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The Heterotopias and Heterochronies of Walling-up: Performance "The Penance" by Vice Tomasović

Introduction

The topos of the foundation sacrifice (the walled-up woman) is adapted less often in Croatian culture than in the Serbian, Romanian, Hungarian or Albanian cultures. Although this topos has, in its vestigial form, penetrated at the level of folklore and thus partly in folklore reflection, it has not been subjected to significant literary, musical or plastic arts interpretations at the local level. The creators of the Croatian canon (or Croatian canons, if we remember that the canon is a changeable phenomenon) have not found appropriate interpretations or useful ideological and political applications for this topos. Literary adaptations or visual reinterpretations of the theme of the walling-up of

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a sacrifice in the foundations of a building are extremely rare (the theme appears most often in songs about the building of Skadar); when we do encounter them, they appear where there is intense intercultural contact and 'intermingling' of content between Croatian and Serbian cultures.

In the extremely poor Croatian scientific reflection on the genesis and meaning of this topos, an indirectly articulated belief is consolidated in which the walling-up in the foundation sacrifice is a ritual from outside the cultural circle to which Croatia belongs. This belief is certainly influenced by the harsh yet honest judgments formed far from the Balkans, where the emperors of science show their philological "thumbs-up" to express approval, or "thumbs-down" as a sign of disapproval. This happened when the folklorist Vuk Karadžić sent a song about walling-up to a collector of folk tales and stories, Jacob Grimm, who – allegedly delighted with the piece – ensured that it was translated into German so that a wider circle interested in Slavic folklore could become familiar with it. This is how it came to the attention of J. W. Goethe, who judged it as depicting "superstitious and barbaric attitudes" (Goethe, 1825). In other words, the thumb went down.

Although the great German scholar's mention of this folk song about walling-up was in itself an ennobling act,[1] this comment was not without significance. So, when there was a serious dispute years later over the origin of these songs, their sources, and who was the first to collect them,[2] the memory of Goethe's harsh judgment was revived. I daresay that this opinion has remained a decisive factor in the functioning of this topos in Croatian circles. References to Goethe's 'verdict' appear in various studies and literary compendia. For example, in the section on folk output in a small textbook on the history of literature prepared for the pupils of the Sisters of Mercy school in Zagreb, we read that Vuk Karadžić published a collection of songs about walling-up under the title 'Serbian folk songs', which caused even the Croats themselves to recognise them as Serbian. In the meantime, however, according to the textbook's author, a Slovenian philologist Franc Miklošič had scientifically proved that the Croats rendered great services to the development of

[1] In the work "Gete 1832–1932", published in Zagreb in 1932 on the centenary of J. W. Goethe's death, a text entitled "Zidanje Skadra na Bojani u nemačkoj književnosti" was included for gratefully "introducing the literature of this region into world circles", presenting traces of adaptations of the motif of the walling-up of the foundation sacrifice in German literature (Goethe, 1932).

[2] This discussion begins with Nikola Andrić's article "Otkud Vuku Zidanje Skadra" published in "Glas Matice Hrvatske". More about this: Jurić (2020, pp. 3–44).

folk output in the region, and old Croatian songs often bring up events from Serbian history, recounting battles with the Turks (from Kosovo to the Battle of Mohács). However, the author continues, it is impossible not to notice that Croatian songs are more aesthetic than Serbian ones, which can be seen 'with the naked eye' when they are compared. She supports her opinion with the already quoted judgment of Goethe, to whom she also gives as good as she gets, reproaching him for criticising Serbian songs as inhuman, while he himself used the myth of Iphigenia[3] in his work (Majaron, 1894, p. 73).

Thus, if one were to admit that the dispute over the scope of the topos of the walled-up woman is in fact a dispute over the scope of cultural patterns, the Croatian territories (barring minor exceptions in what could be considered the transitional area) would be the borders of the radiation (horizontal and vertical) of this topos. One could even speak of a boundary projected from this side of the Balkans that the topos of the walled-up woman helped to outline. However, since it is known that boundaries are by their very nature porous and leaky, and that projected and imagined boundaries are particularly prone to the interpenetration of content, numerous dehermetisations occur here.

The aim of this article is, therefore, to present the art project "The Penance" by the contemporary Croatian visual artist and performer Vice Tomasović[4] as a cultural text that offers a new perspective on the walling-up topos. In this project, composed of five interrelated components, the artist performs an act of self-walling-up. The emphasis here is on the production of different spaces, establishing and cancelling the boundaries between them. Owing to such procedures, the performance of self-walling-up takes on the features of heterotopia and heterochrony, as defined by Michel Foucault (1986). In this article, I analyse and name these spaces, referring each time to the context in which the consecutive performances were presented. Moreover, I present the act of walling-up as an activity which produces heterotopias.

[3] Here, the author refers to the drama "Iphigenia in Tauris" by J. W. Goethe, which is a variation on the mythological Iphigenia who, thanks to the intervention of the goddess Artemis, avoided being sacrificed by her own father. Iphigenia is the mythological counterpart of the biblical Isaac. The idea of sacrificing her in order to propitiate the goddess Artemis can be compared to the motif of making a foundation sacrifice.

[4] Vice Tomasović (b. 1986 in Split) graduated from the Academy of Fine Arts in Split in 2009. He is the founder and director of the Almissa Open Art contemporary art festival in Omiš, he was the president of the Croatian Association of Visual Artists in Split until 2023 and ran the Salonau Galić gallery. He is a multimedia, versatile artist.

"The Penance"

The performance entitled "The Penance" consists of five parts spread over time and space. The basic elements are classical performances presented in four different locations between 2015 and 2018. Each of the four parts of the series are linked by the author to the four elements that, in Platonic and Aristotelian philosophy, construct the Universe: fire, earth, water, and air. The last part, presented to the public in 2021, combines elements of performance and exhibition.

In each of the four shows, the author uses bricks and mortar to wall himself up in a rather cramped space (approximately 1 sq m). The wall openings are located in consciously selected locations and buildings that provide a significant context for the artistic gesture. The artist himself explains the act of walling-up using religious vocabulary and symbolism: "In the Penance performances, I used the Christian spiritual technology – reconciliation through the sacrifice, as a symbol, or a starting point. I took on the role (function) of a representative of one group of people and as such I bricked myself into a wall of architectural whole that represents another group or community" (Tomasović, n.d.). Therefore, the gesture of walling-up has, in his understanding, the nature of reparation for a harm done. It is addressed to a group that is symbolically associated with a given space. The artist stresses that it is not about reflecting on the issue of faith (Marjanić & Tomasović, 2019).[5] His intention is to emphasise the need for reconciliation, to which the act of expiation being performed is meant to lead.

However, whereas in folk songs about walling-up the making of a sacrifice is prospective in nature and is meant to mollify supernatural forces to allow a building to be completed, there is a retrospective nature to the sacrifice in "The Penance". Tomasović performs an operation on the past to expiate what has already happened. Meanwhile, the sacrifice made in the foundations of the building, according to these folk songs, is to perform an operation on what is to occur in the future: to protect the undertaking and thus secure the future of the community.

[5] Nota bene, Tomasović's later works refer to the question of faith and evangelisation (for example, the performance *Vice Guru*).

Both acts are linked by the presence of an undefined *communitas*. In the case of one song about walling-up, in which some brothers who are building a town decide, at the instigation of a vila, to wall up whichever of their wives comes to the construction site first, this cannot be a national community because these songs were already circulating before there were any national narratives. It was not until the 19th century that these songs began to be interpreted for national purposes. It could therefore be a community of blood or place, but it was most likely some kind of municipal community. As an artist, Tomasović also feels that he represents a certain community with a negotiable identity. This is revealed in the author's description of the performance: "In this **(or our)** Penance I use elements of Christianity to build a narrative of **community** redemption" (Marjanić & Tomasović, 2019; Tomasović, n.d.).

In the shows in question, the artist becomes the representative of a group that has committed violence (both physical and symbolic) and performs an act of penance on its behalf. The artist becomes the conscience of humankind – one who cares about its condition. Obviously, this is not a one-sided action, just as the performance itself is not: it "can be not only external (social) but also internal (and is therefore also oriented towards the originator, the actor of an action)" (Wachowski, 2015, p. 99). The penitential performance is thus a two-way action: it affects both the group to which it is directed and the community on whose behalf the artist shows remorse. As a result, the walling-up is a community act: it totally excludes the individual's perception of their being, and the performer's body becomes a representative of the community.

Heterotopias and heterochronies

Michel Foucault's concept of heterotopia stems from the oppositional concepts of utopia and dystopia. It is related to a spatial understanding of culture, underpinned by a belief in the significance of the relationship between spaces (both real and imagined). Heterotopias are thus institutionally or discursively produced spaces, abstracted from the order that surrounds them. They have clear boundaries, and the system of opening or closing plays an important role in them (often related to ritual transition). Because heterotopias are worlds within worlds (they are casket-like in nature); they are governed by different rules, often in conflict with the rules of the surrounding space. Foucault says

that they are associated with a state of crisis and/or a state of deviation and have a multifaceted temporal construction (heterochronies). In other words, they accumulate different temporal dimensions (Foucault, 1986). He gives several examples of such spaces: ships, military barracks, psychiatric hospitals, cemeteries, museums, and libraries. However, they should not be confused with what Marc Augé calls non-places and defines as the antithesis of tame space: worlds without memory, name or history; transit points and no-man's lands. Heterotopias – while they may be transitory – have a strong identity of their own.

With this definition of heterotopia in mind, we will take a closer look at the individual elements that build "The Penance" sequence, their structural basis, variable elements, contexts, and ultimate meaning. By setting the concept of heterotopia as an interpretative framework for the performance series in question, it is possible to show how "The Penance", which is immersed in different physical, social, historical, political and intellectual spaces, achieves a broader meaning and a wider scope than a simple description of the activities performed within it might suggest.

Penance in Varaždin. Fire

The first performance of "The Penance" was presented in the synagogue in Varaždin in 2015. This synagogue, ceremonially opened in 1861, was the first monumental synagogue in Croatia. During World War II, Varaždin earned the shameful epithet of the first city "to solve the Jewish question" (cf. Lončarić, 2017) and the synagogue was converted into a stable by the Ustaše. After the war, it was the People's University seat, then a cinema, and from 1990 the building stood completely abandoned. It was not until 2019 that the process of reconstruction and restoration of the historic building began, which now serves as a cultural space (open to various events, including those devoted to Jewish culture). Cultural activities were organised in the building even before the restoration. The emphasis during these events was on the need to restore this part of the cultural heritage, which to some extent probably contributed to the reconstruction of the synagogue, which began in 2019.[6]

[6] The festival was first held in this space in 2013.

The performance was presented as part of the 14th Performance Days in Varaždin. The motto of this edition of the festival, chosen by curator Branko Franceschi, was "Tearing Down the Wall". It was meant to draw attention to the need to overcome limitations, various obstacles that are "a barrier to progress, a boundary between what we are and what we want to be, pressure and isolation" (Maletin Vojvodić, 2015). The performative shows that took place were artistic gestures aiming at "tearing down the wall not only as a physical obstacle, but as an essential metaphor for the mental and administrative walls that social hypocrisy, which is embodied in the repressive apparatus of power, builds around progressive individuals, minorities or other groups in order to maintain the existing order of reality and political power" (Maletin Vojvodić, 2015).

Fig. 1. Vice Tomasović is walling himself up in the synagogue. Photo by Ljiljana Maletin Vojvodić, Varaždin 2015.

In his performance, Vice Tomasović took a slightly different approach to the central idea. The artist built a wall (Fig. 1) and interpreted this action as an act of apology to the Jewish community. Moreover, his presentation was connected with the element of fire, which is, as the artist said, "a symbol of faith and God's presence" (Tomasović, n.d.). The author is also aware of the ambivalent meaning of fire in Judaism: on the one hand, it has a mystical character and is associated with power and mystery; on the other hand, it is a symbol of destruction and a murder weapon. Tomasović said that "fire was misused in the 'final solution of the Jewish question,' but also by other national and ethnic groups" (Tomasović, n.d.).

By addressing this topic, Vice Tomasović touched a very sensitive point on the cultural map of Croatia. Gestures of expiation concerning the crimes committed in this region during World War II are still not very common loudly expressed. However, this artist decided to make his performing body a repository of the community's memory which confronts the displaced that are returning (or are summoned to return). He stressed that he was aware of the futility of different spiritual expiatory techniques, so he chose to be walled up and by this means tried to heal and punish himself, that is to do penance (Maletin Vojvodić, 2015).

Penance in Pula. Earth

During the reprise of the Pula festival later that year, Vice Tomasović presented the second element of "The Penance" series (Fig. 2). Moving the performance to a new space completely changed its meaning, although the artist performed exactly the same action. He intentionally followed new meanings derived from the history of Pula, the identity of which is strongly linked to its military character (Kalčić, 2015). This time, the place of the walling-up was a bunker located at the Pula port admiralty (the so-called Admiralitet or Hafenadmiralität), built in the 19th century. The bunker has outlasted all the armed conflicts of the 20th century and, after the fall of the AustroHungarian monarchy in 1918, under whose control the city was, continued to serve as a military building from which the Yugoslav navy was managed.

Fig. 2. Performance in the bunker at the port admiralty.
Photo by Ljiljana Maletin Vojvodić, Pula 2015.

The Pula performance of "The Penance" was associated with the earth element. The artist commented on this: "I walled myself up in a military bunker which is the most obvious architectural symbol of the war, and the war is most often fought because of the land or earth in which the bunker is buried" (Tomasović, n.d.). This time, Tomasović's intention was to perform an act of penance towards all those harmed by armed conflicts. As an artist, he took responsibility for the harm caused by the armies and the political systems they served.[7]

[7] A significant context for Tomasović's show was also Dragan Vojvodić's parallel performance entitled "Hit me! Hit me! Hit me! Never stop!", during which Vojvodić hit a tennis ball with a racket which bounced off the bunker building in which Tomasović's show was taking place at the same time. Vojvodić's performance was intended to create a noise that, in his mind, represented meaningless activity and 'cacophonous noise', phenomena symptomatic of social and political functioning in the Balkans (*14. Dani performansa Varaždin u Puli*, 2015). By causing a lot of noise, Vojvodić's performance, on the one hand, provided the viewer with a kind of visual alternative and another proposal for coping with the surrounding reality, while, on the other hand, it intensified the calm and monotonous performance of walling-up.

Here, we can see there is a double meaning to this gesture. Croatia's history is marked by successive armed conflicts and the dynamics of its appearance and disappearance from the map of Europe. Croatia has remained rather in the shadow of big politics and has not been a decisive participant in it, although Croatian lands have always been a tasty morsel for the bigger players. On the other hand, however, Croatia played an important role in the armed conflict between the states of the former Yugoslavia in the 1990s, in which it was both victim and perpetrator. Tomasović's performance does not specify too precisely which wars and whose guilt his penance is for. The act of penance is, at least seemingly, about war as a global offence, and the artist performs penance on behalf of humankind as a whole.

Penance in Split. Water

The Split version of the performance (2016), presented in its festival mode during the Days of Open Performance – "Dopust", was associated with the element of water. It took place on land but below sea level, in the vault of Diocletian's Palace (Fig. 3), one of the city's greatest tourist attractions. The author highlights that the show took place "next to the sewer opening (because of St Sebastian's death)", and the newspapers reported that the location chosen for the walling-up had been a real sewage pit (Krolo, 2016). The artist thus alludes to the story of the martyrdom of St Sebastian. The evocation of the story of this saint can be interpreted in two ways. Firstly, there are sources that say Sebastian belonged to Diocletian's guard; secondly, his tortured body was supposedly thrown into Roman city sewers (Cloaca Maxima) similar to those next to which Tomasović walled up himself. The symbolism of water, or rather sewage, becomes extremely ambiguous in this context.

The performer stressed that the act of redemption in his performance was linked to the uncritical worship of the legacy of Emperor Diocletian in the Croatian city. The lack of reflection on one of Christianity's greatest persecutors is a result of the senseless chasing after money that comes from tourism (Krolo, 2016).

Fig. 3. Walling-up in the vault of Diocletian's Palace, Photo by Ratko Ilijić, Split 2016.

The artist refers to events from the distant past, but the blade of his criticism is also aimed at the present. This is because he problematises the risks resulting from the intensive and unreflective development of tourism and the alarming process of social and economic gentrification that Diocletian's Palace has undergone. The management of the area (a UNESCO heritage site), which is affected by the processes of capitalism – mercantilisation, commercialisation, and privatisation – also remains a controversial issue. Diocletian's Palace is an extremely interesting place on the map of modern Split, but unfortunately it has become besieged with tourists and completely subordinated to the laws of profit. The courtyard peristyle was the site of several very important Croatian artistic demonstrations (for instance, Red Peristyle in 1968, then Green Peristyle in 1989, Black Peristyle in 1998, and others). Nowadays, however, as Tomasović notes, new legislation prevents the manifestation of contemporary art in that space (Marjanić & Tomasović, 2019).[8]

[8] Tomasović is probably also referring here to a conflict he came into with the head of Split City Museum (a municipal institution). This conflict concerned matters related to the rooms in the basement of Diocletian's Palace and was reported in the local media. As of 2019, the basement of Diocletian's Palace has been managed by the Split authorities pursuant to their agreement with the Croatian Ministry of Culture. (See, for example, Vidulić, 2016).

The artist is very familiar with Split as it is where he studied and spent part of his professional life. After two performances with a more universal meaning, Tomasović presented an act of walling-up in a place that allowed him to touch the global level (capitalism) and the local level (the problems of the urban community in Split). This descent from the universal level to something pragmatic and concrete of place brings him closer each time to these songs about walling-up, each of which, as I mentioned, refers to the process of building the identity of a specific community. The act of penance that Tomasović makes is to redeem Split, which has been dominated by the economics of profit.

Penance in Zagreb. Air

The fourth performance was presented in 2018 in Meštrović's pavilion in Zagreb, which is a building run by the Croatian Association of Artists. Because the artist associated this building with the element of air, the work was manifested high in a ventilation opening of the dome (Fig. 4). As Tomasović said, "this Penance was aimed at all institutions of power that exploit those for which they exist in the first place" (Marjanić & Tomasović, 2019).

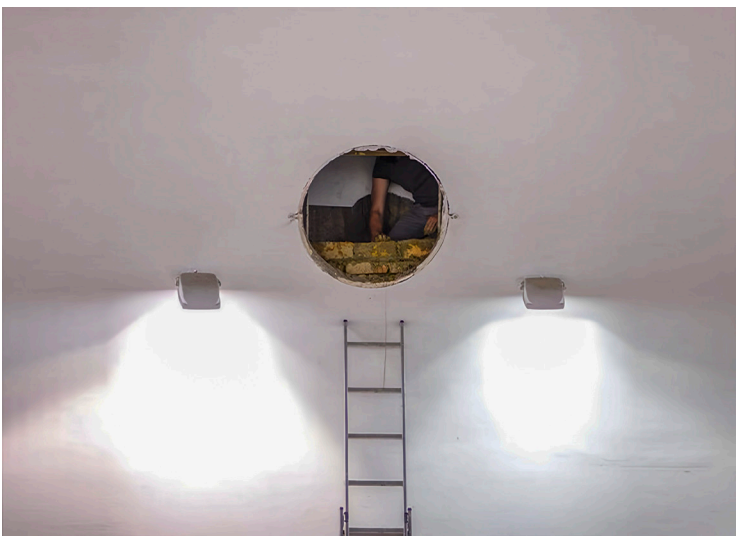

Fig. 4. Walling-up in a ventilation shaft in a gallery in Zagreb. Photo: Centar za kulturu Novi Zagreb, Zagreb 2018.

The gallery which is located in this building is one of the most thriving art institutions in the whole country. Its exhibitions create trends, critically judging and placing Croatian art within a global context. The building has a very long and complicated history. Its designer was the artist Ivan Meštrović. It was put into use in 1938 as the House of Art, but it only served this function for a year as it was decided in 1939 to convert it back into a mosque (the work was completed in 1944). After World War II, it served as the Museum of the Revolution and was restored to its original purpose in the 1990s. It is imbued with political and ideological meanings as a significant institution within different systems. It also has an extremely interesting structure reminiscent of a panopticon, which takes on new meaning in the case of a state institution.

By choosing to do penance in a cultural institution, Tomasović is taking responsibility for a field of art in which he has a dual role: as an artist and as a manager of various institutions, so he knows perfectly all the maladies in this area. Perhaps this is even a kind of personal penance. The purification he wants to achieve concerns relations in the field of art as he realises that institutions – with their tools of supervision and, above all, their financial tools – use violence against those they should be looking after (in this case artists).

Grand finale. Quintessence

The final part of "The Penance" series was the summary of the entire artistic endeavour. It was presented in 2021 in Zagreb at the Vladimir Bužančić Gallery.[9] Its title, "Quintessence", indicates, on the one hand, its synthesising character and, on the other hand, it alludes to Aristotelian cosmology, in which quintessence is the super-excellent element in the structure of the universe, the ethereal material of celestial bodies or even a divine element. It turns out that Ether is also a form of cryptocurrency, of which the author of the exhibition is well aware because it is what one has to pay with to purchase access to the performance video. Together, all of this leads us once again to issues of the market[10] (Greiner, 2021), but this time the digital cryptomarket.

[9] The gallery is located in the Novi Zagreb district, far outside the centre of Zagreb.

[10] In an interview, Vice Tomasović said that the latest exhibition was also an attempt to monetise the performance. Performers often receive low remuneration; their work is ephem-

The exhibition part of the event presented bricks placed in glass cases as a material documentation of the four performances. The photo-documentation of the events could additionally be viewed on tablets. Apart from this, the central element of the event was displayed: the fifth walling-up recorded as a video performance and therefore subjected to the process of remediation. This has an impact on the performance, giving the impression of asepticity and sterility (Fig. 5). The new medium also influences the performance course; video-walling-up can be played forwards and backwards (this option was used at the exhibition), with the result that what is walled up can be immediately unwalled, and vice versa. Boris Greiner compares this to purgatory, where penance is incessant (Greiner, 2021).

By presenting crypto-walling-up, Tomasović undertakes an act of penance in relation to everything that happens in internet space. Thus, he problematises the question of the dark side of the internet, the secret spaces within it, the alternative worlds that its users create. These worlds are not only governed by different laws and different rules of economics; they are infodemic and produce half-truths and untruths, but they are also often criminal in nature. Tomasović is once more doing penance on behalf of the whole of humankind (or at least that which uses the internet) and is seeking to atone for digital transgressions.

Fig. 5. A frame from the fifth walling-up, recorded as a videoperformance. Photo by Centar za kulturu Novi Zagreb (Source: https://www.youtube.com/watch?v=OA5bvdMUF3E).

eral. The "Kvintesencija" exhibition was therefore intended as an attempt to institutionalise his work and make it a source of income (Galerija Vladimir Bužančić, 2021).

Tomasović's exhibition can bring a kind of cognitive relief. Understanding this performance while watching it live, grasping the ephemeral meanings of gestures and actions can be more difficult than the same activity performed retrospectively on archived traces (cf. Heathfield, 2012; Jones, 2012). The final exhibition thus gathers together all the artistic demonstrations produced so far, documents them, and makes creative use of repetition. The event is crowned with an act in which a virtual walling-up creates an archive of a specific performance, while at the same time becoming a documentation and remediation of ephemeral art. It is also a symbolic return to material reality, symbolised by the brick raised to the status of an artefact. The documentation of the endeavour is not a mere statement of the fact of the performance's occurrence but is itself co-performative. It can therefore be called a supplementary performance (Załuski, 2013, p. 55).

Tomasović's performance rejects all the assumptions characteristic of early thinking about this form of artistic expression, above all the question of the anti-repetition ethos of performance as formulated by Peggy Phelan (Phelan, 1993, pp. 146–148). The artist performs repetitions with full awareness, each time marking the performance with an individuality that flows from the semantics of the place in which it takes place. Consequently, this affects the shifts within the heterotopic character of the performance.

Heterotopias of performance, heterotopias of walling-up

I explain the heterotopic nature of the described performance series in two ways. Firstly, it stems from the heterotopic character of performance as a means of artistic expression. Secondly, heterotopicity is a specificity of this particular performative act, resulting from its content and construction.

Deconstructing all Tomasović's performances that make up "The Penance" series reveals one convergent pattern of this artist's activity: from a space set in the present (in a deteriorating synagogue, in a bunker exploited by various non-existent systems and authorities, in one of the country's biggest tourist attractions, in a respected and trend-setting art gallery, and, finally, in an open-access internet space), he cuts out a cube that holds a man and suspends its present functioning. Next, at the beginning of the self-walling-up, the cube connects with the past or even with different segments (temporal and seman-

tic) of the past. To deliver this performance in spaces saturated with meaning is to enforce their renewed relationship with the past and the tradition of these places, to enforce us to refer to them again, and to re-explain these relationships. The performance is the art of the past (because, for instance, by the time we are talking about it, it no longer exists). And the past, unfortunately, has the quality of being a complicated and difficult time, which is why repeated walling-up is needed, but it is always a "transformative repetition" (Załuski, 2013, p. 50).

Performance in general also operates on a similar heterotopic principle. The performer outlines a certain space with their body, suspends previous functioning of this space and fills it with content that flows from the story demonstrated with their body. The performance space is exempt from the norms of applicable law – it is beyond conventions. It is, in a sense, an area of deviation as it uses different means of communication that may not be comprehensible to everyone. Moreover, the performer activates their body for communication to a degree that surpasses standard forms of communication.

Returning to the Croatian artist's performance, it should be added that in this cut-out space, the artist produces a space of complex temporality. Secular time loses its meaning; sacred time is activated: a time of sacrifice and penance. Behind the bricks, where the artist is closed (Tomasović does not leave the walled-up space until the last spectator has left), neither the past nor the present dominates – they meet there as the time of the performance and as the time to which it refers in terms of content. The future, in turn, is in potency, as always, for the original action is an event that spreads, divides, and mutates in a theoretically infinite number, constituting the 'viral ontology' of performance (Bedford, 2012, pp. 77–78).

Furthermore, the production of heterotopia is the result of a very explicit ritual of transition (closure) to which the spectator is eyewitness. The disappearance from the eyes of the audience is gradual, the process of bricklaying is laborious, as each brick must be well fitted. The limited range of motion does not help. It is this that determines that we are dealing here with a heterotopia of deviation. The performer's body is limited: it remains in an uncomfortable contracture; it cannot move freely as it would in the world from which the performer is temporarily isolated. The artist deprives himself of freedom of movement, immobilises his body, condemns himself to social separation and exclusion. In a way, he also condemns himself to idleness, which in modern times could be seen as a different state from the generally accepted norm of behaviour.

What is more, the artist suspends his own visibility, hides himself from the eyes of the audience, thus almost contradicting the essence of performance, the very crux of which is, among other things, the process of seeing. He refers to it as follows: "The audience sees only the process in which the bricks separate me from them and I become one with the environment in which they are located. By doing so, I annul myself, vicariously incorporating a part of them into a space that is burdened by their own heritage" (Tomasović, n.d.).

The heterotopia of crisis, relevant to Foucault's concept of heterotopia, can also be noticed here. Walling-up is an expression of remorse and the need for penance. The artist exhibits himself on behalf of the entire community he undertakes to represent, but we can see him in between two extreme states: transgression and redemption. The associations with Agamben's status of *homo sacer* are well grounded here. The heterotopia of crises can also be seen when we think of the act of self-walling-up as a simulation of a suicide attempt (in other terms, an act of self-sacrifice) made with the participation of the audience.

Finally, the physical situation of the artist is close to a symbolic death. The state of being walled up is not only a state of annihilation and removal from vision, but also the exposure of the body to potential death: first social, then biological. The meditative grotto in which the performer is located – taken as a symbol of the temple or the heart, a place of death and resurrection, a space of silence and meditation – is thus transformed into catacombs.

The final heterotopic feature of the performance is the significant impact on the remaining space. Tomasović's performance "The Penance" has the ambition to influence the local and global mental landscape. This ambition is not surprising at all as socially committed artists like Tomasović want to use their art to shape awareness and change what is outside the performance space. Moreover, the claim to influence the reality around us results from the quasi-magical character that is ascribed to performativity today. According to this belief, performativity is supposed to have an unlimited ability to transform the world and freely bring new states of affairs into existence (Lütticken, 2012, pp. 187–198).

Vice Tomasović's performance "The Penance" does not directly refer to the song about the building of Skadar, or to any other cultural text on the topos of the walling-up in the foundation sacrifice. However, it is impossible to conclude that there are no connections between the walling-up described in the folk songs and the act of self-walling-up of the Croatian performer and that they

function in cultural voids. Tomasović reactualises the act of walling-up by presenting it as an act of penance, an expiatory gesture. In doing so, he draws attention to the metaphysical and religious dimension of this act. It is possible that this is related to gender determinants. Walled-up women are victims of their community while it is still being constituted, whereas men are redeemers of the community who, with their generous gestures, decide *ex post* to take responsibility for what has already been built. Regardless of this, the acting body in Tomasović's performance produces a heterotopia – a space of an exceptional state in which different rules apply. It becomes a repository of the memory of the community that must repeat its collective traumas, face the return of what is repressed and displaced, or produce something like a counter-memory. The active and causative Tomasović, who performs redemptive walling-up consciously and at his own behest, makes this act meaning-creative, mainly by combining it with self-reflection on his own actions.

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Heterotopie i heterochronie wmurowania. Performans „Pokuta" Vice Tomasovicia

W artykule przedstawiono cykl performansów zatytułowanych „Pokuta" autorstwa chorwackiego artysty multimedialnego Vice Tomasovicia. W projekcie składającym się z czterech powiązanych ze sobą jednostek performatywnych i wystawy artysta dokonuje aktu samozamurowania, reinterpretując w ten sposób pieśń ludową o zamurowaniu ofiary zakładzinowej. W performansach Tomasovicia nacisk położony jest na produkcję różnych

przestrzeni, ustanawianie i znoszenie granic między nimi. Dzięki takim zabiegom nabierają cech heterotopii i heterochronii w rozumieniu Michela Foucaulta. W artykule poddaję analizie i nazywam te przestrzenie, nawiązując do kontekstu, w jakim prezentowane były kolejne widowiska. Ponadto sam akt zamurowania przedstawiam jako działanie polegające na wytwarzaniu heterotopii.

Słowa kluczowe: performans; „Pokuta"; Vice Tomasović; wmurowanie; Chorwacja

Heterotopias and heterochronies of walling-up: Performance "The penance" by Vice Tomasović

In this article I present a series of performances entitled "The Penance" by the Croatian multimedia artist Vice Tomasović. In this project, consisting of four interrelated performances and an exhibition, the artist performs the act of self-walling-up, thus reinterpreting songs about the walling-up of the foundation sacrifice. In Tomasović's performances, the emphasis is on the production of different spaces, establishing and cancelling the boundaries between them. Owing to such procedures, these spaces take on the features of heterotopia and heterochrony, as defined by Michel Foucault. In this article, I analyse and name these spaces, referring to the context in which the consecutive performances were presented. Moreover, I present the act of walling-up as an activity which produces heterotopias.

Keywords: performance; "The Penance"; Vice Tomasović; walling-up; Croatia

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