

# BADCO. 1 poor and one 0 / 1 siromašan i jedna 0

*1 poor and one 0* returns to the scene of the first film ever shot – *Workers Leaving The Lumière Factory*: the factory gates. The first moving images ever made show workers leaving their workplace. The movement of the workforce from the place of industrial work into the world of film: the starting point for the problematic relationship between cinema and the portrayal of work.

From its outset cinema tended to leave the manual labor out of the picture, focusing rather on atomized stories of individual workers once they have left their workplace: their romances, their transgressions, their destinies in the course of world events. Cinema starts where work ends.

Starting from these initial images, *1 poor and one 0* sets about exploring the multiple ways of leaving the work behind. What happens when you get tired? When is the work we devote ourselves to exhausted? What comes

after work? More work? What happens when there is no more work? What is the complicity between the history of contemporary dance and the history of post-industrialisation?

*1 poor and one 0* is a twofold performance: while the performers develop the manifold forms of dissolution of the working subject before the audience, the audience is slowly drawn into a process of transformation: from the popular medium of cinema to the political theatre of populism. Theatre exhausted in moving images, images exhausted in the theatre of movement. A change of perspective.

U predstavi *1 siromašan i jedna 0* vraćamo se na prizorište prvog filma – *Izlazak radnika iz tvornice Lumière* – na tvornička vrata. Prve snimljene pokretne slike prikazuju radnike kako napuštaju radno mjesto. Prelazak radništva iz mjesta industrijskog rada u svijet filma: tu započinje problematičan odnos filma i prikazivanja rada.

Od svojih početaka film teži izostavljati iz kadra manualni rad, fokusirajući se na atomizirane priče pojedinih radnika nakon što napuste svoje radno mjesto: njihove romanse, njihove prijestupe, njihove sudbine u vrtlogu svjetskih događanja. Film počinje kada rad skonča.

Polazeći od tih prvih pokretnih slika *1 siromašan i jedna 0* preispituje različite načine napuštanja rada. Što se događa kada nas savlada umor? Kada se iscrpi naš rad? Što dolazi nakon rada? – Još više rada? Što se događa kada rada ponestane, kada se tvornica zatvori, radnici uđu u štrajk ili postanu nezaposleni? Koje su poveznice između povijesti suvremenog plesa i povijesti postindustrijalizacije?

*1 siromašan i jedna 0* je predstava iz dva sloja: dok izvođači pred publikom izlažu različite načine rasapa subjekta rada, publika biva uvučena u proces preobrazbe: iz popularnog medija kina u politički teatar populizma. Teatar iscrpljen u pokretnim slikama, slike iscrpljene u teatru pokreta. Perspektiva se mijenja.

**Postupno bivamo zamijenjeni... neprekinutim lancem slika, slika koje porobljuju jedna drugu, svaka slika na svom mjestu, kao i svatko od nas, na svom mjestu, u lancu događanja nad kojima smo izgubili svaku moć.**

— Dziga Vertov Group, Ovdje i drugdje, 1972.



Directors / režija: Tomislav Medak & Goran Sergej Pristaš

Authors and performers / autori i izvođači: Pravdan Devlahović, Ivana Ivković, Aleksandra Janeva Imfeld, Ana Kreitmeyer, Tomislav Medak, Goran Sergej Pristaš, Nikolina Pristaš, Zrinka Užbinec

Dramaturgy / dramaturgija: Ivana Ivković

Stage / scena: Slaven Tolj

Costume design / kostimi: Silvio Vujičić

Video / video: Ana Hušman

Light design / oblikovanje svjetla: Alan Vukelić

Sound design / oblikovanje zvuka: Ivan Marušić-Klif

Sound technician / tonski tehničar: Jasmin Dasović

Graphic design / grafički dizajn: Ira Payer, Tina Ivezić

Photography / fotografija: Ranka Latinović

Company manager / producent: Lovro Rumiha

Inspired by the work of Auguste and Lois Lumière, Samuel Beckett, Vlado Kristl, Jean-Luc Godard and Harun Farocki.  
Nadahnuto djelom Augusta i Loisa Lumièrea, Samuela Becketta, Vlode Kristla, Jean-Luca Godarda i Haruna Farockija.

Coproducers / koprodukcija: steirischer herbst, University of Zagreb – Student Center - Culture of Change – Teatar &TD, Sveučilište u Zagrebu – Studentski centar – kultura promjene – Teatar &TD, steirischer herbst

Supported by / podržali: Zagreb City Council for Education, Culture and Sport; Ministry of Culture of Republic of Croatia  
The project was prepared in Culture Center Novi Zagreb.

Ured za obrazovanje, kulturu i sport Grada Zagreba, Ministarstvo kulture Republike Hrvatske  
Predstava je pripremana u Centru za kulturu Novi Zagreb.

World Première: October 2008, Dom im Berg, steirischer herbst, Graz, Austria  
Praizvedeno u listopadu 2008. na festivalu steirischer herbst u Grazu, Austriji, hrvatska premijera u siječnju 2009.

Thanks / zahvaljujemo se: Damir Bartol Indoš, Mile Blažević, Ranka Latinović, Filip Trade, Nova TV, KSET, VOX, Planet B, TKZ

www.badco.hr



# Workers Leaving the Factory

## Harun Farocki

The film *Workers Leaving The Lumière Factory In Lyon (La Sortie des Usines Lumière à Lyon, 1895)* by the brothers Louis and Auguste Lumière is 45 seconds long and shows the, approximately, 100 workers at a factory for photographic goods in Lyon-Montplaisir leaving through two gates and exiting the frame to both sides. Over the past 12 months, I set myself the task of tracking down the theme of this film – workers leaving the workplace – in as many variants as possible. Examples were found in documentaries, industrial and propaganda films, newsreels, and features. I left out TV archives which offer an immeasurable number of references for any given keyword as well as the archives of cinema and television advertising in which industrial work hardly ever occurs as a motif—commercial film's dread of factory work is second only to that of death.

Berlin, 1934: Siemens factory workers and employees leave the premises marching in order to attend a Nazi rally. There is a column of war invalids, and many are wearing white overalls as if to bring the idea of militarized science into view.

German Democratic Republic, 1963 (without precise localization): A *Betriebskampfgruppe*—a worker's combat unit or militia made up of workers under the leadership of the party—turn out for maneuvers. Very serious men and women in uniform get onto military light vehicles and drive to the woods where they will encounter men who themselves wear caps and pose as saboteurs. As the convoy drives out through the gate, the factory has the appearance of barracks.

Federal Republic of Germany, 1975: A small loudspeaker van is parked in front of the Volkswagen plant in Emden and plays music with lyrics by **Vladimir Mayakovsky** and vocals by **Ernst Busch**. A man from the labor union calls on the workers leaving the early shift to attend a meeting protesting against the plan to transfer production to the U.S. The labor union uses optimistic, revolutionary music as backing for the image of industrial workers in the Federal Republic of 1975; music echoing from the actual scene and not, as was the stupid practice in so many films around 1968, just from the soundtrack. Ironically, the workers put up with this music precisely because the break with communism was so total that they are no longer aware that the song evokes the October Revolution.

In 1895, the Lumière's camera was pointed at the factory gates; it is a precursor of today's many surveillance cameras which automatically and blindly produce an infinite number of pictures in order to safeguard ownership of property. With such cameras one might perhaps be able to identify the four men in **Robert Siodmak's** *The Killers* (1946) who, dressed as workers, enter a hat factory and rob the payroll. In this film one can see workers leaving the factory who are in fact gangsters. Today cameras for the surveillance of walls, fences, warehouses, roofs, or yards are sold already equipped with automatic video motion detectors. They disregard changes in light and contrast, and are programmed

to distinguish an unimportant movement from an actual threat. (An alarm is activated when a person climbs over a fence, but not if a bird flies past.)

A new archive system is thus on its way, a future library for moving images, in which one can search for and retrieve elements of pictures. Up to now the dynamic and compositional definitions of a sequence of images—those things which are the decisive factor in the editing process of converting a sequence of images into a film—have not been classified nor included.

The first camera in the history of cinema was pointed at a factory, but a century later it can be said that film is hardly drawn to the factory and is even repelled by it. Films about work or workers have not become one of the main genres, and the space in front of the factory has remained on the sidelines. Most narrative films take place in that part of life where work has been left behind. Everything which makes the industrial form of production superior to others—the division of labor into minute stages, the constant repetition, a degree of organization which demands few decisions of the individual and which leaves him little room for maneuver—all this makes it hard to demonstrate changes in circumstances. Over the last century virtually none of the communication which took place in factories, whether through words, glances, or gestures, was recorded on film. Cameras and projectors are essentially mechanical inventions, and in 1895 the heyday of mechanical inventions had passed. The technical processes which were emerging at the time—chemistry and electricity—were almost inaccessible to visual understanding. The reality based on these methods was hardly ever characterized by visible movement. The cinemera, however, has remained fixated on movement. Ten years ago, when large main-frames were still most commonly used, cameras always focused on the last remaining perceptible movement as a surrogate for their invisible operations—the magnetic tape jerking back and forth. This addition to motion is increasingly running out of material, a phenomenon which could lead cinema into self-destruction.

Detroit, 1926: Workers are descending the stairs of a walkway over a street running parallel to the main Ford Motor Compa-

ny building. The camera then pans to the right with measured self-certainty, and a passage comes into view, large enough for several engines to pass through at the same time. Behind this there is a rectangular yard, large enough to land an airship. On the margins of the square, hundreds of workers are on their way to the exits and will only reach them after several minutes. In the furthest background a freight train pulls past in perfect coordination with the speed of the pan; a second walkway then jerks into the picture, similar to the first and whose four lanes of stairs are again crowded with descending workers. The camera stages the building with such mastery and self-certainty that the building becomes a stage set, seemingly constructed by a subdivision of the film production company just to serve a well-timed pan-shot. The camera's authorial control transforms the workers into an army of extras. The main reason the workers are shown in the picture is to prove that the film is not of a model of an automobile factory, or put another way, that the model was implemented on a 1:1 scale.

In the Lumière film of 1895 it is possible to discover that the workers were assembled behind the gates and surged out at the camera operator's command. Before the film direction stepped in to condense the subject, it was the industrial order which synchronized the lives of the many individuals. They were released from this regulation at a particular point in time, contained in the process by the factory gates as in a frame. The Lumière's camera did not have a viewfinder, so they could not be certain of the view depicted; the gates provide a perception of framing which leaves no room for doubt.

The work structure synchronizes the workers, the factory gates group them, and this process of compression produces the image of a work force. As may be realized or brought to mind by the portrayal, the people passing through the gates evidently have something fundamental in common. Images are closely related to concepts, thus this film has become a rhetorical figure. One finds it used in documentaries, in industrial and propaganda films, often with music and/or words as backing, the image being given a textual meaning such as "the exploited," "the industrial proletariat," "the workers of the fist," or "the society of the masses."

The appearance of community does not last long. Immediately after the workers hurry past the gate, they disperse to become individual persons, and it is this aspect of their existence which is taken up by most narrative films. If after leaving the factory the workers don't remain together for a rally, their image as workers disintegrates. Cinema could sustain it by having them dance along the street; a dance-like movement is used in **Lang's** *Metropolis* (1927) to convey an appearance as workers. In this film, the workers wear uniform work clothes and move in muffled, synchronous rhythm. This vision of the future has not proved correct, at least not in Europe or North America, where you can't tell by looking at someone on the street whether they are coming from work, the gym, or the welfare department. Capital, or to use the language of *Metropolis*, the factory owners are not concerned with a uniform appearance of the work slaves.

Because the image of community cannot be maintained once the workplace is left behind, the rhetorical figure of leaving

the factory is often found at the beginning or the end of a film, like a slogan, where it is possible to leave it detached, like a prologue or epilogue. It is astonishing that even this first film already had something not easily surpassable. It makes a statement which defies immediate extension.

When it is a matter of strikes or strike-breaking, of factory sit-ins or lock-outs, the factory forecourt can become a productive setting. The factory gate forms the boundary between the protected production sphere and public space; there, just at the interface, is exactly the right spot to transform an economic struggle into a political one. The striking workers file through the gate, and the other castes and classes follow. That is not the way the October Revolution began, however, nor that in which the Communist regimes were toppled. Nevertheless, one major contributing factor in the demise of Polish Communism was that of a group of non-workers who held out in front of the gates of Gdansk's Lenin Shipyard during its occupation, in order to show the police that it was impossible to clear the workers out of the factory secretly. **Andrzej Wajda's** *The Iron Man* (*Człowiek z żelaza*, 1981) tells the story.

1916: **D. W. Griffith** presented a dramatic portrayal of a strike in the modern episode of *Intolerance*. At first the workers' pay is cut (because the associations which want to morally improve the workers demand more means), then as the strikers swarm onto the street, police with machine guns move in, take up position, and mow the crowd down. The workers' struggle is shown here as a civil war. Their wives and children have gathered in front of their houses and are watching the bloodbath in horror. A group of unemployed eager to take the strikers' jobs is ready and waiting, literally a reserve army. This is probably the greatest shoot-out in front of factory gates in the hundred-year history of cinema.

1933: In **Vsevolod Pudovkin's** depiction of a strike by Hamburg longshoremen, *The Deserter* (*Desertir*), a picket has to watch ships being unloaded by strikebreakers. He sees one of the strikebreakers first swaying under the burden of a crate, then for a long time standing firm against the weight, and finally breaking down. The picket looks at the unconscious man lying there with cold social-historical attention, shadows darting across his face. These are cast by the unemployed men hurrying to the gates of the harbor area to take the collapsed worker's place. They are miserable, so sick from poverty that they have entered old age or second childhood. The picket looks deep into the face of an older man, whose tongue is playing with his saliva, and then turns away frightened. With so many people unable to find work or a place in a society based on work, how can social revolution be possible? The film shows the faces of the destitute through the bars of the entrance gate. They are looking out from the prison of unemployment to the freedom called "paid labor." Filmed through the bars they appear to have been shut away in a camp already. In the course of this century, millions of people were declared superfluous; they were deemed to be socially harmful or classified as racially inferior. They were locked up in camps by Nazis or Communists to be reeducated or destroyed.

**Charles Chaplin** accepted a job at the conveyor belt and was thrown out of the factory by the police during a strike ... **Marilyn Monroe** sat at the conveyor belt of a fish cannery for **Fritz Lang**... **Ingrid Bergman** spent a day in a factory, and as she entered it, an expression of holy fright entered her face, as though on the road to hell... Movie stars are important people in a feudal kind of way, and they are drawn to the world of the workers; their fate is similar to that of kings who get lost while out hunting and thus come to know what hunger is.

In **Michelangelo Antonioni's** *The Red Desert* (*Il Deserto Rosso*, 1964) **Monica Vitti**, wanting to experience the life of the workers, snatches a half-eaten bun from one of the striking workers.

If one compares the iconography of cinema with that of Christian painting, the worker is seen to be like that rare creature, the saint. Cinema does show the worker in other forms as well however, picking up on the worker element present in other forms of life. When American films speak of economic power or dependence, they often portray this using the example of small and big-time gangsters, preferring this to the scenario of workers and employers. Because the Mafia controls some of the labor unions



in the U.S., the transition from labor film to gangster movie can be a smooth one. Competition, trust formations, loss of independence, the fate of minor employees, and exploitation—all are relegated to the underworld. The American film has transferred the fight for bread and pay from the factory to the main halls of banks. Although Westerns frequently deal with social battles as well, such as those between farmers and the ranchers, these are seldom fought in pastures or fields, but more frequently on the village street or in the saloon.

Even in the real world, social conflict does not usually take place in front of the factory. When the Nazis crushed the labor movement in Germany, they did so in apartments and neighborhoods, in prisons and camps, but hardly ever in or in front of factories. Although many of the worst acts of violence of this century—civil wars, World Wars, reeducation and extermination camps—have been closely linked to the structure of industrial production and to its crises, nevertheless most took place far away from the factory setting.

1956: A British Pathé newsreel showed pictures of the class struggle in England. Striking workers at the Austin plants in Birmingham attempt to prevent strikebreakers from maintaining production. They try sit-down protests and turn to violence in order to stop components from entering or leaving the factory. They try to wrench open the door of a truck, to pull out a strikebreaker, but they do not punch him through the open window so as to make him open the door or give up his journey. Obviously this fight follows unwritten rules which limit the extent of the violence. The strikers act with passion, but without the desire to injure somebody or to destroy something. The workers' campaigns are almost always less violent than the ones carried out in their name.

I have gathered, compared, and studied these and many other images which use the motif of the first film in the history of cinema, "workers leaving the factory," and have assembled them into a film, *Arbeiter verlassen die Fabrik* (*Workers Leaving The Factory*, video, 37 minutes, b/w and color, 1995). The film montage had a totalizing effect on me. With the montage before me, I found myself gaining the impression that for over a century cinematography had been dealing with just one single theme. Like a child repeating for more than a hundred years the first words it has learned to speak in order to immortalize the joy of first speech. Or as though cinema had been working in the same spirit as painters of the Far East, always painting the same landscape until it becomes perfect and comes to include the



painter within it. When it was no longer possible to believe in such perfection, film was invented.

In the Lumière film about leaving the factory, the building or area is a container, full at the beginning and emptied at the end. This satisfies the desire of the eye, which itself can be based on other desires. In the first film, the aim was to represent motion and thus to illustrate the possibility of representing movement. The actors in motion are aware of this; some throw their arms up so high and when walking put their feet down so clearly, as though the aim were to make walking appear vivid for a new *orbis pictus*—this time in moving pictures. A book dealing with pictures of motion could state, like an encyclopedia, that the motif of the gate occurs in one of the first works of literature, *The Odyssey*. The blinded Cyclops at the cave exit feels the emerging animals, under whose bellies Odysseus and his followers are clinging. Leaving the factory is not a literary theme, not one which has been adopted by cinema from a visualized literature. On the other hand, one cannot conceive a filmic image which does not refer to pictures from before the age of cinema—painted, written, or narrative images, images embedded within the thought process. By straying from the path we may discover something of this prehistory. Immediately after the command had been given to leave the factory back in 1895, the workers streamed out. Even if they sometimes got in each other's way—one young woman is seen to tug at another's skirt before they part in opposite directions, knowing that the other will not dare to retaliate under the stern eye of the camera—the overall movement remains swift and nobody is left behind. That this is the case is perhaps because the primary aim was to represent motion, maybe signposts were already being set. Only later, once it had been learned how filmic images grasp for ideas and are themselves seized by them, are we able to see in hindsight that the resolution of the workers' motion represents something, that the visible movement of people is standing in for the absent and invisible movement of goods, money, and ideas circulating in industry.

The basis for the chief stylistics of cinema was given in the first film sequence. Signs and symbols are not brought into the world, but taken from reality. It is as though the world itself wanted to tell us something.



# And

AND... a conjunction, a part of speech that connects two words, phrases or clauses together.

For instance:

THE ME'S

AND

THE YOU'S

Standing between the items it conjoins, in fact not only that, it connects and separates, distinguishes and fuses. If two conditions are combined by AND, they must both be true for the compound condition to be true as well. The definition can also be extended to idiomatic phrases that behave as a unit with the same function as a single-word conjunction: as well as, provided that... but also, included, leftover, to exclude, the rest, to rest, free time...

AND as an infix operator is often used for bitwise operations, such as:

0 AND 0 = 0

0 AND 1 = 0

1 AND 0 = 0

1 AND 1 = 1

or perhaps:

one poor AND one zero equal one less poor, one less poor AND one zero equal one even less poor, one even less poor AND one zero equal one richer, one richer AND another zero equal one even richer, one even richer AND another zero equal one much richer.

# Atomization

Atomization is a cinematic phenomenon occurring at the factory gate. Once the work force leaves the work behind, the atomized workers go about their romances, their perpetrations, their destinies in the grand scheme of world events. Whilst the first film - *The Workers Leaving the Lumière Factory* - still needed to make its point by demonstrating the unity of form and matter: film as a medium of capturing motion in images and film as a mass of people in motion, the future cinema was free to explore the motion as something else than mere motion in movement - as a motion of the social world. And there the individual destinies proved to be a better subject matter for the camera's prying eye. At the cinema's initial moment the work force entered the frame only to be rendered invisible for the posterity.

# Contact Improvisation

In early 1970s the American choreographer Steve Paxton developed an improvisational proposition for two dancing bodies in contact exploring the easiest paths to their mutual moving masses. The proposition was based on giving and taking of each other's weight, sensing of each other's momentum and inertia. The proposition came to be known as Contact Improvisation. It was a generative improvisational proposition. Each situation the two bodies in contact would enter into was a unique result of the position and movements executed before it. Nothing could be repeated. There were no pre-givens. No knowledge other than experiential sensed as the exercise progressed. The intent was to be minimized, the sensing of intent was to be maximized.

Canonically dance was defined by the regime of visibility, by external representation of what the dance body should be performing. In opposition to this expressive externality of dance, Steve Paxton explored in his work the non-expressive internality. Much the same as other avant-garde choreographers, for instance, Trisha Brown in her *If you couldn't see me*, where she was dancing with her back facing the audience. The



goal for him was to reveal the hidden, invisible, non-representational work of the dancing body. The invisible work of the neuro-motory system. Or as Steve Paxton summarized: when usage reveals the operations of the skeleton.

The implicit understanding of communication between subjects in Contact Improvisation resonated with the changes of its age - the early post-industrial age in the Western part of the developed world: the moving away from the class struggle based model of social relations to post-antagonistic forms of social interaction. The interaction in Contact Improvisation was spontaneous, mutual and reciprocal, while at the same time precluding social forms, gamesmanship, endocrine reactions. And in its disciplinary social structure non-hierarchical: no master and student, no authority. "A situation where only two can win".

# Deactivation

I assume that each movement, each placement of the parts of my body in space can be imagined as a kind of vector, with its initial and terminal point, with its length and direction, speed and force. With this idea in mind I make my first movement, an initial proposition.



Then, I imagine the vector of that movement and then I imagine what my next movement will be and then I imagine a vector between the movement I just made and the one I just imagined and then I perform the movement that is my interpretation of the vector between those two movements - the real movement I did and ghost, imagined movement of my body. The result movement becomes my next initial proposition.

# Exhaustion

"The tired has only exhausted realization, while the exhausted exhausts all of the possible." (Gilles Deleuze) According to Deleuze, it seems there are four ways of exhausting the possible:

- form exhaustive series of things,
- dry up the flow of voices,
- extenuate the potentialities of space,
- dissipate the power of the image.

It is extremely difficult to tear all adhesions away from the image, extremely difficult to make a pure image, that is nothing but image, arriving at the point where it suddenly appears in all its singularity, retaining nothing of the personal, nor of the rational, and ascending into the indefinite. The family. The silence. The television. The exhausted is the exhaustive, the dried up, the extenuated and the dissipated. To exhaust the image one must speak always of the trivial, cliched and as evocative as possible; speak fast, without pause, never stopping, as if struggling to compete with the abundance of compressed televised images; speak at times enthusiastically, without any reason at all. Be approving. Speak in an exalted style. Images promise one thing, and another, yet another, yet another, promise images...

# Formations

A tactical formation is the prerequisite for deployment of any kind. It describes how individuals forming a group or mass are positioned awaiting direction. A vanguard is the forward element of a formation. To avoid the inevitable breakdown in cohesion, the formation must be reinforced and tightly monitored. A primary unit, a formation consists of a succession of strata useful for mapping or description. Key words may be inserted at different points making up a formation. A formation movement involves anywhere from two to dozens of workers performing a choreographed routine. All false, useless and slow movements must be eliminated; if necessary kinesthetic, spatial and relational awarenesses must be developed; a metric, tonal, associational or intellectual rhythm is decided upon before running the formation forward in each particular sequence.

# Godard's Axiom of Capital

Perhaps 1 poor and one 0 equal one less poor (10), one less poor and one zero equal one even less poor (100), one even less poor and one zero equal one richer (1.000), one richer and another zero equal one even richer (10.000), one even richer and another zero equal one much richer (100.000). The Capital functions like that.

At one given moment it adds, and what is added are the zeros.

One must see or learn to see that tens, hundreds, thousands of me and you, when it's time to pay, when it's time to sum up the defeats and the victories, one gets it up the ass very often, one gets it up the ass because one, I didn't want to see, you either, she either and he either didn't want to see that all those dreams are represented. He didn't want to see that all his dreams are represented at given time. Time given and taken back by the zeros that multiply them.

# Movement editing // gradual elimination



"First. Find say 10 or 15 different men (preferably in as many separate establishments and different parts of the country) who are especially skillful in doing the particular work to be analyzed. Second. Study the exact series of elementary operations or motions which each of these men uses in doing the work which is being investigated, as well as the implements each man uses. Third. Study with a stop watch the time required to make each of these elementary movements and then select the quickest way of doing each element of the work. Fourth. Eliminate all false movements, slow movements and useless movements. Fifth. After doing away

with all unnecessary movements collect into one series the quickest and the best movements as well as the best implements."

(Frederick Winslow Taylor)



# Post-industrialization, fatigue

In former times the potential for formation of collective subjectivity rested on the proletariat's unique ability among the social classes to transform the economic relations into a political question. In post-industrial times however the possibility to form a universal political subject has become an enigma both for the political agency and the political thought. The industrial proletariat could separate the sphere of labor from the sphere of leisure time, intellection, affectivity, social communication and creativity. It was here, in the sphere of leisure time, where the political organization could emerge. However, in the context of post-industrial economy, based on the subsumption of knowledge, creativity and attention to the economic production, that separation is no longer there. The elements that once formed the foundations for the emergence of political organization and, consequently, the emancipation from economic power relations are now placed at the heart of economic production.

With the attention, social communication and creativity thus being exhausted in the production processes, with the social life thus being subsumed to the economic life, the potential for formation of political subjectivity and social agency disappears as well. It has become a political dogma that the social transformations can nowadays only be effected by the autonomous economic processes and not a political agency of a collective subject. In this disappearance of the potential to form a political subject, characterizing contemporary post-industrial societies, what seems to remain as a shared experience is the exhaustion of creative forces, where the subject leaves behind the sphere of production and where there's no more strength left for political organization - the experience of fatigue.

Fatigue sets in at the level of individual mental and physical capacities, yet it's an eminently collective phenomenon. It's a phenomenon in common that beckons towards political subjectivity, yet in its paralysis of economic efficiency it also marks the paralysis of political action.

# Histories: moving images v. labor v. choreography

The first film ever made captured the workers of the Lumière factory collectively surging across the factory gate as they leave their place of work. This massive exodus across the factory gate marks the beginning of the history of cinema. And it is with these moving images of the industrial work force stepping into the space of cinematic production that the troubled relation of cinema to the representation of labor began. As commentators have noted, throughout its history the cinema doggedly avoided to show us what remains behind those factory gates, rather insisting on portraying

individual stories of workers once they disband and atomize stepping across the factory gates: love stories, crime stories, war stories - but rarely ever workplace stories.

And while the cinema shied away from the industrial production process, the images themselves had a deactivating effect upon the work: the consumption competed with the production for attention, until industrial production was replaced and images became productive of value.

The intricate parallel history of film and labor begins with an organization of movement: directors Lumière ordered their workers to coordinate their movements so as to all exit the factory before the film reel (800 images, 50 seconds) runs out. Throughout the 20th century the choreographing of movement would continue to influence and be influenced by optimization of production process and development of film representation: think together Meyerhold and Kuleshov, think together Laban and Taylor, think together Paxton and post-industrialization...

# A minimum of effort for a maximum of result

Where does the body of the sleeper go when he turns in his sleep, not while dreaming, but while sleeping? There are two possibilities - underneath itself and over itself. The sleeper's body is a body characterized by perfect technical performance. Regardless of whether it goes underneath or over itself, the sleeper's body will use a minimum of energy and a maximum of its own weight to remain on the same spot. A minimum of effort for a maximum of result. The sleeper's body is no longer a body of construction; it is a body of relaxation, of release (Gelassenheit) and levity, flesh without bones.



# Shadow thoughts

...revue today... didactical variété... theatricals of populist performance... distinction between populist and realist style... exalted style in realities... translation from one coordinate system to another: does it change the latter?... twoface - exhaustion and agency... arresting then and arresting now... exploded view... red coming from the left and leaving to the right... short breath choreographies... interval and interstice... a woman like me, but... silent show... shadow movement... slacker... absence of others... topological space is a strategy... arithmetic of image... taking power over the original sound...

# Strike

The noisy whitewater of sounds. A strong hum of pressed bodies. A hand, and ear, a cap falling on the pavement and being trodden. A pounding... pounding... pounding... fists on palms, feet on cracked concrete, heels of shoes digging in patches of soil. Hands grasping leather bags that carry but a few crumbs of bread. A fat lip, a raw knuckle, a torn seam, a ripped blouse, broken spectacles. A rippling in the mass, a push and a shove, a heave and fall back. Tired feet and ruffed up faces. Smears of dirt on skin, smudges of coal, grease, just plain soil. Several burning cigarettes, puffs of smoke. Two steps to the left, then skip a



puddle. Or step right into it. Under the cobblestones... A woman on the right trips. Hands stretch out to break her fall. She begins to scream, but then stifles her own cry. Dreaming of clean linens and a hot meal. They keep pushing. A repeated refrain. Slogans and protest songs. A group stepping fiercely to the left, joined by more, always more. Hey, wait for me! Keep up the pace! A woman giggles, and is immediately reprieved by an elder woman rushing to the left. A hat, another hat, four hats. Several unrecognizable people, men... or women... I can't really tell, the image is somewhat fuzzy. I try to count the heads, I fail. I try to count the waving hands, fail again. Some peers, some embarrassingly young, several elder people. It's the elder ones that have nothing to loose, they are pushing the strongest. You can almost hear their teeth gnarl. Make a note. Note the measure. Of feet, of breaths drawn, of twitching muscles, spastic bowls. Coughs and yells. Shrieks that can unnerve the calmest soul. The constant rush, the never ending streaming, a pouring out. One bespectacled man with a pipe, a woman with a worn looking skirt a size too small for her, a woman with a pair of trousers hidden underneath her skirt, all rush straight ahead. No one looks back. The exhaustion of it all. The street. The faces, the ponding, the rush.



# Us

Me the director, it the camera, you the filmgoers, them the subjects, us watching the film, them performing for the film, us reenacting them on the film set, you watching us reenacting them facing sideways, us present, them gone, us in so many ways not us. "All that, we had all organized like that - all the sounds, all the images, in that order." (Dziga Vertov Group)

# BAD CO.

1 poor and  
one 0 / 1  
siromašan i  
jedna 0



Samo kolanje vrijednosti u sklopu kino-gledatelj postalo je proizvodnjom vrijednosti jer gledanje jest oblik rada.

— Johnathan Beller, Kino, kapital 20. stoljeća, 1994.



This circulation of value in the cinema-spectator nexus is itself productive of value because looking is a form of labor.

— Johnathan Beller, *Cinema, Capital of the 20<sup>th</sup> Century*, 1994



**&TD  
TEATAR**



Coproducers / Koproductenti:

steirischer herbst

University of Zagreb – Student Center –  
Culture of Change – Teatar &TD  
/ Sveučilište u Zagrebu – Studentski centar –  
kultura promjene – Teatar &TD

Supported by / Podržali:

Zagreb City Council for Education, Culture and Sport  
/ Ured za obrazovanje, kulturu i sport Grada Zagreba

Ministry of Culture of the Republic of Croatia  
/ Ministarstvo kulture Republike Hrvatske

steirischer  
**HERBST**  
www.steirischerherbst.at







University of Zagreb – Student Center – Culture of Change – Teatar &TD / Sveučilište u Zagrebu – Studentski centar – kultura promjene – Teatar &TD

Stage managers / inspicijenti:  
Vedran Hleb, Jelena Božić

Technical direction / šef produkcije: Krunoslav Doleneć  
Light designers / majstori rasvjete: Miljenko Bengez, Damir Kruhac  
Sound designer / majstor tona: Vlado Horvatić  
Light technicians / tehničari rasvjete: Mario Vnućec, Boris Bogojević  
Sound technician / tonski tehničar: Boris Fažo  
Stage makeup / majstor maske: Iva Dežmar  
Costume department / garderobijerke: Đurđa Janeš, Jagoda Kolenko  
Set construction / majstor scene: Stipo Katavić  
Stagehands / scenski radnici:  
Darko Doman, Željko Mikin, Domagoj Retkovic, Ozren Gorjan  
Props / rekviziteri: Krunoslav Županić, Mladen Božović  
Carpentry / stolar: Dragan Pavlič

World Premiere: October 2008, Dom im Berg, steirischer herbst, Graz, Austria  
Praizvedba: listopad 2008., Dom im Berg, steirischer herbst, Graz, Austria

Zagreb Premiere: January 2009, Teatar &TD, Zagreb, Croatia  
Zagrebačka premijera: siječanj 2009., Teatar &TD, Zagreb, Hrvatska

Duration / trajanje: 60''

Season / sezona: 2008/2009

Co-production:  
steirischer herbst, University of Zagreb – Student Center – Culture of Change – Theatre &TD, BADco.  
Koprodukcija:  
Sveučilište u Zagrebu – Studentski centar – kultura promjene – Teatar &TD, steirischer herbst

University of Zagreb / Sveučilište u Zagrebu  
Student Center, Zagreb / Studentski centar, Zagreb

For the publisher / za izdavača: Niko Vidović, MSc  
Culture of Change - Teatar &TD / Kultura promjene – Teatar &TD



The box-office is open 11-13 daily except Sunday.

plus two hours before the show. Reservations: +385 1 4593 510

Blagajna radi svaki dan osim nedjelje od 11 do 13 sati i dva sata prije početka predstave. Rezervacije ulaznica na tel: 4593-510

**Teatar &TD**

Savska 25  
10 000 Zagreb, Croatia  
phone: +385 1 45 93 677, 45 93 613  
phone/fax: +385 1 48 43 502  
e-mail: itd@sczgj.hr  
www.sczgj.hr/itd

**steirischer herbst**

Production Graz / produkcija Graz: Doris Psenicnik  
Assistant / asistentica: Mara Verlic  
Technical direction / tehničko vodstvo: Hermann Schapek  
Sound and Light design / oblikovanje zvuka i svijetla: Roland Strutz  
Dom im Berg  
Management: Oliver Kern



**BADco.**

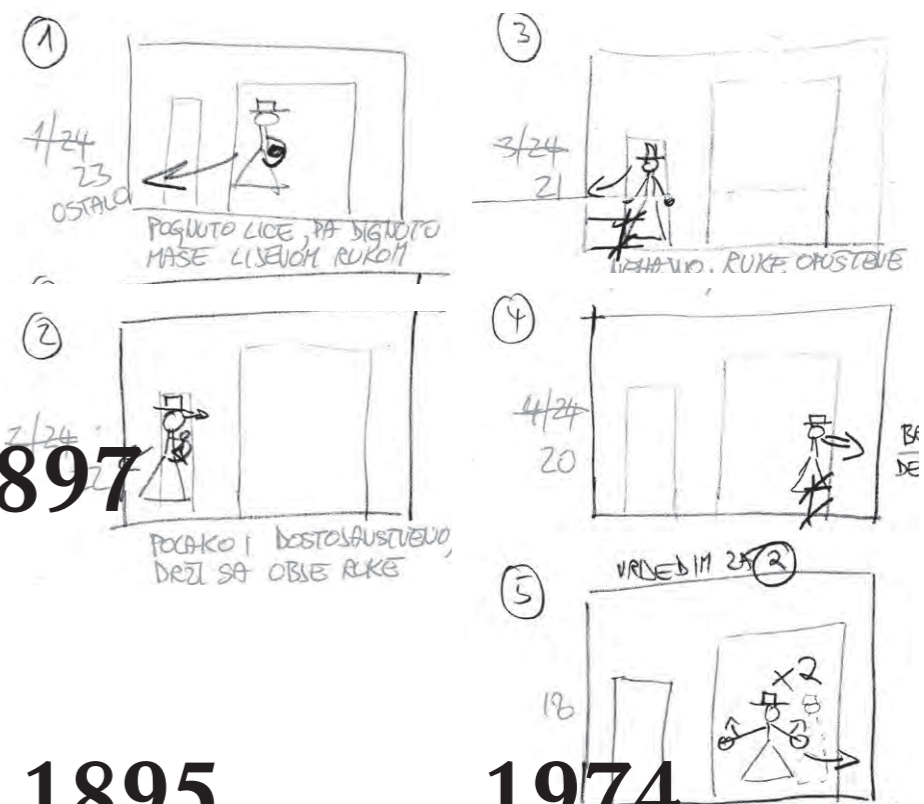
Members / članovi:  
Pravdan Devlahović, Ivana Ivković, Ana Kreitmeyer, Tomislav Medak,  
Goran Sergej Pristaš, Nikolina Pristaš, Zrinka Užbinec  
Company Manager / producent: Lovro Rumiha  
BADco.  
Prilaz Gjure Deželica 26, 10000 Zagreb, Croatia  
tel: +38598494059  
e-mail: badco@badco.hr  
www.badco.hr

BADco. is co-organizer of BLACK/North SEAS. BLACK/NORTH SEAS has been funded with support from the EU Culture Programme. BADco. je suorganizator BLACK/North SEAS. Platforma BLACK/NORTH SEAS je podržana od programa Kultura Europske zajednice.



TJEBAN 5, 101, 03.03.2008.  
do PET, 07.03.2008.  
"IZLAZAK RADNIKA IZ TVORNIČE" U GRAFIČARJI \*

**1972 - 1947 = 1925**  
**1974 - 1927 = 1947**  
**1980 - 1984 + 1911 = 1897**  
**1895 + 1978 = 1999**



**1895**

workers of the Lumière Factory storm across the factory gates under the behest of their employer acting as the first film director ever

**1974**

after realizing that they took images and put the sound too loud - the same sound - always the same sound too loud, Dziga Vertov group is beset with the dilemma of *Here and Elsewhere* over its film *Until the Victory*

**1895**

radnici tvornice Lumière nahrupljaju kroz tvornička vrata po nalogu svog poslodavca koji je ujedno bio i prvi filmski režiser

**1974**

uvidjevši da su uzeli slike i na njih naljepili preglasan zvuk – isti zvuk – uvijek isti zvuk, uvijek preglasan, grupa Dziga Vertov polemizira oko pitanja *Ovdje i drugdje* sagledavajući svoj rad na filmu *Do konačne pobjede*.

**1911**

the first film studio opens in Hollywood

**1978**

Zeke sells out in Schrader's *Blue Collar*

**1911**

otvara se prvi filmski studio u Hollywoodu

**1978**

Zeke pređe na stranu izrabljivača u Schraderovom filmu *Blue Collar*

**1925**

Eisenstein's *Kino Fist* deals a black *Kino Eye* to Vertov

**1980**

workers strike at the Gdansk Shipyard demanding freedom to unionize - 20 years after the fall of socialism the shipyard stands closed

**1925**

Eisensteinova kino-šaka nabija šljivu *Kino-Oku* Dzige Vertova

**1980**

radnički štrajk u brodogradilištu u Gdanjsku zahtijeva slobodu udruživanja u sindikate – 20 godina nakon pada socijalizma brodogradilište je zatvoreno

**1927**

set a hundred years into the future, Fritz Lang's *Metropolis* depicted a dark vision of a working society divided between the intellectual class leaving in riches above the ground and menial class of uniform laborers toiling underground

**1984**

amidst the stand off between British miners and Thatcherite government over the halving of miner work force, coking plant workers clash with the mounted police at Orgreave

**1927**

radnja *Metropolis*a Fritza Langa smještena sto godina u budućnost, opisuje mračnu viziju radničkog društva podijeljenog na intelektualnu klasu koja živi u izobilju na površini zemlje i radničku klasu jednoličnih fizičkih radnika koji rintaju pod zemljom

**1984**

zbog razilaženja britanskih rudara i Thatcherine vlade oko problema prepolovljavanja rudarske radne snage, radnici koksare sukobljavaju se s policijskom konjicom u Orgreaveu

**1947**

after completing the endeavors in movement choirs and dance notation, Rudolf von Laban takes the efficiency of production process to a new level in his research book *Effort*, undertaking an effort to understand the patterns of movement, the time taken to perform tasks in production lines and the energy it requires, in order to eradicate the "shadow movement"

**1999**

Xavier Le Roy delivers a lecture-performance *Product of Circumstances*, which I happen to see only couple of year later - one performing, one choreographing, and the same one directing, none employed

**1947**

po uspješnom završetku rada na pokretnim zborovima i plesnoj notaciji, Rudolf von Laban, u studiji *Effort*, dovodi procese proizvodnje na novu razinu, trudeći se shvatiti obrasce kretanja te vrijeme i količinu energije potrebne za obavljanje neke akcije na proizvodnoj traci s ciljem isključivanja 'sjenovitih pokreta' iz rada

**1999**

Xavier Le Roy izvodi predstavu/predavanje *Product of Circumstances*, koju igrom slučaja uspijevam vidjeti tek nekoliko godina kasnije – jedan izvođač, jedan koreograf, koji je također i režiser – niti jedan zaposlen

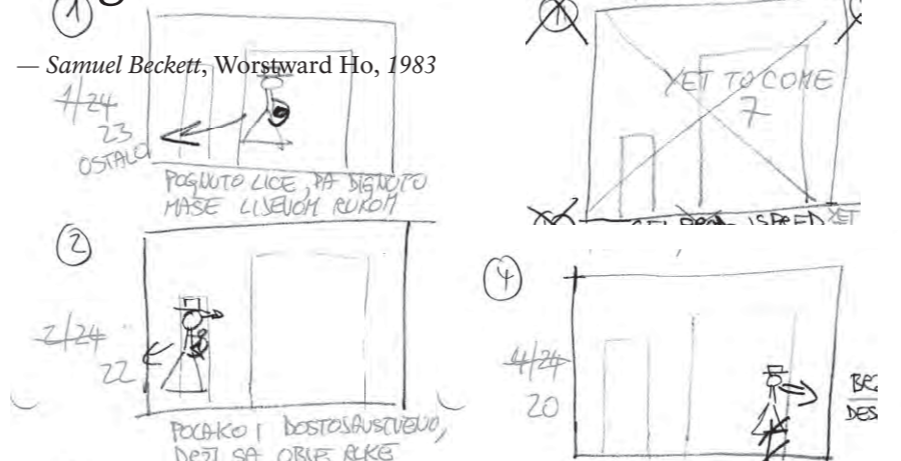
**1972**

Steve Paxton and his students pioneer the contact improvisation

**1972**

Steve Paxton i njegovi učenici uvode kontakt improvizaciju u ples

First the body. No. First the place. No. First both. Now either. Now the other. Sick of the either try the other. Sick of it back sick of the either. So on. Somehow on. Till sick of both. Throw up and go. Where neither. Till sick of there. Throw up and back. The body again. Where none. The place again. Where none. Try again. Fail again. Better again. Or better worse. Fail worse again. Still worse again. Till sick for good. Throw up for good. Go for good. Where neither for good. Good and all.



Prvo tijelo. Ne. Prvo mjesto. Ne. Prvo oboje. Sada bilo koje. Sada drugo. Mučno od jednog probam drugo. Natrag mučno od oboje. I dalje. Nekako dalje. Dok mi nije mučno od oba. Povratim i odem. Gdje nema nijednog. Dok mi nije mučno od tamo. Povratim i natrag. Tijelu ponovno. Gdje ga nema. Mjestu ponovno. Gdje ga nema. Pokušam ponovno. Ne uspijem ponovno. Bolje da ponovno. Ili bolje da gore. Ne uspijem gore ponovno. Još gore ponovno. Dok mi nije mučno. Povratim zauvijek. Odem zauvijek. Gdje nijedno nije zauvijek. Zauvijek i sve.

