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Aneta Stojnić, *Teorija izvođenja u digitalnoj umetnosti: ka novom političkom performansu*, [*Theoretization of Performance in Digital Art: Toward New Political Performance*], Beograd, Fakultet za medije i komunikacije–Orion Art, 2015. 174 pp, ISBN: 978-86-87107-40-3

Aneta Stojnić is a theoretician and artist who currently works as an assistant professor at the Faculty of Media and Communications (Singidunum University) in Belgrade. One of the most recent publications which confirms her perennial research is *Theoretization of Performance in Digital Art: Toward New Political Performance* – a book which was based on her doctoral dissertation. According to Stojnić, the central questions which are raised in this book are in the connection with politicization of performance in cyber-space, which includes all performing shapes of everyday culture or, in a wider sense, performance of all the shapes of life. According to critical analysis of the cyber-space as a new space for the production of the political, the author considers potentialities of the digital performance as a new political performance.

In the first part of her book, "Developing of the performance studies toward general theory", Stojnić offers historical review, by which she conceptualizes the general term of performance by historicizing performance studies as a general and interdisciplinary art theory. As it is about relatively new, very complex and in many aspects ambivalent theoretical problem, she firstly theoretically determines what means to establish research in performance studies, and then brings out the hypothesis that "[...] performance studies today function as general and interdisciplinary art theory, so that every art discipline can be analyzed through practice and performing model." (14) Argumentation for this hypothesis is based on: 1) Richard Schechner's studies, which understand performance as an assemblage of interpretative processes for studying of the wide specter of social phenomenon; 2) Jon McKenzie's understanding of performance, where the performance is established as a general paradigm of the contemporary society; 3) Hans-Thies Lehmann's theory of postdramatic theatre, as a platform for analysis of the relationship of theater and mass media, and finally, 4) the notion of presence, as a forth characteristic which supervenes on the historical Schechner- McKenzie- Lehmann's elaboration.

Subject of the discussion in the second part, "Digital performance", is primarily problematic introduction of the notion of techno-performance, which includes the usage of technologies in performance in the broadest sense, and then also the notions of digital and cyberformance, as techno-performance subgroups. Here Stojnić specially points to the overlapping between notion of digital and cyberformance, given that they are realized by the same technologies and, therefore, after the short intersection of the relationship of theater and technology, she elaborates them in a relation with: 1) the problem of the relationship with the public; 2) theatralisation of the digital space and its implication. Digital performance is, thus, analyzed in regards to new media theory, problem of digital culture in the time of digital culture, cyber technology in the fiction and the problem of the political in cyber-space, and central discussion of this part is, therefore, in regard to "[...] articulation of the way how the liminality is inscribed in the architecture of the cyber-space itself." (8)

In the third part of the book, "Biopolitics and the critic of the contemporary society", relying primarily on the Agamben's theory of apparatus, Stojnić analyzes the ways by which contemporary subjects are formed in the encounter or collision between apparatus and live organism. Therefore the author in this part puts into the debate firstly the Michael Foucault's notion of biopolitics, and then the Achile Mbembe's notion of necropolitics, as methods for studying those aspects of performance which go beyond the artistic and come into the domain of life. Thus, the previous stated hypothesis about performance as a new regimentation is expended (chapter 1.2 "McKenzie and the problem of performance"). In other words, after introduction of the Foucauldian notion of biopolitics in the function of the contextualization of the discussion about apparatus, the critical analysis of the notion of regimentation is presented, which in the context of Stojnić's research is important by reason of: 1) argumentation of the thesis about the request for performance as a new regimentation; 2) ambivalent nature of the digital surrounding as potential manifestation of the Panopticon, and 3) moving from the discipline toward the control which happens as a consequence of the new media appearance. Central discussion in this part of the book, thus, is referred to critical analysis of the relationship between the live organism and apparatus, with the accent on the notion of subjectification, and the aim is "[...] presentation of the thesis that subject appears *between* apparatus and live organism, as well as the analysis of moving the conduct model from the discipline toward to control and back." (87)

In the last, forth part, "Critical biopolitical theorizations of the cyberformance", Stojnić writes: "Relationship between the apparatus and a man is complex, multifaceted and unavoidable. If we say that the contemporary capitalistic moment is defined as a proliferation and accumulation of the apparatus, and relationship with apparatus is determinant and constitutive for human beings, does it mean that there is nothing outside the capitalistic system?" (107) According to this statement, the author considers the possibilities of the subjectification in cyber-space in the context of: 1) cyberformance as an art practice, 2) performance in cyber-space as a performance is

everyday life, and 3) performance in cyber-space as political practice and tactic. After the general theorization of the subjectification process in cyber-space, as she would later make the problematical analysis of body subversion and cyberformance as art practice, Stojnić starts to examine the possibilities of functioning in cyber-space as in liminal political space. The aim of this part of the study, thus, is examination of the possibility of separation of the capital and technology, as well as the possibility of subversive functioning in digital techno surrounding, whereby digital art is treated as art in the time of digital culture, therefore the author focuses on the problematical theorization of the context in which these art practices appear.

Finally, in the last chapter titled: "Is techno-subversive functioning possible in global world?", Stojnić articulates her central thesis about deliberation of the positions for possible subversive functioning by performing in the digital space, on the crossroads of the art, culture and life: "Contemporary civilization conjoined with the Internet. Everything that (to a large degree) affects the Internet, also affects the global civilization. Thanks to rapid development of the digital Panoptic, as a global industry of monitoring and control, the world rushes into transnational dystopia. Internet, which has the potentiality to be the largest tool of the emancipation, functions as the most terrible weapon of the totalitarianism. Digital monitoring outreached the level of total control in which subjects participate themselves, creating unsuccessful data bases, unconscious that they feed the system which exploits them." (131) Thus, as the most obvious interaction of the cyber-space, Internet is not a bit innocent nor naïve space, but the one in which the critical space of contemporaneity as a fighting front for some possible better world opens. Better world is the one which is free and emancipated, and the battle for it starts from the battle for a free cyber-space. Therefore, artists as liminal subjects should create in regard to ambivalent nature of the Internet, inscribing it again and again in the rift between the forms of the visibility and the forms of meanings.