

1[a]

**watt+eau**

**mala fronta novog plesa i performansa**

[the little front of new performance and dance]

*Zagreb - Cultural  
Kapital 3000*

## **Zagreb - Kulturni kapital Evrope 3000**

je platforma za suradnju nastala kao zajednički projekt **Centra za dramsku umjetnost, Multimedijalnog instituta, Platforme 9,81** i udruge za vizualnu kulturu **Što, kako i za koga/WHW**.

Projekt je razvijen s njemačkim partnerom projekt relations, a uz financijsku potporu **Kulturstiftung des Bundes**.

**Kulturni kapital** će razvijati one suradnje - kako među nositeljima tako s lokalnim i internacionalnim inicijativama - koje tematiziraju promjene društvenih uvjeta kulturne

proizvodnje, razvijaju strukturni položaj nezavisne kulture i preispituju dominantne režime reprezentiranja kulture. Do 2005. u sklopu **Kulturnog kapitala** planirane su

konferencije, umjetnički festivali, izložbe, radionice,

predavanja, predstavljanja, publikacije, medijske produkcije i dr. Važan dio projekta bit će aktivnosti iz kulturne politike usmjerene na reforme institucionalnog okvira nezavisne kulture - povećavanje njenog utjecaja i jačanje njenih resursa.

## **Zagreb - Cultural Kapital of Europe 3000**

is a collaboration platform created as a joint project of the **Center for Drama Art, Multimedia Institute, Platforma 9,81** and **What, How and for Whom**. The project was developed together with the German partner project relations, and with the financial support

by the **Kulturstiftung des Bundes**. **Cultural Kapital** will foster those collaborations - both between the project initiators and the local and international initiatives - that will address changes in the social conditions of cultural production, develop the structural position of independent culture and question the dominant regimes of representing culture. Until 2005, **Cultural Kapital** is planned to include conferences, art festivals, exhibitions, workshops, lectures, presentations, publications, media productions, etc. An important part of the project will be cultural policy activities directed towards reforming the institutional setting of independent culture - increasing its influence and strengthening its resources.

# Zagreb - Kulturni kapital Evrope 3000

Projekt platforme za suradnju **Centra za dramsku umjetnost, Multimedijalnog instituta, Platforme 9,81 i Što, kako i za koga [WHW]**

## Koncept kulturne prijestolnice je u razdoru.

Projekt kulturnih prijestolnica prožet je dvostrukom ambivalentnošću - on je u razdoru između centralnosti prijestolnica i transverzalnosti kapitala, a taj razdor očituje se u sve većoj hibridnosti kulturne proizvodnje suprotstavljene pozicijama nacionalno-kulturnog identiteta. Preobrazila se politička ekonomija reprezentacije - uklopljena u globalizirane komunikacijske razmjene, reprezentacija više nije stvar predstavljanja reprezentativne, dominantne i unutar granica nacionalne države (re)producirane kulture apstraktnom kulturnom potrošaču. Naprotiv, ona povezuje konkretne subjekte na specijaliziranim poljima praksi i znanja koji djeluju unutar zajedničkog konteksta globalne ekonomske proizvodnje - proizvodnje [pomoću] samih sredstava društvenosti: komunikacijskih razmjena. A kao što domena kapitala postaje socijalna, socijalna postaje i domena kulture.

## U našem tranzicijskom kontekstu kulturni kapital aktualizira pitanje društvenog djelovanja.

Kako se tranzicija naposljetku svela na dvije stvari: prepuštanje djelovanju tržišnih sila i napuštanje društvenih projekata [ili prije, društva kao projekta], tako je njen najizraženiji učinak postalo nekontrolirano i netransparentno provođenje privatnih interesa u upravljanju javnom sferom. Osjetno odsustvo društvene legitimacije odražava se u iscrpljivanju javnih resursa. A ponekad, kao što je najbolje vidljivo na primjeru naše okoštale institucionalne kulture i njoj služećeg sustava javnog financiranja, održati status quo značilo je biti na samom čelu tog procesa. I dok i dalje jedina dinamika

promjene u odnosu između države i institucija koje uzdržava, unatoč drugačijim očitovanjima u strategijama kulturnog razvoja, ostaje dinamika partikulariziranih interesa, poseban društveni i razvojni značaj dobivaju oni nezavisni akteri koji su sposobni iznova artikulirati kulturno djelovanje u terminima socijalne akcije, a socijalno djelovanje u terminima kritičke kulture.

## Suradnja - protuprijedlog za kulturnu prijestolnicu.

Platforma **Zagreb - Kulturni kapital Evrope 3000** ima za cilj poduprijeti nastajuću suradnju među inicijativama na nezavisnoj kulturnoj sceni koje istražuju, svaka na svom vlastitom i vrlo različitom polju djelatnosti, promijenjene uvjete za kulturno i socijalno djelovanje nastale zbog sve većeg lokalnog upliva translokalnih ekonomskih i komunikacijskih razmjena, te koje rade na reformi institucionalnog okruženja ne bi li pospješile prisutnost i sudjelovanje nezavisne kulture. Tijekom sljedeće dvije godine Platforma će razviti mnoštvo lokalnih i internacionalnih interdisciplinarnih suradnji na projektima koji će predstavljati i razvijati nove grupe dinamike, nove kolektivne strategije i nove forme rada u kulturnoj proizvodnji; osujećivati i hibridizirati kontrolu nad proizvodnošću režimima intelektualnog vlasništva; zagovarati zaštitu javne sfere pred privatizacijom; kreirati policy prijedloge za jačanje i razvoj sektora nezavisne kulture te osigurati njegovu prisutnost i u kulturnom kapitalu i u kulturnoj prijestolnici. Kao što će stvarati suradnju tako ona će i istraživati i širiti njene uvjete mogućnosti, jer kulturni kapital više nisu infrastrukture, već suradnje. Naime, suradnja *jest* njegova infrastruktura.

# Zagreb - Cultural Kapital of Europe 3000

A collaborative platform project by the **Center for Drama Art, Multimedia Institute, Platforma 9,81 & What, How and for Whom**

## The concept of cultural capital is out of joint.

Twofold ambivalence traverses the constitution of the project of cultural capitals - it is torn between the centrality of *capitals* and the transversality of *Capital*, and this is, in turn, reflected in an increased hybridity of cultural production pitted against the identitarian positions of national. The political economy of cultural representation has been transformed - immersed in globalized communicational exchanges, representation is no longer a matter of presenting a representative, dominant culture (re)produced within the confines of a nation state to an abstract cultural consumer. Rather it connects singular subjects in specialized fields of practice and knowledge which act against a common background of global economic production - a production of an by the very means of sociality: communicational exchanges. And just as the capital engages the social, so does culture.

## In our transitional context, cultural capital reengages the question of social agency.

If the process of transition has come to denote two things - surrendering to the pull of market forces and relinquishing social projects [or rather, the social as a project] - its foremost effect has become the uncontrollable and non-transparent assertion of private interest in the management of the public domain. The tangible absence of social legitimation is mirrored in the depletion of public resources. And sometimes, as is best exemplified by our ossified institutional culture and its tributary system of public funding, maintaining the status quo means being at the forefront of this process. And while the only dynamics of change in the relation between the state and the institutions it supports, and contrary to the statements made in strategies of cultural development, remains the dynamics of particularized interests, special social and developmental relevance is acquired by those independent actors who are able to rearticulate cultural agency in terms of social action, and social agency in terms of critical culture.

## Collaboration - a counter-proposition for cultural capital.

The platform **Zagreb - Cultural Kapital of Europe 3000** has as its goal the reinforcing of the incipient collaboration between independent cultural scene initiatives that investigate, each in its own and very different field of action, changing conditions for cultural and social action which have come about as a consequence of the growing local importance of translocal economic and communicational exchanges, and that work on the reform of institutional framework to increase the presence and participation of independent culture. Over the next two years, this Platform will produce a number of local and international interdisciplinary collaborations on projects, presenting and engaging new group dynamics, new collective strategies and new forms of labour in cultural production; counteracting and hybridizing the control of productivity through intellectual property; advocating the protection of public domain in face of privatization; and producing policy proposals for the strengthening and development of an independent cultural sector and securing its presence within the cultural capital. Just as it will create collaboration it will at the same time investigate and extend its conditions of possibility, because cultural capital no longer means infrastructures, but rather collaborations, for collaboration *is* its infrastructure.

## CDU - Centar za dramsku umjetnost Mala fronta novog plesa i performansa

Projekt **Mala fronta novog performansa i plesa** planirana je na dvije godine kao istraživanje načina (re)prezentacije nove hrvatske umjetničke scene u kontekstu reprezentacionističke kulture, mrežnih sustava i sudjelovanja na međunarodnom tržištu umjetnosti. Projekt je fokusiran na istraživanje i tematizaciju suradničkog aspekta nematerijalnog rada te utopljenosti materijalnog rada u afektivnu proizvodnju umjetničke produkcije.

## Multimedijalni institut OutInOpen

Projekt **OutInOpen** će prenositi strategije razvijane u sferi informacijskih i komunikacijskih tehnologija van njihove domene u otvorene prostore, a da bi poticao vektore javne interakcije i razmjene te privremeno ili trajno pomogao obuzdati presezanja kapitala u javnu sferu. Kroz predavanja, prezentacije, performanse i *policy* aktivnosti bavit će se alternativnima režimu intelektualnih prava, strategijama hakiranja sustava društvene kontrole i hibridiziranjem fizičkih prostora pomoću tehnologija u cilju stvaranja tehnološki proširenih fizičkih prostora za javnu interakciju.

## PLATFORMA 9,81 3D Žurnal: No1

**Kapital u prostoru** istražuje urbane fenomene i arhitekturu koja je obilježila tranzicijsko razdoblje u Hrvatskoj. Istraživanje se bavi hibridnim tipologijama tzv. komunalnih prostora - prostora socijalne razmjene koji su ključni indikatori materijalne kulture u nastajanju.

## WHAT, HOW & FOR WHOM [WHW] Kolektivna akcija

Projekt **Kolektivna akcija** bavi se fenomenom umjetničkih grupa i različitim aspektima kolektivnog rada i kolektivnosti. Fenomen umjetničke grupe upućuje na određeni društveni sukob nastao kao reakcija izoliranih pojedinaca orrganiziranih u kolektiv, s ciljem istraživanja alternativnih modela redistribucije moći. To društveno okupljanje *a priori* je politička gesta temeljena na opoziciji koja odražava nemogućnost pojedinca da se suoči s ograničenjima sustava te da u njemu djeluje.

**relations** seeks to initiate a dialogue with makers of art and culture in the countries of Eastern Europe. The aim is to set up, support and network local initiatives in the areas of contemporary arts, culture and social science. New and already existing cultural spaces are to be opened up or stabilized. The substantial focus of the common projects in art and culture is thus initially the artistic and social scientific engagement with local and regional problematic.

In a second step, the exchange of knowledge and co-operation with German partners will be supported. The German partners will accompany the projects throughout their entire duration and develop possible forms of presentation in Germany in co-operation with the teams in the countries of Eastern Europe.

During 2003 relations will launch around ten projects, supported by an advisory board whose members are well-known representatives of the European cultural scene. What will arise in the course of time is a kaleidoscope of diverse initiatives, with exhibitions, publications, cultural studies, installations, flanked by documents which tell of the transitional zones between politics and geography, history and stories, among others in Warsaw, Sofia, Priština, in Bucharest, Sarajevo and Zagreb.

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**Zagreb - Cultural Kapital 3000** takes place in the framework of **relations** - a project initiated by the **Federal Cultural Foundation, Germany**.

### CDU - Center for Dramatic Art Little front of new performance and dance

The project **Little front of new performance and dance** is planned to last two years, examining ways of (re)presentation of new Croatian performing arts scene in the context of representative culture, but also new networking systems and participation in the international art market. The focus will be on research and thematization of the co-operative aspect of immaterial labour, but the project also explores immersion of material labour in artistic production into affective production.

### Multimedia Institute OutInOpen

Project **OutInOpen** will be taking strategies developed in the domain of information and communication technologies beyond their confines and out into the open to strengthen the vectors of public interactions and exchanges, and to briefly or lastingly help overturn the overreaching of capital into the public domain. Through lectures, presentations, performances and policy activities it will deal with alternatives to the intellectual property regime, strategies of hacking the systems of social control and hybridization of actual space with technologies in order to create new augmented spaces for public interactions.

### PLATFORMA 9.81

#### 3D Žurnal: No 1

**Capital in Space** takes investigations in early phase of liberal economy and social transition in Croatia with its influence on architecture and urban developments. The main interest is focused on the hybrid types of emerging community spaces - physical spaces for production of social exchange.

### WHAT, HOW & FOR WHOM [WHW] Collective Action

The project **Collective Action** explores the phenomenon of artists group and different aspects of collective work and collectivity. The phenomenon of the artists group points toward certain social conflicts realized as the reaction of isolated individuals organized in a collective with the aim of exploring alternative models of power redistribution. This social gathering is an a priori political gesture based on oppositions that reflect the inability of an individual to confront the system of restrictions and act within it.

**relations** želi inicirati dijalog među onima koji stvaraju umjetnosti i kulturu u zemljama istočne Evrope. Cilj je organizirati, podržati i umrežiti lokalne inicijative u području suvremene umjetnosti, kulture i društvenih znanosti. Otvorit ćemo nove, ali i stabilizirati već postojeće prostore kulture. Fokus zajedničkih projekata u umjetnosti i kulturi je inicijalno umjetnički i društveni angažman na području lokalne i regionalne problematike.

Drugi korak je podrška razmjene znanja i kooperacije s njemačkim partnerima koji će se priključiti projektima tijekom njihova cjelokupnog trajanja, te će s istočnoevropskim partnerima razviti oblike prezentacije kooperacije u Njemačkoj.

Tijekom 2003. godine **relations** će, uz podršku savjetodavnog odbora koji će sačinjavati poznati predstavnici evropske kulturne scene, inicirati oko deset projekata. Vremenom će se razviti kaleidoskop različitih inicijativa, s izložbama, publikacijama, kulturnim studijama, instalacijama, te dokumentima koji će govoriti o zonama tranzicije između politike i geografije, povijesti i priče, između Varšave, Sofije, Prištine, Bukurešta, Sarajeva i Zagreba.

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**Zagreb - Kulturni Kapital 3000** se odvija u okviru **relations** - projekta koji je inicirala **Zaklada za kulturu Savezne Republike Njemačke**.


**watt+eau**

organizator/organizer: **Centar za dramsku umjetnost /Center for Dramatic Art**

**mala fronta novog plesa i performansa/the little front of new performance and dance**

organizatori/organizers: **Centar za dramsku umjetnost/Center for Dramatic Art**

**Što, kako i za koga/What, How and for Whom [WHW]**



**3**



Projekt **Watt+Eau** djeluje u sklopu **AKCIJE/FRAKCIJE** u suradnji s **BADco.** i **EkS-scenom**, te uz podršku **Akademije dramske umjetnosti** iz Zagreba i **Imaginarne akademije** u Grožnjanu. Započet u srpnju 2002., projekt okuplja skupinu mladih plesača, koreografa i studenata dramaturgije na desetodnevnoj radionici u Grožnjanu. Uz svakodnevne treninge, te osobito zajedničke diskusije, kreativna atmosfera relativne izolacije malog srednjovjekovnog grada urodila je uistinu različitim umjetničkim konceptima i modelima istraživanja.

Druga faza relocira rad u Zagreb [u okviru **Urbanog festivala** u rujnu 2002.]: javne prezentacije događaju se na lokacijama glavnog gradskog trga, u izlogu dućana namještaja, te unutar privatnog stana uz projiciranje događanja na vanjske zidove zgrade u kojoj se stan nalazi.

**Watt+Eau** ne teži reinskribirati lokacije svojom prisutnošću ili tematizirati "autentičnost" grada/iskustva, već istražiti odnos privatno/javno, te odnos do prostornosti u kontekstu današnjeg tehnoglobalizirajućeg svijeta, gdje ideja fiksne geografske lokacije ili čak fiksnog identiteta postaje zastarjela, reakcionarna u novoj mobilnoj kulturi.

**Ivana IVKOVIĆ**

The **Watt+Eau** project is a part of **AKCIJA/FRAKCIJA** in collaboration with **BADco.** and **EkS-scena**, supported by the **Academy of Dramatic Arts** in Zagreb and the **Imaginary Academy** in Grožnjan. Started in July 2002, the project gathers together a group of young dancers, choreographers, and dramaturgy students at a ten-day workshop in Grožnjan. Through everyday classes, and even more so through discussions, the creative atmosphere of the relatively isolated small medieval town gave birth to distinctively different artistic concepts and modes of research.

In its second stage the project was relocated to Zagreb [as a part of the **Urban Festival** in September 2002] with a number of public presentations in various urban localities: the main city square, in the display of a furniture retailer, inside a private apartment with video projections on the outside of the apartment building.

**Watt+Eau** is not about re-inscribing localities with its presence or about questioning the "authenticity" of city/experience, but rather about researching the relation between public and private, relation to spatiality in the context of today's technoglobalizing world where the idea of a fixed geographic location or even fixed identity becomes obsolete, even reactionary, in the new mobile culture.

Sudjeluju/Participants: **Sandra BANIĆ | Selma BANICH | Maja DROBAC | Iva HLADNIK | Ivana IVKOVIĆ | Ivana KARAČONJI, Ana KRAJTMAJER | Nina KURTELA | Petra KURTELA | Goran MANIĆ | Natalija MANOJLOVIĆ | Silvija MARCHIG | Ana MARKIĆ | Barbara MATIJEVIĆ | Tom MEDAK | Roberta MILEVOJ | Iva PAVIČIĆ | Željka SANČANIN | Maja SVIBEN | Lana ŠARIĆ | Sanja TROPP | Andrija TURČIN | Alen ZANJKO**



**11/10/2003**

**Private in Vitro**

Koncept i video/Concept and video: **Saša BOŽIĆ, Željka SANČANIN, Andrej VUČENOVIĆ [OBEPYU]**

Koreografija i izvedba/Choreographer and performer:  
**Željka SANČANIN**

<vidi str. 24-25/ see pages 24-25>

**op.sa.co.: ABBA**

Izvođači /Performers: **Goran MANIĆ, Roberta MILEVOJ, Natalija MANOJLOVIĆ, Nina KURTELA, Alen ZANJKO**

Performans **ABBA** ispituje odnose u smislu (ne) komunikacije sa dvostrukim ili trostrukim preslikavanjem pokreta i njihovih značenja. Pokret se temelji na improvizaciji i međusobnom odnosu plesača. Zanima nas istražiti nevidljiva polja komunikacije, te kako ona stvaraju nove odnose.



**ABBA** explores [the lack of] communication with double or triple tracers of movement and its meanings. The movement is based on improvisation and the relationship between dancers. We are interested in exploration of the invisible fields of communication and the way it forms new relationships.

**12/10/2003**

**Bez naslova [PROSTORI]**

Koreograf i izvođač/Choreographer and performer: **Iva PAVIČIĆ**

Dramaturg/Dramaturge: **Lana ŠARIĆ, Ivana IVKOVIĆ**

Koreografija je inspirirana gradom kao i zadatostima njegove urbanističko-arhitektonske strukture, njegovim prostorima - vidljivim i nevidljivim, te idejom o akcentuaciji negativnih tj. "praznih" prostora koreografskim materijalom, poput odljeva.

The choreography is inspired by the city and the dictates of its urban plan and architectural designs - by the visible and the invisible, by an idea of accentuating negative or "empty" space with choreographic material as its inverted depiction.

**grupa rupa** vas poziva na razgovor  
**a (w)hole group** invites you to a discussion

Sudionici/Participants: **sudionici projekta**  
**+ svi zainteresirani / participants of the**  
**project + all who are interested**

The aim of **Little Front of New Performance and Dance** is to present Croatian new theatre, dance and live-art production to local and international curators and programmers, but also to discuss several topics:

- ❖ What are the new developments in Croatian performance today?
- ❖ How to situate European performing arts market and Eastern-European performing arts production
  - expectations, production, axiology, resistance, patterns
  - what must be excluded from the market for the market to proceed?
- ❖ Transition - Could we skip it? And transition to what? What can we learn from the European market today and how should we avoid total dependence on the market before we enter it [or it enters us]?
- ❖ What might be the strategies of investment in non-product and non-market oriented art processes?

Our idea is not only to present Croatian performing arts to international curators, programmers and producers, but also to give the artists and programmers the opportunity to question, to check and to offer new ideas. Artists are invited to rethink the idea of platform and self-presentation - special attention will be drawn to in-country touring and project exchange. In collaboration with **Platforma 9,81**, the artists will choose abandoned venues that will be (re)thematized as possible cultural venues.



Cilj **Male fronte novog performansa i plesa** je prezentirati novo hrvatsko kazalište, ples i performans produkciju lokalnim i internacionalnim kuratorima i programerima, ali i raspraviti nekoliko tema:

- ❖ Koji su novi razvojni pravci u hrvatskim izvedbenim umjetnostima danas?
- ❖ Kako pozicionirati evropsko tržište izvedbenih umjetnosti — očekivanja, produkcija, aksiologija, otpori, uzorci — što mora biti isključeno iz tržišta da bi tržište moglo funkcionirati?
- ❖ Tranzicija - možemo li je preskočiti? I tranzicija prema čemu? Što možemo naučiti iz evropskog tržišta danas i kako možemo izbjeći potpunu ovisnost o tržištu prije nego što mu se priključimo? Ili prije nego što tržište prođe do nas?
- ❖ Koje bi mogle biti strategije investiranja u netržišno orijentirane umjetničke procese?

Naša ideja nije samo prezentirati hrvatsku izvedbenu scenu evropskim producentima, nego i dati umjetnicima i programerima priliku da propituju, provjeravaju i da nude nove ideje. Umjetnici su pozvani da promisle ideju platforme i samoprezentacije - posebno ćemo se osvrnuti na mogućnosti gostovanja unutar Hrvatske i razmjenu projekata. U suradnji s **Platformom 9,81**, umjetnici će izabrati napuštene prostore koji će biti retematizirani kao mogući prostori kulture.

## Little Front of New Performance and Dance

svi tekstovi su preuzeti iz materijala predstava/All texts are from the productions' materials



koncept/concept: **Nensi LAZIĆ**  
 izvođači/performers: **Ana MRAK**  
**Roberta MILEVOJ**

glazba/music: **Pole, Jan JELINEK, Kid 606**  
 oblikovanje svjetla/lighting design:  
**Miljenko BENGÉZ**

Komad je zamišljen kao kolaž u koji se slaže dio po dio dok se svi njegovi dijelovi ne sklope u novu cjelinu. Impersonalizacijom pokreta u prvi je plan stavljeno tijelo, a ne osoba, iako se ne može zanemariti njena težnja za dominacijom i pomicanjem granica u koje je stavljena. Ta latentna borba za dominacijom stvara napetost koja se sve više povećava i izbija na površinu do konačnog slamanja fizičko-mentalnog prostora u kojem se osoba nalazi. Međutim, kad ona napusti taj prostor on nastavlja egzistirati u novom ozračju i bez njenog prisustva.

**NENSI LAZIĆ** rođena je 1976. u Zagrebu. Nakon završene *Škole za ples i ritmiku Ane Maletić* upisuje *Akademiju za suvremeni ples* u Salzburgu [SEAD], smjer koreografija. Pri završetku studija usavršava se na *Tisch School for Performing Arts* u New Yorku i u Beču kao stipendistica *danceWEB-a*. Tijekom i nakon studija koreografira kraće plesne komade od kojih su dva dobila prve nagrade na natjecanju mladih koreografa u Burghausenu, Njemačka. 2003. godine sudjeluje u šestomjesečnom programu koreografskog centra *Languedoc-Rousillon* pod umjetničkim vodstvom **Mathilde Monnier**.



This work is conceived as a collage that is gradually constructed piece by piece until all the parts form a new whole. It is this depersonalized movement rather than the individual or 'person' that is placed in the foreground. However, in that movement we might still recognize a desire to transcend physical confines. This latent struggle for dominance over the body appears as a tension which slowly increases and finally emerges on the surface with a breaking of the physical/mental space in which a person exists. When the body leaves the space where events took place, that space does not become lifeless, but continues to be active.

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**NENSI LAZIĆ** was born in 1976 in Zagreb. After finishing the *School of Rhythmics and Dance* in Zagreb, she studied choreography at the *Academy of Contemporary Dance* in Salzburg [SEAD], continuing at the *Tisch School for Performing Arts* in New York and in Vienna under a *danceWEB* scholarship. During and upon completion of her studies she choreographs short dance pieces, two of which were rewarded at the young choreographers competition in Burghausen, Germany. In 2003 she takes part in a six-month program at the *Langedouc-Rousillon* choreography center under the art director **Mathilde Monnier**.

autori i izvođači/authors and performers:  
**Pravdan DEVLAKHOVIĆ, Oliver FRLJIĆ,**  
**Tomislav MEDAK, Goran Sergej PRISTAŠ,**  
**Nikolina PRISTAŠ, Ivana SAJKO, Marko**  
**SANČANIN**

u svakoj izvedbi sudjeluje jedan gost, 16.  
listopada 2003. sudjelovat će **Ivan**  
**TALIJANČIĆ** [WaxFactory, New York].

every performance of RibCage invites one  
guest, on the 16th of October 2003 it will be  
**Ivan TALIJANČIĆ** [WaxFactory, New York].

scena/stage: **Goran PETERCOL**  
originalna glazba/music: **Moon's Trip**

u predstavi se koriste isjeći istoimene radio-  
drame nastale u produkciji *Dramskog*  
*programa Hrvatskog radija.*

the performance uses excerpts from the  
radio-play *RibCage* produced by the *Drama*  
*program of Croatian Radio.*

Predstava *Rebro kao zeleni zidovi* nastala je  
prema istoimenom tekstu **Ivane Sajko**  
nagrađenom na natječaju *Marin Držić.*

Drama s dva lika i didaskalijom koja govori  
u prvom licu tekst je koji svoju političnost nosi  
u manipulaciji realitetom, kako dramskim,  
tako i njegovom socijalnom konstrukcijom.

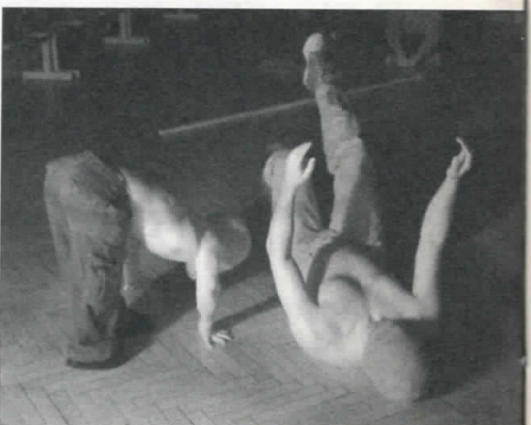
Predstava je zamišljena kao mali izvedbeni  
stroj koji se uključuje u druge strojeve poput  
obitelji, rata, terorizma, nuklearnih strategija,  
zatvora, pop glazbe i sl. Istražujući tekst Ivane

Sajko, temeljni princip rada zasnivao se na  
otkrivanju navigacijskih mehanizama drame,  
namjesto interpretacije koja je sadržana u  
drugom predlošku predstave, radio-drami  
snimljenoj 2002. godine. Predstava je nastala  
kao kolektivni autorski čin u kojem grupa

autora-izvođača traga za  
mogućim samoorgani-  
zacijskim odnosima dovodeći  
u pitanje hijerarhijski model  
kazališnog procesa.

KLJUČNE RIJEČI:

vitalizam ♣ tekst ♣ surf ♣  
nuklearni rat ♣ obitelj ♣  
terorizam ♣  
potencijaliteti ♣ zatvor



**Tanja DABO: Održavanje - Rebro ...**  
intervencija, interaktivna video instalacija

Umjetnica u kratkim vremenskim intervalima intervenira unutar postojećih dramaturških 'breakova' ili u trenutku u kojem potencijalni prekid može označiti početak novog smjera predstave. Video projekcija umjetničinog laštenja pada u scenskom prostoru predstave funkcionira kao strano tijelo koje se stapa u integralni dio predstave. Uzastopne intervencije laštenja pada simbolički prekidaju predstavu pripremajući prostor za sljedeću etapu, za svojevrsni 'novi početak'.

*RibCage* is a performance based on a play written by **Ivana Sajko**.

A play with two characters and stage directions written to be spoken in the first person, this is a text which carries its politicality in the manipulations of reality, both in dramatic reality as well as in the social construction of reality.

The performance is conceptualized to be a small performing mechanism which 'plugs into' other mechanisms such as family, war, terrorism, nuclear warfare strategies, prison, pop music and the likes. The basic working principle of working process, which came out of the analysis of Ivana's text, was based on the detecting of the navigational mechanisms of the play instead of dealing with its interpretation, which itself is dealt with in a radio-play made in 2002 by **Goran Sergej Pristaš**. The radio-play therefore also enters the performance as one of its constitutive elements.

The performance came about as a collective authorial act in which a group of authors-performers searches for possible relationships of self-organization by questioning the existing hierarchical model prevailing in theatre production.

KEY WORDS: **vitalism** ♣ **text** ♣ **family** ♣  
**nuclear war** ♣ **terrorism** ♣  
**prison** ♣ **surf** ♣ **potentialities**

## **Tanja DABO - Maintenance: Rib as green walls intervention, interactive video installation**

During the performance of *RibCage*, the artist intermittently intervenes in the existing dramaturgic "breaks" of the show itself, or in moments when a potential break could mark a change of direction or a beginning of a new development in the show. The video projection of the artist's momentary polishing of a floor on the stage functions as a foreign body that blends as an integral part of the show. The repeated interventions of polishing the floor symbolically interrupt the show, preparing the stage for the next phase, for a "new beginning" of sorts.

**BAD co. - Bezimeno Autorsko Društvo** osnovano 2000. godine nakon uspješne suradnje nekolicine autora na projektu *Ispovijedi* u **Teatru &TD**. Iste godine ostvaren je i prvi samostalni projekt *Čovjek.Stolac*. Tijekom 2001. skupina je napravila još dvije predstave: cjelovečernji koreografski projekt *2tri4* kasnije nagrađen na međunarodnom koreografskom natjecanju *Tendances* u Luksemburgu te predstavu *Diderotov nećak* premijerno izvedenu na *Splitskom ljetu*. Koreografija **2 Nikoline Bujas-Pristaš** izabrana je među 10 najboljih na natjecanju *Aerowaves* u Londonu, a u Amsterdamu na festivalu *Julidans* dobila je 1. nagradu za najperspektivnijeg mladog koreografa u Europi. Tijekom 2002. godine izveli smo premijerno dvije plesne predstave: *Persen Aleksandre Janeve* koja je u suradnji s međunarodnom grupom umjetnika premijerno izvedena u Luksemburgu te *Solo Me Pravdana Devlahovića* i **Nikoline Bujas Pristaš** koja se premijerno izvodi u Bergenu u Norveškoj. Na ovogodišnjem *Eurokazu* izveli smo i predstavu *Rebro kao zeleni zidovi*, a slijede premijere: solo predstava **Pravdana Devlahovića** *Walk This Way* i prva režija **Ivane Sajko Misa**.

**BADco.** was established in the year 2000 after the successful collaboration of its authors on the project *Confessions* in **Theatre &TD**. The same year saw the realization of the group's first independent project: *Man.Chair*. During 2001 they realized two more projects: the full-length choreographic project *2tri4*, later awarded at the international choreography competition *Tendances* in Luxembourg, and the performance *Diderot's Nephew* which premiered at the *Split Summer Festival*. The choreography 2 by **Nikolina Bujas-Pristaš** was among 10 of the best choreographies at *Aerowaves* in London and at the *Julidans* festival in Amsterdam she was acclaimed as the most promising young European choreographer. In 2002 the company had two new productions: *Persen by Aleksandra Janeva* - a collaboration with a group of

international artists which premiered in Luxembourg, and *Solo Me* by **Pravdan Devlahović** and **Nikolina Bujas-Pristaš** which opened in Bergen, Norway. At this year's *Eurokaz* festival in Zagreb we performed *RibCage*, and our two upcoming premieres include: **Pravdan Devlahović's** solo performance *Walk This Way* and *Mass*, directed by **Ivana Sajko**.





koreografkinja/choreographer: **Tanja ZGONC**  
 izvode/dancers: **Selma BANICH, Primož BEZJAK, Barbara KUKOVEC, Jaka LAH, Edvin LIVERIĆ, Goran MANIĆ, Igor SVIDERSKI, Sanja TROPP**  
 scenografkinja/set designer: **Tanja ZGONC**  
 asistentica scenografkinje/assistant set designer: **Magdalena PEDERIN**  
 oblikovanje svjetla/lighting designer: **Branko CVJETIČANIN**  
 kompozitori/composers: **Ivan MARUŠIĆ KLIF i Vjeron ŠALAMON**  
 umjetnički suradnik/artistic advisor: **Stefan Maria MARB**  
 fotograf/photographer: **Nino ŠOLIĆ**  
 producenti/producers: **Edvin LIVERIĆ i Živa BRECELJ**  
 produkcija/production: **Hrvatski institut za pokret i ples [Hrvatska] i Plesni teatar Ljubljana [Slovenija]/Croatian Institute for Movement and Dance [HIPPI] and Dance Theatre Ljubljana [PTL]**  
 koprodukcija/co-production: **Art radionica Lazareti, Dubrovnik i Teatar Exit, Zagreb**

Priča *Koore* temelji se na sadržaju tibetanskih mandala, a proces rada i sama izvedba na *butoh* metodi. Mandala znači

**TANJA ZGONC** je slovenska plesačica i koreografkinja prepoznatljiva po primjeni *butoh* metode. Autorica je desetak samostalnih predstava, a za posljednju *Kagami/Odrazi* dobitnica je nacionalne slovenske nagrade za kulturu - Prešernove nagrade. [Predstava je gostovala na 17. tjednu *suvremenog plesa* u Zagrebu]. Razvila je autorsku metodu "leđa". Školovala se kod vodećih japanskih učitelja *butoh*-a [Kazuo Oono, Min Tanaka, Ko Murobusci, Tadashi Endo, Carlotta Ikeda]. Docent je na ljubljanskoj kazališnoj akademiji [AGRFT], gdje vodi katedru za scenski pokret.

krug, čak i kad je kompleksno naslikana i postavljena u kvadratni okvir. Zato je u predstavi upotrebljena logika kruga koju koriste kibernetički sustavi, a može biti strana nekome tko je naučen razmišljati po načelima tradicionalne linearne logike uzroka i posljedice. Krug skriva mogućnost prvobitne spoznaje. Projekt traži odgovore na prethodne spoznaje, doživljava, interpretacije koji se rekurzivno grade kao podloga sljedećim procesima, a nastavljaju se novim spoznavanjem, doživljajem, interpretacijom ... gledatelja također. Za gledatelja pogled na/u predstavu ovisi od toga gdje sjedi u "mandali".

The story of *Koora* is based on the content of the Tibetan mandalas, while the work process and performance itself is based on the *Butoh* method. Mandala means 'circle', even when it is painted in a complex way and placed in a square frame. For this reason, the performance uses the logic of the circle as used by cybernetic systems, and which might be strange to those who are used to thinking according to the principles of traditional linear logic of cause and effect. The circle hides the possibility of original insight. This project searches for answers to previously encountered insights, experiences, interpretations that are structured recursively as the groundwork for future processes, and which are continued with new insights, experiences, interpretations... of the viewer as well. The view of/into the performance depends on the position of the viewer in the "mandala".

**TANJA ZGONC** is a Slovenian dancer and choreographer known for using the *Butoh* method. She is the author of some ten independent performances. For the last one - *Kagami/Odrazi*, she was awarded the National Slovenian award for culture - the Prešern award. The *Kagami/Odrazi* was performed at the 17th *Dance Week Festival* in Zagreb. She developed the original "back" method. She has studied with leading Japanese teachers of the *Butoh* method [Kazuo Oono, Min Tanaka, Ko Murobusci, Tadashi Endo, Carlotta Ikeda]. She teaches scene movement at the Theater Academy [AGRFT] in Ljubljana.

koreografija/  
choreographer:  
**Irma OMERZO**

izvođači/performers:  
**Nikolina BUJAS-PRISTAŠ**  
**Pravdan DEVLAKOVIĆ**

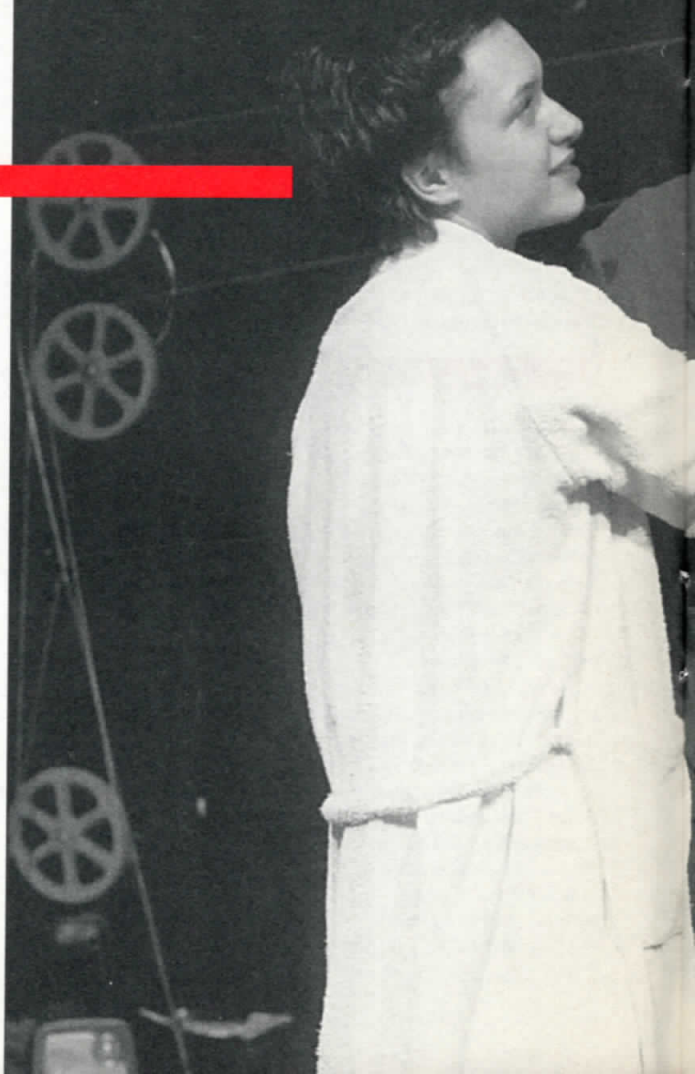
oblikovanje svjetla/lighting  
design: **Begoña Garcia**  
**NAVAS**

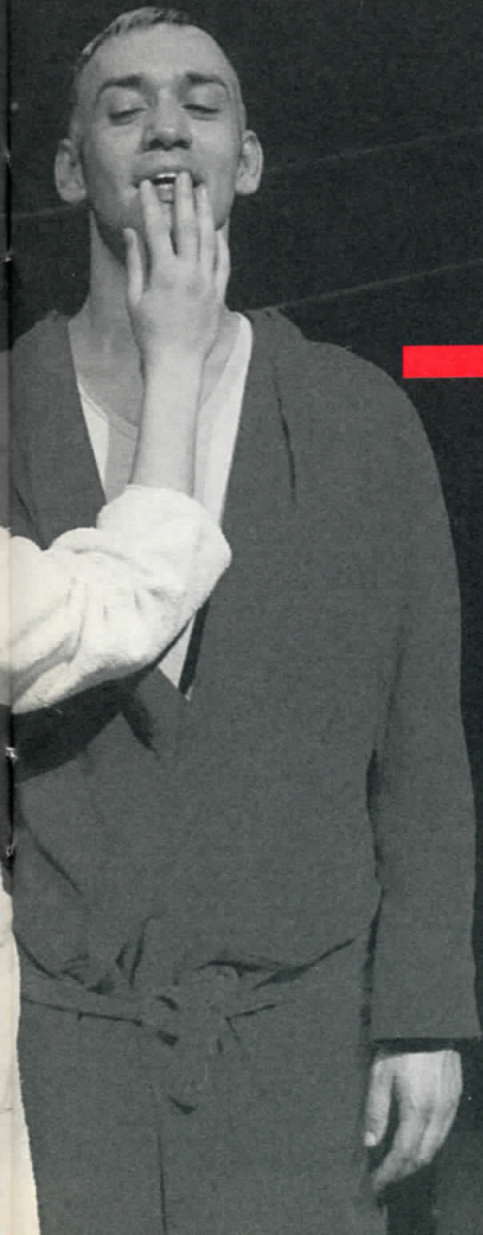
tehničar rasvjete/light run  
by: **Miljenko BENGZ**

zvuk/sound design: **Ivan**  
**MARUŠIĆ KLIF**

scenografija/set design:  
**Pierre-Jean VERBRAEKEN**

*Mi-Nous* je intimna koreografija za dvoje plesača, duet o zamršenosti ljudskih veza, Njemu i Njoj, o razdoru između ljubavi i utjecaja različitih okolina koje ih okružuju. Iako fizički razdvojeni, oni pokušavaju stvoriti bliskost koristeći komadiće vremena koje su proveli zajedno. Pisma, poruke i uspomene postaju zakloni ljubavi. Suptilnost odnosa likova, unatoč njihovoj razdvojenosti, reflektira se u suptilnosti pokreta. Stalni gubici te ponovna uspostavljanja ravnoteže u vezi uzrok su raznolikosti komunikacije na sceni, kao i brojnih emotivnih stanja iz kojih nastaje pokret. Gledatelj će prepoznati njihovu iskrenost kroz intimnost njihova dodira.





*Mi-Nous* is an intimate piece for two dancers. It is a duet about the complexity of human relationships, for Him and Her, about the divergence between love and the influence of different surroundings encircling them. Although physically apart, they try to create closeness by using the pieces of time they had spent together. Letters, messages, and memories become the refuges of love. The subtlety of the relationship between the characters, despite their separation, is reflected in the subtlety of movement. Continual losses and the regaining of balance in their relationship causes the diversity of their communication on stage, as well as the variety of emotional states from which the movement originates. The spectator will recognize their sincerity through the intimacy of their contact.

**Irma OMERZO** rođena je 1969. u Zagrebu. Plesno obrazovanje stječe u Francuskoj na *Centre Nationale de Danse Contemporaine* - Angers. U Francuskoj radi s **Andy Degroatom**, u kompaniji DCA koreografa **Philippe Decoufléa** osam godina radi kao plesač i povremeno kao asistent koreografa te surađuje s **Francois Verretom**.

U hrvatskoj osniva **MARMOT** kompaniju, koreografira *Mi-Nous* [2001], *Meni ti to nije baš...* [2002] te kraće plesne instalacije za nekazališne prostore. **MARMOT** kompanija se bavi i pedagoškim radom te sociološkim istraživanjima vezanim za ples.

**IRMA OMERZO** [born in 1969 in Zagreb] studied dance in France at the *Centre Nationale de Danse Contemporaine* - Angers. In France she has worked with **Andy Degroat**, and been a part of the **Philippe Decouflé's** DCA company [eight years as a dancer and sometime assistant choreographer] and has collaborated with **Francois Verret**.

She established the **MARMOT** company in Croatia and is the choreographer of *Mi-Nous* [2001], *In my opinion, I don't think it's very...* [2002] and a number of short dance installations for non-performance spaces. The **MARMOT** company carries out dance education programs and sociological research based on dance.



## Snow-white After-Party

režija/direction: **Ivica BULJAN**

izvođači/cast: **Veronika DROLIC, Ana KARIĆ, Robert WALT, Niko GORIŠIĆ**

glazbenici/musicians: **Andraž POLIČ, Blaž CELAREC, Gregor CVETKO**

glazba/music: **Mitja VRHOVNIK SMREKAR**

scenografija/set design: **Tomo SAVIĆ GECAN**

kostimografija/costume design: **Ana SAVIĆ GECAN**

koreografija/choreography: **Mare SESARDIĆ**

produkcija/production: **Mini teater, Ljubljana**

koprodukcija/co-production: **Cankarjev dom, Ljubljana; Međunarodni festival Karantena [Art radionica Lazareti], Dubrovnik; Festival EX PONTO [Kulturno društvo B-51], Ljubljana**

*Schneewittchen*, kao i njezin autor **Robert Walser** [1878-1956], posjeduje neuhvatljivu osebnost: tek nedavno ga umjetnici različitih praksi počinju otkrivati, dok teoretičari analiziraju njegovu engimatičnu semantičku tektoniku, a gledatelji uživaju u uzbuđenjima koje pruža. Hrvatski redatelj **Ivica Buljan**

postavlja **Walserov** tekst u hladno, bajkovito i razigrano okruženje u kojem Snjeguljica sa svojim snježno bijelim vratom podsjeća na žrtve vampira, gdje zla Kraljica, ne mogavši odoljeti vlastitim iskušenjima, igra ulogu *femme fatale*. Kraljević je neodlučan, a Lovac igra dvostruku ulogu i prolazi kroz nevjerovatnu transformaciju. U ovoj, poput spirale uvinutoj priči svi glumci pokušavaju dosegnuti svoje bajkovite završetke, koji nisu: "...i živjeli su sretno i zadovoljno".

**IVICA BULJAN** is the dramaturge of over 20 productions in Slovenia, France, and Croatia. Vito Taufer, Cristian Colin, Jean Michel Bruyere, Krizstof Warlikowski, Ivan Popovski are several of the directors he collaborates with. He has directed: *The name of the tongue tip* [Pascal Quignard], *Phaedra* [Marina Tzvetajaeva], *Pilade* [Pier Paolo Pasolini], *Baš-beton* [Nikola Čelan], *Back to the desert* [Bernard-Marie Koltes], *The Fabulous Adventures of Apprentice Hlapić* [Ivana Brlić-Mazuranić], *The night just before the forest* [Koltes], *Pigsty* [Pasolini], *Oedipus* [Seneca], *Schneewittchen After Party* [Robert Walser], *Medeamaterial* [Heiner Mueller]. His productions have been performed at international festivals in numerous countries. He was director of the *Croatian National Theatre* in Split [1998-2002], and is the co-founder [with **Dubravka Vrgoč**] and artistic director of the **World Theatre Festival Zagreb** from 2003.

*Schneewittchen* shares with its author **Robert Walser** [1878-1956] a certain air of intangible particularity: it has only been recently that artists of various fields have discovered this piece, while theoreticians are analyzing his enigmatic semantic tectonics and viewers enjoying its thrills. Croatian director and dramaturge **Ivica Buljan** sets **Walser's** drama piece into a cold fairytale playground in which Snow White with her snow-white neck reminds us of vampire victims, where the evil Queen plays the role of a *femme fatale*, unable to resist her own temptations, the Prince is indecisive and the Hunter plays a double role while undergoing an amazing transformation. In this spiral-like story all the actors strive for their own fairytale endings, which in the end turn out not to be: "...and they lived happily ever after."

**IVICA BULJAN** rođen je 1965. Kao dramaturg, u Sloveniji, Francuskoj i Hrvatskoj napravio je više od dvadeset predstava s redateljima kao što su **Vito Taufer, Christian Colin, Jean Michel Bruyere, Krizstof Warlikowski i Ivan Popovski**. Režirao je predstave *Ime na vrhu jezika Pascala Quignarda*, *Fedra Marine Cvetajeve*, *Pilad Pjera Paola Pasolinija*, *Baš-beton Nikole Čelana*, *Povratak u pustinju Bernard-Marie Koltésa*, *Čudnovate zgodne šegrta Hlapića Ivane Brlić-Mazuranić*, *Noć zaustavljena pred šumama Koltésa*, *Svinjac Pasolinija*, *Senekinog Edipa*, *Schneewittchen After Party Roberta Walsera* i *Medeja materijal Heinerja Müllera*. Predstave su mu gostovale na brojnim međunarodnim festivalima. Od 1998. do 2002. bio je direktor *Drame HNK Split*, a od 2003. s **Dubravkom Vrgoč** suosnivač je i umjetnički direktor *Festivala svjetskog kazališta Zagreb*.

nadležno tijelo/authority: **Natalija MANOJLOVIĆ**

izvršno tijelo/executive body: **Ana MARKIĆ, Iva HLADNIK, Alen ZANJKO, Nina KURTELA, Natalija MANOJLOVIĆ**

orkestar/orchestra: **ZVUKBRODA**

ambalaža/packaging: **Nina KURTELA, Goran ZMAIĆ**

rasvjetno tijelo/lights: **Branko CVJETIČANIN**

predstava je ostvarena kroz radnu platformu **EkS-scene**.

the production has been realized through the **EkS-scena** platform.

**op.sa.co.** je osnovana 2001. i čine je pet aktivnih plesača/ica. Suraduje s više mladih glazbenika, likovnih umjetnika te umjetnika novih medija. Osim plesa, svaki član ima dodatna područja interesa koja postaju dijelom našeg rada - likovnu umjetnost, dizajn ili psihologiju. Osnovu našeg rada čini proučavanje svakodnevnih situacija i međusobnih odnosa u našoj urbanoj sredini koje interpretiramo na šaljiv način.

*Oprosti, sam' malo!* ... je plesna dekonstrukcija psihosocijalne pojave nelagode - *denfa*. *Denfa* je tjelesna manifestacija osjećaja nelagode, izazvanog tendencijom prikazivanja u najboljem svjetlu, a ono je određeno socijalnom situacijom. Pokret smo pokupili s ulice. Od sebe, jedni od drugih i od slučajnih prolaznika. Pratili smo ga kako se razvija u različitim situacijama i s različitim ljudima; u tijelu i u raspoloženju. Pri obradi materijala upuštali smo se u istraživačke postupke.



Koreografkinja **NATALIJA MANOJLOVIĆ** rođena je 1978. u Osijeku. Plesno i kazališno obrazovanje stiče u Osijeku i Zagrebu, po školama i radionicama u Hrvatskoj. Koreografski rad započinje u Osijeku [1998.] od kada sudjeluje u više projekata kao koreograf i asistent za scenski pokret. Od tada razvija vlastiti scenski izraz. Studira psihologiju.

**op.sa.co.** was founded in 2001 and is comprised of five active dancers. The company cooperates with several young musicians, visual and new media artists. Besides dance, every member has their own additional field of interest, such as visual arts, design or psychology, which is

integrated into our work. The basis for our work comes from the exploration of everyday situations and interpersonal relations from our urban environment which we interpret in a humorous way.

*ex c(a)use me!* ... is a dance deconstruction of the psychosocial manifestation of uneasiness - *denf*. Caused by the tendency to exhibit one's best side, *denf* is a physical manifestation of uneasiness determined by a social situation. We picked up the movement from the streets. From ourselves, from others, and from passers-by. We watched it develop in different circumstances, and with different people, in bodies and in moods and we elaborated that material.

Choreographer **NATALIJA MANOJLOVIĆ** was born in 1978 in Osijek, Croatia. She completed her dance education in Osijek and Zagreb in several schools and workshops. She begins her choreography work in Osijek in 1998, participating in several different projects as a choreographer and assistant for stage movement, using this to develop her own style of movement. She is a student of





glumci-izvođači/actors-performers: **D.B. INDOŠ, Irma OMERZO, Vili MATULA**  
 glazba/music: **Srdan SACHER, Roy ASHIS**  
 dekor/decor: **Miljenko SEKULIĆ SARMA**  
 oblikovanje svjetla/light design: **Aleksandar ČAVLEK**

domaći keksi i čaj od majčine  
 dušice/handmade cakes and thyme tea: **Igor**  
 i **Jasna CVITKOVIĆ**

foto, video & lay out/photo, video & lay out:  
**Jasenko RASOL**

*Njihanje*, predstava/performans **Damira Bartola Indoša, Vilija Matule i Irma Omerzo** jest kazališni događaj koji možemo opisati kao "avangarda za svakoga: udite bez straha". Metateatralne intervencije u tekstu, pokretu i dinamici izvedbe neprekidne su. Sve je to *jam-session* vrhunski uigranih izvođača. Njih troje nas vraćaju u zamišljeni, krugovima iscrtan prostor djetinjstva, u slikovnicu za koje likove nismo sigurni jesu li mama i tata, brat i sestra, je li **Indošev** lik lud ili samo genijalan. Leonardo ili Retardo? - pitamo se nepotrebno. Svojom drukčijom igrom, drukčijim ponašanjem, drukčijim bivanjem, **Indoš** traži t o l e r a n c i j u . Pred nama narastaju pitanja o etičnosti i Bogu, usamljenosti i boli, r a s k o l u među odraslima i djecom. Publika se cijelo vrijeme njiše s izvođačima.

**DAMIR BARTOL INDOŠ** was born in Zagreb in 1957. He is a philosophy graduate from the University of Zagreb. He began collaborating with the student theatre group **KUGLA GLUMIŠTE**. From 1988 he has been working independently with various Croatian and international artists [Charlie Morrow, Eliot Sharp, Alii Gaggi, Emil Kristof, Yolanda Van Diik, Gerhard Pilgram]. Since 1991 he has been collaborating with various musicians and filmmakers under the name **KUGLA GROUP**.





*Rocking*, a performance by **Damir Bartol Indoš**, **Vili Matula** and **Irma Omerzo**, is a theatre happening which can be called "avant-garde for all: enter without fear". Inserted interventions in the texts and circular dynamic movements arise continuously during the performance. All this is part of a jam-session by an exquisite team of performers. These three bring us back to the rethinking of the being & space of early childhood through images whose personas are not altogether clear - are they mother and father? brother or sister? is Indoš' character crazy or a genius? Leonardo or Retardo? We ask needlessly. Within different playing, different behaviour, different being/existence, **Indoš** finds TOLERANCE. Questions are raised for us about ethics and God, isolation and pain, the SCHISM between grown-ups and children. During the entire performance the public is lulled & rocks together with the performers.



**DAMIR BARTOL INDOŠ** rođen je 1957. u Zagrebu. Studirao je filozofiju na Filozofskom fakultetu u Zagrebu. Počeo je suradnjom sa studentskom kazališnom skupinom **KUGLA GLUMIŠTE**. Od 1988. samostalno surađuje s mnogim hrvatskim i inozemnim umjetnicima [**Charlie Morrow**, **Eliot Sharp**, **Alli Gaggi**, **Emil Krištof**, **Yolanda Van Diik**, **Gerhard Pilgram**]. Od 1991. počinje surađivati sa raznim glazbenicima i umjetnicima koji se bave filmom pod imenom **KUGLA GROUP**.



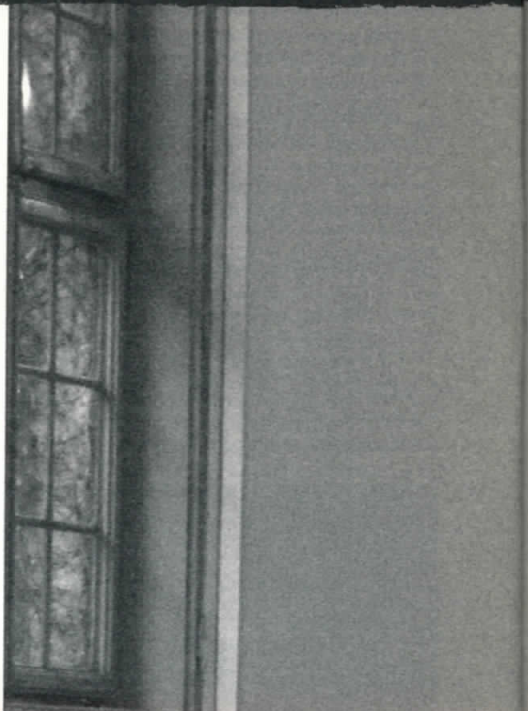
koncept i video/concept and video: **Saša BOŽIĆ, Željka SANČANIN, Andrej VUČENović**

koreografija i izvedba/choreographer and performer: **Željka SANČANIN**

fotografija/photography: **Robert LESAC**

produkcija/production: **Watt+Eau**

Plesni solo **Željke Sančanin** *Private in Vitro* baziran je na ideji korištenja gledateljeva pogleda na tijelo performerice kao strateškog oruđa kritičke evaluacije javnog/privatnog kodiranja izvedbenog prostora. Kao *work-in-progress*, *Private in Vitro* istražuje vlastitu adaptibilnost novim prostorima, minirajući determiniranost uvjeta odabranog izvedbenog prostora. Materijalnost i funkcija tijela propituju se zaklanjanjem izravnog pogleda gledatelja na izvođačicu u pokretu, te raspršivanjem perspektive korištenjem video projekcije unutar video projekcije, sa sjenom izvođačice povremeno na putu svjetlosnom snopu projekcije. Pristup je moguć samo kroz interface. Identitet izvođačice postaje višestruko-jednostruk, dok ideja reprodukcije nadjačava onu produkcije.



**ŽELJKA SANČANIN** rođena je u Zagrebu 1979. Od 1997. pohađa treninge i radionice suvremenog plesa, fizičkog teatra, performansa, baleta. Godine 1998. zajedno sa **Sašom Božićem** i **Andrejem Vučenovićem** osniva kazališnu umjetničku grupu OBEPYU. Suosnivačica je **EkSperimentalne slobodne scene** 2001., udruge za edukaciju i istraživanje u plesnim i izvedbenim umjetnostima.

Autorski radovi u kojima je učestvovala kao izvođač i/ili koreograf: *La Primavera* [2000.]; *Female or Male* [2001.]; *Misterije orgazma* [2000.]; *Mjesta po kojima...* [2001. - 1. nagrada na 2. Platformi mladih koreografa]; *Uskrnutje* [2001.]; (*Hard To*) *Dig It* [2002.]; *Private in Vitro* (2003.); *Lista uputa* [autorica: **Ivana Müller**, 2003.]





The solo dance performance *Private in Vitro* by **Željka Sančanin** is based on the idea of using the spectator's view of the performer's body as a strategic tool for critical evaluation of the public/private encoding of performance space. As a *work-in-progress* piece, *Private in Vitro* explores its own adaptability to new spaces, undermining determinate conditions of a chosen performance space. The materiality and function of the body are questioned by obscuring the spectators' direct gaze upon the performer in action and diffusing perspective using video projection within video projection and with the performer's shadow sometimes in the way of the projector. Access is available only through an interface. The performer's identity becomes multiple/singular and the notion of reproduction overpowers that of production.

**ŽELJKA SANČANIN** was born in 1979 in Zagreb. Since 1997 she has been taking classes and attending workshops of contemporary dance, physical theatre, performance and ballet. In 1998, together with **Saša Božić** and **Andrej Vučenović**, she co-founded the theater art collective **OBEPYU**. In 2001 she was a co-founder of the **Experimental Free Scene (EkS-scena)**, an independent organization for research and education in dance and performance art. Choreographic/performing work: *La Primavera* [2000]; *Female or Male* [2001]; *The Mystery of Orgasm* [2000]; *Places Where ...* [2001 - 1st prize at the 2. Platform for Young Choreographers]; *Resurrection* [2001]; (*Hard To*) *Dig It* [2002]; *Private in Vitro* [2003]; performer in *List of Instructions* by **Ivana Müller** [20. Dance Week Festival, Zagreb, 2003].



**Solo u A-duru, op. 69/Solo in A Major, op. 69**  
koreografija i izvedba/choreography and performing:  
Pravdan **DEVLAHOVIĆ**

dramaturgija/dramaturgy: **Ivana SAJKO** i **Goran Sergej PRISTAŠ**

glazba/music: **Ludwig van Beethoven**: Drugi stavak Sedme simfonije, op. 92 u izvedbi *Zagrebačke filharmonije* pod ravnanjem **Lovre Matačića/Ludwig van Beethoven**: *Symphony no.7, Op. 92, second movement, Zagreb Philharmonic Orchestra*, conductor: **Lovre MATAČIĆ**

dizajn svjetla/lighting design: **Miljenko BENGZ**

**I to se više ne računa kao početak/And this is no longer a beginning**

koreografija i izvedba/choreography and performance:  
**Nikolina BUJAS-PRISTAŠ**

dramaturgija/dramaturgy: **Ivana SAJKO** i **Goran Sergej PRISTAŠ**

glazba/music: **Ivan MARUŠIĆ KLIF**

kostim/costume: **Silvio VUJIČIĆ**

dizajn svjetla/lighting design: **Miljenko BENGZ**

*Solo me* je solo za dva izvođača - koreografa. Riječ je o postavi u kojoj se dodiruju dva različita koreografska solo materijala, mišljenja, procesa... Iako su oba sola rađena individualno i mogu se tako izvoditi, činila nam se zanimljivom upravo to supostavljanje, stapanje i prelamanje jednog u drugom.

Solo **Pravdana Devlahovića** inicira pitanjima definiranja prostora oko tijela i gledanog prostora minimalnim promjenama koje svojom elaboracijom postepeno inficiraju cijelo tijelo. Pravdan konstantno korača svoj koreografski materijal po različitim točkama u prostoru tako da ga u trenutku pronalaska ostavlja u potrazi za novim. Time se izlaže i različitim perspektivama u odnosu spram pogleda koji dolazi izvana inkorporirajući osjećaj da biva promatran.

**PRAVDAN DEVLAHOVIĆ** je plesač i koreograf. Suradivao je sa *Studiom MARE*, *Zagrebačkim plesnim ansamblom, LLINKT-om* i *Kompanijom MARMOT*. Jedan je od osnivača **BADco.**, gdje je do sada radio na pet različitih projekata [*2tri4; Čovjek.stolac; Diderotov nećak; Solo Me; Rebro kao zeleni zidovi*]. U svojoj posljednjoj koreografiji *Walk This Way* ispituje mogućnosti plesa u prostoru koraka.

Solo **Nikoline Pristaš** nastao je iz želje za tematizacijom započinjanja i samozapočinjanja. Razmišljanje o opetovanom započinjanju definiranja pokreta dovelo ju je do ideje ispisivanja jedne koreografske rečenice u različitim koreografskim fontovima. Odabrani fontovi našli su svoj tjelesni pandan u korištenju različitih perspektiva, tehničkih fokusa, formalnih strategija i orijentacija koje redefiniiraju i različitosti u afektivnom rezultatu unaprijed postavljene rečenice.

**NIKOLINA BUJAS-PRISTAŠ** je koreografkinja i plesačica, jedna je od suosnivačica grupe **BADco.** *Solo Me* je drugi koreografski projekt kojeg, uz nju, autorski supotpisuje **Pravdan Devlahović**. Njena prva koreografija 2 [*prvi dio triptiha 2tri4*] bila je dio *Aerowaves* selekcije. Obje koreografije realizirane su u suradnji unutar **BADco.**

*Solo Me* is a solo for two performers - choreographers. It is a production in which two different choreographic solo materials, opinions, processes come in touch with each other. Although both solos were made individually and can be performed as such, we found the idea of juxtaposing, adjoining and refracting one material into another to be very interesting to be explored further.

The solo by **Pravdan Devlahović** initiates questions of defining the space around the body and the watched space with minimal alternations of movement, which, through elaboration, gradually infect the whole body. Pravdan walks his choreographic material, constantly passing through different points in the space in a way that the moment he finds the right spot he abandons it in search for a new one. By doing so he exposes his body to various perspectives in relation to the viewers, incorporating this consciousness of being watched all the time as an integral part of the performance.

The solo by **Nikolina Pristaš** is an attempt to thematize the act of (self)beginnings. Thinking about the idea of multiple beginnings, of the reiterated attempts of defining movement brought her to the idea of writing one choreographic sentence in different [choreographic] fonts. The chosen fonts found their corporeal equivalents by means of different perspectives, technical foci, formal strategies and orientations which, in turn, redefine the differences in the affective result in relation to the already placed sentence.



**PRAVDAN DEVLHAHOVIĆ** is a dancer and choreographer. He has collaborated with **Studio MARE**, the **Zagreb Dance Ensemble**, **LLINKT** and the **MARMOT company**. He is a co-founder of **BADco**, where he has participated in five projects [*2tri4*; *Man.Chair*; *Diderot's nephew*; *Solo Me*; *RibCage*]. His last choreography, *Walk This Way*, explores the possibilities of dance within the confines of steps.

**NIKOLINA BUJAS-PRISTAŠ** is a choreographer and dancer, and a co-founder of **BADco**. *Solo Me* is her second choreographic project, and co-authored with **Pravdan Devlahović**. Her first choreography 2 [first part of *2tri4*] was selected by *Aerowaves* in London and acclaimed her as the most promising young European choreographer at the *Julidans* festival in Amsterdam. Both projects were realized in collaboration with **BADco**.



koncept/concept: **Aleksandra JANEVA**

asistent/assistant: **Oliver IMFELD**

koreografija i izvedba/choreography and performance: **Darija DOŽDOR [ZPA], Iva HLADNIK, Silvija MARCHIG, Roberta MILEVOJ, Zrinka ŠIMIČIĆ**

glazba/music: **Hrvoje NIKŠIĆ, Sven PAVLOVIĆ**

kostimi/costume: **Hrelić i Aleksandra Janeva/local flea market and Aleksandra Janeva**

oblikovanje svjetla/lighting design: **Miljenko BENEJ**

fotografija/photography: **Jasenka RASOL**

produkcija: **Istarsko narodno kazalište i Plesni studio**

**Liberdance/production: Istrian National Theatre and Dance Studio Liberdance**

Živimo u svijetu događaja i objekata i samo je naša reakcija na taj svijet odgovorna za rađanje misli. Čim imamo iskustvo počnemo ga izražavati riječima. S tim izražavanjem iskustva kroz simbole riječi, misli se ostvaruju. Ta reakcija, ta navika izražavanja iskustva riječima, mislima, guši iskustvo, ostvarenje, viziju. Iskustvo je potisnuto, vizija je potisnuta i samo riječi ostaju lebdjeti umom. Upravo su te riječi naše misli.

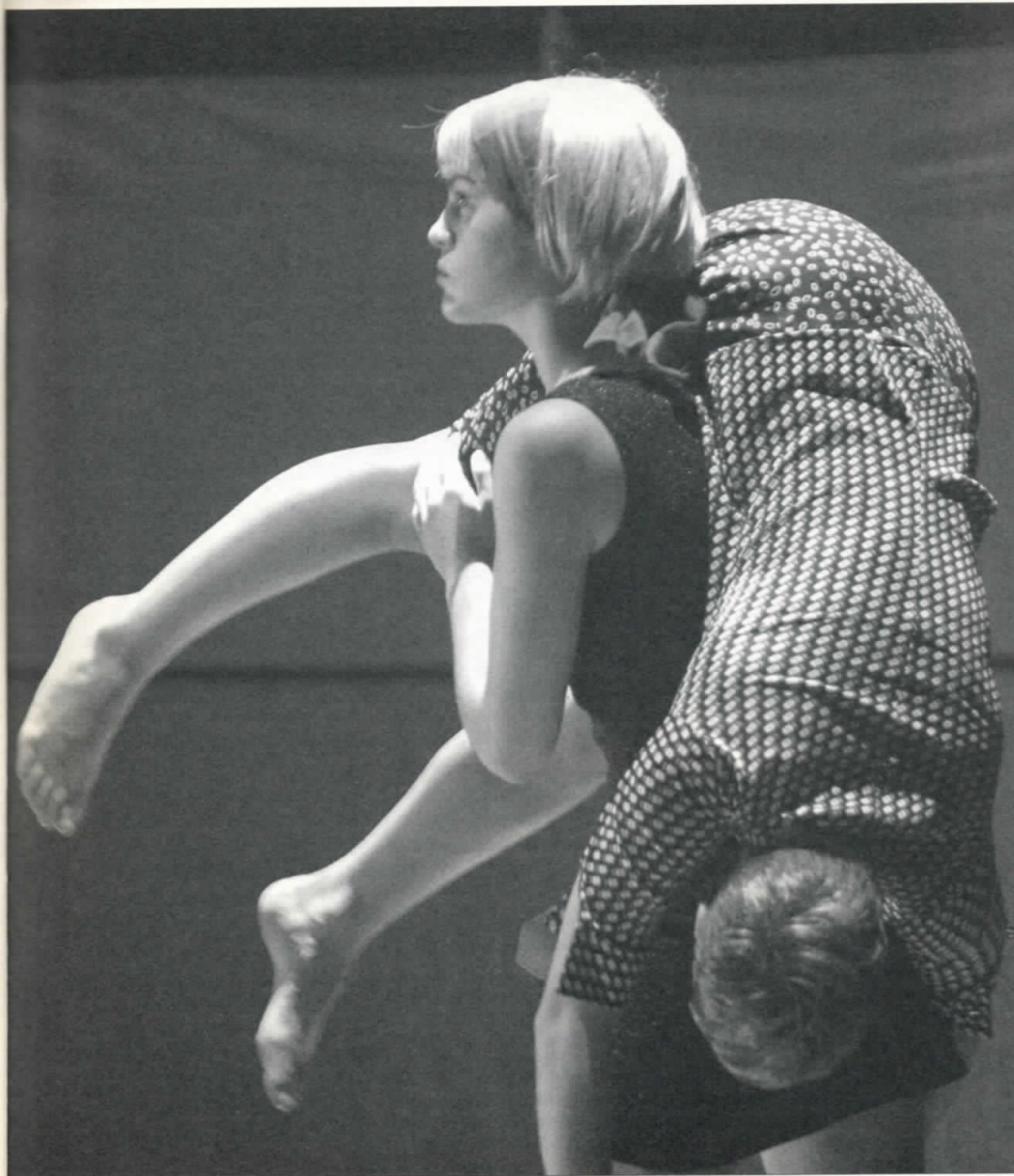
A kako se možemo razumjeti, ako u riječi koju ja izgovaram stavljam vrijednost i smisao stvari kakvi su u meni, dok ih onaj tko ih sluša neizbježno prihvaća sa smislom i s vrijednošću koju imaju po sebi, svijeta kakav on posjeduje? Mislimo da se razumijemo i nikad se ne razumijemo.

Ova plesna predstava ima polazište u radionici koja je nastavila istraživanje fizičkog izraza različitih emotivnih stanja započeto u predstavi *Persen* **Aleksandre Janeve**.

We live in a world of events and objects and it is only our reaction to that world that is responsible for the creation of thought. As soon as we have an experience, we begin to express it with words. With this expression of experience through the symbols of words, thoughts are realized. That reaction, that habit of expressing experiences through words, through thoughts, suffocates experience, realization, vision. The experience is suppressed, vision is suppressed and only words remain to roam the mind. And it is these very words that are our thoughts. And how can we understand each other if I place value and meaning known only to me in the word I pronounce, while the one who hears it must accept it with value and meaning inherent to it, to the world as they know it... we think we understand each other, but we never do. This dance production had its start at a workshop that continued the exploration of the physical expression of different emotional states begun in **Janeva's** production of *Persen*.

Nakon završene *Škole za ritmiku i ples* u Zagrebu, **ALEKSANDRA JANEVA** školuje se u Belgiji i usavršava u New Yorku u kompaniji **Jennifer Müller**. Radila je s **Ismaelom Ivom** u Weimaru, **Anom Mondini** u Kasselu i kompanijom *Casta Fiore* u Francuskoj. U Zagrebu sudjeluje u projektima *Studija za suvremeni ples*, **ZPA**, **MARMOT-om** i **BADco**, s kojim kao koreograf osvaja Grand Prix na festivalu *Tendances* u Luksemburgu 2001. s koreografijom *4*. Kao koreograf potpisuje još *JA<sup>2</sup>*, *Persen* i *Bien fait, mal fait, pas fait*.

After finishing the *School of Rhythmics and Dance* in Zagreb, **Aleksandra Janeva** studies in Belgium and trains in New York with **Jennifer Müller's** company. She has worked with **Ismael Ivo** in Weimar, **Ana Mondini** in Kassel and the *Casta Fiore* company in France. In Zagreb she participates in the projects of the **Studio for Contemporary Dance**, **ZDA**, **MARMOT** and **BADco**, for which she is awarded the Grand Prix for her choreography *4* at the *Tendances* festival in Luxembourg in 2001. She is also the choreographer of *ME<sup>2</sup>*, *Persen* and *Bien fait, mal fait, pas fait*.





Današnje doba digitalne reprodukcije je skoro zaboravilo mogućnost propadanja medija koja nam je poznata iz doba korištenja magnetske vrpce. *orangecut* problematizira upravo taj potencijalni moment modifikacije zapisa zbog kojeg mogućnost reprodukcije postaje ključ konceptualizacije koja prethodi živoj izvedbi. Pokret plesačica se modificira osobnim *inputom* sekundarnih izvođača koji se tako pozicioniraju kao vrsta sučelja, te kreiraju posredovanu živu izvedbu u obliku video i audio izlaza. Koncept *orangecuta* ovisi u grešci

autori i izvođači/authors and performers: **Selma BANICH, Sandra BANIĆ, Adam SEMIJALAC, Nenad Sebastijan VUKUŠIĆ**

koreografija/choreography: **Selma BANICH, Sandra BANIĆ**

glazba/music: **Adam SEMIJALAC**

video: **Nenad Sebastijan VUKUŠIĆ**

kostimografija/costume design: **Romano DECKER [i-GLE]**  
 projekt je nastao u koprodukciji s **Hrvatskim institutom za pokret i ples i Tjednom suvremenog plesa**/the project is a co-production with **The Croatian Institute for Movement and Dance and Dance Week Festival**.

u sistemu kako bi došlo do re-kreacije žive izvedbe, te je tako na liniji suvremene tendencije prikaza umjetnosti kroz prikaz procesa nastanka umjetničkog djela, često uz izlaganje dokumentacije, a ne [samo] artefakta.



Koautorsku inicijativu **OUR** čine:

**SELMA BANICH** [plesачica, autorica, plesna pedagoginja]. Završila školu za klasični balet u Zagrebu te *Heinz-Bosl Stiftung Akademie* u Münchenu. Za školovanja plesala je u *Ansamblu baleta HNK* u Zagrebu, te *Bayerisches Staatsballetta*. Pohađala plesne radionice suvremenog plesa u Hrvatskoj i inozemstvu. Plesala u brojnim predstavama domaćih autora. Koautorica nekoliko kratkih koreografija [*My plate, Moist vagina, Limb, tužna-sretna-agresivna-depresivna* i *orange-cut*]. Osnivačica i koordinatorica plesne udruge **EkS-scena** u Zagrebu.

**SANDRA BANIĆ** [plesачica, autorica]. Pohađala različite radionice suvremenog plesa u zemlji i inozemstvu. 1997. dobitnica stipendije plesnog festivala *Sommertanzwochen* u Beču. Plesala u predstavama domaćih i stranih

koreografa [**Kilina Cremona, Royston Maldoom, Mihai Fusu**]. Koautorica kratkih koreografija [*Možda jednom* i *orange-cut*]. Koordinatorica plesne udruge **EkS-scena** u Zagrebu. **ADAM SEMIJALAC** [glazbenik] 1998. osniva bend *Gloft*. 2000. dobiva stipendiju *Boston Berklee College of Music*. Iste godine dobiva nagradu *Status* Hrvatske glazbene unije za najperspektivnijeg mladog instrumentalista. Suradivao s brojnim domaćim glazbenicima. Koautor plesnih projekata *Limb* i *orange-cut*. **NENAD SEBASTIJAN VUKUŠIĆ** [video umjetnik], rođen 1975. u Zagrebu. Promijenio tri fakulteta, vodi dvostruki život, jedan korporativni i jedan kao techie za razne art/kazališne projekte. Trenutno studira produkciju na ADU. Najviše se bavi videom. **IVANA IVKOVIĆ** studira dramaturgiju na ADU.

Today's era of digital reproduction has almost forgotten the possibility of the medium's deterioration familiar to us from the days of magnetic tape recording. *orange-cut* rethinks this potential moment of modification for which the possibility of reproduction becomes key to the conceptualization that precedes the creation of live performance. The dancer's movement is modified through the personal input of secondary performers, positioning these modifiers as a type of interface thus creating an indirect live performance in the form of video and audio output. The concept of *orange-cut* depends on the glitch in the system in order to come to a recreation of the live performance and in this way it is in line with today's tendency of showing art by disclosing the process of the making of this piece, often with the exhibition of documentation, and not [just] the artifact itself.

The co-authorship initiative **OUR** are:

**SELMA BANICH** [dancer, author, dance educator]. Educated in classical ballet in Zagreb and at the *Heinz-Bosl Stiftung Akademie* in Munich. During her studies she danced in the ballet ensembles of the *Croatian National Theatre* in Zagreb and at the *Baerische Staatsballet*. She has trained in numerous contemporary dance workshops in Croatia and abroad and danced in many Croatian productions. She is the co-author of several short choreographies [*My plate, Moist vagina, Limb, sad-happy-aggressive-depressive* and *orange-cut*]. She is the founder and coordinator of the dance platform **EkS-scena** in Zagreb.

**SANDRA BANIĆ** [dancer, author]. Trained in various contemporary dance workshops in Croatia and abroad. Recipient of the *Sommertanzwochen* dance festival grant in Vienna in 1997. Has danced in many productions of Croatian and international choreographies [**Kilina Cremona, Royston Maldoom, Mihai Fusu**]. She has co-authored several short choreographies [*Maybe once, orange-cut*]. She is a coordinator of the dance platform **EkS-scena** in Zagreb.

**ADAM SEMIJALAC** [musician]. In 1998 founds the band *Gloft*. In 2000 is the recipient of the *Boston Berklee College of Music* scholarship, and receives the *Status* reward as the most promising young instrumentalist from the *Croatian Music Union* the same year. Has cooperated with numerous Croatian musicians. He is the co-author of the dance projects *Limb* and *orange-cut*.

**NENAD SEBASTIJAN VUKUŠIĆ** [video artist] born in 1975 in Zagreb; has changed three different university faculties; leads a double life - one corporate and one as a techie for different art/theatre projects. Currently studies production at the *Academy of Dramatic Arts* in Zagreb. Mainly works with video.

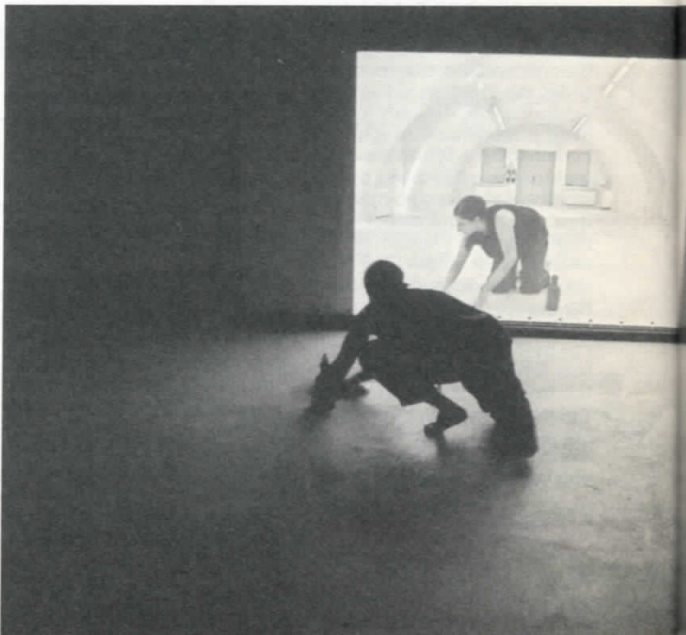
**IVANA IVKOVIĆ** studies dramaturgy at the *Academy of Dramatic Arts* in Zagreb.

**Tanja Dabo, Ivana Jelavić** and **Siniša Labrović** belong to the younger generation of visual artists whose activities are not limited to performance alone, but the performative level is crucial for the realization of their works regardless of whether they initiate various forms of concrete social interactions or whether they use contemporary media to develop innovative models of participation. It is not possible to isolate the art of the performance by genre any more, seeing as this area actively includes various strategies, for instance, activism, social and institutional criticism, and, additionally, it is closely interwoven with various aspects of art production. The dense network of complex interactions, intimate and social situations in which gender and social roles intersect, power relations, formal and informal social contracts - all of these constitute a slippery ground on which the performance projects of these artists are being formed. The affirmation of the everyday, the wish to advance to the center of the public domain, as well as to its suppressed zones, is determined by individual attempts of mapping those social processes which serve to indirectly question both the production of art work and their place within the art system.

The positive effort of these artists is directed toward filling in the gaps in social connections and overcoming the distance between social institutions and the individual.

**Tanja Dabo, Ivana Jelavić i Siniša Labrović** pripadaju mlađoj generaciji vizualnih umjetnika koji se ne bave se isključivo performansom, no za čiju je realizaciju radova ključna performativna razina bez obzira iniciraju li različite oblike konkretnih socijalnih interakcija ili uz upotrebu suvremenih medija razvijaju inovativne modele sudjelovanja. Umjetnost performansa više nije moguće žanrovski izolirati, jer to područje aktivno uključuje različite strategije, primjerice aktivizam, društvenu i institucionalnu kritiku, te je također tijesno isprepletano s različitim aspektima umjetničke produkcije. Gusta mreža složenih interakcija, intimne i socijalne situacije u kojima se presijecaju rodne i socijalne uloge, odnosi moći, formalni i neformalni društveni ugovori tvore klizak teren unutar kojega se oblikuju performans-projekti ovih umjetnika. Afirmacija svakodnevice, želja za istupom u središte javnog kao i u njegove potisnute zone, određena je individualnim pokušajima mapiranja onih socijalnih procesa kojima se posredno preispituju i produkcija umjetničkih djela i njihovo mjesto unutar umjetničkog sistema.

Positivan napor ovih umjetnika usmjeren je popunjavanju pukotina u društvenim vezama i prevladavanju distance između društvenih institucija i pojedinca.



## Tanja Dabo: Projekt Održavanje / Maintenance Project

Rođena u Rijeci 1970. 1997. završila Odsjek likovnih umjetnosti Sveučilišta u Rijeci.  
2003. završila poslijediplomski studij na Akademiji likovnih umjetnosti u Ljubljani.

Born in Rijeka in 1970. In 1997 she graduated from the Department of Visual Arts, at the University in Rijeka. In 2003 she received a postgraduate degree at the Academy of Visual Arts in Ljubljana.

Odabrane izložbe i performansi/Selected exhibitions and performances:

2001. *Najranija sjećanja/Earliest memories*, 26. salon mladih/26th Youth Salon, Zagreb  
*Dr.Martens/Dr.Martens, Blind Date 1*, Galerija Miroslav Kraljević, Zagreb  
*Laštenje poda 2001/Floor Polishing 2001*, Galerija Miroslav Kraljević, Zagreb
2002. *Laštenje poda Galerije Miroslav Kraljević/Polishing the floor of Miroslav Kraljević Gallery*, performans/performance, Project: Broadcasting, 'mamachannel', net.kulturni klub [mama], Zagreb  
*Ljubav?/Love?*, urbana intervencija/urban intervention, "Intermuros project", Zadar  
*Berlin possible/impossible*, video akcija/video action, Berlin
2003. *Prayer*, akcija/performans/instalacija | action/performance /instalation, Atena /Athens  
*Mjesto susreta: ti i ja/Meeting Point: You and I*, Galerija Miroslav Kraljević, Galerija Križič-Roban, Zagreb  
*Održavanje: Kazamat/Maintenance: Kazamat*, video-performans/video performance, Galerija Kazamat, Osijek  
*Održavanje: Fridericianum/Maintenance:Fridericianum*, In den Schluchten des Balkan, Kassel

Tanja Dabo: *Održavanje:*  
*Kazamat*, Osijek  
Performance Art Festival  
snimio: Ivan FAKTOR

Projekt *Održavanje* **TANJE DABO** sastoji se od serije akcija, performansa i video-performansa objedinjenih temom održavanja [mentalno - ideje; fizički - prostora], koja se nadovezuje na ranije radove u kojima je umjetnica laštala različite prostore, uglavnom umjetničke institucije. Inicirajući akcije laštenja izvan muzejsko-galerijskog konteksta Tanja propituje uloge i kreativne mogućnosti ponavljanja radnje laštenja - pomalo uzaludnog, beskorisnog napora koji u prostoru ostavlja sjajan, tek jedva vidljiv, prolazan trag.

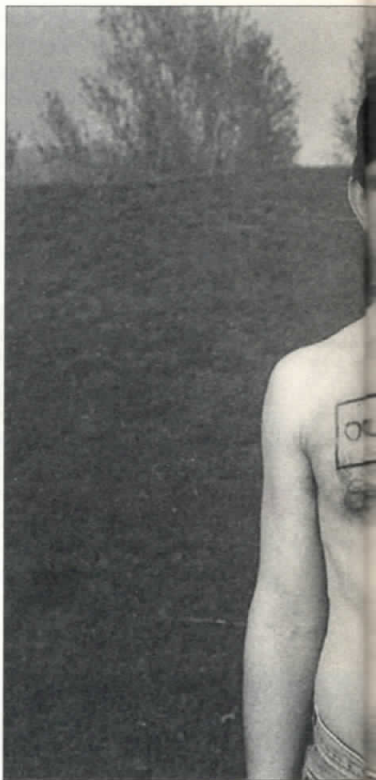
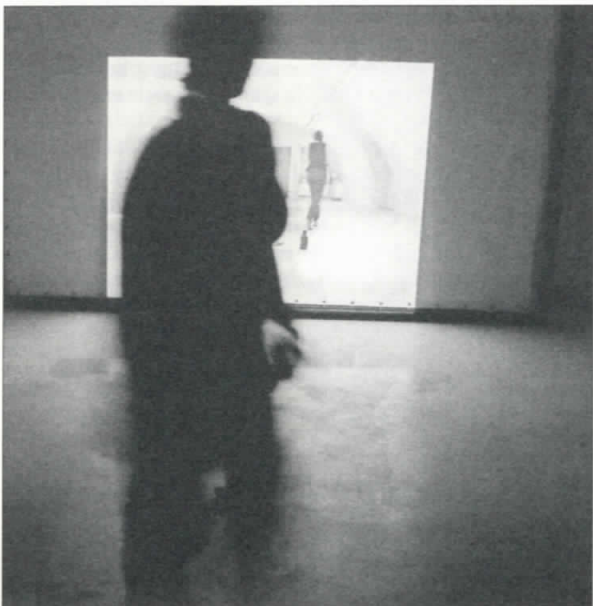
Radovi projekta *Održavanje* istražuju izvedbene i scenske mogućnosti uprizorenja čina laštenja. Proces se uslojava, a stvarna se akcija suodnosi ili zamjenjuje video projekcijom kao njenim simboličkim prikazom. Akcije laštenja evociraju problematiku 'nevidljivog', obezvrijeđenog rada, različitih trauma u kontekstu obiteljskih i socijalnih veza, odnosa prema različitim društvenim institucijama, socijalnim i spolnim razlikama, modelima vrednovanja. Umjetničine kontinuirane akcije laštenja simptomatičan su primjer besmislene, apsurdne geste ali i metafora brige, održavanja resursa svakodnevice te prostora koji nas okružuju i u kojima djelujemo.

Tanja problematizira socijalnu vidljivost održavanja, uzastopnim ponavljanjem naoko besmislene radnje razvija njene simboličke potencijale i funkcije. Iako konkretne prostore u sklopu *Održavanja* umjetnica odista lašti, video projekcijama u proces prezentacije tih akcija unosi se vremenski pomak.

**TANJA DABO's** project *Maintenance* consists of a series of actions, performances and video-performances, united by the theme of maintenance [mentally - of an idea; physically - of a space], which is a continuation of her earlier works, in which the artist polished various rooms, mostly art institutions. Initiating the act of polishing outside the context of museums and galleries, Tanja examines the roles and creative possibilities of repeating the act of polishing - a sort of useless effort that leaves a shiny, but barely visible, transient mark.

The works of the *Maintenance* project examine the performative and scenic possibilities of staging the act of polishing. The process acquires new layers, and the real action interacts with or is replaced with a video projection as its symbolic presentation. The acts of polishing evoke the issues of the "invisible", of undervalued work, of various traumas in the context of family and social ties, of relations to various social institutions, social and gender differences, and models of validation. The artist's continued actions of polishing are a symptomatic example of a meaningless, absurd gesture, but also a metaphor of caring, of maintaining the resources of the everyday, and the spaces that surround us and in which we work.

Tanja considers the social visibility of maintenance; by constantly repeating apparently meaningless actions she develops their symbolic and potential functions. Although the artist really polishes the floors of actual rooms within the *Maintenance* project, the video projections add a temporal shift to the process of presentation of these actions.



## Fraze - Umjetnik se provodi kao bos po trnju / Phrases - The Artist Is Having A Rough Ride

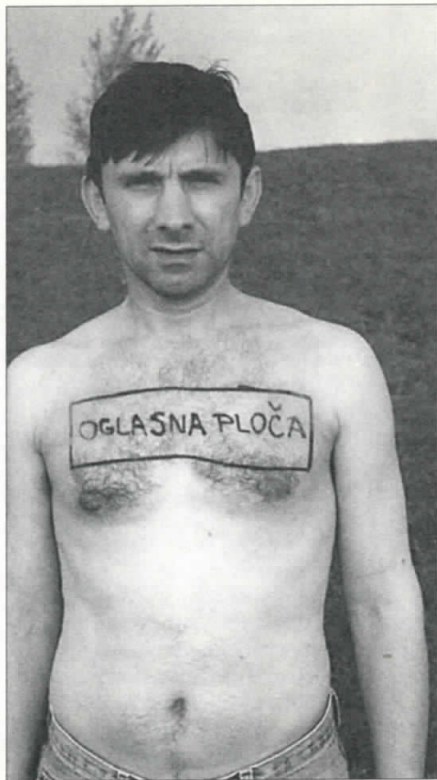
**SINIŠA LABROVIĆ** rođen je 1965. u Sinju. Diplomirao je hrvatski jezik i književnost na **Filozofskom fakultetu** u Zagrebu. Povremeno radi kao profesor. Dobitnik je treće nagrade za scenarij *Srce* na natječaju **Imaginarne akademije** Grožnjan i **Centra za dramsku umjetnost** Zagreb 1999. U *Quorumu* je objavio ciklus pjesama *Ljetni Isus*. Bavi se performansima i instalacijama.

Born in 1965 in Sinj. Graduated Croatian language and literature at the **Philosophy Faculty** in Zagreb. Occasionally works as a teacher. He was awarded Third Prize for his screenplay *Srce* [Heart] in the **Imaginary Academy** [Grožnjan] and **Center for Dramatic Arts** [Zagreb] contest in 1999. He published *Ljetni Isus* [Summer Jesus], a series of poems, in *Quorum* journal. He does performances and installations.

odabrane izložbe i performansi/selected exhibitions and performances:

- 2000. Galerija Otok, Dubrovnik  
intervencija/intervention *Zavijanje ranjenih/Bandaging the Wounded*, Sinj
- 2001. Muzej Cetinske krajine, Sinj
- 2002. Galerija O.K., Rijeka  
Galerija umjetnina, Split  
*START*, Mestna galerija, Ljubljana
- 2003. performans *Oglasna ploča/performance Announcement Board*, *START*, Galerija Karas, Zagreb

Performans *Umjetnik se provodi kao bos po trnju*, dio je serije performansa *Fraze* koji uz minimalnu upotrebu izražajnih sredstava pokušavaju uprizoriti različite realizirane metafore uobičajenih fraza i poslovice hrvatskog govornog jezika. Svakodnevne fraze, čiju se značenje izlivalo od česte upotrebe **Siniši** su poslužile kao predložak za propitivanje odnosa jezika i značenja te položaja umjetnika unutar institucionalne mreže i dominantnih modela vrednovanja umjetničkog rada. Realizacijom i uprizorenjem govornih fraza umjetnik apsurd doslovnog prevođenja jezika u gestu razmatra u kontekstu marginalizirane pozicije umjetnika unutar sustava umjetničkih institucija, istražujući može li pojedini individualni istup i u kojoj mjeri na njega utjecati.



The performance *The artist is having a rough ride* is a part of a series of performances entitled *Phrases*, that with a minimal use of a means of expression attempt to stage various realized metaphors of common phrases or sayings of the Croatian spoken language. The everyday phrases, whose meanings have been worn off by frequent use, serve as a template for **Siniša** to examine the relation between language and meaning, as well as the position of the artist within an institutional network and within the dominant models of evaluating an artist's work. Through the realization and staging of vernacular phrases, the artist considers the absurdity of literally translating language into gesture in the context of the marginalized position of the artist within the system of art institutions, and tries to find out if an individual act can influence it, and to what extent.

Rođena je 1971. u Splitu. 1997. diplomirala je na **Umjetničkoj akademiji** u Splitu.  
Born in 1971 in Split. Graduated from the **Academy of Arts** in Split.

odabrane izložbe i performansi/selected exhibitions and performances:

1996. *Jedan/One*, performans/performance, Split

1998. *Cityscape*, 33. zagrebački salon/33. Zagreb Salon, Klovićevi dvori, Zagreb

1999. *Spilja/Cave*, Galerija Kovačka 3, Otok, Dubrovnik

2000. *Manifesta 3*, Moderna galerija, Ljubljana

*Co\_operation*, ARL, Otok, Dubrovnik

2001. *26. salon mladih/26. Youth Salon*, Zagreb

*Vrijeme je kratko Time is Short*, Galerija Proširenih Medija, Zagreb

2002. *Dok palme njišu grane/Sway of Palm Branches*, Karantena 6, ARL, Dubrovnik

2003. *Tragovi/Traces*, MMC Kuglana 2, Koprivnica

Osobno, repetitivno, naizgled obično bilježenje svakodnevice u radu **IVANE JELAVIĆ** obilježeno je naporom da se unutar monotonih blokova bezdogađajnog i ne-ekspresivnog pokušaju locirati kratki, efemerni, začudni pomaci kontemplativnog karaktera. Subjektivna iskustva gustoće, intenziteta i protoka vremena koje transformira određena stanja ili događaje ključna su za razumijevanje Ivaninih radova.

Pri bilježenju i suodnošenju tih istovremenih ili vremenski odvojenih procesa Ivana koristi medij videa, kontinuirano istražujući načine registriranja protoka vremena i mogućnosti njegova konstruiranja. Transformacije tih monotonih stanja strukturalno često poprimaju repetitivne zatvorene matrice kruga ili spirale, odvijaju se na samoj granici vidljivosti i nemoguće ih je jednoznačno definirati. Performans *Bez naziva* umjetničinu akciju u realnom vremenu suodnosi s video - projekcijom. Riječ je o naizgled običnim procesima koji nalikuju igri, no čije uzastopno ponavljanje i vremenska protežitost postepeno podertavaju apsurdnost situacije. *Bez naziva* posredno referira na niz pojmova i društvenih stereotipa (dom, obitelj, zajednica, životni stil) i vrijednosti koje oni generiraju. Zagušenost unaprijed zadanim socijalnim predodžbama i matricama umjetnica pokušava prevladati traženjem novih vertikala.

Personal, repetitive at first glance, an ordinary registering of the everyday life in the work of **IVANA JELAVIĆ** is marked by the effort to localize short, ephemeral, strange shifts, contemplative in character, within monotonous blocks of the uneventful and the non-expressive. The subjective experiences of density, intensity and time flow that transform certain situations or events are crucial for understanding Ivana's works.

Ivana uses the medium of video to register these simultaneous or temporally isolated processes and juxtaposing them, continuously examining the various ways to register the flow of time and the possibilities of constructing it. The transformations of these monotonous states often structurally assume repetitive, closed, circular or spiral matrices; they develop on the very limit of visibility, and it is impossible to define them explicitly. The performance "Untitled" juxtaposes the artist's action in real time and its video projection. These are apparently common processes that resemble a game, but their continual repetition and continuation gradually emphasize the absurdity of the situation. "Untitled" mediates a series of notions and social stereotypes (the home, family, community, lifestyle) and the values they generate. By searching for new verticals, the artist attempts to overcome the blockage caused by predetermined social presentations and matrices.



Niz malih inicijativa čini hrvatsku plesnu scenu danas bogatom i zanimljivom. Niz koreografa, od kojih su neki već doživjeli i međunarodno priznanje, ne predstavlja svoj rad samo u okviru festivala ili **Platforme mladih koreografa**. Skromni, naizgled nemogući uvjeti produkcije doveli su do novih oblika suradnje i samoorganizacije koji su, unatoč lošim prilikama [ili upravo zbog njih] oživjeli scenu. Ples danas ponovno proživljava razdoblje pojačane vidljivosti djelujući često s margine umjetničke scene. Istraživanje pokreta i tehnika, te pridavanje velike pažnje izgradnji tijela, dovelo je do samostalnosti izvođača, njihovog samorazumijevanja i afirmacije kao autora.

Nakon dva desetljeća strogog razgraničavanja profesionalnih plesača i amatera, devedesete donose nova strujanja unutar plesne scene. Novi oblik strukturiranja ne čine više ansambli, već dinamičniji oblici suradnje. Mlada generacija koreografa ne nalazi mogućnost za rad unutar ansambala čija produkcija više ne stimulira scenu, te sama pokreće projekte i okuplja plesače, čime dolazi do dehijerarhizacije odnosa na sceni.

Jak poticaj jačanju plesne scene najmlađe generacije dala je **EkS-scena [Eksperimentalna Slobodna scena]**, otvorena platforma za suradnju na zajedničkim projektima, komunikaciju i razmjenu informacija. Ona je također omogućila plesničarima koji djeluju van plesnih ansambala redovite plesne treninge, mogućnost pohađanja radionica domaćih i stranih koreografa te audicije koje, u odsutnosti plesne visokoobrazovne institucije, omogućuju daljnju edukaciju u inozemstvu.

Poznato je [i često se spominje poput žalopojke] da je plesna scena u Hrvatskoj jedina umjetnost bez vlastita prostora, bez dvorana za edukaciju i probe, bez scena za prezentaciju vlastite produkcije. U međuzoni između "tuđih" prostora i ulice, plesna scena se okreće novim lokacijama i novim oblicima interdisciplinarnе suradnje s teoretičarima, glazbenicima, likovnim umjetnicima te kreira vlastite prostore. Potraga za fizičkim prostorom za rad povela je plesače i koreografe u potragu za komunikacijskim prostorom, uzajamnim prepoznavanjem, ne samo unutar plesne scene, već i kroz mnoge interdisciplinarnе suradnje, što plesnu scenu, uz pojedine kazališne projekte [**Buljan, BADco., Njihanje**] koji na sličan način istupaju iz ustaljenih okvira, u ovom trenutku čini najzanimljivijim segmentom izvedbenih umjetnosti i razlog je ovakve selekcije.

A number of small-scale initiatives are making today's Croatian dance scene plentiful and interesting. A number of choreographers, some of whom have achieved international acclaim, are no longer relying on festivals or the **Platform of young choreographers** to present their work. Highly modest, seemingly impossible production conditions have led to new forms of collaboration and self-management that have, despite [or perhaps because of] poor circumstances, animated the dance scene. Today, dance is once again experiencing a period of heightened visibility operating from the margins of the art scene. The research of movement and techniques, and paying greater attention to training the body, has all led to the independence of the performers, their self-awareness and affirmation as authors.

After two decades of strict differentiation between professional and non-professional dancers, the nineties brought about a new life to the dance scene. It is no longer the ensembles, but new and more dynamic forms of collaboration that offer possibilities. No longer finding it possible to work within an ensemble whose production no longer stimulates the dance scene, the younger generation of choreographers is drawing together dancers and setting up new projects on its own, leading to a shift in the hierarchy of the dance scene.

A strong incentive for the growth of the scene was found in **EkS-scena** - an open platform for collaboration on joint projects, communication and exchange of information. It also made possible daily dance classes for dancers not working in ensembles, and the chance



## kontakti/contacts:

to attend workshops with local and international choreographers, as well as auditions that, in the absence of higher dance institutions, give dancers the possibility of further education abroad.

It is well known [and often repeated like a lament] that dance is the only art in Croatia without its own spaces, without halls for education and rehearsal, without stages to present its productions. In the interzone between "someone else's" spaces and the street, dance is turning to new locations and new forms of interdisciplinary collaboration with theoreticians, musicians, visual artists, and creating its own spaces. The search for physical space has led dancers and choreographers to search for communication space and mutual recognition not just within the dance scene, but through much interdisciplinary collaboration, making it, and several theatre projects [Buljan, BADco., Rocking] which step out of the frame in a similar fashion, a most interesting segment of performing arts currently and the reason for this type of selection.

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## HIPP

Hrvatski institut za pokret i ples, organizacija je koju je osnovala **Mirna Žagar** sa ciljem pružanja i unapređivanja uvjeta za dinamičniji razvoj suvremenog plesa i kazališta pokreta u Hrvatskoj. Jedan od najpriznatijih projekata u okviru Instituta je *Tjedan suvremenog plesa* kojega je 1982. osnovala **Mirna Žagar**.

Još jedan od projekata je **MAPAZ [Moving Academy for Performing Arts Zagreb]**, iniciran 1992., koji je imao međunarodni odjek u osnivanju središnjice **MAPA** projekta u Amsterdamu.

Projekt pod vodstvom **Idea van Heinengena** s pravom se ponosi razgranatom mrežom suradnika i partnera diljem Europe. Institut nadalje pruža usluge informacije o plesu u Hrvatskoj zainteresiranoj javnosti, vladinim strukturama, profesionalcima i međunarodnim partnerima, kroz organizaciju seminara, radionica, okruglih stolova, promotivnih aktivnosti, a posjeduje u Hrvatskoj jedinstvenu plesnu videoteku.

**The Croatian Institute for Movement and Dance**

[Hrvatski institut za pokret i ples - HIPP] is a non-profit organization with the goal of offering and advancing conditions for the dynamic development of contemporary dance, movement and mime in Croatia. One of the Institute's most recognized and acknowledged project is the **DANCE WEEK FESTIVAL [Tjedan suvremenog plesa]**, which was founded by Artistic Founding Director/Producer **Mirna Žagar**. Another project is **MAPAZ**, an international project initiated in 1992 under the auspices of the Institute and in close collaboration with **Ide van Heiningen** who heads the **MAPA [Moving Academy for Performing Arts]** project's home-base in Amsterdam along with an elaborate network of activities spanning across Europe. The Institute promotes information on, about and for dance to audiences at large, government bodies, professionals and international partners through the organization of diverse activities such as seminars, workshops, round-table discussions, promotional activities and houses the only dance-specific videotheque in Croatia.

**Platforma 9,81\_ NEVIDLJIVI ZAGREB - VODIČ ZA SKVOTERE WWW.PLATFORMA981.HR**

**Nevidljivi Zagreb - Vodič za skvotere** je neformalna urbanistička kooperativa i empirijski laboratorij kojem je cilj aktualiziranje gradskih prostora izgubljenog sadržaja i ispitivanje modela privremenog korištenja i hibridnih programa u takvim prostorima.

Projekt je podržan od **Ureda za kulturu Grada Zagreba, Gradskog ureda za upravljanje imovinom te Ministarstva kulture RH.**

**PLATFORMA 9,81\_ INVISIBLE ZAGREB - A GUIDE FOR SQUATTERS \_ WWW.PLATFORMA981.HR**

**Invisible Zagreb - A guide for squatters** is an informal urban co-operative and empirical lab whose aim is to resuscitate urban spaces currently void of content and to explore the different modes of their temporary utilization through applicable hybrid programs.

The project is supported by **Zagreb's City Office for Culture, City Office of Real-Estate Management and the Ministry of Culture of the Republic of Croatia.**

**Zagreb - Kulturni kapital 3000 / Zagreb - Cultural Kapital 3000**

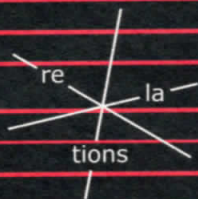
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The project **Zagreb - Cultural Kapital 3000**  
takes place in the framework of relations

a project initiated by  
the Federal Cultural Foundation, Germany

[www.projekt-relations.de](http://www.projekt-relations.de)

Projekte su također podržali:

**Gradski ured za kulturu Grada Zagreba [Watt+Eau, Mala fronta...]**

**Ministarstvo kulture Republike Hrvatske [Watt+Eau]**

Projects are also supported by:

**The City Office for Culture Zagreb [Watt+Eau, The Little front...]**

**The Ministry of Culture of the Republic of Croatia [Watt+Eau]**

