

**KOMAD** je partitura za izvedbu koja predviđa prostorni, zvučni i vremenski poredak susreta: skupa predmeta i ljudi, knjige i njenih čitalaca ili masa prolaznika. *Komad* je uputstvo za iščitavanje veštačkih struktura institucionalnih okvira i odbeglih masa. Stoga, *Komad* pretvara stvarnosti, onako kako ih doživljavamo i pronalazimo se utkani u njih, u veštačke i promenljive strukture.

Tekst: Herbordt/Mohren  
Grafički dizajn: Demian Bern

**KVADRATNI I OZNAČENI DOKUMENTI** potiču iz izvedbi, instalacija i predavanja zasnovanih na izmišljenom arhivu. Sve što imam koji su sastavili autori. Odabir dokumenata odražava ornamentalni karakter sakupljanja, kao i napetost između skupina i pojedinaca koji ih sačinjavaju. Prostor razapet između partiture *Komada* i izbora *Kvadratnih i označenih dokumenata* priziva alternativne načine strukturisanja publike i društva.

# THE PLAY & SQUARE AND LABELLED DOCUMENTS

## KOMAD & KVADRATNI I OZNAČENI DOKUMENTI

BERNHARD HERBORDT /  
BERNHARD HERBORDT &  
MELANIE MOHREN

The **PLAY** is a performative score that anticipates the spatial, sonic, and temporal setup of an encounter: an assembly of objects and humans, of a book and its readers, or masses of passersby. *The Play* is a manual for reading artificial structures in institutional framings and fugitive crowds. It therefore turns realities, as we perceive them and find ourselves interwoven in them, to fabricated and changeable structures.

Text by Herbordt/Mohren  
Graphic design by Demian Bern

**SQUARE AND LABELLED DOCUMENTS** originate from performances, installations, and lectures based on *All that I have*, a fictional archive compiled by the authors. The selection of documents reflects the ornamental quality of assembling, as well as tension between the groups and individuals they comprise. The unfolded space between *The Play* and the selection of *Square and Labelled Documents* evokes alternative ways of structuring the audience and society.

**BERNHARD HERBORDT** (1978) i **MELANIE MOHREN** (1979) su oboje diplomirali na Institutu primenjenih pozorišnih nauka u Gisenju (Institut für Angewandte Theaterwissenschaft, Gießen). Radeći zajedno od 2000. ostvarili su brojne interdisciplinarne projekte na pragu izvedbenih umetnosti. Njihove zvučne i prostorne instalacije, radio drame, izvedbe, pozorišni komadi, radovi za muzičko pozorište, kao i izložbeni i izdavački projekti prikazivani su u raznim međunarodnim kontekstima i osvojili su brojne nagrade. Od 2012, Herbordt i Mohren se bave proširenim shvatanjem pozorišta u različitim formatima i medijima, baveći se aktualizacijom institucionalnih problematika. Njihovo najnovija publikacija, *Performing Institutions* (Izvođenje institucija; Alexander Verlag, Berlin) izlazi 2015.

www.die-institution.org

**BERNHARD HERBORDT** (1978) and **MELANIE MOHREN** (1979) both graduated from the Institute for Applied Theatre Studies in Gießen. Working together since 2000, they have realised a number of interdisciplinary projects on the threshold of the performing arts. Their installations in sound and space, exhibition and publication projects have been presented in a variety of international settings and have received numerous prizes. Since 2012, Herbordt/Mohren have been working with an expanded understanding of theatre in different formats and media, on different institutions and their actualizations. Their latest publication, *Performing Institutions* (Alexander Verlag, Berlin), is forthcoming in 2015.

www.die-institution.org



⓪⓪⓪ Music.  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪

⓪⓪⓪ 'The Audience' is pure imagination. Its actions (as well as all actions that take place by individual characters included under this term) are fictional. Any resemblance to persons living and included under the term 'The Audience' is purely coincidental.  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪

026 Muzika.

008 „Publika“ je čista uobrazilja. Njene radnje (kao i sve radnje pojedinačnih ličnosti koje taj pojam obuhvata) izmišljene su. Svaka sličnost sa pravim osobama i onima koje obuhvata pojam „Publika“ je sasvim slučajna.

⓪⓪⓪ Observe.  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪

⓪⓪⓪ I observe strategies of alliance between direct neighbors and distant visitors. I observe how groups form or have just formed. How through postures, glances, more or less secret words, movements, and hidden signals, a complex network of relationships between readers, witnesses, guests and things is articulated.  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪

⓪⓪⓪ Return to the reading  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪

⓪⓪⓪ What 'The Audience' could also stand for  
⓪⓪⓪  
⓪⓪⓪ A coincidental community that purposefully ignores gravity  
⓪⓪⓪  
⓪⓪⓪ A congress that dances but does not march  
⓪⓪⓪  
⓪⓪⓪ A group of visitors who all find themselves in the sole center of their square meter (or who no longer care about territories)  
⓪⓪⓪ A mute choir (because that of which one should sing cannot be sung about)  
⓪⓪⓪ A shared secret  
⓪⓪⓪ A society of unknown animals and things  
⓪⓪⓪ A togetherness that must first prove itself  
⓪⓪⓪ An assembly of people whose gestures can be read like a book  
⓪⓪⓪ Equals before law  
⓪⓪⓪ Individuals on whom everything depends  
⓪⓪⓪ Inventors  
⓪⓪⓪ Passersby (for example at a public space)  
⓪⓪⓪ Readers (for example of a play)  
⓪⓪⓪ Residents (for example of a fictional city)  
⓪⓪⓪ Some sort of story that will be told

081 Posmatraj.

017 Posmatram savezničke strategije između neposrednih suseda i posetilaca izdaleka. Posmatram kako nastaju skupine ili kako su upravo nastale. Kako se kroz držanje, poglede, više ili manje tajne reči, pokrete i skrivene signale artikuliše složena mreža odnosa između čitalaca, svedoka, gostiju i stvari.

014 Vрати се читанју.

008 Šta bi „Publika“ takođe mogla da predstavlja  
073 Slučajnu zajednicu koja namerno prenebrgava gravitaciju  
084 Skup koji pleše, ali ne maršira  
100 Skupinu posetilaca od kojih se svako nalazi u samom središtu svog kvadratnog metra (ili ga teritorija više ne zanima)  
Hor koji čuti (zato što se o onome o čemu bi trebalo pevati ne može pevati)  
Zajedničku tajnu  
Društvo nepoznatih životinja i stvari  
Zajedništvo koja se najpre mora dokazati  
Skup ljudi čiji se pokreti mogu pročitati kao knjige  
Jednake pred zakonom  
Pojedince od kojih sve zavisi  
Pronalazače  
Prolaznike (na primer, u nekom javnom prostoru)  
Čitaoce (na primer, čitaoce neke drame)  
Stanovnike (na primer, nekog izmišljenog grada)  
Nekakvu priču koja će biti ispričana

Spectators who become protagonists

Spectators who see something that is not there

Spectators who will carry out actions on a certain expanse in front of you

Spectators who will imagine actions on a certain expanse in front of you

The assembly under a sweeping and densely foliated baobab tree

The crew of an outer space flight

The togetherness behind closed doors

Thousands of people (a whole city perhaps)

Unknowns and allies (who finally arrived)

Wanderers over an ocean of everyday objects (or fog)

World experience

etc.

⓪⓪⓪ I wanted to rent a bus that goes to all the schools in the area, and always drives forty, fifty children to every event. It would have completely changed the situation, if along with the regular audience there had always been the same group of children. That would have been rather nice, also a sort of theater. But unfortunately it could not be realized. [An actually existing figure (for example from another play, or life)]  
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⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪

⓪⓪⓪ Change of scene.  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪

⓪⓪⓪ When a rhythm of paragraphs and their sequence is displayed in the room, synchronize your reading with them.  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪

⓪⓪⓪ Change of scene.  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪

⓪⓪⓪ When a rhythm of paragraphs and their sequence is displayed in the room, purposely do not synchronize your reading with them.  
⓪⓪⓪  
⓪⓪⓪  
⓪⓪⓪

Gledaoce koji postaju protagonisti

Gledaoce koji vide nešto čega nema

Gledaoce koji će izvesti radnje u prostoru pred vama

Skup ispod razgranatog i gusto olistalog baobaba

Posadu leta u svemir

Zajedništvo iza zatvorenih vrata

Hijade ljudi (možda i čitav grad)

Nepoznate i saveznike (koji su najzad stiigli)

Lutalice nad morem svakodnevnih predmeta (ili magle)

Svetsko iskustvo

itd.

010 „Želeo sam da iznajmim autobus koji bi išao do svih škola u kraju i u svakoj prilici prevezio uvek četrdesetoro, pedesetoro dece. Sasvim bi promenilo situaciju ako bi uz uobičajenu publiku uvek bila i ista skupina dece. To bi bilo baš lepo, a i neka vrsta pozorišta. Ali, nažalost, nije se moglo ostvariti.“ [Neka zaista postojeća ličnost (na primer, iz neke druge predstave, ili iz života)]

002 Promena prizora.

001 Kada se u prostoriji prikaže ritam pasusa i njihov sled, sinhronizuj čitanje sa njima.

017 Promena prizora.

024 Kada se u prostoriji prikaže ritam pasusa i njihov sled, namerno nemoj sinhronizovati čitanje s njima.

⓪⓪⓪ I can also relinquish all decisions, follow the  
 ⓪⓪⓪ glances, gestures, and movements of other  
 ⓪⓪⓪ visitors, copy them or synchronize my own  
 ⓪⓪⓪ reading with the rhythm of flipping pages  
 ⓪⓪⓪ and times in the room, and pretend as if  
 ⓪⓪⓪ everything were already decided.

⓪⓪⓪ Pause.  
 ⓪⓪⓪  
 ⓪⓪⓪  
 ⓪⓪⓪  
 ⓪⓪⓪  
 ⓪⓪⓪

⓪⓪⓪ Actions that could enable individual escapes (for example from imagined rules)

- ⓪⓪⓪ Always doing the opposite
- ⓪⓪⓪ Closing the eyes
- ⓪⓪⓪ Concentrating on something totally different
- ⓪⓪⓪ Going somewhere else
- ⓪⓪⓪ Inhabiting
- ⓪⓪⓪ Interrupting
- ⓪⓪⓪ Making legends
- ⓪⓪⓪ Nomadizing
- ⓪⓪⓪ Occupying
- ⓪⓪⓪ (Re-)coding
- ⓪⓪⓪ Self-organizing
- ⓪⓪⓪ Sympathizing
- ⓪⓪⓪ Wearing headphones
- etc.

009 Takode se mogu odreći i svih odluka, pratiti poglede, pokrete i kretanje drugih posetilaca, podražavati ih ili sinhronizovati svoje čitanje s ritmom okretanja strana i vremena u prostoriji i pretvarati se kao da nije već sve odlučeno.

079 Pauza.

002 Radnje koje bi mogle omogućiti pojedinačna bekstva (na primer, od izmišljenih pravila)

- Uvek činiti suprotno
- Zatvarati oči
- Usredsrediti se na nešto sasvim drugačije
- Otići negde drugde
- Naseliti
- Stvarati legende
- Nomadizovati
- Zaposeliti (okupirati)
- (Re-)kodirati
- Samo-organizovati
- Saosećati
- Nositi slušalice
- itd.

# ⓪⓪⓪ Silence.

⓪⓪⓪ "It is my hope that a broader understanding allows people to more easily accept coexistence with other creatures and to also become more humble. At first we recognized that the earth is not the center of the universe, then we noticed that the human species is not the only creature, that there are many other creatures on earth, and further, to realize that the world does not only revolve around us is a very meaningful thing." [A laboratory technician (who observes an insect colony)]

⓪⓪⓪ An unexpected sound.  
 ⓪⓪⓪  
 ⓪⓪⓪

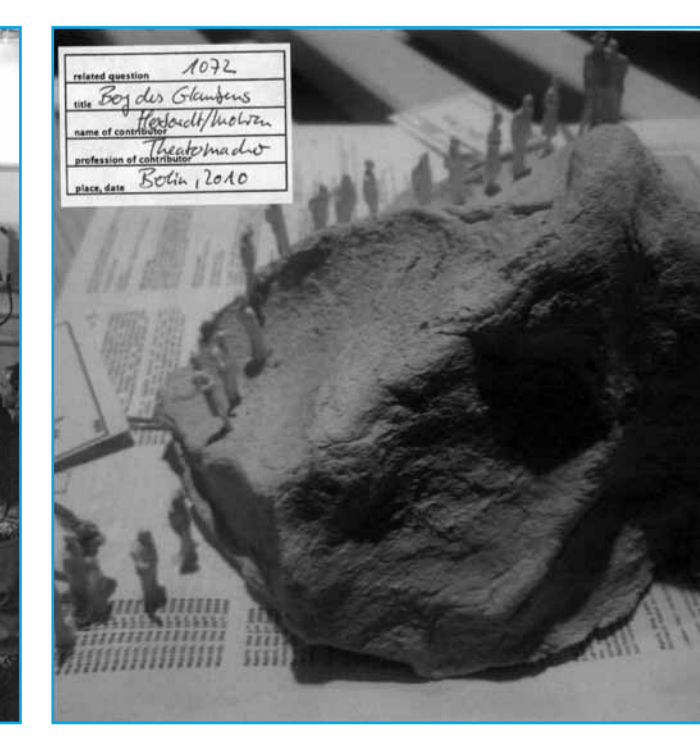
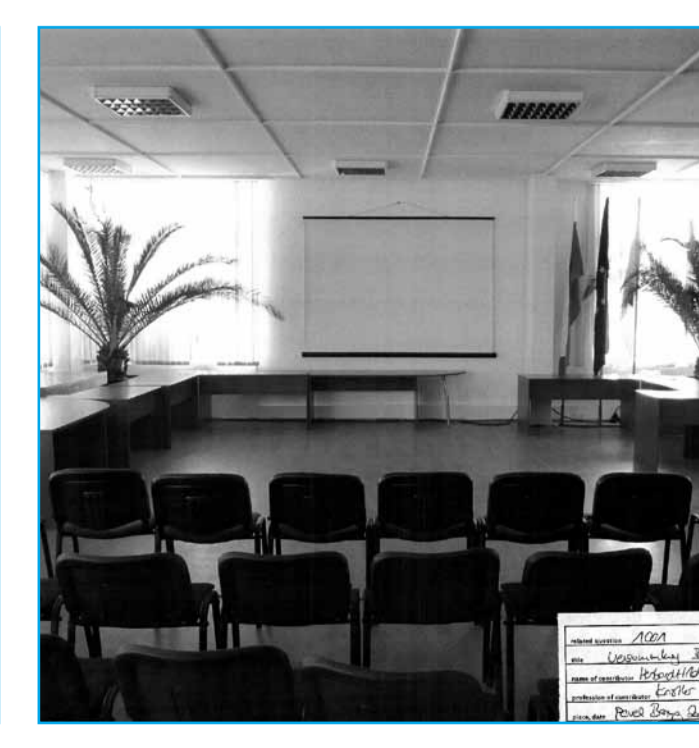
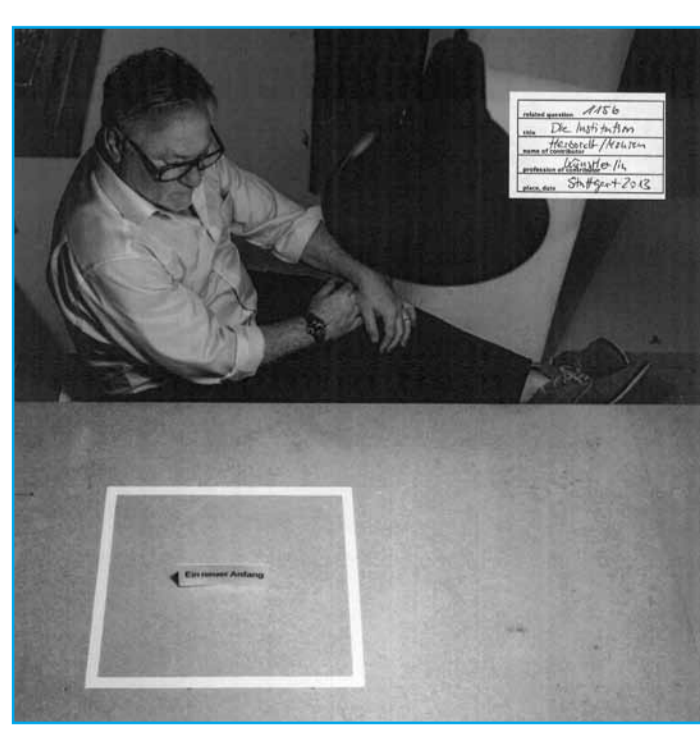
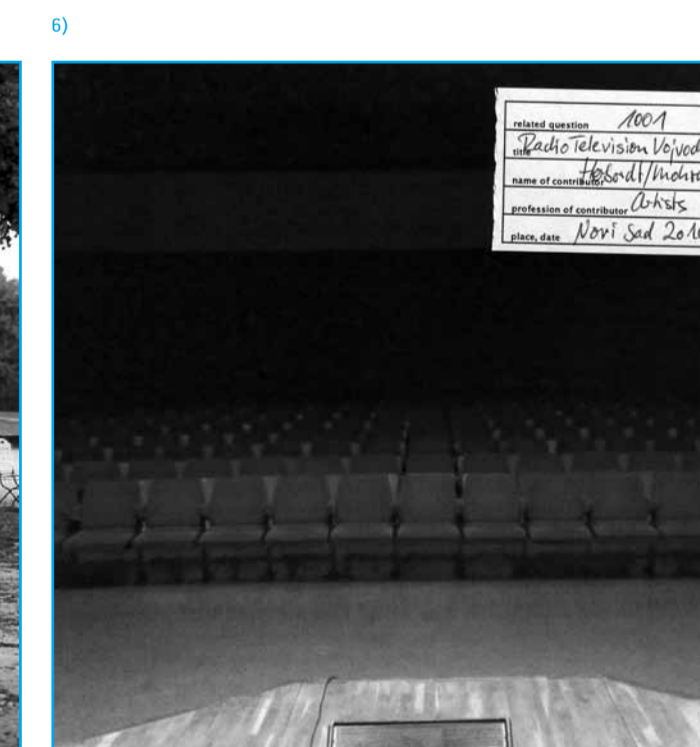
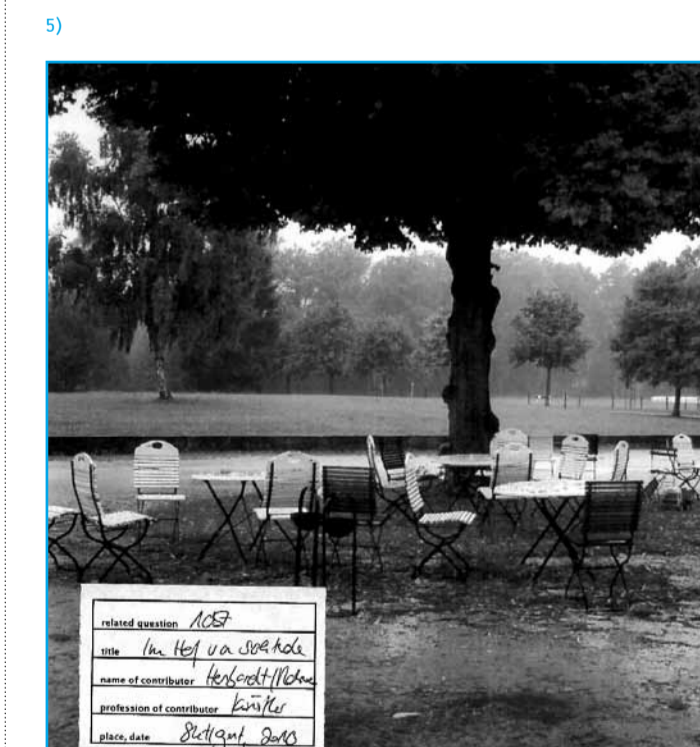
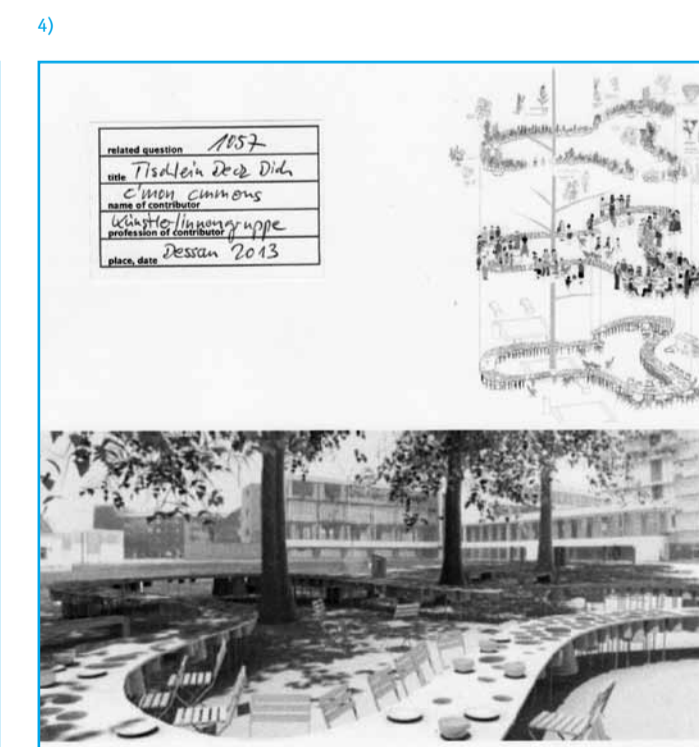
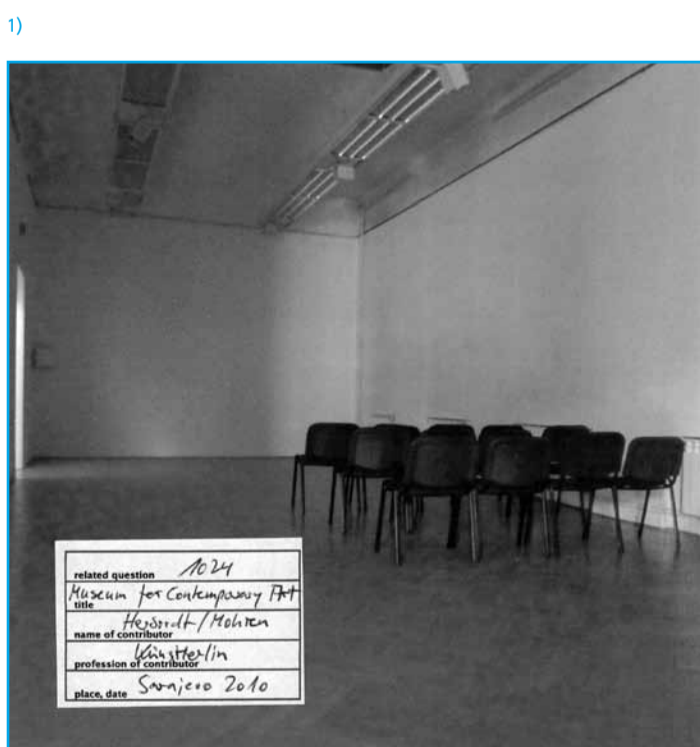
⓪⓪⓪ I observe passersby, other visitors, or the life of insects. Which paths they go, where they meet, who pauses where, or seems to be absorbed in oneself for a while. Maybe also only the changes of light on an even surface in front of me. Like the model of a community that does not yet exist. After a short time, I remember the publication in my hands and begin the reading again. I read: "Which other (societal) structures can be observed in order to deduce characteristics of the model?" I ask myself: "What model?", or also: "Of which society?", glance another time at the visitors around me, where they once were or could soon be again, and disappear in the pages and sentences in front of me.

025 Tišina.

005 „Nadam se da će šire shvatanje omogućiti ljudima da lakše prihvate suživot s drugim bićima, kao i da postanu skromniji. Najpre smo priznali da zemlja nije središte svemira, zatim smo primetili da ljudska vrsta nije jedina, da ima još mnogo drugih bića na zemlji i na kraju, shvatiti da se svet ne vrti oko nas je jedna veoma smisljena stvar.“ [Laboratorijski tehničar (koji posmatra koloniju insekata)]

004 Posmatram prolaznike, druge posetioce ili život insekata. Kojim putevima idu, gde se sastaju, ko gde zastaje ili se neko vreme čini zaokupljenim sobom. Možda samo i promene svetla na glatkim površinama ispred mene. Kao model zajednice koja još uvek ne postoji. Ubrzo, setim se knjige u mojim rukama i ponovo počnem da čitam. Čitam: „Koje se još (društvene) strukture mogu posmatrati da bi se izvele odlike modela?“ Pitam se: „Kog modela?“ I, takode: „Kojeg društva?“ bacim još jedan pogled na posetioce oko mene, gde su bili ili bi opet mogli da budu i izgubim se u stranicama i rečenicama ispred mene.

032 Neočekivan zvuk.



1) Fotografija / Photo by: Herbordt/Mohren, 2010

2) Fotografija / Photo by: Bernhard Kahrmann, 2013

3) Fotografija / Photo by: Herbordt/Mohren, 2011

4) Dizajn / Art design: c'mon c'mons, 2013

5) Fotografija / Photo by: Herbordt/Mohren, 2010

6) Fotografija / Photo by: Herbordt/Mohren, 2010

7) Fotografija / Photo by: Herbordt/Mohren, 2011

8) Fotografija / Photo by: Bernhard Kahrmann, 2013

9) Fotografija / Photo by: Elisa Rössler, 2012

10) Fotografija / Photo by: Herbordt/Mohren, 2011

11) Fotografija / Photo by: Mathias Rümmler, 2013

12) Fotografija / Photo by: Herbordt/Mohren, 2010