



**PROSTOR POVIŠENE  
POZORNOSTI**

JOSIPA  
BUBAŠ

**THE SPACE OF HEIGHTENED  
ATTENTIVENESS**

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**SAŽETAK:** Postdramske izvedbene prakse ističu prezentnost kao jednu od glavnih izvođačkih karakteristika. Prostor pojačanog fokusa komunicira prvenstveno „suprisutnošću tijela u prostoru“, kako ga definira Erica Fisher-Lichte. Takva suprisutnost otvara prostor neverbalne, pa čak i izvanznačenjske komunikacije i time implicira prevratnički potencijal, potencijal izlaženja izvan normativnog sustava. Neuroznanost, primjerice, otkriva kako se pri promatranju nekog pokreta aktiviraju isti mehanizmi u mozgu kao pri izvođenju samog pokreta. Tako sama prezentnost izvođača aktivira brojne mikromehanizme o kojima je riječ u ovome tekstu.

**KLJUČNE RIJEČI:** prezentnost, tijelo, percepcija, pozornost, neverbalna komunikacija, prisutnost, svijest, izvedba, intencija

Phegy Phelan performans/izvedbu naziva „manijakalno nabijenom sadašnjosti“<sup>1</sup> koja se u svakom trenutku urušava u vlastito nestajanje. Trenutak prisutnosti, zatim odsutnost koja se iz trenutka u trenutak pretače u novu prisutnost, koju opet iznova progoni činjenica da u trenutku nastajanja postaje prošlost. No baš taj nestanak u prošlom vremenu čini sadašnjost intenzivnijom. Magična karakteristika izvedbenosti svakako je upravo njezina ovisnost o trenutku, činjenica da se taj trenutak, čak i kada je savršeno pripremljen, nikako ne može ponoviti u nekoj sljedećoj izvedbi, jer će tada izvođač, ali i publika biti prisutni u izmijenjenom tijelu, u izmijenjenom,

drugom vremenu. Upravo prolaznost pojačava komunikacijski kapacitet izvedbene prisutnosti. Svijest o trenutačnosti, činjenica da ćemo u nestajućem trenutku možda nešto propustiti, da će u njemu nešto zauvijek postati prošlost, usmjerava pozornost i izvođača i publike na ono što je sada i ovdje, bez obzira koliko to sklisko bilo. U tom se prostoru sporazumne, dvosmjerne pozornosti odvija komunikacija specifična za izvedbenost, pri čemu koncentracija gledatelja i izvođača otvara mogućnost intenzivirane percepcije.

Ovaj tekst bavi se upravo tom povišenom pozornošću, pozornošću koja je usko vezana uz percepciju i osvještavanje djelatnih procesa i kao takva stvara prostor alternative, utopijski shvaćen prostor u kojemu izvedba, kako navodi Jill Dolan u knjizi *Utopia in performance*, „priziva pozornost publike i time pomalo izdiže prisutne izvan sadašnjosti, nudeći osjećaj onoga kakav bi svijet mogao biti kada bi svaki trenutak bio emocionalno ispunjen, izdašan, estetski upečatljiv i intersubjektivno intenzivan“.<sup>2</sup>

Postdramsko kazalište, performans, ples i sve tanje granice među njima, pa čak i reprezentacijsko kazalište koje naglašava poruku namećući sadržaj samoj činjenici prisutnosti, ne mogu izbjeći tu ovisnost o prolaznosti, ovisnost koja intenzivira prezentnost i time specifičnu komunikaciju gledatelja i izvođača koju Erica Fisher-Lichte naziva *suprisutnost tijela u prostoru*.<sup>3</sup>

Phegy Phelan has described performance as a “maniacally charged present,”<sup>1</sup> which collapses into its own disappearance at any given moment. A moment of presence is followed by absence, which flows over into new presence from one moment to another, a presence that is, again, haunted by the fact that it will become past in the moment of becoming. However, it is precisely that disappearing into the past that makes the present all the more intense. The magical characteristic of performativity is its very dependence on the moment, the fact that the moment, even when perfectly prepared, can never be repeated in some future performance, since both the performer and the audience will be present in an altered body, in an altered, different time. It is the very transience that enhances the communicational capacity of the performative presence. Our awareness of the momentary, the fact that we might miss something in that moment of disappearance, that there is something in it that will become past forever, directs the attention of both the performer and the audience to what is here and now, regardless of how slippery that might be. In that space of agreed, two-directional attention, a communication is taking place that is typical of the performative, whereby the concentration of the spectator and the performer creates the possibility of intensified perception. This essay deals precisely with that heightened attentiveness, which is closely linked to perception and to becoming aware

of active processes, and as such creates an alternative space, a space understood as a utopia, in which performance, as Jill Dolan has stated in her book on *Utopia in performance*, “calls the attention of the audience in a way that lifts everyone slightly above the present, into a hopeful feeling of what the world might be like if every moment of our lives were as emotionally voluminous, generous, aesthetically striking, and intersubjectively intense.”<sup>2</sup>

Postdramatic theatre, performance, dance, and all those thin lines between them, and even the representational theatre, which emphasizes the message by imposing the content over the very fact of presence, cannot avoid that dependence on transience, a sort of dependence that intensifies the presence and thus the specific communication between the spectator and the performer, which Erica Fisher-Lichte has called the bodily co-presence in space.<sup>3</sup>

Eugenio Barba has considered the phenomenon of presence as one occurring on the “pre-expressive level.”<sup>4</sup> Whereas expressivity implies representation (introducing the meaning beyond the body as such, whereby the body functions as a medium for the message of some external significance), presence denotes the ability of the performer to communicate with his or her own energy, that is, to use special techniques to generate energy, which he or she will then transfer to the audience.

Eugenio Barba smatra da je fenomen prezentnosti fenomen „pred-ekspresivne razine“. <sup>4</sup> Dok ekspresivnost podrazumijeva reprezentaciju (uvodjenje značenja izvan tijela samog, pri čemu tijelo funkcionira poput nositelja poruke za neko izvanjsko značenje), prezentnost označava sposobnost izvođača da komunicira samom svojom energijom, to jest da posebnim tehnikama generira energiju koju prenosi publici. Koliko naizgled paradoksalno bilo, samo bivanje, odnosno prisutnost izložena pogledima zahtijeva spremnost i osviještenost tijela. U tom pred-fenomenu izvedbenosti, početnoj točki izvedbene komunikacije, ali i u manje osviještenoj i manje intenzivnoj, svakodnevnoj komunikaciji, sudjeluju procesi percepcije i svijesti. Iz tog razloga naglasak ovog teksta nije na pojedinačnim izvedbama nego na djelatnim procesima i samom fenomenu prezentnosti. Također, u tekstu se neću baviti razlikama između plesa, reprezentacijskog i postdramskog kazališta i performansa, nego njihovim zajedničkim aspektima – tjelesnošću koja komunicira u izvedbenom prostoru. Unatoč činjenici, ali upravo i zbog nje, da prezentnost prethodi semantičkoj razini, neki kritičari i teoretičari tradicionalnog kazališta smatrali su prisutnost izvođača problematičnom budući da tijelo gledatelje zavodi i odvlači pažnju od poruke. Upravo je u toj opservaciji moguće iščitati problematični, separacijski odnos duha i tijela, inzistiranje na necjelovitosti i

smještanje onoga idealnog izvan prostora tijela, a time i izvan sadašnjeg trenutka. Erica Fisher-Lichte točno uočava da se u fenomenu prezentnosti „urušava nametnuti zapadnjački dualizam tijela i duha“. <sup>5</sup> Slično Hans-Thiesu Lehmannu koji smatra kako je prezentnost fenomen svijesti, ona tvrdi da je „u pojmu prezentnosti fascinantna činjenica da se u njemu komponente tijela i uma sreću i međudjeluju. Prema tome, prezentnost nije samo fizički nego i mentalni fenomen“. <sup>6</sup> Iz toga se razloga brojne izvođačke tehnike bave intencijom, usmjeravanjem energije i osvještavanjem tijela. Obraćanje pozornosti omogućuje izvođaču neposredniju percepciju kako sebe tako i situacije, čime se pojačava intenzitet komunikacije. Prema riječima Vilima Matule, koji navodi principe Meisner glumačke tehnike, „virtuoznost ‘nezavisne radnje’ služi da bi srušili društvene filtere koji nam ne dozvoljavaju neposrednu i spontanu reakciju. Što su radnje spretnije odabrane, one snažnije proizvode prepreke koje glumcu ne dozvoljavaju da se u lošem smislu bavi samim sobom, samomanipulacijom ili kritičkom procjenom sebe i partnera, ne dozvoljavaju da ‘pišem’ tekst unaprijed. Ako je zadatak dobro izveden, habitus i manire izvođača nestaju ... te počinje isijavati nešto u čemu publika prepoznaje sebe. Strasberg taj intenzitet naziva ‘posebnošću energijom’. U njoj su izvori onoga što ja zovem ateističkom mistikom, a to je stanje u koje dolazimo

BEZ NAZIVA 1.  
FOTOGRAFIJA TOMISLAV ČUVELJAK

UNTITLED I.  
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BUBAŠ

As paradoxical as it may seem at the first glance, the very existence, or rather presence, exposed to the gazes, requires preparedness and awareness of the body. That pre-phenomenon of performativity, the starting point of performative communication, and also the less conscious and less intense everyday communication, require the participation of processes of perception and consciousness. For that reason, I have not focused on individual performances in this text, but rather on the active processes and the phenomenon of presence as such. Moreover, I do not intend to deal with the differences between dance and representational vs. postdramatic theatre and performance, but with their common aspects – with corporality communicating in the space of performance. Despite the fact, or perhaps because of it, that presence precedes the semantic level, certain critics and theoreticians of the traditional theatre have considered the performer's presence as problematic, claiming that the body seduces the spectators and draws their attention away from the message. It is precisely this observation that discloses the problematic relationship of separation between the mind and the body, which insists on incompleteness and places the ideal outside of the space of the body, and thus also outside of the present moment. Erica Fisher-Lichte has correctly observed that, in the moment of presence, the imposed Western dualism of the body and mind

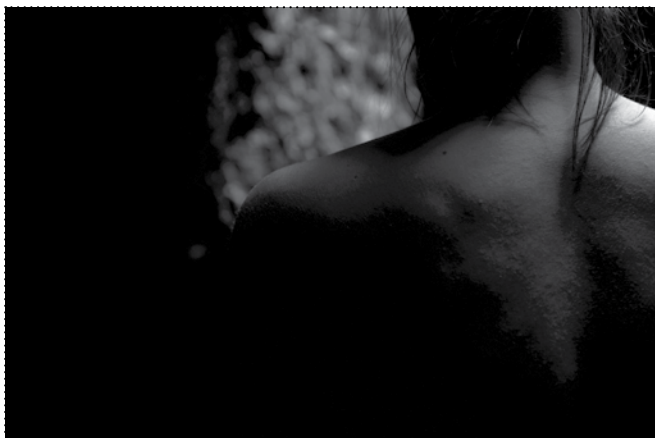
collapses. <sup>5</sup> Like Hans-Thies Lehmann, who has claimed that presence is a phenomenon of consciousness, she has stated that “[w]hat is fascinating about the phenomenon of presence is that, evidently, components of the body and mind meet and interact. Consequently, presence is not ‘primarily a physical but a mental phenomenon’.<sup>6</sup> It is for this reason that many performing techniques are devoted to intention, channelling of energy, and bodily awareness. Paying attention enables the performer to perceive more immediately both himself and the situation, which enhances the intensity of communication. According to Vili Matula, who has referred to the principles of Meisner technique in acting, “the virtuosity of ‘independent action’ serves to remove the social filters that prevent us from reacting directly and spontaneously. The more skilfully we choose the actions, the more powerfully they will produce obstacles that will prevent the actor from engaging with himself in a bad sense of the word, to manipulate himself, or to evaluate critically himself and his partner, not allowing us to ‘write’ the text in advance. If the task is well performed, the performer's habitus and manners will disappear... allowing him to emit something in which that the audience will recognize themselves. Strasberg has called that intensity ‘special energy.’ It is the source of what I have termed ‘atheistic mysticism,’ which is the state that we can attain through practice. Certain action,



PROSTOR  
POVIŠENE  
POZORNOSTI

THE SPACE OF  
HEIGHTENED  
ATTENTIVENESS





BEZ NAZIVA 2.  
FOTOGRAFIJA TOMISLAV ČUVELJAK  
UNTITLED II.  
PHOTO BY TOMISLAV ČUVELJAK

BEZ NAZIVA 3.  
FOTOGRAFIJA TOMISLAV ČUVELJAK  
UNTITLED III.  
PHOTO BY TOMISLAV ČUVELJAK



vježbanjem. Neko zbivanje, energija, lakoća, ono što se događa pri spontanom i adekvatnom izražavanju najdubljih, socijalno necenzuriranih i nefiltriranih impulsa, dovodi do oslobođanja u kojemu mi kao gledaoci silno uživamo, kao da u tom trenutku impuls zaobilazi ego obranu i mi smo blisko povezani sa vlastitim nesvjesnim i to nas oduševljava. Iako se uglavnom radi o trenucima, vrlo teško je postići kontinuitet takve energije.“ Ta pojačana prisutnost tijela u prostoru ili trenuci „zgnusnutog uma“, kako navodi Matula, bez obzira bila ona promatrana u kontekstu reprezentacijskog ili postdramskog kazališta, plesa ili performansa, nulti je stupanj neobjašnjivog transfera koji intenzivno doživljavaju i publika i izvođači.

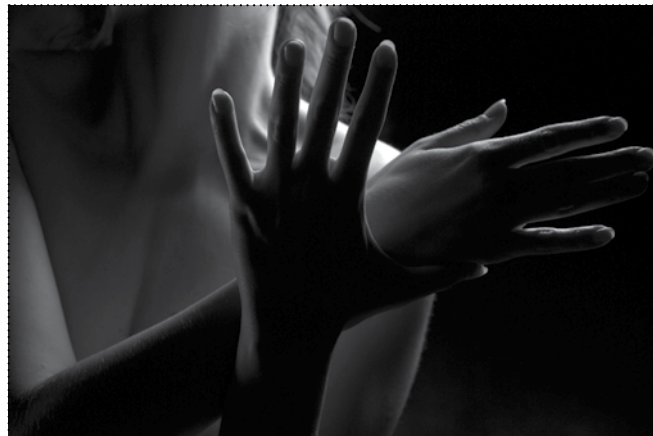
Erica Fisher-Lichte opisuje kako, putem izvođačke prezentnosti, gledatelj doživljava sebe kao „utjelovljen um u kontinuiranom procesu postajanja, on/a percipira cirkulirajuću energiju kao transformativnu i vitalnu“.<sup>7</sup> Slično, u knjizi *The Feeling of What Happens*, Antonio Damasio navodi kako „postoji prisutnost subjekta u odnosu na određeni objekt. Ta prisutnost je subjektov osjećaj zbivanja dok biva modificiran činom pokušaja razumijevanja procesa“.<sup>8</sup> Uz proto-sebstvo, odnosno regulaciju tjelesnih procesa koja se odvija na nesvjesnoj razini radi očuvanja stabilnosti organizma, Damasio dijeli mehanizme svijesti na dvije faze – *osnovnu svijest* koja osigurava organizmu osjećaj sebstva u trenutku, sada i ovdje, i *proširenu svijest* – koja formira autobiografsko sebstvo, odnosno svijest o

energy, lightness, that which occurs when you spontaneously and adequately express the deepest, socially uncensored, and unfiltered impulses, bring about liberation, in which we take enormous pleasure as spectators, as if the impulse could trick the defence of the ego at that moment and we could be closely related to our own unconscious, which thrills us. Even though these are basically mere moments, it is very hard to achieve the continuity of such energy.” That heightened presence of the body in space, or the moments of “condensed mind,” as Matula calls them, regardless of whether we view it in the context of representational or postdramatic theatre, dance or performance, is the zero stage in an inexplicable transfer that is intensely experienced by both the audience and the performers.

Erica Fisher-Lichte has described how, owing to that performative presence, the spectator can experience himself or herself as “embodied mind in a constant process of becoming – he perceives the circulating energy as transformative and vital energy.”<sup>7</sup> Similarly, in his book on *The Feeling of What Happens*, Antonio Damasio has stated that there is “presence of you in a particular relationship with some object. In that perspective, the presence of you is the feeling of what happens when your being is modified by the acts of apprehending something.”<sup>8</sup> Besides the proto-self, which is the regulation of bodily processes taking place on the unconscious level in order to preserve the stability of organism, Damasio has divided the mechanisms of

identitetu. Pri analizi „osjećaja zbivanja“, odnosno fenomena svijesti, treba obratiti pozornost na dva „glavna igrača“, kako navodi autor: organizam i objekt, pri čemu objekt može biti vanjski ili unutarnji podražaj. Organizam tako stupa u odnos s objektom koji potom uzrokuje promjene u organizmu. Već pri najbanalnijoj interakciji s određenim objektom događaju se brojni procesi – mišićne, visceralne i endokrine prilagodbe – a budući da smo kontinuirano izloženi objektima (unutarnjim ili vanjskim), naš je organizam u kontinuiranom stanju primjene na svim razinama, održavajući pri tome stabilnost organizma, odnosno iste organizacijske obrasce. (Slično, autopoietičke teorije ističu neprestanu promjenjivost organizma, odnosno kontinuirane promjene na staničnoj razini, pri čemu samo organizacijski obrasci ostaju nepromijenjeni, i to radi očuvanja stabilnosti ili opstanka organizma. Organizam definira i održava vlastiti identitet u odnosu prema okolini kojoj opetovano pripisuje značenja koja ona sama po sebi nema. Prema tome, i organizam i okolina u neprestanom su stanju protočnosti, pri čemu organizam stvara značenje *ex nihilo*, na osnovi vlastite potrebe za održanjem.)

Damasio tvrdi da je svijest *rite of passage* pri čemu reprezentacijski mehanizmi organizma formiraju neku vrstu predjezičnog znanja – znanja o tome da je stanje organizma izmijenjeno interakcijom s objektom. „Svijest nastaje kada primordijalna priča – priča o objektu koji mijenja stanje tijela



BEZ NAZIVA 4.  
FOTOGRAFIJA TOMISLAV ČUVELJAK

UNTITLED IV.  
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BEZ NAZIVA 5.  
FOTOGRAFIJA TOMISLAV ČUVELJAK

UNTITLED V.  
PHOTO BY TOMISLAV ČUVELJAK

consciousness into two phases – basic consciousness, which ensures that the organism should feel the self in a particular moment, here and now, and extended consciousness – which forms the self-biographic self, that is, the consciousness of one's own identity. While analysing the “feeling of event,” that is, the phenomenon of consciousness, one should pay attention to the two main “players,” as the author calls them: the organism and the object, whereby the object can be some external or internal impulse. Thus the organism enters into a relationship with the object, which then causes transformations in the organism. Even a most banal interaction with a particular object will trigger numerous processes – muscular, visceral, and endocrinal adaptations – and since we are continuously exposed to objects (internal or external), our organism is in a continuous state of application on all levels, thus maintaining its own stability in the same patterns of organization. (In a similar way, the auto-poietic theories have been emphasizing the continuous changeability of the organism, that is, a continuous change on the cellular level, whereby the patterns of organization are the only ones that remain unchanged in order to preserve the stability of the organism and to ensure its survival. The organism defines and maintains its own identity with regard to its environment, to which it keeps attributing meanings that it lacks in itself. Therefore, both the organism and its environment are in a permanent state of flux, whereby the organism creates



PROSTOR  
POVIŠENE  
POZORNOSTI

THE SPACE OF  
HEIGHTENED  
ATTENTIVENESS

(subjekta) – biva ispričana pomoću neverbalnog vokabulara tjelesnih signala<sup>9</sup>, pojašnjava autor.

Stoljećima ranije Spinoza govori o sposobnosti tijela da djeluje i da se na njega djeluje, pri čemu se aktivni i pasivni principi odvijaju istovremeno. „Kada na nešto djeluješ, istovremeno se otvaraš kako bi se na tebe moglo djelovati“,<sup>10</sup> pojašnjava Brian Massumi, filozof i društveni teoretičar u intervjuu *Navigating movement*, nastavljajući: „Doživljavaš tranziciju. Taj prelazak praga možemo promatrati kao promjenu u kapacitetu.“<sup>11</sup> Spinoza koristi te termine govoreći o tijelu koje karakterizira upravo promjena kapaciteta iz trenutka u trenutak, u konstantnoj promjeni. Svaku promjenu prati i osjećaj promjene, ili, prema Damasiu, „osjećaj zbivanja“. Tako se iskustvo udvostručuje novim iskustvom, tj. sviješću o iskustvu „koje pokretima tijela daje određenu dubinu koja u njemu ostaje pri svim tranzicijama – a koje su akumulirane u sjećanjima, željama, navikama, refleksima“.<sup>12</sup>

Fisher-Lichte tvrdi kako svjesna percepcija uvijek stvara značenje, iako se impresije (dobivene osjetima) ne mogu izreći lingvistički. Ona navodi da se ta značenja mogu izjednačiti sa stanjima svijesti iako ne i sa lingvističkim značenjima. Iznenađna, neobjašnjiva i nemotivirana pojava fenomena formira uvjete za drugačiji tip percepcije. Dok promatrač fenomen inicijalno percipira u njegovoj fenomenološkoj domeni, ubrzo ga počinje percipirati kao označitelja, i to čim se fokus

udalji od percipiranog objekta prema domeni asocijacija. Tada se povezuje s idejama, senzacijama i emocijama kao polju označitelja (signifield) – taj fenomen poznat je kao „perceptualna multistabilnost“.<sup>13</sup> Značenja se stvaraju neintencionalno, no tranzicija od percipiranja fenomenološkog bića, odnosno, prema Benjaminu – simbola koji nam se otkriva u svom značenju, prema stvaranju značenja karakterizira trenutak destabilizacije. Percipirajući subjekt je u stanju liminalnosti. Tijekom gledanja izvedbe percepcija gledatelja je u kontinuiranom stanju *fluxa*, između navedenih dvaju redova percepcije.

U tom kontekstu prostor izvedbe, pojačani prostor koncentrirane prezentnosti i pozornosti pojačava komunikaciju izvođača i gledatelja. S neuroznanstvenog aspekta, ta komunikacija odvija se pomoću takozvanih zrcalnih neurona. Godine 1996. talijanski neuroznanstvenik Giacomo Rizzolatti i njegovi kolege eksperimentirajući s majmunima otkrili su postojanje tzv. zrcalnih neurona u premotoričkom korteksu. Kao zrcalna slika, isti set neurona aktivira se kod promatrača kao i kod onog koji vrši neku radnju.<sup>14</sup> Dakle, proces prepoznavanja kod promatrača odvija se simulacijom istih neurona koji iniciraju izvođačev pokret, čime se stvara direktna povezanost, bez filtera intelekta i rezoniranja. Postojanje istih mehanizama potvrđeno je i u ljudskom mozgu. Pomoću njih je uočena radnja ispričana pomoću „neverbalnog vokabulara tjelesnih signala“.<sup>15</sup>

meaning ex nihilo, owing to its need of self-sustenance.) Damasio claims that consciousness is a rite of passage, whereby the representational mechanisms of the organism create a sort of pre-linguistic knowledge – knowledge that the state of the organism has been altered through its interaction with the object. “Consciousness emerges when this primordial story – the story of an object causally changing the state of the body [subject] – can be told by using universal nonverbal vocabulary of body signals,”<sup>9</sup> as the author explains. Centuries before, Spinoza was writing about the body’s ability to affect and be affected, in which the active and passive principle occur at the same time. “When you affect something, you are at the same time opening yourself up to be affected,”<sup>10</sup> as Brian Massumi, philosopher and social theoretician, has explained in an interview called *Navigating Movements*, adding: “You have made a transition, however slight. You have stepped over a threshold. Affect is that passing of a threshold, seen from the point of view of the change in capacity.”<sup>11</sup> Spinoza used these terms when discussing the body that is characterized by a capacity changing from one moment to another, by constant transformation. Every change is accompanied by the feeling of change or, according to Damasio, “the feeling of event.” Thus the experience is doubled through a new experience, or rather an awareness of the experience that gives a certain depth to bodily movements, which remains in it through all the transitions

– accumulated in memories, desires, habits, and reflexes.<sup>12</sup> Fisher-Lichte claims that conscious perception always creates meaning, even though impressions (acquired through the senses) cannot be expressed verbally. She thinks that these meanings can be identified with the states of mind, but not with linguistic meanings. Sudden, inexplicable, and unmotivated emergence of a phenomenon creates the conditions for a different type of perception. Whereas the observer initially perceives the phenomenon in its phenomenological domain, he or she soon begins to perceive it as the signifier, as soon as the focus is detached from the perceived object and moves towards the domain of associations. Then it becomes linked to ideas, sensations, and emotions as the field of the signifier (signifield) – and that phenomenon is known as “perceptual multistability.”<sup>13</sup> Meanings are created unintentionally, but the transition from the perception of the phenomenological being, or rather, according to Benjamin, the symbol that is revealed to us in its meaning, towards the creation of meaning is characterized by the moment of destabilization. The perceiving subject is in a state of liminality. While the spectator watches the performance, his or her perception is in a continued state of flux, between the two mentioned orders of perception. In that context, the performance space as the heightened space of concentrated presence and attentiveness intensifies the communication between the performer and the spectator.

mijenjajući time stanje percipirajućeg subjekta, kako tvrdi Damasio. Također, svaki percipirani događaj stvara očekivanja, podižući responzivitet određenih neurona iznad osnovnog nivoa. Čim imamo niz događaja, mozak počinje pretpostavljati. Ako pogriješimo u pretpostavci, diže se razina dopamina koji regulira stupanj pozornosti i uzbuđenja. Dokazano je da je razina dopamina veća što je nesigurnost pretpostavke veća, čime djelomično možemo objasniti osjećaj intenziteta. Vittorie Gallese smatra da isti mehanizam koji omogućava pretpostavljanje tuđih kretnji omogućava i shvaćanje tuđih intencija i sjećanja. Taj mehanizam naziva „utjelovljenom simulacijom“.<sup>16</sup> Zanimljivo je da ti neuromehanizmi funkcioniraju automatski, bez utjecaja volje, a mogu biti potaknuti i imaginarnim događajima.

Nasuprot inzistiranju na značenjskom, kartezijanskom odvajanju duha i tijela, novija istraživanja ističu njihovu integraciju. Nedavno otkriće biofotona koje emitiraju svi biološki organizmi (Fritz-Albert Popp) a koji su odgovorni za međucelularni transfer informacija, ali i otkriće neuropeptida koji formiraju informacijsku mrežu kroz tijelo (Candice Pert), govori u prilog razumijevanju tjelesne inteligencije, odnosno prihvaćanju tijela kao utjelovljenju svijesti, a ne drugorazrednog instrumenta u službi uma. Richard Shusterman u djelu *Body Consciousness – Philosophy of Mindfulness and Somaesthetics* navodi kako „tijelo čini osnovnu, fundamentalnu dimenziju identiteta. Ono formira našu perspektivu i način uključivanja, često na nesusjesnoj

razini, određuje izbor ciljeva i sredstava tako što strukturira same potrebe, navike, interese ... na koje se ti ciljevi i sredstva oslanjaju kako bi dobili na važnosti. To uključuje strukturiranje mentalnog života koji je u dominantnom dualizmu naše kulture često u opoziciji s tjelesnim iskustvom.“<sup>17</sup> Budući da je tijelo izvor percepcije, primordijalni instrument i „ur-medij“, njegovo osvještavanje nije podilaženje manje vrijednom segmentu ljudskosti, nego proces poboljšavanja percepcije, a time i načina djelovanja. U *Fenomenologiji percepcije* Marelau-Ponty ističe kako je „tijelo naše sredstvo da imamo svijet“.<sup>18</sup> Ono, po njemu, spaja prošlost, sadašnjost i budućnost, u svakom trenutku sadržavajući iskustva prošlosti koje kroz sadašnjost putem intencionalnog luka prenosi u budućnost.

Stoga pojačana, scenska tjelesnost nosi potencijal intenzivirane prisutnosti, a time i komunikacije u kojoj su svakodnevni procesi pojačani, pri čemu se, idealno, otkrivaju njihove društveno zatambljene mogućnosti. U tom kontekstu Hans-Thies Lehmann u djelu *Postdramsko kazalište* piše o antropofaniji, odnosno „idealu bilo kojeg čovjeka“. Pri tome, naglašavanje procesualnosti, tj. postajanja umjesto postojanja tijela otvara prostore osjetilnosti u izvan-značenjskom polju. Upravo neprestano „postajanje“ označava postojanje u liminalnosti, fazi prelaženja, u kojoj je moguće rekreirati dominantne slike, ali ih i preodjenuti, stalnim izvođenjem preoblikovati, osvjetliti i transformirati, kako je navela Judith Butler. Upravo s tom sviješću pristupam prostoru

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POZORNOSTI

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ATTENTIVENESS

From the perspective of neuroscience, that communication takes place through the so-called mirror neurons. In 1996, the Italian neuroscientist Giacomo Rizzolatti and his colleagues experimented with apes and discovered the existence of mirror neurons in the pre-motoric cortex. Like a mirror image, the same set of neurons is activated in the observer and the one performing the action.<sup>14</sup> It means that the process of recognition in the observer takes place by simulating the same neurons that initiate the performer's movement, which creates a direct link, without the filters of intellect and reasoning. It has been discovered that identical mechanisms exist in human brain. They enable us to perceive the story told by means of a "nonverbal vocabulary of body signals,"<sup>15</sup> thus altering the state of the perceiving subject, as Damasio has put it. Moreover, every perceived event creates expectations, raising the level of responsiveness in certain neurons above the basic. As soon as we have a series of events, our brain begins to suppose. If we make an error in our supposition, it raises the level of dopamine, which regulates the degree of our attentiveness and excitement. It has been proven that the dopamine level is higher if the supposition is more precarious, which can partly explain the feeling of intensity. Vittorie Gallese has claimed that the same mechanism that enables us to foresee other people's moves also makes us capable of understanding their intentions and memories. She has referred to that mechanism as "embodied

simulation."<sup>16</sup> It is also interesting that these neuromechanisms function automatically, without the influence of our will, but can also be triggered by imaginary events.

Contrary to the insistence on the semantic, Cartesian separation of mind from the body, recent research has been emphasizing their integration. The recent discovery of biophotons emitted by all living organisms (Fritz-Albert Popp), which are responsible for inter-cellular information transfer, as well as the discovery of neuropeptides, which create a network of information throughout the body (Candice Pert), speaks for the hypothesis of bodily integration, or acceptance of the body as the embodiment of consciousness, rather than a secondary instrument serving the mind. In his book on *Body Consciousness – Philosophy of Mindfulness and Somaesthetics*, Richard Shusterman has concluded that "the body constitutes an essential, fundamental dimension of our identity. It forms our primal perspective or mode of engagement with the world, determining (often unconsciously) our choice of ends and means by structuring the very needs, habits, interests, pleasures, and capacities on which those ends and means rely for their significance. This, of course, includes the structuring of our mental life, which, in the stubbornly dominant dualism of our culture, is too often sharply contrasted to our bodily experience."<sup>17</sup> Since the body is the source of perception, the primordial instrument, and the "Ur-medium", becoming aware



izvedbenosti kao (možda samo utopijski) potencijalnom prostoru promjene.

<sup>1</sup> Andre Lepecki, „Inscribing Dance“, u: Andre Lepecki (ur.), *Of the Presence of the Body: Essays on Dance and Performance Theory*, Wesleyan University Press, Middletown, 2004., 132.

<sup>2</sup> Jill Dolan, *Utopia in Performance*, The University of Michigan Press, 2004., 5.

<sup>3</sup> Erica Fisher-Lichte, *The Transformative Power of Performance: A New Aesthetics*, Routledge, New York, 2008., 40.

<sup>4</sup> Eugenio Barba, *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*, Routledge, London, 1991., 55.

<sup>5</sup> Fisher-Lichte, bilj. 3, 98.

<sup>6</sup> Fisher-Lichte, bilj. 3, 98.

<sup>7</sup> Fisher-Lichte, bilj. 3, 99.

<sup>8</sup> Antonio Damasio, *The Feeling of What Happens: Body and Emotion in the Making of Consciousness*, Harcourt, Orlando, Florida, 1999., 6.

<sup>9</sup> Antonio Damasio, bilj. 8, 34.

<sup>10</sup> Mary Zournazi, *Hope: New Philosophies for Change*, Routledge, New York, 2003., 212.

<sup>11</sup> Zournazi, bilj. 10, 212.

<sup>12</sup> Zournazi, bilj. 10, 213.

<sup>13</sup> Fisher-Lichte, bilj. 3, 89.

<sup>14</sup> Ivar Hagendoorn, „Dancing Brain“, u: *From Cerebrum: The Dana Forum on Brain Science*, Vol. 5, No.2., Dana Press, 2003., prezzeto s: <http://ivarhagendoorn.com>.

<sup>15</sup> Ivar Hagendoorn, „Towards a Neurocritique of Dance“, u: *BalletTanz Yearbook*, 3, 2004., prezzeto s: <http://ivarhagendoorn.com>.

<sup>16</sup> Hagendoorn, bilj. 15.

<sup>17</sup> Richard Shusterman, *Body Consciousness – A Philosophy of Mindfulness and Somaesthetics*, Cambridge University Press, 2008., 34.

<sup>18</sup> Maurice Merleau-Ponty, *Fenomenologije percepcije*, IP Veselin Masleša, Sarajevo, 1978., 170.

BEZ NAZIVA 6.  
FOTOGRAFIJA: TOMISLAV ČUVELJAK

JOSEPA

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BUBAŠ

of it does not mean succumbing to a less valuable segment of our humanity, but is a process of improving our perception and thereby our methods of action. In his *Phenomenology of Perception*, Merleau-Ponty has written that “the body is our general medium for having a world.”<sup>18</sup> In his opinion, it connects the past, the present, and the future, since at any given moment it contains experiences from the past that it can transfer to the future through the present by means of an arch of intention. Therefore, enhanced corporality on stage carries the potential of intensified presence, as well as communication in which the everyday processes have been enhanced, which ideally reveals their socially subdued capacities. That is the context in which Hans-Thies Lehmann in his *Postdramatic Theatre* writes about the anthropophany as the ideal of any given man. Thus, the emphasis on processuality, on becoming instead of existence, opens up spaces of sensitivity in an extra-semantic field. It is precisely this incessant “becoming” that characterizes the existence in liminality, the phase of transition, in which it is possible to recreate the dominant images, but also to redress them, to reshape, illuminate, and transform them in perpetual performance, as Judith Butler has put it. It is precisely with that in mind that I have approached the space of performativity as a (perhaps merely utopian) potential space of change.

<sup>1</sup> Andre Lepecki, “Inscribing Dance,” in: Andre Lepecki (ed.), *Of the Presence of the Body: Essays on Dance and Performance Theory* (Middletown: Wesleyan University Press, 2004), 132.

<sup>2</sup> Jill Dolan, *Utopia in Performance* (The University of Michigan Press, 2004), 5.

<sup>3</sup> Erica Fisher-Lichte, *The Transformative Power of Performance: A New Aesthetics* (New York: Routledge, 2008), 40.

<sup>4</sup> Eugenio Barba, *A Dictionary of Theatre Anthropology: The Secret Art of the Performer* (London: Routledge, 1991), 55.

<sup>5</sup> Fisher-Lichte, as in n. 3, 98.

<sup>6</sup> *Ibid.*, 98.

<sup>7</sup> *Ibid.*, 99.

<sup>8</sup> Antonio Damasio, *The Feeling of What Happens: Body and Emotion in the Making of Consciousness* (Orlando, FL: Harcourt, 1999), 6.

<sup>9</sup> *Ibid.*, 34.

<sup>10</sup> Mary Zournazi, *Hope: New Philosophies for Change* (New York: Routledge, 2003), 212.

<sup>11</sup> *Ibid.*, 212.

<sup>12</sup> *Ibid.*, 213.

<sup>13</sup> Fisher-Lichte, as in n. 3, 89.

<sup>14</sup> Ivar Hagendoorn, “Dancing Brain,” in: *From Cerebrum: The Dana Forum on Brain Science*, Vol. 5, No. 2 (Dana Press, 2003), cited from <http://ivarhagendoorn.com>.

<sup>15</sup> Ivar Hagendoorn, “Towards a Neurocritique of Dance,” in: *BalletTanz Yearbook* 3 (2004), cited from <http://ivarhagendoorn.com>.

<sup>16</sup> Hagendoorn, as in n. 15.

<sup>17</sup> Richard Shusterman, *Body Consciousness – A Philosophy of Mindfulness and Somaesthetics* (Cambridge University Press, 2008), 34.

<sup>18</sup> Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. C. Smith (New York: Routledge & Kegan Paul, 1962), 146.

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