

Lecture Performance Festival
21st International Congress of Aesthetics, University of Belgrade,
Faculty of Architecture, July 23rd, 2019

Charles Bernstein

University of Pennsylvania, Philadelphia, PA USA

Near/Miss

Charles Bernstein reads poems in, around, and about aesthetics from *Near/Miss* and after: *The Lie of Art*, *Affect Theory*, *Theory of Pottery*, *Unified Theory of Poetry*, *Turn Off Your Poetry Blocker*, *Ars Impotence*, *Beyond Compare*, *Anaesthics*, *In Utopia*, *Klang*, and *Johnny Cake Hollow*



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Charles Bernstein is the author of *Near/Miss* (University of Chicago, 2018), *Pitch of Poetry* (Chicago, 2016) and *Recalculating* (Chicago, 2013). In 2010, Farrar, Straus & Giroux published *All the Whiskey in Heaven: Selected Poems*. Bernstein is Donald T. Regan Professor of English and Comparative Literature at the University of Pennsylvania, where he is co-director of PennSound. He is a fellow of the American Academy of Arts and Sciences. In 2015 Bernstein was awarded both the Münster Prize for International Poetry and Janus Pannonius Grand Prize for Poetry.

Jon McKenzie

Cornell University, Ithaca, NY, USA

Aneta Stojnić

Theoretician, artist, therapist and a candidate at the Institute for Psychoanalytic Training and Research – IPTAR in New York, USA

Happy Perfumatives: Doing Things with Theory

Thought-action figures (TAFs) are to digitality what ideas were to literacy: an emerging mode of thinking and acting. Amidst the *vitae contemplativa* and active there subsists the *vita perfumativa*. TAFs are not limited to human figures: animals, plants, machines, processes, materialities, ideal entities – all are becoming TAF-fy, sticky networks formed by chance and necessity that gather and disperse events throughout the multiverse.

What to make of weddings? Who (or what) can follow their performance? The wedding scene is a tableau of philosophic thought-action, one staged by various figures. For J.L. Austin, wedding vows provide a paradigm of performative speech, of doing things with words. Eve Sedgwick subsequently critiques the heteronormativity of this wedding scene, and over the past twenty years, queer theorists have allied with activists to help transform it worldwide. Theory's success in supporting gay marriage legalization constitutes a meta-performativity or a happy performative of performative theory itself, of doing things with theory, much like a lecture-performance. Such happy performatives, however, can themselves generate unhappy effects, what's known as counter-performativity. As Judith Butler figured it, performative queering can turn on itself. Gay marriage has elicited critiques as constituting a form of neoliberal governance that expands the institution of heteronormative marriage. Here we find wedding figures installed in input/output loops of Lyotardian performativity and its legitimation of knowledge and social bonds. Optimize your life: get married or else. The ethico-aesthetics of wedding figures can thus suddenly flip, doing things undecidability with words and images. A medical researcher finds gay and lesbian wedding photos reveal the misalignment of social expectations of sex, gender, and sexuality. Another theorist finds queer ways of doing heterosexuality in "unhappy" wedding performances. Gay and lesbian couples embrace on *The Knot*, the world's largest wedding site, founded by a performance studies graduate. Networked meta-performativity with alternating circuits of performativity and counter-performativity.

What to make of a wedding? What are their futures? Following Jacques Derrida, we approach them through perfumance as the pharmacological dimension of any and all performances, their iterability or other-ability, their undecidable passage. Derrida likewise speculates on *hymen* as wedding and membrane in Mallarmé and hears the perfumative in Nietzsche's double affirmation, the "yes, yes" of Dionysus and Ariadne echoing in the labyrinth of an ear. The arbor, the couple, the reverend, the vows, the ring, the dance with the devil – how to say and do wedding theory otherwise, having one's cake and eating it too?

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McKenzie Stojnić is an NYC-based media performance group composed of Jon McKenzie and Aneta Stojnić. Our work operates at the intersections of art/life, theory/practice, and episteme/doxa through talks, lecture performances, comics, videos, texts, and workshops.

Jon McKenzie is a performance theorist, media maker, and transdisciplinary researcher. He is Dean's Fellow for Media and Design and Visiting Professor of English at Cornell University. Author of *Perform or Else: From Discipline to Performance* and founder and former director of DesignLab, a design consultancy for students and faculty at the University of Wisconsin-Madison, McKenzie produces experimental theory and gives workshops on transmedia knowledge. McKenzie's work has been translated into a half-dozen languages. His current book project, *Transmedia Knowledge for Liberal Arts and Community Engagement: A StudioLab Manifesto*, outlines a critical design pedagogy for community engagement. Together with Aneta Stojnić he is a founder of McKenzie Stojnić a NYC-based media performance group whose work operates at the intersections of art/life, theory/practice, and episteme/doxa through talks, lecture performances, comics, videos, texts, and workshops.

<http://www.labster8.net> <https://www.mckenziestojnic.org>

Aneta Stojnić is a theoretician, artist, and therapist. Currently she is a candidate at the Institute for Psychoanalytic Training and Research – IPTAR in New York. Alongside psychoanalysis, her areas of research include artistic and theoretical practices at the intersections of art, culture and politics. Stojnić has published four books and dozens of articles on contemporary art, media, and culture in renowned academic journals worldwide. She has taught performance, art and media theory at universities and art academies in Vienna, Belgrade, and Ghent. Together with Jon McKenzie she is a founder of McKenzie Stojnić a NYC-based media performance group whose work operates at the intersections of art/life, theory/ practice, and episteme/doxa through talks, lecture performances, comics, videos, texts, and workshops.

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Nika Radić

Theorist and visual artist, Zagreb, Croatia; Berlin, Germany

Hypnos Performance

The series of lecture performances called *Hypnos* are the result of my recent research on the topic of hypnosis and the way the American psychiatrist Milton Erickson used it in his practice. I have been working on the topic of communication in the arts for many years and came across the phenomenon of hypnosis recently, as I was looking into how other professions deal with potential misunderstandings in communication.

Erickson claimed hypnosis is a way of communicating directly with the subconscious. He used three main elements of inducing a hypnotic trance and delivering a message to his patients' subconscious. These elements are in many ways similar to how an artwork functions as a communication medium. My lecture informs the spectators of these parallels and points out at possible new ways of looking at the reception of art. After the "lecture" I offer to hypnotize a limited number of volunteers in individual sessions. I hypnotize them into seeing artworks they always wanted to see which offers an experience of art that doesn't use any physical material and shows people what their subconscious expects an artwork to be.



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Nika Radić was born in Zagreb in 1968. She holds a degree in sculpture from the Academy of Fine Arts in Zagreb and in art history from the University of Vienna. She currently lives in Berlin and works as a free-lance artist. She has exhibited extensively since the 90s and her more recent exhibitions include: *Hypnos*, AŽ Gallery, Zagreb, *Hypnos* Inkonst, Malmö, *Hypnos* Motovun Film Festival (2018); *We Travel a Lot*, MKC, Split; Yurei, KIT, Kyoto (2017); *My Daily Room*, Berlin Weekly (2016); *At Home*, Museum of Arts and Crafts, Zagreb; *Private View*, Sonntag, Berlin; *Cumuli – Trading Places*, L40 – Verein zur Förderung von Kunst und Kultur am Rosa-Luxemburg-Platz e.V., Berlin (2015) *Translation*, Gallery SC, Zagreb; *Something with Performance*, KuLe, Berlin (2014); *We Need to Talk*, Glyptothek, Zagreb (2011); *Out of Place*, Galerie Traversée, München (2010); *Discontinuities, Breaks, Hiatuses and Short Circuits*, a 10 year mid-career retrospective, Museum of Contemporary Art Vojvodina, Novi Sad (2009). Radić was awarded a number of prizes and residencies including the Villa Kamogawa residency of the Goethe-Institut, Kyoto (2017); Artslink Artist in Residency, Vanderbilt University, Nashville (2016); Young European Artist, Trieste Contemporanea prize (2005); AiR, Living Art Museum, Reykjavik (2004); “Radoslav Putar” award by the Institute for Contemporary Art Zagreb and the Foundation for a Civil Society, New York (2003).

Dubravka Đurić

Faculty of Media and Communications, Singidunum University, Belgrade, Serbia

Performance Poetry Theoreticized

In this paper, I will deal with the theorizations of performance poetry, which have become important contemporary practice. The focus on performance poetry in American and British experimental poetry studies is in direct relation to media and digital age, which are connected with global performative turn in all areas of life. Giving the fact that literary studies have anti-performative bias, theoreticizations of performance poetry didn't appear till the late 90s. The seminal book is *Close Listening: Poetry and Performed Word* edited by Charles Bernstein in 1998. Walther Ong's notion of *primary* and *secondary orality* is also crucial for this new field of poetry study. The relation of printed culture to secondary orality will be connected to the questioning of fixed printed text. Oral interpretation of poetry destabilizes any fixity, foregrounding fluidity of different oral interpretations within different contexts. Poetry readings were important for modernist and postmodernist poetry, which is discussed by Peter Middleton. The history of poetry readings could be traced within different fields ranging from folk traditions, declamations, avant-garde poetry experiments, and American counterculture with its political activism. The issues which arise are the question of authorship, genealogy, mediatic and cultural hybridity, and political

engagement. Performance poetry will be discussed in relation to performance art, and then the relation of the performed poem, performer(s) and audience. So in discussing the performance poetry, I will discuss its theatrical, visual, sonic and special aspects.



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Dubravka Đurić (1961), Professor at Faculty of Media and Communication at Singidunum University. She was a member of the informal theoretical, artistic group Community for Investigation of Space (1982–1986) and co-edited its magazine *Mental Space*. She was among establishing coeditors of *ProFemina*, initiated AWIN's school for poetry and theory, lectured at Belgrade Center for Women Studies and Communication. From 2015 president of Serbian Association for Anglo-American Studies. She published the following books: *Globalization's Performances*, *Discourses of Popular Culture*, *Politics of Poetry*, *Poetry Theory Gender*, *Speech of the Other*, *Language, Poetry, Postmodernism* (2002). She co-edited the following anthologies of poetry: with Biljana D. Obradović, *Cat Painters: An Anthology of Serbian Poetry*, with Vladimir Kopicl an anthology of American poetry *New Poetry Order* and Miško Šuvaković co-edited an anthology of texts *Impossible Histories – Avant-Garde, Neo-Avant-Garde and Post-Avant-Garde in Yugoslavia 1918–1991*.

Luka Bešliagić

Faculty of Media and Communications, Singidunum University, Belgrade, Serbia

“Comme Déjà Dit”: A Lecture Performance On The Role Of Textual Repetition In Alain Robbe-Grillet’s Novels

Repetition was a frequently used experimental technique in the modernist and postmodernist textual production of French novelist Alain Robbe-Grillet. This lecture performance takes as its point of reference several texts from the two main phases of Robbe-Grillet’s writing practice (*nouveau roman* and *nouveau nouveau roman*) and explores the discursive and narrative function of their repeated words, phrases, and passages. During the speech act of performance, linguistic means are accompanied by bodily movements – sometimes corresponding to the spoken words, sometimes corporeally autonomous – while various non-musical sounds sporadically intervene and aurally interfere with the speech. Although this hybrid form of lecture starts as a theoretical discussion, with its concretely defined object of investigation, the distinction between metalanguage and language-object is gradually blurred: during their pronunciation, verbal theoretization of Robbe-Grillet’s textual practice and spoken quotes from his texts become reduced to equivalent language materials. A discourse on the role of repetition in Robbe-Grillet becomes itself subjected to the process of repetition: through the compulsive reiteration of words and sentences, language on stage liberates itself from its external referents, starts to refer upon itself, and becomes present in its own materiality. In such a way, the lecture performance self-reflectively explores potentiality and examines issues related to the staging of theoretical speech and the performing of a text.

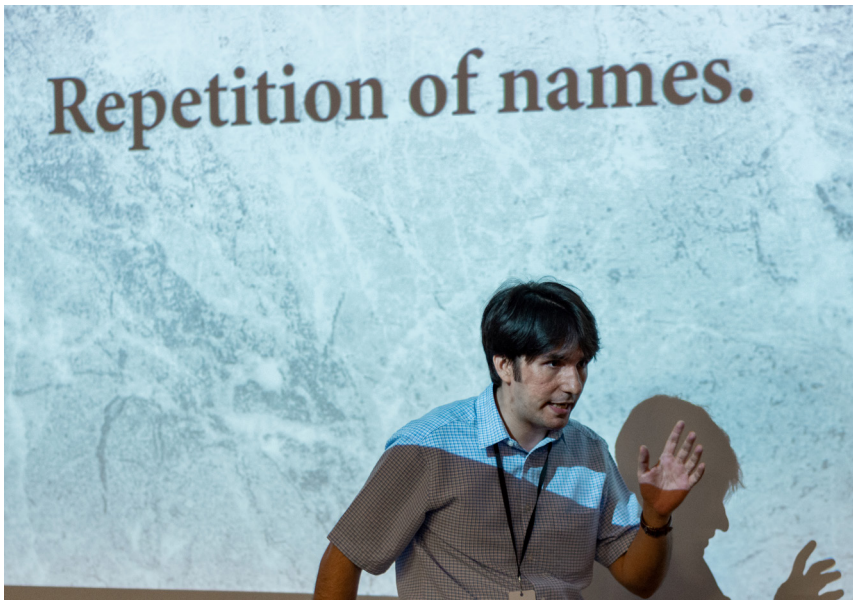


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Luka Bešlić was born in Belgrade in 1985. He acquired a bachelor's and master's degree in Communication at the Faculty of Media and Communications (Singidunum University, Belgrade); at the same university, he defended a doctoral thesis in 2017. His research is concerned with inter- and transdisciplinary theories of art, literature, and media, with special emphasis on experimental textual practices. He is an author of several articles and literary texts published in journals such as *AM: Journal of Art and Media Studies*, *Srpska politička misao*, *Philological Studies*, *ProFemina*, *Agon*, *Proletter*, and theoretical/prose poly-genre text *Dva govora romana* (Utopia, Belgrade, 2012) as well. His theoretical study *Teorije eksperimentalne tekstualne produkcije* (FMK, Belgrade, 2017), based on his doctoral dissertation, received an award for contribution to the innovative educational practice. In addition to his writing practice, he also conducts lecture performances. Currently, he is engaged as an assistant professor at the Faculty of Media and Communications.

Aleksa Milanović

Faculty of Media and Communications, Singidunum University, Belgrade, Serbia

Ana Popović

Faculty of Media and Communications, Singidunum University, Belgrade, Serbia

Living beyond the Binary Gender System: Is it an Existing Place?

Even though everything in society is organized following the binary gender system, there is a growing number of individuals and groups of people who try to live beyond established gender norms. Exploring the challenges of these ways of life provides an insight into many levels through which our society limits and prevents the acts of leaving or abandoning the binary gender system. Is it even possible to live outside established gender norms and, at the same time, be perceived and accepted as an intelligible subject? How many different kinds of oppression you have to overcome to resist the imposed gender norms?



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Aleksa Milanović (1981, Kragujevac) is an assistant professor at the Faculty of Media and Communications in Belgrade. He completed his BA and MA studies at the Faculty of Geography, University of Belgrade and also MA studies at the University of Arts in Belgrade, Interdisciplinary studies in Art and Media Theory. In 2019 he defended a doctoral thesis at the Faculty of Media and Communications, Singidunum University, Belgrade. Aleksa is an author of *Medijska konstrukcija Drugog tela* [*Media Construction of Other Body*] which is published 2019 and *Reprezentacije transrodnih identiteta u vizuelnim umetnostima* [*Representation of Transgender Identities in Visual Arts*] which is published 2015. His interests include body studies, transgender studies, queer theory, postcolonial studies and culture studies.

Ana Popović (1987) is a theatre director and co-owner of Tri groša / Threepenny company from Belgrade. Since 2015. she was actively engaged in the contemporary independent art scene, occasionally collaborating with official institutions. She directed or co-directed 9 pieces. Many of them were awarded on festivals and most of them are still performing. She is a project leader of the program for children audience development „Little theatre experts“ launched in 2016. In 2018. Ana was one of the founders of NGO Centar for Visual Anthropology in Belgrade, well-known for its International Summer School of Visual Anthropology. Ana owns two bachelor diplomas – Contemporary literature and Theory of Literature and Theatre Directing. Her master theses was based on experiences and research she had in Central Java, Indonesia, during the school year 2013–14, supported by a scholarship funded by the Government of Republic Indonesia. The topic was the traditional shadow puppet theatre. Currently, Ana is a Ph.D. student at the Faculty of Media and Communication, transdisciplinary studies of contemporary art and media.

Susan Bee

University of Pennsylvania, Philadelphia, PA USA

Pow!: Feminism in my Paintings And Publications

I will show my paintings and book works including collaborations with poets Johanna Drucker and Susan Howe including feminist imagery. I will talk about my magazine: *M/E/A/N/I/N/G*, a *Journal of Contemporary Art Issues*, which was published from 1986-2016. I will show some images from A.I.R. Gallery in New York. The first cooperative gallery for women artists in the USA, started in 1972. I am a member of this gallery since 1996 and have had eight solo shows there. This gallery has included artists like Nancy Spero, Ana Mendieta, and Howardena Pindell.



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Susan Bee is an artist, editor, and book artist living in Brooklyn, NY. She has had eight solo shows at A.I.R. Gallery, NY, the feminist artist-run gallery, where she has been a member since 1996. She has a BA from Barnard College and an MA in Art from Hunter College. Bee has published sixteen artist's books. She has collaborated with poets, including Susan Howe, Charles Bernstein, Johanna Drucker, and Jerome Rothenberg. Bee is the coeditor with Mira Schor of *M/E/A/N/I/N/G: An Anthology of Artist's Writings, Theory, and Criticism*, Duke, 2000, and the coeditor of *M/E/A/N/I/N/G Online*. She received a Guggenheim Fellowship in Fine Arts in 2014. Bee has taught at the University of Pennsylvania, School of Visual Arts, and Pratt Institute.