

U pokušaju da dopremo do građana, neprestano se sudaramo s ljudskim bićima koja se bore za status ljudskih bića ispred statusa građana.

Bojana Cvejić and Ana Vujanović, *Public Sphere by Performance* (Javna sfera kroz izvedbu; Berlin: b_books, 2012), 117.

Da li je problematično posmatrati recipijente umetnosti najpre kao ljudska bića, ostavljajući njihovu građanskost po strani? To bi svakako bilo u skladu s postkantovskom tradicijom bezinteresnog zadovoljstva u estetskom doživljaju, kao i s romantičarskim sublimnim, koje umetnost nastoji da dosegne za afektivnu nutritnu svojih subjekata.

U nastojanju da osporim ovu tradiciju promišljanja vrednosti estetskih iskustava, zajedno s koreografkinjom Christine De Smedt i filmskim rediteljem Lennartom Laberenzom, ispitala sam jedan format koreografskog istraživanja u prostoru Dvorane turбина galerije Tate Modern, u okviru programa pod naslovom *Spatial Confessions* (Ispovesti u prostoru). Pozvala me je Catherine Wood, kustos savremene umetnosti i izvedbe pri Tate Modernu, da „opoljim knjigu *Public Sphere by Performance*“ u Dvorani turбина (Turbine Hall), velikom otvorenom prostoru unutar postindustrijskog zdanja Tate Moderna. Wood me je podstakla da ispitam javni karakter Dvorane turбина, iz čega je nastao eksperimentalni program koji je potrajao nedelju dana: koreografska „anketa“ u Dvorani turбина, konferencija, kao i performans unutar Live Performance Room (Prostorija za javne izvedbe), pod naslovom *Spatial Confessions*. Koreografsko istraživanje (tj. „anketu“) u Dvorani turбина izveli su Nikolina Pristaš, Neto Machado i Christopher Hutchings, kao i Christine De Smedt.¹

U različita doba dana tokom jedne sedmice u maju 2014, reka posetilaca Dvorane turбина filtrirana je koreografskim istraživanjem. Nasumično odabranim posetiocima je postavljan niz pitanja iz oblasti koja ih određuju kao građane i društvene subjekte, a zamoljeni su da odgovaraju pokretima, gestovima i stavovima tela. Među pitanjima bila su i ova:

„U sredini pravougaonika, poredajte se u vrstu po boji kože, od najtamnije kod biletarnice do najsvetlije kod knjižare. Ako smatrate da je *London kreativna prestonica Evrope*, podignite desnu ruku ustranu.

Ako smatrate da je *umetnost* tome doprinela, podignite *levu* ruku ustranu.

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Ako verujete da bi se ljudi mogli organizovati bolje nego što ih vlasti organizuju, svi koji se slažu neka se skupe kod knjižare, svi koji se ne slažu neka se skupe kod biletarnice, a neodlučni neka se skupe u sredini.

Ako smatrate da je *polarizacija* *ovde između leva i desna* prepojednostavljen vid pozicioniranja, ležite u sredinu.

Izvadite iz džepa jedan predmet, postavite ga ispred sebe i odstupite.

Izvadite još jedan predmet iz džepa ili torbe, postavite ga iza prvog predmeta i odstupite.

Nastavite tako dokle god želite.²

Postavljali smo ovim ljudima pitanja koja bi ih se mogla ticati kao građana, njihovih stavova i mišljenja o radu, ustanovama umetnosti, zajednici, uslovima života, novcu, izborima, statusu javnog prostora, gradu Londonu i Tate Modernu, ali ih ništa njih tu požurilo da vide hit-izložbu radova Henrija Matissea. Na taj način, od posetilaca je zatraženo da izvedu isključivo svoje društveno ja u jednom javnom prostoru. Možeće je da su koreografske slike koje su tako nastale odraz ukupnog rezultata kao tendencije u kvazi statističkom smislu, kao što su i nastali masovni ornamenti možda oponašanje automatske analize meta podataka o posetiocima.² Smisao istraživanja nije se ticao tačnosti ni reprezentativnosti rezultata, niti onoga što su tako nastale figure otkrile o posetiocima koji su nam se pridružili, već se ticao situacije izvođenja sopstvene pozicije pomoću vlastitog tela u odnosu na druga tela, licem u lice s drugim građanima uhvaćenim u ovoj igri, kao i suočavanja sa onim što takvu *ad hoc* skupinu ljudi čini uzorkom javnosti u prostoru javne institucije koja se bavi prikazivanjem savremene umetnosti.

Bojana Cvejić

¹ Za više informacija o radu *Spatial Confessions*, vid. www.tate.org.uk/whats-on/tate-modern/events/series/bmw-tate-live-spatial-confessions-on-question-instituting-public.

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LENNART LABERENZ živi u Berlinu.

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SPATIAL CONFESSIONS

— PAPER VERSION
[A DOCUMENT OF SOCIAL CHOREOGRAPHY]

ISPOVESTI U PROSTORU

— PAPIRNA VERZIJA
[DOKUMENT DRUŠTVENE KOREOGRAFIJE]

BOJANA CVEJIĆ & LENNART LABERENZ

On our way to reach the category of citizens, we constantly stumble upon human beings as individuals that plead their status prior or beyond citizenship.

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Is it problematic to regard the recipients of art as human beings in the first place, bracketing off their citizenship as secondary? It is certainly consistent with the post-Kantian tradition of the disinterested pleasure of aesthetic experience, as well as with the Romantic operation of the sublime that art strives to reach for the affective interiority of its subjects.

In an attempt to challenge this tradition of thinking about the value of artistic experiences, together with the choreographer Christine De Smedt and filmmaker Lennart Laberenz, I experimented with a format of choreographic enquiry in the Turbine Hall of Tate Modern, in a programme titled *Spatial Confessions*. I was invited by Catherine Wood, the contemporary art and performance curator at Tate Modern, to “manifest the book *Public Sphere by Performance*” in the Turbine Hall, the large-scale open space of the post-industrial building of Tate Modern. Wood prompted me to explore the public character of the Turbine Hall, which spawned a week-long programme of experiments, a conference, and a performance in Tate’s Performance Room, under the title of *Spatial Confessions*. The choreographic enquiry in the Turbine Hall was performed by Nikolina Pristaš, Neto Machado, and Christopher Hutchings, as well as by Christine De Smedt.¹

At various intervals during the day over the course of one week in May 2014, the flow of visitors through the Turbine Hall was filtered by a choreographic enquiry. A series of questions about topics identifying them as citizens and social subjects were addressed to random visitors, asking them to respond with particular movements, gestures, or positions. The questions included the following:

“Arrange yourselves in a line in the middle of the rectangle according to the colour of your skin from the ticket office to the bookshop from the darkest to the brightest.

If you think that *London* is the *creative capital of Europe*, raise your *right* arm to the side.

If you think that *art* has contributed to that, raise your *left* arm to the side.

If you think that Tate Modern changed the cultural image of Britain, bend your arms and clench your fists.

If you think that London is *overcrowded*, go and stand behind someone else.

If you consider yourself able to manage the time that you spend working, come together and keep distance from each other at arm’s length.

If you are a freelancer or self-employed, come to the middle.

If you have a monthly salary, pension, or scholarship, form a ring around the freelancers.

Now point to whoever you think is the richest person in the group. If you think it is you, just raise your arm.

Everybody that received a vote for being the richest person form a line on the right.

If you think money is overrated, go to the left border, the others go to the right border.

If you think art is overrated, go to the right border, the others go to the left border.

If you think sex is overrated, go to the right border, the others go to the left border.

If you *trust your government*, go to the left border, the others go to the right border.

If you believe people could organize themselves better than they are by the government, those who think yes form a group next to the bookshop, those who think no form a group next to the ticket office, and those who think maybe form a group in the middle.

If you think *polarization between left and right* here is too simple a way of positioning oneself, lie down in the middle.

Take an item out of your pocket, place it in front of you, and then step back.

Take another item out of your pocket or bag, place it behind the first item, and then step back.

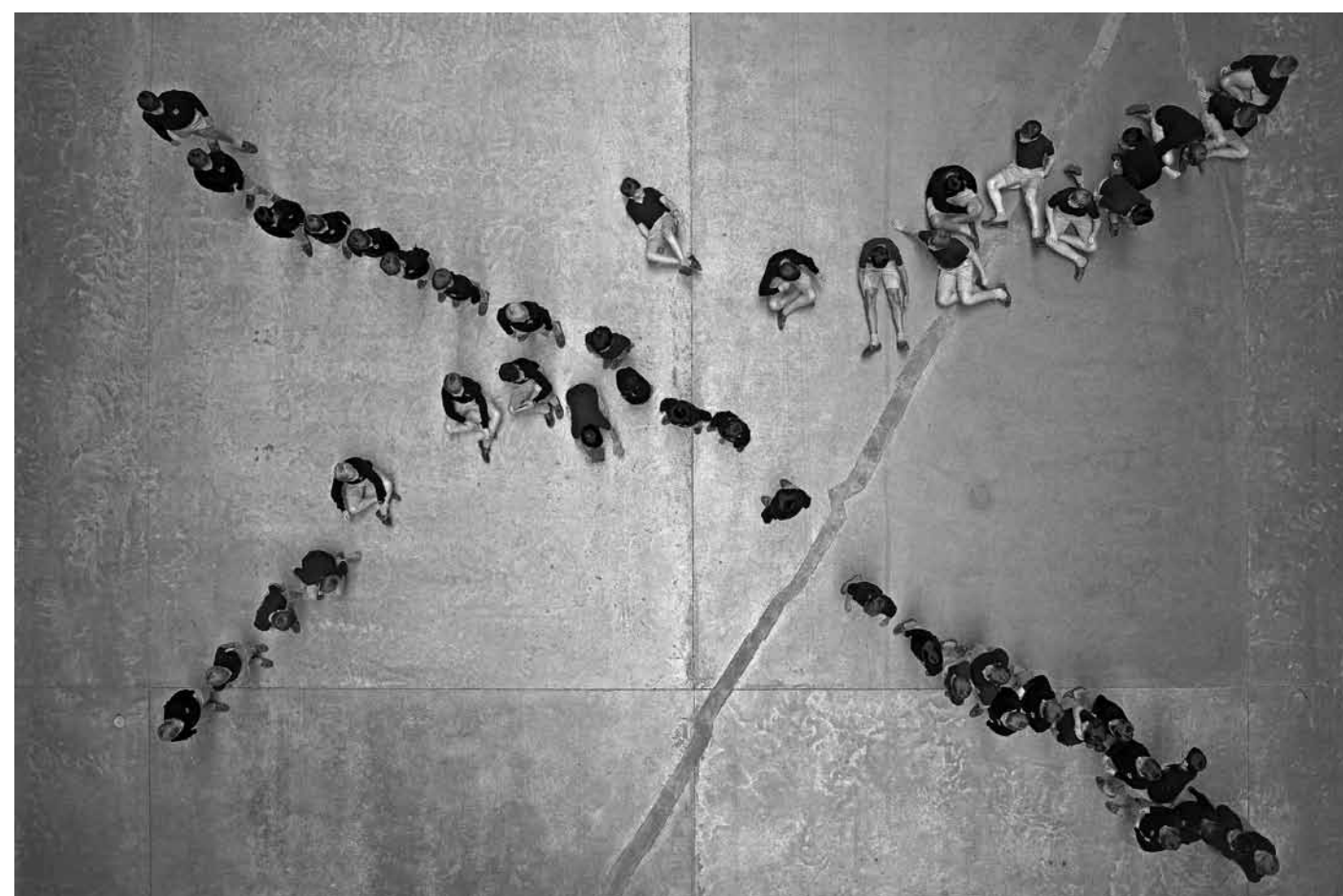
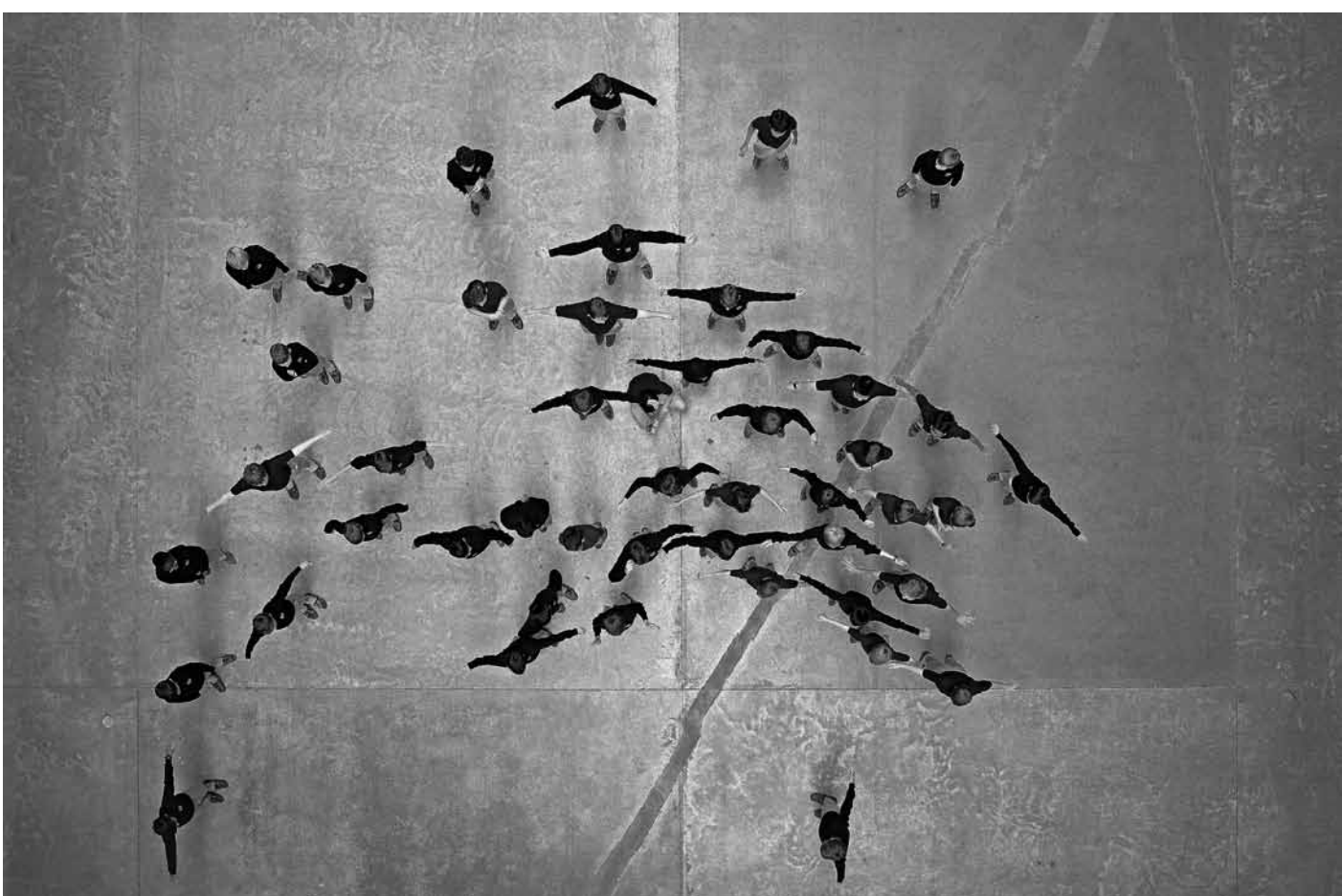
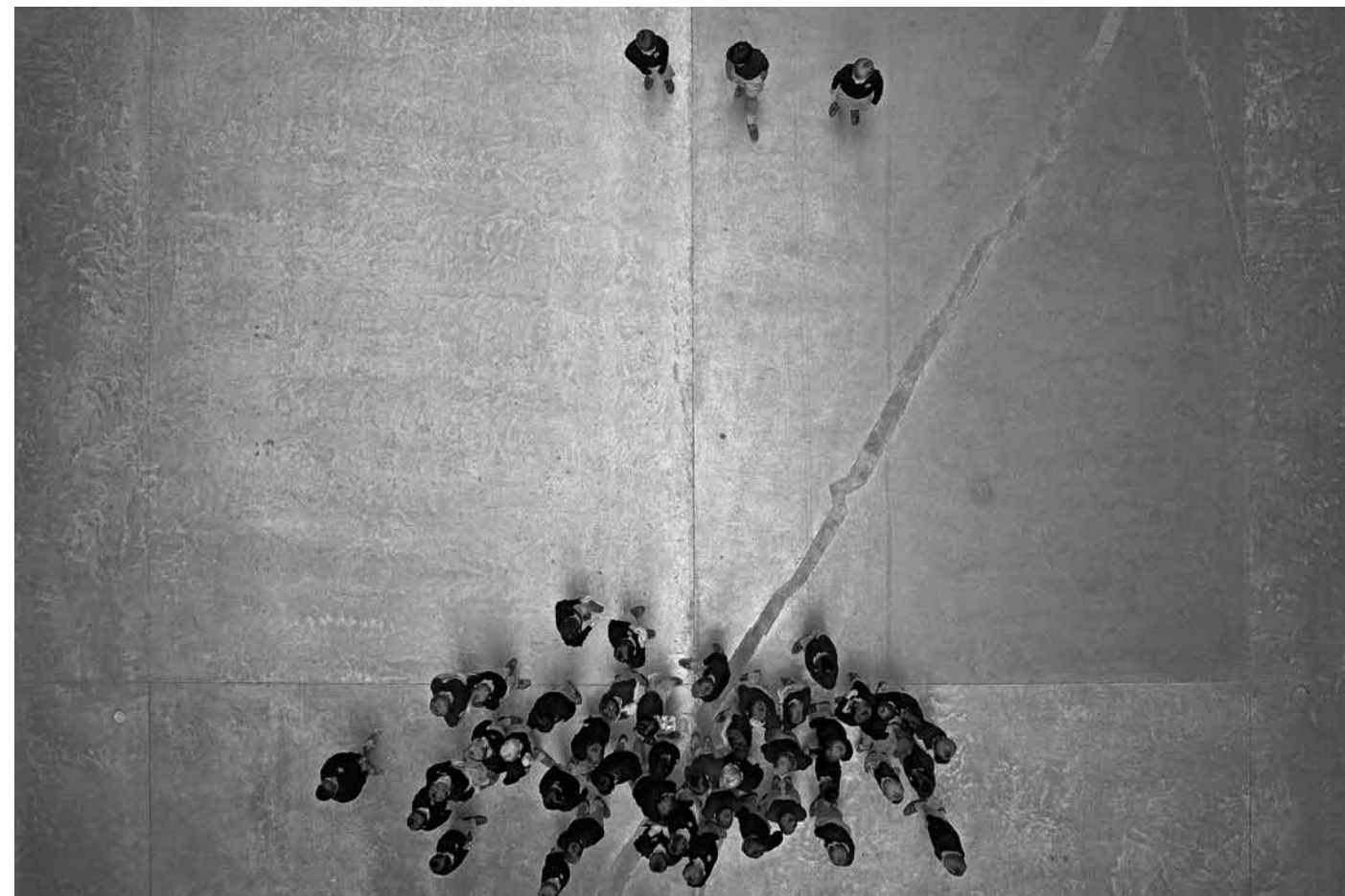
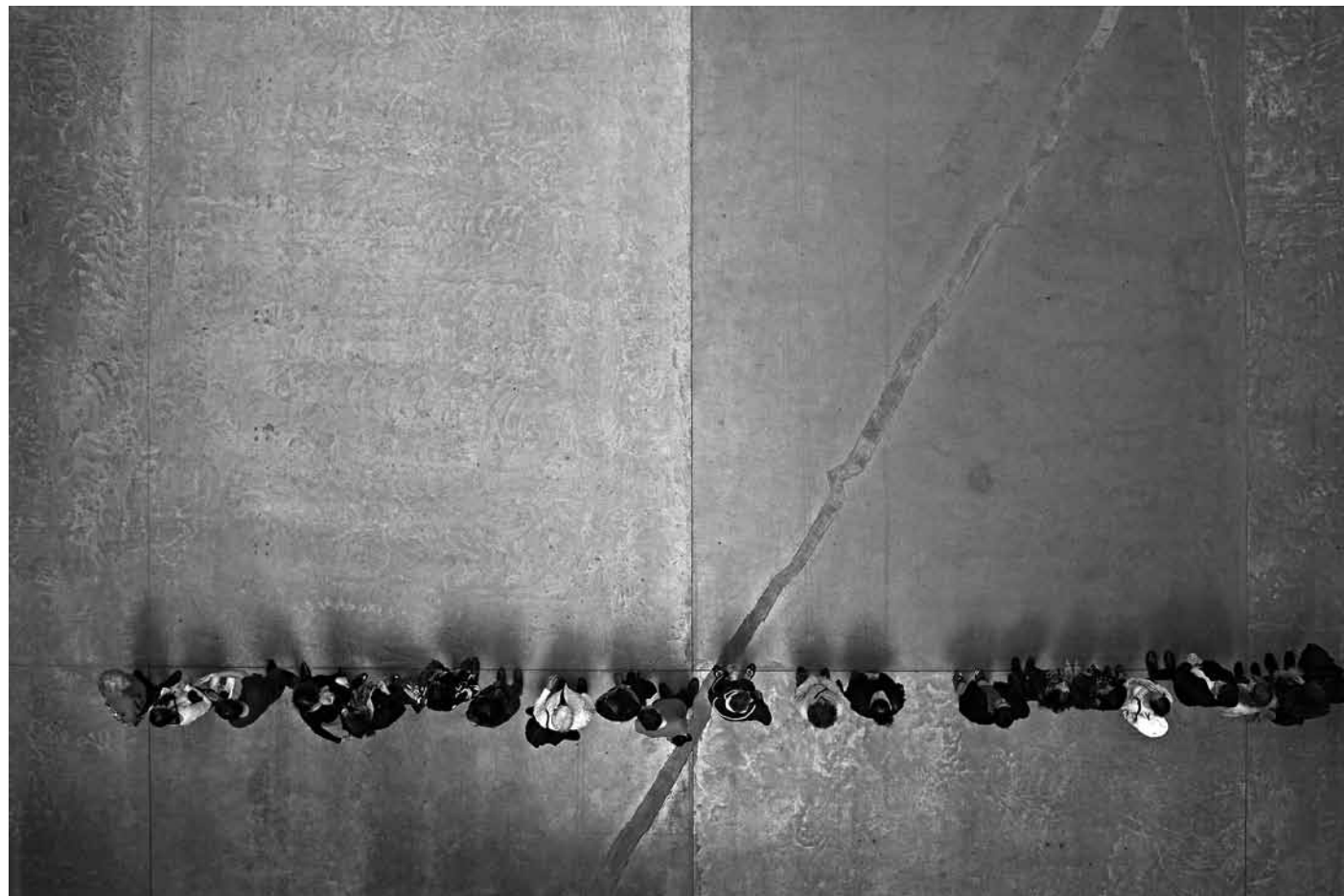
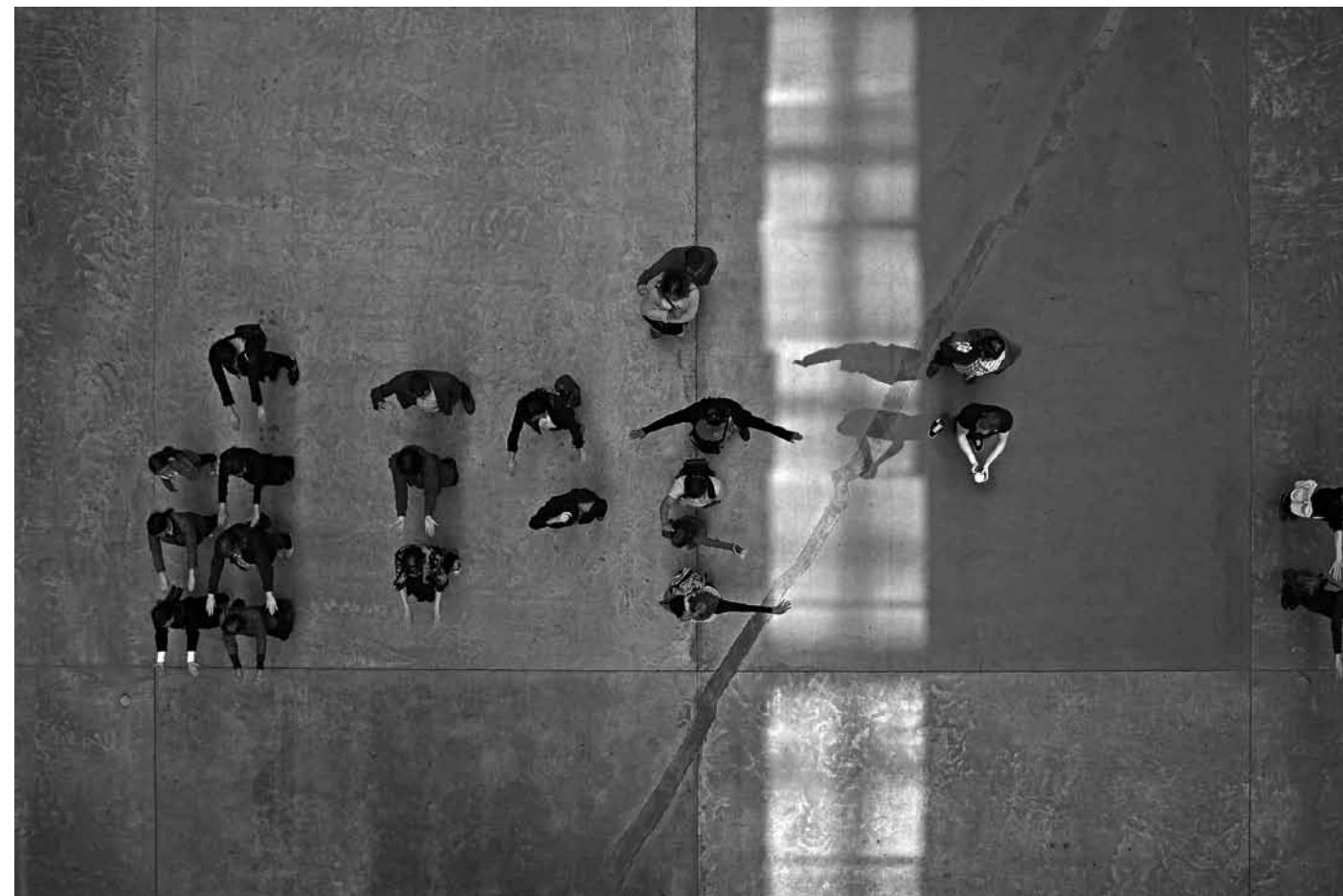
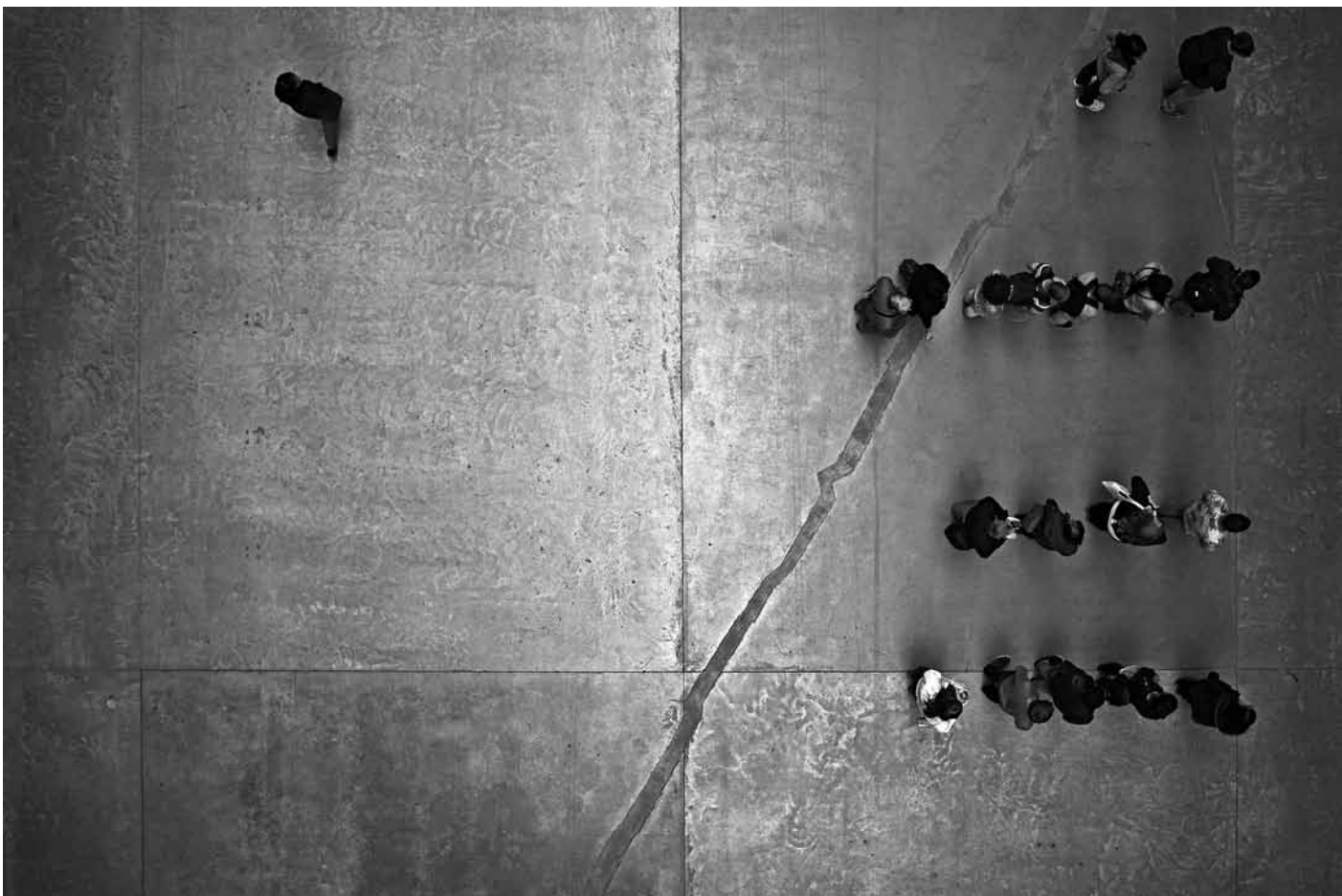
Carry on with this action as long as you wish.²

We addressed individuals with questions that might concern them as citizens, their positions and opinions on labour, art institutions, community, living conditions, money, elections, the status of public space, the city of London and Tate Modern, but we asked them nothing about their experience of art, although most of them were there in a hurry to see the blockbuster Matisse exhibition. In that way the visitors were asked to perform their strictly social selves in a public space. The resulting choreographic images might reflect the sum result as a tendency in a quasi-statistical way and the mass ornament might ape an automatic analysis of metadata about the visitors.² The point of the enquiry was not about how accurate or representative the result was, or what the resulting ornaments revealed about those visitors who joined us, but in the situation of performing one’s position using one’s own body in relation to other bodies, facing other citizens caught up in this game, as well as coming to terms with what such an *ad hoc* group represents as a sample of the public in the public space of a public institution that presents contemporary art.

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¹ For more on *Spatial Confessions*, see www.tate.org.uk/whats-on/tate-modern/events/series/bmw-tate-live-spatial-confessions-on-question-instituting-public.

² Nowadays, museums apply social media metrics, a set of automatic tools to extract metadata on their visitors as consumers, striving to produce their algorithmic identities through indexing technologies.



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At various intervals during the day over the course of one week in May 2014, the flow of visitors through the Turbine Hall was filtered by a choreographic enquiry. A series of questions about topics identifying them as citizens and social subjects were addressed to random visitors, asking them to respond with particular movements, gestures, or positions. The questions included the following:

“Arrange yourselves in a line in the middle of the rectangle according to the colour of your skin from the ticket office to the bookshop from the darkest to the brightest.

If you think that *London* is the *creative capital of Europe*, raise your *right* arm to the side.

If you think that *art* has contributed to that, raise your *left* arm to the side.

If you think that Tate Modern changed the cultural image of Britain, bend your arms and clench your fists.

If you think that London is *overcrowded*, go and stand behind someone else.

If you consider yourself able to manage the time that you spend working, come together and keep distance from each other at arm’s length.

If you are a freelancer or self-employed, come to the middle.

If you have a monthly salary, pension, or scholarship, form a ring around the freelancers.

Now point to whoever you think is the richest person in the group. If you think it is you, just raise your arm.

Everybody that received a vote for being the richest person form a line on the right.

If you think money is overrated, go to the left border, the others go to the right border.

If you think art is overrated, go to the right border, the others go to the left border.

If you think sex is overrated, go to the right border, the others go to the left border.

If you *trust your government*, go to the left border, the others go to the right border.

If you believe people could organize themselves better than they are by the government, those who think yes form a group next to the bookshop, those who think no form a group next to the ticket office, and those who think maybe form a group in the middle.

If you think *polarization between left and right* here is too simple a way of positioning oneself, lie down in the middle.

Take an item out of your pocket, place it in front of you, and then step back.

Take another item out of your pocket or bag, place it behind the first item, and then step back.

Carry on with this action as long as you wish.²

We addressed individuals with questions that might concern them as citizens, their positions and opinions on labour, art institutions, community, living conditions, money, elections, the status of public space, the city of London and Tate Modern, but we asked them nothing about their experience of art, although most of them were there in a hurry to see the blockbuster Matisse exhibition. In that way the visitors were asked to perform their strictly social selves in a public space. The resulting choreographic images might reflect the sum result as a tendency in a quasi-statistical way and the mass ornament might ape an automatic analysis of metadata about the visitors.² The point of the enquiry was not about how accurate or representative the result was, or what the resulting ornaments revealed about those visitors who joined us, but in the situation of performing one’s position using one’s own body in relation to other bodies, facing other citizens caught up in this game, as well as coming to terms with what such an *ad hoc* group represents as a sample of the public in the public space of a public institution that presents contemporary art.

Bojana Cvejić

¹ For more on *Spatial Confessions*, see www.tate.org.uk/whats-on/tate-modern/events/series/bmw-tate-live-spatial-confessions-on-question-instituting-public.

² Nowadays, museums apply social media metrics, a set of automatic tools to extract metadata on their visitors as consumers, striving to produce their algorithmic identities through indexing technologies.

