

HVAD ER DET KU'
MEETS G.G.O.?

DET ER ET SPIL I LABYRINTEN
HVAD ER FORMÅLET MED SPILLET?

KRIGSFORBRyder:

HVAD ER DIT MÅL?
BILLEDBOG!

STOP MED AT VIPPE!

VÆK DINE SOVENDE

PAS PÅ! TAB AF ENERGI.

HJERNECELLER!

VED PUNKT A:

FORTÆL HISTORIEN OM AT
VIPPE OG AT GRÆDE

HUMPTY-DUMPTY

SITTING ON A WALL!

CRACK! LIKE YOUR FATHER!

VIP!

STOP MED AT VIPPE!

PERFORMANCE

MØDET HAR FORM SOM EN MUSIK

SZENE

HAUFFGASSSE 26
A-1110 VIENNA

DAMIR BARTOL
KUGLA

The performance THE SON/ SIN/ DER SOHN is a coproduction between Szene Vienna and KUGLA/ZKM Theatre, Zagreb. The following artists, institutions, individuals and sponsors have helped in the realisation of THE SON:

ARTISTS: Damir Bartol Indoš (author), [redacted] Ali Gaggl, Emil Kristof, Nicole Hewitt, Dubravka Šikić, Inge Lise Hansen, Srdan Sorić, Igor Pavlica, Damir Prica Kafka, Ivan Marušić-Klif and the children Hana Bartol and Andrija Sorić.

INSTITUTIONS:

Kultur Kontakt - Vienna, Vienna Acts, The Austrian Cultural Institute Zagreb, Zagreb Arts Department, Zagreb, The Ministry of Culture of Croatia, UNIKUM - Klagenfurt, the Centre for Dramatic Arts, Zagreb, Gjuro 2, The Multimedia Centre, Zagreb.

INDIVIDUALS WHO HELP KUGLA: Dražen Kokanović, Božidar Denzić, Dobrivoj Keber, Mirko Sobota, Ivan Pačić, Sanda Zimmerman, Hermann Poprath, Gerhard Pilgram, Mark Taylor, [redacted]

Special thanks to Dr. Ivan Buzov (Mental Health Centre) K.B.C. Rebro (Zagreb) for the initial idea and inspiration for the project THE SON.

Special thanks to Mrs. Marija Leko and Mrs. Radmila Maleš for their kindness, understanding and support for KUGLA's work.

S Z E N E

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THE SON^① - SIN-DER SOHN

MY, MY, MY, MY SON

THE SON - THE MACHINE AS A BODY - THE BODY AS A MACHINE

the act of realising the performance involves a whole series of unique associations - from the relationships between the treatment of metal (heating, welding, cutting, filing, hooking, grinding and sharpening) and the surgery and dissection of the human or animal body (the separation of flesh from the skeleton, the removal of the inner organs, cutting and treating the bones, rearranging the bones, embalming, removing the brain tissue, the removal and replacement of the eye balls. The use of lubricative oils, greases, wax and fixatives in order to reestablish the visual integrity of the body/machine is akin to the first pre-industrial manufacturing workshops where a small unit of skilled labourers assemble the machine / man trying to build an optimistic doze of nonperishable preservatives.

It is a serious task to strive to prevent the possibility of a breakdown and to enable death to come by way of natural extinction of body and soul - the mechanical process of matter.

MY SON, MY, MY, MY, ONLY MY

VILIBALD, VILIBALD THE TERRIBLE, A ONE EYED GIANT THAT'S ME
FARMER VILIBALD, SOW THE WHEAT, PICK THE CORN, PLOUGH THE FIELDS
VILIBALD, VILIBALD, WHO'S AFRAID OF THE GIANT? NOT ME! THE TERRIBLE ONE-EYED GIANT



PHOTO: Paul Busby

to Damiir

② FIRE, FIRE, SAVE THE HORSE, SAVE THE BLACK BEAUTY, BLACK, BLACK BEAUTY, SAVE HIM!

The performance THE SON consists of a large metal construction made of a freight lift, a metal bed, a long tunnel and a metal and fiberglass tank. The energy used to put the whole construction into motion is gas and electricity. The performer Damiir Bartol Indos begins his journey from the lift through the tunnel and ends in the set. This journey is the entire movement of the performance. The elements of the set correspond to a launch pad, a space cabin, the body of a rocket and the main capsule of the rocket. The journey undertaken is the journey of both of them from the earth into space. to his mummified son, it is also a journey of both of them from the earth into space.

THE SON - A TREATMENT OF THE CONCEPT
FIRE FIRE
BLACK FIRE
BLACK BEAUTY
FIRE FIRE

THE MOMENT
In the middle, in between everything there is just the moment of birth, of learning to talk, the moment of belonging to a child's world, the moment of separation from the mother.



the moment of birth, of learning to talk, the moment of belonging to a child's world, the moment of separation from the mother.

Der Sohn - Die Maschine als Körper - der Körper als Maschine

Bei der Arbeit an dieser Performance drängte sich eine Reihe von eigenwilligen Ähnlichkeiten zwischen der Bearbeitung von Metall - (das Erhitzen, Walzen, Schneiden, Füllen, Dämmen, Zerkleinern und Schärfen von Gegenständen) - und der Tätigkeit des Chirurgen beim Sezieren und Ausweiden menschlicher oder tierischer Körper - (das Ablösen des Fleisches von den Knochen, das Entfernen der inneren Organe, das Zersägen und Bearbeiten der Knochen, die folgende Zusammensetzung der Knochen, das Balsamieren, das Herausnehmen des Gehirns aus dem Schädelinneren, das Entfernen und Ersetzen der Augäpfel) auf. Die Verwendung von schmierigen Ölen, Fetten, Wachsen und Fixierlösungen bei der Wiederherstellung des Körpers / der Maschine ist mit der Anfertigung der ersten prä-industriellen Maschinen / Körper, welche von eigens geschulten Arbeitern, in der Hoffnung Unvergänglichens zu schaffen, einst zusammengebaut wurden, vergleichbar. Den Tod mit Hilfe mechanischer Eingriffe einerseits aufhalten zu wollen, und ihn andererseits mittels Zerstörung des Körpers und der Seele herbeizuholen, ist zweifellos ein gewagtes und fragwürdiges Unterfangen.

Im Mittelpunkt der Performance DER SOHN steht eine archaisch anmutende Metallkonstruktion bestehend aus einem Materiallift, einem Metallbett, einem langen Tunnel sowie einem Kessel aus Fieberglass. Die Konstruktion wird mit Hilfe von Gas und elektrischer Energie betrieben. Der Hauptdarsteller Damir Bartol - Indoš, beginnt seine Reise im Materiallift, setzt diese im Tunnel fort und beendet sie im Fieberglasskessel. Die Reise ist gleichzeitig der gesamte Bewegungsablauf dieser Vorstellung. Die einzelnen Elemente der Szene entsprechen einer Startrampe, einer Rakete, einem Raumschiff und einer Raumkapsel. Es ist die Reise des Vaters, von Beruf Professor der Pathologie, zu seinem Sohn. Es ist aber auch die Reise beider von der Erde in die Unendlichkeit des Weltraums.

"Das Leben ist ungerecht." SCAR - The LION KING

Das Vergewärtigen der Tatsache, daß der Tod unser ständiger Begleiter ist, erweckt in mir das Bedürfnis nach Veränderung - den Wunsch nach Distanz zum Wesentlichen. Meine Arbeit resultiert aus dem Verlangen nach dieser Distanz und reich vom passiven Widerstand, über Zorn und Wut, die gegen Gott (Logos - der Grund für alles) gerichtet ist. Möglicherweise aber kapituliere ich auch vor dem Wesentlichen und gebe mich in einem Anflug von melancholischer Versöhnung der "frühen Endlichkeit" geschlagen. Ich frage: Verantwortung? Unvermeidbarkeit? Irrtum? Beabsichtigt oder unbeabsichtigt? Für Millionen, die vor uns gestorben sind, für die Millionen Lebender sowie für Millionen zukünftiger Leben - blieb, bleibt und wird die "Erfahrung" eines natürlichen Todes zu sterben unverwirklicht bleiben. Oder könnte es Realität werden? Bis dahin werde ich das "triviale Spiel" des täglichen Einschlafens und Wiederaufwachens fortführen.

STROJ KAO TIJELO - TIJELO KAO STROJ

Sam čin realizacije predstave SIN uključuje niz asocijacija koje se odnose na procese koji se koriste prilikom obrade metala (varenje, struganje, turpijanje, rezanje, bušenje) povezanih s postupcima odnosa kirurških metoda naspram ljudskog ili životinjskog tijela, primjenjivanih u medicini (operacioni zahvati, vivisekcije, obdukcije, mumificiranje): odstranjivanje mesa od kostiju, vađenja unutrašnjih organa, pomicanja očnih šupljina - vraćanja očnih zjenica u njihove duplje, odstranjivanja moždane mase, rezanje kostiju, ispunjavanja kostura piljevinom.... Upotreba ulja za podmazivanje, lepila, masa za fiksiranje radi uspostave ponovnog oblika tijela/stroja, obavlja se poput predanoga rada u manufakturnim radionicama gdje odabrana četa radnika pomno izrađuje dio po dio, sastavljajući na kraju proizvod. Na kraju, kao jedino moguće, postavlja se ozbiljno pitanje, kako omogućiti umiranje prirodnom smrću, dotrajalošću tijela/duha - mehaničkom procesu umiranja.

Performance SIN - konstrukcija koja se sastoji od metalnog tunela, teretnog prostora-lifta, bazena od pleksiglasa. Energija koja pokreće cijelu konstrukciju potiče iz rada elektromotora i plina. Performer D. Bartol - Indoš počinje svoj put od prostora teretnog lifta, željeznog kreveta, kroz metalni tunel i na kraju ulazi u bazen. Taj "put" je glavni razlog performancea SIN. Elementi scenografije korespondiraju s elementima svemirskoga broda - tijelom rakete, lansirnom rampom, teretnim liftom, glavnom kabinom svemirskog broda. Put koji se odvija put je oca, profesora morbidne anatomije, koji je mumificirao mrtvo tijelo svoga sina. Ujedno je to put obojice (i oca i sina) sa Zemlje u svemir.

Sinzelman koncerta

*moment
u sredini između svega, postoji samo moment rađanja, vjenja prvih riječi, moment upoznavanja dječjeg carstva, trenutak rastanka od majke*

LIFE IS NOT FAIR (SCAR - THE LION KING)

Ostvarivost činjenice smrti u svakom trenutku trajanja života proizvodi u meni želju za promjenom - udaljavanjem od bitka. Rad proizlazi iz želje za otklapanjem od bitka mijenja se od nepomirljivoga otpora, lutnje, gnjeva usmjerenog prema Bogu (Logosu - Razlogu Svega) do prepustanja bitka, iznuđivanju "prijevremene konačnosti", melankolične pomirljivosti s moći Boga (Logosa - Razloga Svega). Postavljam pitanja? Krivice? Nužnosti? Greške - namjerne ili nenamjerne. Za milijune umrlih prije nas, za milijune živućih nas, za milijune budućih živih - nemogućnost radosti u umiranju prirodnom smrću (H. Arendt) bila je neostvariva, jest neostvariva, da li može ne biti neostvariva? Do toga trenutka, ponovljat ću svakodnevnu "neozbiljnu igru" utonuća u san i buđenja.

Zagreb - 20.02.97.

Post scriptum

Prije nekoliko tjedana čuo sam vijest koja je nakratko obišla svijet. Pronađeno je zamrznuto tijelo indijanske djevojke, negdje u planinskim masivima Perua. Tijelo je bilo staro više tisuć godina, a naknadnim promatranjem ustanovljeno je udubljenje na lubanji njene glave. Pretpostavlja se da potiče od udara ritualnom palicom prilikom obreda prinošenja žrtve bogovima. Zapanjuje očiglednost pogreške čovjeka ili se tu ipak radi o obostranoj grešci?

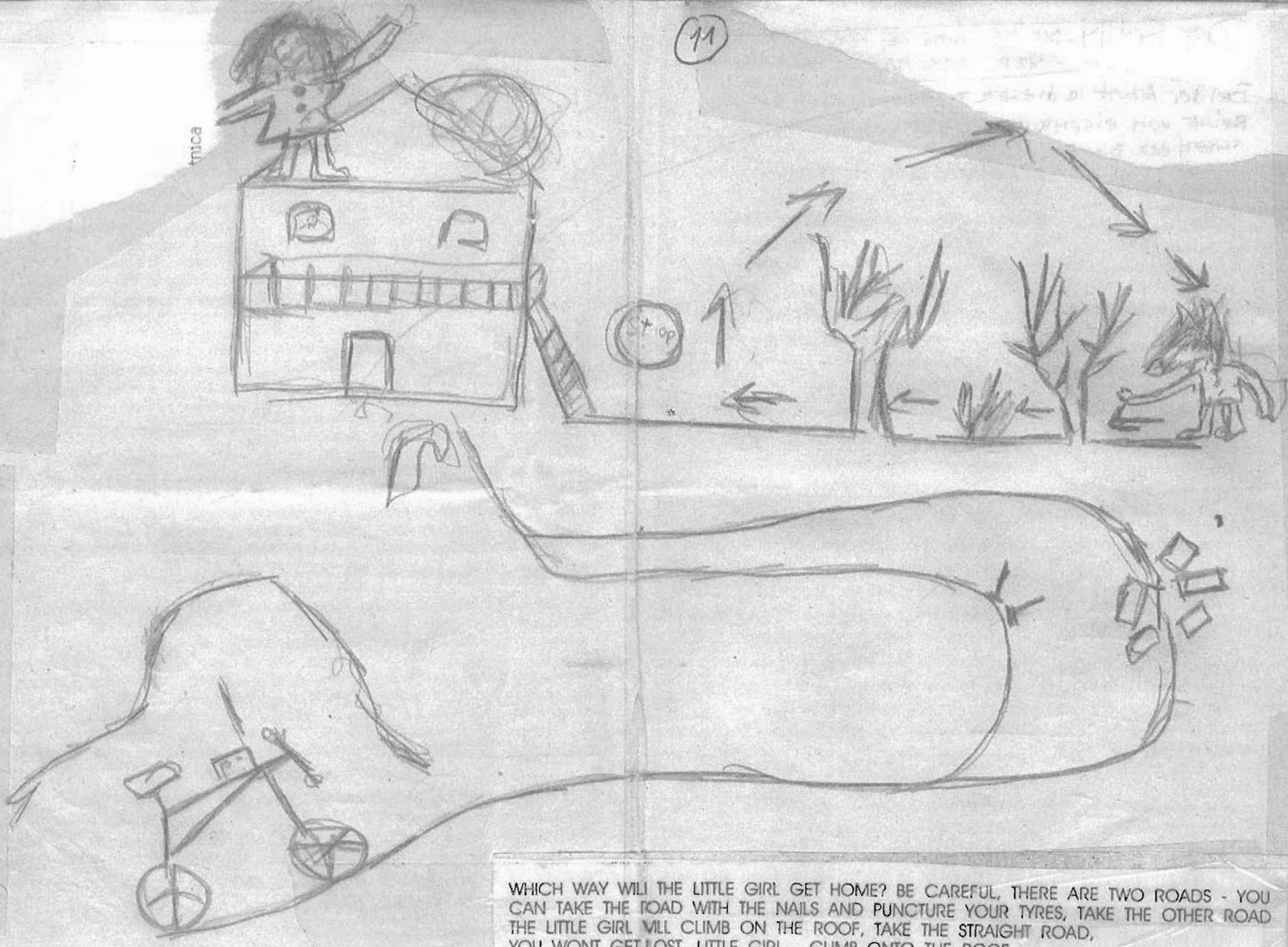
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VILIBALD, VILIBALD
A ONE EYED GIA
FARMER VILIBALD
VILIBALD, VILIBALE

Photo: J. Paul?



WHICH WAY WILL THE LITTLE GIRL GET HOME? BE CAREFUL, THERE ARE TWO ROADS - YOU CAN TAKE THE ROAD WITH THE NAILS AND PUNCTURE YOUR TYRES, TAKE THE OTHER ROAD THE LITTLE GIRL WILL CLIMB ON THE ROOF, TAKE THE STRAIGHT ROAD, YOU WON'T GET LOST, LITTLE GIRL - CLIMB ONTO THE ROOF.



WATCH HOW YOU GO TO FETCH THE GRAES - CAREFUL YOU DON'T WALK INTO THE VAMPIRE'S COFFIN - BEWARE OF THE AXE, DON'T GO NEAR THE PIRANHAS - THEY'LL GOBBLE YOU UP IN A SECOND.



THE

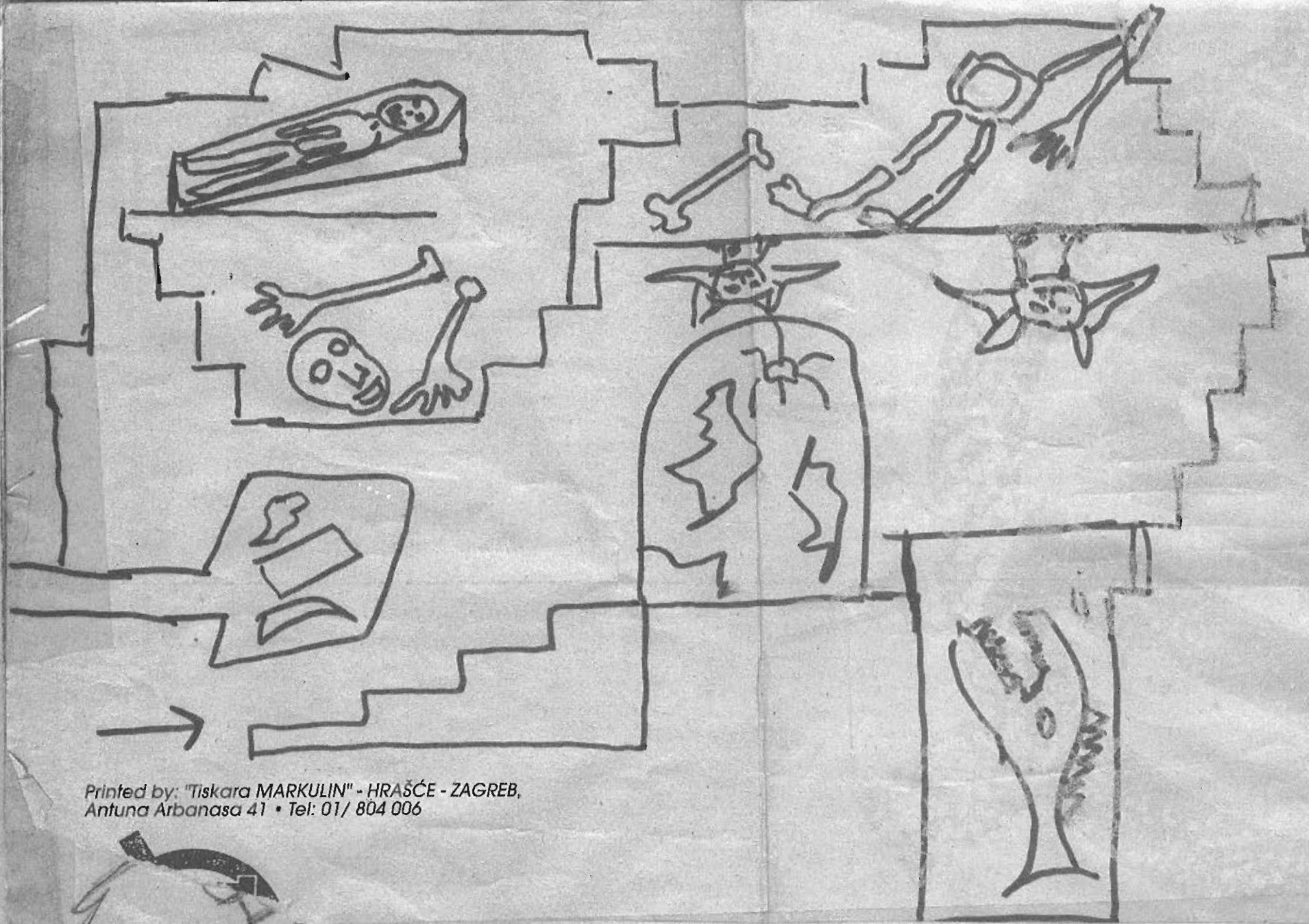
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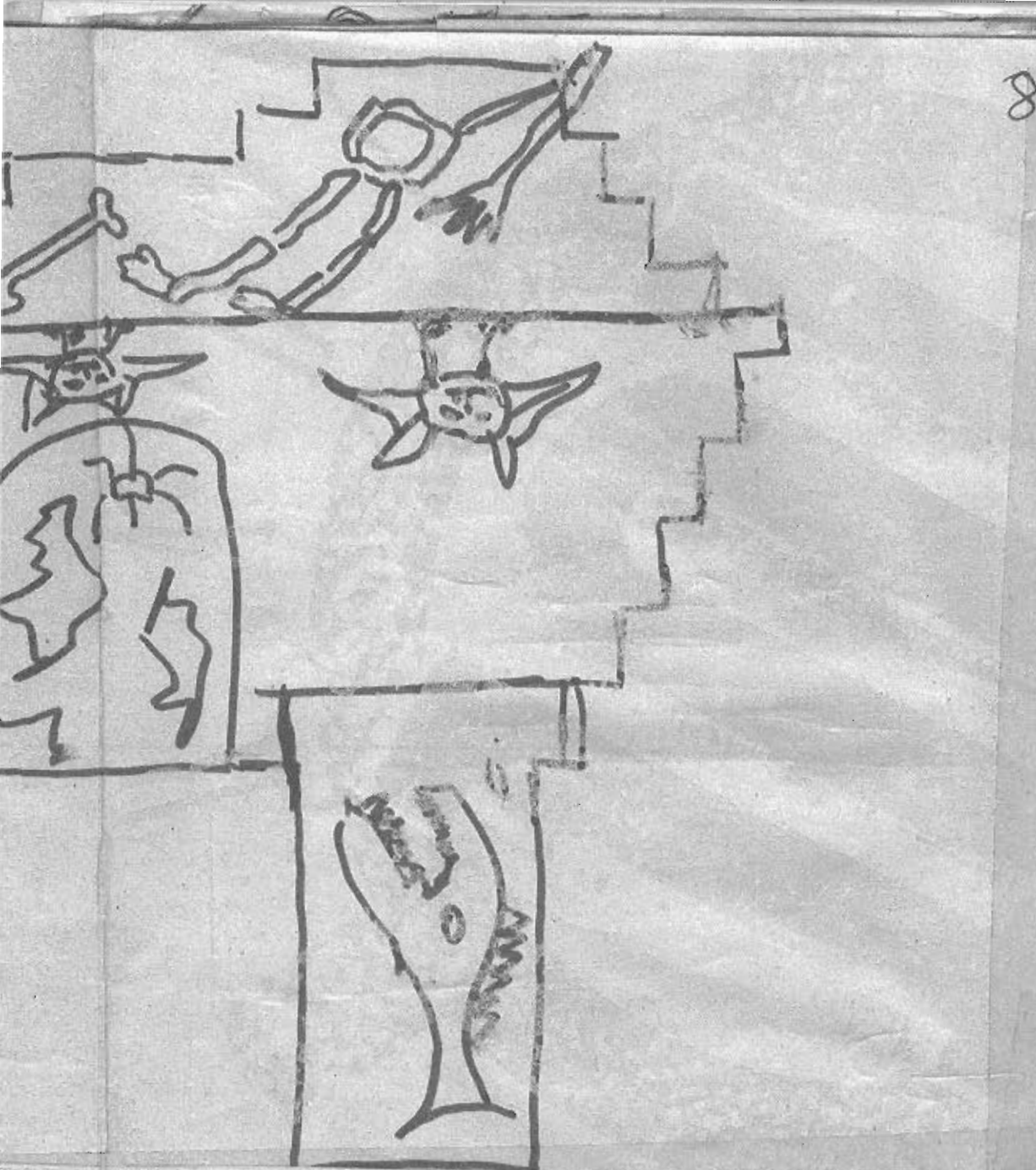


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BE CAREFUL, YOU'VE GOT TO GO BY THE SKELETON, IF YOU'RE NOT CAREFUL THE BATS
WILL GET YOU, WATCH OUT FOR THE PIRANHAS, KEEP GOING UP THE STEPS THERE'S A
VAMPIRE WAITING FOR YOU IN A COFFIN, PASS THE PIRANHAS, KEEP GOING UP THE STEPS THERE'S A
SKELETON BITS, KEEP GOING, MIND YOU DON'T BECOME A SKELETON!



YOU'VE GOT TO GO BY THE SKELETON, IF YOU'RE NOT CAREFUL THE BATS
WATCH OUT FOR THE PIRANHAS, KEEP GOING UP THE STEPS THERE'S A
G FOR YOU IN A COFFIN, PASS ~~THEIR ANIMAS~~ ~~WATCH OUT FOR THE BATS~~ ~~KEEP GOING UP THE STEPS THERE'S A~~
KEEP GOING, MIND YOU DON'T BECOME A SKELETON!

1. SONG-DIALOGUE "SPACE" FATHER AND SON ③

DADDY, BUT HOW WILL I EAT YOU IF I BECOME A TIGER?

WELL, I'LL JUST HAVE TO WISH VERY HARD THAT MY SPIRIT BECOMES A TIGER SPIRIT, IN
FACT I'D HAVE TO DIE SOMEWHERE IN THE ASIAN JUNGLE FOR A TIGER TO BE ABLE TO
EAT ME!

WHY DADDY?

THAT'S A LONG STORY!

AND MUMMY, WILL SHE ALSO BECOME A TIGER? GRGH. AURGH, ARGHHH!

STOP IT SON, PEOPLE WILL THINK WE'VE GONE MAD, OR THEY'LL GET A FRIGHT - HELP!
A TIGER I HELP!

HA, HI HI HI, HA, HA....DADDY, WHY DO PEOPLE HAVE A SKELETON?

TO HOLD ALL OUR FLESH AND ORGANS.

DO I HAVE A SKELETON?

YES, SON, I'M GETTING TIRED, I CAN'T KEEP ANSWERING ALL YOUR QUESTIONS!

I DON'T WANT TO BE A SKELETON, DADDY!

YOU KNOW WHAT YOUR FRIEND TIHA SAYS WHEN SOMEONE DIES I
SHE SAYS THEY GOT SKELETONISED! HA, HA, HA.

WHEN WILL WE GO TO SEE TIHA AGAIN?

SOON, (DARLING), SOON.

DADDY, I DON'T WANT TO GET SKELETONISED!

ALL PEOPLE AND ANIMALS HAVE TO SKELETONISE.

WHY?

IT'S THE LAW OF NATURE.

I DON'T WANT TO GET SKELETONISED, DADDY!

IT'S ALL RIGHT SON, LET'S NOT TALK ABOUT IT ANY MORE.

BUT, DADDY I DON'T WANT TO GET SKELETONISED!

O.K., O.K., YOU WON'T GET SKELETONISED!

4

~~Life is not fair~~ ~~SCAR~~ - The Lion King).

The possibility of the realisation of the fact of death in every moment of life induces a desire for change in me - a distancing from the essence. The work which is a result of the desire to keep the essence at a distance ranges from a relentless resistance, anger, rage directed at God (Logos - the Reason for everything) to surrendering to the essence, giving in to "premature finality", a melancholy reconciliation with the power of God (Logos - the Reason for everything). I question: Responsibility? Inevitability? Error? Intentional or unintentional? For the millions who died before us, for the millions of us living, for the millions of future lives - the joy of dying a natural death (H.Arendt) was unrealizable, is unrealizable. Can it not be unrealizable? Until that moment I will persist in the "trivial game" of falling into sleep and waking again.

Zagreb

20.2.1997

Damir Bartol Indoš

PS

A few weeks ago I heard a news item which briefly travelled the world - Somewhere in the mountain ranges of Peru they found the frozen body of an Indian girl. The body was pre-historic and after examination it was found that the dent on her skull was probably the result of being ritually hit with a bat during a sacrificial rite. The blatant mistake of man is astonishing or is this a mutual mistake after all?



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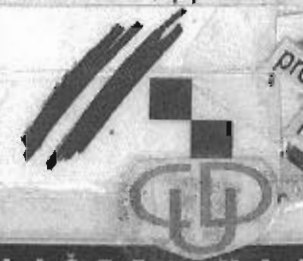
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