

AN HISTORIC EPISODE THAT INVOKES PRESENT

An event from Croatian history provokes a question as to whether resistance is possible at all today and asks where are those revolutionary forces in society that could oppose the terror of those who hold power

The performance “Cepheus” is imagined as a kind of a *sound card*, a cross between a concert and the Brechtian twist. The sound space of the stage is framed by a steel floorplan that matches the sketch of Cesarec’s cell in the King’s prison in Mitrovica. And a non-sound space reveals the secret student’s revolution on the territory of a summerhouse set in the wine yard in Stenevac known as the “Stenevac Republic.”

Double people / People’s doubles

The performance space has been framed by unusual constructions made of steel that serve as musical instruments as well as props. Besides using these unconventional instruments, an unexpected musical background has been created by classical instruments such as a violin and a piano. Solos by Damir Bartol Indoš that invoke the energy and rebelliousness of punk have been inserted into what sounds a bit like a cacophony.

By using the steel floorplan, projections of advertisements of that specific time and the map of Zagreb, as well as hanging editions of youth magazine “Wave” from 1911, Damir Bartol Indoš and Tanja Vrvilo are deconstructing one moment in time of this particular era, and establishing its link with the present. By doing this they are matching the idea of Louis August Blanqui’s doubles and the repetitiveness of events. In the verbal part of the show the source texts are by Josip Horvat, August Cesarec, Janko Polić Kamov, Vladimir Cerina, Miroslav Krleža, Anton Negri, Guy Debord etc... In the show Vilim Matula plays the role of collocutor. Besides Indoš and Vrvilo other performers are Nikolina Majdak, Adriana Josipovic, Kate Marusic, Damir Prica Kafka i Miro Manojlovic. Artistic cooperation on the project - Branko Matan.

Kim Cuculić

“Novi list”