

**PERFORMATIVNA GLAZBA –  
OD BRUITIZMA DO LESIONIZMA:  
KOLAŽNO O ŽANRU GLAZBENOGA  
PERFORMANSA NA DOMAĆIM  
PRIMJERIMA**

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**PERFORMATIVE MUSIC  
FROM BRUITISM TO LESIONISM:  
A PASTICHE ON THE GENRE  
OF MUSICAL PERFORMANCE  
USING LOCAL EXAMPLES**

## IZVORNI ZNANSTVENI ČLANAK – ORIGINAL SCIENTIFIC PAPER

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**SAŽETAK:** U članku se interpretira glazbeni performans s obzirom na šest načina pristupa izvedbenoj manipulaciji (izvedbenom markiranju): s obzirom na manipulaciju tijelom, kostimografijom, zvučnim objektima/instalacijama/skulpturama, vizualnom umjetnošću, egzotičnim instrumentima te porukom. I dok se za manipulaciju tijelom kao primjer lesionizma navodi Satan Panonski i Zoran Štajdohar Zoff, za manipulaciju kostimografijom kao primjer uzet je riječki art/postpunk bend *Let 3*. Nakon pojedinih primjera glazbenih performansa s manipulacijom zvučnim objektima/instalacijama/skulpturama (npr. TIG, Damir Bartol Indoš i njegova *Kuća ekstremnoga muzičkoga kazališta – Kugla*, Alen i Nenad Sinkauz, glazbeni performans *Preparirani pianino* Ivana Ladislava Galate u izvedbi Matee Leko iz 2011. godine), razmatra se i glazbeni performans koji nastaje markiranjem vizualnom umjetnošću (npr. slikarstvom, crtežima), a kao primjer navodi se suradnja Daniela Žeželja i Jessice Lurie. Kao primjer glazbenoga performansa koji nastaje manipulacijom tzv. egzotičnim instrumentima opisuje se slučaj glazbenih performansa Dubravka Lapainea kao jednoga od najvećih virtuozna *didgeridooa*. Kao šesta vrsta glazbenoga performansa izdvajaju se glazbeni performansi koji nastaju manipulacijom poruke – npr. pojedini performansi izvedbenoga kolektiva *Schmrtz Teatar* (1995.–2000.).

**KLJUČNE RIJEČI:** glazbeni performans, bruitizam, lesionizam, Hrvatska

Priču o glazbenom performansu, svojevrsnu esejiziranu pretvorbu zvuka u riječ, možemo započeti sjetnim spomenom na prošlogodišnji, nažalost tragičan primjer izvedbe glazbe kada je u Leipzigu Finn Martin po posljednji puta demonstrirao sviranje saksofona i istovremeno spuštanje niz fasadu zgrade. Bila je

to njegova posljednja izvedba glazbeno-zračnoga performansa *Vrtoglavica* (1993.–2011.), kako je svoje izvedbe sâm nazivao. Naime, dok se umjetnik spuštao niz zgradu, pao je s visine od dvadesetak metara i preminuo.<sup>1</sup>

Razmatranje o glazbenom performansu može se nadovezati na propitivanje *re-enactmenta* na tragu pitanja Marine Abramović – možemo li pristupiti performansu na jednak način kao i glazbenoj partituri ako se performansi iz 60-ih i 70-ih godina ponovo izvedu (engl. *re-perform*).<sup>2</sup> Nadalje, u esejizaciju o glazbenom performansu možemo krenuti i od samoga žanra performansa s obzirom da performans npr. kanadska teoretičarka izvedbe Josette Féral određuje kao umjetnički oblik oblikovan na presjecištu *drugih* umjetnosti – plesa, glazbe, slikarstva, arhitekture i kiparstva te kao takav paradoksalno „udovoljava svim zahtjevima novog kazališta kakvim ga je zamislio Artaud: teatar okrutnosti i nasilja, tijela i njegovih nagona, izmještanja i *onemogućavanja*, teatar koji nije ni narativan ni predstavljački“.<sup>3</sup> S obzirom na izvedbeno susretno umjetnosti performansa i glazbe u ovome se tekstu zadržavam na glazbenom performansu.

### Bruitizam – buka kao konkretna glazba

No zaustavimo se prvo na kratkom povijesnom slijedu – i to od bruitizma ili glazbe buke za koju kao kreativni tvorac slovi futuristički svestrani slikar Luigi Russolo, koji je postavio zahtjev

Our story about musical performance, a sort of essayistic transformation of sound into words, may begin with a nostalgic memory of a last year's example, unfortunately tragic, when Finn Martin demonstrated his skill of simultaneous saxophone playing and descending the façade of a building in Leipzig for the last time. It was the last performance of his musical-aerial *Vertigo* (1993-2011), as he used to call his performances. While descending the building, the artist fell down from a height of twenty meters and died.<sup>1</sup>

Reflection on musical performance may rely on the exploration of re-enactment in terms of Marina Abramović's question – can we approach performance like a musical score when performances from the 1960s and 1970s are re-performed?<sup>2</sup> Moreover, we could engage in an essayization of musical performance by starting from the very genre of performance, regarding the fact that the Canadian theoretician of performance Josette Féral has defined it, for example, as an art form that has emerged at the intersection of *other arts* – dance, music, painting, architecture, and sculpture – and that, as such, it seems “paradoxically to correspond on all counts to the new theater invoked by Artaud: a theater of cruelty and violence, of the body and its drives, of displacement and ‘disruption’, a non-narrative and non-representational theater.”<sup>3</sup> In this text I will focus on musical performance as the performative meeting point of performance and music.

### Bruitism – noise as the actual music

But let us first consider a brief timeline – beginning with bruitism, or the music of noise, and its alleged creator, the polyvalent Futurist painter Luigi Russolo, who called for the music of machines, the sounds of industrial and advertising city. Briefly, Russolo is considered the first experimental composer of the music of noise and one of the first theoreticians of electronic music. He also constructed instruments-machines that produced noise, calling them by a playful neologism *Intonarumori*, literally and descriptively – since these machines actually “intoned noise”.<sup>4</sup> Briefly, bruitism may be described, as the historian and theoretician of performance RoseLee Goldberg has transparently done in her history of performance, the first of its kind, as “noise with imitative effects” such as can be heard, for example, in a “chorus of typewriters, kettledrums, rattles, and pot-covers.” Namely, according to this theory of music, the traditional music and its harmonies are abstract, literally detached from the reality, while noise, as a part of everyday life and experience, is the actual music.

This new approach to the music of noise, as Goldberg has observed, was accepted by the Dadaists in their music of bells, tins, keys, sirens, and falling objects. Thus, in his musical experiments of accident and vagueness, John Cage followed in the footsteps of that Futurist and Dadaist art of noise. We

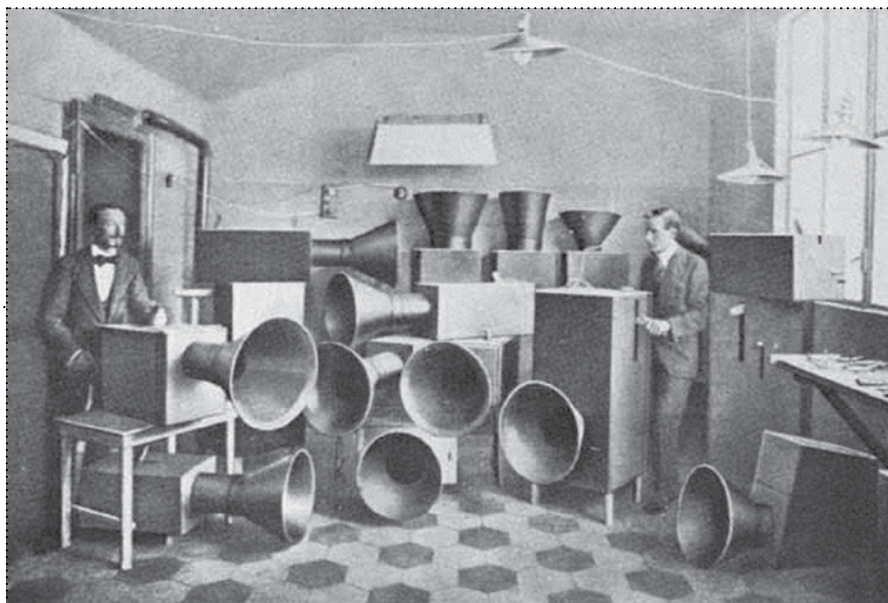


za glazbom strojeva, šumova industrijskoga i reklamnoga grada. Ukratko, Russolo se smatra prvim eksperimentalnim kompozitorom glazbe buke i jednim od prvih teoretičara elektronske glazbe. Pritom je konstruirao instrumente-aparate za proizvodnju buke, nazvavši ih ludičkim neologizmom *Intonarumori*, koji Snježana Husić prevodi kao „Ispustišum“, „Intonirašum“, „Pjevošum“, „Svirašum“, odnosno doslovno i opisno – radi se o aparatima koji „intoniraju šumove“. <sup>4</sup> Ukratko, brutizam se može opisati, kao što pregledno navodi povjesničarka i teoretičarka umjetnosti performansa RoseLee Goldberg u svojoj, inače prvoj povijesti performansa, kao „buka s imitativnim efektima“ kakvi se mogu čuti, na primjer, u „zborovima tipkaćih strojeva, čajnika, zvečki i poklopaca lonaca“. Naime, po teoriji glazbe, tradicionalna glazba sa svojim harmonijama je apstraktna, u doslovnom značenju – odvojena od stvarnosti, dok je buka, s obzirom da čini dio svakodnevice i iskustva, konkretna glazba.

Taj su novi pristup glazbi buke, kako zamjećuje npr. Goldberg, prihvatili dadaisti u svojoj dada glazbi zvona, konzervi, ključeva, sirena, predmeta koji padaju. Tako je u svojim glazbenim eksperimentima slučaja i neodređenosti John Cage krenuo tragom te futurističke i dadaističke umjetnosti buke. Zaključimo u ovom kratkom navodu, buka čini futuristički doprinos glazbi, <sup>5</sup> a princip buke pritom nisu uveli glazbenici, nego upravo najekscentričniji futuristički slikar – Luigi Russolo.

### John Cage – i buka i tišina i Duchamp

Već 1937. Cage je vrlo jasno izrazio svoje stavove o glazbi u manifestu *Budućnost glazbe* koji počiva na ideji da „gdjegod se nalazili, ono što čujemo uglavnom je buka... Bio to zvuk kamiona koji ide 80 km/h, kiša, ili statika među radio stanicama“. Kao što je zamjetno, Cage je namjeravao upotrebljavati sve te zvukove svakodnevice, ali ne kao zvučne efekte, već kao *glazbene*



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may conclude in this short introduction that noise was the Futurist contribution to music, <sup>5</sup> but the principle of noise was not introduced by the musicians, but by the most eccentric Futurist painter – Luigi Russolo.

### John Cage – noise and silence and Duchamp

As early as 1937, Cage very clearly expressed his views on music in his manifesto called *The Future of Music*, relying on the idea that “wherever we are, what we hear is mostly noise... Whether the sound of a truck at 50 mph, rain, or static between radio stations, we find noise fascinating.” It can be observed that Cage intended to use all these sounds from everyday life, but not as sound effects: instead, he considered them as *musical instruments*. Thus, at his concert in Chicago in 1942, he arranged that the musicians should play on beer bottles, flowerpots, cowbells, and dinner bells, briefly – on objects of

everyday use. <sup>6</sup>

Thereby Cage emphasized that his sources were the aforementioned manifesto on *The Art of Noise* (1913) by Luigi Russolo and the *New Musical Resources* (1930) by Henry Cowell, who was among the first to ascribe a more significant meaning to rhythm – which has a traditional importance in Eastern music – in the music of the West. <sup>7</sup> Moreover, among his numerous models Cage also mentioned the art of Duchamp, stating that “one of the ways in which you can write music is: study Duchamp.” Besides these creative influences, Cage’s musical experiments with accident and vagueness also reveal an impact of Zen Buddhism, which is only logical regarding the fact that in the late 1940s he studies Eastern philosophy. Among other influences, Bojana Cvejić has mentioned Erik Satie, Marcel Duchamp, the Chinese *Book of Change*, Suzuki’s Buddhism, and the teachings of

*instrumente*. Tako na koncertu iz 1942. godine održanom u Chicagu aranžirao je da glazbenici sviraju na bocama piva, loncima za cvijeće, kravljim zvonima, zvonima za večeru, ukratko – na predmetima svakodnevice.<sup>6</sup>

Sâm Cage pritom je istaknuo kao svoje izvore spomenuti manifest *Umjetnost buke* (1913.) Luigia Russola kao i *New Musical Resources* (1930.) Henrya Cowella, koji je, naime, među prvima ritmu – koji tradicijski ima značajnu ulogu u glazbi Istoka – pridao istaknutije značenje u glazbi Zapada.<sup>7</sup> Nadalje, među brojnim poticajima Cage je naveo i Duchampove radove, spomenuvši „jedan od načina pisanja glazbe: proučavajte Duchampa“. Pored navedenih kreativnih utjecaja u Cageovim je glazbenim eksperimentima slučaja i neodređenosti zamjetan, naravno, i utjecaj zenbudizma, s obzirom da je krajem 1940-ih studirao istočnjačku filozofiju. Bojana Cvejić sažima sve utjecaje na Cageove eksperimente slučaja i neodređenosti na Erika Satiea, Marcela Duchampa, kinesku *Knjigu promjene*, Suzukiev zenbudizam, učenja indijskoga filozofa Ananda Coomaraswamya.<sup>8</sup>

Kako zamjećuje RoseLee Goldberg, kako je rasla reputacija Black Mountain Collegeu u Sjevernoj Karolini kao eksperimentalnoj instituciji – sve su se više počele zamjećivati ideje tada mladoga glazbenika Johna Cagea i jednako tako mladog plesača Mercea Cunninghama. I dok je Cage pronalazio glazbu u svakodnevnim

zvukovima, Merce Cunningham je pokrete svakodnevice transponirao na plesnu scenu. Njihova je suradnja na Black Mountain Collegeu, gdje su pozvani 1948. godine, kulminirala 1952. godine izvedbom koncertne akcije *Neimenovani događaj (Untitled Event)*, poznat i pod naslovom *Theater Piece No. 1* kao i *The Black Mountain Event*, koji se obično smatra prethodnicom hepeninga njegova začetnika Allana Kaprowa, inače Cageova studenta.<sup>9</sup>

Te je iste godine Cage ostvario daljnju transgresiju s glazbenim, zvučnim eksperimentima u svome kulturnom tihom djelu *4'33"*. Prvi izvođač djela, David Tudor, sjedio je za klavirom četiri minute i trideset tri sekunde, tiho pomaknuvši ruku tri puta; za to su vrijeme promatrači trebali shvatiti kako je sve što su čuli bila „glazba“. Naime, kada je David Tudor sjedio za klavir, zatvorio je poklopac i zatim ga podigao, označivši time kraj prvoga pokreta; navedeno je ponovio još dva puta. Publika je ubrzo postala svjesna da sama proizvodi zvukove, šumove, buku, konkretnu glazbu. Cage je često isticao kako su upravo monokromne *Bijele slike* Roberta Rauschenberga, koje su prvi put izložene u spomenutom *Neimenovanom događaju* 1952. godine, utjecale na njegovu kompoziciju *4'33"* s podnaslovom *kompozicija za tri pokreta* iz kolovoza iste godine.<sup>10</sup> U enciklopedijskim natuknicama o Johnu Cageu uglavnom se navodi kako je poznat među svojim odanim sljedbenicima kao „otac *noise* glazbe“, a pritom je

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LUIGI RUSSOLO I NJEGOV ASISTENT UGO PIATTI,  
*INTONARUMORI*, 1913.

JOHN CAGE, PREPARIRANI GLASOVIR. PREUZETO S  
[HTTP://WWW.FAILEDMUSO.COM/BLOG/?P=3092](http://www.failedmuso.com/blog/?P=3092)

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LUIGI RUSSOLO AND HIS ASSISTANT UGO PIATTI,  
*INTONARUMORI*, 1913

JOHN CAGE, PREPARED PIANO. TAKEN FROM  
[HTTP://WWW.FAILEDMUSO.COM/BLOG/?P=3092](http://www.failedmuso.com/blog/?P=3092)

Indian philosopher Ananda Coomaraswamy.<sup>8</sup>

As RoseLee Goldberg has noted, with the growing reputation of the Black Mountain College in North Carolina as an experimental institution, the ideas of then young musician John Cage and the equally young dancer Merce Cunningham began to be noticed. And while Cage encountered music in everyday sounds, Merce Cunningham transferred the movements of everyday life onto the dance stage. Their cooperation at the Black Mountain College, where they were invited in 1948, reached its pinnacle in 1952 with a concert action called *Untitled Event*, which is also known under the titles *Theater Piece No. 1* and *The Black Mountain Event*, and is usually considered the predecessor of happening and its father Allan Kaprow, who was one of Cage's students.<sup>9</sup>

That same year, Cage ventured into further transgression with his musical and sound experiments in his legendary silent piece called *4'33"*. Its first performer, David Tudor, was sitting at the piano for four minutes and thirty-three seconds, silently moving his hand three times; during that time, the spectators were supposed to understand that everything they could hear was "music". For when David Tudor sat at the piano, he closed the cover and then lifted it again, thus marking the end of the first movement; and he repeated it two more times. The audience soon became aware of the fact that it was also producing

sounds, noise, the actual music. Cage often stated that it was the monochrome *White Paintings* by Robert Rauschenberg, first exhibited during the aforementioned *Untitled Event* in 1952, that had a major influence on his composition *4'33"*, which was in August subtitled *Composition for three movements*.<sup>10</sup> Encyclopaedic entries on John Cage mostly state that he was known among his loyal followers as "the father of noise music," whereby it is rather paradoxical that the most famous piece by this postmodern composer is precisely *4'33"*, a performance of four minutes and thirty-three seconds of "silence".

### Lesionism: Zoff + Kečer

As the first type of musical performance (using the local examples, as I have defined my essay in the title) I would like to mention punk-performances that manipulate the body in order to mark the performance of music. Josette Féral has defined performance with the help of a triad consisting of the manipulation of the body, the manipulation of space, and the manipulation of the artist-audience, audience-artwork, and artwork-artist relationships. As for the *manipulation of the body*, the theoretician has concluded that it is a *chameleon* body, where the subject's desires and repressions resurface, in other words, that performance as a phenomenon works through the death drive, since it includes a "body belonging to a fully

paradoksalno da je taj postmoderni kompozitor najpoznatiji po svom djelu 4'33", odnosno po izvedbi četiri minute i trideset tri sekunde „tišine“.

### Lesionizam: Zoff + Kečer

Kao prvu vrstu glazbenoga performansa (a prema domaćim primjerima, kako sam i naslovno odredila ovaj esej) navodim punk-izvedbe koje izvedbu glazbe markiraju i manipulacijom tijelom. Naime, osobine performansa Josette Féral označava trijadom koju čine manipulacija tijelom, manipulacija prostorom te odnos između umjetnika i gledatelja, između gledatelja i umjetničkoga djela kao i između umjetničkoga djela i umjetnika. Što se tiče *manipulacije tijelom* spomenuta teoretičarka zaključuje da je riječ o *kameleonskom* tijelu na kojemu se izražavaju subjektivne želje i potisnuti nagoni, odnosno da je performans kao fenomen djelovao kroz želju za smrću s obzirom na to da je riječ o tijelu koje u potpunosti prihvaća lesionizam (eng. *lesionism*).<sup>11</sup> Naime lesionizam označava postupak prikazivanja tijela ne kao entiteta ili jedinstvene cjeline, nego razdijeljenoga na dijelove i fragmente. Pritom navedeni pojam Josette Féral preuzima iz predgovora koji je napisao Luciano Inga-Pin za fotoalbum *Performances: happenings actions, events, activities installations* iz 1978. godine.

Čini se da se odrednica *lesionizma* prikladnije može primijeniti na ekspresivni *body art*,<sup>12</sup> koji je u našem kontekstu bio zastupljen uglavnom na glazbenoj sceni, u prvom redu – punk- i rock-sceni – gdje naravno mislim na Satana Panonskog (1960.–1992.), njegove *body art*-izvedbe, ispisivanje teksta otpora žiletom na vlastitome tijelu u bendu *Pogreb X*, jednom od „najbrutalnijih jugoslavenskih punk bendova svih vremena“.<sup>13</sup> Nadalje, odrednicu lesionizma možemo primijeniti i na izvedbene aspekte frontmena *postpunk/art rock*-grupe *Grč* Zorana Štajdohara Zoffa. Tako je jednom prigodom Zoran Štajdohar Zoff istaknuo da njegove scenske nastupe s običnom sjekirom i motornom pilom u okviru benda *Grč* treba shvatiti samo na nivou metafore. Kasniji njegovi *art brut*-nastupi, kao i današnji, uključuju životinjske iznutrice i organe, teleće ili kravlje glave koje razvaljuje golemom satarom vlastite izrade, motornom pilom, građevničkim batom ili vilama – ovisno o prostoru. Ta scenska događanja upotpunjuju, kako često Zoff ističe, zvučno-tekstualnu viziju benda: tekst – zvuk – slika.<sup>14</sup> I dok je Zoffov lesionizam centrifugalni, usmjeren na ekspresiju agresije prema van; kao drugi primjer lesionizma na našoj punk-sceni navodim izvedbene manifeste otpora Satana Panonskog, njegovu melankoliju slavonske ravnice u izvedbenom smislu *underground punk* i *rock-scene*, a pritom je njegova izvedbena

SATAN PANONSKI  
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ZORAN ŠTAJDOHAR ZOFF (GRČ)  
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accepted lesionism.”<sup>11</sup> For lesionism defines the procedure of presenting the body not as an entity or a homogeneous whole, but divided into pieces and fragments. It should be added that Josette Féral has taken this term from a preface written by Luciano Inga-Pin for the photo-album *Performances: happenings actions, events, activities installations* from 1978. Apparently, the term “lesionism” can be more adequately applied to expressive body art,<sup>12</sup> which has in our regional context mostly been represented by the musical scene, primarily punk and rock music, where I, of course, wish to refer to Satan Panonski (Ivica Čuljak-Kečer, 1960-1992) and his body-art performances, such as inscribing the text of resistance with a razorblade on his own body while he was playing in *Pogreb X* (Funeral X), one of the “most brutal Yugoslav punk bands of all times.”<sup>13</sup>

The term “lesionism” can also be applied to the performative aspects of a phenomenon from the postpunk / rock art group *Grč* – Zoran Štajdohar Zoff. On one occasion, he stated that his stage appearances with an ordinary axe and a chainsaw should be understood merely at the metaphorical level. His later art-brut performances, as well as those of today, have included animal entrails and bodily organs, calf’s or cow’s heads

that he destroyed by using a huge, self-made chopping axe, a chainsaw, a constructor’s hammer, or a hay-fork – depending on the location. These stage events, as Zoff has often stated, complement the sound and textual vision of the band: text – sound – image.<sup>14</sup>

And while Zoff’s lesionism is centrifugal, emitting aggression towards the outside, in the performative manifestoes of resistance by Satan Panonski and his melancholy of the Slavonian plain in the performative sense of underground punk and rock scene, the performative aggression was centripetal, turned against himself and his own worlds. Kečer’s body-art techniques, his ultra-brutal performances or rather self-massacres in concert, included self-wounding by knife, covering himself in hot wax, reckless jumping into the audience, reciting horror verses, inscribing the text of resistance onto his body with a razor blade, briefly – negating all forms of conventions. There is a powerful and impressive scene in a film on Kečer from 1990, authored by Milorad Milinković, somewhere at the very beginning of the documentary, when Satan Panonski stabs his right hand with a huge safety pin with a bandoleer hanging from it, an ironical fusion of a symbol of the intimate family of punk and the wartime bandoleers of hatred and fear.



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agresija centripetalna, usmjerena prema sebi, vlastitim svjetovima. Kečerove *body art*-tehlike, ultrabrutalni performansi, koncertni automasakri, uključivali su samoozljeđivanje nožem, polijevanje vrućim voskom, vratolomno skakanje u publiku, recitiranje grozomornih stihova, ispisivanje teksta otpora žiletom na vlastitome tijelu, ukratko – negiranje svih konvencija. Prilično moćno ostaje u sjećanju scena iz filma o Kečeru što ga je 1990. godine snimio Milorad Milinković kada negdje na samom početku dokumentarca *Satan Panonski* u desnu ruku zabada ogromnu zihericu s ovješanim rednikom; ironičan spoj simbola *punk* prisre porodice i ratničkih rednika mržnje i straha. Ultraagresivan vokal kao i izvedbena sakaćenja, naročito žiletom, Satana Panonskog, bili su, kako se obično opisuju, „bolni i autodestruktivni mazohistički performansi, tada još neviđeni na ovim prostorima“.15 Kao što zapisuje Ivan Glišić, autor romana *Čizme slobode* o Satanu Panonskom, što se tiče Kečerovih „hardcore-punk-bloody“ performansa u kojima je polazio od Marine Abramović i G. G. Allina kao i od bečkih akcionista – Güntera Brusa i Rudolfa Schwarzkoglera kao i od *body arta* Gine Pane: „Kečer je prvi u ex Yu stavljao sebe u žice i lance. Simbolični gest kako nas je društvo okivalo. Posle Kečera niko to ovde više nije radio.“16 Glišić navodi Kečerovo pojašnjenje vlastitoga *body arta* kojim se ne bori protiv moći establišmenta, nego protiv

vlastite nemoći da išta promijeni nabolje: „Moć Establišmenta je jaka onoliko kolika je moja Nemoć“, i pritom ispisivanje teksta otpora na vlastitome tijelu Satan Panonski nije nazivao mazohizmom, nego autoagresijom: „Šokiram da bih ljude oslobodio. Kad ih šokiram pogledom, znam da će me slušati, a kad me slušaju, onda je to već hipnoza, ludilo. U tome sam majstor.“17

### Vrste glazbenoga performansa

Ukratko, pregleda radi – glazbene performanse možemo razlikovati (ako je razlika uopće potrebna) s obzirom na šest načina pristupa izvedbenoj manipulaciji, ili, ako uporabimo neutralniju sintagmu – izvedbenom markiranju: s obzirom na manipulaciju tijelom, kostimografijom, zvučnim objektima/instalacijama/skulpturama, vizualnom umjetnošću, egzotičnim instrumentima te porukom.18 I dok smo za manipulaciju tijelom kao primjer lesionizma naveli Satana Panonskog i Zorana Štajdohara Zoffa, za manipulaciju kostimografijom kao primjer možemo navesti riječki *art/postpunk*-bend *Let 3*.19 No, prisjetimo se matrice na koju se naslanja izvedbena kostimografija navedenoga benda. U riječkoj *alter*-sceni s kraja 70-ih i prve polovice 80-ih očito je da su u kolektivnoj memoriji ostala dva događaja povezana uz bend *Termiti* (osnovani 1978. godine); *punk*-grupu koja je nastala u isto vrijeme kad i većina engleskih *punk*-sastava. Prvi se događaj odnosi na izvedbenu gestu kada

TIG, GRAD PJEVAJUĆEG PLAMENA, 2012.  
FOTOGRAFIJA DEJAN ŠTIFANIĆ

TIG, CITY OF THE SINGING FLAME, 2012  
PHOTO BY DEJAN ŠTIFANIĆ

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The hyper-aggressive vocal of Satan Panonski and his performative mutilations, especially with a razor blade, have often been described as “painful and self-destructive masochistic performances, such as they were never before seen in this region.”15 Ivan Glišić, author of a novel on Satan Panonski called *Boots of Freedom*, wrote the following about Kečer’s “hardcore-punk-bloody” performances, in which he followed the model of Marina Abramović and G. G. Allin, the Viennese Actionists – Günter Brus and Rudolf Schwarzkogler – and the body art of Gina Pane: “Kečer was the first in ex-Yugoslavia to tie himself with wire and chains. A symbolic gesture on how we were chained by the society. After Kečer, nobody has done that here.”16 Glišić also quoted Kečer’s explanation of his own body art, which he allegedly used not to fight the power of the establishment, but his own inability to change anything for the better: “The power of the Establishment is as strong as my Inability,” and he did not consider his inscribing the text on his body as masochism, but as self-aggression: “I shock people in order to liberate them. When I shock their eyes, I know that they will listen to me, and when they listen to me, it is already hypnosis, madness. I am a master of that.”17

### Types of musical performance

Briefly, as an overview, musical performances can be differentiated (if it is at all necessary) with regard to six approaches to performative manipulation or, to use a more neutral collocation – performative marking: the manipulation of the body, costumes, sound objects/installations/sculptures, visual art, exotic instruments, and the message.18 And while we have given the examples of Satan Panonski and Zoran Štajdohar Zoff for the manipulation of the body, that of costumes could be exemplified through the art / postpunk band *Let 3* from Rijeka.19 However, we should first recall the models that the performing costumes of this band relied on. On the alternative scene of Rijeka during the late 1970s and the first half of the 1980s, there were two events that remained in the collective memory, both linked to a band called *Termiti* (founded in 1978), a punk group that emerged at the same time as most of the British punk bands. The first event was the performative gesture of the group’s frontman Predrag Kraljević Kralj, who on 21 November 1979 came out on the stage of the Crystal Hall of Hotel Kvarner in Opatija wearing a toilet bowl on his head and emptied a bag of goose feathers all over the fancy hall of that mainstream hotel. The second event took place in 1978, at the *Termiti*’s concert

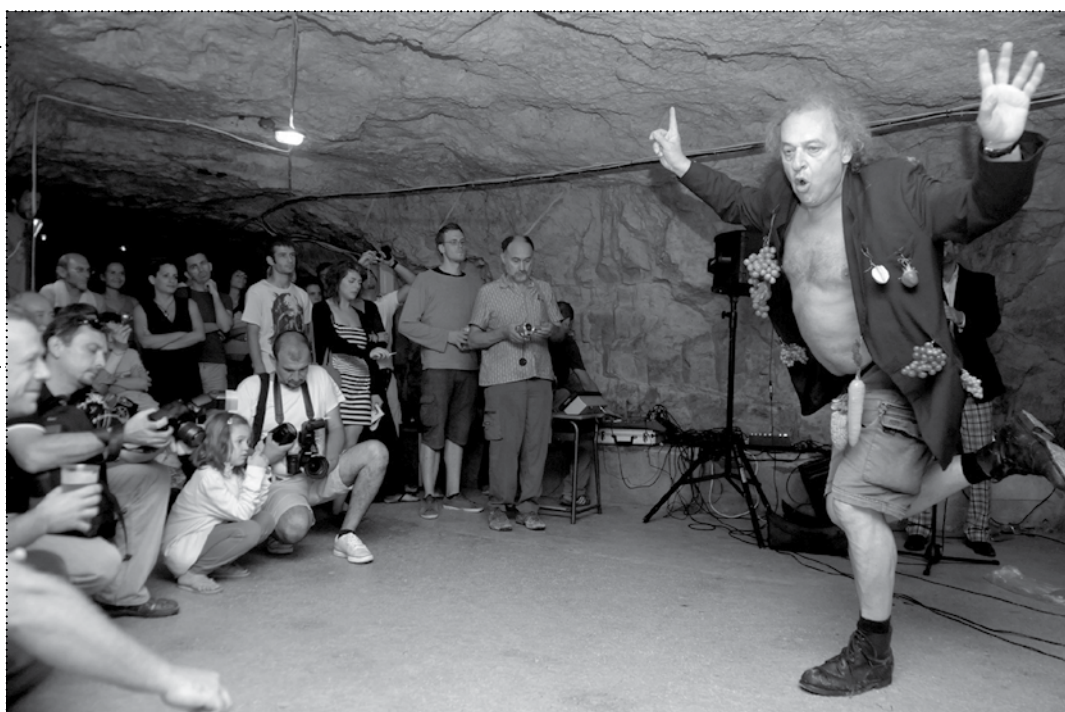


je frontmen grupe Predrag Kraljević Kralj izašao na pozornicu Kristaline dvorane hotela Kvamer u Opatiji 21. studenoga 1979. s WC-školjkom na glavi i zasuo tu *mainstream* Kristalnu dvoranu vrećom guščjega perja, a drugi kada je na koncertu *Termita* u Domu u riječkom predgrađu Zamet 1978. godine žiletom izrezao vlastiti trbuh.<sup>20</sup> Dakle, taj je scenski motiv s razbacivanjem perja Damir Martinović Mrle prenio u scenske neo/post/dadaističke vizualije grupe *Let 3*, koja koristi lokalne tradicije maškara, točnije zvončara i crkvenih procesija.<sup>21</sup>

Nadalje možemo izdvojiti glazbene performanse s manipulacijom zvučnim objektima/instalacijama/skulpturama<sup>22</sup> kao što to čini npr. dansko-hrvatski multimedijalni bend *TIG (Telepathic International Group)* sa svojim izvedbenim ushitom sviranja na zvučnim postdadaističkim igračkama.<sup>23</sup> Ovom prigodom možemo spomenuti njihov kabaret *Grad pjevajućeg plamena*, što su

ga izveli na 18. PUF-u (Međunarodni kazališni festival, Pula, 2012.), u kojemu Henning Frimann posvećeno svira, bubnja na svojim zvučnim skulpturama, a Jørgen Rasmussen kao i Zlatko Burić Kićo u postdadaističkim kostimima (Kićo u kratkim crnim hlačicama i crnom sakou na kojemu je ovješeno plastično voće) glasovno prate taj *dada-bubanj* – zvučnu skulpturu, instalaciju. Kićo pritom i povremeno iscrtava ritualne spirale, u simbolizaciji otvorene energije, na vlažnom, stjenovitom podu tunela-skloništa Zerostrasse.<sup>24</sup>

Nadalje, u skupinu glazbenih performansa s manipulacijom zvučnim objektima/instalacijama/skulpturama svakako moramo uvrstiti u ovom kolažnom prikazu i Damira Bartola Indoša i njegovu *Kuću ekstremnoga muzičkoga kazališta – Kugla*. Inače, i Zlatko Burić Kićo i Damir Bartol Indoš proizlaze iz alternativnih glazbeno-kazališnih energija Kugla glumišta (1975.–1981./1982.).<sup>25</sup>



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in the Cultural Centre of Rijeka's suburb Zamet, when Kralj cut his stomach with a razor blade.<sup>20</sup> It was the motif of feathers that Damir Martinović Mrle transferred into the neo/post/Dadaist visuals of *Let 3*, which uses the local traditions of carnival, such as the bellmen and the church processions.<sup>21</sup>

Furthermore, one should mention musical performances that manipulate sound objects/installations/sculptures,<sup>22</sup> such as those by the Danish-Croatian multimedia band *TIG (Telepathic International Group)*, with its performative thrill of playing on post-Dadaist sound toys.<sup>23</sup> On this occasion, we may mention their cabaret called *The City of the Singing Flame*, which they performed at the 18<sup>th</sup> PUF (International Theatre Festival, Pula, 2012) and in which Henning Frimann enthusiastically played drums on his sound sculptures, while Jørgen Rasmussen and Zlatko Burić Kićo, dressed in post-Dadaist costumes (Kićo in

black shorts and a black jacket decorated with plastic fruit) accompanied the *Dada-drum* – sound sculpture or installation – with their voices. Kićo was also sporadically drawing ritual spirals, which symbolized open energy, on the damp stony floor of the tunnel-shelter Zerostrasse.<sup>24</sup>

This pastiche-like survey of musical performances that manipulate sound objects/installations/sculptures should by all means include Damir Bartol Indoš and his House of Extreme Music Theatre – Kugla. It should be noted that both Zlatko Burić Kićo and Damir Bartol Indoš originate from Kugla Glumište (1975-1981/1982) with its alternative music-theatre energies.<sup>25</sup> It is a known fact that instruments in shows and performances by Damir Bartol Indoš are made of recycled materials or civilization waste, thereby functioning as sound installations or, as their author calls them, *spiritually recycled garbage*.<sup>26</sup>



Poznato je da instrumenti u predstavama i performansima Damira Bartola Indoša nastaju od reciklažnog materijala, civilizacijskoga otpada i pritom funkcioniraju kao zvučne instalacije, odnosno, kako ih sâm autor naziva, *duhovno reciklirano smeće*.<sup>26</sup> Tako u performansu/predstavi *Ratni stroj/Kriegspiel* (2011.) kao i u performansu/predstavi *Vodni rat* (2012.), izvedbeni duo Indoš–Vrvilo uvodi „muzički stroj” ili „kolektivni asamblaz” *Š/šahtofon*. Izvedbe na toj zvučnoj skulpturi povjesničari umjetnosti povezali su s prepariranim klavirom (1938.) Johna Cagea kao i pojedinim zvučnim performansima Georgea Brechta. Radi se, naime, o zvučnoj instalaciji koja je sastavljena od opruga, poklopaca za šahtove, automobilskih farova, mikrofona i nadzornih kamera. Indošev *Š/šahtofon* danas se čuva u zbirci Muzeja suvremene umjetnosti i donosi priču o njegovu konceptu postajanja čovjeka-šahtofona kao i razvijanja ideje *shizofonije* odvajanjem zvuka i slike od izvora, kao još jednim njegovim modusom pobune protiv heteronomije društva.

Zvučna skulptura *Orgonski šahtofon* sastavni je dio predstave, performansa *Kriegspiel/Igra rata* (2011.) i predstave, performansa *Vodni rat* (2012.) – D.B. Indoš/Kuća ekstremnog muzičkog kazališta – Kugla; autori i izvođači: Damir Bartol Indoš i Tanja Vrvilo.

*Radi se modelu Šahtofona za koji koristimo naziv „Orgonski Šahtofon”. Orgonski jer je inspiriran radom Wilhelma Reicha i njegova otkrića – orgona i njegove praktične primjene kroz konstrukcije orgonskih akumulatora. Naša konstrukcija Šahtofona sastavljena je od metala uz koje prijanjaju magneti; radi se po Reichovoj klasifikaciji o dobrim metalima – pocinčanom limu od kojeg je građeno limeno korito spašeno od truljenja, željezne mreže, dva šaht poklopca, i u unutrašnjosti korita dva željezna rebra na kojima su tri žice bas gitare koje se animiraju magnetskom pločicom. Na gornjoj površini nalaze se palindromski poredana dva magnetska stupa koji čine kapi magnetske kiše kada padaju na konstrukciju šahtofona. Fonijsa se ne proizvodi interno već*

D.B. INDOŠ / KUĆA  
EKSTREMNOG MUZIČKOG  
KAZALIŠTA – KUGLA,  
KRIEGSPIEL / IGRA RATA,  
2011.

D.B. INDOŠ / KUĆA  
EKSTREMNOG MUZIČKOG  
KAZALIŠTA – KUGLA,  
KRIEGSPIEL / GAME OF  
WAR, 2011



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Thus, in the performances called *Kriegspiel / War Game* (2011) and *Water War* (2012), the performing duo Indoš–Vrvilo introduced a “musical machine” or “collective assemblage” called *Š/šahtofon* (literally translatable as “manholephone”). Art historians have associated performances on that sound sculpture with the prepared piano of John Cage (1938), as well as some of the sound performances by George Brecht. Indoš’s sound installation consists of springs, manhole covers, car lights, microphones, and surveillance cameras, and is presently preserved at the Museum of Contemporary Arts, where it tells the story of its concept of becoming a human manholephone, as well as the evolution of the idea of schizophony, created by separating sound and image from their source as yet another mode of rebellion against the heteronomy of the society. The sound sculpture *Orgonic Šahtofon* is an integral part of the shows/performances *Kriegspiel / War Game* (2011) and *Water*

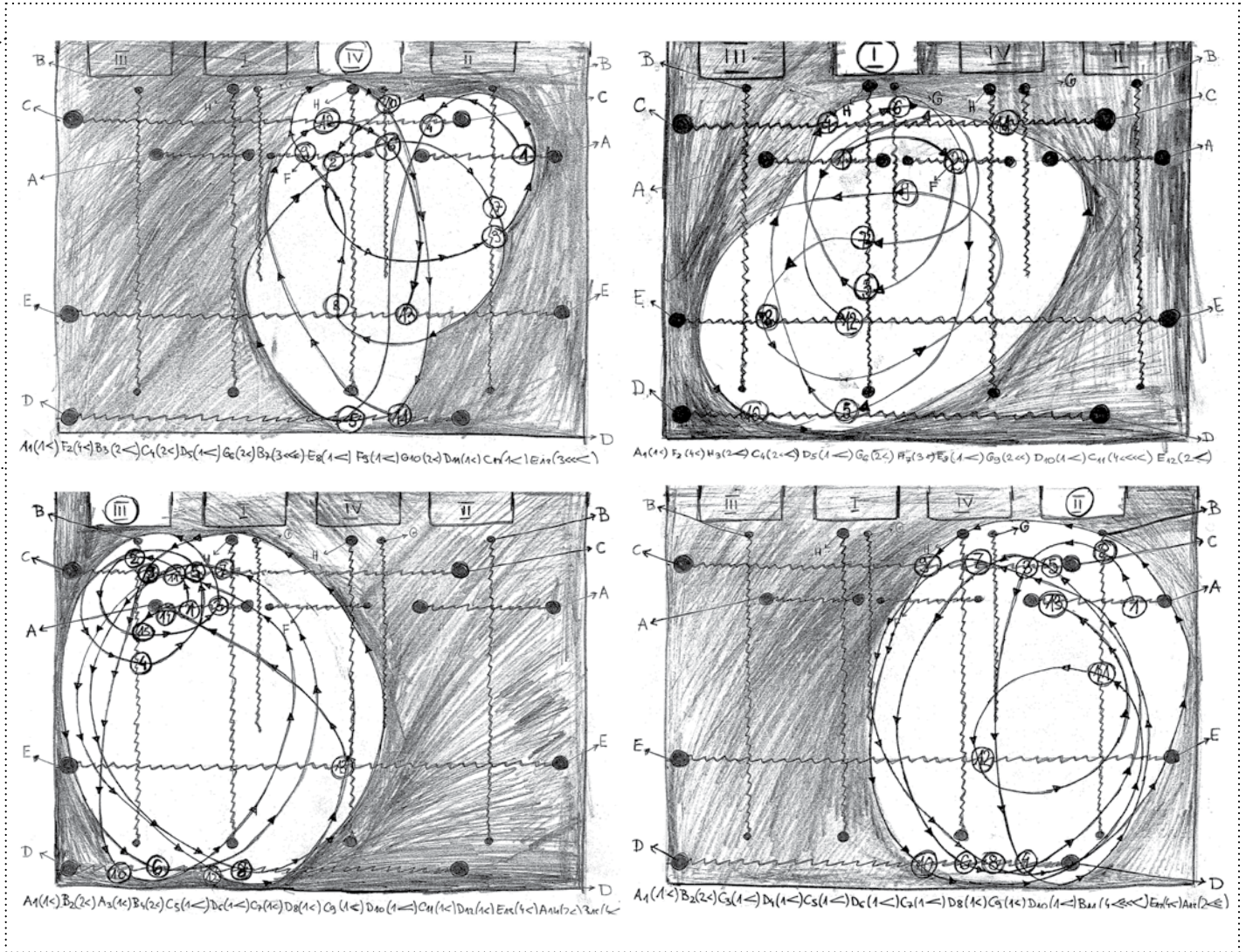
*War* (2012) – D.B. Indoš / House of Extreme Music Theatre – Kugla; authors and performers: Damir Bartol Indoš and Tanja Vrvilo

*It is a Šahtofon model that we call “Orgonic Šahtofon.” It is orgonic because of having been inspired by Wilhelm Reich and his discovery of orgone, as well as its practical application through the construction of orgonic accumulators. Our Šahtofon construction consists of magnets adhering to various metals, which are used according to Reich’s classification of good metals – zined tin in the form of a tin lavabo saved from decay, iron nets, and two manhole covers, and inside the lavabo there are two iron ribs with three bass guitar strings animated by means of a magnetic plate. On the upper surface, there are two magnetic columns arranged in a palindrome-like manner, creating drops of magnetic rain when falling onto the Šahtofon construction.*

je eksternog karaktera i stvara se vibracijama s jedne strane oprugom koja pričvršćena za lijevak limene kante i na drugom kraju za okvir šahtofona, stvarajući opružno protjecanje „vode” opružnih svojstava, a s druge nasuprotne strane oprugom su pričvršćena željezna rebra s limenim plućima koja stupaju preko vibracija u odnos sa šahtofonom i opružnom kantom. Uspostavlja

se međusobni odnos protjecanja zvučne vode koja se emitira iz jedne zvučne skulpture u drugu, iz druge u treću i obrnuto natrag, i u tom procesu rade jedna Šahtofonistica i jedan Šahtofonist. Ispunjavajući limeno korito zvučnom vodom, navodnjavajući ga, radimo na vlaženju emocionalnih pustinja koje u nama stvaramo u različitim okolnostima svakodnevnice. (iz e-maila Damira Bartola Indoša)

ŠAHTON PARTITURA, ODNOSNO KAKO JE ODREĐUJE INDOŠ – NEPREKINUTE ZVUČNE LINIJE KOMUNIKACIJA UNUTAR JEDNOG ŠAHTA ŠAHTOFONA



A ŠAHTON SCORE AS DEFINED BY INDOŠ - UNINTERRUPTED SOUND LINES OF COMMUNICATION WITHIN A SINGLE MANHOLE OF ŠAHTON

The phonic effect is not produced internally, but externally, by means of vibrations: on the one hand through a spring attached to the mouth of the tin bucket on one end and to the frame of the šahtofon on the other, creating a flow of “water” that has spring-like qualities, and on the other hand the spring holds together the iron ribs with tin lungs, which are in contact with the Šahtofon and the springed bucket by means of vibrations. This

establishes an interaction of flowing sound water, emitted from one sound sculpture to another, then to a third one, and back again, and that process is operated by a female Šahtofonistica and a male Šahtofonist. By filling the tin lavabo with sound water, by irrigating it, we work on moistening the emotional deserts that we create within ourselves in various circumstances of our everyday life. (From an e-mail by Damir Bartol Indoš)



U glazbene performanse s manipulacijom zvučnim objektima svakako možemo uvrstiti i braću Sinkauz. Spomenimo ovom prigodom glazbeni performans (glazbeno-scenski recital, oratorij) *Malo je dovoljno* (2012.) u izvedbi Aleksandra Stojkovića iz benda *Goribor* te Alena i Nenada Sinkauza iz benda *East Rodeo*, koji je nastao kao projekt Muzičkog salona i Teatra &TD. Taj čitalačko-glazbeni performans istraživanja suodnosa između glazbe i teksta temelji se na Stojkovićevim pričama i pjesmama (iz njegove zbirke *Ne možeš mnogo ali možeš malo*) koje sâm umjetnik uglavnom jednomelodijjskim glasom čita okrenut leđima publici, odnosno okrenut prema glazbenicima, naglašavajući produljeno trajanje posljednjega sloga svakoga stiha ili rečenice. Pojedini kritičari (npr. Dubravko Jagatić) pritom eksperimente braće/dua Sinkauz uspoređuju s eksperimentima glazbenih performansa Laurie

Anderson, a oni sami se ipak vide na svojevrsnom glazbenom tragu industrijskoga benda *Einstürzende Neubauten*. Naravno, u tome smislu možemo promatrati i glazbeni performans *Preparirani pianino* Ivana Ladislava Galate u izvedbi Matee Leko i samoga umjetnika u Muzeju suvremene umjetnosti, 3. studenoga 2011., u okviru prve Galetine retrospektivne izložbe *Krajolik nulte točke: eksperimenti i istraživanja*. Prva je izvedba tog glazbenoga performansa bila krajem 1977. godine u Multimedijском centru Studentskog centra Zagreb, i tom je prilikom Galeta surađivao s pijanistom Fredom Došekom. Nikša Gligo prije izvedbe performansa za vrijeme retrospektivne izložbe održao je uvodno predavanje o performansu iz 1977. godine u izvedbi Freda Došeka na koji se sâm umjetnik autointerpretativno osvrnuo svojevrsnim *remakeom*, *re-enactmentom* u izvedbi Matee Leko.<sup>27</sup>

ALEKSANDAR STOJKOVIĆ,  
ALEN I NENAD SINKAUZ,  
*MALO JE DOVOLJNO*,  
2012.

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ALEKSANDAR STOJKOVIĆ,  
ALEN I NENAD SINKAUZ,  
*A BIT IS ENOUGH*, 2012



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We should not forget the Sinkauz brothers when speaking about the musical performances manipulating sound objects. Let me mention their musical performance (musical recital on stage or an oratorio) called *Little is Enough* (2012), performed by Aleksandar Stojković from the band *Goribor*, and Alen and Nenad Sinkauz from *East Rodeo*, a band that emerged from a joint project of the Music Salon and Teatar &TD. This public reading and musical performance, which explores the interaction between music and text, is based on Stojković's stories and poems (from his collection *You Can't Do Much, but You Can Do Little*), read out by the artist himself, mostly in a flat voice, with his back turned to the audience and his face to the musicians, emphasizing the prolonged duration of the last syllable of each verse or sentence. Some critics (e.g. Dubravko

Jagatić) have compared the experiments of the Sinkauz brothers/duo with the experimental musical performances of Laurie Anderson, while the artists consider themselves as followers of the industrial band *Einstürzende Neubauten*. Naturally, we can use the same angle to view the musical performance *Prepared Piano* by Ivan Ladislav Galata, performed by Matea Leko and the artist himself at the Museum of Contemporary Art on November 3, 2011, at Galeta's first retrospective exhibition called *The Landscape of Point Zero: Experiments and Explorations*. The first performance took place late in 1977, at the SC Multimedia Centre in Zagreb, and on that occasion Galeta collaborated with the piano player Fred Došek. Before the performance at the retrospective exhibition, Nikša Gligo held an introductory lecture on the 1977



Nikša Gligo pritom je, među ostalim, postavio pitanje je li riječ o hommageu J. S. Bachu – s obzirom na kompoziciju *Umijeće fuge* (18) *Fuga a 3 soggetti „B-A-C-H motiv“* koja je izvedena na prepariranom pianinu u tom *re-enactmentu* ili pak o Johnu Cageu – s obzirom na njegov koncept prepariranoga klavira, a ne pianina kao u slučaju zvučne skulpture Ivana Ladislava Galeta.<sup>28</sup> Osim toga Gligo je otvorio pitanje da li je tu riječ o glazbenom projektu ili pak projektu sa zvukom. Pritom je umjetnik najprije „preparirao“ pianino blokiranjem svih tipki tankim žičicama, što je u Muzeju izvodio nekoliko sati „uživo“ pred posjetiteljima. Kod sviranja, ova „preparacija“ onemogućuje batičima reprodukciju tonova prilikom izvođenja kompozicije, ali daje umjetniku zanimljiv zvučni „efekt“. Odnosno, kako nadalje pojašnjava Ivan Ladislav Galeta – izvedba se sastojala u tome da se tokom „gluhog“

sviranja najprije postupno, na klavijaturi, odblokiraju središnje B-A-C-H tipke, koje su se počele samostalno nelinearno oglašavati tokom „sviranja“. Nakon toga umjetnik je postupno oslobađao sve ostale batiče klavijature. Dakle, krenulo se od „tišine“ da bi se postupno oslobodila glazba koja se napokon prekinula njenom nedovršenosti.<sup>29</sup>

Kao primjer četvrte vrste glazbenoga performansa, a koji nastaje markiranjem vizualnom umjetnošću (npr. slikarstvom, crtežima), navodim suradnju Daniela Žeželja i Jessice Lurie. Naime, taj grafičar, scenarist, ilustrator, autor animiranih filmova, osnivač radionice Petikat, od 1997. u suradnji s Jessicom Lurie, međunarodno poznatom glazbenicom i umjetnicom performansa iz benda *Tiptons Sax Quartet*, na glazbenu pozadinu spomenutoga benda uživo izvodi svoje figurativno slikarstvo.

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IVAN LADISLAV GALETA,  
PREPARIRANI PIANINO,  
2011. (U IZVEDBI MATEE  
LEKO)

IVAN LADISLAV GALETA,  
PREPARED PIANINO, 2011  
(PERFORMED BY MATEA  
LEKO)

performance with Fred Došek, which the artist himself referred to in a self-interpreting manner by producing a sort of remake or re-enactment performed by Matea Leko.<sup>27</sup> On that occasion, Nikša Gligo raised the question, among other things, about the possibility of the performance being a homage to J. S. Bach – thereby referring to his composition on *The Art of Fugue* (18) *Fuga a 3 soggetti „B-A-C-H motif“*, performed on a prepared piano in that re-enactment – or perhaps to John Cage, referring to his concept of a prepared concert piano instead of an upright one, as in the sound sculpture of Ivan Ladislav Galeta.<sup>28</sup> Besides, Gligo raised the question whether it was actually a musical project or a sound project. The artist first “prepared” the piano by blocking all keys with thin wire, which he did for several hours at the Museum, “live” before the audience. When

playing, this sort of “preparation” prevented the hammers from reproducing the tones of the composition, yet enabled the artist to produce interesting sound “effects”. As Ivan Ladislav Galeta has explained, the performance consisted in playing “mutely” and then gradually unblocking the central B-A-C-H keys so that they began sounding while being played, autonomously and non-linearly. After that, the artist continued to liberate the rest of the keyboard. Thus, he started from “silence” and then gradually liberated the music, which was eventually interrupted by its own incompleteness.<sup>29</sup> An example of the fourth type of musical performance, which includes elements from the visual arts (such as paintings or drawings), is the collaboration between Daniel Žeželj and Jessica Lurie. Žeželj is a graphic artist, screenplay writer, illustrator, author of animated films, and the initiator of Petikat workshop

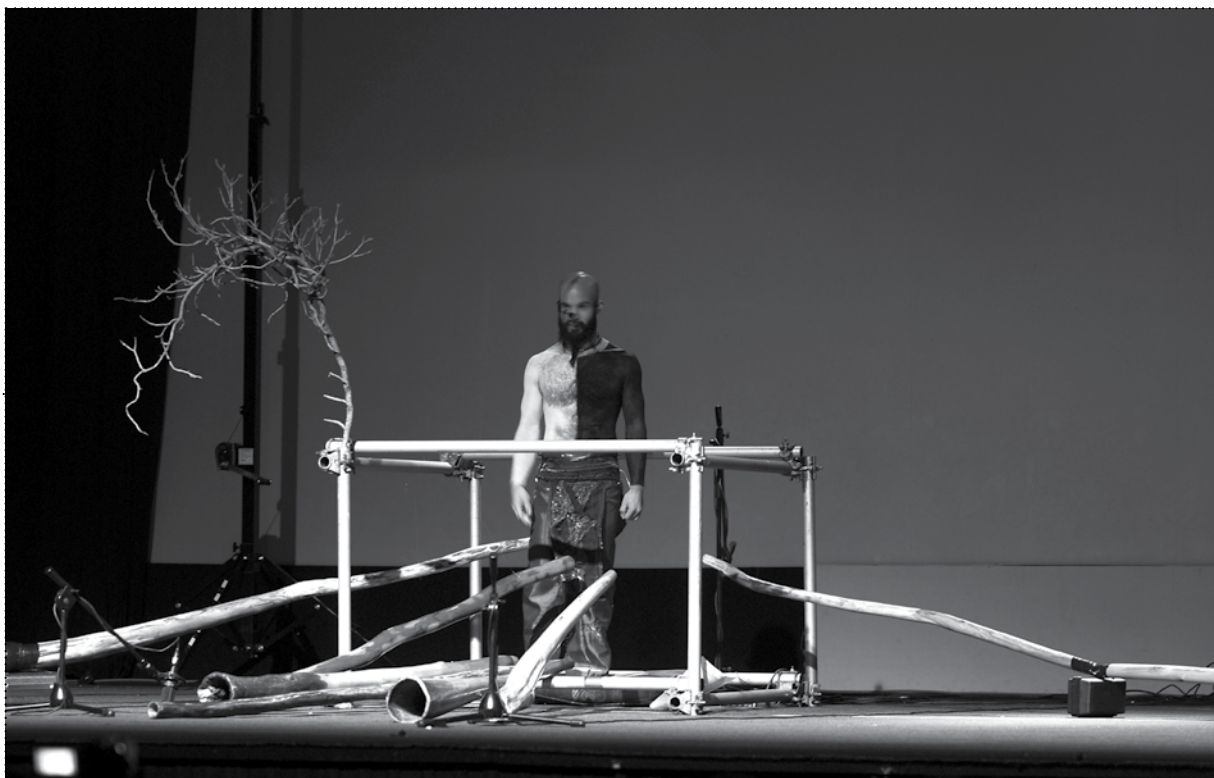
Svakako valja izdvojiti i glazbene performanse koji nastaju manipulacijom tzv. egzotičnim instrumentima kao npr. u slučaju glazbenih performansa Dubravka Lapainea, jednoga od najvećih virtuozâ *didgeridoo*, koji svoj životopis svodi na svega dvije iskrene rečenice: „Dubravko Lapaine svira *didgeridoo*. Svim srcem svojim, svom dušom svojom i svim dahom svojim.„ Pritom vrlo jednostavno sâm određuje glazbeni performans: naime, riječ *performans* u slučaju vlastitih radova koristi „kad je riječ o nečem više od koncerta – na primjer ima priču, a riječ koncert kad je nešto manje od performansa – npr. nema priču.“<sup>30</sup>

I završno kao šestu vrstu glazbenoga performansa navodim glazbene performanse koji nastaju manipulacijom poruke: tu se možemo podsjetiti na *Schmrtz Teatar* (1995.–2000.) koji je ostao upisan u izvedbene devedesete kao jedna od bitnih

kontrakulturnih oporbi protiv tuđmanizma i *punk*-operom *Hyeronimus, muziklerade* koju su izveli tri puta – premijerno u ŠKUC-u, zatim u Kulturnom centru Peščenica i na petogodišnjicu Antiratne kampanje 1996. godine na Zrinjevcu, kada je izvedbu *Hyeronimusa* – nakon *punk*-verzije *Narodi nam se kralj nebeski* i obrade HDZ-ove himne *Bože, čuvaj Hrvatsku* – prekinula policija, navodno radi održavanja sigurnosti. Riječima Marija Kovača: „Upravo nakon tog nastupa pridružilo nam se jako puno članova jer su prepoznali taj kontra stav kao i čitav niz vrijednosti i smjerova.“<sup>31</sup>

### I prema anarhičnom kraju

Kao i RoseLee Goldberg, i Hans-Thies Lehmann, određujući kako umjetnost performansa u odnosu na kazalište teži iskustvu



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who has been collaborating since 1997 with Jessica Lurie, an internationally famed musician and performance artist from the band *Tiptons Sax Quartet*, performing his figurative painting live against the musical background of the band.

One should also mention those musical performances that result from the manipulation of the so-called exotic instruments, as in the case of musical performances by Dubravko Lapaine, one of the greatest masters of *didgeridoo*, who has reduced his biography to two sincere sentences: “Dubravko Lapaine plays *didgeridoo*. With all his heart, all his soul, and all his breath.”

He also defines his own musical performance in a very simple way: he uses the word “performance” for his work whenever “it is something more than a concert – for example, when it has a story – while the word “concert” refers to something less than a

performance – for example, when it has no story.”<sup>30</sup>

Eventually, as the sixth type, I would like to mention those musical performances that manipulate the message. We might recall *Schmrtz Teatar* (1995-2000), which remained inscribed in the 1990s as a crucial case of counter-cultural resistance against Tuđmanism, and their *punk*-opera *Hyeronimus, muziklerade*, which they performed three times – at ŠKUC, at the Cultural Centre Peščenica, and in 1996, for the fifth anniversary of the Antiwar Campaign, in Zrinjevac park, when the performance of *Hyeronimus* – following the *punk* version of an old Croatian Christmas song *The King of Heaven is Born* and their specific version of HDZ’s anthem *God, Protect Croatia* – was interrupted by the police, allegedly to prevent rioting. According to Mario Kovač, “It was precisely after that

realnoga i neposrednosti zajedničkoga iskustva umjetnika i publike, zapisuje kako je definicija performansa *nemoguća*. Informaciju o tome možemo samo potražiti u samorazumijevanju umjetnika, ili prihvaćajući Lehmannovo određenje da je „performans ono što kao takvo najavljuju oni koji to pokazuju“.<sup>32</sup> Tako je i definicija glazbenoga performansa anarhična, što svjedoči o protejskoj prirodi glazbenoga performansa, kao što je uostalom i glazba sama – vodeno protejska, baš kao sjajna Cageova kompozicija, koncertna akcija *Water Walk* (1959).

<sup>1</sup> Usp. umjetnikovu web-stranicu (<http://www.finnmartinvertigo.com>).  
<sup>2</sup> Marina Abramović, *Seven Easy Pieces*, Charta, Milano, New York City, 2007.

<sup>3</sup> Josette Féral, „Performance i teatralnost: demistificirani subjekt“, u: *Zor: časopis za književnost i kulturu*, 1, 1996., 207.

<sup>4</sup> RoseLee Goldberg, *Performans: od futurizma do danas*, Test! – Teatar studentima, URK – Udruženje za razvoj kulture, Zagreb, 2003., 16.

<sup>5</sup> Caroline Tisdall, Angelo Bozzolla, *Futurism*, Thames and Hudson, London, 1989., 111, 114.

U manifestu *Umjetnost šumova/buke/ Arte dei rumori* (11. ožujka 1913.) Russolo zahtijeva uporabu velikoga broja navedenih *Intonarumora* (u: Tisdall, Bozzolla, bilj. 5, 114). Prema engleskom prijevodu navedenoga manifesta naziv je kasnije preuzela industrial-pop grupa iz 80-ih *The Art of Noises* (u: Roni Sarig, *Tajna povijest rocka. Enciklopedija najutjecajnijih izvodača za koje jedva da ste čuli*, Šareni dućan, Koprivnica, 2005., 12). Nikša Gligo ističe da je Edgard Varèse razvio nedovršenu ideju bruizizma do čisto glazbenog oblika u svom djelu *Ionizacija* (1930.–1933.)<sup>33</sup> za trinaest udaraljkaša (u:

Nikša Gligo, *Pojmovni vodič kroz glazbu 20. stoljeća s uputama za pravilnu uporabu pojmova*, Muzički informativni centar KDZ, MH, Zagreb, 1996., 28). Još bih pridodala – u mnoštvenim umjetničkim nadovezivanjem na Russolov bruizizam – da industrijski bend Einstürzende Neubauten u videospotu pjesme *Blume* (album *Tabula Rasa*, 1993.) upravo kao scensku pozadinu koristi Russolove *Intonarumore*, odnosno jednu od fotografija na kojima je Russolo sa svojim asistentima snimljen pored svojih zvučnih skulptura. Usp. <http://cosmicmachine.blogspot.com/2011/04/intona-rumori-then-now.html> (preuzeto 01.08.2012.)

<sup>6</sup> Goldberg, bilj. 4, 107–111.

<sup>7</sup> Sarig, bilj. 5, 20.

<sup>8</sup> Bojana Cvejić, *Izvan muzičkog dela: performativna praksa Erika Satija, Džona Kejdža, Fluksusa, La Monta Janga, Džona Zorna*, Izdavačka knjižarnica Zorana Stojanovića, Sremski Karlovci, Novi Sad, 2007., 177.

<sup>9</sup> Paul Schimmel, „Leap into the Void: Performance and the Object“, u: Paul Schimmel (ur.), *Out of Actions: Between Performance and the Object, 1949-1979*, Thames & Hudson, Los Angeles, 1998., 21; Robinson, Julia, Yve-Alain Bois, Liz Kotz, Branden W. Joseph, *The Anarchy of Silence. John Cage and Experimental Art*, Museu Dart Contemporani de Barcelona, 2010., 158.

Događaj se odvio kao simultana izvedba Cageove glazbe za prepirani klavir (u izvedbi Davida Tudora), improvizirani ples (Merce Cunningham hodao je i plesao u prolazu između sjedišta), izložba četiriju Rauschenbergovih monokromnih *Bijelih slika* (koje su u formi križa visjele sa stopa), čitanje poezije s ljestvi (pjesnikinja M.C. Richards i Charles Olson penjali su se i spuštali ljestvama, čitajući svoju poeziju), projekcija slajdova i filma (pritom je Robert Rauschenberg navijao ručni gramofon), a Cage je istovremeno održao predavanje o slučaju i neodređenosti (u: Schimmel, bilj. 9, 21.; Günter Berghaus, *Avant-garde Performance: Live Events and Electronic Technologies*, Palgrave Macmillan, Basingstoke, 2005., 85). Publika je

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DOMAĆIM  
PRIMJERIMA

DUBRAVKO LAPAINE, *THIS ILLUSION*, NEBO FESTIVAL, ZAGREB, 2008.  
(POKUŠAJ IGRE RIJEČI THIS-ILLUSION JER SAM TO UVIJEK DOŽIVLJAVAO  
KAO DISILLUSION.)<sup>34</sup> FOTOGRAFIJA DANKA TIŠLJAR.

DUBRAVKO LAPAINE, *THIS ILLUSION*, NEBO FESTIVAL, ZAGREB, 2008 (TRYING  
TO PLAY WITH THE WORDS THIS-ILLUSION, SINCE I'VE ALWAYS EXPERIENCED  
IT AS DISILLUSION.)<sup>35</sup> PHOTO BY DANKA TIŠLJAR

PERFORMATIVE  
MUSIC  
FROM BRUITISM  
TO LESIONISM:  
A PASTICHE ON  
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OF MUSICAL  
PERFORMANCE  
USING LOCAL  
EXAMPLES

performance that very many new members joined us, since they recognized the counter-stance, as well as a whole range of other values and directions.”<sup>31</sup>

### Towards an anarchic ending

Besides RoseLee Goldberg, Hans-Thies Lehmann has defined the art of performance in relation to theatre as striving towards the experience of reality and the directness of common experience of the artist and the audience, claiming that it was *impossible* to define performance. We can only look for information on it in the artist's self-understanding, or by accepting Lehmann's definition that “performance is what those who are showing it announce as such.”<sup>32</sup> Thus we may say that the very definition of musical performance is anarchic, which testifies of the protean nature of musical performance, similar to music itself – since it is protean in a watery way, just like Cage's brilliant composition or concert action *Water Walk* (1959).

<sup>1</sup> Cf. the artist's website (<http://www.finnmartinvertigo.com>).

<sup>2</sup> Marina Abramović, *Seven Easy Pieces* (Milan and New York: Charta, 2007).

<sup>3</sup> Josette Féral, “Performance and Theatricality: The Subject Demystified,” in *Mimesis, Masochism, and Mime: The Politics of Theatricality in Contemporary French Thought*, ed. Timothy Murphy (Ann Arbor: Michigan University Press, 1997), 289.

<sup>4</sup> Rose Lee Goldberg, *Performance: From Futurism to the Present* (New York: Harry N. Abrams, 1988), 20-21.

<sup>5</sup> Caroline Tisdall and Angelo Bozzolla, *Futurism* (London: Thames and Hudson, 1989), 111 and 114.

In his manifesto called *Arte dei rumori* (11 March 1913), Russolo demanded the use of a large number of *Intonarumori* (in: Tisdall and Bozzolla, n. 5, p. 114). According to the English translation of the manifesto, the term was later taken over by the industrial pop group from the 1980s, *The Art of Noises* (in: Roni Sarig, *The Secret History of Rock: The Most Influential Bands You've Never Heard*, New York: Billboard Books, 1998, 11). Nikša Gligo has emphasized that it was Edgard Varèse who developed the incomplete idea of bruizism as a purely musical form in his piece *Ionisation* (1930-1933) for thirteen percussionists (in: Nikša Gligo, *Pojmovni vodič kroz glazbu 20. stoljeća s uputama za pravilnu uporabu pojmova* [Lexicon of 20<sup>th</sup>-century music, with instructions for the correct use of terms], Zagreb: Musical Info-Centre of KDZ, MH, 1996, 28). I would like to add – with regard to the many musical references to Russolo's bruizism – that the industrial band Einstürzende Neubauten, in their video clip for the song called *Blume* (*Tabula Rasa* album from 1993), used Russolo's *Intonarumori* as their stage prop, in the form of a photograph showing Russolo and his assistants next to his sound sculptures. Cf. <http://cosmicmachine.blogspot.com/2011/04/intona-rumori-then-now.html> (last accessed on August 1, 2012).

<sup>6</sup> Goldberg, as in n. 4, 123.

<sup>7</sup> Sarig, as in n. 5, 18.

<sup>8</sup> Bojana Cvejić, *Izvan muzičkog dela: performativna praksa Erika Satija, Džona Kejdža, Fluksusa, La Monta Janga, Džona Zorna* [Beyond a musical artwork: The performing practice of Eric Satie, John Cage, Fluxus, La Monte Young, and John Zorn] (Sremski Karlovci and Novi Sad: Zoran Stojanović Publishers, 2007), 177.

<sup>9</sup> Paul Schimmel, “Leap into the Void: Performance and the Object,” in: Paul Schimmel (ed.), *Out of Actions: Between Performance and the Object, 1949-1979* (Los Angeles: Thames & Hudson, 1998), 21; Julia



sjedila u kvadratu podijeljenom na četiri jednaka trokuta, tako da se akcija događala i u sredini, i u prolazu između publike i na rubovima kvadrata izvan gledališta, čime se pored poništavanja hijerarhijskih odnosa između izvođača i publike postiglo da je svaki gledatelj/ica imao/la drugačiju perspektivu na izvedbu.

<sup>10</sup> Pritom se smatra, kako se to obično ističe u monografijama posvećenima Cageu, da naslov ove kompozicije upućuje na apsolutnu nulu, pošto kada se 4'33" pretvori u sekunde, navedeno iznosi 273, a minus 273 stupnjeva na Celzijevoj skali označava apsolutnu nulu. Roni Sarig upućuje da je orkestar Raymonda Scotta 1949. god. izveo *Silent Music*, pantomimičarski swing bez glazbe, dakle tri godine prije nego što je Cage stvorio svoju nijemu kompoziciju 4'33" (u: Sarig, bilj. 5, 18).

<sup>11</sup> Féral, bilj. 3, 208–209.

<sup>12</sup> Miško Šuvaković, *Pojmovnik moderne i postmoderne likovne umjetnosti i teorije posle 1950. godine*, SANU & Prometej, Beograd–Novi Sad, 1999., 56–57.

Miško Šuvaković razlikuje analitički, ekspresivni i bihevioralni *body art* (Šuvaković, 56–57). Zbog sentimentalnosti navodim da je zagrebačka publika imala prigode neke predstavnike ekspresivnoga *body arta* vidjeti na 11. Eurokazu 1997. godine, koji je nekima ostao u sjećanju kao „krvavi Eurokaz“.

<sup>13</sup> Vinko Barić, *Hrvatski punk i novi val: 1976-1987.*, vlast.nakl., Solin, 2011., 49.

<sup>14</sup> Štajdohar Zoff, Zoran, “Godine grča ili o krvi, svjetlu i mraku” (razgovarala Suzana Marjanić), *Zarez*, 202, 2007., 32–33.

<sup>15</sup> Barić, bilj. 14, 282.

<sup>16</sup> Ivan Glišić, *Čizme slobode*, 2. dopunjeno izd. M.O.D. Mentalno otvoreno društvo, Zemun, 2009., 63.

<sup>17</sup> Prema: Zdenko Franjić, „Panker koji ubija četnike“, *Globus*, 20. prosinca 1991., 31.

<sup>18</sup> Naravno, navedena je klasifikacija izvedbenim markiranjima u glazbenim performansima otvorena i podložna kritici.

<sup>19</sup> Barić, bilj. 14, 248.

<sup>20</sup> Usp. Branko Kostelnik, *Popkalčr*, Fraktura, Zagreb, 2004., 168.; *Mala enciklopedija hrvatske pop i rock glazbe*, Siniša Radaković (ur.), Nema problema, Rijeka, 1994.; Bojan Mušćet, „Let 3“, *Sušačka revija*, 34–5, 2001., 37–41.

Vinko Barić zapisuje da su do jeseni 1979. Termiti izborili svoju poziciju u sam vrh punka bivše države, i tada se javljaju prvi napisi o „rock teatru/punk performansu“; potaknuti scenskim ludilom Kralja, Mrleta i družine (Barić, bilj. 14, 56).

<sup>21</sup> Usp.: Darko Glavan, „Efekt filtra ili tranzicija kao trajna sastavnica jedne regije“, u: Vedran Mimica (ur.), *Randić&Turato: Arhitektura tranzicije*, Arhitekt, Zagreb, 2000., 98.; Mušćet, bilj. 18, 37–41.

O izvedbenim vizualijama Leta 3 usp. npr. Marina Biti i Diana Grgurić, *Tvornica privida: očuđujući efekti diskursnih prožimanja*, Adamić, Rijeka, 2010.; Dean Sinovčić, “Mrle i ja smo ko guzica i gaće” (razgovor sa Zoranom Prodanovićem Prljom), *Nacional*, 627, 2007., 148–152.

<sup>22</sup> Ovdje kao svojevrsnu preteču multimedijalnoga performansa u bivšoj državi možemo navesti skupinu Teslino udruženje za lučno osvjetljenje (Pavle Vranjican i Goran Fruk) koja je 1983. godine izvela mjuzikl, kratku glazbeno-scensku izvedbu *Legendu o N.T.* Naime, prvo je kazivanje *Legende o N. T.* izvedeno u prosincu 1983. u Lapidariju, a 1984. godine gostovali su na 19. BRAMS-u gdje su dobili prvu nagradu. Odnosno, riječima Pavla Vranjicanija: „Naime, kako je svaki glazbeni izričaj vezan uz tehnologiju, naš je bio obilježen revolucionarnim trenutkom kada je Stanko Juzbašić nabavio Emulator 1 – očito prvi u Hrvatskoj a i u ex-YU.“ (Žu Butković, Darko i Pavle Vranjican, „Svjetni trg, alpinisti i stan na petom katu“ (razgovarala Suzana Marjanić), *Zarez*, 235–236, 2012., 39).

<sup>23</sup> Bend zajedno s Henningom Frimannom i Jørgenom Rasmussenom Zlatko Burić Kićo osniva 1993. godine u Kopenhagenu. I ukratko o simbolički naziva grupe, kako to voli pojasniti Kićo: naime, *tepatitja* označava u programu grupe metodu, koncept *internacionalno* upućuje na način djelovanja te trojke, a *grupa* označava formu rada njihovih neo/post/dadaističkih izvedbi.

Robinson, Yve-Alain Bois, Liz Kotz, and Branden W. Joseph, *The Anarchy of Silence. John Cage and Experimental Art* (Barcelona: Museu Dart Contemporani de Barcelona, 2010), 158. The event had the form of a simultaneous performance of Cage's music for a prepared piano (performed by David Tudor), improvised dance (Merce Cunningham walked and danced in the aisle between seats), the exhibition of four monochrome *White Paintings* by Rauschenberg (hanging from the ceiling in the form of a cross), reading poetry from the ladder (poets M.C. Richards and Charles Olson climbed up and down the ladder, reading out their poetry), and projection of slides and a film (whereby Robert Rauschenberg was winding up a hand gramophone), while Cage was holding a lecture on accident and vagueness at the same time (in: Schimmel, n. 9, p. 21.; Günter Berghaus, *Avant-garde Performance: Live Events and Electronic Technologies*, Basingstoke: Palgrave Macmillan, 2005, 85). The audience was seated in a square divided into four equal triangles, so that the action was taking place in the centre, in the aisles between the audience, and also on the edges of the square, beyond the auditorium, so that, besides abolishing the hierarchical relationship between the performers and the audience, it was also achieved that each spectator had his or her own perspective of the performance.

<sup>10</sup> It has been usually claimed in monographs dedicated to Cage that the title of this composition refers to the absolute zero, since when 4'33" is transformed into seconds, it sums up to 273 seconds, and minus 273 degrees Celsius equals absolute zero. Roni Sarig has noted that the orchestra of Raymond Scott played his *Silent Music*, a pantomimic swing with no music, in 1949, which was three years before Cage created his mute composition 4'33" (in: Sarig, as in n. 5, 16).

<sup>11</sup> Féral, as in n. 3, 172.

<sup>12</sup> Miško Šuvaković, *Pojmovnik moderne i postmoderne likovne umjetnosti i teorije posle 1950. godine* [Lexicon of modern and postmodern visual arts after 1950] (Belgrade and Novi Sad: SANU & Prometej, 1999), 56–57.

Miško Šuvaković has distinguished analytical, expressive, and behavioural body art (Šuvaković, 56–57). For sentimental reasons I would like to add that the Zagreb audience had an opportunity of seeing some of the representatives of expressive body art at the 11<sup>th</sup> Eurokaz festival in 1997, which has been remembered by some as the “bloody Eurokaz.”

<sup>13</sup> Vinko Barić, *Hrvatski punk i novi val: 1976-1987* [Croatian punk and new wave: 1976-1987] (Solin: author's edition, 2011), 49.

<sup>14</sup> Zoran Štajdohar, “Godine grča ili o krvi, svjetlu i mraku” [Years of cramps, or: On blood, light, and darkness] (interview conducted by Suzana Marjanić), *Zarez* 202 (2007), 32–33.

<sup>15</sup> Barić, as in n. 14, 282.

<sup>16</sup> Ivan Glišić, *Čizme slobode* [Boots of freedom] (2<sup>nd</sup> revised ed. Zemun: M.O.D. Mentally Open Society, 2009), 63.

<sup>17</sup> Cf. Zdenko Franjić, “Panker koji ubija četnike” [A punk killing the chetniks], *Globus* (December 20, 1991), 31.

<sup>18</sup> Of course, this classification of musical performances according to the performing markings is open for criticism.

<sup>19</sup> Barić, as in n. 14, 248.

<sup>20</sup> Cf. Branko Kostelnik, *Popkalčr* [Pop-culture] (Zagreb: Fraktura, 2004), 168; *Mala enciklopedija hrvatske pop i rock glazbe* [A small encyclopaedia of Croatian pop and rock music], ed. Siniša Radaković (Rijeka: Nema problema, 1994); Bojan Mušćet, “Let 3”, *Sušačka revija* 34–5 (2001), 37–41.

Vinko Barić has observed that by the autumn of 1979, the Termiti had already fought their way to the very top of Yugoslav punk, and it was then that the first texts mentioning “rock theatre / punk performance” appeared, inspired by the stage madness of Kralj, Mrle, and the rest of the group (Barić, as in n. 14, 56).

<sup>21</sup> Cf. Darko Glavan, “Efekt filtra ili tranzicija kao trajna sastavnica jedne regije” [The filter effect, or: Transition as a permanent component of a region], in: Vedran Mimica (ed.), *Randić&Turato: Arhitektura tranzicije* [Randić&Turato: Architecture of transition] (Zagreb: Arhitekt, 2000), 98; Mušćet, as in n. 18, 37–41.

<sup>24</sup> I ukratko o referenciji naslova kabareta s obzirom da je riječ o preuzetom naslovu SF- pripovijetke *Grad pjevajućeg plamena* Clarka Ashtona Smitha. Naime, taj SF otvara svijet ekstatične estetičnosti kojoj je Zlatko Burić Kićo trajno posvećen još od kazališnoga kolektivizma Kugla glumišta.

<sup>25</sup> Kugla glumište nesebično je otvaralo svoj prostor novovalnim rokerima, a i u svojim su predstavama uključivali *rock*-svirke, pored one bitne glazbene matrice Kugla-benda, njegove orkestracije kakofonije, koji je predvodio Zoran Šilović Šilo (Kostelnik, bilj. 20, 194–195).

<sup>26</sup> Damir Bartol Indoš, „Kugla u ravnoteži“ (razgovarala Suzana Marjanić), *Zarez*, 15, 1999., 34–35.

<sup>27</sup> Tom prigodom Ivan Ladislav Galeta nije izvedbeno zahvatio i još jedan segment u svome stvaralačkom opusu. Naime, ovoga je puta izostala forma predavačkoga performansa u okviru kojega vlastita znanja vizualizira i dokumentira na školskoj ploči.

<sup>28</sup> Kao što je istaknuo Galeta, namjerno su u izvedbi iz 2011. godine koristili kontrapunkt koji nije dovršen – gdje je veliki Majstor ugradio svoje inicijale B-A-C-H.

<sup>29</sup> Ivan Ladislav Galeta, „O bogatstvu raznolikosti“ (razgovarala Suzana Marjanić), *Zarez*, 342, 2012., 30–31.

<sup>30</sup> Dubravko Lapaine, „O bijegu kroz cijevi didgeridooa“ (razgovarala Suzana Marjanić), *Zarez*, 286, 2010., 31.

<sup>31</sup> Mario Kovač, „Od skandala do strogo kontroliranih izvedbi“ (razgovarale Suzana Marjanić i Višnja Rogošić), *Zarez*, 149, 2005., 32–33.

<sup>32</sup> Hans-Thies Lehmann, *Postdramsko kazalište*, Centar za dramsku umjetnost, TkH – Centar za teoriju i praksu izvođačkih umjetnosti, 2004., 127–132, 180.

PERFORMATIVNA  
GLAZBA –  
OD BRUITIZMA  
DO LESIONIZMA:  
KOLAŽNO O ZANRU  
GLAZBENOGA  
PERFORMANSA NA  
DOMAĆIM  
PRIMJERIMA

PERFORMATIVE  
MUSIC  
FROM BRUITISM  
TO LESIONISM:  
A PASTICHE ON  
THE GENRE  
OF MUSICAL  
PERFORMANCE  
USING LOCAL  
EXAMPLES

On the performing visuals of Let 3, cf. e.g. Marina Biti and Diana Grgurić, *Tvornica privida: očujućiji efekti diskursnih prožimanja* [Factory of illusion: The blinding effects of discursive blends] (Rijeka: Adamić, 2010); Dean Sinovčić, „Mrle i ja smo ko guzica i gaće“ [Mrle and I are like the ass and the underpants] (interview with Zoran Prodanović Prlja), *Nacional* 627 (2007), 148–152.

<sup>22</sup> As a sort of predecessor of multimedia performance in ex-Yugoslavia, we may mention here the group called Teslino udruženje za lučno osvjetljenje (Tesla's Association for Harbour Illumination, consisting of Pavle Vranjican and Goran Fruk), which in 1983 performed a musical or a brief musical and stage performance called *A Legend of N.T.* The premiere took place in December 1983 at Lapidarium, while in 1984 they participated at the 19<sup>th</sup> BRAMS, where they won the first award. According to Pavle Vranjican, “since all musical expression is linked to technology, ours was marked by the revolutionary moment when Stanko Juzbašić brought Emulator 1 – apparently the first one in Croatia and in ex-Yugoslavia.” (Žu Butković, Darko and Pavle Vranjican, “Cvjetni trg, alpinisti i stan na petom katu” [Flower Square, alpinists and an apartment on the fifth floor] (interview conducted by Suzana Marjanić), *Zarez* 235–236, 2012, 39).

<sup>23</sup> The band was founded in 1993 in Copenhagen by Zlatko Burić Kićo, Henning Frimann, and Jørgen Rasmussen. Briefly about the symbolism of the group's name, as Kićo likes to explain it: in the group's programme, telepathy is the method, the concept internationally indicates the mode of their activity, and the group denotes the form of their neo-post-Dadaist performances.

<sup>24</sup> Briefly about the references contained in the title of the cabaret, since it is a name taken over from the SF-story *The City of the Singing Flame* by Clark Ashton Smith. The SF opens up a world of ecstatic aestheticism, which Zlatko Burić Kićo has been permanently dedicated to ever since the theatrical collectivism of Kugla Glumište.

<sup>25</sup> Kugla Glumište has selflessly opened up its space to the new-wave rockers, and their performances used to include rock gigs, besides the essential musical matrix of Kugla-band, its orchestration of cacophony,

which was led by Zoran Šilović Šilo (Kostelnik, as in n. 20, 194–195).

<sup>26</sup> Damir Bartol Indoš, “Kugla u ravnoteži” [Kugla (the ball) in balance] (interview conducted by Suzana Marjanić), *Zarez* 15 (1999), 34–35.

<sup>27</sup> On that occasion, Ivan Ladislav Galeta did not include another segment of performance present in his artistic opus. It was the lecture performance that was absent, in which he usually visualized and documented his insights on a school blackboard.

<sup>28</sup> As Galeta emphasized, in the performance of 2011 they intentionally used a counterpoint that was not completed – where the great Master built in his name B-A-C-H.

<sup>29</sup> Ivan Ladislav Galeta, “O bogatstvu raznolikosti” [On the richness of diversity] (interview conducted by Suzana Marjanić), *Zarez* 342 (2012), 30–31.

<sup>30</sup> Dubravko Lapaine, “O bijegu kroz cijevi didgeridooa” [On fleeing through the tubes of didgeridoo] (interview conducted by Suzana Marjanić), *Zarez* 286 (2010), 31.

<sup>31</sup> Mario Kovač, “Od skandala do strogo kontroliranih izvedbi” [From scandals to strictly controlled performances] (interview conducted by Suzana Marjanić and Višnja Rogošić), *Zarez* 149 (2005), 32–33.

<sup>32</sup> Hans-Thies Lehmann, *Postdramatic Theatre*, trans. Karen Jüns-Munby (London and New York: Routledge, 2006), 135–139.