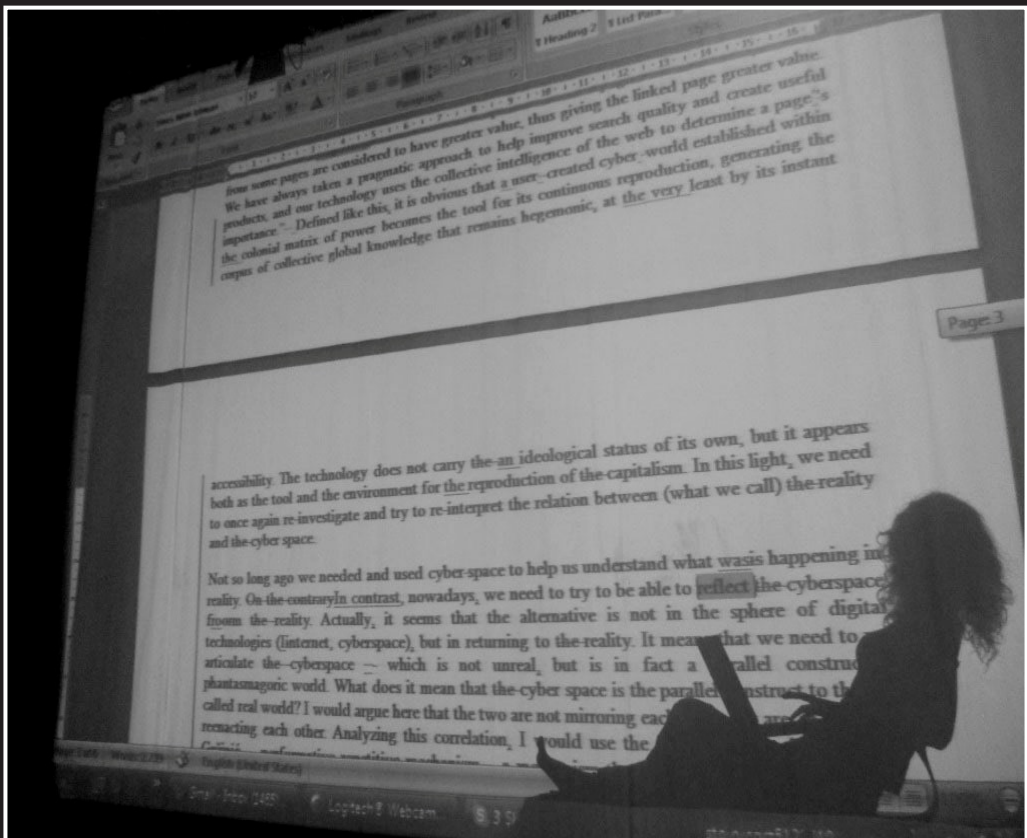
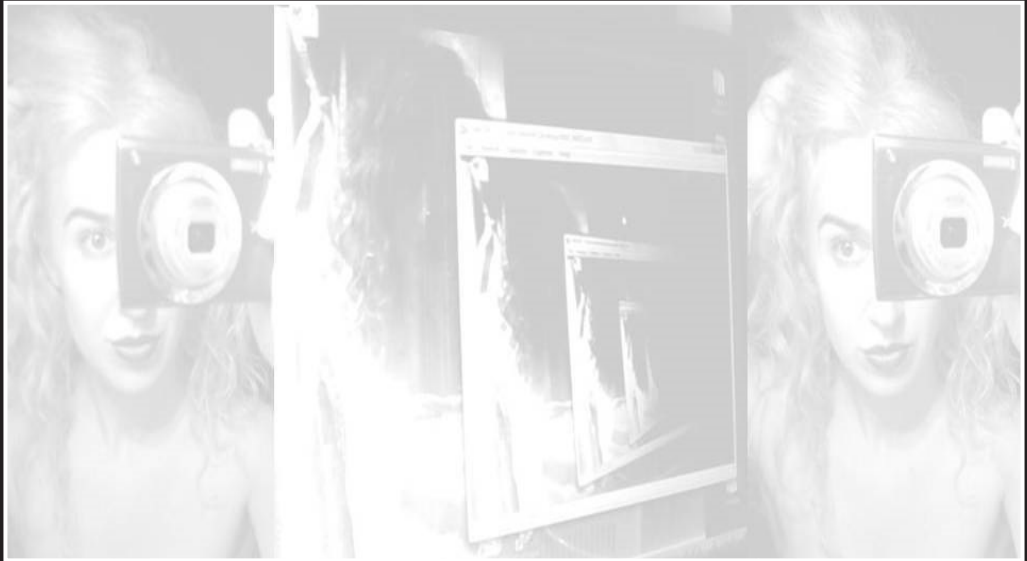
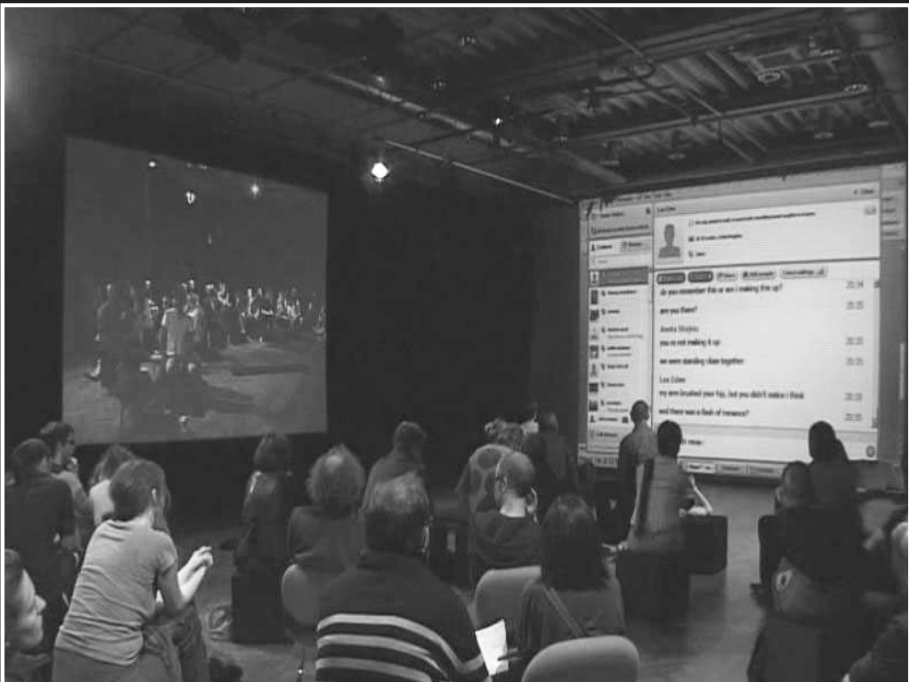
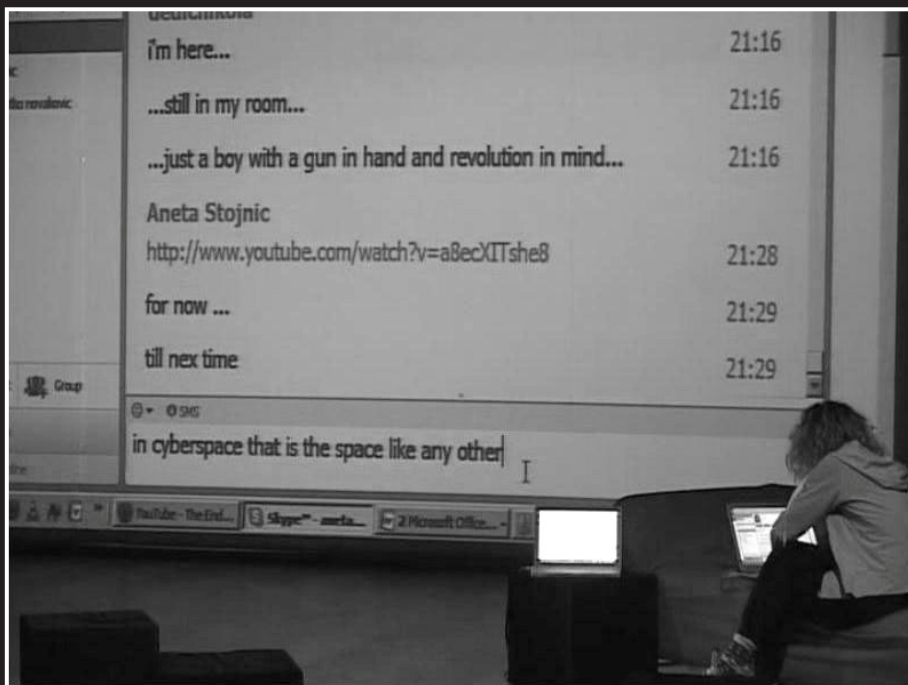


PORTFOLIO UMETNIKA

ARTIST PORTFOLIO







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**SEX ON TRAINS AND RIGHTS OF LEFTHANDERS
Cyber performance (2011)**

What is the relation between 'real real' and 'virtual real'? What happens when a fragment from intimate (cyber) life gets reenacted in staged performative situation? Digital melodrama, textual pornography, emotional exhibitionism, theoretical performance...?

Sex on Trains and Rights of Lefthanders followed by *Sex on Trains (and Rights of Lefthanders): Reloaded* constitute a performance series that derives on a verge between cyberperformance and documentary theatre, combining the live and mediated performance with author's intimate confessions.

On the representational level it deals with the change of a time-space paradigm in contemporary information era, employing the live chat as a medium of representation. One performer is present simultaneously in a real and virtual space, and the other is apparently virtual – we don't get to perceive him outside of the cyberspace i.e. outside of the hypertext. As two communicate via Skype live chat we get performers bodies transformed into (materiality of) text that formulates a specific post-dramatic structure.

On the narrative level this performance deals with alienation, loneliness, (im)possibility of communication, love, sexuality, flux identities, construction of differences (class, race, social, gender) as well as politics of private lives, questioning how they function and transform in the cyberspace environment.

Unlike the first part of *Sex on Trains and Rights of Lefthanders* that was made as a durational piece and performed in the gallery where the audience was invited to come and go as they please, *Reloaded* was made as a piece for theatrical setting. While in the first part I mainly worked with the element of reenactment of private life in *Reloaded* I focused on the realness of the event. The audience is invited to interact with performers and intervene in the dramaturgical structure, but if they want to do that – they will have to get *on the stage*.

Performance *Sex on Trains and Rights of Lefthanders* investigates several important issues in contemporary performance practice:

- Change of the ontology of the performer in the cyber-space.
- Performer's subjectivity in digital era, it the situation when the performer becomes the final instance in the global network structure of cyberspace.
- The production and reproduction of the political in a private space (intimate *one to one* relation) that is at the same time an ultimate public space (global network).

Sex on Trains (and Right of Lefthanders): Reloaded was developed during the artist residency at Tanzquartier Wien april/may 2011