

Thursday, May 29, 2008

"Dependent Independences - Ilisiksiz Temas"

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THIS ARTICLE HAS BEEN CONSTRUCTED AS ONE WITH TWO TITLES ON THE "DEPENDENT INDEPENDENCES" PERFORMANCE OF SUBVOID PHYSICAL THEATRE WHICH WAS STAGED ON 21ST MAY AS PART OF ISTANBUL THEATRE FESTIVAL.

"Nomen est omen / Name is a Sign."

Name not only marks the "self" of its owner but also gradually renders their definition of "self" more "stable" each time it is pronounced. Similarly, the name of an artwork does not only makes the "naïve" relationship between its producer and itself visible but also determines the relationship between the viewer and the piece viewed within the framework of expectation before the viewing process. **"Dependent Independences"** meets the requirements of its name in terms of the aforementioned points. Rather than an interdisciplinary performance, it is a kind which does not relate the "juxtaposed disciplines" and keeps the components of the performance as distant as possible... A physical theatre... Moreover, a physical theatre which places the bodies in different platforms even though they move simultaneously ... The meaning reveals itself not in the connections but in disconnections it appears a little, and then suddenly vanishes in another disconnection. The "physical" and "visual" independence between two bodies of excellent movement capacity and the materials randomly left, almost forgotten on stage is continuously terrorized with the video that constitutes the background of the stage. The connection is lost whenever there is an attempt to catch it. The viewer can not get pleasure out of either the bodies that move well, the costume and materials designed with care or the video shot well; he moves among catching the meaning and constructing a context. Is this an example of failure ? No, because the performance reveals itself from the very beginning. It claims that any kind of contact will turn into dependence. From the sentences on the loop in the video; "I am nobody's pet"... a stand against any kind of contact... because...

“This is a new kind of city woman.... Who does not look for her Romeo...”

Because the body images moving on the stage belong to a newly constructed “city” woman, it is an age in which independent images move one after another and express the fact that they express nothing as a total... “Dependent Independences” is about this post-industrial woman’s finding her independence in not being dependent on any context. During the stage time in which almost synthetic images are displayed consecutively supported by electronic music and backgrounded by “fine-art cinema” visuality, “womanhood” marked by two bodies on stage choose not to be “nobody” in order to become “nobody’s pet”. This woman is defined by a lack of definition; by obscurity and aesthetics. There is nothing “displeasing” on the stage. Neither the body itself nor the image of it initiates an affair with the non-aesthetical. Their fast and ambitiously moving bodies despite their high-heeled shoes and “synthetic” dolls tied to their necks define both the status of being a “woman” and the “new city” woman who doesn’t choose to define her womanhood in terms of the other party’s “manhood”. A woman who defines her existence with the help of not the surfaces she is in contact with but the ones she is not..

“As a result....”

Dependent Independences has reminded us that images which may seem very fragmented from afar may be used to construct a sentence associated with “zeitgeist” when viewed consecutively and/or superposed. It created the fragmented images of a defiant and heedless woman completely surrounded by and within her beauty she has created herself, and gave me the hope that I could find out about some things I wonder about this woman in the future works of Subvoid.