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The Clash of Broken and Virtual Identities

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Shame is interesting because it falls out of the pursuit of a consistent identity to which the contemporary subject is subjected and is at the same time also always unsuccessful, failed, unrealisable. Every subjectivity is inscribed with this. However, shame is no longer something to be felt, since it belongs to a certain other order of individuality, perhaps Victorian or Protestant, while modernity has supposedly grown out of it. The performance by [...] Emanat tries to show that shame is the shadow of every subject; in places it has been buried so deeply that it became auto-referential and is thus mostly ashamed of itself.

Emanat's method relied heavily on the problem of performability of shame, which is reserved for private effect, but is also fuelled primarily from the outside, in the gaze of the other, in the control, performed constantly by the mirroring through such a gaze. Emanat's shame unfolds through pauses, interruptions, shifts, clashes, collisions: the actions of four performers overlapped and hesitated. Once they have taken place, nothing meaningful had been brought into the open; Loup Abramovici sliding slowly across the stage with trousers thrown over his head, Katja Kosi sitting on white rectangular props, Ingrid Berger Myhre dancing to a pop tune wildly, knocking down everything on her way. The intention was, no doubt, best explicated in the stories or singing (Irena Tomažin) about images of self and the desire to go out of oneself. The building of suspense, delays in the emergence of meaning, and the reification of the subject is for Emanat that which essentially structures shame and has thus emerged more visibly than anything else in the performance. Despite the meaningful silences into which the viewer could invest her/his meanings, the performed material was exhausted soon after it started to appear. The tension lessened immediately after the dispositif had been exposed; the persistence of the predictable (suspense, absence, delay) can succeed only when it's still possible to anticipate the event.