instead, they are her life-work. Calle constructs the reality and uses her life as a framework and container for the artworks she produces, and it is sometimes doubtful whether she experiences certain situations in life candidly and intuitively, or merely for the sake of art, because she grows seedlings of her future work there. This strategy becomes even more manifest when comparing Calle with those artists whose individual artworks or entire opuses move in the field of autobiographic art. This can be illustrated on the examples of American photographer Nan Goldin and British

umjetnosti, odnosno zato što u njima stvara zametke budućih radova. Ta se njena „strategija“ može jasnije uočiti usporedimo li Calle s nekima od umjetnica čiji se pojedini radovi, ili pak kompletni opusi, nalaze na području autobiografske umjetnosti. Za primjer mogu poslužiti američka fotografkinja Nan Goldin i britanska konceptualna umjetnica Tracey Emin, koje elemente vlastitog života također pretvaraju u umjetnička djela – bilo da im on služi kao građevni materijal, kao što je to u slučaju instalacije *Everyone I Have Ever Slept With 1963–1995* (1995.) Tracey Emin, ili se radi o izmještanju već gotovih isječaka života u umjetnički kontekst, kao što je to primjerice slučaj s fotografijom *Nan One Month After Being Battered* (1984.) Nan Goldin. Međutim, Emin i Goldin su u navedenim životno-stvarnosnim situacijama participirale bez svijesti ili primisli da ih izvode za drugoga, dok Calle situacije inducira, izaziva, stvara ih namjerno i živi, proživljava čitavo vrijeme sa sviješću da će po završetku procesa te životne situacije postati umjetničko djelo.³⁵ Te situacije nisu dio svakodnevnog života utoliko što su *a priori* podređene krajnjem cilju njihove prezentacije (u knjizi, galeriji, muzeju...) i one od samog svog začetka računaju na Drugoga.³⁶ Kao bilježenje dnevnika kojemu je već ugovoreno objavljivanje. Tako Calle samu sebe doista pretvara u postmodernistički „hipotetički subjekt“ koji je, kako Šuvaković kaže, „od“ umjetnosti,³⁷ u njenom slučaju „od“ narativa u

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THE BREASTS, 2001., DETALJ S IZLOŽBE TRUE STORIES U GALERIJU GALERIE EMMANUEL PERROTIN, MIAMI, SAD, 2006., FOTOGRAFIJA MARK BARRY

THE BREASTS, 2001. SECTION OF THE EXHIBITION TRUE STORIES, GALLERY EMMANUEL PERROTIN, MIAMI, USA, 2006, PHOTO CREDIT MARK BARRY

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conceptual artist Tracey Emin, who also transform elements of their own lives into artworks – whether by using them as their building material, as in the installation *Everyone I Have Ever Slept With 1963–1995* (1995) by Tracey Emin, or in order to transpose ready-made excerpts from life into an artistic context, as in the photograph *Nan One Month After Being Battered* (1984) by Nan Goldin. However, both Emin and Goldin participated in these real life situations without the intention or thought of doing it for other people, while Calle consciously induces and provokes them, creating and living through them intentionally, aware that they will become artworks once the process is over.³⁵ These situations are not a part of everyday life, as they are *a priori* subjected to the final goal of their presentation (in a book, gallery, or museum) and therefore count with the Other from the very outset.³⁶ It is like writing a diary for which one has already obtained a publishing contract. Thus, Calle indeed transforms herself into a postmodernist “hypothetical subject” that is, as Šuvaković once said, “of” art;³⁷ in her case, it is “of” narrative, in the form of texts and photographs, or paper, as Bois has said. To say the least, she duplicates her personality in these artworks, creating two Calles, the one who writes and the one who is being written. And that written, fictionalized Calle seems to be more than an ethereal figure beyond the referential and the real, who would only temporarily embody the real Calle, as it is the case with actors



and her roles in films and theatre; instead, they are both equally and simultaneously real or fictional.

Faction, Fiction, Paradox

With their good dose of conceptuality and their inclination to performance and fictionality, Calle's artworks also enter the sphere of using the media for artistic purposes – in her interviews, Calle sometimes gives contradictory information about her life, and the reader who knows her only through her work will have a hard time differentiating reality from fiction, but that is where the power of her work resides. Thus she once stated for the media that her first interview, published by writer Hervé Guibert – who later became a good friend of hers – was a five-hour monologue, while on another occasion she said that it lasted for ten hours. When asked about the visual genesis of her artworks from a formal standpoint – photographs accompanied by written texts – Calle has occasionally mentioned Duane Michals as her model, a photographer who may be considered a pioneer of this type of displaying photographs, while elsewhere she claimed that she had only subsequently noticed parallels between her work and that of Michals'.³⁸ As for the anecdotal story about falsifying her university degree in agreement with her professor and friend Jean Baudrillard, in an interview from 2009 (a year after Baudrillard's death), she said that the story could be

obliku teksta i fotografija, dakle od – već spomenutog Boisova – papira. U najmanju ruku, ona svojim radovima udvaja vlastitu ličnost pa tako postoje dvije Calle, ova koja piše, i ova koju piše. A ta ispisana, fikcionalizirana Calle, izgleda da nije tek nestvarna figura s onu stranu referencijalnog i realnog, koja privremeno utjelovljuje stvarnu Calle, kao što je to primjerice slučaj s glumcima i njihovim filmskim ili kazališnim likovima, već su one obje istovremeno jednako stvarne koliko i fikcionalne.

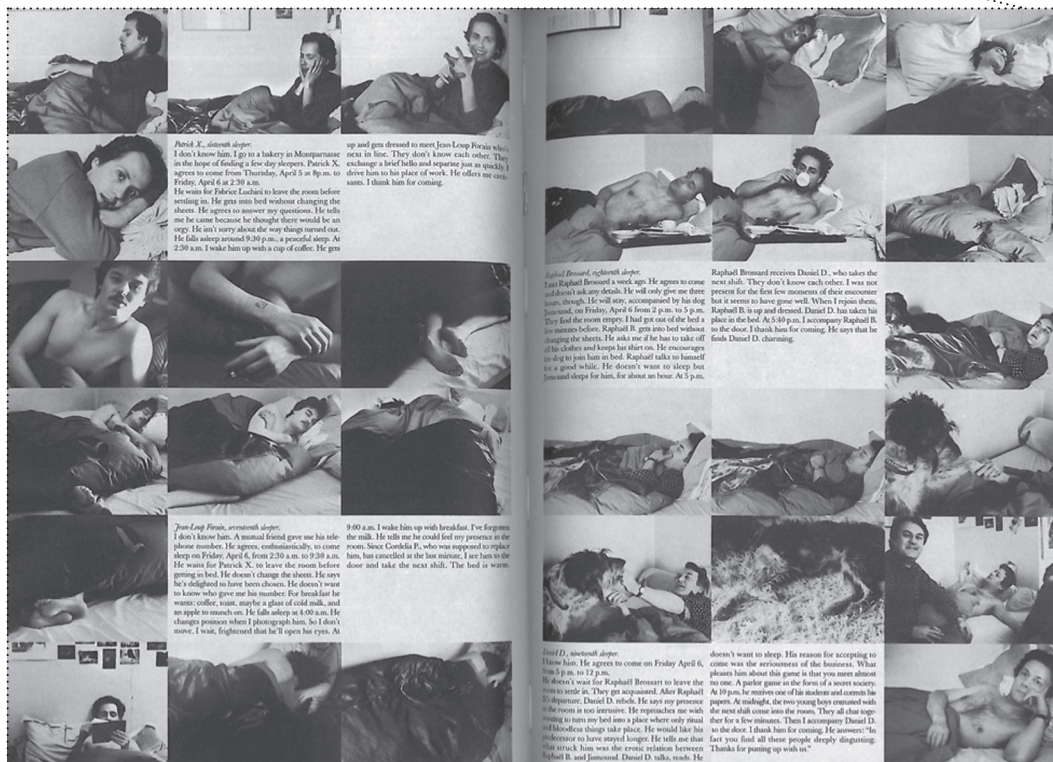
Fakcija, fikcija, paradoks

Uz znatnu dozu konceptualnosti i već spomenuto naginjanje umjetnosti performansa i fikcionalizmu, Calleini radovi zalaze i unutar sfere korištenja medijskog posredovanja u umjetničke svrhe – u intervjuima će Calle ponekad davati oprečne informacije o činjenicama iz svog života, pri čemu će čitatelj/ica koji/a je s njom upoznat/a samo putem njezina rada teško razgraničiti stvarnost od fikcije, no upravo u tome leži snaga njenih radova. U jednom razgovoru s novinarima Calle će istaknuti kako je njen prvi intervju, koji je obavio pisac Hervé Guibert – a s kojim će kasnije postati bliska prijateljica – bio petosatni monolog, dok će na drugom mjestu reći kako se radilo o deset sati monologa. Na pitanje o vizualnoj genezi svojih radova s njihova formalnog aspekta – fotografije praćene pisanim tekstom – Calle će ponekad kao uzor navoditi Duanea Michalsa,

fotografa kojega bismo mogli nazvati pionikom ovakvog načina fotografskog izlaganja, dok će na drugim mjestima napominjati kako je formalnu sličnost između vlastitih i Michalsovih radova tek naknadno uočila.³⁸ Što se tiče anegdotalne priče o lažiranju svoje fakultetske diplome, kojoj je kumovao njezin profesor i prijatelj Jean Baudrillard, u jednom će intervjuu 2009. godine, dakle nakon Baudrillardove smrti, napomenuti kako je tu priču moguće ispričati tek sada kada on više nije ovdje (jer bi ga u protivnom kompromitirala), dok će u sklopu predavanja na European Graduate School u Švicarskoj 2004. godine, na kojem je bio prisutan i Baudrillard, istaknuti kako je mora ispričati upravo zato što je i on sada ovdje. Ovo su samo neki od primjera koji navode na zaključak kako se Calle manipulativno služi medijima kao vješto osmišljenim paratekstom koji daje dodatno stvarnosno utemeljenje njenim radovima, jer upravo u tom neprekidnom tiranju na granici stvarnog i izmišljenog leži njihova čar.³⁹ Iako će Calle tvrditi da se u njenim radovima radi o njezinu stvarnom životu,⁴⁰ njihova istinosna vrijednost zbog svojih specifičnih okolnosti nastanka i (re)prezentacije nikada ne može biti doista eksplicirana, između ostaloga i zato što je, kako to Ana Vujanović ističe, „u današnjem kompleksnom sustavu medijskih posredovanja, teško prekinuti lanac reprezentacija na točki jasne granice (...) originalnog/ozbiljnog, i parazitskog/neozbiljnog.“⁴¹ Računa li Calle s tim svjesno ili ne,

THE SLEEPERS, 1979., DETALJ IZ KNJIGE SOPHIE CALLE – DID YOU SEE ME?, PRESTEL, LONDON, 2008., 150-151, AUTORSKA PRAVA SOPHIE CALLE & PRESTEL VERLAG

THE SLEEPERS, 1979, DETAIL, FROM THE BOOK SOPHIE CALLE – DID YOU SEE ME?, PRESTEL, LONDON, 2008: 150-151, SOPYRIGHT SOPHIE CALLE & PRÉSTEL-VERLAG



doista je nemoguće znati a da ne zavirimo u njen um, ali ova premda i fingirana (ne)ozbiljnost u kreiranju vlastite umjetnosti performativno osnažuje njezina djela, što je kod ovakvih radova prijeko potrebno. Kao što je to slučaj i s većinom suvremenih umjetničkih djela, i njena su materijalno lako izvediva. Međutim, ono što se nikako ne može lako izvesti ili kopirati, i u čemu leži njihova originalnost, proces je koji im je prethodio, a koji medijskom fabrikacijom mita o samoj sebi, stvaranjem napetosti između fikcije i faksije, i dalje traje te je vezivno tkivo značenja, samim time i vrijednosti, Calleinih radova. Cijena od 20.000 dolara za jednu njenu fotografiju s tekstom opravdano je postignuta najvišim ulogom – narativom vlastitog života i vlastitim identitetom.⁴²

„Nikada ne pamtim stvari predugo“, kaže Calle,⁴³ i budući da stvari traju samo dok ih pamtimo, a njena umjetnička djela svoje vrijednosno uporište pronalaze upravo u nerazlučivosti jasnog činjeničnog odnosa između fikcije i faksije, ta nas njezina tvrdnja uvlači i u svijet postmodernističkog paradoksa, o kakvome u književnom smislu piše Milivoj Solar. S jedne strane, ako je „paradoks (...) oslonac ‘duha postmoderne’ jer je u njemu sadržano iskustvo jezika koji pokušava govoriti samo o sebi“,⁴⁴ u Calleinu su paradoksu sadržane plutajuće činjenice o njenom životu, njene (ne)svjesne reinvenije same sebe, kojima ona u većini svojih radova govori isključivo samo o sebi. S druge, te

značenjski fiksirane činjenice – daleko od suvremenih otvorenih tekstova – koje Calle velikodušno daje na uvid gledatelju kao sastavni dio svojih radova, otvaraju za njega manevarski prostor potrage za istinitim: „paradoks zbunjuje mislioca jer on želi razlučiti istinu od laži, što će reći kako drži da je istina dostupna, premda ga povijest i tradicija uče kako je nitko nikada nije dosegao u cjelini; i njegov je pokušaj tako paradoksalan sa stajališta zdravog razuma“. ⁴⁵ Calleino se umjetničko djelo tako realizira u gledatelju suočenom s njezinim činjenicama, pred kojima postaje voajer, nesiguran nalazi li se ispred fatamorgane ili stvarnog, željenog objekta – on ulazi u povlašten i intiman odnos s autoričnim životom, čija mu istinitost i stvarnost neprestano izmiču. No ovime Calle kao da samo još više zavodi, gurajući gledatelja u procjep između stvarnosti i fikcije u kojem se i sama nalazi, uvlačeći ga u labirint potrage istovjetan onome unutar čijih je isprepletenih uličica 1979. godine danima pratila nepoznatog muškarca. Budući da je ta eluzivnost i jedna od temeljnih karakteristika fotografije kao medija kojim Calle govori (o sebi), čini se da njena eluzivna ličnost za iskazivanje same sebe ništa drugo nije ni mogla odabrati, što mi odgovara barem na jedno pitanje – zašto se Calle, unatoč svim poteškoćama i profesionalnim neuspjesima koje je s fotografijom proživjela,⁴⁶ grčevito držala fotografskog aparata. Vratimo li se na pitanje onoga Ja, koje naslov ovog rada nastoji pronaći, nameće se

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told only when he was no longer there (for fear of embarrassing him), while in 2004, in a lecture held at European Graduate School in Switzerland, where Baudrillard was also present, she said that she had to tell it on that occasion precisely because he was present. These are only some examples of situations that allow us to conclude that Calle has been manipulatively using the media as a masterfully conceived paratext that additionally anchors her artworks in reality, and it is in these incessant oscillations on the borderline between fact and fiction that their charm resides.³⁹ Even though Calle claims that her artworks are her real life,⁴⁰ given the specific circumstances of their production and (re)presentation, their truth value can never be truly explicit, among other things because, as Ana Vujanović has written, “in today’s complex system of medial transferences, it is difficult to cut the chain of representation at a clear borderline between (...) original/serious and parasitical/unserious.”⁴¹ It is difficult to say whether Calle consciously counts on that or not, at least without peeping inside her head, yet this (un)seriousness in creating art, even if feigned, adds performative power to her artworks, which this type of art certainly needs. As most contemporary artworks, hers are materially easy to accomplish. However, what cannot be so easily done or copied, and what makes them original, is the process which precedes them, and which is continued in the fabrication of a myth about her in the media, which creates

tension between fiction and faction, becoming the binding tissue of meaning, and thus of value as well. The price of 20 thousand dollars for a single photograph with text is justified by her highest investment – the narrative of her life and her identity.⁴² “I never remember things for long”, Calle says,⁴³ and since things last only as long as we remember them, and her artworks have their value foundation precisely in the vagueness of the relationship between fiction and faction, that statement of hers also involves us in the world of postmodernist paradox, about which Milivoj Solar has written with regard to literature. On the one hand, if “paradox (...) is the basis of the ‘spirit of postmodernism’ because it contains the experience of a language that tries to speak of itself,”⁴⁴ then Calle’s paradox contains floating facts about her life, her (un)conscious reinventions of herself, which she uses in most of her artworks to speak exclusively of herself. On the other hand, these facts, fixed as to their meaning – far from the contemporary open texts – that Calle magnanimously offers to the spectator as a part of her artworks, open up for that spectator an elbow room to search for the truth: “Paradox confuses the thinker because he wants to separate truth from lies, which means that he believes the truth to be accessible, even though history and tradition teach that nobody has ever reached it in its entirety; and his quest is thus paradoxical from the perspective of common sense.”⁴⁵ Calle’s artwork is therefore accomplished within the spectator, in an

zaključak da je u konačnici sve vezano uz Calle, u što gledamo, donekle istinito i ravnopravno postojeće. U takvom procesu proizvodnje umjetnosti suvremeni umjetnici poput Calle kao da su doista i sami postali svoja autorska djela, jer većina njih, svjesno ili ne, svojim radom očito riskira da se pretvori u papirnata bića.

* OVAJ JE ČLANAK NASTAO NA TEMELJU SEMINARSKOGA RADA ZA KOLEGIJU UMJETNOSTI PERFORMANSA – AKCIJA – HEOPENING – BODY ART U OKVIRU POSLIJEDIPLOMSKOGA DOKTORSKOG STUDIJA KNJIŽEVNOST, IZVEDBENE UMJETNOSTI, FILM I KULTURA NA FILOZOFSKOM FAKULTETU U ZAGREBU.

¹ Usp. Sophie Calle, „Biographical interview with Sophie Calle“, u: Christine Macel et. al., *Sophie Calle – Did you see me?*, Prestel, London, 2008. (Prestel Verlag, München, 2003.), 76.

² Usp. Linda Hutcheon, *A Poetics of postmodernism*, Taylor and Francis e-Library, Routledge, 2004. (1988.), 10.

³ Michel de Certeau, *Invencija svakodnevice*, Naklada MD, Zagreb, 2003. (1988.), 161.

⁴ U navedenom je radu Calle tijekom perioda od osam dana u svom krevetu ugostila 28 ljudi-spavača, koji su se u njemu kontinuirano smjenjivali u smjenama od osam sati. Svakih sat vremena Calle bi ulazila u sobu, gledala ih kako spavaju i fotografski dokumentirala proces.v

⁵ Michel de Certeau, *Invencija svakodnevice*, Gordana Popović (prev.), Naklada MD, Zagreb, 2003., 168.

⁶ Neki Calleini radovi idejno su čak mnogo više usporedivi s radovima Linde Montano, odnosno s njenom, kako je ona zove, „življenom umjetnošću“ (*living art*). Tako se *living art* u

hrvatskom jeziku prevodi kao „živa umjetnost“, u svjetlu teorija Linde Montano sintagma „življena umjetnost“ čini se mnogo prikladnijom i preciznijom, budući da se radi o umjetnosti koja nije tek „živa“, aktivna, djelatna i izvedena u datom trenutku, već se radi o dugotrajnijem procesu, nečemu što se „živi“ kao dio svakodnevice, pa je samim time i „življeno“. U tom se smislu *living art* koji povezuje Calle i Montano u ovom radu prevodi sintagmom „življene umjetnosti“.

⁷ Usp. Calle, (bilj. 1), 79.

⁸ Pojašnjavajući koncept definicije performansa Hansa-Thiesa Lehmana, Aleksandra Jovičević piše da je „performans (...) dakle ono što ga sami umetnici definišu kao takvo“. Citat vidjeti u: Aleksandra Jovičević i Ana Vujanović, *Uvod u studije performansa*, Fabrika knjiga, Beograd, 2007., 44. U tom smislu možemo dozvoliti da Callein rad (ili radovi) nije performans, ako ga ona sama tako ne definira, međutim u tekstu na temelju koncepata drugih teoretičara pokazujem da je njenu umjetnost radi jasnog žanrovskog određenja nužno čitati kao performans.

⁹ Ana Vujanović to sažeto eksplicira: „pojam performansa se kod Šeknera ne odnosi na svaku ljudsku aktivnost, ponašanje ili izvođenje, već na ono izvođenje koje je 'svjesno da je izvođenje'“ (Vujanović, bilj. 8, 22), a ovaj uvjet Calle u svojim radovima – čak bitnije, tijekom svojih radova – u potpunosti ispunjava.

¹⁰ Prema Richard Schechner, *Performance studies textbook*, 1995. (izvor: <http://www.nyu.edu/classes/bkg/schechner>, zadnji pregled 5. 9. 2012.)

¹¹ Marvin Carlson, *Performance – a critical introduction*, Routledge, New York, 2004. (1996.), 5.

¹² Jedan od njenih najranijih i najpoznatijih radova.

encounter with her facts, where he becomes a voyeur, uncertain whether standing in front of an illusion or a real object of desire – entering into a privileged and intimate relationship with the artist's life, the truthfulness and reality of which remain forever evasive. Yet apparently this makes Calle even more seductive as she pushes the spectator into a gap between fact and fiction, a gap in which she is herself caught, drawing him into a labyrinth of search, similar to that labyrinth of narrow, intertwined streets through which she followed a stranger for days back in 1979. Since this elusiveness is also one of the basic characteristics of photography, which is the medium Calle uses to speak (about herself), it seems that her elusive personality could never even think of choosing something else for expressing itself, which helps answer at least one of my questions – why Calle has persistently held on to the camera despite all the difficulties and professional failures that she has experienced with photography.⁴⁶ Coming back to the issue of that Self, which the title of this essay seeks to discover, one comes to the conclusion that eventually everything that is linked to Calle, and that we see, is to some extent true and existing on equal terms. In such a process of artistic production, contemporary artists such as Calle seem really to have become their own artworks, since most of them, consciously or not, quite obviously risk becoming paper beings.

* THIS ARTICLE IS BASED ON A SEMINAR PAPER FOR THE COURSE ON PERFORMANCE ART – ACTION – HAPPENING – BODY ART AT THE FACULTY OF PHILOSOPHY IN ZAGREB, PHD PROGRAMME IN LITERATURE, PERFORMING ARTS, CINEMA, AND CULTURE.

¹ Cf. Christine Macel, „Biographical interview with Sophie Calle,“ in: *Mas-tu-vue? – Did You See Me?*, ed. Christine Macel et al. (London: Prestel, 2008 [Munich: Prestel Verlag, 2003]), 76.

² Cf. Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (New York and London: Routledge, 2004 [1988]), 10.

³ Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley, CA: University of California Press, 1984), 97.

⁴ Here Calle received 28 sleepers in her bed during the period of eight days, who alternated in it continuously, in 8-hour shifts. Every hour Calle would enter the room, watch them sleep, and document the process on photographs.

⁵ Michel de Certeau, *The Practice of Everyday Life* (as in n. 3), 103.

⁶ Some of Calle's pieces are conceptually far more comparable to those of Linda Montano and her „living art,“ as she calls it.

⁷ Cf. Calle (as in n. 1), 79.

⁸ Explaining Hans-Thies Lehmann's concept of performance, Aleksandra Jovičević has written that „performance [is] therefore what the artists themselves define as such.“ Cf. Aleksandra Jovičević and Ana Vujanović, *Uvod u studije performansa* [Introduction to performance studies] (Belgrade: Fabrika knjiga, 2007), 44. In that sense, we may allow that Calle's work (or works) is not performance, since she does not define it as such herself, but in this article I am basing myself on the concepts of other theoreticians to show that her art must be necessarily read as performance in order to define it more clearly in terms of genre.

⁹ Ana Vujanović has expressed it succinctly: „For Schechner, the notion of performance does not refer to all human activity, behaviour, or

¹³ Sophie Calle, *The Hotel*, u: Sophie Calle, *Double Game*, Violette Editions, London, 2007., 144–146.

¹⁴ Sophie Calle, „Moving pictures“, u: *Arts curriculum*, Guggenheim (izvor: <http://www.guggenheim.org/new-york/education/school-educator-programs/teacher-resources/arts-curriculum-online?view=item&catid=717&id=4>, zadnji pregled 15. 8. 2012.).

¹⁵ U članku naslovljenom „Što je preostalo od umjetnosti performansa? Autopsija funkcije, rođenje žanra“ izvorno objavljenom 1992. godine Féral donosi pet karakteristika koje su idejno obilježile rane performanse, od kojih se dvije – „naglasak se stavlja na proces rada umjesto na završni proizvod; umjetnost se uključuje u život i odbija podjelu u kojoj bi postala autonomna sfera bez utjecaja na stvarnost“ – u potpunosti mogu primijeniti na Callein rad. Citat preuzet iz Josette Féral, „Što je preostalo od umjetnosti performansa? Autopsija funkcije, rođenje žanra“ u: *Up&Underground*, 11–12, Bijeli val, Zagreb, 2007.–2008., 97.

¹⁶ „U procesualnoj umjetnosti događaji se ne prikazuju slikom, fotografijom ili filmom, nego se ostvaruju u realnom vremenu i prostoru. Dijagram, fotografija, film ili tekstualni opis su dokumenti umjetničkog djela koje se dogodilo u prostoru i vremenu.“ Citat vidjeti u: Miško Šuvaković, *Pojmovnik suvremene umjetnosti*, Horetzky, Zagreb – Vlees & Beton, Ghent, 2005., 516.

¹⁷ Ta svijest o izvođenju vlastite aktivnosti za nekoga – bez obzira što taj netko nije prisutan – jest ono što je može odrediti kao umjetnicu performansa. Nedostatak publike na licu mjesta, odnosno prezentacija rada u formi dokumentiranog materijala ne narušavaju stabilnost ovog žanrovskog određenja. Féral u prethodno navedenom članku postavlja pitanje može li performans bez publike biti performans i zaključuje da umjetničko djelo postoji čak i ako nema publiku, to jest da publika performansu može biti naknadno nazočna, rekonstruirajući ga putem dokumentarnog materijala, a to je upravo ono što putem svojih umjetničkih knjiga, u formi kojih objavljuje

sva svoja djela, radi Calle. Vidjeti: Josette Féral, „Što je preostalo od umjetnosti performansa? Autopsija funkcije, rođenje žanra“, u: *Up&Underground Art Dossier*, br. 11/12, 2007./2008., 100 (94–103).

¹⁸ Šuvaković (bilj. 16), 516.

¹⁹ Sophie Calle, „Sophie Calle“, u: *Interview Magazine*, br. 3, 2009. (izvor: <http://www.interviewmagazine.com/art/sophie-calle>, zadnji pregled 1. 9. 2012.).

²⁰ Ovu kontradiktornu kontroliranu nekontrolu Calle objašnjava na sljedeći način: „Sviđa mi se imati kontrolu i sviđa mi se gubiti kontrolu. Pokoravanje ritualu je način proizvodnje pravila kojima se pritom i prepuštam. (...) Uvijek sanjam o situacijama u kojima neću morati o ničemu odlučivati. Situacija u kojima ću se uistinu moći prepuštiti, no nisam sigurna da bih to doista i bila u stanju ukoliko se takva situacija dogodi.“ Citat vidjeti u: Calle (bilj. 1), 75.

²¹ *Ibid.*, 81.

²² Detaljnije pojašnjenje vidjeti u: Sidonie Smith, Julia Watson, *Reading autobiography: a guide for interpreting life narratives*, University of Minnesota Press, Minneapolis, 2001., 202.

²³ To se jasno vidi iz sljedeće Calleine izjave koju je vezano uz rad *Take Care of Yourself* dala za *Interview Magazine*: „Umjetnost je način zauzimanja odmaka. Patološki ili terapijski aspekt postoji, ali samo kao katalizator. (...) No u trenu kada sam dobila ideju, ona je postala primarna, i više nisam marila za terapijske aspekte.“

²⁴ Radi se o djelima *The Chromatic Diet* (1997.) i *Days Under the Sign of B, C & W* (1998.).

²⁵ Sophie Calle, *Double Game*.

²⁶ U slučaju izložbi, Calleini su radovi naravno izloženi na zidu u obliku uramljenih fotografija s popratnim tekstom.

²⁷ Citat preuzet iz teksta Christine Macel, „The author issue in the work of Sophie Calle. *Unfinished*.“ u: Christine Macel et. al., *Sophie Calle – Did you see me?*, Prestel, London, 2008. (2003.), 24.

TKO JE SOPHIE CALLE? IZVOĐENJE SEBSTVA NA GRANICI FIKCIJE I FAKCIJE

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presentation, but to that which is ‘aware of being performance’” (Vujanović, as in n. 8, 22), and this condition is entirely met in Calle’s artwork and, even more importantly, during her artworks.

¹⁰ Cf. Richard Schechner, *Performance Studies Textbook*, 1995. (Source: <http://www.nyu.edu/classes/bkg/schechner>, last accessed on September 5, 2012)

¹¹ Marvin Carlson, *Performance: A Critical Introduction* (New York: Routledge, 2004 [1996]), 5.

¹² It is one of her earliest and most famous pieces.

¹³ Sophie Calle, “The Hotel,” in: Sophie Calle, *Double Game* (London: Violette Editions, 2007), 144–146.

¹⁴ Sophie Calle, “Moving Pictures,” in: *Arts curriculum*, Guggenheim. (Source: <http://www.guggenheim.org/new-york/education/school-educator-programs/teacher-resources/arts-curriculum-online?view=item&catid=717&id=4>, last accessed on August 15, 2012)

¹⁵ In her article “What Is Left of Performance Art? Autopsy of a Function, Birth of a Genre,” Josette Féral has listed five features that conceptually determine the early performances, two of which, namely that the accent is placed on the working process rather than the final product, and that art is involved in life, rejecting a division according to which it would be an autonomous sphere with no impact on the reality, can be fully applied to Calle’s art. Cf. Josette Féral, “What Is Left of Performance Art? Autopsy of a Function, Birth of a Genre,” trans. Carol Tennesen, *Discourse: Journal for Theoretical Studies in Media and Culture* 14/2 (1992), 142–162.

¹⁶ “In processual art, events are not represented by images, photographs, of films, but actualized in real space and time. A graph, a photograph, a film, or a textual description, are all documents of an artwork that occurred in space and time.” Miško Šuvaković, *Pojmovnik suvremene umjetnosti* [A glossary of Contemporary Art] (Zagreb: Horetzky and Ghent: Vlees & Beton, 2005), 516.

¹⁷ That awareness of performing for someone – even if that someone is

not present – is what can help define her as a performance artist. The absence of audience on site and the presentation of the artwork in the form of documentary material do not disturb the stability of this genre definition. In her abovementioned article, Féral has raised the question whether performance without audience can be called performance at all, concluding that an artwork exists even if there is no audience, or rather that the audience can be present afterwards, reconstructing the piece on the basis of documentary material. That is precisely what Calle does in her artist books, since she publishes all her artworks in that format. Cf. Josette Féral, “What Is Left of Performance Art? Autopsy of a Function, Birth of a Genre,” in: *Up&Underground Art Dossier* 11/12 (2007/2008), 100 (94–103).

¹⁸ Šuvaković (as in n. 16), 516.

¹⁹ Sophie Calle, “Sophie Calle,” *Interview Magazine* 3 (2009). (Source: <http://www.interviewmagazine.com/art/sophie-calle>, last accessed on September 1, 2012)

²⁰ This contradictory, controlled lack of control has been explained by Calle in the following way: “I like being in control and I like losing control. Obedience to a ritual is a way of making rules and then letting yourself go along with them. (...) I’m always dreaming of situations where I won’t have to decide anything. Where I can really let myself go but I’m not sure I’d be able to if such a situation actually cropped up.” Quoted in: Calle (as in n. 1), 75.

²¹ *Ibid.*, 81.

²² For a more detailed explanation, see: Sidonie Smith and Julia Watson, *Reading Autobiography: A Guide for Interpreting Life Narratives* (Minneapolis, MN: University of Minnesota Press, 2001), 202.

²³ This is clearly visible in Calle’s statement related to *Take Care of Yourself*, which she gave for *Interview Magazine*: “Art is a way of taking distance. The pathological or therapeutic aspects exist, but just as catalysts. (...) But once I got the idea, it took over, and I didn’t care about the therapeutic aspect anymore.”

²⁸ U svom tekstu „I asked for the moon and I got it“, objavljenom u časopisu *The Guardian* 2011. godine, Calle piše: „Ako se rad koji je bilo potrebno napraviti nalazio većim dijelom u domeni performansa, i zahtijevao odnose s drugim ljudima, fotografije bih načinila sama. U tim slučajevima njihova kvaliteta nije bila presudna. Ukoliko – i to je bilo rjeđe – nije postojala dimenzija odnosa s drugim ljudima, a tema odnosno predmet su bili grobovi ili ukradene slike ili neživotni objekti, uzela bih lošu instant-snimku (*polaroid*), odlučila o formatu i uglu snimanja, i zamolila tehnički vještijeg fotografa da načini istu snimku, samo bolju. A ukoliko, kao što je slučaj s određenim dijelom autobiografskih snimaka, bih samu sebe koristila kao model, zamolila bih modnog fotografa Jean-Baptista Mondina da načini fotografije.“ (izvor: <http://www.guardian.co.uk/artanddesign/2011/jan/09/sophie-calle>, zadnji pregled 20. 8. 2012.)

²⁹ Macel (bilj. 27), 27.

³⁰ Upravo zbog ovog neovlaštenog zadiranja u tuđu intimu odnosno tužbe čovjeka kojega je Calle „portretirala“, *The Address Book* je po prvi puta u formi knjige objavljen tek krajem 2012. godine.

³¹ U *Pojmovniku suvremene umjetnosti* Miška Šuvakovića kao i *Pojmovniku suvremene književne i kulturne teorije* Vladimira Bitija termin autofikcije nigdje nije naveden, međutim Andrea Zlatar Violić u tekstu o teorijskim izazovima autobiografije ističe kako je u pokušaju nadvladavanja pojmovne ograničenosti termin autofikcije, čiji je tvorac Serge Dubrovsky, smijenio termin autobiografije. Kako se pod terminom autofikcije podrazumijeva stilski dotjerana i spisalački promišljena autobiografija u kojoj se stvarno i fikcionalno isprepliću, i budući da Calleini radovi nisu autobiografskog karaktera (zato i koristim termin autobiografičan, a ne autobiografski), ali imaju stilski dotjerane elemente autobiografije, čini mi se puno prikladnijim definirati tu kvalitetu njenih radova – autofikcionalnom. O autofikciji detaljnije vidjeti

tekst Andree Zlatar Violić, „Autobiografija: teorijski izazovi“, u: *Polja – časopis za književnost i teoriju*, 459, Kulturni centar Novog Sada, Novi Sad, 2009., 36–43.

³² Ta je granica ponekad vrlo tanka, a ponekad nepostojeća, što priznaje i sama Calle: „Istina je da me, kada govorim u javnosti, svi pitaju o životu i uvijek ih moram iznova upućivati na činjenicu da se radi o umjetničkom djelu. Ono što mnoge moje radove čini različitim jest činjenica da su oni istovremeno i moj život. Dogodili su se. Ova me činjenica izdvaja i tjera ljude da imaju snažne pozitivne ili negativne stavove o mom radu.“ Citat preuzet iz biografije Sophie Calle objavljene na stranicama European Graduate School (izvor: <http://www.egs.edu/faculty/sophie-calle/biography/>, zadnji pregled 4. 9. 2012.).

³³ Yve-Alain Bois, „The paper tigress“, u: Christine Macel et. al., *Sophie Calle – Did you see me?*, Prestel, London, 2008. (2003.), 32.

³⁴ Već spomenuti teoretičar izvedbenih studija, Marvin Carlson, ističe kako se performans čitavo vrijeme poigrava s granicama između stvarnog i izmišljenog, a ti objekti i radnje u performansu nisu niti potpuno stvarni, niti potpuno izmišljeni, već su istovremeno i jedno i drugo. Upravo se u tom procjepu vrlo često nalaze Calleini radovi. Navedenu Carlsonovu tvrdnju vidjeti u: Marvin Carlson, *Performance – a Critical Introduction*, Routledge, London – New York, 1998. (1996.), 49.

³⁵ *The Hotel, No Sex Last Night* (1996.), *The Striptease* (1979.) i *Gotham Handbook* neki su od primjera takvih Calleinih „živiljenih“ radova.

³⁶ Pojašnjavajući Schechnerove i Blauove teorije performansa, Carlson napominje da se za njih ključno razlikovanje između činjenja (*doing*) i izvođenja (*performing*) nalazi u svjesnosti kojom izvodimo određene radnje, a koja im daje odličja performansa. Navedenu Carlsonovu tvrdnju vidjeti u: Carlson (bilj. 34), 4. U tom bi se smislu Callein život, ili barem neke njegove segmente,

²⁴ These are *The Chromatic Diet* (1997) and *Days under the Sign of B, C & W* (1998).

²⁵ Sophie Calle, *Double Game*.

²⁶ At exhibitions, Calle's work is, of course, displayed on walls, in the form of framed photographs with texts.

²⁷ Cited from: Christine Macel, „The Author Issue in the Work of Sophie Calle. *Unfinished*,” in: *Mas-tu-vue? – Did You See Me?* Ed. Christine Macel et al. (London: Prestel, 2008 [2003]), 24.

²⁸ In her text „I asked for the moon and I got it,” published in *The Guardian* (2011), Calle wrote the following: „If the work to be done was more in the performance domain, and entailed relationships with other people, I would take the photos myself. In such cases, their quality wasn't crucial. If – but this was rarer – no relationship with others was involved, and graves or stolen pictures or lifeless objects were the subject, I would take a bad polaroid, decide on the format and the angle, and ask a more technically proficient photographer to take the same picture, but better. And if, as in the case of certain autobiography photos, I was using myself as the model, I would ask the fashion photographer Jean-Baptiste Mondino to take the pictures.” (Source: <http://www.guardian.co.uk/artanddesign/2011/jan/09/sophie-calle>, last accessed on August 20, 2012)

²⁹ Macel (as in n. 27), 27.

³⁰ It is because of this illegitimate intrusion upon another person's intimacy and the charges raised by the “portrayed” person that *The Address Book* was published in a book form only late in 2012.

³¹ In Miško Šuvaković's *Glossary of Contemporary Art* and Vladimir Biti's *Glossary of Contemporary Literary and Cultural Theory* (*Pojmovnik suvremene književne i kulturne teorije*), the term “autofiction” is not included, but Andrea Zlatar Violić, in her text on the theoretical challenges of autobiography, indicates that this term (coined by Serge Dubrovsky) has substituted that of “autobiography” in an attempt of overcoming its conceptual limitations. Since auto-

fiction implies a stylistically elaborate and artistically conscious autobiography in which the real and the fictional overlap, and since Calle's artworks are not autobiographic in nature yet possess stylistically elaborate elements of autobiography, I have considered this term far more adequate when defining that feature of her work. Cf. Andrea Zlatar Violić, „Autobiografija: teorijski izazovi” [Autobiography: theoretical challenges], *Polja – Journal for Literature and Theory* 459 (Novi Sad: Cultural Centre Novi Sad, 2009), 36–43.

³² This borderline is sometimes very fine, and at other times virtually non-existing, which Calle herself admits: “It's true that when I speak in public, everyone asks me about life and I always have to bring them back to the fact that it's a work of art. The difference with many of my works is the fact that they are also my life. They happened. This is what sets me apart and makes people strongly like or dislike what I do.” Quoted from a biography of Sophie Calle, published on the website of European Graduate School. (Source: <http://www.egs.edu/faculty/sophie-calle/biography/>, last accessed on September 4, 2012)

³³ Yve-Alain Bois, “The Paper Tigress,” in: *Mas-tu-vue? – Did You See Me?* Ed. Christine Macel et al. (London: Prestel, 2008 [2003]), 32.

³⁴ Marvin Carlson, the abovementioned theoretician of performing studies, once stated that performance constantly plays with the borderlines between real and fictional, and that events in a performance are never entirely real or entirely fictional, but both at the same time. It is in this gap that Calle's artworks often move. Cf. Marvin Carlson, *Performance: A Critical Introduction* (London and New York: Routledge, 1998 [1996]), 49.

³⁵ *The Hotel, No Sex Last Night* (1996), *The Striptease* (1979), and *Gotham Handbook* are good examples of such Calle's “living” artworks.

³⁶ Explaining Schechner's and Blau's theories of performance, Carlson has stated that, for them, the crucial difference between doing and performing is our consciousness of considering our performance of an action, which gives it the quality of performance.

moglo promatrati i kao trajni (ongoing) performans, odnosno umjetničko djelo. Na ovom mjestu ponovno bih ukazala na moguću sličnost s idejom *living arta* Linde Montano, koju Montano definira na sljedeći način: „Življena Umjetnost (*Living Art*) postaje Življena umjetnost (*Living Art*) kada su vrijeme i aktivnosti koje umjetnici izvode NAMJERAVANI da budu umjetnost. Ova objava može biti javna ili privatna.“ Citat vidjeti u: Jennie Klein (ur.), Linda M. Montano, *Letters from Linda Montano*, Taylor and Francis e-Library, Routledge, 2005., 150. Budući da Calle svoje namjere „objavljuje“ u obliku svojih knjiga, u kojima je dokumentiran proces nastanka djela (primjerice *The Hotel*), sasvim je legitimno i samo to djelo okarakterizirati kao *living art*.

³⁷ Miško Šuvaković, *Postmoderna (73 pojma)*, Narodna knjiga – Alfa, Beograd, 1997., 13.

³⁸ Ono što je Calle i Michalsu – u kontekstu koji zahtijeva ovu usporedbu – zajedničko jest prije svega forma kojom prekoračuju granice fotografije kao medija, iako pisani tekst koji prati fotografsku sliku kod oboje ima i značajnu ulogu u kreiranju narativa. No dok se Calle u svojim strojno pisanim tekstualnim iskazima zadržava uglavnom na suhoparnijoj faktografskoj naraciji, a fotografija joj je tek početak pisanog teksta, Michals svoje fotografije obogaćuje ručno ispisanim, često metafizičkim i poetičnim, promišljanjima u kojima nastoji prodrijeti dublje u prirodu samih stvari, i to upravo onih koje istovremeno iskazuje samom pripadajućom fotografskom slikom. Na taj način Michals uvodi prirodnojezičnu komponentu kao sadržajno obogaćenje one ideje koju paralelno iskazuje i vizualno, pa u njegovu slučaju imamo umjetnički tekst koji (mnogo više nego što je to slučaj s Calle) istovremeno značenjski operira na dvije razine unutar jedinstvene složene strukture.

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Cf. Carlson (Note 34), 4. In that sense, Calle's life, or at least some of its segments, may be seen as an ongoing performance and artwork. Here I would emphasize again the possible similarity with the living art of Linda Montano, which she has defined in the following way: "Living Art becomes Living Art when the times and activities which the artists perform are intended to be art. The announcement may be public or private." Cf. Linda M. Montano, *Letters from Linda M. Montano*, ed. Jennie Klein Taylor (Routledge and Francis e-Library, 2005), 150. Since Calle "publishes" her intentions in the form of books in which she documents the process of creating the artwork (e.g. *The Hotel*), it is fully legitimate to describe the work itself as Living Art.

³⁷ Miško Šuvaković, *Postmoderna (73 pojma)* [Postmodernism (73 concepts)] (Belgrade: Narodna knjiga – Alfa, 1997), 13.

³⁸ What Calle and Michals share – in a context that requires such a comparison – is first and foremost the form, in which they cross the borderline of photography as a medium, even though written text that accompanies the photographic image plays an important role in the creation of a narrative in both authors. But whereas Calle, in her typewritten statements, mostly remains in a drier, factographic narration, while photographs serve only as starting points for the written text, Michals enriches his photographs with handwritten, often metaphysical and poetic reflections, in which he seeks to penetrate deeper into the nature of things, those things that he has expressed with the corresponding photographic image. In this way, Michals introduces the component of natural language as a conceptual enrichment of the idea that he simultaneously expresses visually, so that in his case we may say that there is an artistic text that at the same time operates conceptually on two levels (far more than in Calle's art) within a single, complex structure.

³⁹ An example of such manipulation of facts through the media are the following two contradictory statements: "If I am asked, I say it is all

³⁹ Jedan od primjera takvog manipuliranja činjenicama posredstvom medija Calleine su sljedeće dvije kontradiktorne izjave: „Ako sam upitana, kažem da je sve istinito – nisam u stanju izmišljati. Potom to postaje tuđi problem, ne moj, jesu li za druge ljude istina ili fikcija nužan kriterij. Jedan od svojih radova nazvala sam *Des Histoires Vraies (Istinite Priče)* upravo da bih se pokušala riješiti ovakvih pitanja, no potom su me upitali 'Jesu li *Istinite Priče* istinite', stoga kako da odgovorim na ovo pitanje?“ (*Interview Magazine*, bilj. 19) i „Ne marim za istinu; marim za umjetnost i stil i pisanje i zauzimanje mjesta na zidu“ (*Biography*, European Graduate School, bilj. 32).

⁴⁰ „Performer i izvode odnosno jesu“, reći će Vujanović, što također ide u prilog tezi da je njen život poput neprestanog performansa. Citat vidjeti u: Aleksandra Jovičević i Ana Vujanović, *Uvod u studije performansa*, Fabrika knjiga, Beograd, 2007. (pdf izdanje: http://www.tkh-generator.net/files/casopis/UVOD_U_STUDIJE_PERFORMANSA.pdf, zadnji pregled 12. 5. 2013.), 66.

⁴¹ *Ibid.*, 61.

⁴² Vrijednosne procjene Calleinih radova moguće je pronaći na internetskim stranicama artnet.info i findartinfo.com, a navedena se cijena odnosi na rad *Prenez soin de vous, exégète talmudique, Eliette Abécassis* iz 2007. godine. (izvor: <http://www.wright20.com/auctions/view/J5VJ/J5VM/181/LA/none/TOP/0/>, zadnji pregled 4. 10. 2012.)

⁴³ Calle, (bilj. 1), 73.

⁴⁴ Milivoj Solar, *Retorika postmoderne*, Matica hrvatska, Zagreb, 2005., 22.

⁴⁵ *Ibid.*, 18.

⁴⁶ Detalje ovog aspekta njene fotografske karijere vidjeti u članku „I asked for the moon and I got it“.

true – I am not able to invent. Afterwards it is other people's problem, not mine, if truth or fiction are necessary criteria for them. I called one of my works *Histoires Vraies (True Stories)* to try to get rid of that question, but then I was asked, 'Are the true stories true?' So how can I answer?" (*Interview Magazine*, Note 19) and: "I don't care about truth; I care about art and style and writing and occupying the wall" (*Biography*, European Graduate School, Note 32).

⁴⁰ "Performers perform, therefore they are," as Vujanović has written, which also confirms the hypothesis that Calle's life is a sort of permanent performance. Cf. Aleksandra Jovičević and Ana Vujanović, *Uvod u studije performansa* [Introduction to performance studies] (Belgrade: Fabrika knjiga, 2007), 66. (Source: http://www.tkh-generator.net/files/casopis/UVOD_U_STUDIJE_PERFORMANSA.pdf, last accessed on May 12, 2013)

⁴¹ *Ibid.*, 61.

⁴² Evaluations of Calle's art can be found online at artnet.info and findartinfo.com, and the stated price refers to *Prenez soin de vous, exégète talmudique, Eliette Abécassis* (2007). (Source: <http://www.wright20.com/auctions/view/J5VJ/J5VM/181/LA/none/TOP/0/>, last accessed on October 4, 2012)

⁴³ Calle (as in n. 1), 73.

⁴⁴ Milivoj Solar, *Retorika postmoderne* [Rhetoric of Postmodernism] (Zagreb: Matica hrvatska, 2005), 22.

⁴⁵ *Ibid.*, 18.

⁴⁶ For further details on this aspect of her photographic career, see Sophie Calle, "I asked for the moon and I got it."