

Janneke Schoene

## **Objectifying the subject**

### **On the staging of artists in pain**

Painful or rather injuries are common elements in performance art, in the context of a declared 'ascetic' practice; artists like Marina Abramović or Joseph Beuys stood bleeding in front of an audience before. The staging of German artist and director Christoph Schlingensiefel (1960-2010) shall be contrasted with these iconic situations to approach and examine the 'archiving' of the artist in this contribution. Schlingensiefel's late plays include scenes that show him crying and pleading from pain, and they have been received as autobiographical and in a sense documentary. On the contrary, this contribution will argue for the dissolving of the artist's identity by exemplary investigate the phenomenon of authenticity within the mode of representation between fact and (auto-)fiction. Schlingensiefel's productions invoke and negotiate general and broader question of how the artistic subject can mediate a subjective affect of intense pain within a mode of identification and an actual objectivization.