

IGOR DOBRICIC

Japan



I can (...) isolate somewhere in the world (faraway) a certain number of features (...) and out of these features deliberately form a system. It is this system which i shall call: Japan. ¹

Sequence of actions. She reaches towards the book, opens it at the certain page, reads a text, imagines the circumstances which in turn are demanding from her to assume the role that is making her play a character in the circumstances that she is imagining. Once put together, actions and circumstances are defining her as the one who has a right to name them and bear their consequences. The more she is repeating them the more she is feeling responsible for them. This responsibility slowly, determines her. That's how finally, she becomes a student of Japanese. But once what she is imagining for herself gets transformed into something that she is becoming for the other(s): person – who studies – Japanese, she starts noticing that there is a gap between the two. She is learning the language and yet this does not make her know. Before, in her phantasy SHE WAS what now she can (not) understand.

On one occasion she even welcomes a 'real' Japanese into her home only to realize that playing a role of a host to a Japanese makes her 'more' Japanese than the guest who is Japanese. She stays a character in her own play and her guest becomes a spectator. That's what

she discovers during her study: meaning-for-the-other has nothing to do with being-for-herself. Meaning is not the being. It feels as if she is trying to build a house around herself and than somebody knocks on the door asking her: who is the owner of this house? So, she leaves the house, changes her profession and enters an acting school in a foreign city. She decides to acknowledge her role towards a world properly. She learns how to control the settings, how to place herself inside them, how to admit to the audience while acting as if they are not there. And yet, again, she ends up pretending. She has to play for those who are looking at her without really understanding - who are they? Finally she stages all of this. Welcoming a guest, opening the same book, (this time in Japanese), trying to remember the language, to read a text, to assume a role. She is playing the character of the host to her Japanese guest once again. She invites others and lets us watch her and her Japanese guest as they are trying to talk to each other. She struggles in shame, in front of the others. We do not understand a word.

We make an arrangement – we'll do it together. We meet. We have a wish. We want, we expect. We feel observed, we feel we are expected to do, make something out of the moment. But the moment is gone, then next comes, disappears. We think we know where to go next. We are (not) alone. ²

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CONCEPT **SANJA MITROVIC**
SPEL **SANJA MITROVIC EN YURIE UMAMOTO**
STEM **DESIREE DELAUNEY**
DRAMATURG **IGOR DOBRICIC**