Transdisciplinarity and new theoretical genres: Cultural turns

Guest editor: Miško Šuvaković

TRANSDISCIPLINARITY
AND
NEW THEORETICAL GENRES
critical turns

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AN INTRODUCTORY NOTE

Miško Šuvaković

The papers on theory and art in this issue of *TheMA* are related to two research projects: (1) Transdisciplinarity and new theoretical genres and (2) Critical turns, performed and developed in Belgrade at the Singidunum University, the Faculty of Media and Communication, Department for Humanities and Theory of Art.

According to the meaning of the concept "transdisciplinarity", the contributors move across, through and beyond the fields of new theory/art genre production. These articles are related to postmedia and socially related speculations on logic,

strategy and tactics of agency in contemporary thinking, writing and representing. We have tried to draw borderline between art and science through poly-genre theory and trans-genre art.

Theoretical or artistic "language" is never neutral, never stable, and can never be truly objective or personalized. Language in this context is a transversal *vehicle* more than a *territory*.

GEOARCHEONTOLOGIES OF THE ART AND MEDIA: THE ONTOPOLITICAL CHALLENGES OF CONTEMPORANEITY IN THE AGE OF ANTHROPOCENE

Andrija Filipović

Abstract: *The goal of this paper is to offer a conceptual framework for thinking and acting in the contemporaneity. Contemporaneity is taken to be a part of a process called Anthropocene which names the long period of human activity which has changed the environment and the Earth as a whole in such a way that in contemporaneity the difference between nature and culture loses the theoretical hold it once had. To avoid obsolete binary oppositions such as nature/culture in the age of absolute immanence of capitalism, I developed a set of concepts aiming at offering a framework in order to move away from postmodern episteme, as reflected in reading strategies in the form of discourse analysis and media representations critique, and to move towards reontologization of art and geoarcheology of media – ontopolitical geoarcheontology, in short.*

Keywords: *geoarcheontology, ontopolitics, reontologization, geoarcheology, art, media*

Contemporaneity and the Anthropocene are two concepts used to describe the current state of affairs. The difference between the two lies in the timescale they want to encompass – while the concept of contemporaneity is usually used to describe the period after the fall of the Berlin wall in 1989 and the end of postmodernity,[1] the concept of Anthropocene underscores a longer duration as some use it to mark the beginning of industrial activity of Western Europe, while others use it in a way that somewhat overlaps with the concept of contemporaneity as the point in which it was acknowledged that the Earth is irreversibly influenced by human activity.[2] In this paper, I will use the concept of Anthropocene in the

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1   The history of the concept of contemporaneity is long and complex, and its meaning is in no way univocal as shown by Teri Smit (Terry Smith): "Stanje istorije umetnosti: Savremena umetnost" [The state of art history: contemporary art], trans. Andrija Filipović, in: *Savremena umetnost i savremenost*. Belgrade: Orion Art, 2014, pp. 43–46.

2   See Jussi Parrika: *The anthrobscene.* Minneapolis: University of Minnesota Press, 2015; Jedediah Purdy: *After nature: A politics for the anthropocene.* London: Harvard University Press, 2015; Wark McKenzie: *Molecular red: Theory for the anthropocene.* London: Verso, 2015. Donna Haraway introduces the concept of Chthulucene instead of Anthrobscene (and Capitalocene) in order to name

sense of long duration, marking the beginning of human activity which changes the environment and the Earth as a whole in such a way that in contemporaneity the difference between nature and culture loses the theoretical hold it once had. I will use the concept of contemporaneity to mark the end of the period of postmodernity and the beginning of the global political state of affairs after the end of the Cold War and the development of global neoliberal economy. I will argue that with contemporaneity in the age of Anthropocene, new politics and "a new ontology" are needed in order to adequately describe the current state of affairs and, more importantly, to find ways of acting accordingly in such a state of affairs. Following insights by Gilles Deleuze, Félix Guattari and, more recently, Brian Massumi, I call this new constellation of politics and ontology and their necessary closeness ontopolitics.[3] Furthermore, I will show that we need new politics and a new ontology of art and media in such a state of affairs, which I call geo-ontology, bringing together the need to re-ontologize and re-politicize the contemporary art practice and geoarcheological analysis of new and old media. In other words, we need to move from discourse analysis, characteristic for postmodernity, to re-ontologization and re-politization of art in the time of contemporaneity, and from critique of media representations of various identity constructions to geoarcheology of media.

FROM DISCOURSE ANALYSIS TO
THE REONTOLOGIZATION OF ART

The term discourse is

> used to describe any organized body or corpus of statements and utterances governed by rules and conventions of which the user is largely unconscious. The

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"the system that systemizes the systems", and "entangles myriad temporalities and spatialities and myriad intra-active entities-in-assemblages–including the more-than-human, other-than-human, inhuman, and human-as-humus", Donna Haraway: "Anthropocene, capitalocene, plantationocene, chthulucene: Making kin", in: *Environmental Humanities* 6 (2015), pp. 159–165, here p. 160.

3   Deleuze and Guattari made the difference between the absolute and the relative immanence. The concept of relative immanence names the axiomatic of capitalism, which points to the fact that capitalism, through its axioms, shapes and forms everything within its reach, while absolute immanence is a necessary ontological condition and thus lies outside of capitalist axiomatic. See Gilles Deleuze and Félix Guattari: *Capitalisme et schizophrénie 2: Mille plateaux*. Paris: Minuit, 1980; *A thousand plateaus: Capitalism and schizophrenia*, trans. Brian Massumi. New York: Continuum, 2004. Brian Massumi goes one step further and argues that the immanence of capitalism is absolute, that there is nothing on the outside of capitalist axiomatic. See Brian Massumi: *The power at the end of the economy*. Durham and London: Duke University Press, 2014; *Ontopower: War, powers, and the state of perception*. Durham and London: Duke University Press, 2015.

very wide use of the term reflects structuralism's *promotion of the linguistic model as a model for all communication*; it thus becomes possible to speak of the discourse of advertising, or the discourse of Impressionist painting […] More generally, the new emphasis on discourse is *influenced by the thesis that language, and symbolic systems in general, is not an expression of subjectivity, but rather the agency that produces subjectivity by positioning human beings as subjects*.[4]

Considering that the notion of discourse is based on the linguistic model, an underlying conception is the idea of the text, in the sense that everything carries a certain meaning or sense that is to be read or interpreted, even though the meaning is always already slipping away. The most consistent development of discourse-as-text paradigm can be found in the work of Jacques Derrida, according to who "il n'y a pas de hors-text" differently translated as "there is no outside-text" or "there is no outside the text", but the point being the same – since everything always already depends on the work of chaining together the signifiers,[5] one can never speak of anything that is beyond the language/discourse/text without falling into the traps of what Derrida calls logocentrism and metaphysics of presence. The outside/inside or exteriority/interiority binary oppositions are rendered possible and impossible at the same time by the infrastructure of *différance*.[6] *Différance* thus calls into question the very foundations of any claim to the materiality by itself.

In a long interview by Jean-Louis Houdebine and Guy Scarpetta, Derrida says the following to the question of matter and materiality:

If I have not very often used the word "matter", it is not, as you know, because of some idealist or spiritualist kind of reservation. It is that in the logic of the phase of overturning this concept has been too often reinvested with "logocentric" values, values associated with those of thing, reality, presence in general, sensible presence, for example, substantial plenitude, content, referent, etc. Realism or sensualism–"empiricism"–are modifications of logocentrism.[7]

This quote gives us all the elements we need in order to show how *différance* disrupts any philosophy that would claim an access to materiality itself. Given the work of *différance,* we are unable to speak of the object that is by itself or the object

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4   David Macey: *The penguin dictionary of critical theory*. London: Penguin Books, 2000, p. 100, emphasis mine.

5   On the chain of signifiers and the trace see Jacques Derrida: *Positions*. Paris: Minuit, 1972; *Positions*, trans. Alan Bass. Chicago: The University of Chicago Press, 1981, p. 26.

6   By naming *différance* an infrastructure I am following Rodolphe Gasché's interpretation of Derrida's work. See Rodolphe Gasché: *The tain of the mirror: Derrida and the philosophy of reflection*. Cambridge: Harvard University Press, 1986.

7   Derrida: *Positions*. pp. 64–65.

that is outside of the discourse/text. Or, we could but we would fall victim to the charge of logocentrism and obsolete metaphysics, materialist or otherwise. Considering that *différance* encompasses different concepts of difference such as difference as temporalization, difference as espacement, difference as sign differentiality, difference as ontico-ontological difference, the labor of this quasi-concept is multiple. *Différance* as temporalization and espacement deconstructs Husserl's and Kant's philosophies, while *différance* prior to ontico-ontological difference deconstructs Heidegger's fundamental ontology and while *différance* as sign differentiality points towards the issue of language, discursivity and textuality in general.

It was this last aspect that was most fecund to the development of new styles of literary criticism in the 1970s in the USA (the Yale School), and somewhat later these concepts were taken up in the cultural studies from which sprang postcolonial studies and gender studies. These enabled new strategies of reading – discourse analysis – of art and art history, which opened up previously conservative academic fields to various minority readings. These changes were welcomed at the time, but nevertheless certain changes were underway that influenced Guattari. Using the term postmodernism to describe their philosophies, theories and practices, in 1989 he writes about intellectuals and artists that they just "stand around like idiots in the face of the growth of the new order of cruelty and cynicism", and that for them "[social facts] are now nothing more than erratic clouds of floating discourse in a signifying ether".[8] Furthermore, Guattari claims that for postmodernists "socius can thus be reduced to the facts of language and these latter in turn to binarisable, 'digitisable' signifying chains",[9] which is exactly what followers of Derrida, and perhaps Derrida himself, were doing at the time. For Guattari that is nothing more than "desingularizing and infantilizing reduction of capitalistic production of the signifier", which leads to "No waves. Just vogues, modulated on the markets of art and opinion by means of publicity campaigns and opinion polls".[10]Much has been done since 1989 on the moving away from this paradigm, and in this regard it is of particular interest what Brian Massumi has been writing for the past decade. His work could be tentatively contextualized within broader movements of new materialism and speculative realism. Both of these schools of thought are working on what I have called re-ontologization in general and of art in particular. Namely, both new materialism and speculative realism discard the notion that we have no access to the outside, but individual theorists and philosophers differ in

8 Félix Guattari: *Cartographies schizoanalytiques*. Paris: Galilée, 1989; *Schizoanalytic cartographies*, trans. Andrew Goffey. London: Bloomsbery, 2013, pp. 36, 39.
9 Ibid., p. 39.
10 Ibid., pp. 40, 39.

particulars regarding such an access.[11] Massumi's answer to this conundrum is a resounding yes, and that outside is exactly what inside is made of – affect. But neither immanence nor transcendence are adequate concepts for the description of this complex multidimensional continuum of (non)living, which consists of the multiplicity of beings and different degrees of reality:

> As Simondon notes, all of this makes it difficult to speak of either transcendence or immanence. No matter one does, they tend to flip over into each other, in a kind of spontaneous Deleuzian combustion. It makes little difference if the field of existence (being plus potential; the actual in its relation with the virtual) is thought of as an infinite interiority or a parallelism of mutual exteriorities. You get burned either way.[12]

Massumi criticizes the concept of subject as presented in contemporary cultural and social theories, since these theories take the subject as a position within a certain structure performed and defined through various signifying and coding practices. The point is to access the body and all of its complexities in a direct and unmediated way. "In motion, a body is in an immediate, unfolding relation to its own non-present potential to vary",[13] writes Massumi, which means that such a relation is at the same time real and abstract, and abstract in the sense that such a relation is "never present in position, only ever in passing".[14] This insight leads toward the one in which the abstraction of relation is a "transitional immediacy of a real relation – that of a body to its own *indeterminacy*".[15] Indeterminacy is, on the other hand, defined as openness of the body to other and otherwise than what the body is right now and here. Differently put, the body is a process because it is dynamic and alive. This indeterminate processuality of the body is at once its incorporeal dimension – incorporeal but real and material, inseparable but self-disjunctively coinciding. The concept of self-disjunction points to the fact that the relations between the body and its incorporeal dimension are qualitatively different. In other words, once the

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11 New materialist theories and philosophies are usually dubbed process-oriented ontologies, while speculative realist ones object-oriented philosophies. The point of contention lies in whether one is focused on the becoming or on the beings. See Andrija Filipović: "From Transcendental Idealism to Transcendental Empiricism and Beyond: Kant, Deleuze and Flat Ontology of the Art", *SAJ: Serbian Architectural Journal* 7/2 (2015), pp. 147–156; Andrija Filipović, "Ontopolitike ahumanog: Od (proširenog polja) ljudskog do onog posle čoveka" [Ontopolitcs of the Ahuman: From (the Expanded Field) of the Human to After the Human], *Kultura* 152 (2015), pp. 10–25.

12 Brian Massumi: *Parables for the virtual: Movement, affect, sensation*. Durham and London: Duke University Press, 2002, p. 38.

13 Ibid., p. 4.

14 Ibid., p. 5.

15 Idem.

movement is introduced one can only speak in terms of intensities, qualities and accidents instead of extensities, quantities and substances.

The primacy of movement also speaks of ontological primacy of intensities, qualities and accidents instead of positioning within the structure. Or, the positioning within the structure is only a semblance of the quality of movement. The processual indeterminacy is ontologically prior and primary to social and cultural definition and positioning. From this point of view, it is then necessary to problematize again the nature-culture continuum, and Massumi does this by developing the thesis that the continuum is a "dynamic unity of reciprocal variation".[16] Dynamic unity names the relations between the field of emergence and the semblances, in which the field constitutes virtual, incorporeal dimensions of the material, while the semblances constitute the cultural and the social. Reciprocity is found in the feed-back loop between the conditions of emergence and re-conditioning of conditions through the semblances. The aim of this complex conceptual apparatus is overcoming the dualism between nature and society (affirmation of immanence), as well as the dualism between the subject and the body (affirmation of affectivity and processuality). The aim is, also, to affirm the unbreakable connection between the living and non-living, and the difference in degree (instead of kind) between the human and non-human. In that regard, a completely new perspective is opened in re-thinking the position of the (non)human body in the nature-society continuum, the role of art in an affective activity of the (non)human world, and the politics of relations within the society and between the human and non-human in everyday life which is, firstly, defined by capitalism as an essential characteristic of contemporaneity.

What I call re-ontologization of art in Massumi's philosophy is the move to an ontology of event that encompasses forms of life and art in the doubleness of an event. The first side of an event is relational, and the other is qualitative. Massumi defines the relational dimesnion of an event as "the just-beginning on the cusp of the 'more' of the general activity of the world-ongoing turning into the singularity of the coming event".[17] The qualitative dimension is defined as "the experience coming out of bare activity into itself just so", or in other words, its thusness.[18] On one side (relational), there is disjunctivity, separation of one event among the multiplicity of events in the world, and on the other (qualitative), there is conjunction, unity and continuity of the becoming of that event. The difference between dimensions lies not in dichotomy between the two, but in differentiality. As such, differentiality between the relational and qualitative erases the boundaries

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16   Ibid., p. 11.

17   Brian Massumi: *Semblance and event: Activist philosophy and the occurent arts*. Cambridge and London: The MIT Press, 2011, p. 3.

18   Idem.

between the subject and object in an event. Qualitative dimension is also described as creative, speculative and aesthetic, while relational dimension is described as participatory, political and pragmatic. This also means that art as an event is at the same time both political and aesthetic, that art is always already political as event. Considering that event removes all dualities and dichotomies "its aesthetic-politics compose a nature philosophy. The occurent arts in which it exhibits itself are politics of nature".[19] We can now see how discourse analysis fails to account for the non-dual eventful side of both nature and culture (within re-ontologization theories such difference makes little sense). Event includes both discoursive and non-discoursive dimensions on the plane of immanence, which means that we need new concepts to think of what is shared between the two without giving any of them any sort of prioritization. Massumi, and many new materialist theoreticians, do exactly that, inventing new and more abstract concepts in order to go beyond discourse and the nature-culture divide in order to find new vocabulary for the age of absolute immanence of capitalism.

FROM MEDIA REPRESENTATIONS STUDIES TO THE GEOARCHEOLOGY OF MEDIA

Media representations studies are based on various theories of representation based on representation understood as construction of cultural identities, people, events etc. in any medium. These studies are especially concerned with the way representations are naturalized by way of various ideologies at work in the process of construction and representation. These studies and theories developed semiotically based film studies at the cross-section of psychoanalysis, deconstruction and gender studies. As such, one can apply the same criticism Félix Guattari pointed to postmodernism and the despotism of signifier. Instead of criticizing the ideology of various media representations I would argue that we need geoarcheology of media in order to respond to the absolute immanence of capitalism I described in the previous part of this text.

The philosophical concept of geology has been first introduced in *Capitalisme et schizophrénie* 2: *Mille plateaux* [A Thousand Plateaus: Capitalism and Schizophrenia, 1980] by Gilles Deleuze and Félix Guattari.[20] Through this concept, they develop a general theory of stratification, according to which there are various strata differing in order of magnitude or scale. Thus, there are geological, crystalline, physiochemical, organic and alloplastic strata on the plane of immanence. All of these strata are dependent of each other and mutually causative. In this sense, the

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19   Ibid., p. 28.
20   See Deleuze & Guattari: *A thousand plateaus*. pp. 44–82.

concept of geology of new media is tentative to the very materiality of the media, instead of focusing exclusively on only one stratum (semiotic/linguistic, or in this context the alloplastic stratum). As Jusi Parrika has shown, geology of the media is focused on the connections between the hardware and energy of media to the geophysical nature in the form of raw materials (minerals and metals), as well as its final destination (waste).[21]

The concept of archeology, on the other hand, points to the dimension of time of the media and their constitutive elements. It points not only to various practices, inventions and apparatuses which constituted new media in the past, but also to different relations of speed and slowness on various strata. In other words, the time of a geological stratum is different from the time of an organic stratum, and this difference entails different ontologies, epistemologies and aesthetics when approaching the various strata. By bringing the concepts of geology and archeology together in the concept of geoarcheology, which points to both synchronous and diachronous dimensions in relation to time and encompassing multiple axis in relation to space, I hope to develop a more comprehensive approach to the issue of new media.

What the chapter titled 10,000 BC: The Geology of Morals (Who Does the Earth Think It is?) in *A Thousand Plateaus* gives us, is a certain kind of abstract ontology, while at the same time it gives us the map of strata that make the Earth (and the cosmos). The system of strata that make up the geology (in both physical and philosophical sense) includes at least three main strata and those are inorganic, organic and alloplastic strata. The inorganic stratum consists of molecular and molar levels, that is, it consists of formed matter and functional structure. The organic stratum is more complex and together with containing organic compounds and organic systems that make the organisms, it also possesses the epistratum and parastratum. The Epistratum of the organic stratum deals with relations and as such it includes at least four types of relations: relations between outer milieu and inner elements, relations between elements and compounds, relations between compounds and substances, and relations between substances of content and substances of expression. The parastratum is set up through the capability of the body to act and to be acted upon in three ways: discovery of energy resources, perception and reaction. The alloplastic stratum includes both inorganic and organic stratum, but it possesses its own specificities. Alloplastic stratum is found on the level of society (social machine, *socius*), and as such it consists of machinic assemblage of bodies (organic and inorganic) and collective assemblages of enunciation (regime of sings and social institutions).[22]

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21 See Jussi Parikka: *A geology of media*. Minneapolis: University of Minnesota Press, 2015.

22 For a systematic overview in the form of a table see Mark Bonta and John Protevi: *Deleuze and geophilosophy: A guide and glossary*. Edinburgh: Edinburgh University Press, 2004, p. 152.

But that is not all. Inorganic, organic and alloplastic strata with all their levels and mutual relations are part and parcel of abstract machines. Deleuze and Guattari define abstract machine as a "consolidated aggregate of matter-functions (*phylum* and *diagram*)",[23] and there are three abstract machines and make up the Mechanosphere or Chaosmos. They are abstract machines of plane of consistency which consists of "*unformed matters* and *nonformal functions*",[24] and connects heterogeneous elements:

> *haecceities*, events, incorporeal transformations that are apprehended in themselves; *nomadic essences*, vague yet rigorous; *continuums of intensities* or continuous variations, which go beyond constants and variables; *becomings*, which have neither culmination nor subject, but draw one another into zones of proximity or undecidability; *smooth spaces*, composed from within striated space.[25]

The other two abstract machines are the abstract machine of stratification (of Earth and cosmos into inorganic, organic and alloplastic strata), and the abstract machine of over-coding or axiomatic (of capitalism),[26] which totalize and homogenize through quantification (compared to the abstract machine of plane of consistency, the main function of which is to de-territorialize). These three and the multiplicity of relations between them make up the Mechanosphere:

> Every abstract machine is linked to other abstract machines, not only because they are inseparably political, economic, scientific, artistic, ecological, cosmic perceptive, affective, active, thinking, physical, and semiotic but because their various types are as intertwined as their operations are convergent.[27]

What we can conclude from this brief discussion of strata and three kinds of abstract machines is that there is interdependence not only of abstract machines but of abstract machines and strata as well. In other words, there is a politics of strata, starting from the stratum of unformed matters to the inorganic (as geological, crystalline, and physiochemical) and moving through organic and alloplastic all the way to the cosmos itself particularly because of the abstract machine of over-coding due to its axiomatic nature. Taking into account the geological aspect of the new media means at the same time taking into account the synchronous politicity of space itself, since geology in the concept of geoarcheology deals with spatial

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23   Deleuze & Guattari: *A thousand plateaus*. p. 562.

24   Idem.

25   Ibid., p. 558.

26   The axioms of capitalism include: axiom of addition and subtraction, axiom of saturation, axiom of models and isomorphy, axiom of power, axiom of the included middle, axiom of minorities, and axiom of undecidable propositions. Ibid., pp. 501–522.

27   Ibid., p. 566.

aspect of the new media, its stratification or sedimentation of strata, in other words. Geology of the new media shows the politics inherent in the materiality of the media itself in the form of raw materials that make its hardware, as well as the politics of the energy and sources of energy used to power the hardware of (digital) media. Considering that the concept of geology includes all the strata, it also includes the immaterial, that is the software of the media in the form of the digital. The digital is not the world unto itself but a heavily striated and coded flux of data positioned on the plane of consistency just as the material world of everyday life (according to the principle of Deleuze's and Guattari's monistic ontology I follow in this argumentation). Hence, the concept of geoarcheology is at the same time tentative to both the materiality of infrastructure of the digital (energy, materials used in creation of datacenters, servers etc.) and the materiality of the digital itself.

The archeological part of the concept of geoarcheology is focused on the diachronous aspect of the new media. Namely, it deals with the processes of becoming as the key aspect of the passage of the time. That is, it deals with the change and historicity of both the material and immaterial aspect of the new media. As Jusi Parrika shows, archeology of media is founded on the work of two theorists – Michel Foucault and Friedrich A. Kittler. Foucault is important because he developed a way of "excavating *conditions of existence*", as that which is "digging into the background reasons why a certain object, statement, discourse or, for instance in our case, media apparatus or use habit is able to be born and be picked up and sustain itself in a cultural situation".[28] Stressing the heterogeneity of media archeology, Parikka singles out key areas that have been important in the conceptualization of historical aspects of media and these are modernity, cinema, histories of the present, and alternative histories.

Modernity has been central for the development of contemporary media and media practices, and as such it can "be seen as an era that is part of an emergence of a new sense of history".[29] If modernity has been central for the development of both contemporary media and media archeology then one can say that cinema has been not only central to modernity as such but to various media theories. Parikka argues that it was the 1970s and 1980s New Film History that was the key for developing a historical insight into the cinema media apparatus, and particularly "archival work and discovery of new films and material… and the cinema theories concerning spectatorship, power and gender".[30] Given the new discoveries and the appearance of new theories, much of various and alternative forms of film and media practices

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28   Jussi Parikka: *What is media archeology?*. Cambridge: Polity, 2012, p. 6.
29   Ibid., p. 7.
30   Ibid., p. 9.

have been discovered leading to "modes of sensation and perception becoming embedded in an analytical view that encompassed multiple, non-linear histories".[31]

These insights have also been employed in analysis and theorization of the digital. Some of the theoreticians insisted on the radical newness of the digital media, but many others have used the methodologies, ontologies and histories based on the New Film History and spectatorship/gender studies. In that regard, Zielinski developed "deep time of media", as

> another way of developing an alternative temporality that moves away from a hegemonic linearity that demands that we should see time and history as straight lines that work towards improvement and something better […] Zielinski promotes a more paleontological time for media.[32]

Histories of the present become entangled in the long duration of paleo-archeological time, instead of the ahistorical, synchronous present. Given this broader view of new media history, it is comprehensible that it has come to be understood that there could be and there are alternative histories. Namely, media archeology has been going through "horizontal widening of media-historical research" in the form of epistemological perversions:

> A non-mainstream approach to media cultural innovations and applications… S/M perversions of film and media history include **s**cience and medicine, **s**urveillance and the military, **s**ensory-motor coordination, and GMS and MMS in reference to the mobile communication cultures that expand how cinema and the visual are taking new forms.[33]

Archeology of new media presupposes not only a history of present, but also an analysis of "deep time" together with alternative histories engendering alternative epistemologies and aesthetics.

<p align="center">★ ★ ★</p>

Bringing together the concepts of re-ontologization of art and geoarcheology of media in the concept of geoarcheontology, I want to point out the need for materialist politics and ontology of art and media in the age of contemporaneity and Anthropocene. In contradistinction to Elisabeth A. Povinelli's use of the term geontology, which she defines as a mode of power operating by making

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31   Ibid., p. 10.
32   Ibid., p. 12.
33   Ibid., p. 14.

the distinction between life and nonlife,[34] I use the concept to underscore the irrelevance of difference between organic and nonorganic in the sense that both are used for the quantification purposes of axiomatic within the absolute immanence of capitalism (as the archeological aspect of geoarcheology shows). In other words, it is not the question of difference through which the capitalism works, but finding the possibility of agency of the materiality itself that could, by its activity emptied out of anything human,[35] offer the space for other-than the current state of affairs, and thus offer us a possibility of alternative ontology, epistemology and aesthetics.

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34 See Elisabeth A. Povinelli: *Geontologies: A requiem to late liberalism*. Durham and London: Duke University Press, 2016.

35 I find the promise of such a geoarcheontology in the work of Qunetin Meillasoux and Graham Harman, among other speculative realist and new materialist philosophers and theoreticians. In Meillasoux's case it is the hyper-chaos, while in Harman's it is the aspect of the real object. See Quentin Meillasoux: *After finitude: An essay on the necessity of contingency*. London and New York, 2009; Graham Harman: *The quadruple object*. Winchester and Washington, 2011.

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s.h.e. & she - VISUAL ESSAY

Nataša Teofilović
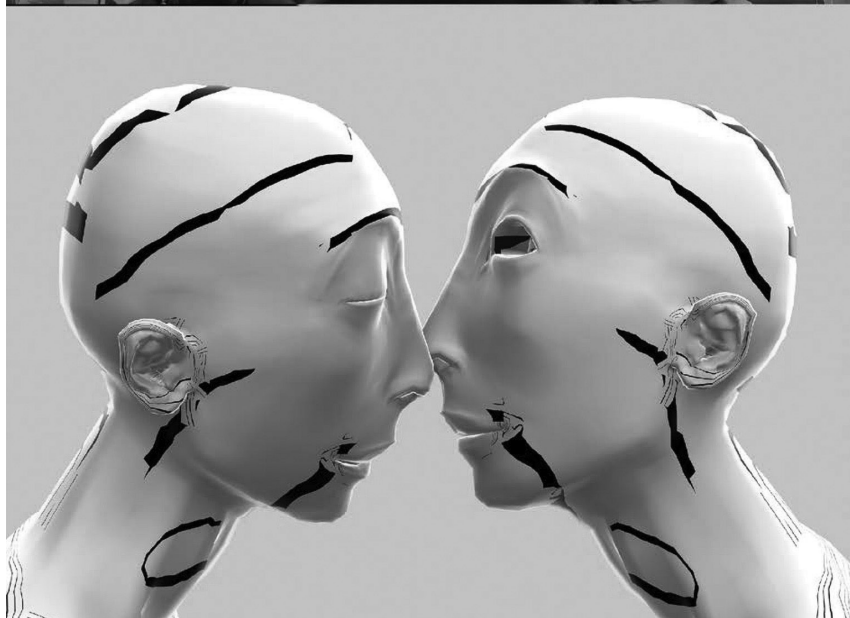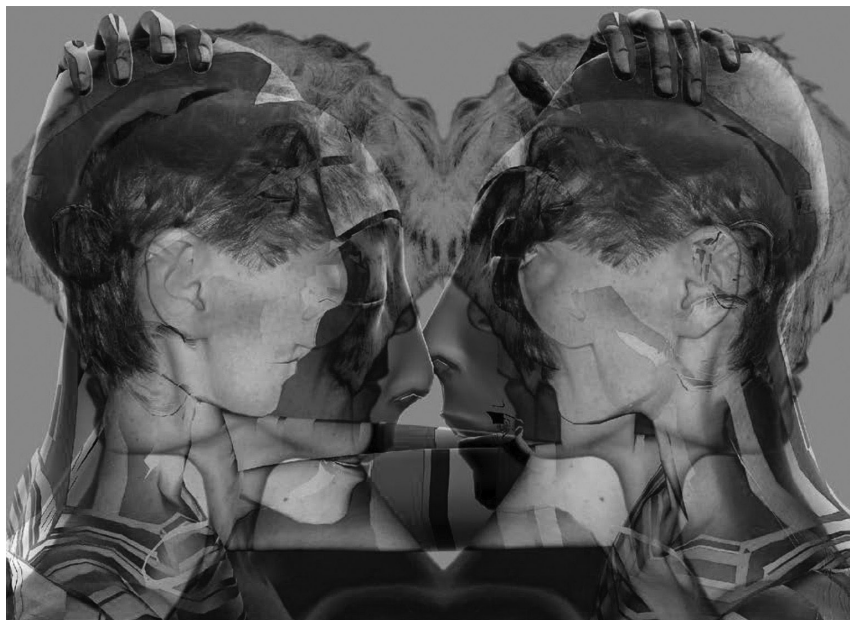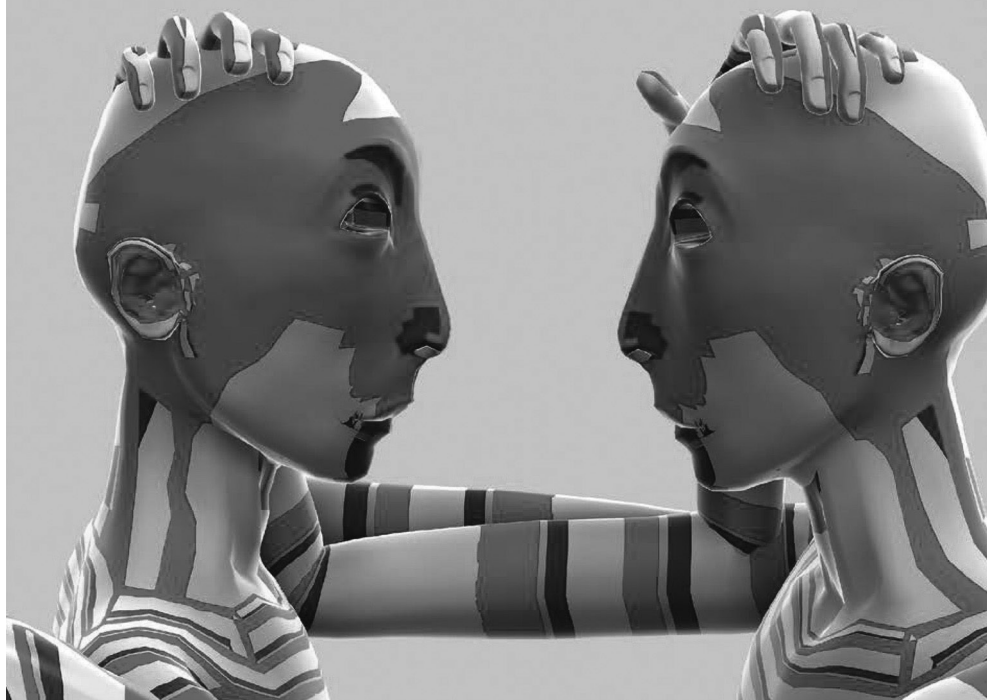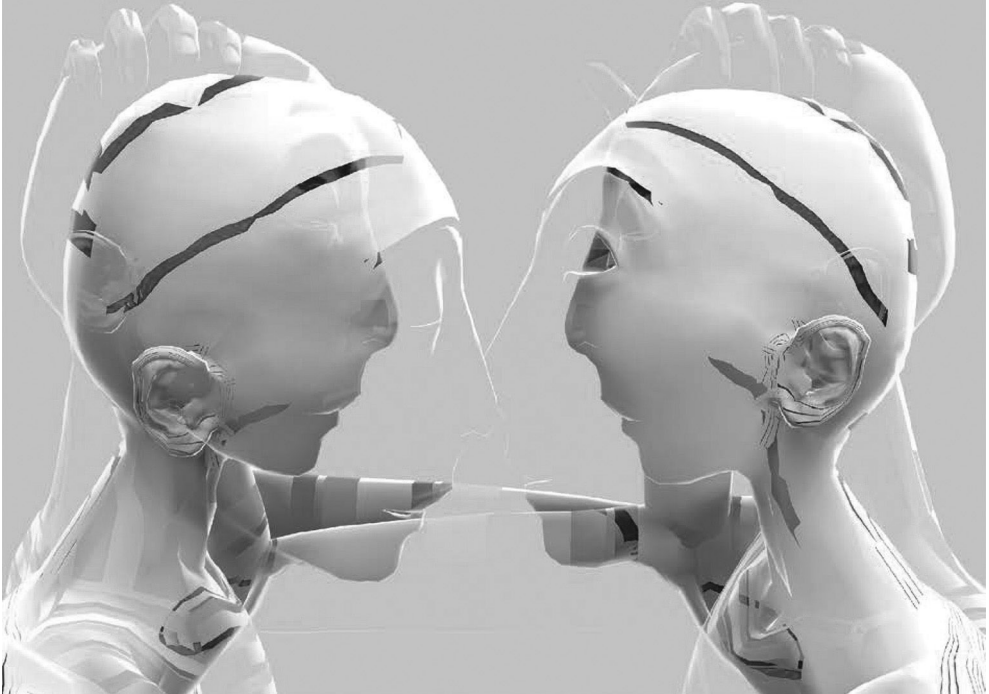
THE EDUCATIONAL TURN AND
THE BLACK MOUNTAIN COLLEGE –
FROM AUTONOMOUS AESTHETIC
TO THE FUNCTION OF AESTHETIC
IN THE IDEA OF "LIFELONG LEARNING" OF MAN

Sanela Nikolić

Abstract: *The Black Mountain College was launched in an atmosphere of decentralization of the American educational system, developing a liberal democratic education system and "lifelong learning" of man. In terms of curricula, that institution possessed all the qualities by which liberal arts colleges differed from other models of undergraduate education at the time. However, the primary specificity of Black Mountain in relation to other educational institutions of a liberal arts college type was emphasized by a special role of artistic work in the education of an individual and recognizing the specific nature of artistic experience in the development of receptive and experimental skills of man. The founders of the College took advantage of the reforms of the education system undertaken during the thirties of the twentieth century to launch an experimental curriculum in which the work in domains of different artistic media represented an equally important area of liberal arts in addition to science, history, philosophy and languages. When designing the goals and methods of the educational program, with an emphasis on the role of art in the "lifelong education" of man and a central function of artistic work, Black Mountain's founders looked to philosopher, sociologist and theorist of education, John Dewey, author of Democracy and Education and Art as Experience. Dewey explicitly replaced the concept of art as the creation of objects intended for disinterested aesthetic enjoyment with the concept of art as a process where the means and the goal is the activity itself – acquisition and development of experience through the artistic work, which can then be applied in an encounter with other forms of human activity.*

Keywords: *liberal arts college, Black Mountain College, progressive education, John Dewey, "lifelong learning" of man, aesthetic experience*

The Black Mountain College started operating in 1933 in the context of a specific social and political situation. The situation of social life after the fall of the US stock market in 1928 and the crisis of the ruling political and economic establishment was marked by the Great Depression, and the nation as a whole

responded positively to the reform ideas of the New Deal in all its segments. The New Deal was designed as an American national government program of Franklin D. Roosevelt's administration. This program aimed at establishing economic and cultural reforms and stability through a number of public works of various profiles under the auspices of the state in the period from 1933 to 1939. According to the plans of the New Deal, significant financial investment in the development of the American culture meant the first major investment of the US government in the domain of artistic work, education and employment of artists of different profiles. Numerous cultural programs of the government during the 1930s – Public Works of Art Project (1933–1934) or The Works Progress Administration (1935–1943) – were determined by an attitude that art should be associated with all aspects of daily lives of individuals. Until 1936, the results of government projects included around 2,500 murals painted on public buildings, about 180,000 paintings, 80,000 sculptures, 500,000 photos, some 40,000 employed composers, performers and actors, 2,000,000 public posters, 22,000 references published by the Index of American Design and establishing around a hundred art centers in 22 states.[1]

An important feature of all government programs was related to the rising awareness of the role of art both as the foundation of the cultural heritage of a society and within the framework of pursuing the establishment of a democratically-oriented education system. In accordance with the democratic policy to create conditions for the fulfillment of liberal human rights, the New Deal reforms in terms of execution of reforms in the education system were based on the idea that education should be available to every individual. In relation to educational institutions such as liberal arts colleges, Black Mountain College being one of them, those reforms brought a reorganization of curricula and shortening of the duration of general education.

Unlike vocational or technical curricula that were characteristic for specialized programs of universities, liberal arts colleges were distinguished by curricula that aimed at imparting general knowledge and developing general intellectual capacities of an individual. That reform type of educational institutions in America already began in the mid-nineteenth century with gradual abandoning of strictly determined areas of study in favor of developing optional programs that secured a sufficient degree of maturity of students for the selection of fields in which they would improve their knowledge further.[2] Contemporary liberal skills included studies of literature, language, philosophy, history, mathematics and science.

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1   Pam Peecham: "Realism and Modernism", in: *Varieties of Modernism*, ed. Paul Wood. New Haven–London: Yale University Press, 1993, pp. 85–86.

2   Floyd W. Reeves: "The Liberal-Arts College", *The Journal of Higher Education* 7/1 (1930), pp. 373–383, here pp. 373–374.

During the four-year education process, a student had a free choice between major and minor areas of study during the first two years of study, and then, students were required to define the direction of their two-year specialization within a college or another university. At the beginning of the twentieth century, that led to questioning the future survival of liberal arts colleges with regard to the fact that a large number of students used to leave those institutions after completing the second year in order to complete their education at universities with specialized programs.[3] In that regard, discussions were initiated about the purpose of colleges within the American education system. The solution was found in shortening the duration of curricula to two or three years of education. That defined the role of liberal arts colleges in the direction of schools that offered general, preparatory education for the next, more advanced level of learning and specialization in the field of pedagogy, art or science. Given that the main educational objective of a liberal arts college was included in the transfer of general knowledge and the development of intellectual abilities of an individual, that type of educational institution coincided with the requirements of liberal democratic goals at the time. With the implementation of the New Deal reform in the domain of educational institutions during the thirties of the twentieth century, the number of newly established liberal arts colleges grew. In addition to Black Mountain College, flexible and experimental curricula in higher education were to be found, for example, at Bennington College and Sarah Lawrence College, too.

DEMOCRACY AND EDUCATION / PROGRESSIVE EDUCATION

Within the reforms of the New Deal, curricula of liberal arts colleges were restructured based on the ideas of the *progressive education movement*. Those ideas involved the view that an individual achieved the best results in education when learning took place through daily activities in a community with other individuals. Progressive education implied: emphasis on learning by practical doing; insisting on critical thinking and effective problem solving; group work and developing social skills; developing the ability of understanding and taking practical actions as learning objectives as opposed to passive acquisition of knowledge; collaborative and cooperative learning processes; education aimed at social responsibility and democracy; integration of social instances and instances of the educational project in the everyday life experience of an individual.[4] Progressive education ideas

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3   Ibid., p. 375.
4   See C. A. Bowers: *The progressive educator and the depression: The radical years*. New York: Random House, 1969.

were developed on the basis of the democratic philosophy of education, which was formulated and presented in 1916 in the study *Democracy and Education* by an American philosopher of pragmatism, sociologist and theorist of education, John Dewey.[5] He based his explications on the thesis that education and learning are social and interactive processes of a society, and that school is, therefore, an important potential institution of implementing social reforms in the direction of a democratic society.

Dewey defined his work as "the philosophy stated in this book connects the growth of democracy with the development of the experimental method in the sciences, evolutionary ideas in the biological sciences, and the industrial reorganization, and is concerned to point out the changes in subject matter and method of education indicated by these developments".[6] Those changes were supposed to eliminate the risk of creating a gap between the experience gained through direct human relations and the experience acquired at school. "This danger was never greater than at the present time, on account of the rapid growth in the last few centuries of knowledge and technical modes of skill".[7] It was necessary to link knowledge acquisition to work or occupations in daily communal life. School had to be reformed to form a small community and establish a direct connection with other forms of experience gaining outside institutions of the educational system.

The significance of Dewey's philosophy for the development of democratic ideals was contained in conceptualizing the differences between the traditional concept of education as an area of passive acquisition of knowledge and democratically determined education that took place as a process of an individual learning how to live in and cope with everyday life. In that regard, Dewey conceptualized education not as the adoption of curriculum prescribed skills, but as encouraging the development of overall potentials and abilities of an individual, which then would be used for the realization of general wellbeing of a society. Education was seen as the means to spread democracy among all social classes. It was supposed to be different from the traditional school system which was based on the socio-economic differentiation. New education was supposed to offer equal opportunities to all individuals within a community where knowledge was acquired.

As the key methodological tool in learning Dewey singled out the development of *experience* through a direct relationship with the environment in which an individual is, as opposed to the passive acquisition of knowledge, mediated by stating opinions only. Education of an individual meant development and

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5   John Dewey: *Democracy and education. An introduction to the philosophy of education*. New York: The Macmillan Company, 1916.

6   Ibid, p. v.

7   Ibid, p. 11.

improvement of human experience and their receptive capacities in relation to the environment in which their life took place. Developing personal characteristics of an individual and improving skills that he wanted to develop, it was possible to achieve desired progress in education because it was diversity only that allowed for changes and progress of a democratic society. "It would be impossible to find a deeper sense of the function of education in discovering and developing personal capacities, and training them so that they would connect with the activities of others".[8] In that way, education of an individual in the direction of professional training for quality performance of certain tasks was replaced by the idea of "lifelong learning" of man.

BLACK MOUNTAION COLLEGE / IN THE EDUCATIONAL SYSTEM

Black Mountain College was launched in the described atmosphere of decentralization of the American educational system, developing a liberal democratic education system and "lifelong learning" of man. In terms of curricula, that institution possessed all the qualities by which liberal arts colleges differed from other models of undergraduate education at the time. Acquiring general knowledge included a two-year study of liberal arts, after which students opted for the basic area of study, so their undergraduate education usually ended up at one of the universities. By the appropriate development of internal relationships of members of the community and the environment in which learning took place, the College provided an atmosphere of working together as a necessary condition for the implementation of appropriate democratic education. "The very process of living together educates. It enlarges and enlightens experience; it stimulates and enriches imagination; it creates responsibility for accuracy and vividness of statement and thought".[9]

However, the primary specificity of Black Mountain in relation to other educational institutions of a liberal arts college type was emphasized by a special *role of artistic work* in the education of an individual and recognizing the specific nature of *artistic experience in the development of receptive and experiential skills of man*. The founders of the College took advantage of the educational reforms undertaken during the 1930s to launch an experimental curriculum in which the work in domains of different artistic media represented an equally important area of liberal arts in addition to science, history, philosophy and languages. While art was largely present as an extracurricular activity for which students did not get any credits in the school curricula of liberal arts colleges, in the curriculum of

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8   Ibid, p. 104.
9   Ibid, p. 7.

Black Mountain, art courses had the same significance in relation to other subjects and were presented to students as the most important courses. "As an inevitable result of this point of view, Dramatics, Music, and the Fine Arts, which often exist precariously on the fringes of the curriculum, are regarded as an integral part of the life of the College and of importance equal to that of the subjects that usually occupy the center of the curriculum. In fact, in the early part of the student's career, they are considered of greater importance; because, in the first place, they are, when properly employed, least subject to direction from without and yet have within theme a severe discipline of their own; and also because of the conviction that, through some kind of art-experience, which is not necessarily the same as self-expression, the student can come to the realization of order in the world; and, by being sensitized to movement, form, sound, and the other media of the arts, gets a firmer control of himself and his environment than is possible through purely intellectual effort. This is a theory, but a theory which has met the test of experience. It has already been shown to the satisfaction of those who have had a share in it that the direct result of the discipline of the arts is to give tone and quality to intellectual discipline".[10]

When designing the goals and methods of the educational program, with an emphasis on the role of art in the "lifelong education" of man and almost a central function of artistic work "Black Mountain's founders looked to John Dewey, author of *Democracy and Education*, who wrote that to develop one's creative abilities was 'an inalienable right'. In *Harper's Magazine* in May, 1937, Rice explained his theory that the arts ought to be an educational activity rather than simply a subject of study: 'What you do with what you know is the important thing. To know is not enough'".[11] However, it seems that in determining the goals and work of Black Mountain, the founders of the College found Dewey's philosophical work *Art as experience*[12] to be equally important as his study *Democracy and Education*.

ART AS EXPERIENCE

In fact, the study *Art as Experience* acted as a fundamental philosophical reference in regard to which not only the founders of the College but also many artists within Black Mountain and the wider artistic scene of America developed their

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10   Anonym.: "Black Mountain College. A foreword. Reprinted from the First Catalogue, 1933", p. 4, http://blackmountaincollegeproject.org/PUBLICATIONS/CATALOGUES/1933%201934%20 BMC%20A%20FOREWARD/1933%201934%20BMC%20A%20FOREWARD.htm (24.3.2017).

11   See Rachel Galvin: "Wild intellectuals and exotic folks", *Humanities*, 22/4 (2001), pp. 12–18, here p. 14.

12   John Dewey: *Art as experience*. New York: Perigee Books, 1980.

poetic ideas. Thus, for example, Holger Cahill, the head of the Federal Art Project of the US government,[13] said in his speech at the celebration of the eightieth birthday of Dewey in 1939 that behind the practical results of the Federal Art Project there was a hidden idea that man was encouraged to participate in the experience of art with all their resources.[14] Such a goal resulted in the rejection of Western European concept of art as an archive of outstanding masterpieces and the idea of *l'art pour l'art* in favor of artistic work that contributes to the overall social welfare. John Dewey's thesis that life in all its aspects is an active process, when applied to art, resulted in the statement that the aesthetic experience is always an act of the campaign in which disinterested contemplation plays a very small role. Passive contemplation of a work of art was replaced by the idea of artistic work as a means of establishing an active perceptive relationship of man to the environment.

Dewey sought to show that different forms of human activities are always subject to the same process of cognition, as each form of human experience develops through a process of relations that are established between environment and human consciousness. The process of establishing those relations was marked by constant tensions, which, according to Dewey's opinion, are mastered and reflected best in the process of artistic work.[15] The artistic work is *par excellence* the process of overcoming tensions that are established between an individual and their environment, and a piece of art is a result of man's experience and ability to build relationships to the perception of reality. A work of art is a product of the artistic work as the activation of all experiential skills of an individual. In that sense, Dewey argued that the boundaries of different media and art disciplines were artificially established, and that the synthesis of simultaneous operations in different artistic media – as opposed to the modernist specialization of vision or hearing – is closer to everyday life experience, which requires activation of all human senses. Dewey noted that novelties in the conceptualization of aesthetic experience would cause many technical problems to artists, because art would stem

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13 Federal art project (1935–1943) was an integral part of the Works Progress Administration (WPA), which, apart from the Federal Art Project, included special sectors for the development of music, theater, literature and preserving artistic and historical heritage. Each sector was managed by one director and a year after the first meeting of directors, more than 40,000 artists and cultural workers were employed across the United States of America. Cf. Don Adams and Arlene Goldbard: "New deal cultural programs: Experiments in cultural democracy", http://www.wwcd.org/policy/US/newdeal.html#FAP (24.3.2017).

14 Holger Cahill: "American resources in the arts", in: *Art for the millions: Essays from the 1930s by artists and administrators of the WPA Federal art project*, ed. Francis V. O'Connor. Greenwich, CT: New York Graphic Society, 1974, p. 33.

15 Dewey: *Art as experience*, pp. 15–16.

from the need for new experiential models.[16] In that regard, Dewey pointed to the artificial separation of art from nature and from everyday human experience and work, as well as to the fact that the axiology of art is being conditioned by class struggle. He pointed out that the strengthening of the capitalist social order had a big impact on the development of museums as centers for corresponding works of art, which promoted the idea that art was something different from everyday life experience. Storing artifacts in isolated spaces of museums and private collections outside the course of everyday human life meant that objects, which had been valuable and important in the past because of their role in the life of a community, would in that way be isolated from the original terms of their existence. "The *nouveaux riches,* who are an important byproduct of the capitalist system, have felt especially bound to surround themselves with works of fine art which, being rare, are also costly. Generally speaking, the typical collector is the typical capitalist. For evidence of good standing in the realm of higher culture, he amasses paintings, statuary, and artistic *bijoux,* as his stocks and bonds certify to his standing in the economic world".[17]

Circumstances that led to the "gap" between the subject creating art and the recipient consuming art during the development of modern civilization also contributed to the establishment of artificial differences between everyday life experience and experience acquired by artistic work. Dewey explicitly replaced the concept of art as the creation of objects intended for disinterested aesthetic enjoyment with the concept of art as a process where the means and the goal is the activity itself – acquisition and development of experience through artistic work, which can then be applied in an encounter with other forms of human activity. "When artistic objects are separated from both conditions of origin and operation in experience, a wall is built around them that renders almost opaque their general significance, with which esthetic theory deals. Art is remitted to a separate realm, where it is cut off from that association with the materials and aims of every other form of human effort, undergoing, and achievement. […] This task is to restore continuity between the refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience".[18]

Dewey determined the aesthetic experience *as the primary phase of human experience* distinguishing aesthetic as an integral part of everyday life, on the one hand, and traditional, high-modernist aesthetic as disinterested enjoyment

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16   Ibid, p. 141.
17   Ibid, p. 8.
18   Ibid, p. 3.

compared to an integrated piece of art, on the other hand. "The material of esthetic experience in being human – human in connection with the nature of which it is a part – is social. Esthetic experience is a manifestation, a record and celebration of the life of a civilization, a means of promoting its development, and is also the ultimate judgment upon the quality of a civilization".[19] If artistic work is an activity which integrates and drives all possible aspects of the establishment of man's relationship to reality – doing, feeling and thinking – then the characteristics of aesthetic experience can be seen in everyday forms of human experience which involve activation of all aspects of human personality regardless of whether those experiences are of moral, political or practical nature. Artistic work is an evidence that man uses natural materials and energy in order to expand boundaries of their own lives. He does so in accordance with his organism which involves activities of the brain, sensory organs and muscle system, thus proving that man is capable of consciously turning back to the unity of nature – community of feelings, needs and actions as a feature of living beings. This means that artistic work accumulates in the most direct possible way what is fundamental to nature and different forms of life experience, which were traditionally understood as an independent field of human activity.[20] By that Dewey drew a distinction between the *primary aesthetic and artistic aesthetic*. While primary aesthetic is the initial stage of everyday human experience, which involves activation of all sensory domains of man's manifestation of relationships to the world of the interaction of action, feelings and thinking, artistic aesthetic stands for the intentional development of primary aesthetic through artistic work in order to improve receptive capabilities of an individual. This led to 'abandoning' the high-modernist paradigm of aesthetic experience as an experience of a special sort which came from a sensory, disinterested meeting between a recipient and artifacts as a result of the non-utilitarian human action. There was a turn in understanding the experience gained in everyday activities and the experience gained through artistic action, they became balanced and their differences were mutually annulled.

By conceptualizing aesthetic as only one segment of everyday life experience it was possible to attach artistic value to any subject or activity, even to life itself. At the same time, it was possible to establish a new practice of life which was based on artistic work and which, therefore, represented an alternative to the former receptive abilities and aspects of man's relationship to the surrounding world. That was another step which undermined the western high-modernist paradigm of art as something other and artificial to what was created by the work of nature. According

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19   Ibid., p. 326.
20   Ibid., p. 57.

to Dewey, art is not inserted in relation to the natural experience; it is only a development of a natural and spontaneous phase of everyday human experience. "There are substantially but two alternatives. Either art is a continuation, by means of intelligent selection and arrangement, of natural tendencies of natural events; or art is a peculiar addition to nature springing from something dwelling exclusively within the breast of man, whatever name be given the latter. In the former case, delightfully enhanced perception or esthetic appreciation is of the same nature as enjoyment of any object that is consummatory. It is the outcome of a skilled and intelligent art of dealing with natural things for the sake of intensifying, purifying, prolonging and deepening the satisfactions which they spontaneously afford."[21]

The essence of Dewey's interpretation of the role of aesthetic experience in the development of human perceptual abilities did not imply the idea of conducting a comprehensive aesthetization of reality, because aesthetic was seen as an integral phase of the process for any human experiences. Dewey's philosophy of art and theory of aesthetic experience was developed in the framework of the philosophy of pragmatism and education as his primary fields of interest. That philosopher interpreted artistic aesthetic experience, or the experience of artistic work as directly related to the educational potential of that experience, i.e. as a means of achieving improvement of man's everyday encounters with the world. The fundamental characteristic of art is not contained in the material existence of art, in the object of art as an integral piece, but the essence of artistic work is found in *developing experience through the creation of artistic material*. Experience is the process by which an individual establishes their relationships with the surrounding environment, it significantly affects the quality of life, so improving the experience is fundamental to the development and education of an individual, and their encounters with everyday life practices. In this way, the focus was shifted from aesthetic experience based on finished works of art to the aesthetic experience that was achieved during *the process of artistic work*, through the very process of artistic activity. Unlike the traditional understanding of the recipient as a passive entity developing disinterested aesthetic enjoyment in relation to a work of art, Dewey emphasized the state of an individual who takes part in the art-making process and, thus, improves their daily life experience. In other words, the boundaries of the Western European-oriented paradigm of Kantian aesthetics were disturbed by displacing art from the field of exceptional human activities to the space of everyday life experience.

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21 John Dewey: *Experience and nature*. New York: Dover Publications, 1958, p. 389.

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Reflecting Dewey's ideas in many ways, the practice of Black Mountain was special in the way that the social life inside the College was directed towards developing creative potentials of each and every individual, with a significant base in artistic work. In that way, everyday work was turned into artistic work and vice versa. That led to the crossing of boundaries and division of work in culture and art that had the significance of an avant-garde novelty. Still, the work of the College did not have the idea of a utopian society as the practice of education within the College was offered as a part of an already existing democratic platform which offered a possibility to individuals to exercise their liberal rights in a given society. In accordance with Dewey's ideas, the basic postulates of the College program were: functionalizing of artistic experience while studying other disciplines; the values of experimental learning; development of inter-disciplinary artistic work with undermining of traditional modernist boundaries of media and disciplines of art; the practice of democratic rule of staff and students; relocating learning environment outside classrooms; eliminating control and monitoring of the 'outside' subjects that supported the College financially.

By the new system of education that allocated the key role to artistic work, the practice of Black Mountain challenged the whole aesthetics, comprehension of art and artistic criteria in modern Western European society. Artists were not just engaged in producing finalized works of art, but they also expressed themselves through processes of doing and challenging current issues of art being a social category and its role in education. The activity of Black Mountain was established as one of the possible contexts of creating material establishment by which the American society of the Great Depression and the New Deal was realized and recognized as a specific liberal democratic society. The work of the College turned out to be a representative area of the turn from art as an autonomous social practice to artistic action as the means of building the American democratic political and educational identity.

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POETRY IN AN EXPANDING FIELD: JACKSON MAC LOW

Dubravka Đurić

Abstract: *The attention of this text is focussed on the works of Fluxus poet Jackson Mac Low whose work in that field expanded the very field. Mac Low used chance generated methods to make poems, accompanying them with instructions, in which he explained his method and gives instructions for performers. He questioned the field of poetry by questioning the intentionality of the author, developing the complex procedures that generated complex text and considered poetry a field of the performing arts.*

Keywords: *chance generating texts, nonintentionality, intentionality, performance, poetry*

Jackson Mac Low (1922–2004) belonged to New York's interdisciplinary neo-avant-garde scene, which under the influence of John Cage's (1912–1992) ideas and practices, worked on expanding the field of music and a sense of media.[1] In this context, several models of artistic practices were developed, such as *multimedia works* (introduction of one medium into the other, or performing the effects of one medium within some other), *intermedia*[2] *works* (facing different media and their effects in one artwork, transferring the effects of one medium into the other medium), *mixedmedia* (roughly, syntactically, semantically or topographically joining the effects or elements of different origins into a heterogeneous artwork), artworks realized in the form of *textual* or *diagram instruction* for its performance.[3] Among the artists in this circle close to Mac Low, we might mention La Mont Young (1935), George Maciunas (1931–1978), Henry Flint (1940), Yoko Ono (1933), George Brecht (1926–2008), Dick Higgins (1938–1998), and many others whose work was collected in the 1960 *An Anthology*, edited by Young and Mac Low, who later would be known as Fluxus artists.

Mac Low has an ambiguous status within the canon of American experimental poetry. This ambiguity can be seen in the fact that Donald Allen did not include him in his famous 1960 anthology *The New American Poetry* which reshaped the

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1   Liz Kotz: *Words to be looked at: Language in 1960s art*. Cambridge: The MIT Press 2007, p. 61.
2   Patric F. Durgin: "Becomming literature: Jackson Mac Low and L=A=N=G=U=A=G=E of Intermedia", http://thoughtmesh.net/publish/printable.php?id=60 (15.03.2017) refers to his early work as intermedia.
3   Miško Šuvaković: *Pojmovnik teorije umetnosti,* Belgrade: Orion Art, 2011, p. 267.

canon of American poetry. But in 1973 Allen and Warren Tallman included his work in the collection of *The Poetics of The New American Poetry*. Trained as a composer, Mac Low considered himself to be a poet as well. His work transcends the boundaries of various arts. As a Fluxus artist, John Cage's student and friend, he moved through and enhabited the spaces in-between poetry, music, dance and performance, so that his work was not easy to pin down. This unstable and unstabilizing fluid artistic position rendered him relatively unrecognizable until the formation of the language poets language poets pointed to him and his work as an important precursor in accordance to their "putative overthrow of conventional literary values"[4] in the 1970s. Mac Low questioned the nature of poetry and did so more than most American poets.[5] In dealing with these kinds of experimental poems, we are forced to reconsider the meaning and function of poetry and of the process of making very specific, poetic sense, which Mac Low's work severely questions. Therefore, I will focus my attention on three important aspects of his work: non-intentionality and the questioning of the subject in poetry, the complex mechanics of the text of his poems, and the relation between the text and performance.

QUESTIONING THE INTENTIONAL SUBJECT IN POETRY

Jackson Mac Low is well known for his aleatory-determined poems, or chance-operational poetry. At the core of this method is his critique of the "self-expression" of the author, and in using these methods he tried, as he claimed, to "evade the ego".[6] He emphasized on several occasions that this idea came from his interest in Buddhism and that Daisetz Suzuki's influence was especially important. Daisetz Suzuki taught Zen and Kegon in the 1940s and 1950s at Columbia University, which he attended with John Cage[7], whose work in music also influenced Mac Low. Cage was the figure whose influence on many artists, including Mac Low, was crucial because of his early questioning of the artistic ego and expressivism as a pivotal characteristic of artistic endeavor. He advocated a kind of creative anarchism, and valuated procedural approaches in making art, chance procedures, and usage of "found materials". But Mac Low was the first who applied chance

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4   Patric F. Durgin: "Becoming literature".
5   Armand Schwerner: "On the usefulness of Mac Low's work", in: *Paper Air* 2/3 (1980), pp. 48–50, here 48.
6   Gill Ott: "Interviews and correspondence: Jackson Mac Low and Gill Ott", in: ibid., pp. 18–29, here p. 20.
7   Jackson Mac Low: "Responses to Piombino", http://epc.buffalo.edu/authors/maclow/piombino. html (15.03.2017).

procedures to textual materials and who developed his own unique version of this method.[8] As he wrote:

> They taught me to look at each phenomenon (e.g. each sound, word, or word string) as being worthy of full attention, and thus of being presented in such a way as to elicit the full attention of spectator, audience, or reader, quite aside from its "expressing" the thoughts, feelings, sensations of the artist. Any phenomenon, we are taught when given full attention, can reveal its Buddha nature […] Zen taught me both to try to minimize the expression of the ego during the act of composition and to let each word, etc., "speak for itself".[9]

Mac Low's approach to artistic production can also be recognized as a critical attitude toward the underlying ideology of Western writing,[10] which he shared with so many artists of his generation. The consequence of this approach is, according to Steve McCaffery, a "historical shift in poetry from the endless interiority of lyrical self to the hesitant emergence of a post-ontological poetics".[11] This meant the de-onthologization of poetry by the decentralization of the writer as the creative source of the writing, so that at the center comes not the writer himself/herself, but the total "sum of the writing".[12] In other words, Mac Low emphasized the *non-intentionality* of his chance-generated poems, because this method, like a writing machine "opens up the scriptive practice to an infinite semiosis".[13] Ideas, forms, and contexts became fluid and dynamic categories,[14] and language itself gained agency[15] so that it could be said that in his work language speaks for itself, making its own sense, destroying any discursive and expressivist mode we usually find in poetry.[16] In his work Mac Low offers the writing position of "a *subject beyond expression*".[17] This meant that in his

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8   See Tyrus Milleer, *Singular examples: Artistic politics and the neo-avant-garde*. Evanston: Northwestern University Press, 2009, pp. 43–44 and Nancy Perloff, "Sound poetry and the musical avant-garde: A musicologist's perspective", in: *The sound of poetry/ The poetry of sound*, eds. Marjorie Perloff and Craig Dworkin. Chicago: The University of Chicago Press, 2009, p. 115.

9   Quoted in McCaffery, *Prior to meaning: The protosemantic and poetics*. Evanston: Northwestern University Press, 2001, p. 188.

10 Ibid., p. 189.

11 Ibid., p. 187.

12 Ron Silliman: "While some are being flies, others are having examples", in: *Paper Air* 2/3 (1980), pp. 39–40, hee p. 40.

13 Steve McCaffery: *North of intention: Critical writings 1973–1986*. New York: Roof Books, 2000, p. 222.

14 Silliman: "While some are being flies", p. 39.

15 Barrett Watten: *The constructivist moment: From material text to cultural poetics*. Middletown: Wesleyan University Press, 2003, p. 3.

16 Charles Bernstein, *Content's dream: Essays 1975–1984*. Los Angeles: Sun & Moon Press, 1986, p. 253.

17 McCaffery: *North of intention*, p. 224.

systematically generated poems it is not possible to identify a "self" incarnated in a voice, persona, or sensibility which needs to be expressed and could be revealed in each poem. His poems are usually considered to be "abstract", and by privileging "chance" over "choice" in making the poems, he rejected the "projection of personality usually associated with 'the poet'".[18] Poems are usually strongly associated with the "voice of the poet", equating the language of poetry with the language of the poet's subjectivity that guarantees the authenticity of his/her work. Mac Low's poems demonstrate that the voice is actually always a *technical construct*, it is never simple and never precedes technical intervention. The equation of subjectivity and authenticity hides the fact that "subjectivity is simply the most acutely engineered of all our technologies".[19] Eliminating the authorial conscious intention, Mac Low removes the writer as a subject who writes the text, so that the subject becomes absent from the process of meaning production. This radical questioning of the subject in the language of poetry deprives the subject of its supposedly sovereign and externally privileged position. The subject is not considered to have the crucial role in the process of creating a text, but is constructed more as a witness of the productive moment of a text by a specific procedure. In Mac Low's words:

> Yes, the Zen Buddhist motive for use of chance (&c) means was to be able to generate a series of "dharmas" (phenomena/events, such as sounds, words, colored shapes) relatively "uncontaminated" by the composer's "ego" (taste, constitutional predilections, opinions, current or chronic emotions). It was such a relief to stop making artworks carry that burden of "expression"![20]

Later, Mac Low will claim that over the years, "[w]hat ego is and what it isn't gets more and more problematic"[21] to him, and that "[y]ou realize that a chance system is as egoic, in some ways, or even as emotional, as writing a poem spontaneously".[22] In other words, he is critical of certain kinds of subjectivity incarnated in the reified "self". Instead, by using "poetic experiments in the graphemic, musical, gestural, and discursive border-zones of language",[23] in his work he suggested that selfhood should be seen and understood as an extremely complex entity.

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18 Jerome Rothenberg: "Preface", in: Jackson Mac Low, *Representative works: 1938–1985*. New York: Roof Books,1986, p. v.

19 Jed Rasula: *The American poetry wax museum: Reality effects, 1940–1990.* Urbana: The National Council of Teachers of English, 1996, pp. 49–50.

20 Jackson Mac Low: "Museletter", in *The L=A=N=G=U=A=G=E Book*, eds. Bruce Andrews and Charles Bernstein. Edwardsville: Southern Illinois Press, 1984, p. 26.

21 Ott: "Interviews and correspondence", p. 20.

22 Miller: *Singular examples,* p. 48.

23 Ibid., p. 51.

In relation to this discussion, I will empasize another aspect of Mac Low's work that was particularly attractive for language writers: his focus "on the transgressive potential of the signified".[24] This meant that experimental writing detached itself from the intention of producing unitary meanings. The language is exteriorized, which means that it does not function as a transparent medium in which we find the depicted pre-existing reality.[25] That is why McCaffery wrote that this kind of writing could be described as one which offers us "an experience *in* language rather than a representation *through* language".[26] In this regard, Mac Low belongs to the poets who consider language to be material for the construction of poetry and not the transparent medium for communion with preexisting meanings,[27] whether it be feelings, experiences, events or different environments.

MECHANICS OF THE TEXTUAL PRODUCTION

In considering Mac Low's texts, it is necessary to think of the complex procedures by which they are generated, as well as their relation to other media, such as dance, music, performance, theater, video.[28] Along with John Cage, Mac Low was the most important artist who included systematic chance operations into poetry and musical practice.[29] The crucial element of the procedural form is that it "consists of predetermined and arbitrary constraints that are relied upon to generate the context and direction of the poem during composition".[30]

If we compare Mac Low's writing procedures, it becomes obvious that unlike most writers whose writing operated in a similar way, he never submitted borrowed fragments to the coherent narrative unity, which is a dominant mode of literary organization. He was not among the first writers who, as Ron Silliman wrote, "cannibalize other writing"[31] transforming them into source texts of his works. He chooses his source writings for their social content, because he thought of his work as deeply social and political. Considering himself to be an anarchist and pacifist, Mac Low wrote:

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24 Durgin: "Becoming literature".
25 Bernstein: *Content's dream*, p. 252.
26 McCaffery: *Prior to meaning*, p. 194.
27 Watten: *The constructivist moment,* p. 2.
28 Silliman: "While some are being flies", p. 39.
29 Rothenberg: "Preface", p. v.
30 Joseph M. Conte: *Unending design: The forms of postmodern poetry.* London: Cornell University Press, 1991, p. 3.
31 Silliman: "While some are being flies", p. 40.

> How better to embody such ideas in microcosm than to create works wherein both other human beings & their environments & the world "in general" (as represented by such objectively hazardous means as random digits) are all able to act within the general framework & set of "rules" […] The poet creates a *situation* wherein he invites other persons & the world in general to be co-creators with him! He does not wish to be a dictator but a loyal co-initiator of action within the free society of equals which he hopes his work will help to bring about.[32]

In the European context, there were many avant-garde poets who made poems from linguistic materials, validating the very materiality of words. The Dadaist Tristan Tzara could be mentioned as an example with his cut-up technique of making poems which resemble the non-intentionality of the author. Mac Low's method of asymmetries might also be compared with a collage in which we find the devices of recycling and citation. But unlike the use of citation found in Ezra Pound, Charles Olson or Robert Johnason, Mac Low did not organize them into new constellations of meaning. Instead, he destroyed the difference of the annexed discursive forms to the level of unrecognizability.[33] Barret Watten claimed that Anglo-American modernism, from Gertrud Stein to the Harlem Rennaissance and Objectivism, had shifted the formal paradigm of language to constructivist goals that would lead to the possibility of making poetry out of preexisting vocabularies, a project later taken up in the chance-generated work of Jackson Mac Low and the work of the Language School.[34]

Watten described the complexity of Mac Low's production, which could be presented in this way:

various texts = source texts → target form of the printed text
target form of the printed text = source text → second target form of its performance.[35]

In other words, everything that Mac Low reads at the time of writing could be transformed in and used as a source text. For writing *Stanzas for Iris Lezak*, for example, he used books on botany, Buddhism, politics, Marquis de Sade, pacifist flyers and religious pamphlets as source texts.[36] Source texts were used in making the poems (in Watten's term, *target form of the printed text*) by aleatoric, chance-

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32 Jackson Mac Low: "Statement", in: *The poetics of the new American poetry*, eds. Donald Allen and Warren Tallman. New York: Grove Press, Inc., 1973, pp. 384–385.
33 Idem.
34 Watten: *The constructivist moment,* p. 12.
35 Ibid., pp. 32–33.
36 Ott: "Interviews and correspondence", p.19.

driven means or non-intentional procedures. The first target form of the printed text is further transformed into a source text for the *second target form*, which is *performance*, and the performances are also in different ways products of chance operations, with which we will deal later in the text.

Discussing the mechanics of Mac Low's generated texts, two divergent equally operative logics or orders of meaning can be recognized. The first one is, according to McCaffery, the conventional logic of the linear order subject-verb-object, whose function is to secure coherent meaning through "a conventionally articulated semantic order declaring itself through a syntactic chain of discrete, detectable units".[37] McCaffery calls the second logic "para-logical drive", which results in "saturated, cryptonyme meaning, transphenomenal in nature, and hidden as a latent signification within other word configurations – errant and hidden and resistant to an *immediately* legible proportion".[38] The second logic takes place through the usage of specific reading-writing procedures, those which intervene with the conventional and communicative function of language, preventing the intentionalist imperative of writing. The phrase "reading-writing" procedures refers to the chance operations which transform source texts into the material for making new texts.

Jackson Mac Low formulated the following systematization of his poetry: "purely" chance-operational poetry like "5 biblical poems", "deterministic" or "algorithmic" non-intentional poetry, which is made by "acrostic reading-through text-selection procedures", like *Stanzas for Iris Lezak*, and *Asymmetries*, and the diastic reading-through text selection method, like *The Pronous: 40 Dances for the Dancers*, and "translation" methods in which "the notes of musical notations were 'translated' into words from source texts, [….] or vice versa, i.e., the words of source texts were translated into music".[39] In other words, Mac Low used the word *translation* for the transformation of one medium into another or one mode into another.[40]

In generating poems, Mac Low developed several approaches. In 1961 he created a generic form called "A Word Event" in which he gives instructions for dealing with sound materials of this a-semantic poem:

A man utters any word, preferably one without expletive
connotations, he then proceeds to analyse it,

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37 McCaffery: *Prior to meaning*, p. 191.
38 Idem.
39 Mac Low, "Responses to Piombino".
40 Hélène Aji: "Impossible reversibilities: Jackson Mac Low", in: *The sound of poetry/ The Poetry of sound*, ed. Marjorie Perloff and Craig Dworkin, p. 157.

> 1st, into its successive phonomes; 2nd into a series of phonemes
> representable by its
> successive individual letters, whether or not this series
> coincides with the 1st series.
> After repeating each of these series alternately a few times,
> He begins to permute the member of each series.[41]

He called another procedural method, which his work *The Pronous: 40 Dances for the Dancers*, is based on, *working from nuclei*, or the *nuclei method*. In this method, "certain pivotal words or phrases are given some 'objective' system – usually one involving chance in some sense of the word".[42] This method

> involves obtaining "nucleus words" or phrases by chance operations, random selection, "translation", reading-through, or other non-intentional methods and then connecting them with more or less freely chosen structural (and sometimes lexical) words to form normatively syntactical sentences.[43]

One more interesting method is that which Mac Low called *diastic*. In this method, "the placement of the letter in the title word determines the number of words in a line or in a verse stanza, while the number of words in the title determines the number of lines or of stanzas".[44]

PERFORMING THE TEXT

Jackson Mac Low is a performance artist, which means that we should consider his printed works "not only as a text but as a score & manual".[45] That is why Charles Bernstein emphasized that

> his texts are scores whose primary realization comes in performance […] Performance actualizing the possibilities inherent in the text by grounding it (embodying it) expressively and particularly in a sounding or voicing. So that the text only comes alive in an active reading of it (in a performance, or, silently, by a reader).[46]

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41 Mac Low: *Representative work*, p. 134.
42 Ott: "Interviews and correspondence", p.18.
43 Miller: *Singular examples,* p. 34.
44 Ibid., p. 37.
45 Rothenberg: "Preface", p. x.
46 Bernstein: *Content's dream*, p. 255.

Emphasizing that text functions as a score foregrounds the idea that poetry is a function of a poet's oral interpretations. In the case of the projectivist poetry of Charles Olson, Robert Creeley, or the Beat poets, text is a score aimed at a model of intensifying ordinary speech. In Rothenberg's ethnopoetics, orality had a function in collective participatory rituals. Contrary to these examples, when Mac Low's texts function as scores they are tools and are meant to be performed and altered in different directions, from pace, pitch, duration or volume.[47] Here it should be pointed out that one stream of innovative poetic, which Mac Low's work is the most important example of, turned to experimental music as a model. In this tendency, poets wanted "to redefine poetry as an expanded field of language analogous to composer John Cage's redefinition of music as an expanded field of sound".[48] According to Liz Kotz, Mac Low's poetry transferred the following set of Cagean musical strategies into poetry of

> chance composition and indeterminate performance, juxtapositions and superimpositions of preexisting material, the isolation of individual units in distended fields of time and space, and the generation of textual forms "activated" in performance.[49]

It is obvious that Mac Low's aleatoric poetry is in tight relation to specific kinds of music and performance, and that they became an important part of it, so that it is in the performance that we experience language and sound.[50] His work may be understood within the phenomenon of *sound poetry* which was connected to avant-garde music, and in which poets are also performers who work with the complex relations of sound and sense, elaborating virtuosic vocal techniques.[51]

According to Mac Low, constitutive units of line in his poems do not fit, but what he calls *events*, which include words, word-strings and silences. This term points to his understanding of poetry as a series of events, which emphasizes the importance of poetry as a process. The poem, writes George Hartley, is understood "as a potential meaning-event",[52] and events should be realized through the actions of reading, and/or performing. That is why it can be said that his works have unstable positions, constantly moving between and at the same time inhabiting textual, visual and musical fields. In Hélène Aji's words, the visual aspect of his

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47 Silliman: "While some are being flies, p. 40.
48 Kotz: *Words to be looked at,* p. 99.
49 Ibid., p. 100.
50 Schwarner: "On the usefulness", p. 49.
51 Perloff: "Sound poetry and the musical avant-garde", p. 117.
52 George Hartley, "'Listen' and 'relate': Notes towards a reading of Jackson Mac Low", in: *Sulfur* 23 (Fall 1988), http://wings.buffalo.edu/epc/authors/hartley/maclow/maclow1.html (15.3.2017).

work may be seen as "stabilizing on the page and visual as enactment on the stage or in the video […]. In the same vein, one might take sound as either voice or instrumental sound (or both) […]".[53] She explained the complex relations of text and performance in Mac Low's work *The Pronouns*, which he understood as poems as well as dances in the following words:

> In "The Pronouns: 40 Dances for the Dancers" (1964 […]), Jackson Mac Low elaborates a theater in which the genesis of the poem is to be staged: each of the poems and each of the micro-plays in the sequences of "The Pronouns" are made of a series of instructions that agents or actors have successively drawn from a collection of cards. The card system was first elaborated in a homage to Simone Forti in which the cards were called "nuceli", the atomic cores from which the poetic events could radiate. The cards ordered by the selection process can produce different types of work; pantomimes in which the actors play out the instructions on the cards (or their interpretation of them); sound events in which they read aloud the instructions or utter spontaneous associations triggered by the instructions; texts shaped like poems and forming a poetic sequence (as on the manuscript page of "The Pronouns").[54]

Visualization of sounds in Mac Low's poetry is performed by visual cues and graphically. But accompanying instructions have a special function in printed as well as in performed realizations of his poems. One important function of instructions is to explain the way the text of the poem was generated carefully and in detail. Instructions also "denounce the text",[55] pointing to all aspects of his poetry, of which none can be isolated for separate consideration: source texts, generating procedures which enable production of the texts, instructions for performers. Mac Low's poems are usually realized in serial form, in which every poem is marked by a number. Serial poetry implies an open-ended form with a limitless set of relations, which is characterized by discontinuity and radical incompleteness.[56] This form is even more complicated in Mac Low's case, because most of the serial poems are complex structures in themselves. For example, in *Representative Work* we find extracts from his work *Asymmetries*, which consists of "Methods for Reading and Performing Asymmetries"; "Basic Method" which consists of "Method 1: Words and Silences"; "Other Methods" which consists of "Method 2: Words Only", "Method 3: Silences Only", "Method 4: Words, Tones, and Silences", "Method 5:

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53   Aji: "Impossible reversibilities", p. 150.

54   Ibid., p.152.

55   Silliman: "While some are being flies", p. 40.

56   Conte: *Unending design,* p. 15.

One Tone Only", "Method 6: Tones and Silences", "Method 7: Words and Tones", "Method 8: Spoken and Whispered Words", "Method 9: Phonic Prolongations and Repetitions" and "Method 10: Words and Indeterminate Silences". After this, we find the parts titled "Performances Including All Ten Methods", and "What to Keep in Mind During Performances and How to Start and Stop Them". Last, we find the selection of *Asymmetries*, many of which have their own accompanying notes.[57] The poet is a self-conscious artist who explains the process of making his poems, which are also dances, and gives instructions for their performance, expanding the field of poetry textually and performatively.

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After decades of invisibility, Jackson Mac Low's work as a poet and performing artist has become more and more important within the expanded field of poetry. As a trained composer who focused his productive attention on poetry and its sound/dance/musical performance, he questioned this field more than other American poets. Under the influence of John Cage, Mac Low questioned the artist's intentionality, which is at the core of art production. In his complex textual practice, he created his work by applying elaborated chance generated methods, which, in the instructions accompanying the poems, were described as having a structure that often looks odd from the perspective of what we think poetry should be. He also questioned the production of expected meaning in poetry, pointing out that the expanded field of poetry is complex and one which transcends the printed page, reaching into other fields of various arts and receiving its full realization in the act of performance.

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THE PERFORMANCE STUDIES PARADIGM

Aneta Stojnić

Abstract: *The aim of this paper is to show how performance can be considered as a para-digmatic practice significant for understanding of the contemporary art not only in the field of theater and performance art, but also in all other artistic and cultural practices as well as in a number of non-artistic practices. I will develop my argument based on Richard Schechner's understanding of performance as a collection of interpretative tools for studying the broad spectrum of social phenomena, where the objects of research don't have to be clarified according to the medium, nor bound to specific disciplines, and on Jon Mckenzie's understanding of performance as onto-historic formation of knowledge and power, where performance is estab-lished as a general paradigm of contemporary society. In the central discussion I will refer to the significance of the concept of liminality.*

Keywords: *performance, liminality, knowledge, power, contemporary art*

PERFORMANCE:
IN AND OUT OF ARTISTIC DISCOURSE

Rather than a strict theoretical/academic discipline, Performance Studies have been established as an interdisciplinary field of research, a post-discipline which is based in arts and humanities and focuses on performance as a central component of art, culture and life itself. In this regard it is easy to notice that scholarship and practice of performance studies significantly overreach the traditional forms of performing arts (such as theater, dance, opera, music performance art etc.) and include in its field of research all kinds of rituals, performance of everyday life, public speaking, oral history, philosophical performance, political performance, activism, storytelling, performance art, various kinds of popular entertainment, micro-constructions of race, class, gender, sex and ethnicity, carnivals, perfor-mance in sex, performance in business, technological performance, folklore per-formances, festivals, drag, non-verbal communication, body-language, games, sports, political demonstrations, digital performance, electronic civil disobedi-ence, performance in everyday culture, all kinds of human as well as post-human behaviors, i.e., all forms of life in its widest bio-political sense. In other words, almost everything.

Aneta Stojnić

Historically, the decisive moment for the birth of Performance Studies was marked by the beginning of a productive dialog between theater studies and anthropology initiated with the collaboration between theater director Richard Schechner and anthropologist Victor Turner in late 1970s. At the time, theater practitioners and scholars were expressing the tendency towards a radical expansion of theater and performing arts towards the more general area of arts, culture and life, while anthropologists and sociologists sought to apply the knowledge from the avant-garde theatrical forms to studying the ritualized social life. From these complementary tendencies Performance Studies were born. Since the very beginning the key elements in Performance Studies research and practice were interculturalism and interdisciplinarity. Interculturalism meant rejecting the western-centric view and inclusion of non-western performing practices into this field of research – which was an important and complex issue to address especially when having in mind that performance studies were articulated in an Anglo-American context, and therefore still require constant questioning and (re)articulation of both obvious and hidden internal hierarchies and power relations today.[1]

Interdisciplinary approach firstly meant exchange of scientific methods and objects of research between theater studies and anthropology, which was an extremely significant move forward in the way of thinking about phenomena outside the boundaries of artistic practice from within an art theory. In other words, it was a turn from the autonomy of art (characteristic for western cultural spaces) towards the interdisciplinary and heterogeneous linkage of various aspects in socio-political and cultural practices as well as towards acknowledging non-western perspectives. Epistemologically, interdisciplinarity was inscribed in the foundations of Performance Studies,[2] opening a dialog with anthropology and theater but also history, sociology, literature and philosophy. Particularly important for contemporary Performance Studies are trans-disciplinay and inter-discursive dialogs with postcolonial and decolonial theories, critical theory, post-Marxism, feminism, queer theory, psychoanalyses as well as cultural studies. However, unlike cultural studies that focus on the text as an expanded metaphor of culture, Performance Studies focus on the agency, embodiment and event in relation to the life as well as technologically mediated performances. The paradigm shift in which performance was established as an organizing concept[3] for understanding

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1   For more information on this aspect see: Janelle Reinelt: "Is Performance Studies imperialist?", in: *TDR,* 51/3 (Fall 2007), pp. 7–16.
2   Ana Vujanović: "Epistemološka mapa studija performansa", in: *Uvod u studije performansa*, eds. Aleksandra Jovićević and Ana Vujanović. Belgrade: Fabrika knjiga, 2007, p. 19.
3   Barbara Kirshenblatt-Gimblett: "Performance Studies", in: *The Performance Studies reader,* ed. Henry Bial. London and New York: Routledge, 2004, pp. 25–36, here p. 43.

and studying (human) behaviors as well as a wide set of related socio-political and cultural phenomena marked the performative turn in humanities and social sciences. Or, as put by Jon Mckenzie:

> The concept of performance as the embodied enactment of cultural forces has not only informed many disciplines of study, it has also given rise to its own paradigm of knowledge, called in the United States and other English-speaking countries "Performance Studies".[4]

Schechner's broad spectrum approach contributed to the popularity of Performance Studies as a field within which the relations among the social, the political and the artistic can be studied and performed. At the same time, the broad spectrum approach made it difficult to determine the specific field of research of Performance Studies and this elusiveness has been systematically applied in order to maintain the unique liminal position in academia as well as in the art world: in-between theory and practice, theater and ritual, art and life. As picturesquely explained by Schechner:

> Is performance studies a "field" an "area" a "discipline"? The sidewinder snake moves across the desert floor by contracting and extending itself in a sideways motion. Wherever this beautiful rattlesnake points, it is not going there. Such (in) direction is characteristic of performance studies. This area/field/discipline often plays at what it is not, tricking those who want to fix it, alarming some, amusing others, astounding a few as it sidewinds its way across the deserts of academia.[5]

In other words as an inclusive post-discipline, Performance Studies do not set boundaries to the objects of research in terms of medium, culture, or possible theoretical approaches, while the organizing principle is that they are all examined through the lens of performance. Treating the artistic performance (performing arts) as but one of many overlapping forms of performance undermines the arbitrary dichotomy between the artistic and non-artistic. Although post-discipline, it is important to understand that Performance Studies are fundamentally an artistic post-discipline. This is not only because they have originated from the field of performing arts and theater but also because they have stayed institutionally and practically linked to the field of art: at universities they are studied in the art faculty departments and academies, projects are realized in the system of arts and culture, theoretical texts are mainly published in journals and publications dedicated to

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4   Jon Mckenzie: *Perform or else: From discipline to performance*. London-New York: Routledge, 2001, p. 8.
5   Richard Schechner: "What is Perfomance Studies anyway", in: *The ends of performance*, eds. Peggy Phelan and Jill Lanne. New York: NYU Press, 1998, pp. 357–361, here p. 357.

artistic practices, etc. It is significant that such a position is acknowleged precisely because the Performance Studies paradigm offered an unprecedented turn in which the artistic field appeared not only as a space for artistic interpretation of the world (as in traditional practices and disciplines where certain topics "from the word/life" would be thematized, elaborated, interpreted, commented or mimed in an artwork), but in fact offers a toolbox, a set of methods for understanding and studying and approaching the world (private, social, political, economical and other performative aspects of life). In this way, the paradigm shift introduced by the Performance Studies presented an important re-politicization of the whole field of art.

LIMINALITY

This seemingly eclectic broad spectrum approach established Performance Studies as a systematically and inherently liminal field of research that cannot be captured, fixed or precisely located. Numerous Performance Studies scholars consider liminality as the key feature of performance, i.e., being in between. Since its beginnings, Performance Studies as a post-discipline have maintained the position between theory and practice established in the elusive, fluid, flexible, transgressive liminal space.

Etymologically the term *liminality* stems from the Latin word *limen* meaning *a threshold*. In Performance Studies liminality refers to the state of being in between two possibilities of existence in such a way that it relates to both but does not (yet) become to either of them.[6] Unlike the notion of borderline that refers to the clear demarcation and differentiation between certain notions, spaces of forms of existence, *liminal* encompasses the hybrid "in between" space where the differences and similarities are not separated in a clear way. The efficacy of performance has often been defined in terms of liminality. The term liminal marks the in-between space that is at the same time the point of joining and separation, an actual as well as symbolical space between two sides of the border. It also refers to the temporal quality of "being in-between", which is the process of transition, transitory. For example in anthropology, a liminal phase in a ritual − for instance a ritual of initiation − is that in which one has already left their pre-ritual status but still has not taken the new status that they will obtain when the ritual is over. In other words, liminality is a form of activity whose spatial, temporal and symbolical quality of being in between opens the possibility for transgression and resistance and perhaps even transformation of social norms. If we apply the term liminal to political and

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6   Victor Turner: "Liminality and communitas", in: *The Performance Studies reader*, ed. Henry Bial, p. 79.

cultural processes and changes, we can use it to name the periods in which the social hierarchies, traditions and established social order can be brought into question, shaken and temporally or permanently changed. Therefore, we can say revolutions are always liminal periods, i.e., liminal stages. This is not to claim that liminality is emancipatory per se, but that it opens up the possibility for emancipatory action.

In the context of Performance Studies it is important to understand that liminality does not function as some kind of an abstract meta-concept but that it obtains its manifestations and realizations in actual artistic and non-artistic performances. Such a liminal position provides the possibility to test, suspend, confront, and maybe even transform the repressive social norms. Therefore, liminality is understood in terms of transgression, resistance, possibility for realization of the ideas that are left outside mainstream or that go against it. With this in mind, many Performance Studies scholars consider liminality, social activism and/or subversiveness as defining characteristics of performance.[7] This standpoint suggests several problematic implications: (a) performance that is not liminal is not efficient; (b) performance that is not liminal is not a subject of performance studies and; (c) if we push the previous claim a bit further: a performance that is not liminal is not at all a performance. Any of these conclusions would be problematic and misleading, as we encounter the problem of auto-reflexiveness which diminishes the political edge (at best) or even transforms it into its own contradiction (at worst).

Therefore, I will here elaborate on the notion of "liminal norm" introduced by Jon Mckenzie. Although he acknowledges that liminality possibly provides the most precise answer to the question "what is performance and performance studies?", he points out that the repetitive use of this term has lead to the paradox where liminality has become normative. By "liminal norm" Mckenzie understands a tendency to establish liminality as a paradigm for performance studies, where the efficacy of performance is almost exclusively determined in relation to its potential for transgression and/or resistance. The problem with this approach is that while focusing on liminality, performance studies fail to see a broad segment of different forms of performance, those which are not transgressive but on the contrary highly normative. These include practices performed by governments, institutions, establishment as well as governmentality itself, that is, exactly those formations that Performance Studies aimed to resist for the past fifty years.[8]

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7   Henry Bial: "What is Performance Studies? ", in: ibid., pp.5–58, here p. 5.
8   Mckenzie: *Perform or else,* p. 52.

ANETA STOJNIĆ

PERFORMANCE AS A PROBLEMATIC PARADIGM
OF THE CONTEMPORARY WORLD

The far-reaching thesis that Mckenzie elaborates in his book *Perform or else: From discipline to performance* argues that demand for performance has become the norm of our contemporary society. This means that performance is no longer exclusively connected to the progressive and transgressive fields of human performance activities, but it has become the general imperative of existence in the present society which is determined by the rules of institutional performance and/or performance management. In reference to Foucault's *Surveiller et punir: Naissance de la prison* (Discipline and punish. The birth of the prison, 1975), Jon McKenzie suggests that in the twenty-first century, performance will be what discipline was in the eighteenth and nineteenth centuries.[9] According to him, today it is performance that produces the subject of knowledge. This subject differs from the subject produced by discipline as it is not unified; on the contrary it is fractal, unstable, fragmented, decentered, nomadic, flexible, virtual as much as actual:

> performance will be to the twentieth and twenty-first centuries what discipline was to the eighteenth and nineteenth, that is, an onto-historical formation of power and knowledge. This formation is ontological in that it entails a displacement of being that challenges our notion of history; it is nonetheless historical in that this displacement is materially inscribed.[10]

In this regard, we could say that the efficiency of contemporary Performance Studies is determined by their readiness and ability to articulate an adequate response to this global phenomenon of performative paradigm. Nevertheless, I find it important to emphasize that this does not mean giving up on the liminal position of Performance Studies. I agree with Mckenzie that it is necessary to formulate a theory of performance that will (as well) encompass performances which are by no means liminal. However, I argue that, precisely because of the prevailing demand for performance, we need to persist on the significance of liminal space occupied by performance studies. Liminal, processual, elusive in-between space could function as a gap in reality where it would be possible to realize a certain degree of freedom. Therefore, I would read Mckenzie's notion of liminal norm as an invitation to redefining and reconceptualizing liminal space occupied by performance studies, rather than completely discarding it. This would mean acknowledging the non-liminal performances in a liminal field of performance studies. Such a

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9   Ibid*.*, p. 18.
10   Idem.

complex operation would require a shift from the question "what is performance?" towards the question "which performance?" and I would add "which performer and in what context?".

By proposing a general performance theory, Mckenzie does not intend to proclaim a new stable theoretical meta-system, but a critical formation that will include all contemporary issues, procedures and processes connected to performance in various social aspects.[11] This general theory of performance is elaborated on three main levels: (a) performance stratum; (b) performance paradigm; and (c) performance-performative blocks.

On a most abstract level stratum is built from three paradigmatic levels: Performance management (organizational performance), Performance Studies (cultural performance) and Techno-performance (technological performance).[12] Performance management refers to the managerial strategies in the companies/corporations so that it "attunes itself to economic processes that are increasingly service-based, globally oriented, and electronically wired. [...] Performance Management does not sell itself as scientific management: instead, it articulates an *ars poetica* of organizational practice".[13] Techno-performance refers to changes that occurred in the USA during the Cold War arms race and space race and today reaches its peak in the global world where we have become dependent on technology in all aspects of life.[14] In his inclusive elaboration of cultural performance Mckenzie introduces a list of activities, emphasizing that cultural could be understood in its widest sense: from high to popular culture and counter-culture manifestations and events:

> The field of cultural performance that has emerged over the last half century includes a wide variety of activities situated around the world. These include traditional and experimental theater; rituals and ceremonies; popular entertainments, such as parades and festivals; popular, classical, and experimental dance; avant-garde performance art; oral interpretations of literature, such as public speeches and readings; traditions of folklore and storytelling; aesthetic practices found in everyday life, such as play and social interactions; political demonstrations and social movements.[15]

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11 Vujanović: "Epistemološka mapa", p. 27.
12 Mckenzie: *Perform or else,* p. 20.
13 Ibid.*,* pp. 6–7.
14 Ibid.*,* p. 12.
15 Ibid.*,* p. 29.

Mckenzie's intention "to rehearse a general theory of performance"[16] came in response to performance as a dominant social demand in our time. In this context, Mckenzie introduces the new subject of knowledge as a performative subject, that is, a contemporary subject of biopolitics is a performative subject:

> Like discipline, performance produces a new subject of knowledge, though one quite different from that produced under the regime of panoptic surveillance. Hyphenated identities, transgendered bodies, digital avatars, the Human Genome Project – these suggest that the performative subject is constructed as fragmented rather than unified, decentered rather than centered, virtual as well as actual. Similarly, performative objects are unstable rather than fixed, simulated rather than real. They do not occupy a single, "proper" place in knowledge; there is no such thing as the thing-in-itself. Instead, objects are produced and maintained through a variety of sociotechnical systems, overcoded by many discourses, and situated in numerous sites of practice.[17]

In the new processes of subjectivisation, technology (which directly or indirectly influences geopolitical, economic, and technological transformations) plays a key role. Directly and indirectly, technology influences the geopolitical, economic and technological transformations, influencing the formation of new "fractal subjects". At the same time technology is connected to cultural, institutional and technological performance, that is with the performance strata. Today people turn to their computers, smart phones, tablets, and various Internet-networked devices in search for performances in which they will partake. People perform in technology, with technology, and via technology. This new performative subject is in constant flux and tensions pressed by the demand *to perform – or else*.

Moreover, as Mckenzie points out, people are no longer the exclusive producers of technology, but we also have technologies that produce and even design other new technologies for the production of some third technologies. This means that the performing subject (performer) is not necessarily human, but it can also be a machine, as well as numerous nuances and variations between those two entities (Cyborg, avatar, bot, etc.). I would say that the most far-reaching implication of that thesis is that it suggests the possibility of considering non-human performers in an equal footing with human performers.

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16   Ibid.*,* p. 4.
17   Ibid.*,* p. 18.

CODA

Finally, does this mean that in the Performance Studies paradigm everything is performance? Introducing the distinction between "in performance" and "as performance"[18] is key to understanding the Performance Studies paradigm from a methodological as well as a political point of view. This distinction exposes that, although everything can be interpretes "as performance", there is a distinction to what "is performance" (in a certain cultural, artistic and social context). In other words, although claiming that everything is a performance would be inaccurate or at least unproductive, we can claim that everything can be studied as performance. Interpreting something as performance includes being aware of one's own position and responsibility in relation to the observed / interpreted / studied phenomena. Moreover, it means exploring what it does:

> To treat any object, work, or product "as" performance – a painting, a novel, a shoe, or anything at all – means to investigate what the object does, how it interacts with other objects or beings, and how it relates to other objects or beings. Performances exist only as actions, interactions, and relationships.[19]

Performance Studies provide this possibility by offering a toolbox for studying and approaching the world as performance and especially for researching the political aspects of artistic and theoretical production as well as re-politicization of everyday life. Therefore, it is not surprising that in-spite of its elusiveness and liminality or perhaps precisely because of them, Performance Studies provide a fruitful inter-discursive field that, to an extent, can function as a general theory of art.

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18 Richard Schechner: *Performance Studies: An introduction.* New Yourk, London: Routledge, 2006, p. 30.
19 Idem.

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THE INSCRIPTION OF THE HOLOCAUST ONTO THE BODY, SEVENTY YEARS LATER: FROM DEHUMANIZATION OF THE SUBJECT TO REVITALIZATION OF JEWISH IDENTITY

Aleksa Milanović

Abstract: *Antisemitism and the perception of Jewish identity as threatening Otherness lead to the Holocaust, the sum of nazi criminal executions directed towards Jews in World War II. After the Holocaust had ended, the survivor generation, and also the generations born after the war, were left to their own struggle with the trauma as the effect of everything that had happened. This paper aims at shedding a light on the relation between the Holocaust and the surviving generations, as well as on the way the Holocaust inscribed itself onto the bodies of those who survived, and those who were later in the position of defining their identity in relations to it.*

Key words: *Holocaust, postmemory, Jewish identity, bodily inscription, Otherness*

The history of Jewish nation is largely marked by constant persecutions and the intention of other dominant cultures to conquer, assimilate, isolate or minimize/erase the traces of Jewish life and culture. Antisemitism,[1] rooted in bigotry towards racial, religious, ethnic and, in total sum, cultural difference, stands for one of the examples of negative relations towards the Other. The specific way of life and isolation of the Jewish communities all over the world tend to induce the construction of the stereotypes and myths about Jews as threatening Otherness for everyone that does not belong to the Jewish community.[2] Religious difference

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1   The precise definition of the term anti-Semitism includes the bigotry towards all the Semitic nations, but it is actually, from the point when it was first used in 1879, established as a term that stands for a bigotry towards Jews and Jewish people. The term itself was first used by the German publicist Wilhelm Marr, to define the conflict between Jews and other nations after the secularization of Europe in the 18th century. Walter Laqueur and Judith Tydor Baumel: *The Holocaust encyclopedia*. New Haven and London: Yale University Press, 2001, p. 16.

2   As illustration, there was a story about "Jewish poisoners of the well" who, allegedly, poisoned a well in South Germany. Because of this rumor that was spread, the whole Christian community helped in establishing lists of Jews and also supported torturing and killing of Jewish families. Valentin Groebner: *Der Schein der Person. Steckbrief, Ausweis und Kontrolle im Europa des Mittelalters*. C.H. Beck, Munich, 2004; *Potvrda ličnosti: poternica, lična isprava i kontrola u srednjovekovnoj Evropi*, trans. Meral Tarar-Tutuš. Loznica: Karpos, 2013. In recent history, the concept of "Jewish conspiracy" is based mostly on the stories of the economic domination of the Jews, as well as on the assumptions of the influence of Jews on the global world economy.

was for sure the main platform for this bigotry, and we are discovering it back in the times of the Roman Empire (and earlier). Later it grew even bigger and by the spreading of Christianity it evolved further and became the main argument for destroying and persecuting Jews.[3] Surely, the real reasons behind this bigotry and discrimination, which was also institutionally executed, were connected to the idea that Jews should be denied their economic and social rights, especially since they were very successful in the professions they took – merchandise, craftwork, economy and the other professional fields they were allowed to engage in.[4] The hatred towards Jewish people lead to persecutions and pogroms, with the Holocaust as one of the most striking examples in recent history. The Holocaust itself was presented as the idea and plan of "the final solution" to the issue of Jews within a European context. This plan was developed in Nazi Germany, and its main goal was to completely destroy Jewish people in Europe, in the first place in Germany, which would thus become "cleansed" and "liberated" from the "Jewish yoke".[5] In order for the state to progress, the main people of the National Socialist German Workers' Party thought that it was necessary to eliminate those who resisted assimilation, and because of whom, as they concluded, the positive social, political, economical and cultural change was impossible.[6]

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3   Jews were, both from Catholics and later Protestants, seen as "killers and the biggest enemies of Jesus Christ". Semen Markovich Dubnov: *A short history of the Jewish people.* London: M. L. Cailingold, 1936, translation: *Kratka istorija jevrejskog naroda*, trans. Andrija Gams. Sremska Mitrovica: Tabernakl, 2006. These kinds of narrations point to a long-time present dynamics of tension in the way Christianity sees Judaism, which grew in importance through the fact that Christianity itself started by secession from the traditional Jewish belief. The constant need to go back to this break and the need to define Christianity as a separate entity in relation to Judaism in the fields of theology and religion often lead to further tensions, which mostly had negative effects on Jewish people.

4   "Jews use freedom to get rich, to organize big economies, to open banks, and now they even want to become clerks, doctors, advocates, engineers, writers and publishers and they want positions that Christians could attain; by their looks Jew is also a German, French, Russian, but he is nevertheless a stranger to us, not only by his belief, but also by his character, by his Asian-Semitic race, and we will never be able to live together with him" Ibid. pp. 221–222. All translations from Serbian to English are given by the author.

5   Laqueur and Baumel: *The Holocaust encyclopedia.*

6   "By the final solution (which and by no accident includes Roma people and other groups proven to be immune on the pressure of integration) Nazism tried to silently liberate the Western political scene from that unbearable shadow, so to finally create German *Volk*, the people that should have cured the initial biopolitical break (it is because of this that Nazi leaders kept repeating that by elimination of Jews and Roma they will be doing the favor to all the other European countries too)". Giorgio Agamben: *Homo sacer: Suverena moć i goli život*, trans. Mario Kopi. Loznica: Karpos, 2013, p. 262. (Giorgio Agamben: *Homo sacer. Il potere sovrano e la nuda vita*. Torino: Giulio Einaudi, 1995).

The fear of the Other usually manifests itself through the construction of myths and through the production of representations that create the signification of the Other as a threat towards the stability of the dominant system. Antisemitic propaganda insisted on racial differences between Germans and Jews and on the construction of the model of the perfect Arian who stood in contrast with all its Others. Within that ideology, Jews were presented as everything that is not Arian and that people should not be if they wanted to retain their identity and position in the hierarchy of social power. In this way the Arian was also presented as a healthy, valid and proper subject, and Jewish identity was defined as a clear point of difference serving as a model of difference that should be tamed and controlled.[7] This kind of politics lead to the perception that, as Giorgio Agamben says, "a Jew within nazism is the main negative referent of the new biopolitical sovereignity, and as such he stands for the school example of *homo sacer*".[8] The Nuremberg Laws, which put the Jews under sanctions and in the misposition of citizens of second order, were just an introduction to the process of the complete dehumanization of people of Jewish origin, which meant full denial of all aspects of identity, and stripping down the person to *life itself*. The denial of all human rights, and after that the deportation to the concentration camps and death camps that destroyed six million Jewish lives, was a process that was thought through in advance, that was voted for, verified and put into reality.[9] Some social groups were institutionally defined and marked not only as not compatible for social life with the other, valid members of the society, but also as not worthy of life itself. Regarding this, Giorgio Agamben says that what happened in Nazi camps cannot be seen just as an irrational crime that one human being executed on another human being, but we need to think "which are the legal procedures and dispositives of power that made a human being into a being without its rights and expectations, so much that the crime on them wasn't seen as a crime at all".[10]

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7   Brian Treanor: *Aspects of alterity: Levinas, Marcel, and the contemporary debate*. New York: Fordham University Press, 2006.

8   Agamben: *Homo sacer. Suvremena moć i goli život*, p. 168.

9   Шмуэль Эттингер (ред.): *Очерки по истории еврейского народа*. Tel Aviv: Ам овед, 1972, here quoted from the translation: Šarl Etinger: *Istorija jevrejskog naroda*, trans. Miroslava Smiljanić-Spasić. Belgrade: Ginko, 1996.

10   Ibid., p. 250.

Aleksa Milanović

DESUBJECTIFICATION AND *BODY ANNULMENT*
OF THE JEWISH PRISONERS IN NAZI CAMPS

> "When death is here, I am no longer here, not just because
> I am nothingness, but because I am unable to grasp."[11]

By closing Jews in the ghettos, Jews were prevented from mingling with other citizens, but it was the camp deportation that can be seen as the beginning phase of mass execution and organized control of the bodies of those who did not have any rights and freedom anymore. Entering into the camp, these bodies were categorized as: working bodies, medically-fit-for-experiment bodies, or as waste – nonusable bodies which were to be terminated, destroyed.[12] It led to further procedures: those who were not selected for the gas chamber or other types of execution were ordered to take their clothes off, they were sent for their head and body to be shaved, disinfected and showered. They were given the camp uniform, after which they would be registered by the system of camp identification.[13] The first mark that was given to the prisoners was the serial number, while the second was the cloth type mark, most usually in the shape of a triangle of different colors, where every color represented a category into which the prisoner was put.[14] The numbers the prisoners got were the only mark of individual identity – they were called up by those numbers, and they were forbidden to use their names and last names. This treatment had its goal – the dehumanization of the prisoners, their desubjetification and humiliation. The whole chain from arresting and deportation to the camps, all the way to marking the prisoners with the serial number was followed by cruel behavior towards prisoners, which left them in the state of feeling powerless, and which, consequentially, shut down each and every will for fighting back.

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11 Emmanuel Levinas: "Time and the Other", in: *The Levinas reader*, ed. Sean Hand. Oxford: Basil Blackwell, 1989, p. 41.

12 Jens-Christian Wagner: "Work and extermination in the concentration camps", in: *Concentration camps in Nazi Germany: The new histories*, eds. Jane Caplan and Nikolaus Wachsmann. New York: Routledge, 2010, pp. 127–148.

13 Marijan Bosnar: "Rudi Supek i nacistički koncentracijski logor Buchenwald kroz arhivsko gradivo Hrvatskog državnog arhiva", in: *Arhivski vjesnik* 54, Zagreb: Hrvatski državni arhiv, 2011, pp. 153–178.

14 The political prisoners wore red triangles, the criminals green, the homosexuals pink. Roma people got the brown ones, while Jews wore two triangles forming the Star of David – one was yellow and the other one was in the color that defined the other category that they were put in – political prisoner, criminal, homosexual etc. Jane Caplan: "Gender and the concentration camps", in: *Concentration camps in Nazi Germany*, eds. Jane Caplan and Nikolaus Wachsmann. New York: Routledge, 2010, pp. 82-107.

The specific way of marking was established in the complex of concentration camp Auschwitz, where the prisoners got their serial numbers tatooed on their body.[15] This camp was mainly a place for deporting Jews, and as the practice of tatooing a serial number was not done on political and other German prisoners, the number also grew to be a mark of somebody's Jewishness. At first people were tatooed on their chest, but soon the forearm became a chosen place to tatoo the number on.[16] One of the reasons for introducing the tatooing system was the greater number of deaths in the camp and the impossibility of identifying the bodies which were left laying at one place without clothes onto which was initially sewed this identification number. The system of tatooed numbers was introduced as a way to solve that problem and to make the camp administration work easier, and besides that, the whole system made it easier to terminate a person's life for it was not a person whose life would be taken, but a number.

The tatooed number on the skin of survivors of Auschwitz, as well as other trauma marks on their bodies, are a material testimony of the trauma survived, and a reminder of all the horrors these bodies went through. However, their function was not to testify about the trauma, but to brand and mark the body as an object and a commodity of the regime that had generated it. The tatoos are the direct inscription into the body of those who were condemned to work until total exhaustion and death. Besides very bad conditions in which the prisoners lived, which also contributed to their exhaustion, spreading of diseases and death rates, the very hard work was one of the main causes for the prisoners' bodies' deterioration. The hardest work tasks were reserved for the lowest of humans, as the Nazi regime saw it: for Jews. The compulsory work was one of the main tools not only for terrorizing and demoralizing the prisoners, but also for their destruction. That was the reason why high functioners of the Third Reich saw *determination through work* as one of the better solutions for "the Jewish issue".[17]

The torture imposed on the bodies in the Nazi camps during the Holocaust was not just finished with the death of over six million Jews, but it continued to live and haunt those who somehow succeeded to survive the camps and witness the

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15   George Rosenthal: *Auschwitz-Birkenau: The evolution of tattooing in the Auschwitz concentration camp complex*, http://www.jewishvirtuallibrary.org/jsource/Holocaust/tattoos1.html (05.01.2017).

16   In the beginning, instruments that looked like metal brands with thorns were used for tattooing. They were used to press holes in the skin and afterwards, ink was rubbed in. This system showed as slow and not efficient enough, so it was replaced by the tattooing process with a needle. Daniel Miller. "Revealed: The evil-looking gadgets Auschwitz guards made as instruments of genocide to stamp tattooed numbers onto doomed prisoners", in: *Mail Online*, 11 March 2014, http://www.dailymail.co.uk/news/ article-2578422/The-evil-looking-implements-used-Auschwitz-guards-tattoo-numbers-prisoners-held-Nazi-death-camp.html (06.01.2017).

17   Wagner: "Work and extermination in the concentration camps", pp. 139–140.

end of the war alive. The survivors are left to testify about their experiences, but they cannot give testimony about the worst of the horrors which happened there – the death of so many people. Death is the ultimate Otherness which marked the Holocaust, "an event over which the subject is not master, an event in relation to which the subject is no longer a subject".[18] Knowing that, death remains to be the point that has no survivors to thestify about it, after it there is no one who could understand it and tell other people about it. "The now is the fact that I am master, master of the possible, master of grasping the possible. Death is never now. When death is here, I am no longer here, not just because I am nothingness, but because I am unable to grasp."[19] It is precisely for that reason that we cannot experience, tell about, describe and represent death, that it is impossible to testify and talk about everythig that happened in the Holocaust. The only things left of it are testimonies, stories about it, interpretations and representation that aim at remembering and saving it from forgetting. The Holocaust is, thus, the point of trauma onto which both the survivors, and the latter generations come back persistently.[20]

THE HOLOCAUST HERITAGE

> "...the identity without memory is empty,
> the memory without identity is pointless"[21]

The generations born after the Holocaust can be connected to this dark period of human history only through the narration of the past given in textual descriptions made during the Holocaust and after it. Those texts were the media for displacing the trauma from the generation of survivors onto the generation that followed. Their heritage is not only to ask questions and inform themselves about the Holocaust, but also to fill in the blanks and (re)construct the memories attached to it, so as to try to remember things that did not directly happen to them. The trauma of the survived scenario was transmitted directly from the first to the second generation not only through verbal communication and talks about the past,

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18 Levinas: "Time and the Other", p. 40.

19 Ibid. p. 41.

20 "The eclectic definition of the second big term – trauma – is nested into the map of memory and remembrance (internal worlds), historical happening (external world), the physical and psychological pain and facing the fact through narrative articulation […] In the trauma of contemporaneity there is a trauma of the past; in the traumas of this moment there are traumas that are lie in the forgetting of the past generation, so the quest leads to their textual discovery and connection". Nevena Daković: *Studije filma: ogledi o filmskim tekstovima sećanja*. Beograd: Fakultet dramskih umetnosti, 2014, pp. 153–154.

21 Robert Eaglestone: *The Holocaust and the postmodern*. Oxford: Oxford University Press, 2004, p. 75.

but also through the direct insight into the consequences that these happenings induced. Even in the cases where there were no conversations between the first and the second Holocaust generations, the burden of what the parents survived put a pressure onto the whole family. In these cases, it was exactly this emptiness which was a part of the family history that opened up most of the questions in children and made them research and complete the memory so they could (re)create the line that was broken.[22] However, although the second generation[23] can be seen as a generation that, through their parents, had a *live connection* to what had happened, and that was the closest to the pain and suffering that followed the Holocaust, it does not end the process of transmitting the trauma onto the generations. Every following generation, however less direct their connection to the Holocaust would be due to time distance, will have the same need to fill in the blank space, to try to understand, to identify with the victims and to continue to talk and create their own narration that connects them to the past.

Marianne Hirsch was analyzing the problematic of the second generation's relation to the Holocaust and the phenomena of memory and she introduced the term *postmemory*, which "describes the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right".[24] She thinks that postmemory as a process is not necessarily connected only to the persons that have direct family relations to the trauma, in this case the Holocaust, but that it is created also by all the other persons that developed a certain attitude and standpoint towards what had happened to the victims within the historical context. In that sense, she claims *postmemory* not as the identity position, although there is a certain identification/positioning process within it through which the person who forms it relates to a certain happening.

The personal stories published as diaries, memoirs, interviews, as well as the photographs and documentary material that show what happened inside of Nazi camps leave a strong mark on the reader/viewer and transform into the medium of postmemory. The photographs depicting dead, emacited, tortured human

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22 Marianne Hirsch: "Surviving images: Holocaust photographs and the work of postmemory", in: *Visual culture and the Holocaust*, ed. Barbie Zelizer. London: The Athlone Press, 2001, pp. 215–246.

23 "The guardianship of the Holocaust is being passed on to us. The second generation is the hinge generation in which received, transferred knowledge of events is being transmuted into history, or into myth. It is also the generation in which we can think about certain questions arising from the Shoah with a sense of living connection." Eva Hoffman: *After such knowledge: Memory, history, and the legacy of the Holocaust*. New York: Public Affairs, 2004, see Marianne Hirsch: "The generation of postmemory" in: *Poetics Today*, 29, Tel Aviv: Porter Institute for Poetics and Semiotics, 2008, pp. 103–128, here p. 103.

24 Hirsch, "The generation of postmemory", p. 103.

bodies piled up induce an *abjection* within the viewer, it unsettles him or her and becomes a part of the memory reconstructed in the construction of the narrative of understanding of what was seen and what had happened. The other types of trauma representations work in a similar way and need not be necessarily of a documentary character. They become the replacement for the real, lived experience, since it is impossible to be lived through, anyway.[25]

The process of postmemory creation has an important role in building Jewish identity in the generations born after the Holocaust. Their attitude towards what happened to their parents, other members of the family and in general, to Jewish people, contributes to the feeling of a presence of strong collective[26] belonging to the Jewish community. The sole fact that, during the Second World War, there was six millions of Jewish victims, points to the significance that the Holocaust has to every single Jewish family. It is the key historical point in the recent Jewish history, so it logically becomes the common denominator for all the Jews who survived. It becomes the point of connection in every talk about past and it is reactivated as a trauma in every family photograph. The hugeness of the happening which destroyed over sixty percent of the whole Jewish population in Europe speaks of its significance within Jewish memory for itself, and it also influenced the individual and collective attitude of Jews towards their religious, ethnical, cultural and familial identity.

The perception of Jewish identity and the relation towards it as the threatening Otherness by the dominant population that came in contact with the Jews culminated during the Second World War. However, as it was seen, even such a huge crime as the Holocaust did not really influence the existence of antisemitism in Europe and the world. This development had an influence on strengthening ethnical identity within the individual, so a big number of those who turned away from Jewish roots, tradition and culture started to turn back to it.[27] After the war, as a result of a long work of zionist organizations, the state of Israel was established with its politics of gathering all Jews into the territory of one state and creating a secular national concept of Jewishness into which the religious and traditional heritage should be incorporated. One of the important goals was the building of a "new Jewish identity" – Hebrews / Israelis who are strongly attached to the state of Israel and to a / its specific Jewish culture.[28] This new

25 Dora Apel: *Memory effects: The Holocaust and the art of secondary witnessing.* New Jersey: Rutgers University Press, 2002.
26 Martin Gilbert*: The dent atlas of the Holocaust.* London: The Orion Publishing Group, 2005.
27 Etinger, *Istorija jevrejskog naroda.*
28 Motti Regev and Edwin Seroussi: *Popular music and national culture in Israel.* Los Angeles, London: University of California Press, 2004.

identity also meant a different attitude towards Jewish heritage – in contrast to Jews from diaspora who mostly assimilated during the nineteenth and twentieth century, Jews from Israel built a strong ethnical, national identity. The feeling of unity with the young Israelis from diaspora / with Israelis who had come to Israel from diaspora only a short time ago developed a lot later, after Adolf Eichmann's trial (1961, Jerusalem). The trial was public, it was broadcasted through media and it created another, maybe the most real and direct confrontation of the second generation with the horrors of the Holocaust.[29] Besides, the Arab-Israeli War from 1967 connected Israel more deeply to the diaspora which responded with massive support.[30]

Since the 1960s the interest in topics related to the Holocaust grew stronger, and in the 1970s and 1980s there was an explosion of texts dealing with these problematics. This was the period when the second generations started to create their own narration about the Holocaust, and to thematize the way the Holocaust is imprinted in their subjectivity and their own body through memoirs, novels, movies, comics and other art and representational forms. A third generation member, the photographer Marina Vainshtein, portraited her own attitude towards the Holocaust and Jewish identity through numerous tattoos on her body. She is the child of Jewish emigrants who moved from Ukraine to California in 1977 after the antisemitic pressures that continued in the USSR even after the Second World War. After coming to the USA, she first went to Jewish primary school, and then to a regular state school, where she first met the social diversity and the numerous possibilities of identities that people can internalize and represent.[31] In that period she became aware of the fact that she was no different than all the other people, and that her Jewish identity could not be observed just by looking at her body. That "invisibility" that the generation of the Holocaust survivors craved for, traumatized by all the happenings during the war and the time before, was just another failure and another haunting point for the second and the third generation. Besides that, those who survived the Holocaust and decided to live outside Israel were in such fear that all the things that had happened could happen again, that they chose to assimilate in the dominant culture not mentioning their

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29 A lot of people tried to protect their children by silence. After World War II, by moving to Israel, they wanted to begin anew and to forget the fears that they went through during the war.

30 "Demonstrations of the Jews in diaspora, voluntary mobilization of the strengths and supplies for Israell, which overwhelmed the whole Jewry from all over the world in that moment, deepened the feelings of unity of the whole Jewish nation and strengthened the interest in Jewish fate, history and culture." Etinger: *Istorija jevrejskog naroda*, p. 537.

31 Dora Apel: "The tattooed Jew", in: *Visual culture and the Holocaust*. ed. Barbie Zelizer, London: The Athlone Press, 2001, pp. 300–322.

Jewish roots.[32] However, the generations born after the war, and especially the third generation, want something completely different – they want their Jewish identity to be visible, they want to show themselves as the survivors born by the Holocaust survivors, they want to share the message that there is no place for fear and discrimination.[33] Antisemitism in both cases functions as a very important factor in identity building; it leads to an action – that of concealing Jewish identity or that of emphasizing it, and in both cases it is inscribed onto the body. In contrast to numerous young Jews who choose to tattoo familiar Jewish symbols such as the Star of David or a text in Hebrew aleph-bet, Marina Vainshtein decided to go for tattoos that revoke the symbolics of the Holocaust. Her body is covered in familiar images of Nazi camps – a barbed wire, a crematorium, the words *Arbeit Macht Frei* (work liberates), the same as the ones that were placed on the gates of Auschwitz, there is the train that drives the prisoners into the camp, the camp watchtower, a can with the label Zyklon B on it (the pesticide, a sort of cyanide, used for killing people in gas chambers), and more of the other violent scenes characteristic for the Nazi camps. Besides the images of the Holocaust, she tattooed the English phrase *Never Again*, which is a motto of the Jewish Defense League, and *Never Forget* in Hebrew, as well as the verses from The Book of Job ("Earth hide not my blood") on her body. These texts show her attitude towards what Jews went through during the Second World War, and also her wish and will to show the importance of not forgetting a crime like that. As she herself says: "To have these tattoos is equal to a performance of a political act and clear standpoint. I want people to remember what happened there. It is so important to me that I turned my own skin into a canvas dedicated to the remembrance of the Holocaust."[34]

One of the tattoos of Marina Vainshtein is also a number on the forearm, on the same place where Jewish prisoners were tatooed for the purpose of an identification by number. During the Holocaust, the practice of tattooing the number was another way of humiliating the person, as Primo Levi says, "its symbolic meaning was clear to everyone: this is an indelible mark, you will never leave here; this is the mark with which slaves are branded and cattle sent to the slaughter, and that is what you have become. You no longer have a name; this is your new name. The violence of the tattoo was gratuitous, an end in itself, pure

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32   In the USA, after the Holocaust, it was a customary among Jews to to have a rhinoplasty operation so as to remove the stereotypical sign of Jewish identity – the "Jewish nose". Sander Gilman: *Jewish frontiers: Essays on bodies, histories, and identities*. New York: Palgrave Macmillan, 2003.

33   Andy Abrams: *Tattoo Jew*, http://jewishmayhem.com/jewish-mayhem/jewish-mayhem-online-magazine-issue-gimmel/tattoojew/ (10.01.2016).

34   Idem.

offense".[35] More than half a century later, young Jews take on them the practice of tattooing the numbers the members of their families had or still have.[36] They see it as a way to save the memory of what happened to their ancestors and generally, to Jewish nation, and one of the ways to stay connected to those who got this number in the Nazi camp. This number is a material proof of everything that a person who got it went through.

The phenomenon of the tattooed number on the forearm is a symbol that is present a lot in all the talks and representations of the Holocaust.[37] Canadian artist John Scott created a mixed-media artwork called *Selbst*, which contains pieces of his own skin onto which, before it was surgically cut out and removed, he tatooed the seven digits number. This artist considers his work the act of "the inscription of the memory into the body"[38] and by that he refers to the memory of the crimes that took place during the Holocaust. Although he does not share Jewish roots with the victims, he was so much under the impression that his work, as he says, stands for a reaction to the passivity and indifference of most of the people to everything that happened in the camps.[39]

The inscriptions of the number – tatooing it on the skin of *homo sacer* of the Holocaust, the numeration in order to dehumanization and desubjectification of the Jews today, seventy years after the Holocaust – have become an act of redefinition and strengthening of Jewish identity in the second and the third post-holocaust generation. The tattoo of the number today symbolizes the difference through two platforms: the platform of the conscious *no* to assimilation (which is the conscious intention not to accept the minority identity as a negativity), and through the platform of the standpoint that history has a major role in building and strengthening the Jewish identity. Never again is thus not only something that points to the general collective historical memory, but also a specific, individual motto, which connects the second and the third post-holocaust generation to Jewish identity, culture and life.

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35 Apel: "The tattooed Jew", p. 302

36 Jodi Rudoren: "Proudly bearing elders' scars, their skin says 'never forget'", in: *New York Times*, 30 December 2012, https://www.nytimes.com/2012/10/01/world/middleeast/with-tattoos-young-israelis-bear-holocaust-scars-of-relatives.html?pagewanted=all&_r=0 (03.01.2016).

37 "The silent display of a number tattooed on a forearm has become a convention of identifying a character as a Holocaust survivor and of invoking the Holocaust as a plot element in film and television dramas." Jeffrey Shandler: *While America watches: Televising the Holocaust*. New York: Oxford University Press, 1999, p. 286.

38 Robyn Jeffey: *Intersections: The drawings of John Scott, The semiotics of Charles Peirce, and the autobiographical theory of James Ohey*. Ontario: Carleton University, 1999, p. 102.

39 Dora Apel: *Memory effects: the Holocaust and the art of secondary witnessing*. New Jersey: Rutgers University Press, 2002.

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WOMEN'S WRITING AS DIFFERENTIAL WRITING: THE INSCRIPTION OF (FEMININE) BODY INTO TEXT

Dragana Stojanović

Abstract: *Women's writing as a term in post-Lacanian, poststructuralist texts stands for the specific inscription of women's body into the textuality of language and discourse. Women's writing thus introduces a new layer of presence of the other perspective into the dominant phallogocentric mode of writing, reading and speaking, into the dominant mode of signifying. At the same time, by producing itself as the other perspective and yet doing it within the phallogocentric discourse, it challenges the authority and unity of the significational chain within it, opening the potential of transgressions, restructurations, significations and hybridizations of the system, writing itself as a writing within a writing, a writing which frictions with the (dominant) writing – it constitutes a practice of differential writing. This text explores a potential of women's writing as differential writing, and researches it as a vehicle of possible cha(lle)nge of a phallogocentric signifying mode.*

Key words: *women's writing, differential, text, body*

Text, as a term and as a production, offers a lot more than language, although the mechanism of language is the system that makes this very production possible. Text is, as Julia Kristeva defines it, the translinguistical apparatus that redistributes the order of language through the communicational qualities of writing or speech.[1] In contrast to language that is a structure – the skeleton of possibilities that are to be performed – text is a concrete production of language as an actual, redistributional practice of intertextual encounters of different contextual platforms where the text can be written, read, spoken or reformulated from. Text is, thus, never *one* text, *the text itself*, that would be isolated from all the other texts. On the contrary, it always points to interrelations of a multitude of texts and possibilities of their readings, which are dynamically and continually displaced by the subject that, by producing meaning in texts, also finds itself in the process of *being produced*, in the process that makes the subject possible and (textually, symbolically) existing, *alive.*

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1   Julia Kristeva: "The bounded text", in: *Desire in language. A semiotic approach to literature and art by Julia Kristeva*, ed. Leon S. Roudiez, trans. Thomas Gora, Alice Jardine and Leon S. Roudiez. New York: Columbia University Press, 1980, pp. 36–63.

The signification is, however it may look ordered and rigid, always in articulation, always appearing as a bearer of a different uttering position. The position is, following this, not a fixed category, but always-already a *transposition* of previous signification,[2] which takes it to the level of reinterpretational and resignificational performative. That being said, a sign is always open, polysemic and ready to be challenged by the very act of writing and speech, and the battle for producing the interpretational difference cuts directly across and through the sign and the language itself, turning into a locus of always possible and potential subversion inside/of language.[3]

Looking at text as a resignificational field, we can propose the thesis that intertextuality, discovered in continual plural and multiple correlations of a text with the other texts of a culture within which the text is spoken, read or written, does not appear as a weakness of the language, as a softening of the text to the point of mutability, uncertainty and unintelligibility, but just as the opposite – as a strength that reveals the text as a full form of interweaving the symbolic and semiotic in it.[4]

In the context of possible work with the resignificational potential of language it is crucial, as it is already stressed, to read it always anew; to interpret it through reinterpretation, to write it by rewriting it, to constantly reposition the place of the subject within language. Interpretation is not only discovered in finding a meaning within the range of the offered possibilities; it can also stand for much more radical semiotic procedures in which signifiers are uncovered in their game of fraud,[5] deconstructed and detached from their significational chain which ties them to the Master Signifier – the Phallus – and reorganized in such a way that encourages creation of new understandings and other – *differential* writings that would shake the fundamental points onto which signifiers are tied. This kind of differential writing would open up the space for new/different/*differential*[6] voices and bodies in language.

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2   Leon S. Roudiez: "Introduction", in: *Desire in language*, ibid, pp. 1–20, here p.15.
3   See Toril Moi: *Sexual/Textual politics: Feminist literary theory*. London and New York: Methuen and Co, 1985, p. 158.
4   Julia Kristeva: "Nous Deux, or a (Hi)story of intertextuality", in: *The Romanic Review* 93/1–2 (2002), pp. 7–13, here p. 9.
5   Jacques Lacan: *The seminar of Jacques Lacan: Freud's papers on technique*, 1953–1954, ed. Jacques-Alain Miller, trans. John Forrester. New York and London: W. W. Norton & Company, 1991, p. 212.
6   *Different* is here used to mark a difference, a place differing from the other through a simple system of significational relations. *Differential* is used a bit differently, as reading/speaking/writing/producing the text in the differential dialogue with the familiar significational points of language. Different language is just a language that uses a different manner or style; differential language is a language that uses a different strategy (of reworking language through the process of not ignoring the friction produced by a specific position, a specific body being contained in, and not erased from language).

The word is, basically, the extension of body in the process of speech. It is the body that is actually masked through the speech, that is temporarily invisible, covered by a significational chain that revives (with) every speaking act. The subject is, as such, both a bodily subject and a textual subject and also, it is subjected both to the body, which functions as its prop, and to the text, which produces it as meaning, as an existing reference point in language, which, together with the tongue that speaks it and the arm that writes it, then appears as a material limit between carnal and textual realm, between Lacanian Symbolic and Real, on the very zero point of writing from which both realities appear as possible and/or meaningful.[7]

From that point there arises the Signifier, proclaiming the Law of the *hard letter* given to masculine subjects to guard it. *Hard letter*, with its *hard writing*, by and through Phallus as their master signifier, appears as a form of masculine writing, universal writing, proper writing, *well mannered* writing.[8] *Hard writing* is writing with the power of naming: the place that connects Symbolic and Real into the intelligible weave that conceals the consciousness of what could arise from it. and transposes the unbearable fullness of Real into the reality, this broken home of the desire in language which produces subject as the subject of (masculine) language with the name of the privilege – the Name of the Father.[9]

Body is, as we see, the text; and text is the body – body as textuality and body (of the speaker, reader, writer) that inscribes itself into the text, body that, in spite of the main function of the signification chain – to conceal, cannot be ignored. The play of language is actually the play of the body within language, through language, the play of the body that aches in language, that resists it and allows language to penetrate it, all in a try to express itself, to inscribe itself into the system of language, all in order to write a personalized map of linguistic reality into which the subject that stands instead of a body as its only *proper* attribute tries to position itself. The body is the place of painful delight (of the subject), which is brought to life by the loss (of the body in language). But body is not just a place of loss; body is also the place of the *other* (corpo)reality of the language. Julia Kristeva speaks of the *other* body – the body that parallels the textual body in the specific duplication of the subjectivity; the culturally,

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7   Roland Barthes: *Writing degree zero*, trans. Annette Lavers and Colin Smith. New York: Hill and Wang, 1967.

8   Luce Irigaray: "Is the subject of science sexed?", in: *Hypatia: A Journal of Feminist Philosophy* 2/3 (1987), pp. 65–87, here p. 73.

9   Jacques Lacan, *The seminar of Jacques Lacan: R. S.* 1, Book 22, 1974–1975, trans. Cormac Gallagher, http://www.lacaninireland.com (18.2.2013), pp. 132, 164–165.

discursively, linguistically and textually ungraspable body.[10] These *leftovers* are, according to Kristeva, a fact that determinate the experience of the body. Body is thus not (only) a concept created in the moment of a subject recognizing itself and its body in language and culture; it is also an excess which stays unreachable to signification.[11] Body is the partner in writing, a sort of double voice, or enriched voice, the voice of language strengthened by the dynamics and volume of the carnal which un-envelops the full potential of subjectivity within the different, *differential* language, *differential writing*.[12] Body is the place *from where* (we speak, we write, we inscribe, we communicate, we read, we utter), the place that inscribes itself in *hard writing*, decentering it and crumbling it into the flux, uncertainty, permanent questioning, into the contradictions, ironies, laughter, silence, into the inconsistency of the imperfectabilities of hard language. If I *notice* that my body is present within language (that it was always there in the first place), my language becomes *hysterical*; I'm left without words.[13]

Being the act of inscribing one's body into the text, writing also appears as the strategy of resistance, of inscription of one's own body into it, of *expression*. Every writing is always a gendered writing – hard (ruling) writing or the *other*, *differential writing*. Masculine writing or feminine writing. The *third* writing, writing of yet untold genders and undiscovered bodies. For me, writing is the mode through which my body speaks in a language that denies me, that annihilates me or excludes me; I push my body against the language, against the text through which the textuality of my feminine subjectivity is prescribed; I write. I read; can the reading from within the female body contribute to its inscription into the corpus of textuality, interpretations and performativity of language as (seemingly) real? I suffocate; my body breathes through another pulsation which demands a different syntax. Women's writing is not one writing – my and your writing, writings of mine and your female body will not be the same – each of us will inscribe her body bringing a different history, a different spatiality, different axes of laughter, pain and bliss.

Women's writing is a manifesto of female (feminine) body in language: it presents the return to body through language, uncovering it in the place where it has always been, re-inscribing femininity in the discourse of language from which women were excluded, negated, moved away. Helene Cixous says: "Woman must

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10 See Dani Cavallaro: *French feminist theory: An introduction*. London and New York: Continuum, 2003, p. 126.

11 Idem.

12 Hélène Cixous: "Coming to writing", in: *Coming to writing and other essays,* ed. Deborah Jenson. Cambridge, MA: Harvard University Press, 1991, pp. 1–58, here p. 43.

13 Roland Barthes: *A lover's discourse: Fragments*, trans. Richard Howard. New York: Hill and Wang, 1979, p. 88.

write herself"[14] and calls for women to write, to introduce themselves and each other into writing, which was taken from them the same way as their bodies were taken through the phallogocentric reign.[15] A woman has to write herself through the text, not letting the text fully produce her without imprinting her body into it. She has to open the spaces to act, speak, position herself through familiar and not yet familiar discursivities. To connect, to dissolve, to deconstruct, to annul the oppositions male vs. female, or masculine vs. feminine given as A vs. A, and to turn it into the possibility of a constructive dialogue in the forms of A vs. B, C, D, E…n… To inscribe yourself into the place your body wishes for, that is a potentiality of a *new* writing.[16] To discard the language which produces itself as a stranger to the feminine body; to discard the exclusivity of the Phallus; to go further into linguistic spaces which are not afraid of difference and which are not erasing it, but which are learning from it, as from visible, multiple differences that are going to open up language to the field of the individual, the field of communication (through and via these differences).[17]

Dealing with the notion of *women's writing* in the field of theoretical discussions easily leads into very different traps: those of essentialism and those of extreme constructivism in the form of linguistic determinism. On the one side, researching *women's writing* as a specific inscriptive practice of a female body was heavily criticized from the side of anti-essentialist theoreticians; their criticism, for example, follows one of the following paths:

(a) leaning onto the concept of phallogocentrism implies it is a historical phenomenon ingrained in language, which denies any kind of contextual analysis and eventual social change;

(b) the theory of *women's writing* is conceived as utopian and thus condemned to powerlessness in and impossibility of offering pragmatic, concrete interventions;

(c) sexual difference becomes a metanarrative which cancels all the other metanarrative possibilities and so risks to offer a simplified explication of the social and political reality;

(d) the theory of *women's writing* often idealizes the revolutionary potential of language and mixes the potential of linguistic change with the possibilities of concrete social change;

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14 Hélène Cixous: "The laugh of the Medusa", in: *Signs* 1/4 (1976), pp. 875–893, here p. 875.

15 Idem.

16 Hélène Cixous: "La", in: *The Hélène Cixous reader*, ed. Susan Sellers. London and New York: Routledge, Taylor & Francis Group, 2000, pp. 59–67, here p. *60*.

17 Luce Irigaray: "Being two, how many eyes have we?", in: *Paragraph* 2 (2002), pp. 143–151, here p. 147.

(e) the concept of the feminine was romanticized within the idea of the oppositional or negative;

(f) the *differential* feminism, from which the concept of *women's writing* comes, is based on the biological-essentialist key.[18]

By no means all the feminist critics see this kind of possible weakness or trickiness in the concept of *women's writing*, but those who do, nevertheless point to an important remark: if, through developing the theory of *women's writing*, we willingly or unwillingly approach the fields of essentialism, then we get into the danger of another banishment of a female body from the structures of the linguistic: if there is some *real* woman, some female body outside of language *per se*, then the whole writing of this body is an empty practice. Such a woman is mute because the language does not interest her; she exists outside of it, independently of it. On the other side, a radical approach to *women's writing* through social and linguistic constructivism threatens to deny the intervention potential of *women's writing* – if language is an empty, universal structure that cannot be possessed (not even as a position within it), if there is no body (nobody) inside, outside and against it, then language actually cannot be transformed, and need not be transformed, for it always-already stays detached from the material reality. It is certainly impossible to bring out one of the approaches as definite or more relevant, but what stands out as important is the place of *women's writing* in the point of resistance, subversion and difference, which makes it interesting and crucial and draws attention of very different feminist theoretical platforms through all these years since it was first brought out as a concept.[19]

Women's writing is a space of (re)search of writing opened both to women and men, although women are usually, thanks to a stronger internalization of a female position within the phallogocentric system, a little closer to a feminine linguistic and uttering point. *Women's writing* is *another* experience (of writing, of reading, of *living*); it is the inclusion of the *other* experience, the relation to the forgotten, moved away, to the abject outer-discursive, semiotic, maternal realm. *Women's writing* is, in this way, *differential* writing, the *difference that writes*.[20]

To search for the strategies of *women's writing* within this context also means to propose a wider theory of marginality – and not only of femininity as an unspeakable and unspoken place in language. *Women's writing* and its strategies

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18 See Monique Wittig, "The point of view: Universal or particular?", in: *Feminist Issue* 3/2 (1983), 64.

19 Elaine Showalter: "Shooting the rapids: Feminist criticism in the mainstream", in: *Oxford Literary Review* 8 (1986), pp. 1–2, here p. 2.

20 Hélène Cixous: "The newly born woman", in: *The Hélène Cixous reader*, ed. Susan Sellers. London and New York: Routledge, Taylor & Francis Group, 2000, pp. 37–46*, here p. 42.*

thus become the theorization of subversion, dissidence and transgression of the seemingly strong and indestructible phallogocentric system.

Women's writing is not only a strategy of imagined possibilities; it is also a political writing, or, more precisely, it is a poetical writing with political inclinations.[21] *Women's writing* as *political writing* is present both in theoretical texts dealing with the issue of women's social, cultural or linguistic position and in the hybrid genres of writing, poetic writing, novel writing and similar genres. As for theoretical writing, for example, we can take French poststructuralist feminist writing as a model for such a work (Luce Irigaray, Julia Kristeva, Helene Cixous and other post-Lacanian writers). These texts are not only theorizing the mechanism of linguistic codification of the worlds and bodies within it; they are not just the theoretical explications of the problem, they *perform* this problem and its possible solutions through working and reworking the language itself, showing the way language can work not as a copy/paste mechanism for reproducing the system of which it is written, but as an active tool of reconstructions and resignifications of the signifying system itself. These texts thus become not only texts *about women's writing*; they take place as the *demonstration* of *women's writing in situ*. These texts become performatives of *women's writing* which, by speaking about possible strategies of subversion/transgression/change of writing mode, in the same time perform these dislocations at the very place, by experimenting with the writing practice as with a practice of research, restructuration and redefinition of writing. They are involved in the production of women's discourse as another discourse, a discourse of revolt and permanent resistance, persistence of speaking up to the phallogocentric discourse through not the other, but through another body.[22] Such a *women's writing* reveals itself as *impenetrable,* yet communicative.[23] The other, more direct political strategy of *women's writing* can be seen on the very borders of fiction, theory and politics and they bring on a specific strategy of parody, disruption, even revolution in writing, aiming at the complete deconstruction of meta-narrations of the phallogocentric system of linear, hard, phallic signification.[24] A good example of this strategy can be seen in the writing of American novel writer Kathy Acker. The writing of Kathy Acker is deliberately scandalous (she takes the *scandal* of women's body into her own hands that write!); it's plagiaristic (she takes

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21 Lisa Jardine: "The politics of impenetrability", in: *Between feminism and psychoanalysis*, ed. Teresa Brennan. London and New York: Routledge, 2002, pp. 63–72, here p. 67.

22 Luce Irigaray: *This sex which is not one*, trans. Catherine Porter and Carolyn Burke. New York: Cornell University Press, 1985.

23 Jardine: "The politics of impenetrability", p. 66.

24 Patrick O'Donnell: *The American novel now: Reading contemporary American fiction since 1980*. Chichester: Wiley-Blackwell, 2010, p. 22.

whatever she wants from the big sum of texts of the Tradition, deconstructing the power and hierarchy system within it); and it is sadomasochistic (if her body is in the system that condemns it to pain, she makes it happen under her conditions).[25] Kathy Acker attacks systematic codes of phallogocentrism, exposing its taboos as places of its shame. By speaking what is unspeakable, she points to Law as to the illusion, the lie, the *unnecessity*.[26] Acker's writing is also political as queer writing, deconstructing the place of gender in language, which also shakes up its gender-based power relation foundation. [27]

Women's writing in all these ways dissipates the concept of a linear teleological temporality. Language itself is temporal; it is written and read in time, and it is understood through specific temporality which phallogocentrism codes as the linear concept of Time, Power and History.[28] To write *women's writing* means to deconstruct the linear readings to the point of bringing them down to maps of possibilities, maps of possible roads through which the subject would be able to grasp a potential of *differential* temporality of writing, which would lead to a whole *differential* signification. *Women's writing* is not an entirely new writing (by using an entirely new logic, this kind of new writing would risk its exile and impossible communication with the phallogocentric structure, which would leave that structure intact, disinterested). *Women's writing* is a new way of understanding, a new way of looking, listening and touching, a new way of *speaking* the writing within which we find ourselves as subjects. Women's writing is a new way of redefining the subject and its place within the new language, a new way of redefining the place of body within it. For that strategy to come true, we must leave the place we know, the linguistic place we are already in – and it is not an easy task.

The desire for generating all the not yet spoken possibilities is what multiplies the readings, as well as the writing itself, making the way to *women's writing* as to a kind of differential writing to perform and develop itself as a potential, as an action, as an intervention of women's body into the space of discursive practices.

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25 Ibid, 121.
26 Ellen Friedman: "A conversation with Kathy Acker", http:/www.dalkeyarchive.com/book/?fa=cu stomcintextGCO1=15647100621780&extrasfile=A09F76BE-B0D0-B086-B653FFBC137719A6. html (14.3.2011), p. 6.
27 Julie Sears: "Kathy Acker", in: *American writers: Supplement XII*, ed. Jay Parini. New York: Charles Scribner's sons, 2003, pp. 1–20, here p. 1.
28 Teresa Brennan: *The interpretation of the flesh: Freud and femininity*. London and New York: Routledge, 1992, p. 71.

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EPISTEMOLOGY OF TURNS THROUGH IMAGE/TEXT AGENCY: THE COMPLEX READING

Miško Šuvaković

Abstract: *This essay points to epistemological questions on the relation between visual and verbal theorisation of contemporary media and Postmedia art. The discussion is poly-generic because I used the models of theoretical interpretations, manifesto assertions or modes of visual indexing to interpret visual or nonvisual aspects of contemporary art. The purpose of the discussion is to point out the antagonisms and conflicts of contemporaneity. In the discussion, I point to theorisations of modern and contemporary human, cultural, and artistic practices that refer to antagonistic and certainly turbulent processing of production and reproduction in visual arts. The new image/text THEORIES make meaning not only by building a new interpretative text through absorption and transformation of other texts, but also by embedding the entirety of other texts (analog and digital) seamlessly within the new.*

Keywords: *epistemology of turns, the will to knowledge, operational text/image, image/text theory, Postmedia practice, tactical art (airports, general intellect, storytelling, touch)*

My starting points are:

(1) *There has been an explosion of writers employing strategies of copying and appropriation over the past few years, with the computer encouraging writers to mimic its workings. When cutting and pasting are integral to the writing process, it would be mad to imagine that writers would not explore these functions in extreme ways that were not intended by their creators.*[1] 1 <u>is turned in</u> 2

(2) When cutting and pasting are integral to the theoretical process, it would be mad to imagine that theoreticians and philosophers would not explor these functions in extreme ways that were not intended by their creators.

Or

(1) "The Medium is the Message" is a phrase coined by Marshall McLuhan meaning that the form of a medium embeds itself in any message it would

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[1] Kenneth Goldsmith: "Introduction", in: *Uncreative writing.* New York: Columbia University Press, 2011, p. 5.

transmit or convey, creating a symbiotic relationship by which the medium influences how the message is perceived.

(2) "The Medium is the Message" has been turned into: "The Mode is the Message".[2]

Epistemology of turns is, therefore, the theoretical framework of knowledge on *theoretical turns* or *artistic turns*, and how the knowledge *'on' turns* and knowledge *'in' turns* are produced in specific material conditions and circumstances of a epistemological community; actually, from school/university, through public communication channels and spaces allocated to performing/displaying knowledge, to institutions of distribution, archiving and collecting knowledge as such.

My critical points are:

The concept *will* in the syntagm "the will to knowledge" applies as "wish, désir, Wunsch", as "will, Wille", or merely as an "intention", "direction" or "orientation" towards acquiring or performing knowledge in specific epistemological contexts. Most commonly, interpretation of *the will to knowledge* occurs in relatively outdated[3] accounts of anthropology, psychology and philosophy by way of concepts like curiosity, urge to acquire a specific skill or knowledge, fear of the unknown, pressure of tradition, flight from the incomprehensible, coming close to the unfamiliar, conformity with the spirit or the sentiment of an epoch, verification of and identification with historically sanctioned values, firm requests and answers in time to pedagogical challenges, setting horizons of rationality as opposed to irrationality – either binary structuring of the urge for rationalization of the irrational pertaining to incomprehensible events, or creative proclamations. Therefore, one must start from a simple distinction between knowledge and insight, and material conditions and circumstances wherein knowledge (what can be transferred, adopted and possessed) and insight (what must be performed) take place. Acquiring or deriving knowledge is not a simple act of appropriation and adoption of "knowing how" (knowledge of epistemological skills), "knowing that" (knowledge of substance) and "knowing what" (knowledge of purpose),[4] administered from teachers, professors to students and any public audience.

2   Cornelia Sollfrank: "Revisiting the future: Cyberfeminism in the twenty-first century", in: *Across & beyond. A transmediale reader on post-digital practices, concepts, and institutions*, eds. Ryan Bishop, Kristoffer Gransing, Jussi Parikka and Elvia Wilk. Berlin: Sternberg Press, 2016, p. 237.

3   Michel Foucault, "The will to knowledge", in: *Michel Foucault: Ethics – Subjectivity and Truth,* ed. Paul Rabinow, trans. Robert Hurley et al. London: Penguin Books, 1997, pp. 12–13.

4   Jaakko Hintikka, "Knowing how, knowing that, and knowing what: Observations on their relation in Plato and other Greek philosophers", in: *Modernism, criticism, realism,* eds. Charles Harrison, Fred Orton. London: Harper and Row, 1984, pp. 47–56.

The Will to Knowledge is indeed rendered as the "desire of a subject to know", but also as subjects' expectations from the theory/philosophy and theory/philosophy expectations from the subjects, whereas notions of *will* and *expectation* do not imply merely the epistemological level (possessing knowledge about knowledge and applying this knowledge in making new knowledge), but also the levels of breeding, identification, gratification of intentions or assuming roles – or, rather, becoming a subject between epistemology as theory or philosophy or art.

But, I will continue to speak about IT through pictures and diagrams in function of textual knowledge.

TEXT AS AN OPERATIONAL IMAGE

Operational texts/images (text as image, image as text) are not simply meant to reproduce or offer something, but instead are part of an operation.[5]

I will start out from the premise that more is at work in a singular *operational text/image* than in the history of knowledge, mind or in art history.

What does it mean to make a text an image? Moving from image to image, a text is created. It is the diagrammatic path. The diagram is a very simple algorithm. The diagram, then, is both form and matter, the visible and articulable – connection between images and words.[6] Transition interpretative modes:

The "story" consists of a concatenation of scenes that all have the appearance of having been improvised. Each seems able to stand on its own, independently from the others. The connective tissue of the narrative must be supplied by the spectator as she or he infers what might or must have taken place between the scenes.[7]

IN

The "*image/text theory*" consists of a concatenation of *visual and verbal indexes* that all have the appearance of having been improvised. Each seems able to stand on its own, independently from the others. The connective tissue of the narrative as interpretative must be supplied by the spectator *or reader* as she or he infers what might or must have taken place between the *indexes*.

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5   Harun Farocki: "War always finds a way", in: *HF/RG,* ed. Chantal Pontbriand. Paris: Jeu de Paume/Blackjack Editions, 2009, p. 107.
6   Jakub Zdebik: "Introduction", in: *Deleuze and the diagram. Aesthetic threads in visual organisation*. London: Bloomsbury Studies in Continental Philosophy, 2012, p. 9. See also Peter Eiseman: *Written into the void: Selected writings 1990–2004*. New Haven: Yale University Press, 2007, p. 90.
7   Victor Burgin: "Introduction: The noise of the marketplace", in: *The remembered film*. London: Reaktion Books, 2004, p. 12.

and

Where digitextuality departs from Kristeva's notion of intertextuality is that the former moves us beyond a "new signifying system" of quotations and transpositions, to a meta-signifying system of discursive absorption whereby different signifying systems and materials are translated and often transformed into zeroes and ones for infinite recombinant signifiers. In other words, new digital media technologies make meaning not only by building a new text through absorption and transformation of other texts, but also by embedding the entirety of other texts (analog and digital) seamlessly within the new.[8]

IN

The new image/text *THEORIES* make meaning not only by building a new interpretative text through absorption and transformation of other texts, but also by embedding the entirety of other texts (analog and digital) seamlessly within the new.

Note:

Transition effects a relocation and reorganisation – reintegration – of one system and practice into another. In public opinion, transition is presented as a "gradual and justified progress" and not in terms of an explosive destruction giving rise to a new order. Transition is therefore an ideologically mediated order of events that hide their real intentions. Due to the fetishisation of "progress", transition cannot be identified with restoration. Then, however, the following question arises: does the concept of progress also involve the concept or effects of emancipation as an important indicator? A revolution occurs when there is a dominant feeling that there is no time left and that everything must be settled now, whatever the price. By contrast, restoration occurs when in public opinion the feeling emerges or is realised that we have gone too far and now find ourselves in unfamiliar territory in our pursuit of the new, that we must go back and seek safety in a domain of living and acting bound by tradition. Transition emerges as a situation where we are in control of time and are aware that things are solved gradually – slowly – by proceeding in the smallest steps that will, by means of accumulating life, economy, and politics, eventually yield results. In any case, it is always an ideology that names and represents "change" in a pragmatically instructive way!

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8   Ana Everett: "Digitextuality and click theory", in: *New media: Theories and practices of digitextuality,* eds. Ana Everett and John T. Caldwell. New York: Routledge, 2003, p. 7.

I DON'T WANT REALISM.
I DON'T WANT MAGIC.
I DON'T WANT CREATIVITY.

I WANT THEORY !

UNCREATIVE WRITING
I DON'T WANT CREATIVITY
NONCREATIVITY
CREATIVITY AS IDEOLOGY
UNCREATIVE WRITING
I DON'T WANT CREATIVITY
NONCREATIVITY
CREATIVITY AS IDEOLOGY
UNCREATIVE WRITING
I DON'T WANT CREATIVITY
NONCREATIVITY
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NONCREATIVITY
CREATIVITY AS IDEOLOGY
UNCREATIVE WRITING
I DON'T WANT CREATIVITY
NONCREATIVITY
CREATIVITY AS IDEOLOGY

Negative Dialektik TO DAY

Miško Šuvaković

THEORY OF TURNS

TURN	PHILOSOPHY THEORY	ART
Linguistic Turn	language character of philosophy	conceptual art as the first tactical art
Analytical Turn	conceptual tools	analytical conceptual art as autoreflexive tactical art
Cultural Turn	contextualisation	anthropological tactical art
Media Turn	media centric practice	new media art as tactical practice
Pictorial Turn	oculocentrism	visual culture through tactical visualization
Performative Turn	live action	performance art as tactical art
Postmodern Turn	posthistorical condition	Transavanguardia new expressionism retroavantgarde as non-tactical art
Gender Turn	politics of difference	feminist art lgbt art queer art as tactical art
Body Turn	bodycentric	body art performance art and tactical art
Postcolonial Turn	cultural legacy of colonialism and imperialism	non-Western contemporary tactical art
Decolonial Turn	post-continental interventions in theory, philosophy, and critique	decolonial art as tactical critical and subversive art
Political Turn	return of politics	political art is always tactical art
Activist Turn	social or cultural intervention	political art as tactical art
Philosophical Turn	resetting philosphy after theory	reset universality in arts as tactical philosophical improvisation
Postmedia Turn	modes and apparatuses interventions	installation art digital art software art as tactical procedures

Affective Turn	affect theory as a way of understanding spheres of experience or apparatus effects	attraction and expression in new or post media tactical art
Spatial Turn	emphasis on place and space in social sciences and the humanities	geopolitical art as geotactical art
Data Turn	difference between facts and data	documentary art as effects of tactical interventions
Speculative Turn	philosophical movement toward continental realism and materialism	object oriented mind as tactical practice in art
Genre Turn	loss of disciplinary boundaries	any contemporary tactical art

WHAT IS TACTICAL ART?

TACTICAL ART	
art as a reflexive media practice	
art practice as *signifier practice*	
postmedia practice[9]:	
Postmedium/postmedia practice	non-media practice
beyond medium/media practice	un-creative media practice
transmedia practice	de-re media practice

EXPLANATION OF THE CONCEPTS
Technical support denotes various means of creation, production, communication, and presentation, which are used to make, present, communicate, and exchange works of art; those means do not constitute the character of an artwork, but make it accessible in the conventional sense of reception.   In other words, a "technical means" is not an integral part of the work, but only its necessary agent, whose phenomenal characteristics do not constitute the work's aesthetic, poetic, or artistic character.

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9   Rosalind E. Krauss: "A *voyage on the North Sea": Art in the age of the post-medium conditio*n. London: Thames and Hudson, 1999, pp. 32, 45. Felix Guattari: Chaosophy. Soft subversions, trans. David L. Sweet and Chet Weiner. New York: Semiotext(e), 1996, pp. 106–111.

"Medium" is a problematic term. Entirely joking, I might say that it denotes people endowed with extraordinary supersensory abilities that enable them to communicate with beings beyond our world of experience. In the present context, however, that is not the meaning of "medium" I have in mind.

In the context of this discussion, the term signifies the totality of all material conditions and aspects, i.e. things that are required in the production, emergence, exchange, and communication of a work of art as such in the art world, culture, and society.

"Media" are technical means built in and presented as a constitutive poetic and aesthetic aspect of a work of art.

The postmedia artistic practice may be interpreted as a hybrid linking of various artistic, poetic, and extra-artistic phenomena in the presentation of political, aesthetic, ethical, and artistic ideas. Postmedia works are artistic or aesthetic events realised as objects, installations, performances, that is, appropriations of extra-artistic objects, situations, events, institutions, and modes of behaviour, that is, data aesthetics or documentary practices.

Non-media practice could use any human or nonhuman dispositive as a means of artistic activity, production, performing etc.

Un-creative media practice could be connected with remixing, reusing, repurposing, recopying, reframing, repeating, resetting, and regurgitating through different digital vehicles.
Media as non-personalized *changeable* vehicles.

De-re media practice could be relating to the properties of things mentioned in an assertion or expression, rather than to the media of assertion or expression itself.
Or, de-re media is an open set of media representations which exist as an object or a world independently from media itself.

Therefore, the important question concerns the relationship between art, media, politics, real life and forms of life with regards to practices of production and reproduction according to the idealisations and biopolitical functions of political theory in modern and contemporary societies. If real life "cannot be separated from its form",[10] then the impact of political theory is fundamental and indisputable in giving shape to the shapelessness of real life.

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10 Following Giorgio Agamben: "A life that cannot be separated from its form is a life for which what is at stake in its way of living is living itself. What does this formulation mean? It defines a life – human life – in which the single ways, acts, and processes of living are never simply *facts* but always and above all *possibilities* of life, always and above all power. Each behavior and each form of human living is never prescribed by a specific biological vocation, nor is it assigned by whatever necessity; instead, no matter how customary, repeated, and socially compulsory, it always retains the character of a possibility; that is, it always puts at stake living itself. That is why human beings – as beings of power who can do or not do, succeed or fail, lose themselves or find themselves – are the only beings for whom happiness is always at stake in their living, the only beings whose lives are irremediably and painfully assigned to happiness. But this immediately constitutes the form-of-life as political life. "Civitatem [...] communitatem esse institutam propter vivere et bene vivere hominum in ea'". See Marsilius of Padua: *Defensor pacis*, V, ii; in Giorgio Agamben: "Form-of-Life", in: eds. Paolo Virno and Michael Hardt. *Radical thought in Italy*. Minneapolis: University of Minnesota Press,1996, pp. 151–152.

If real life may be isolated from its forms and those forms may be viewed as expressions of *speculative realism* or, more traditionally, idealism, then production/reproduction is aimed directly at real life, while real life, as the relationship between political theory, political economy and forms of life, persists as an *alienated* abstraction or idealisation, which is supposed to perform the function of disciplining the "world of consciousness" on the abstract level of a superior model of governing life.

AIRPORTS[11]

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11   Peter Fischli and David Weiss: *800 Views of Airports*. Cologne: Walther König, 2012.

Miško Šuvaković

GENERAL INTELLECT[12]
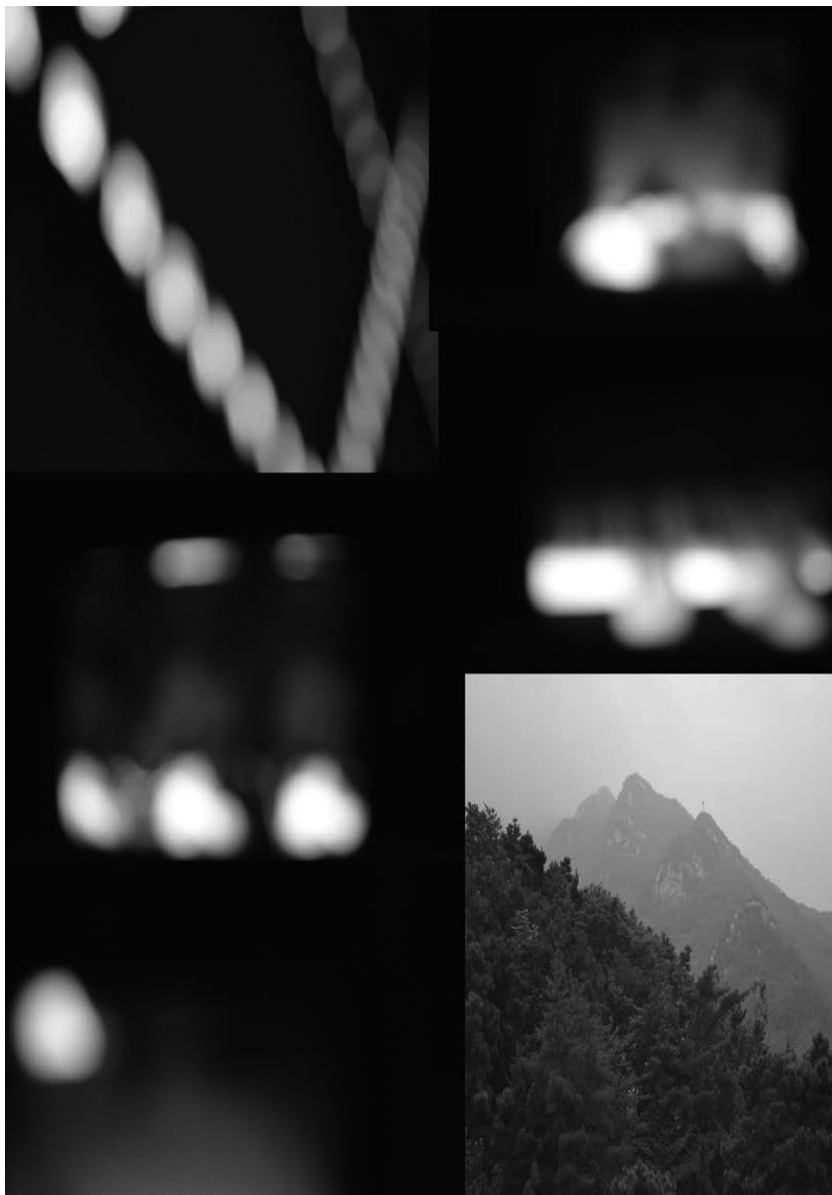
12 *General intellect*, according to Karl Marx in his *Grundrisse*, became a crucial force of production. It is a combination of technological expertise and social intellect, or general social knowledge, increasing importance of machinery in social organization. https://en.wikipedia.org/wiki/General_intellect (19.3.2017).

STORYTELLING[13]

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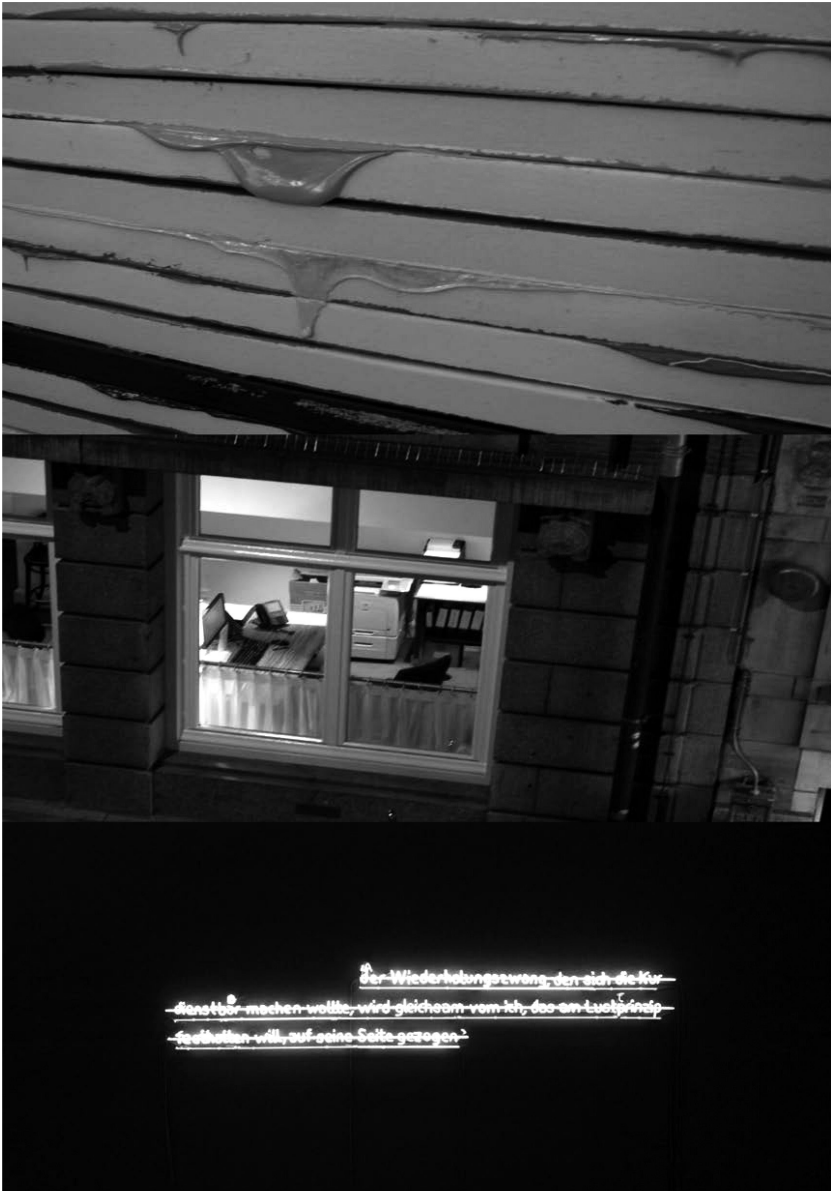
13   Peter Osborne: "Fictionalization of artistic authority/collectivization of artistic fictions: A first transnational", in: *Anywhere or not at all. Philosophy of contemporary art*. London: Verso, 2013, pp. 33–35.

TOUCH[14]

14   Peter Fischli and David Weiss: *Rock on top of another rock*. Oslo: Forlagre Pres, 2012.

IT IS NOT THAT SURFACE HAS LESS NONSENSE THAN DOES DEPTH[15]

15 Gilles Deleuze: "Lewis Carroll", in: *Essays critical and clinical*, trans. Daniel W. Smith and Michael A. Greco. Minneapolis: University of Minnesota Press, 1997, p. 22.

★ ★ ★

WE AND THEY AROUND US

How should humans respond to disaster?

On View!

The World as Prison?

Crossover/s!

Other Body : Refugees, Asylant, Immigrants!?

Conjuncture!?

Theory as the Theory of theoretical practice.

Epistemology 'represents' the theoretical turn
in the realm of knowledge.
Theoretical practice intervenes
in the realm of knowledge.

The form of a specific intervention:
epistemological break.

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TheMA

Theatre Music Arts

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