

**Ljubav koja prihvaća
i paradoksi (političke)
umjetnosti u Sjevernoj
Irskoj: Sandra Johnston**

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**Accepting Love and the
Paradoxes of (Political)
Art in Northern Ireland:
Sandra Johnston**



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7JOHNSTON, S.

SAŽETAK: Brendiranje gradova s nasilnom poviješću obilježeno je srcima, no kakva ljubav pogoduje uspostavljanju i unaprjeđivanju demokratskih zajednica – i kako umjetnici ovoj temi mogu pristupiti na vjerodostojan način? U Belfastu, u Sjevernoj Irskoj, dužnosnici su odlučili srušiti zgradu umjetničke škole, nazvanu po Orfeju, prvome umjetniku i graditelju mira koji je riskirao smrt za ljubav svoje žene i bio brutalno ubijen. Ovaj esej bavi se radom Sandre Johnston, koja se tamo školovala, a kasnije i predavala. Sama žrtva nasilja, svojim hrabrim performansima, instalacijama i videografijom analizira i prikazuje ljubav koja prihvaća: nešto što Martha Nussbaum ističe kao vjerodostojan odraz zrelog, demokratskog stava.

KLJUČNE RIJEČI: ljubav koja prihvaća, Sjeverna Irska, konceptualna umjetnost, Martha Nussbaum, Sandra Johnston

Po dolasku u novu zagrebačku zračnu luku turiste dočeka slogan „Zagreb: grad milijun srca, milijun razloga za ostanak, milijun razloga za Zagreb”. Ispod slogana nacrtano je srce. Godine 2013. Belfast se počeo oglašavati pretvorivši „B” u srce. Još od 1980-ih, kada se New York borio s velikim valom nasilja i kriminala, lukavi marketinški stručnjaci uspješno su se protiv slika mržnje trudili boriti srcima, poznavanjem potencijalno performativnih učinaka jezika i nečime što se prikladno može nazvati slikovnim činom!: majica s natpisom „I ♥ NY” bilo je kao u priči. Međutim, mogli bismo se složiti da su takve simpliciističke izjave u najboljem slučaju površne, jer iako uvažavaju postojanje problema, inicijalno ne pokazuju više od želje za promjenom predodžbe – sve to za jasnu financijsku dobit. Očito je da se ljubav pretjerano upotrebljava u oglašavanju te gubi na značenju. Kada je za vrijeme predsjednika Václava Havela (2002.) na Praškom dvorcu bilo obješeno neonsko srce kako bi se dalo do znanja da je stiglo novo doba, kvalitativno nov način vođenja politike, to se srce moglo smatrati drugom vrstom kvalitete, prilagođenim simbolom Baršunaste revolucije, koji je potajno osvanuo na mnogim zidovima tijekom 1980-ih. Havel je naposljetku bio pjesnik, i unatoč dobrim namjerama, vizualnoj metafori nedostajalo je profinjenosti. U neonu, a ne kao grafit, srce je ušlo u drugu vizualnu ekonomiju i razinu spektakla. Vizualni umjetnici Ztohoven [češki gerilski umjetnici, op. ur.] nisu mogli odoljeti pa su ga

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SUMMARY: City branding of contested cities with violent histories has taken hold of hearts, but what kind of love is conducive to establishing and furthering democratic communities - and how can artists approach this subject matter in a credible way? In Belfast, Northern Ireland, officials decided to demolish the art school's building, named after Orpheus, the first artist and peace-builder, who braved death for the love of his wife, and was brutally murdered. This essay reflects on the work of Sandra Johnston, who studied and then taught there. Herself a victim of violence, her courageous performance, installation and video work analyses and models accepting love: that which Martha Nussbaum put forward as credible reflection of a mature, democratic attitude.

KEYWORDS: Accepting love; Northern Ireland; Performance art; Martha Nussbaum; Sandra Johnston

When arriving at the brand new Zagreb airport, the tourist is greeted by the slogan “Zagreb: the city with a million hearts, a million reasons to stay, a million reasons why Zagreb”. A heart is drawn underneath the slogan. In 2013, Belfast rebranded itself by turning the “B” into a heart. Ever since the 1980s, when New York contended with much violence and criminality, clever branding experts have successfully sought to combat a hate-related image problem with hearts, knowing about the potentially performative effects of language and what one could correspondingly call image acts!: “I ♥ NY” t-shirts abound. One can easily agree, however, that such simple statements are at best superficial, acknowledging problems and initially showing little more than a wish to change an image – for clear financial gain. Love in advertising is clearly over-used: meaningless. When under Václav Havel's Presidency (2002) a neon heart was displayed on Prague Castle to show that a new era, a qualitatively new way of doing politics had dawned, this may be considered as somewhat different in quality, a fitting symbol of the Velvet Revolution, which had appeared on walls clandestinely in many places in the 1980s. Havel was a poet after all and despite the good intentions, the visual metaphor did lack in sophistication. In neon rather than graffiti, the heart entered a different visual economy and level of spectacle. Visual artists Ztohoven could not resist turning it into a question mark. When

pretvorili u upitnik. Kada se umjetnici bave iskustvima mržnje i nasilja, obično se ne bave toliko popravljajanjem prikazanoga, već usvajaju druge strategije, često paradoksalne. Kako vizualna umjetnost pridonosi analizi toga kako prevladati mržnju da „ljubav“ može ući u javni život? Uteći ću se razmišljanjima Marthe Nussbaum o toj temi – te, kao primjeru, konceptualnoj umjetnosti Sandre Johnston u Sjevernoj Irskoj.

Godine 2012. Sandra Johnston završila je doktorski studij, a doktorski rad objavila je 2014. pod naslovom *Beyond Reasonable Doubt: An Investigation of Doubt, Risk and Testimony Through Performance Art Processes in Relation to Systems of Legal Justice* (Izvan svake sumnje. Istraživanje sumnje, rizika i svjedočenja kroz konceptualnu umjetnost u odnosu na pravne sustave). Imala sam čast mentorirati ovu disertaciju i napisala sam ustavo ove studije,² u kojem se istraživanjem bavim, doduše, samo posredno, puštajući tekst da bude moj svojevrsni oproštaj od Sjeverne Irske, gdje sam, kao i Johnston, godinama podučavala i smatrala da je živjeti tamo i pridonositi umjetničkom „ekosustavu“ važno i ispunjavajuće, sve dok velik broj kulturnih djelatnika nije bio „potaknut“ odnosno prisiljen na egzodus.

Godine 2012. prosvjedi zbog skidanja britanske zastave s gradske vijećnice u Belfastu zaoštrili su ton javnog diskursa u tom dijelu svijeta, unatoč kontinuiranom pridržavanju narativa „mirovnog procesa“ u javnom životu. Istovremeno je Sveučilište u Ulsteru

odlučilo sve međunarodno priznate umjetnike i povjesničare umjetnosti / teoretičare proglasiti „dobrovoljnim viškom“ te proširiti kampus u Belfastu, odnosno srušiti zgradu iz 1932., sjedište Umjetničke akademije, koja je služila kao kooperativa (u njoj su se prodavali poljoprivredni proizvodi) i lokalna dvorana za zabave: plesna dvorana, u kojoj su se zaljubile brojne starije generacije stanovnika Belfasta svih uvjerenja. Kasnije je postala Umjetnička akademija, galerija, a kao posljednje klub studenata. Nosila je ime *Orfejeva zgrada*.

Podudarnost tog imena s istovremenim odlukama Sveučilišta da se riješi međunarodno uspješne skupine umjetnika i teoretičara iz vlastite institucije i sruši tu zgradu, kao i činjenica da je Aby Warburg bio iznimno zainteresiran za smrt Orfeja kao prvog umjetnika, iscjelitelja i graditelja mira koji je pobijedio smrt zbog ljubavi prema svojoj ženi, samo da bi ga kasnije brutalno ubili,³ dovodi me do toga da sagledam te faktore pod pitanjem koja bi mogla biti uloga umjetnosti (umjetnika) i ljubavi na mjestima kao što je Sjeverna Irska. Romantičarski je mit da umjetnici sve doživljavaju intenzivnije, da je umjetnost izraz te naglašene senzibilnosti. Međutim, moram priznati da je schillerovski poziv na estetsko obrazovanje u doba nasilnih povijesnih mijena nešto što je po meni još uvijek bitno.⁴

Izložba koju je Sandra Johnston postavila kao vrhunac svojeg doktorskog istraživanja nosi naziv *The Shadow of a Doubt*

artists deal with experiences of hatred and violence, they are usually not so much concerned with repairing image problems, but tend to adopt other strategies, often paradoxical ones. What does visual art contribute to an analysis of how hatred can be overcome and “love” may enter public life? I will use Martha Nussbaum’s thoughts on the matter – and as an example Sandra Johnston’s performance-based art practice developed in Northern Ireland.

In 2012 Sandra Johnston completed a PhD, published in 2014 under the title *Beyond Reasonable Doubt: An Investigation of Doubt, Risk and Testimony Through Performance Art Processes in Relation to Systems of Legal Justice*. I had the privilege of supervising this PhD and wrote an introduction to this study,² where I provided mostly oblique links to the investigation, letting the text function as my own fare-well to Northern Ireland, where I, like Johnston, had taught for years and considered living there and contributing to the art “ecosystem” as both important and rewarding, until the exodus of quite a few cultural practitioners was then “encouraged” or forced.

In 2012, so-called “flag protests” hardened the tone of public discourse in that part of the world, despite continued adherence to the narratives of the “peace process” in public life. At the same time, the University of Ulster (now Ulster University) decided that it would single out its internationally

successful artists and art historians / theoreticians for “voluntary redundancy”, as well as redevelop its Belfast campus, i.e. destroy a 1932 building, the home of the Art Academy, which had functioned as a co-op (selling agricultural produce) and local entertainment venue: a ball room, where in earlier generations, many Belfast residence of all persuasions had fallen in love. Later it came to house the Art School, as well as a gallery and latterly student union bar. That building was called the Orpheus building. The coincidence of that name and the university’s parallel decisions to victimize the internationally successful group of artists and theorists within its institution and knock down that building, as well as the fact that Aby Warburg was deeply interested in the death of Orpheus as the first artist, healer and peace-builder who overcame death for the love of his wife, only to be brutally murdered,³ brings me to triangulate these factors under the overarching question of what the role of both art(ists) and love may be in a place such as Northern Ireland. That artists feel more strongly than others, that art is an expression of that heightened sensitivity, is of course a Romanticist myth. However, I must confess that the Schillerian call for aesthetic education at times of violent historical change is something for me that does seem to be relevant still.⁴

The exhibition that Sandra Johnston developed as a culmination of her PhD research was entitled *The Shadow of a Doubt* and

(*Sjena sumnje*) i moglo ju se pogledati u galeriji Golden Thread u Belfastu od prosinca 2012. do siječnja 2013. godine. U stvaranju ju je vodila sumnja, a moćna pozicija do koje stiže svojim radom i istraživanjem počiva na poniznosti i sumnji, prije nego na površnim nedvojbenostima koje još uvijek prevladavaju u ovom dijelu svijeta – i mnogim drugima. (Preporučujem pročitati *The Art of Doubting (Umijeće sumnje)* Thomasa McEvilleya (McEvilley 1999: 3–30).) Izložba nam također jasno i učinkovito rasvjetljuje zašto je Sveučilište naposljetku bilo pravo mjesto za Johnston u školovanju, da citiram Karla Poppera: „Znanstvena metoda podrazumijeva propitivanje svega” (McEvilley 1999: 4). Ovdje, ako ništa drugo, pokušavam prizvati ljubav svim izgledima usprkos, iz rada Sandre Johnston, a posredno i iz sjevernoirске konceptualne umjetnosti želim iščupati kompleksnu, neprimjetnu nadu. Na tom će me putu razmatranje gesti nakratko odvesti do Abyja Warburga, neizbježan neuspjeh i odsutnosti do Becketa, a ljubav do Joycea i argumenata Marthe Nussbaum po ovom pitanju. Gledatelja pri dolasku na Sandrinu izložbu prate odjeci britanske nacionalne himne: krećemo na putovanje u prošlost, naoružani dvama kratkim tekstovima, *Cuttings (Isječci)*. U tim fragmentima umjetnica na poetičan način uspostavlja veze između nekih izložaka, pruža uvid u svoja razmišljanja o povezanosti obiteljske povijesti i sjećanja na političke i povijesne događaje, kao što su štrajkovi glađu republikanskih zatvorenika u zatvoru Maze 1981.

godine i bombaški napadi u Londonu 1982. godine u kojima nisu nastradali samo vojnici, već i konji. U fragmentu *Cuttings 2* Johnston piše o novinskom članku o konju Seftonu, porijeklom iz Republike Irske i meti „nemira” u Londonu, kojeg je pod budnom paskom medija izljičeo čovjek za kojeg se utvrdilo da je nedavno, 30 godina kasnije, pobio svoju obitelj jer ga je ostavila žena. Ljubav je u radovima Sandre Johnston često tragična i sigurno ne ružičasta.

U instalaciji *Rank and File* iz 2012. godine, u kojoj se može čuti britanska nacionalna himna, na velikom ekranu vidimo mladu ženu, kraljicu Elizabetu koja čeka da stupi na prijestolje, kako jaše u povorci na konju: prilog s televizije iz 1952. godine, više od desetljeća prije no što je Johnston rođena. Prizor vladarice kao sigurne nositeljice nedvojbenosti komični je trenutak koji podsjeća na trenutke kada su članovi IRA-e na televiziji bili sinkronizirani, i to na način da su glumci koji su ih sinkronizirali rečenice izgovarali asinkrono s njihovim pokretima usana kako bi ih dehumanizirali i onemogućili svaku empatiju s njima. Gledateljima je također namijenjena uloga – odsutnih – (republikanskih) zatvorenika u zatvoru Maze. Prostor za sjedenje sastoji se od tri skupine od po tri zavarena plastična sjedala koja je Johnston izvukla iz zatvora Maze. Obrnemo li perspektivu greške u prijenosu, gledatelji-zatvorenici ne sjede baš stabilno: riječ je o nagnutim sjedalima nalik onima u kinu, no narančasta su

held at the Golden Thread Gallery, Belfast, December 2012 / January 2013. Doubt has guided her in the creation of her work and the powerful position that she reaches through her (performance) work and research is one achieved through humility and doubt, rather than the facile certainties that still pervade this part of the world – and too many others. (Re-reading Thomas McEvilley’s “The Art of Doubting” is recommended) (McEvilley 1999: 3-30). It also explains simply and effectively why the university was ultimately the right home for Johnston in undertaking her study, as Karl Popper is quoted: “The scientific method means questioning everything” (McEvilley 1999: 4). It is at least intended here to conjure love against all the odds, a complicated, non-triumphant hope that I wish to tease out of Johnston’s practice and by extension Northern Irish performance art. On the way, considerations of gesture will take me briefly to Aby Warburg, necessary failure and absences to Beckett and, lastly, love to Joyce and Martha Nussbaum’s arguments in this regard.

Echoes of the British National Anthem accompany the viewer when entering Johnston’s exhibition: we are embarking on a journey back in time, armed with two short texts, “Cuttings”. In these fragments, the artist poetically establishes connections between some of the works in the exhibition, gives insight into her thinking with regard to the connectedness of family history

and memories to political and historical events, such as the hunger strikes of Republican prisoners at the Maze prison in 1981 and the 1982 bombings in London, where the IRA’s casualties were not only soldiers, but also horses. Johnston writes (in *Cuttings 2*) about a newspaper article stating that a horse, Sefton, originating from the Republic of Ireland and a target of the “Troubles” in London, had been nursed back to health under media spotlight by a man who is revealed to have killed his family recently, 30 years later: his wife had left him. Love is often tragic and most certainly not rose-tinted in Johnston’s work.

In *Rank and File*, 2012, an installation from which the British National Anthem emanates, a young woman, Queen Elizabeth as monarch in waiting, is seen on a large screen, parading on horse-back: a TV experience from 1952, over a decade before Johnston was born. The monarch as intended anchor of certainty is “double take”, reminiscent of IRA members who were when on TV voiced-over by actors, who were eventually to speak their lines a-synchronously to the lip movements, so as to break empathy and de-humanize. Those who are watching are also envisaged to be the – absent – (Republican) inmates of the Maze prison. The seating installed by Johnston in the gallery space are three groups of three welded-together plastic seats salvaged from the Maze prison. If the perspective of the televisual glitch



i dijelu populacije ne služe kao utješan „teritorij“. Oni kojima bi bilo udobno sjediti, međutim, isto neće sjediti dok svira nacionalna himna, tijekom koje žele stajati. Sjedala su zavarena zajedno: disciplinirajući element, kako bi se spriječilo da ih se upotrijebi kao oružje. Ustvari, sjedala gledatelje grupiraju kao za ispitivanje. Dvostruka izloženost videozapisa pojačava ovaj kompleksni dvostruki dojam, no ne samo zbog dvostruke perspektive gledaoca, bilo da sjedi bilo stoji. Prijatelji i neprijatelji višestruko su isprepleteni, prikazani ljudski: omiljena pjesma Bobbyja Sandsa bila je očito *Jean Genie* britanskoga pjevača iz radničke klase Davida Bowieja. *Jean Genie* referencija je (ili jednostavno pogrešno izgovoreno) ime Jeana Geneta, pisca, lopova i homoseksualca koji je veći dio svojeg spisateljskog života proveo u zatvoru. Ako postoji jedna stvar koju obje zajednice u Sjevernoj Irskoj imaju zajedničku, to je homofobija – pa ipak: Bobbyju Sandsu sviđala se Bowiejeva fasciniranost Genetom i možda se čak i identificirao sa zatvorenikom i lupežom Genetom, koji je slovio kao *cool* u svijetu supkulture. Koga ili što netko voli ne spada u kategoriju onoga što je u određenoj zajednici prihvatljivo po pitanju ukusa, klase ili roda.

Kada se britanska himna svirala u sklopu kulturnih događanja, kao što su filmske projekcije, ta događanja trebala su poslužiti kao uporište za utvrđivanje odnosa moći, odnosno za ponovno uspostavljanje ideje koju umjetničko djelo (bilo koje umjetničko

djelo) propituje. Adorno kaže: „Čak i u najuzvišenijim umjetničkim djelima postoji skriveno, trebalo bi biti drukčije“ (Adorno 1962: 12). Iz ove perspektive, uvrštavanje himne u izložbu financiranu sredstvima Vijeća za umjetnost pokazuje da je takva praksa, što je ranije i bio uvjet za dobivanje sredstava od Vijeća za umjetnost, kontraproduktivna i proturječna demokratskoj misli, načinima na koje umjetnost funkcionira i proturječna nadi. Svojom prisutnošću u galeriji ovaj recentniji rad mjeri koliko smo naučili i koliko smo daleko stigli. Djelo „homeopatski“ ubrizgava otrov staroga u suvremeni kontekst: otrov koji služi analizi, prisjećanju i mogućem iscjeljenju.

Stoljećima je umjetnost prikazivala muškarce kako pobjedonosno jašu. Ovdje vladarica jaše u visokostiliziranoj, vojničkoj formaciji, a konj nije poslušan. Drugi konj kao da zaboravlja svu obuku kimajući glavom u ritmu glazbe. U konačnici je Elizabeta prikazana kao podređena silama prirode: primorana je ukloniti nešto iz svojeg oka pa podiže rukavicom prekrivenu ruku ne bi li to učinila. Neznatna pažnja koju Johnston u svojoj umjetnosti posvećuje ishodišnom i koju usađuje gledateljima – a da pritom ne djeluje didaktički – otkriva geste i greške koje su vrijedne istraživanja.

Ishodište za mnoga djela Sandre Johnston možemo pronaći u takvim gestama koje pamtimo iz prijašnjih izvedbi: geste koje je upamtilo tijelo ili one koje su primijećene kod drugih. U djelu

SANDRA JOHNSTON, *SJENA SUMNJE*, GOLDEN THREAD GALLERY, BELFAST, PROSINAC 2012. – SJEČANJ 2013.

SANDRA JOHNSTON, *THE SHADOW OF A DOUBT*, GOLDEN THREAD GALLERY, BELFAST, DECEMBER 2012 – JANUARY 2013.

is inverted, the viewers-cum-prisoners do not sit very solidly: these are cinema-like tilted seats, but they are orange and so don't serve one section of the population as very comforting "territory". Those who could sit comfortably, however, also won't, as the National Anthem is played, during which they would wish to stand. The chairs are welded together: a disciplining feature, so as to render them unsuitable as weapons. In fact, the groups lock the occupants in an arrangement reminiscent of interrogation.

To this complicated dual impression adds the video's double exposure, but more than as a result of the viewers' double perspective, sitting or standing. Friend and foe are multiply intertwined, shown as human: Bobby Sands' favourite song was apparently *Jean Genie* by the British working class singer David Bowie. *Jean Genie* is a reference to (or mispronunciation of) Jean Genet's name, the writer, thief and homosexual who spent much of his writing life in prison. If there is anything it seems that both communities in Northern Ireland traditionally share it is homophobia – and still: Bobby Sands enjoyed Bowie's fascination with Genet and may indeed have identified with the prisoner and rogue Genet, who spelled sub-cultural cool. Who or what one loves does not fall into the clear lines of community-appropriate taste, class or gender.

When the British National Anthem was played following cultural events, such as cinema screenings, they were to serve as an anchoring again in the certainty of power relations, i.e. reinstate exactly the notion that an artwork (any artwork) had likely worked to question. Adorno states: "Even in the most sublimated work of art there is a hidden 'it should be otherwise.'" (Adorno 1962, 12) In hindsight, bringing the National Anthem back to an Arts Council-funded exhibition reveals that practice, which was formerly a condition of Arts Council funding, as counter-productive, as actively opposed to more democratic thinking, to the ways in which artworks (can) work, and opposed to hope. In its presence in the gallery this recent work measures the learning accomplished and acknowledges the considerable distance travelled. The work "homoeopathically" inserts the poison of old into a current context: one of analysis, remembering and possible healing.

For centuries, art has featured triumphant men on horseback. Here the monarch rides in a highly stylised, military formation, the horse does not obey. Another animal seems to throw all caution and training to the wind by nodding its head to the music. At the end, Elizabeth herself is seen as subject to the forces of nature: she needs to remove something from her eye and is seen to lift her gloved finger to do so. The minute attention

Interview iz 2011. Johnston opisuje samo geste svojega oca odgovarajući na vlastita pitanja o bombaškom napadu koji je preživio. Na ekranu se prikazuju informacije koje nalikuju odjavnoj špici filma, vremenski savršeno u skladu s onim što se opisuje i pažljivo promatranim trenucima, tiho otkrivajući nemir svojom izravnom prozom: kombinacija koja ne može biti jednostavnija ili moćnija. Johnston u najvećoj mogućoj mjeri izbjegava spektakl koji je prirodan umjetnosti, ali i nasilju i terorizmu.

Izložba povezanost između šire, političke slike i osobnog iskustva ostvaruje fragmentima *Cuttings* i instalacijama, kao i nekim performansima za kameru. Jedan od njih prikazuje Johnston kako spušta svoje tijelo ne bi li sjela, no izmičući stolicu u posljednji trenutak. Ne dopušta si ugodu sjedenja. Prisjeća se gesti ili iz prijašnjih performansa, onih koje je upamtilo tijelo ili onih koje je primijetila kod drugih. Dva rada sa stolicom rezultat su promatranja s kojom boli njezina ostarjela majka ustaje sa stolice i sjeda. Kći – u gesti koja je istovremeno i prkos i mimikrija puna ljubavi – odbija ustati i odbija sjesti.

Rad koji u središnjem dijelu izložbe gledatelja uvodi u domaće okruženje. Dva ekrana koja stoje stražnjim stranama naslonjeni jedan na drugoga prikazuju još jedan performans za kameru, *Hold In*, iz 2012. godine. Johnston rukama grli svoj goli trup. Gledatelja to može podsjetiti na oponašanje vođenja ljubavi. No leđa su pasivna, krhka. Poput naslona gotovo prozirnih

narančastih plastičnih stolica s kojih je gledatelj upravo ustao. Ruke su aktivne, prelaze preko trupa, otkrivaju nabore kože: mršavo tijelo koje pokušava zauzeti manje prostora. Opet pomišljamo na štrajkove gladu – i to čak jasnije nego zbog aluzija na Bobbyja Sandsa: tragovi godina anoreksije, ožiljci dvaju napada koja je Sandra Johnston preživjela, uz prijetnje zbog kojih je i napustila Belfast 1995. godine.

Njezini najraniji (i nezabilježeni) noćni performansi bili su pokušaji da se do te mjere uklopi u okolinu da nestane: odjevena kao (pretpostavljamo muške) figure s protestantskih murala u istočnom Belfastu ili naga među kantama za smeće i rudarskim kavezima u uličicama i ruralnim pustopoljinama, prisposobila bi se i ubojicama i žrtvama: slomljena, nevidljiva, zanemarena (i nezabilježena). Biti vidljiva znači postati metom, no obrnuta logika podbacuje, jer takvi performansi, kao odgovor na nasilje i neosjetljivost društva, razotkrivaju sve. Nevidljivost je inherentna ženama u tradicionalnom društvu, u kojem su kućanski poslovi vidljivi samo onda kada se ne izvršavaju. Nadalje, mladoj senzibilnoj protestantici, u formativnoj dobi suočenoj sa štrajkovima gladu na televiziji, izglednivanje bi podsvjesno mogao biti pokušaj da „pomogne“, da umanjí svoj „otisak“ i dopusti drugima da žive, onima koji problem vide u „naseljavanju“, odnosno protestantskim tijelima koja zauzimaju prostor na irskom otoku. Nestajanje je također promicanje sigurnosti, kao što se i

that Johnston's art pays to her sources and that her exhibition instills in her viewers – without ever being didactic – reveals gestures and glitches that demand to be explored.

The origins of many of Johnston's works are such gestures remembered from previous performances: remembered by the body, as well as those observed in others. In *Interview*, 2011, Johnston describes only her father's gestures in response to her questions about a bomb that he had survived. Film credit-like information scrolls on the screen, giving the exact timing of what is described and the fastidiously observed movements, silently speaking of unease in matter-of-fact prose: a combination that could not be simpler or more powerful. Johnston as much as possible eschews the spectacle that is inherent in art, but also of course in violence and terrorism.

In the exhibition, the connectedness between the larger, political picture and personal experience is established through the *Cuttings* and installations, as well as some performances to camera. One involves Johnston lowering her body to sit, but pulling the folding chair out from under her each time at the last moment. She does not allow herself the comfort of sitting. She remembers gestures either from previous performances, remembered by the body, or those observed in others. Two pieces involving a chair come from witnessing her elderly mother's pain in getting up from and sitting down on a chair.

The daughter – in what is both a gesture of defiance and loving mimicry – once refuses to rise and once refuses to sit.

The work that occupies the half-way point in the exhibition takes the viewer into a setting of domestic scale. Two screens, back to back, show another performance to camera, *Hold In*, 2012. Johnston is seen with arms wrapped around her naked trunk. The viewer may for a moment think of a pantomime approximating love-making. Yet the back is passive, fragile. It shares characteristics with the backs of the nearly translucent orange, plastic chairs one has just left behind. The hands are active, turning the trunk, over and back, revealing folds of skin: an emaciated body trying to minimize its occupation of space. Again hunger strikes comes to mind – and even closer to home than the allusions to Bobby Sands: traces of years of anorexia, the result of two violent attacks that Sandra Johnston had suffered, in addition to threats that made her leave Belfast in 1995.

Her earliest (and undocumented) night-time performances were attempts to blend into the surroundings to such an extent as to vanish: dressed as (presumably male) figures from Protestant murals in East Belfast, or naked among the bins and skips of alleyways and rural wasteland sites, she likened herself to both murderers and murder victims: detritus, invisible, overlooked (and not documented). Being visible would have meant to

danas može čuti u ugodnim društvenim ćaskanjima u Sjevernoj Irskoj: mršava je osoba „noćna mora za snajperista”. Stoga nam je jasna potreba za paradoksima u i o umjetnosti, jer i prisutnost i odsutnost performansa, o čemu je Peggy Phelan tako precizno pisala, nužno je i neizbježno (Phelan 1993.). Ovdje se referira na zamatanje umjetničkih djela koje su provodili Christo i Jeanne Claude, a koje performans Sandre Johnston na primjeran način prikazuje.

Vratimo li se na prosvjede zbog zastave koji su se odigrali izvan galerije, redukcija spektakla u sjevernoirskoj umjetnosti (posebice konceptualnoj umjetnosti, često kolaborativnoj, kao u zajedničkim mjesečnim performansima kooperative Bbeyond) upućuje na političku arenu, prikazujući je grotesknom, čineći umjetničke strategije koje počivaju na pretjerivanju i izvrtanju groteskan” (Frohne 2010.) spektakl pretvaraju u estetiku običnih trenutaka i tako, na temelju Deleuzeova i Guattarijeva poziva na osiromašenje, stvaraju nove kreativne prostore za političko, ali i ljudsko djelovanje na općenitijoj razini, da i manjina nađe svoju „pustinju”.

U sjevernoirskoj konceptualnoj umjetnosti – u već spomenutim mjesečnim performansima – kolektivno se provodi tiho, nepopustljivo zauzimanje prostora tijekom: nešto tako obično, a opet tako tvrdoglavo, hrabro, iritantno, bolno i ljudsko. Po tome

je sjevernoirska konceptualna umjetnost najpoznatija: upornom djelovanju koje pokazuje da je umjetnicima stalo. Pokazuju to malim gestama, zamrznutima u umjetnosti, ponavljanima, ušivenima u konceptualnu umjetnost, prenesenima na tijela gledatelja. To su za Deleuzea i Guattarija greške, za Abya Warburga analitički alati – duhovi i nositelji i obilježja društvene racionalnosti ili iracionalnosti, stanja s kojima se treba suočiti, na senzibilan način, ne bismo li se približili ozdravljenju (a nikad ga dosegнули). Konceptualni umjetnici kolektiva Bbeyond još uvijek održavaju svoje mjesečnike, ostali su, dok je Johnston, koja od 2012. (prije izložbe koju opisujem) predaje na Sveučilištu Northumbria, otišla. Irska (kao i brojne druge zemlje u svijetu) ima dugu povijest iseljavanja, vraćanja i osjećanja krivice zbog odlaska. Osjećaji – kao što je ljubav – ključan su dio etičkog rezoniranja ljudskih bića.

Uzevši u obzir prirodu prikaza u sjevernoirskoj umjetnosti (performansa), posebice kod Sandre Johnston, čini se da sam se nenamjerno približila ideji, Félibienovoj teoriji, kako je prikazuju Elkins i Naef (2011: 3), da su prikazi tragovi ljubavi, nastali zbog odsutnosti onoga što je voljeno. Ljubav je po meni sadržana već u dugotrajnoj, pomnoj pažnji koju i Johnston kao umjetnica i njezina publika posvećuju gestama i sitnim tragovima u življenim prostorima oko nas tijekom njezinih performansa. Međutim, bilo bi površno reći da ljubav liječi kad je tako jasno

be a target, but the reverse logic of course fails, as such performances, in responding to the violence and numbness of society, expose it. Invisibility is traditionally socially required of women, where housework only shows when it has not been accomplished. In addition, a young, sensitive Protestant woman, confronted with hunger strikers on television at a formative age, starving may subliminally be an attempt to “help”, to minimize one’s own “footprint” and let others live, whose complaint ultimately was with “settlement”, i.e. Protestants’ bodies occupying space on the island of Ireland. Disappearing is also enhancing safety, however, as can be heard in pleasant social conversation in Northern Ireland even today: a thin person is “a sniper’s nightmare”. Hence we can note the need for the paradoxes in and of art, for both the presence and absence of performance of which Peggy Phelan has so incisively written as necessary and inevitable (Phelan 1993). This notion was here alluded to with reference to Christo and Jeanne Claude’s wrapping artworks and that Johnston’s performance demonstrates in such exemplary fashion.

Returning to the flag protests outside the gallery door, the reduction of spectacle in Northern Irish art (especially performance art, often practiced collaboratively, as in the Bbeyond co-operative’s joint performances, the *Monthlies*) points the finger at the political arena, showing it to be grotesque,

thus rendering artistic strategies that rely on exaggeration and distortion far too “realistic”, even mimetic. Artists are translating the “politesque” (Frohne 2010) spectacle into an aesthetic of unspectacular moments and thereby generate for the political, as well as for human action more generally, new creative spaces based on Deleuze and Guattari’s call for impoverishment, for the minor to find its own “desert”.

Northern Irish performance art – in the just-mentioned *Monthlies* – practices collectively, the quiet, enduring assertion of bodies holding space: unremarkable, yet obstinate, brave, annoying, painful and human. It is for what Northern Irish performance art is best-known: durational work that shows that artists care. They do that through small gestures, frozen in art, repeated, worked-through in performance art, transferred to the viewers’ bodies. These are glitches in Deleuze and Guattari’s sense, but also analytical tools in the tradition of Aby Warburg – as ghostly appearances and bearers or markers of a society’s rationality or irrationality, a state to be confronted, sensitively, in order to work towards (and never reach) health. The Bbeyond performance artists are still engaged in their *monthlies*, have stayed, while Johnston, who teaches since 2012 (before the exhibition I have been describing) at the Northumbria University has left. Ireland (as so many other countries in the world) has a long history of emigration, of returning and of feeling guilty for leaving. Emotions



– such as love – are a vital part of human beings’ ethical reasoning. Considering the nature of images in Northern Irish (performance) art, particularly Sandra Johnston’s, I seem to have strayed inadvertently close to the idea, Félibien’s theory, as recounted by Elkins and Naef (2011: 3), that images are traces of love, born of the absence of what is loved. Love is for me inherent already in the prolonged, careful attention of both Johnston the artist and her audience to small gestures and tiny traces in the lived-in spaces around us in her performances.

However, it would be facile to say simply that love heals when physical “love” can also so clearly and painfully be an instrument of power and violence, particularly in (post-)conflict societies. Even though the statistics do not appear to show that the pattern of increased violence against women that one often notes in post-conflict societies has been replicated in Northern Ireland after the ceasefires, Johnston’s own history as a victim of violence resonates clearly – and there have been a number of incredibly

brutal murders of women.⁵ There remains a very high level of domestic violence (always notoriously underreported). The instances of race hate crime have clearly increased, UK-wide also, of course, yet again after the Brexit vote of June 2016. Northern Ireland does not “do” difference terribly well.

We need to differentiate and can profitably, I think, use Martha Nussbaum’s study of how emotions are part of our ethical reasoning and can (need to) become part of a democratization process.⁶ Nussbaum has found that many thinkers have idealized love and given it a role in cultivating a perspective of equality. Walt Whitman, for example, extended his loving gaze and democratizing zeal to men and women, blacks and whites and also across boundaries of sexual orientation.

“The best way to defeat the power and depth of sex is to render it superficial, commercial and unpoetic; the best way to defeat the gaze of the female is to pretend that she is just a thing to be bought and sold [...]. But the poet threatens these structures of

i bolno da fizička „ljubav“ može biti i instrument moći i nasilja, pogotovo u postkonfliktnim društvima. Iako statistike ne pokazuju da je u Sjevernoj Irskoj nakon prekida vatre došlo do povećanog nasilja prema ženama, što je često slučaj u postkonfliktnim društvima, povijest Sandre Johnston kao žrtve nasilja prilično je jednoznačna – a bilo je tu i brojnih brutalnih ubojstava žena.⁵ Tu je i visoka stopa nasilja u obitelji (koje se uvijek premalo prijavljuje). Učestalost rasnih zločina iz mržnje porasla je, i diljem UK-a, naravno, nakon Brexita u lipnju 2016. Sjeverna Irska ne „nosi“ se najbolje s različitostima.

Možemo naučiti razlikovati i možemo na svekoliku korist, po meni, iskoristiti studiju Marthe Nussbaum o tome na koji su način osjećaji dio našeg etičkog rezoniranja i kako mogu (trebaju) postati dio demokratizacijskog procesa.⁶ Nussbaum je zaključila da mnogi mislioci idealiziraju ljubav i da su joj dali ulogu u očuvanju perspektive jednakosti: Walt Whitman, primjerice, svoj je pogled pun ljubavi i žar za demokracijom usmjerio i na muškarce i na žene, crnce i bijelce, i na sve seksualne orijentacije.

„Najbolji način da se umanjí moć i važnost seksa jest da ga se učini površnim, komercijalnim i nepoetičnim; najbolji način da se umanjí žena jest da se pretvaramo da je ona samo stvar koja se kupuje i prodaje [...]. No pjesnik prijeti tim strukturama poricanja, te je upravo iz tog razloga biće kojeg se treba bojati i koje treba protjerati. Upravo je iz tog razloga pjesnik potreban kao glas

javnosti za demokraciju. ‚On ne sudi kao sudac, već kao sunce koje obasjava bespomoćnu stvar‘ [(Whitman)], svjestan njezine bespomoćnosti, no obasjavajući je ljubavlju.“ (Nussbaum 2008: 671) Analize Walta Whitmana i Marthe Nussbaum odražavaju Warburgove. Da pojednostavnimo: što je umjetnikova/pjesnikova/ikonologova analiza suptilnija, to je potrebna za demokraciju, a time je i veća prijetnja. „Na neki način, rezigniranost bez optimizma bila bi mnogo jednostavniji put. Prepoznati da je promjena moguća za Whitmana znači cijeloga života raditi na tome da do promjena dođe“ (Nussbaum 2008: 676). Ta predanost, koja se razvijala desetljećima, još se uvijek može osjetiti u sjevernoirskoj umjetnosti (performansa).

Postoji, međutim, i problem u načinu na koji Whitman gleda na ljubav: Nussbaum tvrdi da idealizam Whitmana i ostalih (na ovaj popis dodala bih Schillera), ono što ona naziva uzletom ljubavi, može također djelovati kontraproduktivno: sigurno će proizvesti napetosti, ljutnju i strah kada stvarna ljubav nužno ne dostigne idealiziranu. Upravo se u rješavanju te zavrzleme moj put spaja s putovima Marthe Nussbaum i Sandre Johnston: čitanjem Jamesa Joycea.

Živeći u istočnom Belfastu za nemirnih vremena, Johnston je Joycea (počevši s *Finneganovim bdjenjem*) čitala na otvorenom prozoru, na pragu između javnog i privatnog prostora – tih, suptilan i, rekla bih, učinkovit čin prkosa protiv svih nedvojbenosti

SANDRA JOHNSTON, *SJENA SUMNJE*, GOLDEN THREAD GALLERY, BELFAST, PROSINAC 2012. – SJEČANJ 2013.

SANDRA JOHNSTON, *THE SHADOW OF A DOUBT*, GOLDEN THREAD GALLERY, BELFAST, DECEMBER 2012 – JANUARY 2013.

denial, and is precisely for that reason a being to be feared and shunned. It is precisely for this reason that the poet is required as the public voice of democracy. ‚He judges not as the judge judges, but as the sun falling round a helpless thing‘ [(Whitman)], seeing its helplessness sharply but with the illumination of love.“ (Nussbaum 2008: 671)

Whitman’s and Nussbaum’s analyses thus echo that of Warburg. To put it too bluntly: the more subtle the artist’s / poet’s / iconologist’s analysis the more necessary for democracy, and the more threatening. „In one way, resignation without optimism would be far easier. To recognize that change is possible is, for Whitman, to assume the burden of working for change the whole of one’s life“ (Nussbaum 2008: 676). This commitment, grown over decades, can certainly still be felt in Northern Irish (performance) art.

There remains, however, a problem with love seen in Whitman’s way: Nussbaum argues that the idealism of Whitman and others (I would add Schiller to this list), what she calls the ascent of love, can also work in a counter-productive manner: it is bound to create tensions, anger and fear when real life love inevitably does not live up to the ideal. It is in overcoming this conundrum that Nussbaum’s, Johnston’s and my own path converge: in reading James Joyce.

Johnston, living in working class East Belfast during troubling

times, read Joyce (from *Finnegans Wake*) at her open window, on a threshold between public and private space – as a quiet, subtle, and I would argue effective, act of defiance against the certainties all around her. Johnston accompanied Joyce’s text with marginalia: snippets gathered from street conversations outside, i.e. she followed precisely Joyce’s procedure in his early epiphanies. I had in my book and exhibition *Joyce in Art* (Lerm Hayes 2004) found that socially committed artists since the 1960s had seen in Joyce the most congenial source – and were reacting to his writings not directly or illustratively, but responded to his conceptual attitude in faithfully unfaithful ways (as he had treated his sources). This approach, transposed to the visual realm, I identified as the combination of autonomy (focus on linguistic prowess) with engagement: insistence on the everyday, humanity and our personal failings.⁷ The necessary obliqueness of responses that I noted then tallies well with Schiller, Adorno, Rancière evoked here earlier.

Nussbaum argues that Joyce, particularly in the juxtaposition of the Ithaca and Penelope episodes in *Ulysses*, affirms love in a non-idealistic way. Ithaca establishes the minutiae of mundane life in encyclopaedic format, taking scientific and / or religious wisdom (the format is that of a catechism) to its breaking point, where certainty becomes humorously suffused with doubt. „To those hooked on the drama of Dante’s spiritual journey,

koje su je okruživale. Johnston je Joyceove tekstove nadopunjavala marginalijama: komadićima uličnih razgovora koje bi načula, odnosno slijedila je Joyceovu proceduru u njegovim ranijim epifanijama. U svojoj knjizi i izložbi *Joyce in Art (Joyce u umjetnosti)* (Lerm Hayes 2004) došla sam do spoznaje da su svi društveno osviješteni umjetnici od 1960-ih u Joyceu vidjeli najbližike ishodište – i na njegovo pisanje nisu reagirali izravno ili ilustrativno, već su na vjerno nevjerne načine odgovarali na njegov konceptualni stav (na isti način na koji se on koristio svojim izvorima). Ovakav sam pristup, prenesen u područje vizualnog, identificirala kao kombinaciju autonomije (s fokusom na lingvističku vještinu) i uključenosti: inzistiranje na svakodnevicu, ljudskosti i našim osobnim neuspjesima.⁷ Nužna izvrsnost reakcija koju sam primijetila poklapa se s ranije spomenutima Schillerom, Adornom i Rancièreom. Nussbaum tvrdi da Joyce, posebice u epizodama o Itaci i Penelopi u *Uliksu*, ne idealizira ljubav. U epizodi o Itaci pojedinosti iz svakodnevnog života uspostavljaju se u enciklopedijskom obliku, dovodeći znanstvena i/ili religijska znanja do prijelomne točke, u kojoj je sigurnost na duhovit način prožeta sumnjom. „Svima koji su opsjednuti dramom Danteova duhovnog puta Bloomov povratak njegovoj ‚Beatrice‘ činit će se vulgarnim. Svima koji su opsjednuti platonovskim i spinozističkim načinom razmišljanja njihova preokupacija ‚blatom u kosi i prljavštinom‘

činit će se perverznom. Svima kojima se tjelesne funkcije i njihovi nusproizvodi gade bit će to jedna od najodvratnijih knjiga na svijetu. No budući da tekst čitateljevu pažnju i srce na ove elemente svakodnevnog života usmjerava s obzirom, prvi ‚doživljaj‘, koji takve apsurdne suprotstavljenosti smatra smiješnim, uskoro vodi do sljedećeg toka misli, u kojima se pitate nisu li Bloomova priprosta dobrota [...], njegov mali govor protiv rasne netrpeljivosti, njegova šašava pjesmica za Molly, njegov poljubac u njezinu stražnjicu, sve ono od čega se stvarni život sastoji [...] Tekst nas humorom vodi do te pomisli” (Nussbaum 2008: 691)

Čitateljica nauči više detalja o kućnim predmetima, materijalima, svemiru Joyceovih likova nego što je ona sama ikad željela znati (ili primijetiti izvan umjetnosti) – pa na kraju cijenimo i analiziramo male geste, sitne tragove komadića otkrivajućih informacija koji se sada više ne bi ni trebali zvati epifanijama (Joyce je odustao od tog pojma), jer znače uzlet, dramu, spektakl. Kod Warburga ih možda pronalazimo kao *pathos formulae*: emotivne geste zamrznute u sjećanju, vizualnoj umjetnosti ili jeziku.

Zanimljivo je napomenuti da „Joyce atmosferu epizode [o Itaci] opisuje kao atmosferu ‚sablasnog mira‘ [...] i da Bloom] ima potrebu za ‚sablasnim mirom‘ kontemplativne perspektive” (Nussbaum 2008: 698). Razmišljanje također može dovesti i do poplave komodifikacije: umjetnička djela „marljivo se prilagođavaju gruboj egzistenciji protiv koje prosvjeduju” (Adorno 1962: 1). Adorno

SANDRA JOHNSTON, SETTLE, 2012., SOLO PERFORMANS U SKLOPU
BLOW18 PERFORMANCE FESTIVAL, UMFORMERSTATION ILSEDER HÜTTE; NARUČILE
HELGE MEYER & BEATE LINDE, GROB ILSEDE, NJEMAČKA; SNİMILA INSA WAGNER.

SANDRA JOHNSTON, SETTLE, 2012, SOLO PERFORMANCE AS PART OF BLOW18
PERFORMANCE FESTIVAL, AT UMFORMERSTATION ILSEDER HÜTTE, COMMISSIONED BY
HELGE MEYER & BEATE LINDE, GROB ILSEDE, GERMANY.
IMAGE CREDIT – INSA WAGNER.

Bloom's return to his 'Beatrice' will seem vulgar. To those hooked on Platonic or Spinozistic contemplation, the preoccupation of these minds with 'mud hair and dirt' will seem perverse. To those who react with disgust to bodily functions and their products, it will seem like one of the most disgusting books in the world. But since the text draws the reader's attention and heart to these elements of daily life and does so with tenderness, the first 'take', which laughs at the absurd juxtapositions, soon leads on to a second set of thoughts, in which one wonders whether Bloom's simple kindness [...], his small speech against racial intolerance, his silly poem to Molly, his kiss on her bottom, are not the material of whatever is real in life [...] Through humour the text seduces us to this thought.” (Nussbaum 2008: 691)

More details remain with the reader than she ever wanted to know (or may ever notice outside of art) about domestic objects, materials, the universe and Joyce's characters – and we come to appreciate and analyse the small gestures, the tiny traces and snippets of revealing information that should now probably no longer be called epiphanies (Joyce abandoned the term), as that suggests ascent, drama, spectacle. They can possibly be captured with Warburg as *pathos formulae*: emotive gestures frozen in memory, visual art or language.

It is interesting to note that “Joyce described the episode's [Ithaca's] atmosphere as that of a 'tranquillising spectrality' [...]

and that Bloom] has need of the 'tranquillising spectrality' of the contemplative perspective” (Nussbaum 2008: 698). Thinking may stem the flood of commodification for a while, too: artworks “assimilate themselves sedulously to the brute existence against which they protest” (Adorno 1962: 1). Adorno adds: “Today the curmudgeons whom no bombs could demolish have allied themselves with the philistines who rage against the alleged incomprehensibility of the [then] new art. The underlying impulse of these attack is petty bourgeois hatred of sex” (Adorno 1962: 11). Joyce's “novel's sexual explicitness and its insistent sexual focus can now be seen to have political significance. For, first of all, they are a linchpin on the project of restoring the reader to acceptance and love of the body, with all its surprises [...] a focus on the body's universal needs is an essential step on the way to the repudiation of localism, therefore of ethnic hatred. [...] the novel suggests [...] that the root of hatred is not erotic need [...], rather, the refusal to accept erotic neediness and unpredictability as a fact of human life. Saying yes to sexuality is saying yes to all in life that defies control – to passivity and surprise, to being one part of a very chancy world. [...] this yes to humanity, Joyce suggests, is the essential basis for a sane political life, a life democratic.” (Nussbaum 2008: 709)

With Warburg and Boehm we can locate such a notion in images. What Boehm calls iconic evidence in visual images is

dodaje: „Danas su se gundala koje nijedna bomba ne može uništiti udružila s barbarima koji bjesne zbog nerazumljivosti [tada] nove umjetnosti. Inherentni podstrek za takve napade sitničav je buržujski prijezir spram seksa” (Adorno 1962: 11). „Joyceova seksualna eksplicitnost u romanu i nepopustljiva seksualna usredotočenost sada poprimaju i političko značenje. Jer su, prije svega, temelj projekta da se čitatelja vrati prihvaćanju i ljubavi prema tijelu sa svim njegovim iznenađenjima [...] usmjerenost na univerzalne tjelesne potrebe ključan je korak u odbacivanju provincijalizma, a time i etničke mržnje [...] roman nam nagovještuje [...] da korijen mržnje nije erotska potreba [...], već da je to neprihvatanje erotske potrebitosti i nepredvidljivosti kao nepobitnih činjenica u ljudskome životu. Reći ,da' seksualnosti znači reći ,da' svemu u životu što prkosi kontroli – pasivnosti i iznenađenjima, činjenici da smo dio vrlo nesigurnoga svijeta [...] to ,da' ljudskosti, napominje Joyce, temeljna je osnova

za zdrav politički život, za demokraciju.” (Nussbaum 2008: 709) Kod Warburga i Boehma takvu ideju nalazimo u prikazima. Ono što Boehm naziva ikoničkim dokazom u vizualnim prikazima nešto je što se nikad ne može opisati ili prosuditi jezičnim sredstvima. Zadržava transparentnost, nešto neodređeno, i okarakterizirano je, ako to uopće želimo logički shvatiti, vezama, on ih naziva „spojevima”, koje rezultiraju kontinuitetom: „Oni omogućuju. Oni su nam bliski ili barem poznati iz činova intuitivnog uvida, u kojemu se prethodno nepovezani dijelovi svijeta razotkrivaju kao pripadni jedni drugima, podudarnima. Takva iskustva poznajemo [...] u ljubavi i prijateljstvu, osobito u sferi intelektualne produktivnosti, kod znanstvenika i umjetnika.” (Boehm et al. 2008: 22)

Kada skupimo takve spojeve prikaza/gesti/objekata, neizbježno dolazimo do nevjerojatnih sličnosti ne samo s motivacijama iza Warburgova *Atlasa Mnemosyne* i muzeja primisli Sandre Johnston



nego i iza Joyceove prostorije u *Finneganovu bdjenju*, repozitoriju svjetske povijesti kroz tragove, koja je istovremeno jezgra cijelosti *Bdjenja*, ove utjelovljene noćne knjige.⁸

Rekla bih da se ovdje ističu određene karakteristike koje prevladavaju u radovima Sandre Johnston: spora i krhka pažnja usmjerena na male i čak odvratne (prezrene) detalje svakodnevnog života u svijetu gesti i objekata, praćena ljubavlju i prihvaćanjem. Razoružavajuća poniznost njezinih gesti pruža nam i dokaze i analizu procesa potvrde na način koji je predstavljen u njezinoj studiji. Sve su spojevi koji kombiniraju Deleuzeovu/Guattarijevu tendenciju spram manjina, Beckettov pakt s neuspjehom, Warburgovo analitičko oko za geste koje otkrivaju emocionalna stanja i Joyceovo paradoksalno, no neumoljivo prihvaćanje manjkavog svijeta ispunjeno nadom – uz društvenu i političku, ljudsku i demokratsku uključenost. To je u isti mah nespektakularno iz potrebe, neodređeno i kristalno, uvjerljivo jasno.

Možemo li to smatrati ostavštinom *Orfejeve zgrade* u Belfastu i nadalje: umjetnosti koja voli na kompleksan, afirmativan način? Da se sada zapitamo kako shvaćamo umjetničko stvaralaštvo, što želimo od umjetnosti ili što nam je činiti u umjetnosti u trenutačnim društvenim, političkim i institucijskim okolnostima?

Antje von Graevenitz (2013.) nastavlja se na Mauricea Blanchota kada kaže da, s obzirom na to da je Orfejev „estetski pogled“ taj koji je njegovu ženu ubio po drugi put, „poučne situacije“

Marine Abramović, Chrisa Burdena i ostalih mogu onda taj pogled i prekinuti. I to na način da kao umjetnici performansa – u ekstremnom slučaju: umjetnici koji sami sebe ugrožavaju za potrebe svojega rada – prisile nas gledatelje da ih promatramo kao stvarne ljude. Na taj bismo se način osjetili ponukanima pomoći im. Neki od ranijih radova Sandre Johnston dijele taj pristup koji je i moćan i uspješan usprkos ili djelomično baš zbog toga što je bio i gorko iznevjeren.

Rad koji se temelji na tehnici *détournement* važan je vid umjetnosti u određenim vremenima (prije – ako uopće postoji prije – no što oporavak i obnovljeni *détournement* započnu beskrajni ciklus), no nadam se da sam ovdje uspjela dati do znanja da ima svojih ograničenja. To zasigurno nije jedini pristup umjetničkoj praksi ili potrebi da se ubrza potvrda i zacjeljivanje. Rad Sandre Johnston pokazuje nam da postoje alternative, razlikovne, teške. Svjesna sam da je ovo u povijesti umjetnosti pozicija između naizgled nepomirljivih polova koje utjelovljuju Claire Bishop i Grant Kester. Detaljnije bi se time trebalo pozabaviti drugdje, smatram da možemo pronaći i dalje istraživati „linije bijega“ (npr. kod Becketta).

Johnston je ustrajala. Orfejev pogled, pun ljubavi i empatije, također otuđuje. Von Graevenitz zaključuje da oni koji gledaju poput Orfeja preuzimaju odgovornost za umjetničko stvaralaštvo, ne za umirućeg umjetnika (Graevenitz 2013: 152). Umjesto da

something that will always eschew explanation or judgement by means of language. It retains a transparency, something undetermined and is characterized, if logically to be conceived at all, by connections, “conjunctions” he calls them, which result in continuity:

“They enable. They are familiar or at least known to us from acts of intuitive insight, in which previously unconnected parts of the world reveal themselves as belonging to one another, matching. We know such experiences [...] from love and friendship, not least from the spheres of intellectual productivity, of scientists and artists.” (Boehm et al. 2008: 22)

When one then collects such image / gesture / object conjunctions one arrives not just at striking similarities between the motivations of Warburg’s *Mnemosyne Atlas* and Johnston’s museum of afterthoughts, but also with Joyce’s “museyroom” in *Finnegans Wake*, a repository of world history through traces that also functions as a nucleus of the entirety of the *Wake*, this embodied night-book.⁹

It is here, I would like to suggest, that certain features that pervade Sandra Johnston’s work converge: the slow and tender, accepting and loving attention to small and even disgusting (abject) everyday detail in the world of gestures and objects. The disarming humility of her gestures provides both evidence and analysis of processes of witnessing as presented in her

study. All are conjunctions, combining a Deleuzian / Guattarian tendency towards the minor, a Beckettian pact with failure, a Warburgian analytical eye for gestures that reveal emotional states and a Joycean, paradoxically but stringently hopeful acceptance of the very flawed world – with social and political, with human and democratic engagement. This is at once un-spectacular by necessity, undetermined and resoundingly, credibly clear.

Could this be posited as a legacy of Belfast’s Orpheus building and further afield: of art that loves in a complex, affirming way? That we ask how we conceive of the artwork now, what we want art to do, or what we are to do in art under the present social, political and institutional circumstances?

Antje von Graevenitz (2013) followed Maurice Blanchot in suggesting that since it was Orpheus’ “aesthetic gaze” that killed his wife for a second time, the “teaching situations” of Marina Abramović, Chris Burden and others set out to break that gaze. This was so that performing artists – at its most extreme: artists endangering themselves in pursuit of their work – would make us as viewers consider them as real people. We would thus be compelled to help them. Some of Sandra Johnston’s early work shares that approach and it was certainly powerful and successful, even though, or partly because, it was also bitterly disappointed. Work based on *détournement* is an important kind of art at certain times (before – if there is a before – recuperation and renewed

to proglasi neodgovornim ponašanjem, naglašava da se fizičko preživljavanje (umjetnika i ostalih) prvo mora osigurati raznim sredstvima, među kojima je najvažnije ono kako se ponašamo u stvarnom životu (Beckett je ovdje primjer za to). Tek se tada usmjeravanjem pažnje (beckettovske, joyceovske, warburgovske) na niz emocija koje se prenose „neprimjetnim“ gestama ostvaruje vrijedan trud nužan za djelovanje koje je ovdje u prvom planu. Mi (umjetnik i gledatelj) svjedočimo umjetničkom stvaralaštvu, analizi i stvaranju značenja te ih i dijelimo. Samo posredno, kroz Orfejeve oči stječemo alat da napišemo vlastitu priču (Rancière). Samo kroz djelovanje umjetnika poput Sandre Johnston te kroz zajedničko paradoksalno, neprimjetno, (ne)moguće ustrajanje na sposobnosti prikaza da se stvori značenje i prenese ga se na pisanje prožeto sumnjom: tek će tada – ako uopće – prevladati promišljen i demokratski način života,⁹ zdrava sumnja, ljubav koja prihvaća i umjetnost.

S engleskog prevela Željka Goričan

détournement beckon in a never-ending cycle), but I hope to have suggested here that it has limits. This is certainly not the only way of approaching artistic practice or the need to expedite witnessing and healing. Johnston's work shows that there are alternatives, differentiating ones, difficult ones. I am aware that this is a position in art theory between the seemingly irreconcilable poles personified by Claire Bishop and Grant Kester. While this needs to be detailed elsewhere, I think there are "lines of flight" to be found (e.g. in Beckett) and further to be explored.

Johnston persevered. The gaze of Orpheus, loving and empathic, is also distancing. Von Graevenitz concludes that those who gaze like Orpheus take responsibility for the artwork, not for the dying artist (Graevenitz 2013: 152). Rather than suggesting that this is irresponsible behaviour, it highlights that the immediate physical survival (of the artist and others) requires first to be secured by various means, the most important one of which is how we act in real life (Beckett here is an example). It is then through (Beckettian, Joycean, Warburgian) attention to the range of emotions conveyed through "ghostly" gestures that the valuable work of the kind of practice that was here in the foreground is done. We (artist and viewer) witness and share in the artwork and in the analysis, the meaning-making. Only obliquely, through Orpheus' gaze will we have a tool to write our

¹ „Bildakt” je pojam koji upotrebljava Horst Bredekamp.

² Ovaj tekst nastao je iz: Christa-Maria Lerm Hayes, „Sandra Johnston: Doubt, Gesture, Love and the Paradoxes of (Political) Art in Northern Ireland”, Sandra Johnston. *Beyond Reasonable Doubt: An Investigation of Doubt, Risk and Testimony Through Performance Art Processes in Relation to Systems of Legal Justice*. Serija: European Studies in Culture and Policy. Berlin, Münster, Beč, Zürich, London: LIT 2014, str. 3–42. I moj doprinos: „Northern Irish Performance Art: Exercising Reasonable Doubt in Contested Spaces”. Critical Legal Conference, Queen's University Belfast, 5. 9. 2013.

³ Aby Warburg temeljito je proučavao prikaze brutalnog Orfejeva ubojstva te je postavio izložbu kako bi prikazao rezultate svojeg istraživanja. Verzija Albrechta Dürera uključuje bilješku koja Orfeja, koji je naposljetku zamalo uspio u zamisli da vrati svoju ženu iz podzemnoga svijeta, opisuje kao nekoga koga uzbuđuju dječaci (Warburg 1999).

⁴ U siječnju 2014. bila sam kustosica izložbe u galeriji Golden Thread u Belfast, kao dio radionice za tamošnje političare. Kao naslov sam izabrala *Equilibrium? Royden Rabinowitch: Artists' Solidarity in Times of Historical Change*. U vitrini sam izložila dva sveska prvog izdanja zbirki Schillerovih djela: sveske u kojima se nalaze *Pisma o estetskom odgoju čovjeka* i njegovo uvodno predavanje o važnosti proučavanja povijesti (no ne u svojstvu znanstvenika, već filozofskih umova – što je bila spremna kritika institucija).

⁵ Tijekom godina Johnston je izvela četiri performansa u spomen na Margaret Wright, žrtvu Komandosa crvene ruke.

⁶ Naravno da ljubav uključuje i pojam solidarnosti. Jasno je da ima ulogu u stvaranju demokracije. Vidi npr. Katalin Keserü u (Lerm Hayes i Walters (ur.) 2011.). Daniel Jewesbury (2005.) s pravom je naglasila da posebnost sjevernoirske umjetnosti – i učinkovitost njezinih reakcija na Nemire – leži u samorganiziranoj mreži, u solidarnosti. Teško je također previdjeti da iako to još uvijek snažno živi među mladim generacijama koje se okupljaju u novim

own story (Rancière). Only through the practice of artists like Sandra Johnston, and through jointly continuing the paradoxical, ghostly, (im)possible work of pressing on that meaning-making capacity of the image and extending it into doubt-infused writing: only in these ways – if at all – will a reflected and democratic life,⁹ healthy doubt, accepting love, will art prevail.

¹ The "Bildakt" is Horst Bredekamp's term.

² This text is developed from: Christa-Maria Lerm Hayes, "Sandra Johnston: Doubt, Gesture, Love and the Paradoxes of (Political) Art in Northern Ireland". Sandra Johnston. *Beyond Reasonable Doubt: An Investigation of Doubt, Risk and Testimony Through Performance Art Processes in Relation to Systems of Legal Justice*. Series: European Studies in Culture and Policy. Berlin, Münster, Vienna, Zurich, London: LIT 2014, pp.3-42. And my contribution: "Northern Irish Performance Art: Exercising Reasonable Doubt in Contested Spaces". Critical Legal Conference, Queen's University Belfast 5 September 2013.

³ Aby Warburg has subjected to his scrutiny images showing the brutal murder of Orpheus and he created an exhibition to show this research. Albrecht Dürer's version in particular includes a note identifying Orpheus, who had after all nearly succeeded in having his wife returned to him from the underworld, as someone erotically interested in young boys. (Warburg 1999).

⁴ In January 2014 I curated an exhibition at the Golden Thread Gallery, Belfast, in order to hold a workshop for the politicians there. I chose as the title "Equilibrium? Royden Rabinowitch: Artists' Solidarity in Times of Historical Change". In a vitrine I displayed two volumes of the first edition of collected writings by Schiller: the volumes with the Letters Upon the Aesthetic Education

kooperativama, proslavljeno drugarstvo svakako je u krizi.

⁷ Na međunarodnom simpoziju o Joyceu u Rimu 1998. izlagala sam rad o Joyceu i Warburgu kao bliskim suvremenicima. Obrana od česte optužbe da se umjetnici često bave Joyceom ne bi li ušli u kanon može se pronaći u: Lerm Hayes 2007., kao i u mojoj (meta)izložbi *Convergence: Literary Art Exhibitions*, kojoj su teoretska osnova Deleuze i Guattari te koja je namjerno bila postavljena u Belfastu (Golden Thread Gallery, 2011.).

⁸ *Uliks*, čija se radnja odvija u jednom danu, u Joyceovu opusu nadopunjen je *Finneganovim bdjenjem*, koje zalazi u podzemni svijet, u snove svjetske povijesti u noć.

⁹ Martha Nussbaum (uz mnoge ostale) naglasila je važnost sokratovskog propitivanja demokracije. Postoji još mnoštvo poveznica između umjetnosti, njezine povijesti i teorije te politike (u Sjevernoj Irskoj) koje bi se mogle istražiti.

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⁵ Over the years Johnston created four performance works in memory of Margaret Wright, a victim of the Red Hand Commando.

⁶ Of course love is also to be captured by the term solidarity. It has a clearly democratizing role. See e.g. Katalin Keserü in (Lerm Hayes, Walters eds 2011). Daniel Jewesbury (2005) rightly highlighted that the speciality of Northern Irish art – and the efficacy of its responses to the Troubles – lay in its self-organized network, in solidarity. It is also difficult to overlook that this is still strong in a younger generation setting up new studio co-operatives, but that the camaraderie so famed is certainly in crisis.

⁷ At an International Joyce Symposium in Rome 1998, I presented a paper on Joyce and Warburg as near contemporaries. A defence against the often levelled allegation that artists only engage with Joyce in order to jump on the canonical bandwagon can be found in: Lerm Hayes 2007, as well as in my “Convergence: Literary Art Exhibitions” (meta-) exhibition, which was theorized though Deleuze and Guattari and sited purposefully in Belfast (Golden Thread Gallery, 2011).

⁸ *Ulysses*, taking place on one single day, is in Joyce's work complemented by *Finnegans Wake*, which delves into the underground world of e.g. the “museumound”, into dreams, world histories: the night.

⁹ Martha Nussbaum (alongside many others) has highlighted the importance of Socratic questioning for democracy. There could be many further connections explored between art, its history and theory and their politics (in Northern Ireland).

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