

DNA

LA FURIA DELS BAUS



The human body is close to nature, but also close to what we consider sacred. And the body has been, without a doubt, the great protagonist of the representational world of **La Fura dels Baus**. As a result, carnality and mysticism would form one of the binomial pairs that have configured their language over these twenty five years. Others would be nature and artifice, crudeness and sophistication, primitivism and technology. What is certain is that **La Fura dels Baus** has always been a pioneering creative collective in step with its time, and on occasion ahead of it with respect to the myths that make up our society.

In the case of **La Fura dels Baus**, the treatment of scenic imagery, whether live or virtual, contains an important component of plasticity that originated from the beginnings of performance art...But if there is one determining element in their trajectory, it would have to be rhythm. Rhythm as the basis of effectiveness and, in terms of theatre production, as the ordering element of the visual, aural and tactile stimuli...Immediate action dominates in **La Fura dels Baus'** creations, and this is a consideration that ties together the plastic world and the musical performance.

In large part, the group has focused on the notion of atavistic and contemporary ritual (Suz/O/Suz, Tier Mon, MTM, Noun, Manes, ØBS...) that they call **Furan language**. This involves an abstraction from a realist context and a theatrical space shared between actors and spectators. For this reason, the neo-ritualistic staging of **La Fura dels Baus** shows a provisional rite, destined to be consummated only during the theatrical act. In this sense, the transformation of physical orgy and the extreme state of the actor-performers generated moments so intense that they give the spectator a dimension of ancient tragedy.

La Fura dels Baus embodies the crossover between ritual ceremony and theatrical representation. Eccentricity, extreme performance at the limits of theatrical form, has been their constant.



DNA is a selection of some of the best scenes from the early work of La Fura Dels Baus. Drawn from the trilogy of Accions, Suz / O /Suz and Tier Mon they highlight the unique theatrical language - the **Furan Language** - developed by the company in the 1980s. They show how this early work broke the traditional boundaries between public and performer to change the history of theatre forever.



"The greatest emergency is the absence of emergency."

"Being at large is almost impossible today. Now that the real and digital world overlap each other one always knows where you are. This hyperconnectivity can easily turn into a tool to control and repress of our lives."

"I'm worried we are now subject to a technological power that imposes its normality and which we are no longer able to control or, worse, criticize."

Santiago Zabala, filósofer

In the digital age, in our virtual era, we feel the need to reclaim the direct experience of physical participation, with all its aesthetic and cathartic values. This retrospective is born out of the knowledge we must meet that need.



With **DNA** we once again transgress, challenge the status quo, shake the public, and submerge them in a total spectacle. The rhythm of this spectacle, with its playfulness, its plasticity, manifests a dramatic energy that not only moves and excites, but asserts our common humanity as well.



SCENES/ACTIONS

1. **BREAKTHROUGH:** Implementing the rules

Individuals appear from above, sliding down ropes suspended from the ceiling above until they reach the ground. Each one of them appropriates an object, something mechanical, a metallic rattle, an industrial toy. Interacting with the public, invading its territory, they instigate a choreography of sound and space.

2. **FAKIRS:** Deconstruction

Two actors, dressed in suit and tie, head through the space towards a car. Armed with an axe and a sledgehammer they destroy it.



3. **CREATION:** Midwives and Birth

Two obstetricians cross through the public, each discovering a water tank. In these tanks embryos evolve. Stimulating the embryos with various object the obstetricians provoke their birth.



4. **WAR:** The eternal pattern

The inner tubes of vehicle tyres, compressed air cylinders and metal buckets are among the weapons used in a confrontation where everyone participates.



5. GOLGOTHA: At Calvary

Five scaffolding poles, each with a hook so you can hang a person, five harnesses and five coats are the elements of punishment for the final purge.

6. THE COMEDERA: The new education

A metal scaffold with wooden crates all in a row. These are the refuge of purged where the white God, dressed in his suit, feeds and domestics them.



7. FLIGHT:

Two actors, suspended, glide along overhead cables. Attached to their bodies, bags of water drip on the public below.



8. CANVAS:

Free from the cable, the two actors smash into a huge canvas. Together with a walking statue, roughly hewn of white clay, they explode bags of colour paint, staining the canvas and imprinting themselves upon it.



The selected Actions belong to the following shows:

ACCIONS (1984)

Accions establishes many of the elements that with time consolidated into the theatrical language of La Fura dels Baus. Without a defined plot this show ties together seven actions that combine music and performance. All of the actions, although they begin with an elevated point, end up occurring on the level of the spectator, at ground level, and present a dialogue between the architectural environment, the audience and the actors' progress.

"Accions inaugurated what we could call a "theatre of catharsis"; a scene in which an extreme situation is created, for the group and for the spectators."

Jurgen Muller



SUZ/O/SUZ (1985)

Suz/O/Suz is an abstract show containing one idea: man. From that axis comes a fiction about human nature, about a man anguished by his own conscience.

Suz/O/Suz presents an individual who has put matter to work for him. He manipulate, plays, learns, creates myth and language and somehow challenges the gods by supplanting them in their creative role.

In Suz/O/Suz, La Fura reinvents ritual, perhaps this is the concept which best describes the show.

It was in this show that La Fura achieved their most fine-tuned and seductive aesthetic. The always present ritual was more festive. The powerful attraction of the fetuses in tanks of water. You had to get closer. Look and look.



"Suz/O/Suz comes out of the need to express euphoria, to keep up the same level of provocation and, at the same time, bring all we had learned and reflected on while we were touring with Accions. We grew in a totally playful and happy way!"

Jurgen Muller

TIER MON (1987)

Tier Mon explores the always delicate territory of the relationships between the individual, humanity and power. The narration of this confrontation is articulated this time by a more complete and intricate dramaturgy than in the previous shows. The characters are described, they are uniquely identifiable and they establish a whole system of hierarchies within the show.

La Fura dels Baus has evolved to the point of providing their own architecture, no longer depending on the particulars of each space where the performance is carried out but rather presenting scenic elements that are perfectly identifiable with the group sculptural image.

"After the almost divine sensation of Suz/O/Suz, Tier Mon is a statement that everything that surrounds us impedes, finally, our becoming gods."

Jurgen Muller



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