



Damir Bartol Indoš and Tanja Vrvilo —
House of Extreme Music Theatre:
Performative Translation
of Croatian Neo/Avant-garde

Damir Bartol Indoš i Tanja Vrvilo —
Kuća ekstremnog muzičkog kazališta:
izvedbeno prevođenje hrvatske neo/avangarde

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ABSTRACT | DB Indoš and Tanja Vrvilo — House of Extreme Music Theater work with material from the Croatian historical avant-garde scene in all their performances of exhausting, physical theater, which they approached through the Zagreb circle of zenithists, “through Kamov and Čerina as predecessors of the Futurists (but not the Marinettists), and their influence on the literary-revolutionary circle of rebellious youth. Some of them included August Cesarec, Đuka Cvijić, Zora Ruklić and members of their ‘Republic of Stenjevac’, members of the Zagreb group Zenit, the lyrics of a visionary film through the books of Ivan Martinac, concrete poetry by Josip Stošić and the silent art that we ‘shachtophonize’ for our parallel performance canon” (Vrvilo 2020). Their systematic work on the performance and reactualization of the neo/avant-garde can be defined, by using Roman Jakobson’s definition, by intersemiotic translations (cf. Munday, Ramos Pinto,

Blakesley 2022: 9) into musical theater which, in their example, is based on manipulating sound objects/installations/sculptures with the cut-up technique of original texts into schachtophone scores (moving away from music notation to graphic notation) for schachtophone music, all through the vision of the performance of exhausting (physical) theater with Indoš's constant dedication to Artaud's theater of cruelty, the alchemical theater of pre-logic and pre-rationality, a theater that, as a magical ritual, can lead to the healing of society.

KEYWORDS | House of Extreme Music Theatre, music performance, *spiritually recycled trash*, schachtophone performance

Everybody thinks that we present, but we only continue...

Dunja Robić

This text-montage is structured as a sort of overview presented with a focus on three aspects of the intersemiotic, *performative translations*¹ of the House of Extreme Music Theatre (Kugla by DB Indoš,² followed by the House of Extreme Music Theatre — DB Indoš and Tanja Vrvilo) as a journey from Indoš's dedication to Heraclitus the Obscure (multimedia stage play *Žestoka vožnja ili o duši* [Hard Riding, or, On the Soul] by Damir Bartol Indoš and the DB Indoš group — House of Extreme Music Theatre on 20 September 2000 at Tvornica kulture, Zagreb) through the schizophonic pentalogy *Every Revolution is a Throw of Dice, Zagreb 1911—1914*, to be more precise, the last part of the pentalogy — the schachtophone performance *Every Revolution is a Throw of Dice, Except That* (2016), and, on this occasion, to the schachtophonic dedication to Ivan Martinac titled *I:O: (2020)*. While DB Indoš performed the cycling Heraclitean performance on his “spiritually recycled trash”, the last two performances mentioned are performed with Tanja Vrvilo, on installation schachtophones³ and other sound installations. The cycling, anti-car and

- 1 The term *intersemiotic, performative translation* is explained in the final paragraph of this text.
- 2 Damir Bartol Indoš uses an abbreviation (DB Indoš) as his name in line with the practice used by DJs, and he never leaves out his nickname Indoš, inspired by the Native American from the book/film (1962 Ken Kesey, 1975 Miloš Forman) *One Flew Over the Cuckoo's Nest*.
- 3 In the words of Tanja Vrvilo: “Schachtophones are models of sound instruments, metal boxes with various dimensions, their interiors filled with springs which are accessed by lifting a tin or iron cover — the ‘schacht,’ and which are played according to graphic scores — schachtophonies”. Cf. T. Vrvilo: “Ne bojim se za budućnost umjetničke avangarde” (Interviewed by Bojan Munjin), <https://portalnovosti.com/tanja-vrvilo-ne-bojim-se-za-buducnost-umjetnicke-avangarde>, 2020. Art historians have compared performances on these sound sculptures with John Cage's prepared

Heraclitean performance from 2000 is also significant as Indoš's performative turning point, as he gave up his abstinence from political theater and returned from his *spiritually recycled trash* to fight against more socially dangerous *trash*.

The cycling Heraclitean performance *Žestoka vožnja ili o duši* (2000) or the scenic nature of the soul

When Hugh Kenner discussed Beckett's *dramatic* and *romanesque* cyclists, for instance, Molloy and his ability to ride a bicycle with his crippled, *suffering* body — he attached his crutches to his bicycle — he concluded: “The Cartesian Centaur is a man riding a bicycle”⁴. When compared to the mentioned hybrid, with its harmonious coupling of body and mind, Indoš's *hybrid* in the anti-car, i.e. cycling, and Heraclitean performance called *Žestoka vožnja ili o duši* [Hard Riding, or, On the Soul] appears as an angelic “bicycle-man” that invokes the divine harmony of body and soul, which could happen when if he were killed by a potential *metal* killer on the *wild streets of a city without bike paths*. Indoš uses this performance to express his gratitude to everyone who did not *use* the opportunity to become participants in his street execution.

The Heraclitean performance *Žestoka vožnja ili o duši* is not modeled on the collectivist actions of Reclaim the Streets with their *anti-roads* protests,

piano (1938), as well as some sound performances by George Brecht. These are sound installations made up of springs, manhole covers (“schachts”), car headlights, microphones and surveillance cameras. Today, Indoš's *Schachtophone*, which evokes the futuristic Bruitism of Russolo, is part of the collection of the Museum of Contemporary Art in Zagreb and conveys his concept of becoming a schachtophone-man as well as developing the idea of schizophonia by separating sound and image from their source, as another mode of his rebellion against the heteronomy of society. Cf. S. Marjanić, *Topoi umjetnosti performansa: lokalna scena*. (Zagreb: HS AICA, Durieux, 2017); A. Juniku, *Indoš i Živadinov, teatro-bio-grafije: sveto i ludičko kao modusi političkoga u teatru*. (Zagreb: Akademija dramskih umjetnosti — Hrvatska sveučilišna naklada, 2019); Borić A. Žugić, “Dramaturgije glazbe — Indoš i hrvatski glazbenici devedesetih,” in *Krležini dani u Osijeku 2021. Devedesete u hrvatskoj dramskoj književnosti i kazalištu. drugi dio*, ed. Martina Petranović (Zagreb — Osijek: Hrvatska akademija znanosti i umjetnosti, Hrvatsko narodno kazalište u Osijeku, Filozofski fakultet, 2022), 324—341; J. Luković, *Muzičko u “Kući ekstremnog muzičkog kazališta”*. (Zagreb: Sveučilište u Zagrebu, Muzička akademija, 2022). <https://zir.nsk.hr/islandora/object/muza%3A2989>.

4 H. Kenner, *Samuel Beckett. A Critical Study. New Edition, with a Supplementary Chapter* (Berkeley, Los Angeles, London: University of California Press, 1973), 121.

but relies on an intimate, autobiographical projection which asks the question “What will my killer be like?”. In a counterpoint between the reality of a *screaming* bicycle ride and the possible existence of a *soul* if a car, an “aggressive enemy of life”, causes a fatal accident, DB Indoš literally tries to translate two fragments of Heraclitus onto the stage. It is interesting to note that Zagreb’s public tram service, ZET, is left out of the *gruesome* game. Part of Heraclitus’ 76th fragment — *Fire lives the death of air, and air lives the death of fire; water lives the death of earth, earth that of water.* — Indoš translates onto the stage by smearing himself with *mud*, using the *Earth* on his body as a metaphor for death. In Heraclitus’ definition, the densest part of Fire becomes Earth, and Fire is the Soul as a life-giving principle. Heraclitus’ 36th fragment, *Soul and Water*, is translated to the stage when he pours water into the “ritual vessel-tub” and when he places the metal “skeleton-chest” on himself, spatially positioning the soul. This induces the entire event of death. The soul, leaving the body from the chest on its postmortal journey, takes over the metal killers as well, permeating their body and exiting through their skeleton — the *exhaust*, serving as the exhaust pipe of the soul. Crossing the *borders* of rest and death, the soul enters *liminal* states — movement and (new) life. The stage presence of Heraclitus’ Fire, otherwise understood as a *symbol* of eternal movement (combustion) in his dialectic, is signified by the fiery rotation in two metal rollers, representing the energy (sweat) expended in *hard* bicycle rides when, but only *extraordinarily*, a transcendental encounter with one’s own soul is possible. Until Indoš’s Heraclitean performance, I had not attended a stage enactment of the *immaterial* soul, which is, in our understanding, deeply materialized, as it is spatially — as some would believe — located in the chest, or is understood in relation to the flow of blood. DB Indoš’s presentation of psychonavigation is a rare stage example of this kind. Perhaps even the only one of its kind.

Aside from a good bicycle, the Danish *Centurion*, gifted to him in Copenhagen by Zlatko Burić-Kićo (one of the founders of *Kugla glumište*, a theater troupe active from 1975 to 1981/1982)⁵, and which DB Indoš discusses in *Pjes-*

5 Zlatko Burić saw the ethics and aesthetics of the Kugla theater as utilizing the concept of theater as a social situation — the idea that they act as a theater of cultural activists, with an extremely subversive and alternative impulse coming from new anarchism, the American version of the hippie movement with political happenings, the conscious New Left, based on the anti-psychiatry of Ronald D. Laing and the theory and practice of situationists. They were interested in the concept of the extreme left through the ideas and actions carried out by the politically conscious part of the American movement from the 60s, where he mentions, for example, Jerry Rubin’s *Do it! — Scenarios of the Revolution* (1970), Abbie Hoffman’s actions, the manifest political scenarios of the White Panthers; in short, the idea that new art must not collaborate with existing culture, but that art must be radical without limi-

ma o Centurionu [Song on the Centurion], an evil bicycle exists as well, the Austrian *Puch*, whose fate was recounted in the recital *O Puchu* [On the Puch]. This is a bicycle he found near Ebensee, not far from what has remained of the concentration camp fence, a bicycle that absorbed the *evil* of the place where it was found into its skeleton. While riding the Puch, DB Indoš received a blow to his “leather head”, and, as he states, declared it evil in a “luddist” interpretation. Indoš shows the moment of the accident on the evil bicycle on stage by coating his face and body with red paint (blood), which, in the stage presentation of the text of the body, is followed by an intense interchanging of fingers and twisting, crossing hands in the head area (for information on the performance symbolism of working with fingers and hands, cf. Indoš 1999)⁶. For the purposes of his metal scenographic installations, or as he calls them — *spiritually recycled trash*⁷, he also used parts of the mentioned bicycles,

tations, so that the existing market and cultural structures could not accept it, and in this utopian and dystopian perception of reality, they turned to the aestheticization of the street, the concrete structures of the New Zagreb apartment blocks, the wonder of an abandoned locomotive in Zapruđe... (Burić, according to Suzana Marjanić, *Kronotop hrvatskoga performansa: Od Travelera do danas* (Zagreb: Bijeli val, Školska knjiga, Institut za etnologiju i folkloristiku, 2014), 723—764). In 1981/1982, due to the disagreement on how its po/ethics should be performed, the Kugla theater broke up into the so-called hard and soft factions. And while the performances of the hard concept of DB Indoš (using the name Kugla) began to thematically address the current political situation in Europe caused by the intense actions of the RAF and the Red Brigades, the soft concept likewise pursued, as envisioned by Zlatko Burić Kićo, a strong political story about the *Zlatni Zlobni Zec* (Golden Evil Rabbit) and *Doživljaji Flasha Gordona* (the Adventures of Flash Gordon). Indoš, as he often pointed out, could no longer find the “exhilaration of realism” (as Miljenko Mayer defined the po/ethics of the Kugla theater) in the surreal political activism of the Kugla theater because, according to his understanding, the soft faction’s penetration into political reality was done in a fairy-tale manner, much like something coming from the subconscious or dreams. The split into the so-called hard and soft factions was marked by *Akcija 16.00* (Action 16.00, 1981), where the two increasingly aesthetic and political currents confronted each other. Cf. Suzana Marjanić, *Kronotop hrvatskoga performansa*, 723—764; S. Marjanić, “Inozemna Kugla (Glumište): Zlatko Burić Kićo i Kuća ekstremnog muzičkog kazališta,” in *Krležini dani u Osijeku 2016. Hrvatska drama i kazalište u inozemstvu*. Drugi dio, ed. Branko Hećimović (Zagreb: Hrvatska akademija znanosti i umjetnosti, Zavod za povijest hrvatske književnosti, kazališta i glazbe, Odsjek za povijest hrvatske književnosti; Osijek: Hrvatsko narodno kazalište, Filozofski fakultet, 2017a), 149—165.

6 Cf., Damir — I. Bartol, “Kugla u ravnoteži” (Interviewed by Suzana Marjanić), *Zarez*, vol. 15 (October 1 1999): 34—35.

7 Damir — I. Bartol, “Kugla u ravnoteži,” 34—35; S. Marjanić, “Sceničnost duše” (DB Indoš — House of Extreme Music Theatre: *Žestoka vožnja ili o duši*), *Zarez*, vol. 41, (26 October 2000): 41; S. Marjanić, “Deformacije/apstrakcije tijela DB Indoša,” *Frakcija: magazin za izvedbene umjetnosti*, vol. 17/18 (2000): 10—17.

offering them as sacrifices for the needs of the performance. They were presented as dead bicycles that have been mutilated by chopping off their head (handlebars) and a leg (one wheel).

In a video montage simultaneously shown on a video wall and TV screens, Nicole Hewitt dissected the rhythmic clips of a yellow car moving towards the “end” of a tunnel, ending with a flash of light or the whiteness of the soul in bright death. The projection of a comic, drawn by Indoš’s daughter Hana and based on the theme of the performance, was accompanied by a projection of a newspaper article about the first human victim of a car accident. The article refers to Henry Hale Bliss, who was killed by an electric car in New York on 13 September 1899.

The experimental musical background was provided by the Viennese musician Helge Hinteregger (part of the band Charhizma) and the saxophone of Damir Prica Kafka, and Indoš’s constant companion in life and on the stage, Dubravka Šikić (who also authored the symbolic cover of the show’s catalog) participates in the performance. Hinteregger’s crumbling musical background and Indoš’s performance on *spiritually recycled trash* come together in complete correspondence. The industrial-metallurgical music of squeaks, creaks, bangs, sounds from filing on constructions made of metal scraps, staging of noise and Indoš’s incantational and shamanistic voice through metal funnels (megaphones) as a source of trance transpose the pain of the body into an architectural scene of mental suffering of the angelic “bicycle-man”. Unfortunately, the dark interior of Tvornica kulture proved too large for the intimate worlds of Indoš’s sound sculptures⁸.

DB Indoš presented his anti-car performance as part of Car Free Day (September 22), which highlights more environmentally friendly ways of transportation. Thus, he gave up his abstinence from political theater and returned from his *spiritually recycled trash* to fight against more socially dangerous *trash*. In doing so, the political and religious Kugla theater, renamed DB Indoš — House of Extreme Music Theatre, is united by the shamanistic removal of systems against Nature and Man⁹. Indoš decided to return to political theater in the year 2000, during a time when Croatia was dominated by an extremely nationalist state ideology in power and unchecked capitalism after the Homeland War which ended in late 1995. In addition to nationalism, as Igor Tretin-

8 One year later (2001), the performance was repeated in a public space as part of the Urban Festival on the square Britanski trg.

9 Damir — I Bartol, “Legalizacija ludila kroz umjetnost” (Interviewed by Suzana Marjanić), *Zarez*, vol. 23 (20 January 2000): 31; Damir — I Bartol, “Mnogo je više mogućnosti u šahu nego atoma u svemiru” (Interviewed by Suzana Marjanić), *Zarez*, vol. 141 (4 November 2004): 31.

jak pointed out with surgical precision, “which proved to be a facade for robbery, the degradation of society during the war and the following years was also driven by the media”¹⁰.

We can only hope that Beckett’s *Endgame* does not come true, in the sense of a world where only the recollection of a time when bicycles still existed remains; as the proposal of the traffic strategy presented in the General Urban Plan in 2000 (at the time of the bicycle performance) includes the development of 240 km of bicycle paths over the next twenty years¹¹. Until then, as stated by DB Indoš, “Life (hard riding) goes on!”

Schizophonic pentalogy or *Every Revolution is a Throw of Dice, Except That* (2016)

House of Extreme Music Theatre in the pentalogy *Every Revolution is a Throw of Dice, Zagreb 1911—1914*, which consists of the following schachtophone performances — *Cefas* (2010), *Američki atentator* (American Assassin 2013), *Tosca 914* (2014), *Fantom Planinšak* (Phantom Planinšak 2015), and from the Zagreb edition of the festival Perforacije in 2016 the schachtophone performance *Every Revolution is a Throw of Dice, Except That* (2016)¹² — thematizes the possibility of a complete *schizophrenicization* of society following the notions of Deleuze and Guattari presented in the book *Anti-Oedipus: Capitalism and Schizophrenia* (1972). Here, instead of the term *revolutionize*, DB Indoš

10 I. Tretinjak, *Fenomen Pinklec: Od rituala do igre 30 prvih godina Kazališne družine Pinklec. Monografska studija* (Čakovec: Centar za kulturu Čakovec, 2017).

11 However, even today (2022), Zagreb is only partially covered by bike paths “which still do not form a complete network necessary for efficient and comfortable movement and accessibility to the entire city”. <https://sindikاتبiciklista.hr/biciklom-kroz-grad/>.

12 8. Perforacije Zagreb, 16 — 20 June 2016: House of Extreme Music Theatre, Festival Perforacije, Teatar &TD, Zagreb, *Every Revolution is a Throw of Dice, Except That*, authors: Damir Bartol Indoš & Tanja Vrvilo. Cf. S. Marjanić, “Shizofona pentalogija”. 8. Perforacije Zagreb, 16. — 20. lipnja 2016.: Kuća ekstremnog muzičkog kazališta, Festival Perforacije, Teatar &TD, Zagreb, *Svaka revolucija je bacanje kocki, osim što*, autori: Damir Bartol Indoš & Tanja Vrvilo. *Plesna scena*, <http://www.plesnascena.hr/index.php?p=article&id=1949>; S. Marjanić, “Kuća ekstremnog muzičkog kazališta i šahtofon,” in *Srpski jezik, književnost, umjetnost. Zbornik radova 10. međunarodnog naučnog skupa održanog na Filološko-umetničkom fakultetu u Kragujevcu* (29—31. 10. 2015). Knjiga 2, *Rock ‘n’ roll*, eds. D. Bošković and Č. Nikolić (Kragujevac: Filološko-umetnički fakultet, 2016a), 539—546.

used the word *schizophrenize* because, according to his definition, revolutionizing is “inseparable from violence”, and *schizophrenizing*, as the utopian “logocentrism” of music, is beyond violence and escapes the use of violence. In short, schizophrenia has a revolutionary potential (DB Indoš, Vrvilo)¹³.

As for the schachtophone, it should be noted that in the fifth part of the performative schizophrenia, the entire performance space is divided by the stage schachtophone into the front and back of the stage. It is a well-known fact that Indoš's industrial-metallurgical music — the noise of squeaks, creaks, bangs, sounds from filing on constructions made of metal scraps, or as Indoš calls them — spiritually recycled trash, from as far back as his Kugla period, can be categorized as acoustic and kinetic installations that facilitate the transfer of the kinetic rhythms of the body into the sculptural scene, into multiplied acoustic-kinetic installations, as the architectural scene, constructed by a theatrical museum of metal figures-scraps as an absence of oblivion and a projection of hyperimagination, manifests itself as a spiritual/soul prosthesis of the body. In other words, as announced by this schachtophone-schizophrenization:

Manhole covers [schachts] sprung up on the plateau, hand-held schachtophones placed on the border ramps, a reflectophone tower along the installation. The life of the underground is monitored by security cameras, moving images connect the captured words of the Communards in their migrations through the cells. As a yet unrealized, but clear possibility, like the shadows of some absent persons, the bodies and their tongues are subjected to poetic adventures. The principles of the metaphysics of real happiness are practiced through poetry, contrasting it with the chilling experience of everyday life. We perform the scenes simultaneously for a double auditorium, from the beginning on the left side to the end on the right side, at the same horizontal height.

The schachtophone-scene-installation itself evokes the image of the truck belonging to the Slovak company Hyza, in which 59 men, eight women and four children, all forced immigrants from Syria, died of suffocation in 2016 (marking the beginning of the migrant crisis as far as “Fortress EU” is concerned) when trying to cross one of the European border *ramparts*. Of course, this is an immigrant story, with forced immigrants dying of suffocation in the truck, forty kilometers outside of Vienna — near their desired exodus of closed borders, somewhere in Hungary, as some media reported. What deeply disturbed the House of Extreme Musical Theatre in this situation in

13 According to Marjanić, *Kronotop hrvatskoga performansa*, 833–840.

ethical terms was the terrible coincidence that the Hyza company ran advertisements on Slovak television with an anti-immigrant racist message three months before that *Holocaust* event, unspeakable in its horror (how someone can profit from someone else's misfortune, how the victims can die according to a procedure suited for a concentration camp), i.e., whose protagonists, as Indoš states, are evil people. In a recognizable racist tone, just as the Nazis once introduced the idea for the genocide of Jews by zoomorphically comparing them to rats, the advertisement compares immigrants to chicks, as the immigrant-chicks will be deported by the Slovak surveillance and punishment system, while in Slovakia, in a Slovak family, in a Slovak kitchen, only real *Slovak chicken* (*pravé slovenské kurča*) will remain.

Indoš states that the horror of this recent Holocaust stands out because the advertisement proved effective, it ran daily on Slovak television, polluting the mental space of those who believe in the categories of good and open arms (as Nikola Biliškov pointed out at the 51st Zagreb salon on the theme *Challenges to Humanism* in 2016 when talking about the ten principles of humanism of Ivan Supek), three months before the mentioned suffocation of immigrants, even though others, “evil people” as the good-natured Indoš would say, hired the Hyza truck for the illegal transport of immigrants, on whose dead bodies they still made money. After all, *Slovakia was among the first to cynically announce* that it would accept only Christians when the distribution of refugees from Syria among EU members is announced.

Furthermore, in addition to these unspeakable horrific events, the House of Extreme Music Theatre connected, among other fragments, the prison letters of August Cesarec (1912) and Ulrike Meinhof (1973—1974), where the schachtophone stage recapitulated Ulrike Meinhof's prison cell, who was punished by, among other things, being denied sounds. She eventually succumbed to the terrible mental torture due to suffering in solitude, silence in complete isolation and sensory deprivation of prison, a torture technique known as *dead tract* where all speech abilities are gradually lost.

The mentioned schachtophone-performance is also a great dedication to Mallarmé's poem *A Throw of the Dice will Never Abolish Chance* from 1897, known in Croatia in the translation of Zvonimir Mrkonjić from 1976 and visualized by the design of Mihajlo Arsovski, published by Studentski centar in Zagreb, which (Studentski centar Sveučilišta u Zagrebu as publishing house) unfortunately no longer exists today (much like countless other good things in this “independent” state no longer exist)¹⁴.

14 And as the Vrvilo—Indoš duo states: “The *Schachtophone Revolution* remedializes, for a double stage, 700 words spread over 11 sheets of Mallarmé's poem *A Throw of*

The House of Extreme Musical Theatre completely infuses its drama with *counter-opera* sections, to use their *counter-term*, as the structure of the performance is based on pseudo-dialogic situations showing traces of communication, where one can no longer talk about characters, but instead about performative pamphletism — a *choral or concert model*, as stated by Tanja Vrvilo (DB Indoš, Vrvilo)¹⁵.

As surmised in the chapter on musicalization as one of the phenomena of post-dramatic theater by Hans-Thies Lehmann — “This is not a case of self-evident role of music and musical theatre, but it is much more far-reaching idea of theater *as music*”¹⁶, we can say that performance duo Indoš-Vrvilo carries the power of a schizophrenic performance, much like the film duo Straub-Huillet in Germany and Italy, because they systematically demonstrate that a different world is still possible, at least on the stage, in all dystopias, anti-utopias and Foucaultian heterotopias of interpersonal vampire energies.

Schachtophonic dedication to Ivan Martinac

As stated by Damir Bartol Indoš and Tanja Vrvilo, the piece *I:O*:¹⁷ “is made up of a quiet *ur-holographic* backdrop, occasionally drowned out by live voices and their corresponding *mega(reflector)phones*, post-noise chaotic guitar, bass, drum and sax noises, creating noisy schachtophonies”. Let us recall the birth of the first schachtophone which occurred at their joint performance *Ratni stroj / Kriegspiel* [War Machine] in 2011, when the schachtophone received the T-HT award of the Museum of Contemporary Art for the best art object (a large acoustic box with four manhole covers) for that year¹⁸.

the Dice will Never Abolish Chance and diagram for 44 film images *Every Revolution Is a Roll of the Dice* by Straub & Huillet”. http://indos.mi2.hr/svaka_revolocija.htm.

- 15 According to Suzana Marjanić, *Kronotop hrvatskoga performansa*, 833—840.
- 16 H.-Th Lehmann, *Postdramsko kazalište* (Zagreb — Beograd: Centar za dramsku umjetnost, TkH — Centar za teoriju i praksu izvođačkih umetnosti, 2004): 117.
- 17 DB Indoš House of Extreme Music Theatre: *I:O.*, authors: Damir Bartol Indoš, Tanja Vrvilo; Pogon Jedinstvo, Zagreb, performances on 17 and 18 February 2020.
- 18 Over the last two years (since 2021) exceptional theoretical opinions could be heard, approaching the interpretation of schachtophone shows/performances from a musical niche. However, unfortunately, they sometimes selectively read the works of predecessors, thus they critically (due to the selectivity of the reading) refer to previous works (every criticism is, of course, welcome, but only all the criticized works are read). Anamarija Žugić Borić, in her summary (announcing her research topic) in an article from 2022, posits that “spiritually recycled trash” — which is extreme-

The piece *I:O:*, an extreme music performance, is their second schachtophonic dedication to the work of Ivan Martinac, who initiated the founding of the film library *Eclipse* in early 1977, and in the same year published *Filmska teka* [The Film Notebook] — a filmography of world and Yugoslav directors. Damir Bartol Indoš and Tanja Vrvilo, dedicated a schachtophone piece, the extreme music performance *F:I:L:M:S:K:A:T:E:K:A* (Pogon Jedinstvo, Zagreb, 2019), a lection happening, to the mentioned library of Martinac. They staged the performance with members from the former group SexA. In their extreme musical performance *I:O:* they start from Martinac's artist book *Carl Theodor Dreyer: The Passion of Joan of Arc* from 1980 as a reconstruction of the film of the same name using a *photogram-by-photogram* process. So the piece *I:O:* even in its title follows the deconstruction, using a cut-up technique applied to Martinac's book, where, as Martinac points out in the note to the book,

the shot duration is precisely indicated in seconds and movie frames, with 24 frames making up one second. Each frame is presented in the form of a photograph taken by Ante Verzotti, the most typical one for the shot in question. The description of the scene uses the text of Dreyer's original script wherever possible, i.e. where it corresponded to the shot.¹⁹

ly important in Indoš's performance of mental suffering as one of his "deserved themes" — Indoš's performances were allegedly not covered before his work with Tanja Vrvilo in the House of Extreme Music Theatre (in other words, about spiritually recycled trash from Indoš's Kugla period, as the so-called soft faction of the Kugla theater). Josip Luković (2022), for example, mentions my book about art performance from 2017 in his references, but does not mention how I interpreted the schachtophone plays/performance that I determined as musical performances with a manipulation of sound objects/installations/sculptures. Unfortunately, Luković only interpretively states the title of my book (without reference to the mentioned chapter, which he obviously missed) that I viewed the House of Extreme Musical Theatre, as he incorrectly states, "primarily with regard to the performance dimension and therefore she [S. Marjanić] includes in the history of performance, in the 'local vision'". Despite this, I consider the above-mentioned two works to be exceptional in opening the research on the musical matrix of the House of Extreme Music Theatre. Cf. Marjanić, *Topoi umjetnosti performansa: lokalna scena*, 79—110; Žugić, *Dramaturgije glazbe — Indoš i hrvatski glazbenici devedesetih*, 324; J. Luković, "Mužičko u 'Kući ekstremnog muzičkog kazališta'", 2022, <http://zir.nsk.hr/islandora/object/muza%3A2989>.

19 Carl Th. Dreyer, "Stradanje Ivane Orleanske," eds. Ivan Martinac and Svemir Pavić. (Split: Slavica film, Centar za kulturu Radničkog sveučilišta Đuro Salaj, Filmska biblioteka Eclipse, 1980); I. Martinac, ed. *Martinac 41 godina filmskog stvaralaštva, 1960.—2001* (Split, Zagreb: Opus, Hrvatski filmski savez, 2001).

From the mentioned shooting script (for which the experimental filmmaker Ante Verzotti photographed a representative photogram for each frame, and Martinac described each image in a precise structural method), Indoš took only descriptions where Joan of Arc is mentioned or subtitles where her name was mentioned. By doing so, he created the text of the shachtophony, which is full of ellipses, bearing in mind that the book itself was published in Martinac's *Elipse* library. From my conversation with Indoš I learned that he had worked on the material for about a month and a half, 3–4 hours a day, and it contains around 72 pages of script, scores that had been created by writing with a pencil, erasing, rewriting, overwriting, coloring, *overcoloring* (large print letters written in black, red, yellow, green and blue in felt-tip pens, on A3 graph paper, so that they resemble *mathematical* notebooks)²⁰, which resulted in a dense, irrational text that seemed to describe the state of consciousness of Joan of Arc.

At one point, in the second performance, DB Indoš, Tanja Vrvilo and Eva Badanjak started to read the mentioned text together with the audience. The audience, from the *off* space, by reading, became a part of the scene, so that second performance found a common voice with the audience. Each score features a place for improvisation, where the performers take a break from the strict discipline, the order they establish in following the graphic score. Improvisation can also be done vocally, by cutting inhalations and exhalations, considering that the text, as stated by Tanja Vrvilo, is realized in a cut-up technique. In addition to shachtophone music, which looks to move away from musical notation to graphic notation, the aforementioned team also creates, for Martinac's film, *ur-holographonic* encounters of "surveillance cameras incorporated in the construction of nomadic Shachtophones, gliding through a smooth territory furrowed with parallel metal rails".

The *ur-holographonic* situation implies the illumination and transmission of the mirror image of the body recorded from the back of an optical apparatus with a reflective screen; image and sound are transmitted separately by lateral moves (performer actions) and relocations to other surfaces (light work and live surveillance cameras). The negative interstices of the *off* space are filled with the sound of a megaphone hidden in the reflector housings, where they can repeat the cut-up text (the cut-up part of the text is mechanically limited to twenty seconds, while its duration is not constrained in performance variations). By placing the megaphone in the reflector, its function is displaced. In the program booklet, the authors of the shachtophone and *ur-holographonic*

20 In its last works, the House of Extreme Music Theatre uses the mathematical notebooks as a visual basis for its shachtophone scores.

performance provide comments by the author Ivan Martinac in relation to the reconstruction:

The reconstruction of the shooting script of Dreyer's film *The Passion of Joan of Arc* was made based on a copy owned by the Yugoslav Film Archive. The length of the copy, including the director's note, intro and opening credits is 1938 meters or 70 minutes. The shot duration is precisely indicated in seconds and movie frames, with 24 frames making up one second. Each frame is presented in the form of a photo. The description of the scene uses the text of Dreyer's original script wherever possible, i.e. where it corresponded to the shot. (DB Indoš, Vrvilo)²¹

The beginning: shachtophone music, and on the stage DB Indoš invokes “deserved themes” with movements of mental suffering; an *ur-holographic* gesture is mirrored on tin monitors, and the video wall shows the remediation of the book and the cut-up text, words presented with images live by the computer work of Branimir Štivić. The end of the piece *I:O*: consists of their key joint scene in which they stretch out one spring shachtophone (a visibly stretchable shachtophone on springs), and this repetitive section is a key part in many of their performances, increasingly resembling musical performances — which Tanja Vrvilo defines as a *theater of exhaustion*, pointing out that this is a performance of exhausting the performers. However, such a performance also requires increased concentration and tolerance of the audience for this type of exhaustion²². According to Indoš, they make these author, sometimes forgotten, texts visible, but at the same time they also grind and cut them by applying the cut-up technique — making them more difficult for viewers to understand. On the other hand, additional materials — program booklets and video accompaniment during the performance, pedagogically inform the audience about these materials.

21 Cf. S. Marjanić, “Šahtofonska posveta Ivanu Martinu,” DB Indoš Kuća ekstremnog muzičkog kazališta: *I:O*., autori: autori Damir Bartol Indoš, Tanja Vrvilo, Pogon Jedinstvo, Zagreb, izvedbe 17. i 18. veljače 2020. *Plesna scena*, 2020, <https://www.plesnascena.hr/index.php?p=article&id=2429>.

22 The mentioned performance translations, shachtophone performances-variations as an aestheticization of noise are sometimes described as variations on the theme of “shachtophonies” and that the distinction between shachtophone shows/performances is sometimes lost. In the words of Tanja Vrvilo: “Unlike institutional repertory theater, our shows do not have the appearance of performative completion, so they await their intense continuation in new works, overflowing with discoveries”. Cf. T. Vrvilo, *Ne bojim se za budućnost umjetničke avangarde*, 2020.

In the *Subverzivne geste* [Subversive Gesture] interview, published on the Cine Club Split website, Tanja Vrvilo points out that, for her, Ivan Martinac is the most significant artistic personality in the local film context, a poet of structural film and a source of lasting inspiration:

Martinac is a paradigmatic case of the treatment of an artist who worked outside the usual production structures in our region, who sees the method of (non-professional, amateur) production as a determinant of artistic (self-) exclusion, which also reflects today's 'professional' limitations of non-institutional artistic creation.²³

Martinac's *nephew* Ivan Vuković, a musician, or as Indoš calls him "an artistic nephew", created a website containing the entire oeuvre of Ivan Martinac, as well as its bibliography, including texts and programs by Tanja Vrvilo on this true multimedia artist. Vuković states the following on the cover of the aforementioned web archive: "Ivan Martinac was a film director, screenwriter, editor, cinematographer, poet, journalist, architect, painter, astrologer, chess player; all in all — a unique person in this region".

And as Tomislav Gotovac aka Antonio G. Lauer often pointed out that his performances have a feature-film structure, and that his action *Nebrijanje — brijanje* [No Shaving — Shaving], which he defines as the third decade (1976—1986), and is characterized by the five-year period of not shaving (the five-year action *Puštanje svih dlaka na glavi* [Growing Out All Hairs on the Head]) determined by the watershed action *Šišanje i brijanje u javnom prostoru III* [A Haircut and a Shave in Public Space III] (homage to Carl Theodor Dreyer, the film *Stradanje Ivane Orleanske*, Maria Falconetti, Trg bratstva i jedinstva, Zagreb, 6 June 1981, at noon) as the eighth action-object, so does the mentioned extreme musical performance by DB Indoš and Tanja Vrvilo, given that it follows Martinac's artist book, also has a feature-film structure. However, while Tomislav Gotovac dedicates his action to the actress Maria Falconetti, DB Indoš and Tanja Vrvilo dedicate their *exhausting theater* to Martinac (who noted that Dreyer, with his film, destroyed German Expressionism), to Joan of Arc and Artaud as Indoš's deservedly inexhaustible theme²⁴.

23 T. Vrvilo, "Subverzivne geste," (Interviewed by Antonija Šitum). *Kino Klub Split*, <https://kinoklubsplit.hr/edu/intervju-tanja-vrvilo-subverzivne-geste/>.

24 These performance dedications to Martinac can also be seen as performance translations of Tanja Vrvilo's theoretical texts on Martinac's work. Cf. T. Vrvilo, "Film by Ivan Martinac: Tactility in Splices," *Frakcija*, vol. 51/52 (2009): 68—76.

A shachtophonic conclusion in cut-up technique

DB Indoš and Tanja Vrvilo — House of Extreme Music Theater work with material from the Croatian historical avant-garde scene in all their performances of exhausting, physical theater, which they approached through the Zagreb circle of zenithists,

through Kamov and Čerina as predecessors of the Futurists (but not the Marinettists), and their influence on the literary-revolutionary circle of rebellious youth. Some of them included August Cesarec, Đuka Cvijić, Zora Ruklić and members of their ‘Republic of Stenjevac,’ members of the Zagreb group Zen-it, the lyrics of a visionary film through the books of Ivan Martinac, concrete poetry by Josip Stošić and the silent art that we ‘shachtophonicize’ for our parallel performance canon. (Vrvilo)²⁵

The actualization of Dunja Robić in the performance translations of the House of Extreme Music Theatre is present in the following performances/plays by HEMT: *Doktor Miserabilis*, based on the motifs of a short drama for one puppet by Dunja Robić, 2020; *Doktor Faustus br. 14 (za lude lutke 2)*²⁶ [Doctor Faustus No. 14 (For Crazy Puppets 2)] from 2020 as the second drama-clinical title, *Ja nisam ja* [I’m Not Me] (2022) as the third part of the shachtophone tetralogy of puppets for adults and the fourth extreme-musical play *Mala rasprava bez razuma* [A Small Discussion Without Reason] (2022) from the pentalogy based on motifs from the adult puppet theater by Dunja Robić (cf. Robić 2001)²⁷. As stated by DB Indoš and Tanja Vrvilo:

25 Cf. Marjanić, S., 2020: *Šachtopfonska posveta Ivanu Martincu. Plesna scena*, <http://www.plesnascena.hr/index.php?p=article&id=2429>. With regards to their interpretative passion for Kamov, I should mention, e.g. *Šachtopfonijska Natuknice za Kamova* [Schachtophony Bullet Points for Kamov], 2020. Cf. S. Marjanić, *Umjetnost performansa i kinizam: izvedbena linija otpora* (Zagreb: HS AICA, Durieux, 2022), 356—372.

26 For the show/performance *Doktor Faustus br. 14*, Tanja Vrvilo states that the following line by Dunja Robić is key: “Everybody thinks that we present, but we only continue...” “I saw this ambiguous poetic motif of the theater as a programmatic indication in the context of our work; we are constantly in the process of heating up the incompleteness of something that was started in our landscape long before us, but we also continue our own fragmentary work. The people and events in the plays evoke those who are missing and their destinies”. Cf. T. Vrvilo, *Ne bojim se za budućnost umjetničke avangarde*, 2020, *Novosti*, 18 November 2020, <http://portalnovosti.com/tanja-vrvilo-ne-bojim-se-za-buducnost-umjetnicke-avangarde>.

27 DB Indoš — House of Extreme Music Theatre: *Ja nisam ja*, <https://www.pogon.hr/program/db-indos-kuca-ekstremnog-muzickog-kazalista-ja-nisam-ja/>.

Doktor Miserabilis by Dunja Robić (literary pseudonym of clinical psychologist and pedagogue Mira Dupelj) is a poetic monodrama for one puppet and a great introduction to her 'verbal music' and literary symptomatology. Dunja Robić (known as Mira Košutić then) was a member of the visionary Družina mladih [Youth Group] of the 1940s, led by Vlado Habunek and Radovan Ivšić, which included Ivo Malec, Kosta Spaić, Josip Depolo and others. As Dunja Robić, she translated the works of Baudelaire and Rilke, authored of a series of librettos, as Alka Ruben she wrote popular hits (e.g. *Tata kupi mi auto* [Dad Buy Me a Car], *Ljubav nije šala* [Love Is Not a Joke]). *Doktor Miserabilis* is the first play in our adult puppet theater pentalogy by the Croatian writers of changing identities-pseudonyms, for a potential rhizomatic atlas of her poetic criticism and clinic, thanks to work with her legacy of records and pictures, the home archive edited by her granddaughter Iva Gruden Zdunić. This puppet drama for adults and performed in a private apartment written by Dunja Robić in the 1950s is a direct response to André Breton's 1956 surrealist pamphlet demanding 'Down with miserabilism!'. It deals with the artistic and thought synchronicity of local artists with their distant contemporaries. Perhaps this is a case of artistic and thought synchronicity, because her colleague Radovan Ivšić also spoke about the miserabilism of the socialist-realist image of the body. (Indoš, Vrvilo, from e-mail conversations with the artists)

Their systematic work on the performance and reactualization of the neo/avant-garde texts can be defined, by using Roman Jakobson's definition, by intersemiotic translations²⁸ into musical theater which, in their example, is based on manipulating sound objects/installations/sculptures with the cut-up technique of original texts into schachtophone scores (moving away from music notation to graphic notation) for schachtophone music, all through the vision of the performance of exhausting (physical) theater with Indoš's constant dedication to Artaud's theater of cruelty, the alchemical theater of pre-logic and pre-rationality, a theater that, as a magical ritual, can lead to the healing of society.

Translated by Juraj Šutej

28 J. Munday, Pinto S. Ramos, J. Blakesley, *Introducing Translation Studies: Theories and Applications*, 5th Edition. (London: Routledge, 2022), 9.



DB Indoš House of Extreme Music Theatre: *I:O*., authors: Damir Bartol Indoš, Tanja Vrvilo;
Pogon Jedinstvo, Zagreb, performances on 17 and 18 February 2020. Photo: Ratko Mavar.

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Suzana Marjanić

**Damir Bartol Indoš i Tanja Vrvilo — Kuća ekstremnog muzičkog kazališta:
izvedbeno prevođenje hrvatske neo/avangarde**

SAŽETAK | Ovaj tekst-montažu sastavljam kao svojevrsni pregled kroz tri točke o izvedbenim prijevodima Kuće ekstremnog muzičkog kazališta (Kugla DB Indoša, pa zatim Kuća ekstremnog muzičkog kazališta — DB Indoš i Tanja Vrvilo), i to kao *putovanje* od Indoševe posvete Heraklitu Mračnom (multimedijalna predstava *Žestoka vožnja ili o duši* Damira Bartola Indoša i grupe DB Indoš — House of Extreme Music Theatre 20. rujna 2000. u Tvornici, Zagreb) preko shizofone pentalogije *Svaka revolucija je bacanje kocke, Zagreb 1911.—1914.*, točnije posljednjega dijela pentalogije — šahtofon-predstave *Svaka revolucija je bacanje kocki, osim što* (2016.) do šahtofonske posvete Ivanu Martincu pod nazivom *I:O* (2020.). Naime, dok biciklistički i heraklitovski performans DB Indoš izvodi na svom „duhovno recikliranom smeću“, posljednja navedena dva izvedbena primjera zajedno s Tanjom Vrvilo izvodi na instalacijskim šahtofonima i ostalim zvučnim instalacijama. Pritom biciklistički, antiautomobilski i heraklitovski performans iz 2000. godine značajan je i kao Indoševa izvedbena prekretnica kojom se iz apstinencije bavljenja političkim kazalištem ponovno vraća iz svog *duhovno recikliranog smeća* u borbu protiv društveno opasnijega *smeća*.

KLJUČNE RIJEČI | Kuća ekstremnog muzičkog kazališta, glazbeni performans, *duhovno reciklirano smeće*, šahtofonska izvedba

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