Pojav novih oblik uprizoritvenih pisav v šestdesetih in sedemdesetih letih prejšnjega stoletja sicer ni odpravil tradicionalnih dramskih oblik, je pa korenito spremenil vlogo besedilnosti v gledališču. V članku zagovarjamo tezo, da je uprizoritvena pisava, osvobojena pravil dramske pisave in celo sintakse ter gramatike, v besedilno produkcijo vnesla *ilokacijsko logiko.* Članek zaključimo s preliminarnim razmislekom o razlikah med eksperimentalnimi strategijami pisave in najnovejšimi oblikami umetne inteligence za generiranje besedil.

Ključne besede: uprizoritvena pisava, performativnost, besedilna produkcija, ideologija, Jean-Luc Baudry, Rastko Močnik, umetna inteligenca

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# Uprizoritvena pisava: na strani, okoli nje in zunaj nje

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1. Uprizoritev – besedilo

Med dokumenti, povezanimi s praznovanjem dneva mladosti, ki jih hranijo v Arhivu Jugoslavije v Beogradu, je v dokumentu št. 114/II, mapa št. 21, predlog za stadionsko predstavo *Titova mladina* (*Titova omladina*), ki ga je spomladi leta 1972 predložil Rista Mitkovski, učitelj telesne vzgoje iz Makedonije. Libreto Mitkovskega kar prekipeva od konvencionalnih podob, ki se uporabljajo v tovrstnih spektaklih, med drugim vključuje jugoslovansko zastavo, ki bi jo orisali s telesi telovadk, oblečenih v rdečo, belo in modro. Vendar pa predlog vsebuje tudi nekaj inovacij: kot izvirni prispevek Mitkovskega k repertoarju množičnih uprizoritev bi lahko šteli posebno prehodno vajo, ki jo je poimenoval »Obrat propelerja«. Ne glede na inovacije in klišeje pa gre nedvomno za drzen poskus neznanega navdušenca nad množičnimi predstavami. Na začetku sedemdesetih let so množične proslave ob dnevu mladosti vsako leto prirejali že več kot četrt stoletja in organizacija spektaklov, ki so se odvijali na stadionu Jugoslovanske ljudske armade v Beogradu, je delovala kot dobro naoljen stroj. Čeprav je bil vsako leto objavljen odprt razpis za predloge, se je izoblikoval nabor ustvarjalnih ekip piscev, skladateljev in koreografov, ki so se redno prijavljali na razpis in tudi dobivali naročila. Proti takšnim profesionalcem Mitkovski ni imel nobenih možnosti.

Slaba tri leta prej, poleti leta 1969, je izšla druga številka revije *Rok: časopis za književnost, umetnost in estetsko preučevanje resničnosti*, v kateri so predstavili še eno zvrst umetniškega dela, ki je za glavni vizualni material uporabljalo enega od državnih simbolov. Slovenska umetnica Dreja Rotar je slovensko različico celotnega uradnega naziva jugoslovanske države, Socialistična federativna republika Jugoslavija, uporabila kot nekakšno *readymade* besedilo za svojo likovno pesem / konceptualno delo. Njeno delo uvaja celoten razdelek revije, posvečen delovanju slovenske neoavantgardne skupine OHO. Blok, posvečen skupini OHO, je obsegal še strip Marka Pogačnika, članke Pogačnika, Rastka Močnika in Francija Zagoričnika, fotografsko dokumentacijo s pre-

lomnega hepeninga *Triglav* ter izčrpen nabor primerov likovne poezije članov skupine. Razdelek se je začel z delom Dreje Rotar na dveh straneh, končal pa z Zagoričnikovo serijo *Tapete*. Tako kot Rotar je tudi Zagoričnik svoja dela ustvaril na *bankpost* papirju, vendar je v nasprotju z njo pri ustvarjanju vizualnih vzorcev uporabil samo ločila. Zagoričnik v delih raziskuje učinke ponavljanja, v prvi vrsti znakov na strani, pa tudi vzorcev, ki prehajajo z ene strani na drugo, Rotar pa na levi strani revije poudarja gibanje: sredino strani zaseda velik krog, tako da ostaja prostor za besedilo samo na obrobju, na desni strani pa je krog zapolnjen z besedilom, robovi pa so prazni.
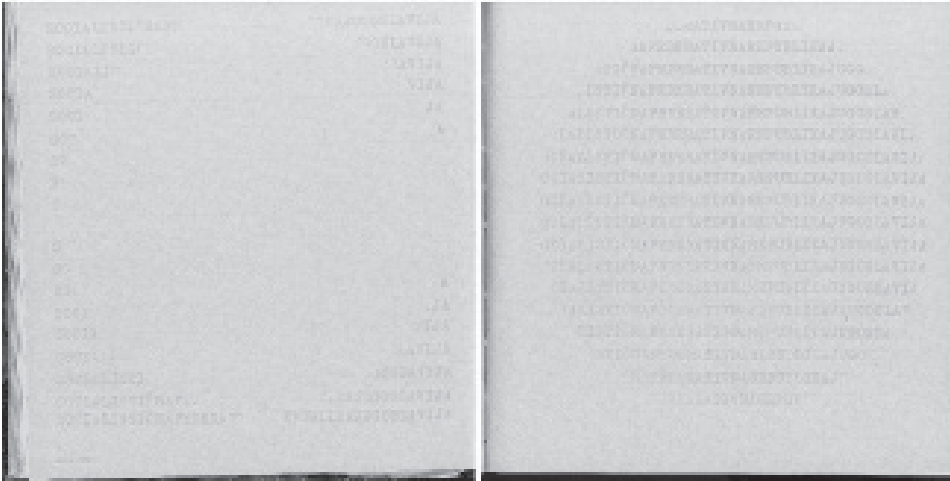
Slika 1: Dreja Rotar: Brez naslova, *Rok*, št. 2 (1969)

Dela Mitkovskega in Dreje Rotar so nastala skoraj sočasno v Jugoslaviji, pri tem sta oba uporabila grafične strategije, ki presegajo in kljubujejo diskurzivnosti besedila. Vendar ima pri tem vsak od njiju drug namen, dosežeta pa tudi povsem različne rezultate. Če začnemo z najočitnejšim: prvi prihaja iz najjužnejše, druga pa iz najsevernejše republike socialistične Jugoslavije. Čeprav bi lahko bila omemba izvora voda na mlin razpravi o neenakomernem gospodarskem razvoju in kulturnih razlikah med republikami v jugoslovanski federaciji, velja opozoriti, da besedili sicer zastopata različni kulturi, ki pa ju ne opredeljuje geografija ali etnična pripadnost. Prvo delo pripada žanru množičnih proslav, ki jih je podpirala in spodbujala sama država. Kot take so bile deležne izdatne podpore s strani državnih institucij, prek množičnih in elektronskih medijev ter javnega izobraževalnega sistema pa so lahko dosegle najširše možno občinstvo: v idealnem primeru vse državljane Jugoslavije. Drugo delo pa je bilo objavljeno v obskurni reviji za književnost in umetnost, ki jo je ustanovil pisatelj Bora Ćosić, ki je bil tudi njen urednik skupaj z majhno skupino umetnikov in pisateljev, in se je v celoti financirala sama. Prvo delo je torej spadalo v glavni tok ideološke kulturne produkcije

v Jugoslaviji, drugo pa se je nahajalo na njenem obrobju, na porajajoči se alternativni umetniški sceni. Kljub temu ne gre zanemariti podobnosti med obema besediloma, saj morda niso nič manj pomembne kot razlike. Tako, na primer, obe besedili izvirata iz jezikovnih skupnosti, ki sta bili ločeni od prevladujočega srbohrvaškega jezika.[1] Obe sta tudi prevzemali simbole, ki so izhajali iz državnega ideološkega arzenala. Ne nazadnje se zdi, da pri obeh delih igra pomembno vlogo uprizarjanje: pri prvem gre za libreto, namenjen pripravi dejanskega živega spektakla, drugo pa združuje vizualno in verbalno gradivo z namenom, da bi doseglo performativne učinke na straneh revije.

In to je šele začetek. S časovne razdalje polovice stoletja želim pokazati ne le, da ti besedili pripadata različnima uprizoritvenima kulturama nekdanje Jugoslavije, ampak kako sta bili vpeti v širše zgodovinske, umetniške in ideološke smernice, katerih pomen tudi dandanes ni zgolj antikvaren. Sami po sebi besedili pričata o dvoumnostih, ki so relevantne tudi za sodobno kulturo. Te dvoumnosti se tičejo odnosa med besedilom in uprizarjanjem. Med drugim se ob tem zastavljajo naslednja vprašanja: kako pri uprizarjanju pride do produkcije pomena, kaj tvori besedilo uprizarjanja, in morda najpomembnejše, kakšni so pogoji besedilne produkcije uprizarjanja (in pri uprizarjanju)?

2. Stožec …

Mitkovski v libretu na petnajstih straneh zasnuje vizijo množičnega spektakla, ki obsega sedemnajst enot, razdeljenih v tri glavne vaje, poleg tega pa še veličastne prihode in odhode nastopajočih, prehode, menjave pa tudi obvezne kompilacije folklornih plesov. Naslov je pod nekoliko konstruktivistično podobo na naslovnici knjižice izpisan z roko in v cirilici, ves preostali del dokumenta pa je napisan na pisalni stroj in v latinici. V pripovednem delu partiture avtor meša različna narečja srbohrvaškega jezika, napačno sklanja samostalnike, uporablja nepravilne spolne oblike in meša glagolske spregatve. Precej skrbneje so sestavljeni deli scenarija, v katerih ne uporablja diskurzivnega jezika in namesto tega posega po vizualni tipografiji. Tu se izogne konvencionalni naravi jezikovnega znaka; v ospredje postavi vizualno razsežnost črke ter zmožnost svoje naprave za zapisovanje, se pravi pisalnega stroja, za organiziranje tovrstnih elementov v večje geometrijske enote. Mitkovski ni bil izvedenec za književnost, temveč za telesno vzgojo, relativno malomarnost pri jezikovni in literarni plati scenarija pa je nadoknadil s spretnostjo v zapisu uprizoritve. Zato imamo lahko *Titovo mladino* za vzorčni primer uprizoritvenega besedila.

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1 V Socialistični federativni republiki Jugoslaviji se je jezik, ki ga je govorila večina prebivalcev Srbije, Hrvaške, Bosne in Hercegovine ter Črne gore, imenoval srbohrvaščina ali hrvaško-srbščina. Po razpadu skupne države pa je vsaka od novonastalih držav svoje narečje razglasila za samostojen jezik: bosanščino, hrvaščino, črnogorščino in srbščino.

Slika 2: *Titova mladina*, zapis uprizoritve

Prve teoretske razmisleke o uprizoritvenem besedilu kot posebni in edinstveni gledališki obliki pisave je prispevala gledališka semiologija. Patrice Pavis je v knjigi *Jeziki odra*, enem prvih uspešnih semiotičnih poskusov vzpostavljanja dialoga z metodologijami, ki se uporabljajo v gledališki zgodovini in uprizoritvenih študijih, odprl vprašanje »spektakelskega besedila« kot »partiture, v kateri so vsi scenski sistemi uprizoritve artikulirani v prostoru in času« (*Languages* 18). Meni, da se gledališka semiologija ne bi smela omejevati na obravnavanje dramskih besedil, temveč bi se morala ukvarjati z »diskurzom uprizarjanja, z načinom, kako uprizoritev zaznamuje sosledje dogodkov, dialog vizualnih in glasbenih elementov«. Skratka, Pavis trdi, da bi morala gledališka semiologija za predmet preučevanja vzeti »uprizoritveno besedilo« in »način, kako je le-to strukturirano in razdeljeno« (prav tam 20). Precej let kasneje se je v kratkem geslu o uprizoritvenem besedilu v *Gledališkem slovarju* izkazal za precej manj programatičnega. Opredelil ga je kot »odnos med vsemi v predstavi uporabljenimi *označujočimi sistemi*, katerih razporeditev in interakcija oblikujeta režijo«; k temu pomenljivo dodaja: »uprizoritveno besedilo je potemtakem abstrakten in teoretski, ne pa empiričen in praktičen pojem« (Pavis, *Gledališki* 741). Iz tega bi bilo mogoče razbrati, da se živa predstava v svoji diahronosti in časovni zamejenosti

po eni strani inherentno upira odvisnosti semiotične analize od sinhronega pristopa k lingvističnim strukturam; po drugi strani pa tudi priznava degradacijo dramskega besedila kot določujoče značilnosti sodobnega gledališča.

Pojav uprizoritvenega besedila, ki je v nekaterih primerih privedel do preseganja konvencionalnega dramskega besedila, ni odpravil procesa označevanja, ki se skriva v samem jedru tradicionalnega gledališča. Michael Kirby, pionir raziskovanja hepeningov in drugih zvrsti, ki jih je poimenoval »novo gledališče«, je tip gledališča, ki temelji na literarnem scenariju, poimenoval »referencialno gledališče«. Po njegovem mnenju je v »uprizoritvah, zgrajenih po takšnem modelu [...], namen vsakega elementa nositi pomen ali pripomoči k dekodiranju tega pomena,« zato je predlagal shemo v obliki trikotnika ali stožca, po kateri se pomen nahaja »na zgornjem oglišču. V prenesenem pomenu se torej dviga nad vsemi drugimi elementi ali vidiki predstavitve; vsi ostali so tu samo zato, da podpirajo pomen« (Kirby, *A Formalist* 33). Pri tem se »vsi ostali« nanaša na vse materialne elemente na odru, od rekvizitov in kulis do igralcev, ki se nahajajo pri dnu stožca, pomen pa se, nasprotno, zgošča v točki, ki presega materialnost odra.
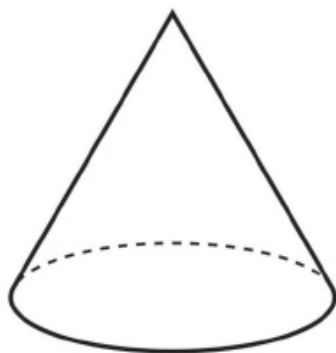
Slika 3: Diagram stožca

Paradoks referencialnega gledališča je v tem, da gledalca vabi, naj gleda skozi materialne elemente gledališke reprezentacije in s tem ugleda nematerialno in povsem simbolno instanco. Kirby namiguje, da se v gledališču stožec prevrne na stran: »lahko bi rekli, da gledalec gleda skozi osnovno stranico trikotnika, skozi ves material, ki tvori uprizoritev, za vsem tem pa se skriva pomen, ki je najpomembnejši« (33). Teatrologija in uprizoritveni študiji druge polovice dvajsetega stoletja so umik dramskega besedila z vrha reprezentacijskega stožca razglasili za dehierarhizacijo gledališča. Vplivni teksti so drug za drugim za ta preobrat peli hvalo avantgardi. Naj zadošča zgolj nekaj primerov.

V ZDA je gledališki režiser in raziskovalec Richard Schechner v spisu »Drama, scenarij gledališče in uprizoritev« (»Drama, Script, Theater, and Performance«, prvič objavljenem leta 1973), enem od spisov, ki so utemeljili novo akademsko področje uprizoritvenih študijev (angl. *performance studies*), predlagal redefinicijo osnovnih gledaliških pojmov, ki se vsi nanašajo na različne oblike zapisov. Razlikoval je med »dramo« kot literarnim besedilom in »scenarijem« kot »nečim, kar obstaja pred vsakim udejanjenjem« (Schechner, *Performance* 70). Pri tem se scenarij opira na nebesedilno vrsto pisave: gre za »osnovno kodo dogodkov«, ki, drugače kot pri drami, ni posredovana prek medija pisave (in branja), temveč »od ene osebe do druge« (72). Na drugi strani oceana, predvsem v Nemčiji, kjer je državna podpora omogočala pogoje za razcvet drzne in dinamične gledališke scene, so raziskovalci v izzivu, ki ga je novo gledališče postavilo hegemoniji dramskega besedila, prepoznali širjenje izraznih možnosti odra. Najbolj znan med njimi je Hans-Thies Lehmann, ki je trdil, da »postdramsko gledališče ni samo novi način uprizoritvenega teksta (kaj šele novi tip gledališkega teksta), marveč je tip uporabe znaka v gledališču, ki *obe plasti gledališča temeljito prežame s strukturalno spremenjeno kvaliteto dogodkovnega teksta*« (*Postdramsko* 105, avtorjev poudarek). V vsej tej zgodbi o obračanju drame na glavo, ki prevladuje na obeh straneh Atlantika, pa nihče ne omenja, da to ni privedlo do strmoglavljenja hierarhije produkcije pomena, temveč je zgolj spremenilo njene pogoje.

V spisu »Drama, scenarij, gledališče in uprizoritev« ter v številnih drugih spisih iz sedemdesetih in osemdesetih let prejšnjega stoletja Schechner trdi, da na vrhu Kirbyjevega namišljenega stožca nimamo več dramatika, avtorja »drame«, temveč režiserja kot avtorja »scenarija«. Lehmann z natančno razdelavo strategij in tehnik postdramskega gledališča razširi položaj avtorja od režiserja tudi na koreografe, oblikovalce, vizualne umetnike in uprizoritvene kolektive. V *Postdramskem gledališču* v tematskem sklopu, posvečenem izraznim sredstvom novih gledaliških praks, besedilo postavi ob bok drugim temeljnim prvinam uprizoritve, kakršne so prostor, čas, telo in mediji. V ta namen pa je bilo treba »besedilo« zreducirati na govorjeni jezik oziroma odrsko izreko in odsotnost le-te.

V tem pristopu manjkata dve pomembni podrobnosti. Prvič, postdramsko gledališče ni posttekstualno. Detronizacija literarnega besedila v gledališču ni pomenila izločitve besedila iz uprizoritve, temveč ga je osvobodila omejitev, ki so na zahodu veljale za dramsko pisavo že vsaj od Aristotelove *Poetike*. V tradicionalnem gledališču literarno besedilo ni le nosilec pomena, je tudi posoda tradicije, ki jo vnaša v produkcijo pomena. In drugič, to, da literarno besedilo odstavimo z »vrha« stožca referencialnega gledališča, še ne pomeni, da odstranimo pisavo iz uprizarjanja, temveč jo samo sprostimo na doslej nepričakovane načine. Če postdramsko gledališče sploh kaj ukine, je to enosmerno razmerje med pisavo in predstavo. V novih oblikah v živo izvajane umetnosti, kot so hepeningi in performansi, pisava poteka v vse smeri, vključno z

neposrednim obratom konvencionalnega vrstnega reda med pisavo in uprizarjanjem: uprizarjanje se vrača v pisavo in s tem spreminja samo strukturo in namen produkcije besedila. Četudi nenadni razcvet novih oblik performativne pisave ni trajno spremenil načina, kako nastajajo in se pišejo gledališke igre, je vnesel radikalno spremembo v razumevanje besedilnosti v gledališču. Iz literarnega dela in privilegiranega nosilca pomena je bilo besedilo zreducirano na funkcijo strukturalnega sredstva. Resnično dehierarhizirano gledališče ne nadomesti »drame« s »scenarijem« ali s kakšnim drugim privilegiranim besedilom ter ene vrste avtorja (dramatika) z drugo (režiser, producent itd.), temveč razglasi, da je kot tekst mogoče uporabiti karkoli: tako kot dramsko igro lahko za tekst vzamemo tudi kak vsakdanji uporabni predmet pa tudi posneto glasbo, kos oblačila, roman ali telesa nastopajočih, zbranih v prostoru, kjer pa v procesu nastajanja uprizoritve niso več odločilne njihove veščine, temveč njihove izkušnje, vedênja, odnosi in želje. Ena najpomembnejših posledic razširitve razumevanja pisave v uprizarjanju tako ni bila vzpostavitev nove hierarhije v gledališču, temveč izziv, ki ga je proces snovanja pomenil za »avtorsko« gledališče in hierarhizirane režime odrskega uprizarjanja nasploh.

3. ... in površina

O razmahu uprizoritvene pisave, ki je nastopil z razcvetom uprizoritvenih oblik, ki so izpodbijale referencialno gledališče, pričajo antologije, kakršna sta 700 strani obsegajoča zbirka *Scenariji: predloge za uprizarjanje* (*Scenarios: Scripts to be Performed*, 1980), ki jo je uredil Richard Kostelanetz in je črpala predvsem iz ameriške neoavantgarde, ter *Generator:: za proizvodnjo poljubnega števila dramskih kompleksov* (2021) Blaža Lukana. Tovrstno pisanje zagotovo presega posamezno kulturo ali jezik in luč sveta bi lahko ugledale (in bi tudi morale!) še številne druge podobne antologije uprizoritvenih besedil. Že bežen pregled na obstoječe antologije pokaže, da uprizoritvena pisava ni kak poseben slog, ki bi sledil nekemu predpisanemu naboru pravil. Prav nasprotno, kot kaže, so ta besedila dokaz vročičnega raziskovanja neštetih načinov, kako se oddaljiti od konvencionalne dramatike. Uprizoritveno besedilo je tako lahko vizualni, glasbeni zapis, načrt za hepening, eksperimentalna igra, strip (kot na primer *Animacija rdečega konja* (*Red Horse Animation*) Leeja Breuerja) ali kakršna koli kombinacija gradiv, ki jih uporabijo pri nastajanju predstave in njenem dokumentiranju. Pavis v kratkem geslu v *Gledališkem slovarju* predlaga, da uprizoritveno besedilo »predstavo pojmuje kot reduciran *model*, pri katerem opazujemo obdelavo smisla« (741). To pa lahko trdimo za vsako besedilo, ki je namenjeno uprizarjanju, od Ikeinih navodil za sestavljanje pohištva pa do manevrskih načrtov v teatru vojaških operacij. Posebnost produkcije besedil, ki jih obravnavamo, je tako v razmerju med pisavo in uprizarjanjem.

Ni presenečenje, da Jean-Louis Baudry v pomembnem članku »Pisava, fikcija, ideologija« (»Écriture, fiction, idéologie«), ki pa je le redko predmet razprav, saj ga je napisal še pred vplivnimi besedili o filmskem aparatu, za ponazoritev »metafizičnega modela spoznavanja« (21) uporabi enak geometrijski lik kot Kirby. Tudi tu naletimo na lik, ki »bi bil podoben stožcu, katerega edini vidni del je osnovna ploskev, ki predstavlja zamejeno površino. Vse točke osnovne ploskve so povezane z eno samo, nevidno piko, z vrhom, ki pa je umeščen v neskončnost. Neskončnost se nahaja zunaj ploskve, onkraj nje. Vsaka točka zamejene ploskve je projekcija vrha na osnovno ploskev« (21). Zato spoznavanje, se pravi razločevanje pomena ali branje, »pomeni poskus prečenja črt, ki vrh povezujejo s točko na osnovni ploskvi« (21). Konica stožca označuje položaj »avtorja« in »dela«, ki ga podpira ne samo kultura, ampak tudi pravna ureditev. Prek kategorij, kakršni sta avtor in delo, se produkcija pomena neločljivo poveže z ekonomsko produkcijo. Vprašanje produkcije pomena, ki se odraža v gledališkem režimu referencialnosti, potemtakem ni omejeno zgolj na estetiko reprezentacije, temveč v precejšnji meri tudi na njeno politiko. V nasprotju s Kirbyjem (ki najverjetneje ni vedel za članek »Pisava, fikcija, ideologija«, ko je pisal knjigo *Formalistično gledališče*) in drugimi kritiki literarnega ali »dramskega« gledališča Baudry kot alternativo hierarhičnemu modelu produkcije pomena predlaga *ploskev*.

V tem modelu je neskončnost, ki se dotika vrha stožca, premeščena v brezmejnost nezamejene ravnine, ki vsebuje množico izjav. Po tej shemi pomen ne nastaja s prehodom od neskončne ali transcendentalne točke k vidni in otipljivi osnovni ploskvi (z Gillesom Deleuzom bi lahko temu rekli ravnina imanence), temveč prek interakcije med besedili. Na ploskvi tako bližina in sorodnost nadomestita razdaljo in prenos. Tu je »vse izjavljeno, vsak tekst, ki ga razumemo prek razmerij, ki jih vzdržuje z drugimi izjavami, z drugimi teksti, se tako zdi kot razširitev ploskve« in je potemtakem »odgovoren za vse izjave, s katerimi se mu križajo poti« (Baudry 22). Na tej »brezmejni ploskvi«, ki nima »ne osi ne središča«, pisava ne reprezentira več »polja realnosti zunaj sebe«, temveč postane »aktivni del teksta, ki se nenehno izpisuje« (22). Ena glavnih posledic takšne preusmeritve produkcije pomena je izginotje »subjekta, vzroka pisave« (22). To pa radikalno spremeni sam koncept pisave. To ni več »stvaritev izoliranega posameznika; ne moremo je več obravnavati kot lastnino tega posameznika, ampak se, nasprotno, [...] kaže kot ena partikularnih manifestacij splošne pisave« (22). Baudryjev pojem *splošne pisave*, ki je po eni strani brez avtorja, po drugi pa se neposredno povezuje z drugimi besedili in drugimi oblikami besedilnosti, je izjemnega pomena za uprizoritveno pisavo. Kaj se torej dogaja na ploskvi? Kako deluje takšna besedilna in uprizoritvena produkcija?

4. Od ilokucijske k ilokacijski pisavi

Eden ključnih trenutkov v procesu spodkopavanja moči, tradicionalno pripisane avtorju, je nastopil, ko je John Cage v proces glasbene kompozicije uvedel aleatorne postopke. Podobno kot Merce Cunningham v plesu, Jackson Mac Low v poeziji in George Brecht v vizualni umetnosti je Cage postavil pod vprašaj primat odločujočega uma pri ustvarjanju glasbenih partitur. Po njegovem zgledu so Iztok Geister, Marko Pogačnik in Rastko Močnik, uredniki zvezka »Programirana umetnost« revije *Problemi,* ki je izšel januarja 1970, za določanje vrstnega reda besedil, ki so jih sprejeli v objavo, uporabili kar fizično težo besedil. »Prispevke (članke, fotografije, slike) smo dobesedno stehtali s kuhinjsko tehtnico starejše izdelave, ne elektronsko. Gradivo smo potem razvrstili od najtežjega do najlažjega« (»Breaking Point« 23). Pri sprejemanju naključnosti in drugih postopkov za odpravljanje ali omejevanje avtorskih odločitev poudarek ni bil toliko na anonimizaciji avtorske avtonomije, ki oblikuje umetniško delo, temveč bolj na spodkopavanju konvencionalne linije vzročnosti pri njegovi produkciji.

To načelo je jasno razvidno iz Močnikovega prispevka v omenjeni številki revije, dela z enostavnim naslovom *Drama*. V preambuli v enem samem stavku razglasi: »Vsako dramsko besedilo je program« (Lukan 101). Dramska pisava se namreč od drugih literarnih oblik loči po pragmatični usmerjenosti k predstavitvi v živo. Sicer vsaka vrsta pisave predpostavlja določeno vrsto branja, a uprizoritvena pisava naslavlja mehanizem za dešifriranje, imenovan gledališče, ki ga sestavljajo izurjena telesa, arhitekturne strukture, zapletena mašinerija in visoko specializirani predmeti. Močnik te osnovne lastnosti uprizoritvenega besedila ne postavlja pod vprašaj, temveč jo izpelje do njene končne posledice. Prostor, telo, kretnjo, glas in gib prepozna kot elementarne lastnosti uprizoritve, v nadaljevanju pa vzpostavi osnovna pravila kombiniranja in urejanja le-teh v sintagmatske verige. Zvest cageovskim načelom kompozicije in uprizarjanja nakaže, da mora biti »program« njegove drame »kar se da tog«, obenem pa mora ohraniti naključnost, ki je v srčiki vsake predstave (101). Najnazornejši primer takšnega pristopa je znamenita skladba *4'33''*, pri kateri je Cage s pomočjo naključnih postopkov določil trajanje vsakega segmenta izvedbe. Vendar pa je odrekanje avtorstvu povezano z zahtevo po tem, da je treba tako nastalo skladbo izvajati neomajno natančno in zvesto slediti partituri. Čeprav mnogi menijo, da *4'33''* ne zahteva dejanske izvedbe in da lahko trajanje s pomočjo štoparice »izvede« kdor koli in kjer koli, je Cage vztrajal, da je treba skladbo izvajati z vsemi pritiklinami tradicionalnega klavirskega koncerta: z glasbilom, v primernem prostoru, z glasbenikom in pred občinstvom. Le pod temi pogoji skladba *4'33'' v* celoti izpolni zahteve Cageovega kreda o tišini kot vsakem zvoku, ki ni nameren. Z drugimi besedami, čeprav zelo široko odpre referenčno polje, je delo *4'33''* še vedno referencialno. Čeprav lahko partituro obravnavamo kot avtonomno umetniško delo, na primer vizualno, pri izvedbi (ali uprizoritvi) ohranja vse lastnosti glasbenega zapisa, ki se iz enega medija (diskurzivnega,

notnega, vizualnega) prenese v drugega (izvedba/uprizoritev). Na tej točki se Močnik oddalji od cageovske estetike.

Drama in *Generator* spadata v konstelacijo uprizoritvenih besedil, ki se poslužujejo ponavljanja in variacije kot glavnih organizacijskih načel. *Generator*, ki je na področju deestetizacije uprizoritvenega besedila radikalnejši od *Drame*, po formalni plati spominja na številna postcageovska in fluxusovska dela, ki so se posluževala novih oblik notnega zapisa in so bila skoraj brez izjeme namenjena uprizarjanju. Do nadaljnje radikalizacije razmerja med notnim zapisom in uprizarjanjem je prišlo s preoblikovanjem položaja teksta v konceptualni umetnosti konec šestdesetih in na začetku sedemdesetih let. Če so »besede« in »stavki« zmožni nadomestiti umetniške objekte, kot je trdil Sol Le Wit, to zagotovo velja tudi za uprizarjanje. Povedano na kratko, razlika med fluxusovskim delom Dicka Higginsa *Vsemu svoj letni čas* (*To Everything Its Season*, 1958) in konceptualnim umetniškim delom Vita Acconcija *Dvanajst minut* (*Twelve Minutes*, 1967) je v tem, da je v prvem primeru končna referenca še vedno uprizoritev v živo, tudi če delo ne bi bilo nikoli uradno uprizorjeno.

Čeprav se poslužujeta enake permutacijske logike in sta si na papirju zelo podobni, ti deli predstavljata dve zelo različni obliki razumevanja odnosa med besedilom in uprizarjanjem. Kot nekateri drugi konceptualni umetniki, na primer Dan Graham, tudi Acconci vzpostavlja »samogenerativno strukturo«, ki je neodvisna od kakršne koli materialne inscenacije (Kotz 135). Drugače od Higginsa, čigar uprizoritvena besedila so bila, ne glede na formalne razlike med njimi – miniaturne igre, verzne drame, scenariji za dogodke, partiture dogodkov – namenjena uprizarjanju, je Acconci svoje performanse iz zgodnjih sedemdesetih let prejšnjega stoletja imel za nadaljevanje dela na področju poezije, s čimer se je ukvarjal neposredno pred tem. Performansov ni pojmoval kot predstavitve svojih pesmi v živo, temveč kot nadaljevanje konceptualne prakse, ki jo je sprva razvil na papirju. Govoril je, da je zapis na strani uporabil »kot izhodišče dogodka, ki se nadaljuje zunaj strani« (nav. po Kotz 165). V referencialnem gledališču vsaka oblika zapisa, od literarne drame do vizualne partiture, predpostavlja proces prenosa iz enega medija v drugega in ta prenos udejanja inherentno metaforično razmerje med tekstom in uprizoritvijo. V praksi Acconcija in številnih drugih konceptualnih umetnikov in umetnikov performansa pa je tekst neločljivo povezan z uprizoritvijo, njun odnos pa je performativne narave. Pri tem tekst ni performativen zato, ker bi prevzel nekatere lastnosti performansa, temveč zato, ker se ne nanaša na objekt zunaj sebe, temveč se vedno vrača k sebi. S tem besedilo sprejme enega najzahtevnejših pogojev umetnosti performansa, ki od umetnika zahteva, da zavzame hkrati položaj tako ustvarjalca kot umetniškega objekta. Nasprotje referencialnega ni nereferencialni, temveč samoreferencialni performans. Močnikov *Generator*, ki se bolj sklada z Acconcijevimi pesmimi kot pa z libreti Higginsovih hepeningov ali partiturami dogodkov Georgea Brechta, je eno tistih besedil, pri katerih se dogodek začne

na strani papirja, kasneje pa se oddalji od nje, s tem pa zabriše vrzel med besedilom in uprizarjanjem. S tem tekstualizira stvari in dogodke, ki mu prekrižajo pot, in se, ravno obratno, podvrže pogojem (umetniškega) objekta in (umetnosti) performansa. Čeprav ni nobene metode za takšno izmenjavo med besedilom in nebesedilnim, se zdi, da *Generator* ponuja opazen primer uprizoritvenega besedila, ki preizkuša robove reprezentacijskega polja (v tem primeru strani).

Močnik ni umetnik ali dramatik, temveč filozof in sociolog (in v tem pogledu ni nobena izjema: zavračanje referencialnega gledališča je odprlo uprizoritveno pisavo tudi negledališčnikom: slikarjem, kiparjem, glasbenikom, filozofom, kritikom ...) Ko so Močnika v nedavnem intervjuju s Sezginom Boynikom vprašali o povezavah s skupino OHO in njegovem zgodnjem delu pri številki *Problemov* o programirani umetnosti, je to navezal na svoje poznejše delo na področju filozofije in sociologije literature. Pri tem je še posebej zanimivo ukvarjanje z delom francosko-litovskega semiologa Algirdasa Greimasa, čigar semiotično teorijo je Močnik uporabil pri sociološki analizi poezije Franceta Prešerna. V spisih, kakršna sta »Umetnostno v literaturi« (1983) in »K sociologiji slovenske književnosti: Prešeren v nizu ideoloških menjav« (1983), Močnikovo nagnjenost k diagramatizaciji, ki je očitna že v *Drami* in *Generatorju*, prevzame posebno obliko Greimasove predelave Kleinove četverke, ki jo je lingvist uporabil pri raziskovanju kompleksnih semiotičnih razmerij, ki se upirajo osnovni strukturi znaka:
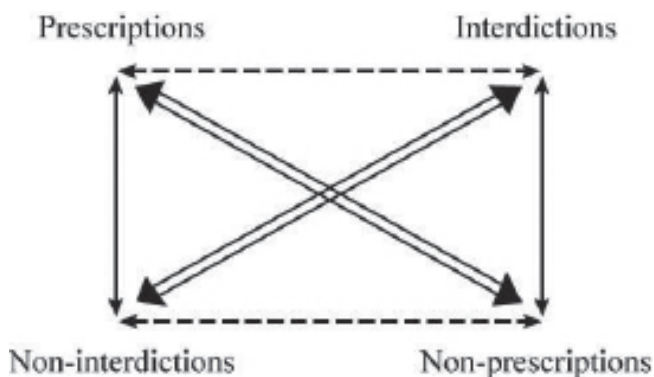
Slika 4: Algirdas Greimas: Elementarna struktura pomena

Razmerje med označevalcem in označencem načeloma temelji na opoziciji, Kleinova četverka pa ponuja možnost vzpostavitve mnogoterih odnosov v procesu označevanja. Greimas je Kleinovo četverko predelal v elementarno strukturo pomena, pri čemer zgornji par sestavljajo predpisi (pozitivne zapovedi) in prepovedi (negativne zapovedi), spodnji pa označuje niz inverzij le-teh: ne-prepovedi in ne-predpise. Dinamika znotraj te »elementarne strukture pomena« je organizirana okoli dveh vrst

disjunkcije: disjunkcija nasprotij (ki jo označuje črtkana črta) in protislovij (ki jo označuje polna črta). Kleinova četverka ponuja alternativo binarni opoziciji kot ključni lastnosti jezikovnega znaka. Greimas to ponazori s preprosto semiotiko semaforja: če zelena luč pomeni predpis, rdeča luč pa prepoved, lahko rumena luč pomeni bodisi ne-predpis ali pa ne-prepoved, glede na vrstni red, v katerem se pojavi (Greimas 92). Binarni znaki se povezujejo v označevalne verige, Kleinova četverka, kot jo je zasnoval Greimas, pa je zmožna vzpostaviti polja označevanja. V tem smislu ponuja razdelavo procesov produkcije pomena, ki potekajo na ploskvi, se pravi v modelu, ki ga Baudry ponuja kot alternativo stožcu. Pri tem je pomembno, da se v Kleinovi četverki, tako kot v Acconcijevi poeziji, pritisk vrši na robove kvadrata. Če je Acconcijev performans nadaljevanje (in ne prenos) besedilne prakse, ki se začne na strani, Kleinova četverka omogoča vzpostavitev razmerij, ki se širijo prek meja izhodiščnega grafa, kot je pokazala Rosalind Krauss v razpravi »Kiparstvo v razširjenem polju« (»Sculpture in the Expanded Field«).

Močnik gre pri branju Prešernove poezije v nasprotno smer od raziskovalcev, ki Kleinov diagram uporabljajo kot splošno interpretativno shemo (med drugimi Krauss in tudi Greimas sam). Namesto da bi sledil trajektorijam, ki se širijo iz glavnih točk in se razraščajo v mreže pomenov, se, ravno nasprotno, zdi, da se osredotoča na ostanke binarnega znaka v tej shemi, ki se nahajajo na presečišču diagonalnih črt v središču grafa. S pomočjo takšnega pristopa Močnik prepozna in razvije specifično strukturo Prešernove pesmi, za katero je, kot trdi, značilno prazno polje v samem jedru. Pri tem predlaga, da je ta manjkajoči element »označevalec, ki bi lahko bil učinkovit«:

> Tako je označevalec pesmi razglašen za neučinkovitega, estetskega, kar pomeni, da tam ne more delovati nič performativnega; ni nobene ilokucijske moči, diskurz je »etioliran«, kot bi rekel Austin, ima zgolj to estetsko, blokirano označevalno delovanje. Po moji takratni teoriji naj bi se celotna pesem vrtela okoli tega označevalnega elementa, okoli nečesa, kar se ne oznanja [...]. (Močnik, »Breaking Point« 25)

Močnikovo *Dramo* in v še večji meri *Generator* lahko razumemo kot popolno inverzijo strukture estetskega označevalca, ki jo je razkril v Prešernovi romantični poeziji. Tu ilokucijsko moč nadomesti določena *ilokacijska* logika, logika permutacije in multiplikacije, ki uprizoritev postavlja kot podaljšek in nadaljevanje besedila (in *vedno* tudi obratno).

Permutacijske operacije so ključni element tudi pri obeh primerih uprizoritvene pisave, ki smo ju omenili na začetku članka. Kljub temu pa vsako od besedil predpostavlja drugačen, če ne celo povsem nasproten status uprizarjanja. V libretu Mitkovskega spektakel doseže vrhunec z vajo pisave, v kateri se abstraktni liki, ki jih oblikujejo telesa telovadcev na nogometnem igrišču, spremenijo v prepoznavne oblike in besede. Podobi zastave, ki jo izoblikujejo telesa gimnastičark, sledi ime predsednika re-

publike, ki ga izpišejo telesa nastopajočih moških: »Moški izoblikujejo besedo TITO« (Mitkovski 8). Raba teles nastopajočih za ustvarjanje besedil je bila uveljavljena konvencija v socialističnih množičnih uprizoritvah vse od začetkov v Sovjetski zvezi pa do Jugoslavije in drugod. Tej osupljivi literarizaciji uprizoritvene pisave so raziskovalci performansa posvečali razmeroma malo pozornosti. V enem redkih poskusov, da bi jo umestil v širši kontekst estetskih pojavov, jo je Bora Ćosić v knjigi *Mešani mediji* (*Mixed Media*, 1970), ki se precej zgleduje po Fluxusu in je, tako kot revija *Rok*, samostojna avtorska publikacija, opisal kot »telopis« (7). Diskurzivno organizirana telesa so telesa, ki ne pišejo in ne berejo, temveč so napisana in dana v branje. Tekst in uprizarjanje združujejo tako, da ustvarijo vrtinec, ki se upira logiki označevalca, obenem pa tvorijo še posebej vpadljivo utelešenje pisave. Kar pa še ne pomeni, da delo Rotarjeve in druga podobna dela poskušajo doseči raztelešenje pisave.

Telo ni samo po sebi odporno proti moči jezikovnega znaka in ravno telopis to dokazuje. V tovrstni tekstualizaciji telesa lahko prepoznamo prazno formo uprizoritvene pisave. Končni rezultat ni tekstualnost, ki bi jo tvorila telesa, temveč ravno nasprotno: podreditev uprizarjajočih teles označevalnim strukturam, ki so jim tuje. Gre za demonstracijo estetizacije teles, katere rezultat je »manjkajoči element«, prazen prostor v središču označevalne strukture, identičen tistemu, ki ga je Močnik prepoznal v romantični poeziji (in v tem lahko vidimo, kako zelo pomembna je tesna povezava med romantiko in določeno vrsto množičnih performansov). Delo Rotarjeve pa ta proces obrne, saj literarizira in naredi viden prav manjkajoči element v središču ideološke reprezentacije. Telopis predstavlja lažno uprizoritveno pisavo, besedilo Rotarjeve, prikrajšano za živo prisotnost teles, pa vzpostavi uprizarjanje pomena s pomočjo dislokacije ideološkega teksta. *Ilokacijska* moč tega gibanja tvori njegovo uprizoritev. Kolikor se v njem besedilo uprizarja neodvisno od vsake možnosti in potrebe po transmediaciji, gre pri brezimnem besedilu Dreje Rotar za zgleden primer uprizoritvene pisave.

5. Postscriptum: O novi generaciji generatorjev

Ko sem na začetku oktobra 2022 na *Amfiteatrovem* simpoziju ob izidu antologije *Generator* Blaža Lukana predstavil zgodnjo različico tega članka, se mi še sanjalo ni, da se je začela razvijati povsem nova industrija, ki temelji na ustvarjanju jezikovnih, vizualnih, zvočnih in kodirnih vsebin. A prvi znaki so se že kazali. Avgusta istega leta je odjeknila novica, da je na tekmovanju likovnih umetnin na državnem sejmu v Koloradu zmagal neki oblikovalec iger z delom *Théâtre D'opéra Spatial*, ki je nastalo s pomočjo generatorja podob umetne inteligence DALL-E. Nekaj tednov po simpoziju v Ljubljani je OpenAI, prav tisto zagonsko podjetje, ki je pripravilo tudi DALL-E, predstavilo ChatGPT, jezikovni generator, ki je po moči in učinkovitosti brez para. ChatGPT daleč presega podobne klepetalne robote, kot sta Siri in Alexa, in dokazal je, da je spo-

soben ustvariti znanstvene članke na ravni dodiplomskega študija, pesmi, osnovno kodiranje in celo glasbene kompozicije. Naslednjih nekaj mesecev so mediji obširno poročali o dogajanju na področju umetne inteligence. Kot številne druge visokošolske ustanove je tudi moja univerza pohitela in pripravila nove smernice, ki naj bi preprečile ali celo onemogočile goljufanje pri izpitih in seminarskih nalogah (ironično pri tem je, da je univerza, kjer sem zaposlen, odločilno prispevala k zagonu in ohranjanju digitalne industrije, znane kot Silicijeva dolina). Zdi se, da bodo akademski članki, kot jih poznamo, kmalu končali na smetišču zgodovine. Ni presenečenje, da sem zadnjih nekaj mesecev večkrat razmišljal o Močnikovem *Generatorju* in novih programih za generiranje besedil. Ali vstopamo v strukturalistično utopijo samogeneriranega besedila brez avtorja, ki se producira v neskončnost? Ali tako deluje tisto, čemur Baudry pravi *splošna pisava*?

Tečejo šele prvi meseci strojno generirane besedilnosti, zato je prezgodaj, da bi lahko ponudili dokončne odgovore na ta in številna druga vprašanja. Kljub temu pa nekaj stvari že lahko razberemo. Umetna inteligenca, ki generira besedila, slike, video in zvok, se od *Generatorja* in drugih praks konceptualne umetnosti razlikuje po tem, da deluje po načelu pregledovanja in sortiranja ogromnih količin podatkov, ne pa po načelih permutiranja omejenega števila informacijskih enot. Umetna inteligenca omejuje in izključuje naključnost, cilj umetniških praks, ki jih raziskujem v članku, pa je povečati obseg kombinacij s tem, da naključje postavi v ospredje (ChatGPT sicer lahko napiše pesem v dadaističnem slogu, vendar pa ne ve, kakšen je njen namen). Pri tem se je pomembno zavedati, da so generatorji umetne inteligence mimetični stroji; odlikujejo se v »igri imitacije« Alana Turinga, ne razumejo pa, kaj daje živost antimimetičnim praksam. Naslednje nič manj pomembno dejstvo je, da se umetna inteligenca priklaplja na človeško potrebo po produkciji pomena, tako da tudi vsebina, ki je sama po sebi nesmiselna, začne izžarevati pomen ob srečanju z bralcem. Namen konceptualne umetnosti in besedilnih praks je bil tovrstni avtomatizem pri produkciji pomena postaviti pod vprašaj. V tem smislu je umetna inteligenca centripetalna, kar pomeni, da razpršene informacije zbere v eno samo žarišče pomena, nasprotno pa je bil cilj *Generatorja*, kot smo videli, preizkušati konceptualne meje besedila in pri tem razsrediščiti pomen, se pravi, da gre za centrifugalno delovanje. Umetna inteligenca ne odpravi ideje avtorstva, temveč idejo avtorske funkcije aktualizira do mere, kakršne prej nismo poznali.

Ker so generatorji umetne inteligence mimetični, skušajo ljudem ugajati, kot so opazili že prvi uporabniki. Odlikujejo se pri odgovarjanju na vprašanja s tem, da povzemajo prejete ideje, shranjene v gigabajtih spletnih podatkov, ki jih pregledujejo. Ko pridemo do kritičnega poizvedovanja, pa se izkaže, da so le okorni stroji. Z drugimi besedami, znajo izvrševati, ne znajo pa uprizarjati. Novi programi umetne inteligence se zdijo kot tisto prazno, čisto estetsko središče Greimasovega diagrama, le da razširjeno do ne-

slutenih razsežnosti. V bistvu gre za ideološke stroje in kot taki so sorodnejši poreklu stadionskih spektaklov kot pa besedilnim in umetniškim praksam, s katerimi jih druži zgolj formalna podobnost (pomislimo na libreto Mitkovskega in vizualno pesem/performans Dreje Rotar). Nekaj pa je gotovo: v trenutku pisanja tega članka, marca leta 2023, je vprašanje »generiranja« kakršne koli vsebine (besedilne, vizualne, zvočne, video itd.) veliko zapletenejše, kot je bilo še, ko sem ta članek začel pripravljati.

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While the emergence of new forms of performance writing in the 1960s and 1970s did not eliminate traditional forms of drama, they radically transformed the role of textuality in the theatre. This article argues that when liberated from the rules of dramatic writing and even syntax and grammar, performance writing brings an *illocationary logic* into textual production. The article concludes with a preliminary consideration of differences between experimental writing strategies and the latest text-generating AI.

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Performance Writing: On, Around and Off the Page

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1. Performance – Text

Among documents related to Youth Day celebrations held at the Archive of Yugoslavia in Belgrade, in File 114/II, Folder 21, there is a proposal for the stadium performance *Titova omladina* (*Tito's Youth*), which Rista Mitkovski, a physical education teacher from Macedonia, submitted in the spring of 1972. Mitkovski's libretto brims with conventional images used in these kinds of spectacles, including the Yugoslav flag outlined with the bodies of female gymnasts dressed in red, white and blue. There are some innovations in this proposal, too: Mitkovski's contribution to the repertoire of mass performances could have been a special transition exercise, which he called "The Propeller's Turn". Novelties and clichés notwithstanding, this was a long shot for an unknown mass-performance enthusiast. By the early 1970s, massive Youth Day celebrations had been staged annually for more than a quarter of a century, and the organisation of live spectacles that took place at the Yugoslav army soccer stadium in Belgrade worked like a well-oiled machine. While an open call for proposals was issued every year, a select group of creative teams of writers, composers and choreographers routinely applied for and won these commissions. Mitkovski stood no chance against these professionals.

Barely three years earlier, in the summer of 1969, the second issue of *Rok:* časopis *za književnost, umetnost i estetičko ispitivanje stvarnosti* (*Rok: The Journal for Literature, Art, and Aesthetic Examination of Reality*) featured another kind of artwork that adopted one of the state symbols as its primary visual material. Slovenian artist Dreja Rotar used the Slovenian variant of the full official name of the Yugoslav state, Socialistička Federativna Republika Jugoslavija, as a ready-made text of sorts for her pattern poem/conceptual piece. This work opens an entire section of the journal dedicated to the activities of the Slovenian neo-avant-garde group OHO. The OHO block included Marko Pogačnik's comic book, articles by Pogačnik, Rastko Močnik and Franci Zagoričnik,

photographic documentation from OHO's landmark happening *Triglav*, as well as extensive examples of pattern poetry by the members of the group. While the section started with Rotar's two-page piece, it ended with Zagoričnik's series "Tapete" ("Wall Papers"). Like Rotar's, Zagoričnik's pieces were produced on *bankpost papir* [Ed. note: most likely bank paper or bond paper], but unlike her, he used only punctuation marks to create visual patterns. While in his work, Zagoričnik explores the effects of repetition, the first of signs on the page and then of patterns from one page to another, Rotar emphasises movement: on the left-hand side page of the journal, a large circle occupies the centre of the page, leaving remnants of the text in its margins, while on the right-hand side, the circle is filled with text, leaving the margins empty.

Figure 1: Dreja Rotar: *Untitled work*, *Rok*, No. 2 (1969)

Mitkovski's and Rotar's works were produced in Yugoslavia within a short period, and they both deployed graphic strategies that go beyond and defy the discursivity of the text. However, they do that for different purposes and with entirely different outcomes. We can start from the obvious: the first came from the southernmost republic of socialist Yugoslavia, and the second came from the northernmost republic. While this mention of their points of origin could lend itself to a discussion of the uneven economic development and cultural differences between republics in the Yugoslav Federation, it is worth noting that these two texts represent two cultures not defined by geography or ethnicity. The first text belonged to the genre of mass performances, a form that the state favoured and promoted. As such, it received massive support from state institutions and was disseminated through mass and electronic media and the public education system to the largest possible audience: ideally, all citizens of Yugoslavia. The second text was published in a small, completely self-funded literature and art journal initiated by the writer Bora Ćosić, which he edited with a small group

of artists and writers. So, while the first one belonged to the mainstream ideological, cultural production in Yugoslavia, the second one was situated at its fringes, on the fledgling alternative arts scene. Still, we should not neglect the similarities between the two texts, as they can be as important as their differences. For example, both texts came from linguistic communities outside the dominant Serbo-Croatian language.[1] Also, both of them adopted symbols from the state's ideological arsenal. Finally, performance seems to be prominent in both of their works. While the first is a libretto to generate a real live spectacle, the second integrates visual and verbal material to produce performative effects on the page.

That is just the beginning. Speaking from a distance of half a century, I want to suggest that these two texts not only belong to two distinct performance cultures that existed in the former Yugoslavia but that they were engaged in broader historical, artistic and ideological trajectories whose significance today is not purely antiquarian. In their own right, these two texts speak about ambivalences relevant to contemporary culture. These ambivalences concern the relationship between text and performance. Some of the questions they elicit include but are not limited to: How does the production of meaning take place in performance? What constitutes performance text? Most importantly, what are the conditions of textual production of (and in) performance?

2. The Cone ...

Mitkovski's 15-page libretto envisions a mass spectacle of 17 units divided into three main exercises, plus the performers' grand entrance and exit, transitions, changes, and an obligatory compilation of folk dances. While the title underneath a vaguely constructivist image on the cover of the booklet is inscribed by hand and in Cyrillic, the rest of the document is produced on a Latin typewriter. In the narrative part of the score, the author mixes different dialects of Serbo-Croatian, misses noun cases, uses incorrect gender forms and mangles verb conjugations. More carefully composed are those sections of the script in which he does not use discursive language and deploys visual typography instead. This writing eschews the conventional nature of the linguistic sign. It foregrounds the visual dimension of the letter, as well as the capacity of the inscription machine – the typewriter – to organise these elements into larger geometrical units. Mitkovski's expertise was not in literature but in physical education. He made up for his relative negligence towards his script's linguistic and literary side with his proficiency in performance notation. That makes *Tito's Youth* an exemplary performance text.

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1 In the Socialist Federative Republic of Yugoslavia, the language spoken by the majority in Serbia, Croatia, Bosnia and Herzegovina, and Montenegro was referred to as Serbo-Croatian, or alternatively, as Croato-Serbian. With the country's disintegration, each new state declared its dialects as an independent language: Bosnian, Croatian, Montenegrin and Serbian.

Figure 2: *Tito's Youth*, Performance Notation

Initial theoretical considerations of the performance text as a distinct and uniquely theatrical form of writing came from theatre semiology. In *Languages of the Stage*, one of the earliest successful attempts to engage semiotics in a dialogue with methodologies used in theatre history and performance studies, Patrice Pavis brought up the question of a "spectacle text" as a "score where all the scenic systems of performance are articulated in space and time" (18). He suggests that theatre semiology should not limit itself to considerations of dramatic text but should instead engage with the "discourse of staging, with the way in which the performance is marked out by the sequence of events, by the dialogue of visual and musical elements"; in short, he argues that it should take as its object of study "performance text" and "the way in which it is structured and divided" (20). Years later, in the short entry on performance text in his *Dictionary of the Theatre*, Pavis was much less programmatic. He defined it as "the relationship of all *signifying systems* used in performance, whose arrangement and interaction constitute the mise en scène" significantly adding that "the notion of performance text is, therefore, an abstract and theoretical one, not an empirical and practical one" (Pavis, *Dictionary* 261). This can be read to mean, on the one hand, that in its diachronicity and time-boundedness, live performance inherently resists

the dependence that semiotic analysis has on the synchronic approach to linguistic structures; on the other hand, it also acknowledges the demotion of the dramatic text as the defining characteristic of contemporary theatre.

The emergence of the performance text, which in some instances led to its surpassing of the conventional dramatic text, did not eliminate the process of signification at the core of traditional theatre. Michael Kirby, the pioneering scholar of Happenings and what he called "new theatre", referred to the kind of theatre based on the literary script as "referential". Suggesting that in a "performance built on this model [...] every element is intended to convey meaning or to aid in the process of decoding that meaning", he proposed a schema in the shape of a triangle or a cone, in which the meaning is located "at the upper vertex. Figuratively, it rises over all the other elements or aspects of the presentation; all the rest are there only to support the meaning" (Kirby, *A Formalist* 33). Here, "all the rest" refers to all of those tangible elements on the stage, from props and coulisses to actors, located at the base of the cone. At the same time, meaning is concentrated in the point, which transcends the materiality of the stage.
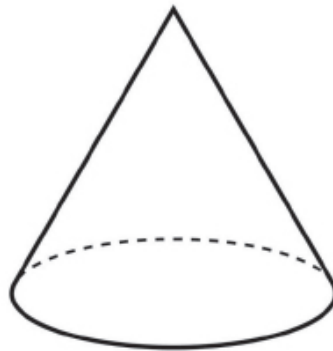

Figure 3: Cone Diagram

The paradox of referential theatre is that it invites the spectator to see through the material elements of theatrical representation to glimpse an immaterial and purely symbolic instance. Kirby implies that in the theatre, the cone is flipped on its side: "[W]e might say that the spectator looks through the base of the triangle, through all the material that is the performance, and behind it all is the meaning, which is the most important" (33). Theatre and performance studies scholarship of the second half of the twentieth century proclaimed the removal of the dramatic text from the apex of the representational cone as a dehierarchisation of theatre. One influential text after another praised the avant-garde for this overturn. A couple of examples will suffice.

Stateside, in his essay "Drama, Script, Theater, and Performance" (first published in 1973), one of the foundational scholarly essays of the new academic field of Performance Studies, theatre director and scholar Richard Schechner proposed a redefinition of the basic terms of the theatre, all of which pertain to different forms of inscription. He made a distinction between "drama" as literary text and "script" as "something that preexists any given enactment" (Schechner, *Performance* 70). Here, the script relies on a non-textual kind of writing: it is the "basic code of the events", which, unlike drama, is not transmitted through the medium of writing (and reading) but "person to person" (72). On the other side of the ocean, mostly in Germany, where state subsidies provided conditions for the flourishing of an adventurous and dynamic theatre scene, scholars saw in the challenge that the new theatre presented to the hegemony of dramatic text an expansion of expressive possibilities of the stage. Most famously, Hans-Thies Lehmann argued that "postdramatic theatre is *not simply a new kind of text or staging* – and even less a new type of theatre text, but rather a type of sign usage in the theatre that *turns both of these levels of theatre upside down* through the structurally changed quality of the performance text" (*Postdramatic* 85, second emphasis added). What this narrative of the upending of drama prevalent on both sides of the Atlantic neglects to mention is that it did not bring an overturn of the hierarchy of meaning-production but its renegotiation.

In "Drama, Script, Theater, and Performance" and many other texts from the 1970s and 1980s, Schechner argues that the playwright, the author of the "drama", is no longer at the apex of Kirby's imaginary cone but rather the director, the author of the "script". In his meticulous elaboration of the strategies and techniques of postdramatic theatre, Lehmann expands the author position from directors to choreographers, designers, visual artists and performance collectives. In the thematic block of *Postdramatic Theatre* dedicated to the expressive means of new theatre practices, he places the text side by side with other fundamentals of performance, such as space, time, the body and the media. To do that, the "text" had to be reduced to spoken language or the stage utterance and the absence thereof.

This approach leaves out two important details. First, postdramatic theatre is not post-textual. The dethroning of the literary text in the theatre did not result in the elimination of the text from performance but liberated it from the constraints imposed upon dramatic writing in the West, at least since Aristotle's *Poetics*. In the traditional theatre, literary text not only carries the meaning but is also the container of tradition, which it brings to bear on the production of meaning. Second, deposing the literary text from that "vertex" of referential theatre's cone does not remove writing from performance but unleashes it in hitherto unexpected ways. If postdramatic theatre abolishes anything, it is the uni-directional relationship between writing and performance. In new forms of live art, such as happenings and performance art, writing goes in all directions, including directly

reversing the conventional order between writing and performance: performance flows back into writing and, in doing so, changes the very structure and purpose of textual production. Even if the sudden proliferation of new forms of performance writing did not permanently change how plays are written and produced, it introduced a radical change in the understanding of textuality in theatre. Namely, from being a literary work and a privileged container of meaning, the text has been reduced to its function as a structuring device. A truly de-hierarchised theatre does not replace "drama" with "script", or with any other privileged text, and one kind of author (playwright) for another (director, producer, etc.). Instead, it proclaims that anything can be used as a text: an object of everyday use is no less a text than a play, and so can be a piece of recorded music, an item of clothing, a novel, or the bodies of performers gathered in a space, where it is not their skills that are decisive in the process of making of the performance, but their experiences, behaviours, relationships and desires. One of the most significant outcomes of the expansion of the idea of writing in performance was not a new hierarchy in theatre but the challenge that the process of devising presented to the "authorial" theatre and the hierarchised regimes of staging in general.

3. … and the Surface

The upsurge of performance writing that came with the proliferation of performance forms that challenged referential theatre is evidenced in anthologies such as the 700-page *Scenarios: Scripts to be Performed* (1980), edited by Richard Kostelanetz, who drew mainly on the American neo-avant-garde, and Blaž Lukan's *Generator:: za proizvodnjo poljubnega* števila *dramskih kompleksov* (*The Generator:: for Manufacturing Any Number of Drama Complexes, 2021*). Indeed, this kind of writing exceeds any individual culture or language, and many other similar anthologies of performance texts could (and should!) see the light of day. Even a cursory inspection of the existing collections suggests that performance writing is not a style and does not follow any prescribed set of rules. Quite the opposite, these texts seem evidence of a feverish exploration of the innumerable ways of departing from conventional drama. A performance text could be a visual, a musical notation, a score for a happening, an experimental play, a comic book (as in Lee Breuer's *Red Horse Animation*), or any combination of material that went into the making of the performance and its documentation. Taking the broadest take possible, in his short entry in *Dictionary of the Theatre*, Pavis suggests that the performance text "considers performance as a scale *model* in which the production of meaning may be observed" (261). That much can be said about any text geared towards performance, from IKEA assembly instructions to plans for manoeuvres in military theatres of operations. What distinguishes the textual production we are looking at is the relation between writing and performance.

It is not entirely surprising that in his essential and rarely discussed article "Writing, Fiction, Ideology", which preceded his influential texts on the cinematic apparatus, Jean-Louis Baudry uses the same geometrical figure as Kirby to depict a "metaphysical model of knowledge" (21). Here, we again find the figure that "would be similar to a cone whose base, being a limited surface, is the only visible part. All points of the base are linked to a single, invisible dot, the summit, located at infinity. Infinity is exterior to the surface, beyond it. Each point of the limited surface is the projection of the vertex onto this base" (21, translations by author). So to know, which is to say, to discern the meaning or to read, "will be to try to traverse the lines which connect the vertex to the point of the base" (21). The apex of the cone marks the position of the "author" and the "work" that is not only culturally but also legally reinforced. The production of meaning becomes inseparable from economic production through the categories such as the author and the work. Therefore, the question of meaning production, reflected in theatre's regime of referentiality, is not limited to the aesthetics of representation but also to its politics—and in a significant way. Unlike Kirby (who was most likely unaware of "Writing, Fiction, Ideology" when he wrote *A Formalist Theatre*) and other critics of literary or "dramatic" theatre, Baudry nominates the *surface* as an alternative to the hierarchical model of meaning production.

In this model, the infinity that touches the cone's vertex is displaced into the limitlessness of an unbounded plane, which contains a multiplicity of statements. According to this schema, the meaning is not produced through the passage from the infinite, or transcendental, point to the visible and tangible base (we can say with Gilles Deleuze, the plane of immanence) but through the interaction between texts. At the surface, proximity and contiguity replace distance and transfer. Here, "everything is stated, every text, being understood by the relations it maintains with other statements, with other texts, and thus appearing as an extension of the surface" is therefore "responsible for all statements it crosses path with" (Baudry 22). On this "limitless surface" that has "no axis nor centre", writing no longer represents "a field of reality outside of it" but is instead an "active part of the text that is written incessantly" (22). One of the main consequences of this re-orientation of the production of meaning is the disappearance of "the subject, the cause of writing" (22). This disappearance radically transforms the very idea of writing. It is no longer the "creation of an isolated individual; it can no longer be considered as the property of that individual. On the contrary, [...] it appears as one of a particular manifestation of general writing" (22). Baudry's notion of *general writing*, that, on the one hand, is authorless and, on the other, engages directly with other texts and other forms of textuality, is of singular importance for performance writing. So, what happens on the surface? How does this textual and performance production operate?

4. From Illocutionary to Illocationary Writing

One of the signal moments in the process of subverting the power traditionally assigned to the author was John Cage's introduction of aleatory procedures into the process of musical composition. While Cage questioned the primacy of a commanding mind in creating musical scores, so did Merce Cunningham in dance, Jackson Mac Low in poetry, and George Brecht in visual arts. In this vein, Iztok Geister, Marko Pogačnik and Rastko Močnik, the editors of the "Programmed Art" section of the journal *Problemi* published in January of 1970, used the physical weight of texts accepted for publication to determine their order in this issue. "We were literally weighing the contributions (the papers, photos, pictures) with a kitchen balance, one of the old type, not electronic. We organised these materials from the heaviest to the lightest" ("Breaking Point" 23). In adopting chance and other procedures that eliminate or curtail authorial decisions, the emphasis was not on anonymising the authorial agency that shapes the work of art but on subverting the conventional line of causation in its production.

This principle is observable in Močnik's contribution to this issue, a piece entitled *Drama*. In a single-sentence preamble, he declares that "every dramatic text constitutes the programme" (Lukan 101). Indeed, dramatic writing's pragmatic orientation towards live presentation sets it apart from other forms of literature. If all writing anticipates a certain kind of reading, then performance writing addresses itself to a deciphering mechanism called theatre, which consists of trained bodies, architectural structures, complex machinery and highly specialised objects. Močnik does not question this fundamental property of the performance text but pursues it to its final consequence. He recognises space, body, gesture, voice and movement as elementary performance properties and then establishes basic rules of their combinations and ordering into syntagmatic chains. True to Cagean principles of composition and performance, he indicates that the "programme" of his drama should be "as rigid as possible" while preserving the randomness at the heart of each performance (101). The most obvious example of this approach is the famous composition *4'33''* in which Cage determined the duration of each performance segment through chance procedures. However, this renunciation of agency comes together with the demand that the composition produced this way should be performed with an unwavering exactness and fidelity to the score. While it has been suggested that *4'33''* does not require an actual performance and that these durations can be "performed" with the help of a stopwatch by anyone, anywhere, Cage insisted that this composition requires the trappings of a traditional piano concert: the instrument, an appropriate space, a musician and an audience. Only under these conditions does *4'33''* fully meet the demands of Cage's credo about silence as any sound not intended. In other words, even if the field of reference is wide open, *4'33''* is still referential. Even if the score can be seen as an autonomous work of art – for example, a visual piece – in performance,

it retains all of the properties of musical notation that are transferred from one medium (discursive, notational, visual) to another (performance). It is at this point that Močnik departs from Cagean aesthetics.

Drama and *A Generator* are a constellation of performance texts that use repetition and variation as their main organising principles. As a more radical departure in the de-aestheticisation of the performance text than *Drama*, *A Generator* bears formal resemblances with several post-Cagean and Fluxus works that employed new forms of notation and, almost without exception, were geared towards performance. A further radicalisation of the relation between notation and performance came with the transformation of the position of the text in Conceptual art practices of the late 1960s and early 1970s. If, as Sol Le Wit argued, "words" and "sentences" can replace art objects, they certainly can do the same with performances. To put it succinctly, the difference between Dick Higgins's Fluxus piece *To Everything Its Season* (1958) and Vito Acconci's Conceptual artwork *Twelve Minutes* (1967) is that the former still has a live performance as its ultimate reference, even if it never gets a formal staging.

Although they deploy the same permutational logic and have a similar appearance on the page, these two works represent two fundamentally different forms of understanding the relationship between text and performance. Like some other conceptual artists, such as Dan Graham, Acconci sets up a "self-generating structure" independent of any material staging (Kotz 135). Unlike Higgins, whose performance texts, regardless of their formal differences – mini-plays, verse dramas, scenarios for happenings, event scores – were aimed at performance, Acconci approached his performances from the early 1970s as a continuation of his work on poetry, which directly preceded them. He did not conceive of his performance art pieces as live presentations of his poems but as an extension of the conceptual practice he first developed on the page. He spoke of using the inscription on the page "as the start of an event that keeps going, off the page" (Acconci qtd. in Kotz 165). In referential theatre, any form of notation, from literary drama to visual score, presumes the process of transposition from one medium to another. That transfer enacts an inherently metaphorical relation between the text and performance. In the practice of Acconci and many other conceptual and performance artists, the text is contiguous with performance, and their relation is performative. Here, the text is performative not because it takes over some performance properties but because it does not refer to an object outside of itself but instead always returns to itself. In doing so, the text adopts one of the most challenging conditions of performance art, which demands that the artist simultaneously adopt the position of the creator and the art object. The opposite of the referential is not a non-referential but a self-referential performance. More in line with Acconci's poems than with Higgins's happening librettos or George Brecht's event scores, Močnik's *A Generator* is one of those texts in which the event starts on

the page to depart from it and, in doing so, obliterates the gap between the text and performance. In doing so, it textualises the things and events it crosses paths with and, conversely, subjects itself to the condition of the (art) object and performance (art). While there is no method to this exchange between the text and the non-textual, *A Generator* seems to provide an observable instance of the performance text that pushes against the margins of the representational field (the page, in this case).

Močnik is not an artist or a playwright but a philosopher and sociologist (and in that respect, he is not exceptional: the rejection of referential theatre opened performance writing to non-theatre professionals: painters, sculptors, musicians, philosophers, critics, etc.). When asked in a recent interview with Sezgin Boynik about his ties with OHO and his early work on the "Programmed Art" issue of *Problemi*, Močnik made a connection between these activities and his subsequent work on philosophy and the sociology of literature. Here, of particular interest, is his engagement with the work of French-Lithuanian semiologist Algirdas Greimas, whose work on semiotics Močnik used in his sociological analysis of France Prešeren's poetry. In essays such as "Umetnostno v literaturi" (1983) and "K sociologiji slovenske književnosti: Prešeren v nizu ideoloških menjav" (1983), Močnik's propensity for diagramatisation, which was evident in *Drama* and *A Generator*, adopts a specific form of Greimas's elaboration of the Klein Group, which the linguist used in his exploration of complex semiotic relations that resist the basic structure of the sign:
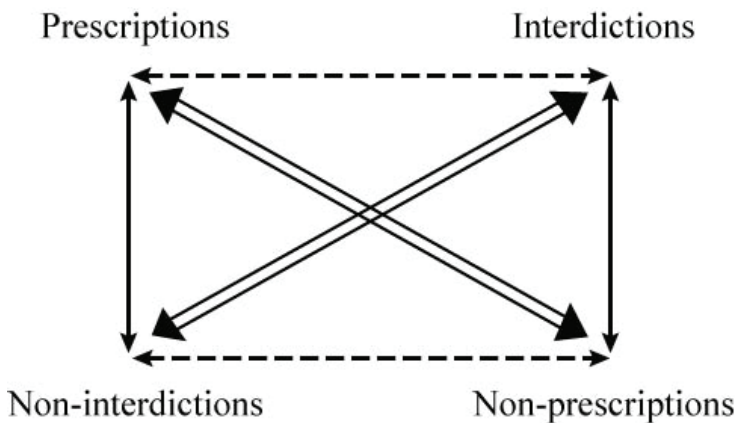

Figure 4: Algirdas Greimas: The Elementary Structure of Meaning

Whereas the signifier-signified relation is based on the opposition, the Klein group offers the possibility of establishing a multiplicity of relations in the process of signification. In Greimas's adaptation of the Klein group into the elementary structure of meaning, the upper couple consists of prescriptions (positive injunctions) and interdictions (negative injunctions). The lower designates a set of their inversions:

non-interdictions and non-prescriptions. The dynamics within this "elementary structure of meaning" are organised around two types of disjunction: that of contraries (indicated by the dotted line) and of contradictories (indicated by the full line). The Klein group offers an alternative to the binary opposition as the key property of the linguistic sign. Greimas illustrates this with simple semiotics of traffic lights: if the green light signifies prescription and the red light interdiction, the yellow light can be either a non-description or non-interdiction, depending on the order in which it appears (Greimas 92). Whereas binary signs engage in signifying chains, the Klein group, as reimagined by Greimas, can establish signification fields. In that sense, it offers an elaboration of the processes of meaning production that takes place on the surface, that is to say, in the model Baudry offers as the alternative to the cone. What is significant here is that in the Klein group, as in Acconci's poetry, the pressure is on the edges of the square. If Acconci's performance is a continuation (and not a transposition) of textual practice that begins on the page, the Klein group allows, as Rosalind Krauss has demonstrated in her essay "Sculpture in the Expanded Field", establishing relations that extend beyond the limits of the initial graph.

In his reading of Prešeren's poetry, Močnik goes in the opposite direction from scholars who have used the Klein diagram as a general interpretational schema (including, but not limited to, Krauss and Greimas himself). Instead of following the trajectories that extend from the cardinal points and proliferate in networks of signification, he, conversely, seems to focus on the remnants of the binary sign in this schema located at the point of intersection between diagonal lines at the centre of the graph. This focus helps Močnik recognise and elaborate a specific structure of Prešeren's poem, which is, according to him, characterised by an empty zone at its core. He suggests that this missing element "is the signifier that would be efficient":

> So the signifier of the poem is proclaimed as non-efficient, as aesthetic, which means that nothing performative [is] able to perform there; there is no illocutionary force, the discourse is "etiolated," as Austin would say, it only has this aesthetic, blocked signifying action. My theory at the time was that the whole poem rotates around that signifying element, something that does not declare itself […]. (Močnik, "Breaking Point" 25)

Močnik's *Drama* and, to even a greater degree, *A Generator* can be seen as a complete inversion of the structure of the aesthetic signifier that he uncovered in Prešeren's romantic poetry. Here, the illocutionary force is replaced by a certain *illocationary* logic, the logic of permutation and multiplication that sets up performance as an extension and continuation of the text (and, *always*, vice versa).

Permutational operations are key elements in two examples of performance writing from the beginning of this article. Still, each of these texts assumes a different, if not completely opposite, performance status. In Mitkovski's libretto, the spectacle

culminates with an exercise of writing, in which abstract figures formed by gymnasts' bodies on a soccer field turn into recognisable shapes and words. The image of the flag formed by female gymnasts' bodies is followed by the name of the President of the Republic spelt out with the bodies of male performers: "The men form the word TITO" (Mitkovski 8). The use of performing bodies to produce texts was a well-established convention in socialist mass performances, from their birthplace in the USSR to Yugoslavia and beyond. This stunning literalisation of performance writing received relatively little attention from performance scholars. In one of the rare attempts to position it in relation to broader aesthetic phenomena, in his Fluxus-inflected 1970 book *Mixed Media*, which was, like *Rok*, an independent author's publication, Bora Ćosić described it as "bodywriting" (7). The bodies organised discursively are the bodies that are not writing or reading but are being written and given to be read. They conflate the text and performance, thus creating a vortex that resists the logic of the signifier while forming a particularly striking embodiment of writing. That does not mean that Rotar's and other similar works are invested in the disembodiment of writing.

The body is not inherently resistant to the power of the linguistic sign, and bodywriting is there to prove it. This textualisation of the body amounts to an empty form of performance writing. Its final outcome is not textuality generated by the bodies but precisely the opposite: a submission of performing bodies to signifying structures that are alien to them. It is a demonstration of the aestheticisation of the bodies that results in a "missing element", an empty space at the centre of the signifying structure that is identical to the one that Močnik identified in romantic poetry (and here, the close ties between the Romantic movement and a certain kind of mass performance is of utmost performance). Rotar's piece reverses this process by literalising and making visible that missing element at the centre of ideological representation. If bodywriting engages in a false performance writing, Rotar's text, deprived of the live presence of bodies, stages a performance of meaning through a dis-location of the ideological text. The *illocationary* force of this movement constitutes its performance. Insofar as in it, the text performs independently of any potential of and the need for transmediation, Rotar's nameless text is an exemplary case of performance writing.

5. Postscript: On the New Generation of Generators

Little did I know that in early October of 2022, at the time when I presented an early version of this article at the *Amfiteater* symposium occasioned by the publication of Blaž Lukan's anthology *The Generator*, a whole new industry based on the idea of the generation of linguistic, visual, audio and code content was in the offing. The early signs were already there. That August, the news broke out that a game designer won a competition at the Colorado State Fair Fine Arts Competition for the work *Théâtre*

D'opéra Spatial produced with the help of AI image generator DALL-E. A few weeks after the Ljubljana symposium, OpenAI, the same startup that produced DALL-E, launched ChatGPT, a language generator of unprecedented power and efficiency. Far exceeding similar chatbots such as Siri and Alexa, ChatGPT demonstrated the capacity to produce undergraduate-level scholarly papers, poems, basic coding and even musical compositions. In the months after, the media was abuzz with reports from the AI frontiers. Like many other institutions of higher education, my university scrambled to come up with new policies that would prevent or even curtail cheating on final papers and exams (here, the irony being that the university where I work was instrumental in initiating and sustaining the digital industry known as Silicon Valley). The academic paper, as we know it, seems to be out the window. Unsurprisingly, I frequently thought of Močnik's *Generator* and new text-generating programmes in the past couple of months. Are we entering a structuralist utopia of self-generated, endlessly produced, authorless text? Is this how Baudry's *general writing* operates?

We are only in the first months of machine-generated textuality, and it is too early to offer definitive answers to these and many other questions. Still, some things are already discernable. Textual, image, video and sound-generating AI differs from *A Generator* and other conceptual art practices insofar as it works on the principle of surveying and sorting enormous amounts of data and not on the principle of permutation of a limited number of information units. Whereas the AI limits and excludes randomness, the goal of art practices I have examined here is to increase combinational range by foregrounding chance (yes, ChatGPT can write a poem in the style of Dada, but it does not know its purpose). Importantly, AI generators are mimetic machines: they excel in Alan Turning's "imitation game" but do not understand what animates anti-mimetic practices. Further, and no less important, is the fact that AI latches onto our need for meaning production: even content which is in itself nonsensical begins to emanate meaning in its encounter with the reader. The purpose of conceptual art and textual practices was to question this kind of automatism in meaning production. In that sense, AI is centripetal, which is to say, it gathers dispersed information into a single focal point of meaning, while, as we have seen, the aim of *A Generator* was to push against the conceptual boundaries of the text and, in doing so, de-centre meaning. It is centrifugal. AI does not do away with the idea of authorship; instead, it actualises the idea of the author-function to an unprecedented degree.

Being mimetic, AI generators are, as their early users observed, "people pleasers". They excel in answering questions by summarising the received ideas stored in gigabytes of online data they are canvassing. When it comes to critical inquiry, they are just clunky machines. In other words, they execute, but they do not perform. These new AI programmes appear as that empty, purely aesthetic centre of Greimas's diagram but expanded to unprecedented proportions. They are, essentially, ideological

machines. As such, they are closer to the lineage of those stadium spectacles than to the textual and artistic practices with which they bear only formal resemblance (think of Mitkovski's libretto and Rotar's visual poem/performance). One thing is for sure: at the moment of this writing, in March 2023, the question of "generating" any content (textual, visual, audio, video, etc.) is far more complex than it was when I began working on this article.

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