

# **GANZ NOVI GANZ**

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### **FESTIVAL**

**14. – 22. RUJNA 2013.**  
**STUDENTSKI CENTAR U ZAGREBU**  
**MEĐUNARODNI FESTIVAL**  
**RAZVOJNOG KAZALIŠTA**

**ULAZ BESPLATAN**  
**[GANZNOVI.SCZG.HR](http://GANZNOVI.SCZG.HR)**

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**ULAZ BESPLATAN**

**SEPTEMBER 14 – 22, 2013.**  
**STUDENT CENTRE IN ZAGREB**  
**INTERNATIONAL FESTIVAL**  
**OF DEVELOPMENTAL THEATRE**  
**FREE ENTRANCE**

**[GANZNOVI.SCZG.HR](http://GANZNOVI.SCZG.HR)**

# | Ganz ukratko / Ganz In Short

Ganz novi ganz ganz novi festival, odnosno festivalsko treće izdanje, nastavlja sve ono što smo nesigurno započeli već prve godine, a to je gradnja produkcijske, radioničke i prezentacijske platforme za mlade kazališne autore iz Hrvatske i Europe (uključujući plesne, glazbene, likovne i novomedijiske), i to u nešto većem obimu nego do sada. Iako je glavni program još uvijek koncentriran na uže razdoblje od 9 dana, od 14. do 22. rujna 2013., festivalske aktivnosti započinju rezidencijalnim programima već 20.8., a završavaju 22.10. koncertom švicarskog zen-funk kvarteta Nik Bärtsch's Ronin.

Ukratko, Ganz donosi 7 umjetničkih rezidencija, 7 novih kazališnih lica i 7 novih predstava, 4 radionice, 2 instalacije, filmski program 2 mlada video autora, istraživački umjetnički laboratorij, koncerete i noć punu performansa. Kao i prošlih godina prikazat ćemo i nekoliko repriza koje se nastavljaju na ideju da je staro dobro uvijek ganz novo i upravo je zato dio festivalskog programa!

Ganz će otvoriti talijanska skupina Dewey Dell koja se u svom radu 'Tuono' bavi istraživanjem glazbe, koreografskog pokreta i svjetla. Muzički salon SC-a predstavit će ganz novo glazbeno-scensko djelo Mirele Ivčević, suitu za (samo)refleksiju i ansambl, nazvanu 'Planet 8'. Predstavit će se francuski umjetnici Boris Gibé i Florent Hamon koji u svom originalnom umjetničkom jeziku spajaju akrobatski ples, zračni cirkus, fizičko kazalište, glazbu, film i tehnologiju. Glazbenik, izvođač i dramaturg Gérald Kurdian pokušava redefinirati glazbeni spektakl, stupajući oštromu liriku s lo-fi glazbenim i filmskim efektima i participacijom publike, dok švicarski redatelj Boris Nikitin promišlja o fikciji i realnosti u dokumentarističkoj predstavi o prevari, manipulaciji

Ganz New Ganz New Festival or its third edition continues with what we have insecurely started on the first year of the festival and that is a structuring of a production, workshop and presentation platform for young theatre authors from Croatia and Europe (including dance, music, art and new media authors), this time in a bigger capacity. Although the main program is focused on a period of 9 festival days, from 14th to 22nd of September 2013, festival activities start with residential programs on August 20th and end with concert of Swiss zen-funk quartet Nik Bärtsch's Ronin on October 22nd.

In short, Ganz brings 7 artistic residences, 7 new theatre faces and 7 new theatre performances, 4 workshops, 2 installations, film program of 2 young video artists, research artistic lab, concerts and night full of performances. True to Ganz tradition, we will present few re-runs to continue the idea that old good is always ganz new and therefore is part of the festival program!

Italian group Dewey Dell with their project 'Tuono' focused on research of music, choreography and light will open Ganz. SC's Music Showroom will present ganz new musical-theatrical piece by Mirela Ivčević, a suite for ensemble and (self-) reflection, titled 'Planet 8'. French artists Boris Gibe and Florent Hamon will present their original artistic language that combines acrobatic dance, air circus, physical theatre, music, film and technology. Musician, performer and dramaturg Gérald Kurdian is trying to redefine music spectacle by combining keen lyrics with lo-fi music and film effects and audience participation; Swiss director Boris Nikitin is focused on fiction and reality in a documentary play about fraud, manipulation and the

power of affirmation. O.N.E. will present video-dance installation 'Sizifov Pink'; and Anagoor, the leaders of the 'renaissance of Venetian contemporary theatre' will take us on theatre adventure which will enliven – through some kind of singing (magic) – the memory of people's hateful old habits according to which some men have become predators of other men and, even in the twentieth century, have soaked the soil of Europe with the blood of millions of people.

In October you can expect Martin Schick's 'Halfbreadtechnique, postcapitalism for beginners' and Nik Bärtsch's Ronin that was chosen by The Wall Street Journal as one of the six best live shows in 2011 (together with Björk, Radiohead, Patti Smith, Feist and Anna Calvi).

The main partners of the festival are Swiss festival Culturescapes and Swiss Arts Council, Pro-Helvetia, APAP Network (within European project of SC's Culture of Change APAP Performing Europe supported by European Commission – Culture Programme 2007 – 2013), French Institute and Perforations Festival. Festival is supported by Croatian Ministry of Culture and City's Department for Culture, Education and Sport. Festival is held in the organization of Culture of Change at Student Centre in Zagreb.

Entrance to all festival programs is FREE!

*The Culture of Change*

i snazi afirmacije. Autorski tim O.N.E. predstavit će video-plesnu instalaciju 'Sizifov Pink', a skupina Anagoor, voditelji 'renesanse venecijanskog suvremenog kazališta', povest će nas na kazališno putovanje koje oživjava – kroz svojevrsno pjevanje (čaroliju) – sjećanje na one stravične stare navike ljudi zbog kojih su se neki od njih pretvorili u grabežljivce drugih ljudi i, čak i u dvadesetom stoljeću, natapali tlo Europe krvlju milijuna žrtava.

U postfestumu očekuje vas predstava 'Halfbreadtechnique, postkapitalizam za početnike' Martina Schicka te Nik Bärtsch's Ronin čiju je izvedbu The Wall Street Journal odabrao kao jednu od šest najboljih živih izvedbi 2011. godine (uz Björk, Radiohead, Patti Smith, Feist i Annu Calvi).

Glavni partneri festivala su švicarski festival Culturescapes i švicarsko vijeće za umjetnost, Pro-Helvetia, mreža APAP (u sklopu europskog projekta Kulture SC-a APAP Izvedbena Europa i uz potporu Europske komisije – Programa Kultura 2007.–2013.), Francuski institut te festival Perforacije. Festival se održava uz potporu Ministarstva kulture RH i Gradskog ureda za kulturu, obrazovanje i šport. Festival se održava u organizaciji Kulture promjene u Studentskom centru u Zagrebu.

Ulaz na sva festivalska događanja je BESPLATAN!

*Kultura promjene*

# Ganz prije ganza

## PREDPROGRAM / PRE-PROGRAMME

datum date	sat time	autor i naziv programa author & program	mjesto venue
23.8. – 2.9.	non stop	A. DUBLJEVIĆ, D. BROČIĆ, I. KORUGA, J. RAKIĆ KISELČIĆ, LJ. TASIĆ I. M. MILIĆ (RS): TEMPORARIES umjetnička rezidencija / artistic residency	Velika &TD
27.8. – 15.9.	non stop	MIRELA IVIČEVIĆ (HR): PLANET 8 umjetnička rezidencija / artistic residency	Polukružna &TD
2. – 6.9.	14:00 – 20:00	PLEŠUĆI BOLERO SA SHANGAI BOLEROM/DANCING THE BOLERO WITH SHANGAI BOLERO radionica vodi / workshop led by DIDIER THÉRON (FR)	Kino SC
4. – 21.9.	non stop	NOĆNE VIZIJE (HR) radionica / workshop	Klub SC
5.9. – 19.9.	non stop	BORIS GIBÉ & FLORENT HAMON (FR): MOUVINSITU – umjetnička rezidencija / artistic residency	Velika &TD
6.9.	20:00	PLEŠUĆI BOLERO SA SHANGAI BOLEROM/DANCING THE BOLERO WITH SHANGAI BOLERO prezentacija radionice / workshop presentation	Kino SC
6.9. – 14.9.	non stop	DEWEY DELL (IT): MARZO umjetnička rezidencija / artistic residency	Kino SC
10. – 18.9.	non stop	MALA KLINE (SLO): DREAMLAB COMMUNITAS (WT), PROJECT EXPLORING THE POTENTIAL OF COMMUNITY THROUGH DREAMING istraživački laboratorij / research laboratory	MM centar
15.9. – 22.9.	non stop	GÉRALD KURDIAN (FR): THE STRENGTH OF THINGS	&TD – SEK

# Ganz novi ganz ganz novi

## PROGRAM / PROGRAMME

datum date	sat time	autor i naziv programa author & program	mjesto venue
14.9. subota saturday	21:00	DEWEY DELL (IT): TUONO	MM centar
16.9. ponedjeljak monday	20:00	MIRELA IVIČEVIĆ (HR): PLANET 8 premijera / premiere	Polukružna &TD
	21:30	BORIS GIBÉ & FLORENT HAMON (FR): MOUVINSITU	Velika &TD
16.9. – 19.9.	18:00-23:00	BORIS GIBÉ & FLORENT HAMON (FR): MOUVINSITU EXHIBITION	Foaje &TD
17.9. utorak tuesday	20:00	MIRELA IVIČEVIĆ (HR): PLANET 8	Polukružna &TD
18.9. srijeda wednesday	18:00	MALA KLINE (SLO): DREAMLAB COMMUNITAS (WT), PROJECT EXPLORING THE POTENTIAL OF COMMUNITY THROUGH DREAMING prezentacija / presentation	MM centar
	20:00	BORIS NIKITIN (CH): IMITATION OF LIFE	Velika &TD
	21:00	VEJA (HR) koncert/concert	Atrij &TD
18.9. – 22.9.	18:00 – 23:00	MARTINA NEVISTIĆ (HR): SIZIFOV PINK – instalacija / installation	Kafić &TD
19.9. četvrtak thursday	20:00	BORIS NIKITIN (CH): IMITATION OF LIFE	Velika &TD
	21:30	MALA KLINE (SLO): EDEN	Polukružna &TD
20.9. petak friday	20:00	ROBERTA MILEVOJ (HR): OPET ROBERTA	Velika &TD
	21:00	GÉRALD KURDIAN (FR): 1999	Polukružna &TD
	23:00	SAŠA BOŽIĆ I PETRA HRAŠČANEĆ (HR): LOVE WILL TEAR US APART	Velika &TD

21.9. subota saturday	21:00	RAZGOVORI UGODNI: CIKLUS MLADIH VIDEO AUTORA / PLEASANT CONVERSATIONS: YOUNG VIDEO AUTHORS' CYCLE projekcije / film screenings	MM centar
	22:00	PERFORACIJE & GANZ: NOĆ PERFORMANSA	SC sve po svuda
	23:00	NOĆNE VIZIJE (HR) AV performans / AV performance	Dvorište SC
22.9. nedjelja sunday	20:00	ANAGOOR (IT): L.I., LINGUA IMPERII	Velika &TD
	22:00	A. STOJKOVIĆ (RS), A. SINKAUZ I N. SINKAUZ (HR): MALO JE DOVOLJNO	MM centar

\*17.–21.9. 11:30 @ Kafić &TD – Kava s umjetnicima u suradnji s festivalom Perforacije  
Coffee time with artists in collaboration with Perforacije Festival

# Ganz poslije ganza

## POSTFESTUM

datum date	sat time	autor i naziv programa author & program	mjesto venue
23.9. – 2.10.	non stop	ANAGOOR (IT): VIRGILIO BRUCIA umjetnička rezidencija / artistic residency	Polukružna &TD
30.9. – 13.10.	non stop	FELIX OTT (DE) & MARKO JASTREVSKI (HR): THE ILIAD, 3 MEN AND A HOLE – umjetnička rezidencija / artistic residency	Kino SC
15.10. utorak tuesday	20:00	MARTIN SCHICK (CH): HALFBREADTECHNIQUE (POSTCAPITALISM FOR BEGINNERS)	Polukružna &TD
16.10. srijeda wednesday	17:30	MARTIN SCHICK (CH): THE SPECTACULAR SPECTATOR radionica / workshop	Polukružna &TD
22.10. utorak tuesday	20:00	NIK BÄRTSCH'S RONIN (CH), koncert / concert	Velika &TD

# Temporaries

ANA DUBLJEVIĆ, DUŠAN BROČIĆ, IGOR KORUGA,  
JOVANA RAKIĆ KISELČIĆ, LJILJANA TASIĆ, MARKO MILIĆ (RS)

23.8.–2.9. non stop — Velika & TD — Umjetnička rezidencija — APAP Izvedbena Europa  
[temporaries.weebly.com](http://temporaries.weebly.com)

KREACIJA I IZVEDBA: Ana Dubljević, Dušan Bročić, Igor Koruga, Jovana Rakić Kiselčić, Ljiljana Tasić and Marko Milić  
DRAMATURGIJA: Ana Vujanović — PRODUKCIJA: Stanica – Servis za suvremen ples, Beograd, Gradsko vijeće Beograda, APAP Izvedbena Europa 2011. – 16. (mreža APAP), SC – Kultura promjene, Tanzfabrik i Uferstudios Berlin

*Temporaries* is the artistic project which broadly deals with the *temporality* as working conditions in the context of the independent performing arts scene in Belgrade (RS) and international context of the contemporary dance and performance. The project proposes an analysis, a change, a questioning, a try-out of ‘common’ on a micro-level, in certain context within which it is performed and within the individual level of the guest that participates. Such proposal mirrors less through the social and political activism in art and relies more on the politicality as an aspect of an artwork or art practice, which ‘addresses the ways it acts and intervenes in public space, in regard to discussions and conflicts around the subjects and objects that perform on it, the arrangement of positions and powers among them, the distribution of the ‘sensible’, and the ideological discourses that shape a common, symbolic and sensorial order of society’ (Vujanović, 2011).

ANA DUBLJEVIĆ (RS) holds a Bachelor in Fine Arts. Since 1999, she has been working as a performer, dancer, choreographer and cultural worker in performing arts.

DUŠAN BROČIĆ (RS) graduated Painting at Faculty of Applied Arts in Belgrade. He composes electronic music and works as an author and performer in the contemporary performing arts.

*Temporaries* je umjetnički projekt koji se u širem smislu bavi *privremenošću* kao radnim uvjetima u kontekstu nezavisne scene izvedbenih umjetnosti u Beogradu, i u međunarodnom kontekstu suvremenog plesa i performansa. Projekt predlaže analizu, promjenu, propitivanje i isprobavanje ‘zajedništva’ na mikrorazini, u određenom kontekstu u kojem se izvodi te na individualnoj razini gostujućih sudionika. Ovakav prijedlog manje se odražava kroz društveni i politički aktivizam u umjetnosti, a više se oslanja na političnost kao aspekt umjetničkog rada ili umjetničke prakse, koja ‘se odnosi na načine na koji ona djeluje i intervenira u javnoj sferi, u vezi s raspravama i sukobima oko subjekata i objekata koji u njoj sudjeluju, raspodjele mesta i moći među njima, ideoloških diskursa koji oblikuju zajednički, simbolički i čulni poredak društva’ (Vujanović, 2011).

ANA DUBLJEVIĆ (RS) je završila Akademiju likovnih umjetnosti. Od 1999. radi kao izvođačica, plesačica, koreografkinja i kulturna dje-latnica u izvedbenim umjetnostima.

DUŠAN BROČIĆ (RS) diplomirao je slikarstvo na Fakultetu primijenjenih umjetnosti u Beogradu. Aktivno se bavi skladanjem elektronske glazbe te radi kao autor i izvođač u suvremenim izvedbenim umjetnostima.



IGOR KORUGA (RS) magistrirao je antropologiju (Filozofski fakultet u Beogradu) i izvedbene umjetnosti (University of Arts i HZT u Berlinu). Od 1998. radi kao plesač, koreograf i antropolog u okviru izvedbenih umjetnosti.

MARKO MILIĆ (RS) je studirao andragogiju na Filozofskom fakultetu u Beogradu. 2006. osvojio je stipendiju DanceWeb te je do danas surađivao s različitim autorima, poput D. Aćin, I. Dimcheva, Ž. Sančanin, A. Široki, S. Abramović Milković, J. Beyer, A. Effroy i P. Rosolen te na projektu *sweet and tender collaborations*.

JOVANA RAKIĆ-KISELČIĆ (RS) diplomirala je antropologiju na Filozofskom fakultetu u Beogradu. Trenutno je na magistriju na HfMT u Kölnu, program Dance Dissemination. Od 2003. bavi se kazalištem, suvremenim plesom i izvedbenim umjetnostima.

LJILJANA TASIĆ (RS, 1978.) izvođačica je i koreografkinja suvremenog plesa iz Beograda. Završila je arhitekturu na Arhitektonskom fakultetu u Beogradu. O suvremenom plesu i performansu učila je kroz različite radionice i образовне programe u zemlji i inozemstvu.

IGOR KORUGA (RS) holds master degrees in Anthropology (Faculty of Philosophy, Belgrade) and in Performing Arts (University of Arts and HZT, Berlin). Since 1998, he has been working as a dancer, choreographer and anthropologist within performing arts.

MARKO MILIĆ (RS) studied Andragogy at Faculty of Philosophy in Belgrade. In 2006 he was a DanceWeb scholarship recipient. He has worked with different authors such as D. Aćin, I. Dimchev, Ž. Sančanin, A. Široki, S. Abramović Milković, J. Beyer, A. Effroy and P. Rosolen and collaborates on art project *sweet and tender collaborations*.

JOVANA RAKIĆ-KISELČIĆ (RS) holds a graduate degree in Anthropology from Belgrade Faculty of Philosophy. She is currently studying an MA program Dance Dissemination, HfMT Cologne. Since 2003, she has been engaged in theatre, contemporary dance and performing arts.

LJILJANA TASIĆ (RS) is a performer and choreographer of contemporary dance from Belgrade. She holds a BA in Architecture from the Faculty of Architecture in Belgrade. She studied contemporary dance and performance through various workshops and educational programs at home and abroad.

# Plešući bolero sa Shanghai Bolerom

DIDIER THÉRON (FR)

2. – 6.9. 14:00 – 20:00 — Kino SC — Radionica plesa i kompozicije — Ciklus francuskih autora & Edukultura SC — U suradnji s Francuskim institutom u Zagrebu  
[www.didiertheron.com](http://www.didiertheron.com)

Intensive, five-day, creative workshop led by a French choreographer and dancer, Didier Thérón, focuses on the *Shanghai Bolero* composition. It includes a technical dance class (1h 30), rehearsals (3h 30) and discussions about Bolero. On Friday, September 6th at 8 pm there will be a public presentation of the workshop at SC Cinema.

*Dance:* we will deal with the basic ideas of contemporary dance: the use of the floor, contact, the idea of weight and the use of space. Then, we will study the rules of a specific choreographic composition by DidierThérón, *Shanghai Bolero*.

*Music:* We will study Bolero's music and composition. We will discuss the role of this composition in the history of music and how, through dance, *Shanghai Bolero* gives an answer to Ravel's composition. We will use Ravel's music as a starting point for improvisation and dramaturgical composition.

Workshop is realized in collaboration with French Institute in Zagreb and with the support of Croatian Ministry of Culture and Zagreb City Office for Education, Culture and Sport.

Intenzivna, petodnevna, stvaralačka radionica pod vodstvom francuskog koreografa i plesača, Didiera Thérona, usredotočuje se na skladbu *Shanghai Bolero*. Uključuje tehnički sat plesa (1h30), probe (3h30) te diskusije o Bolero. U petak 6.9. u 20 sati održat će se javna prezentacija u Kinu SC.

*Ples:* Bavit će se osnovnim idejama suvremenog plesa: korištenjem poda, kontaktom, idejom težine, te korištenjem prostora. Proučavat će se pravila specifične koreografske kompozicije Didiera Thérona *Shanghai Bolero*.

*Glazba:* Proučavat će se glazbu i skladbu Bolera. Raspravljat će se o ulozi ove skladbe u povijesti glazbe te kako *Shanghai Bolero* kroz ples daje odgovor na Ravela. Koristit će se Ravelovu glazbu kao polazište za improvizaciju i dramaturšku kompoziciju.

Radionica se realizira u suradnji s Francuskim institutom u Zagrebu te uz potporu Ministarstva kulture RH i Gradske uprave za obrazovanje, kulturu i šport Grada Zagreba.

**DIDIER THÉRON (FR)** Rođen u Béziersu u Francuskoj. Studirao je ples kod Dominiquea Bagoueta i Mercea Cunninghama. Dominique Bagouet mu je uručio nagradu za najbolju koreografiju na festivalu *Hivernales d'Avignon* 1987. Proučavao je zen s Harradom Tangenom u hramu Bukkokuji u Obami u Japanu. Primio je stipendiju Ville Medici za studiranje u Villi Kujoyama u Kyotu u Japanu. Od 1998. do 2012. Didier Thérón Company gostovala je u Boliviji, Češkoj, Engleskoj, Hrvatskoj, Italiji, Indiji, Japanu, Mozambiku, Njemačkoj, Pakistanu, Škotskoj, Španjolskoj i Ukrajini. Projekt STUDIO-LABORATOIRE / CIE DIDIER THERON sada je trajno smješten u Espace Bernard Glandier u Montpellieru. Od prvih izvedbi *The Partisans*, u Thérónu se budi koreografija koja transformira ideju otpora u pokret na pozornici. Slijedi neminovno istraživanje umjetničkih formi i dizajna pozornice, što se u konačnici prevodi u koreografiju koja je fizički i mentalno prisutna rigoroznim zapisom tijela u prostoru, grafičkim kretanjima, njihovom geometrijom, fizičkom putanjom tijela, energijom pokreta i kontrolom te energije. Thérón podržava ekonomiju sredstava, koja daje njegovim radovima jasne i sažete forme, gdje preciznost rada s tijelom kao fizičkim materijalom služi kao forma grafičke vizualizacije. Kroz ples Thérón nalazi svoj model otpora, on crta i svijetu prezentira političko ostvarenje.

**DIDIER THÉRON (FR)** Born in Béziers, France. He studied dance with Dominique Bagouet and Merce Cunningham. Dominique Bagouet presented him with the Award for Best Choreography at *Hivernales d'Avignon Festival* in 1987. He studied Zen with Harrad Tangen in Bukkokuji Temple in Obama, Japan. He won the Villa Medici scholarship for studying in Villa Kujoyama in Kyoto, Japan. In the period 1998 – 2012 Didier Thérón Company performed in Bolivia, Czech Republic, England, Croatia, Italy, India, Japan, Mozambique, Germany, Pakistan, Scotland, Spain and Ukraine. STUDIO-LABORATOIRE / CIE DIDIER THERON Project is now permanently located in Espace Bernard Glandier in Montpellier. Since the first performances of *The Partisans*, a choreography which transforms the idea of resistance into movement on stage, has awakened in Thérón. This is followed by the unavoidable exploration of art forms and stage design which is finally translated into choreography that is both physically and mentally present, rigorous record of the body in space, graphic movements, their geometry, physical trajectory of the body, the energy of the movement and control of that energy. Thérón supports the economy of means, which provides his works with clear and concise forms, where the precision of working with body as a physical material serves as a form of graphical visualisation. Through dance, Thérón finds his model of resistance; he draws and presents to the world a political achievement.



# Tuono

## BLACK FANFARE & DEWEY DELL (IT)

14.9. 21:00 — MM centar — Koncert uživo — 45 min — Ulas besplatan — Ciklus mladih talijanskih autora — APAP Izvedbena Europa

DEWEY DELL SU: Agata, Demetrio, Teodora Castellucci, Eugenio Resta — ORIGINALNA GLAZBA: Demetrio Castellucci / Black Fanfare — PRODUKCIJA: Dewey Dell, 2012. — Dewey Dell dio je projekta Fies Factory [www.deweydell.com](http://www.deweydell.com) — [www.blackfanfare.com](http://www.blackfanfare.com)

Dewey Dell in 2011 created a kind of concert where the live music of Black Fanfare, the electronic music project by Demetrio Castellucci, met the choreographic action of the musicians, in dialogue with the appearance of their costumes. With *Tuono* the group continues to create a concert in which movement springs like a voice, and the characters seen in negative, as musical instruments, appear and then disappear with naturalness. Brief images are generated by the urgency to make the visions that stem from the tangible sound. Thunder.

2011. godine Dewey Dell izveo je neku vrstu koncerta u kojem se živa glazba Black Fanfarea, projekta elektronske glazbe Demetria Castelluccia, susrela s koreografskim pokretima glazbenika, u dijalogu s pojavorom njihovih kostima. S *Tuonom*, skupina nastavlja raditi na stvaranju koncerta u kojem pokret izvire poput glasa, a likovi se u negativu, kao i glazbeni instrumenti, prirodno pojavljuju i zatim nestaju. Kratke slike brzo se izmjenjuju da bi uzrokovale vizije kao rezultat oplijivog zvuka. Grmljavina.



DEWEY DELL (IT) je 2007. godine osnovalo četvero mlađih ljudi: Teodora, Demetrio, Agata Castellucci i Eugenio Resta. Svi oni posjeduju jake vještine u različitim područjima, što je zahtijevalo da se svakog od njih posveti različitim aspektima rada, ali bez odricanja dimenzije kolektivnog stvaralaštva. Tako je Teodora autorica koreografija, Demetrio sklapa glazbu, Eugenio je dizajner svjetla te se brine o tehničkim aspektima produkcije, dok Agata pomaže u izradi koreografije i brine se o različitim aspektima organizacije. Od 2007. radovali Dewey Dell uključuju: à elle vide (2007), KIN KEEN KING (2008), Baldassarre (2009), Cinquanta Urlanti Quaranta Ruggenti Sessanta Stridenti (2010), Grave (2011/12) te različite oblike koncerata uživo u suradnji s glazbenom skupinom Demetria Castelluccia, Black Fanfare, Black Fanfare//Dewey Dell (2011) i Tuono (2012). Ime Dewey Dell odabrano je u počast Faulkneru i mladoj protagonistici djela *Kad ležah na samrti*, pod čijim se okom kolektiv priprema za lutanje prema ponoru.

DEMETRIO CASTELLUCCI (IT) Od 2004. do 2008. godine skladao je glazbu za plesne izvedbe škole Stoa, škole pokreta i filozofske misli smještene u njegovom rodnom gradu Ceseni. To iskustvo dovelo je do njegova podrobnog istraživanja dijaloga između koreografske geste i zvuka te do objavljivanja njegovog prvog albuma, *Stoa*. 2007. Castellucci je započeo solo elektronski eksperimentalni projekt pod nazivom *Black Fanfare*. S projektom *Black Fanfare* nastupao je na festivalu Dissonanze Roma 2010., u WombClubu u Tokiju, sudjelovao je u performansima u Galeriji Careof u Miljanu i Galleria Civica di Trento te u kratkim animiranim filmovima.

DEWEY DELL (IT) was formed in 2007 by four young people: Teodora, Demetrio, Agata Castellucci and Eugenio Resta. They have strong skills in different areas. This took each of them to give priority to a specific aspect of the work, without giving up a collective modeling of materials. Teodora is therefore author of choreographies, Demetrio composes the music, Eugenio designs the lights and takes care of the technical aspects of production, while Agata assists in choreographic creation and looks after aspects of organization. Since 2007 Dewey Dell has created different works: à elle vide (2007), KIN KEEN KING (2008), Baldassarre (2009), Cinquanta Urlanti Quaranta Ruggenti Sessanta Stridenti (2010), Grave (2011/12) and various forms of live concert, in collaboration with Black Fanfare, the musical group of Demetrio Castellucci, Black Fanfare//Dewey Dell (2011) and Tuono (2012). The name Dewey Dell is a tribute to Faulkner and to the young girl of 'As I lay dying', under whose look the company prepares itself to wander towards the abyss.

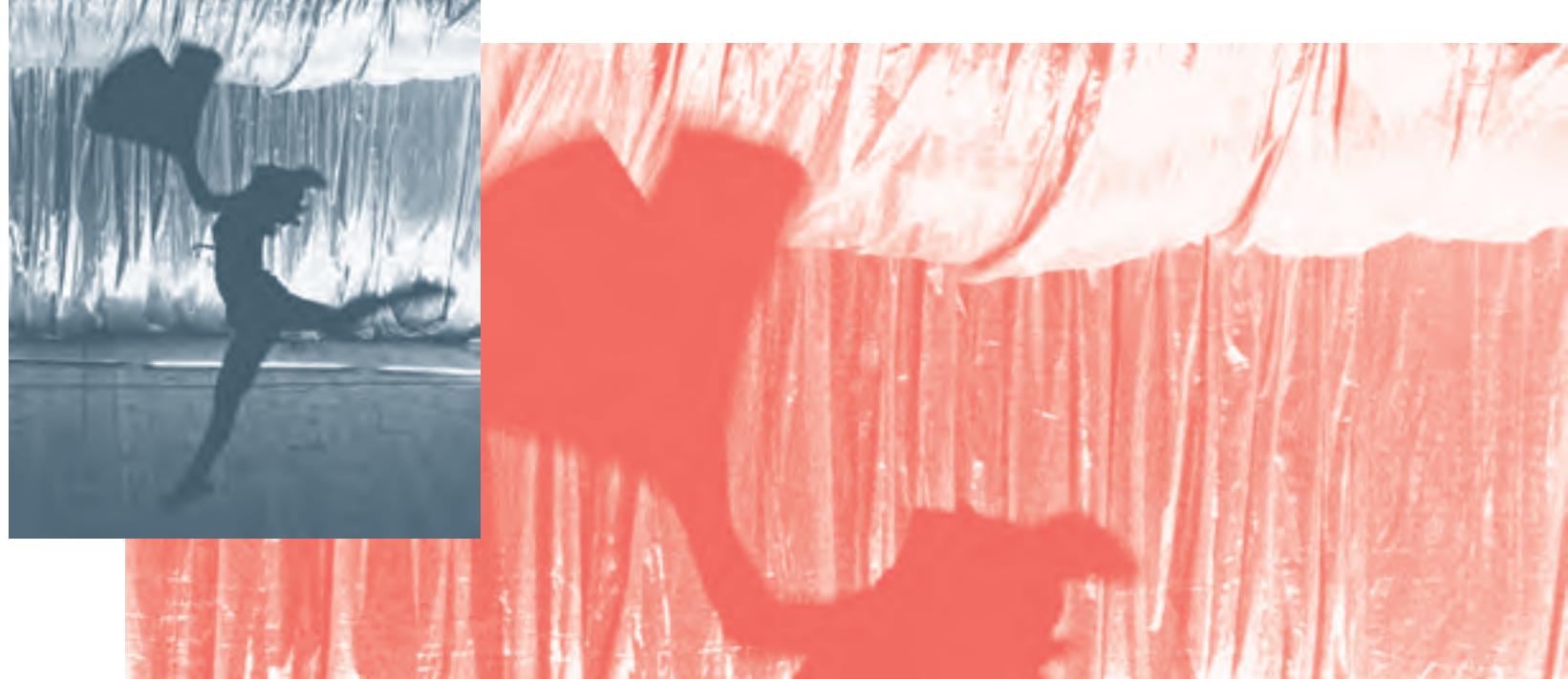
DEMETRIO CASTELLUCCI (IT) From 2004 to 2008 he composed the music for the dances created by Stoa, a school of movement and philosophical thought based in Cesena, his hometown. The experience led to Castellucci's in-depth research on the dialogue between choreographic gesture and sound, and to the release of his first album, *Stoa*. In 2007, Castellucci began a solo experimental electronic project named *Black Fanfare*. With project *Black Fanfare* he has played at the Festival Dissonanze Roma 2010 and at the WombClub in Tokyo, and was invited to collaborate in performances at Careof Gallery in Milan and Galleria Civica di Trento, and in short animation films.

# Marzo

## DEWEY DELL (IT)

6.–14.9. non stop — Kino SC — Umjetnička rezidencija

Dewey Dell will be coming to Zagreb from September 6–14 for an artistic residency in preparation for the premiere of their new project *Marzo* at steirischer herbst festival in Graz. Since 2007 the Italian artists' collective Dewey Dell have been developing their works of dance which create impressive, captivating moods and spaces thanks to the perfect interplay of choreography, costumes, light and music. For *Marzo* they also work together with the theatre maker and playwright Kuro Tanino and the Japanese drawing artist Yuichi Yokoyama.



*Ne znamo mnogo o budućnosti, obično ne volimo predviđati na duge staze, ali volimo jednostavnost napredovanja iz projekta u projekt. Možemo osjetiti potrebu za proširenjem svog rada na drugim poljima, ali ne u smislu da želimo mijenjati medij, nego ga samo ispuniti drugim elementima, stvoriti novi vrtlog doprinosa i želja, novih načina suradnje, i suradnje s drugim ljudima. Pa ipak, naš će cilj ostati isti: biti u stanju iznenaditi publiku, ali bez zamjene pojma 'ljepote' pojmom 'šoka' (što se, da budemo iskreni, općenito događa u svijetu umjetnosti), već smatrajući publiku ulovom i okružujući je snažnim osjećajima povezanim s jasnim značenjima, bez da se radi samo o brzim iznenadenjima.*

*We don't know so much about the future, we usually don't like to project long horizons, but we like to remain in the simplicity of going forward project by project. We can feel the need to expand our work in other fields but not in the meaning that we want to change our media, but just to fill it with other elements, to create new vortex of input and desires, new ways to work together, also with other people. Our aim will remain the same though: being able to surprise the audience, but not by replacing the concept of 'beauty' with the concept of 'shock' (as, to be honest, it is happening right now in the world of art in general), but by considering the audience as a catch and surrounding it with strong emotions linked to clear meanings, far from being just fast surprises.*

# Planet 8

MIRELA IVIČEVIĆ (HR)

16.9. 20:00 premijera — 17.9. 20:00 — Polukružna dvorana &TD — Muzički salon SC-a

KONCEPT, GLAZBA I TEKST: Mirela Ivičević — SAVJETNICA ZA SCENSKI POKRET: Petra Hrašćanec — OBLIKOVANJE SVJETLA: Bojan Gagić — INSPICIJENT I DRAMATURŠKI SAVJETNIK: Vedran Hleb — PRODUCENTICA: Davorka Begović — IZVODAČI: Kaja Farszky (udaraljke), Goran Jurković (saksofon), Dunja Kobas (violina, glas), Marija Lešaja (sopran) — PRODUKCIJA: Studentski centar Sveučilišta u Zagrebu – Kultura promjene – Muzički salon — Uz potporu Ministarstva kulture RH i Gradskog ureda za kulturu, obrazovanje i šport Grada Zagreba

*Planet 8 alias Operation Neptune:* theatre suite for ensemble and (self-) reflection. A child of mixed marriage of critical and sound experience of the world. Close relative of Maurizio Kagel's instrumental theatre and archetypal Neptune, sound as a means of expression is most commonly associated with. Recycling fellow, it uses everything it sees and hears, it is tolerant and does not censor. It does not save, it questions everything that it gets hold of, even the one in whose mental galaxy it was born. It is a natural habitat of musicians who are not afraid of reality, but who, in search of subversive power of music, use the fragments of reality and existing musical instruments to build a new audio-visual world. That world is confusing, upsetting, encouraging and it makes us laugh: at the same time it is a mirror of a not-always-ideal reality, but also of the inexhaustible source of possibilities of its transformation.

MIRELA IVIČEVIĆ (1980) graduated Composition from the Academy of Music in Zagreb and she finished her postgraduate studies at *Universität für Musik und darstellende Kunst* in Wien. She is the author of acoustic, electroacoustic and intermedia works, sound installations, music for film and theatre, and two operas. The majority of her works are conceptual and interdisciplinary works, dealing primarily with the role of sound in social

*Planet 8 alias Operacija Neptun: scenska suita za ansambl i (samo)refleksiju.* Dijete miješanog braka kritičkog i zvučnog doživljaja svijeta. Bliski srodnik instrumentalnog teatra Mauricia Kagela i arhetskog Neptuna za kojeg se zvuk kao izražajno sredstvo najčešće vezuje. Reciklirajući svat, služi se svime što vidi i čuje, tolerantan, ne cenzurira. Ne štedi, preispituje sve što mu dođe pod ruku, pa i onog tj. onu u čijoj je misaoj galaksiji nastao. Prirodno je stanište glazbenika koji se zbilje ne boje, već u potrazi za subverzivnom snagom glazbe, od krhotina zbilje i postojećih glazbenih elemenata grade novi zvučno-vizualni svijet. Taj svijet zbujuje, uzneniruje, nasmijava i hrabri: istovremeno je zrcalo ne uvijek idealne stvarnosti, ali i neiscrpnog izvora mogućnosti njezinog preoblikovanja.

MIRELA IVIČEVIĆ (1980.) završila je studij kompozicije na Muzičkoj akademiji u Zagrebu te poslijediplomski studij medijske kompozicije i primijenjene glazbe na Universität für Musik und darstellende Kunst u Beču. Autorica je akustičkih, elektroakustičkih i intermedijalnih djela, zvučnih instalacija, glazbe za film i kazalište, te dvije opere. Većina njezinih djela su konceptualna i interdisciplinarna, baveći se prije svega ulogom zvuka u socijalnom i političkom kontekstu pri čemu se često služi zvučnim nuspojavama suvremenog društva.

Djela su joj izvođena po Europi, Sjevernoj i Južnoj Americi. Dobitnica je Rektorove nagrade (*Phantom no.3*, 2004.), nagrade Theodor Körner (*Ace of diamonds*, 2010.), nagrade Rudolf Matz (2010.), kao i nagrade ISCM-a za glazbeni teatar (*Gender)Bender 9,99* (2011.). Od 2010. s Gordanom Tudorom organizira međunarodni festival suvremene glazbe *Dani nove glazbe Split*.

*Zanima me reflektivni i subverzivni potencijal zvuka, bilo da se radi o zvuku kao osnovnom ili kao popratnom dijelu koncepta. ... Moj put isprepletjen je najra-zlicitijim utjecajima. S bilo kojeg umjetničkog studija čini mi se najkorisnijim ponijeti dvije stvari: onaj dio tehničke spreme koji će ti omogućiti da lakše izra-ziš ono što želiš, te, još bitnije – neposluh naspram autoriteta te bilo kakvih drugih samorazumljivosti. Imala sam sreću kroz studij učiti od ljudi koji su i sami takvog stava, pa su me mimošte zamke aka-demizma i moje arhiv zvučnih utjecaja lišen stilskih i sličnih podjela. Puno znanja i inspiracije prikupila sam u intenzivnom radu s drugim umjetnicima, ali i u najobičnijim životnim situacijama te u kontaktu s ljudima koji s glazbom nemaju nikakve veze. No, puno važnije od toga kojim putem ideš i koga na tom putu susrećeš po meni je pritom pronaći optimalan balans između otvorenosti i kritičkog duha. Takav je put najuzbudljiviji i najkonstruktivniji.*

and political context, in which she often uses acoustic side effects of modern society. Her works have been performed all over Europe, North and South America. She won University of Zagreb's Rector's Prize (*Phantom no.3*, 2004), Theodor Körner Prize (*Ace of diamonds*, 2010), Rudolf Matz Prize (2010), as well as ISCM Prize for her Vocaltheater Composition (*Gender)Bender 9,99* (2011). In collaboration with Gordan Tudor, she has been organizing the international festival of contemporary music *Dani nove glazbe Split* since 2010.

*I am interested in the reflective and subversive potential of sound, be it a basic or accompanying part of the concept. ... Various influences are interwoven in my path. I think that the most useful things one can learn from any art studies are: the part of technical knowledge that will enable you to express more easily what you want, and even more important – disobedience towards authority and any other self-evidences. During my studies I was lucky enough to learn from people who share the same attitude, so I escaped the traps of academism and my archive of audio influences is devoid of stylistic and similar divisions. I have gained a lot of knowledge and inspiration through intensive collaboration with other artists, but also from the most common everyday situations and contact with people who have nothing to do with music. But I think that more important than the path one is taking and people one meets on the way is to find the optimal balance between open mindedness and critical spirit. Such path is the most exciting and the most constructive.*

# Mouvinsitu

BORIS GIBÉ & FLORENT HAMON (FR)

16.9. 21:30 — Velika & TD — Plesna predstava i instalacija, javna prezentacija rada u nastanku — 60 min — Uzor besplatan — Ciklus francuskih autora & APAP Izvedbena Europa — U suradnji s Francuskim institutom — [www.leschoosesderien.com](http://www.leschoosesderien.com)

KREACIJA I IZVEDBA: Boris Gibé i Florent Hamon — HVALA: Mohamed Benaji, Elsa Dourdet, Gaspard Guilbert, Nicolas Gastard, Hélène Poignon, Marinette Julien, Thomas Cottreau, Céline Zordia. — PRODUKCIJA: Les Choses de Rien — KOPRODUKCIJA: Maison de la Culture d'Amiens – Centre de création et de production; Châteauvallon – Centre National de création et de diffusion culturelles – Ollioules; Studentski centar u Zagrebu – Kultura promjene; TRIDANSE – parcours régional d'accueils en résidence de projet chorégraphiques transdisciplinaires – région Provence Alpes Côtes d'Azur : La Passerelle – Scène nationale des Alpes du sud – Gap; Le Citron – Jaune – CNAR – Port-st-Louis du Rhône; Le 3 bis F lieu d'arts contemporains (Aix-en-Provence) – Le Vélo Théâtre; Pôle régional de développement culturel – Apt.

*Mouvinsitu* is the 6th project of the Les Choses de Rien Company and was born from the collaboration between Boris Gibé and a dancer and filmmaker Florent Hamon. It is a process approached through the prisms of choreographic and visual arts. This work on the border of artistic disciplines has unrolled itself during three years. The first two were dedicated to the research of movement and cinematographic vocabulary and have resulted in a series of short films (*What comes down must go up* was the first of such experimentations). The third year will be dedicated to the creation of a choreographic work linked to an exhibition. *Mouvinsitu* aims to create fiction about loss of reality marker using the methods of film editing. It intends to physically experiment the emptiness and its relationship with the tragedy that has been grasped by the great figures such as Buster Keaton. The performance explores screenwriting on the theater stage in order to investigate the process of the dream and of the collective ‘artifice’ we invest in.

*Mouvinsitu* je šesti projekt kolektiva Les Choses de Rien a rezultat je suradnje Borisa Gibéa i plešača i filmaša Florenta Hamona. To je proces kojem se pristupalo kroz prizmu koreografije i vizualnih umjetnosti. Ovaj rad na granici umjetničkih disciplina razvijao se tijekom tri godine. Prve dvije bile su posvećene istraživanju pokreta i filmskog rječnika te su rezultirale serijom kratkih filmova (*What comes down must go up*, bio je prvi u nizu tih eksperimentata). Treća godina bit će posvećena stvaranju koreografskog rada povezanog s izložbom. *Mouvinsitu* želi stvoriti fikciju o gubitku dodira sa stvarnošću korištenjem metoda filmske montaže. Ideja je fizički eksperimentirati s prazninom i njenim odnosom s tragedijom koju su razumjele velike figure poput Bustera Keatona. Performans istražuje pisanje scenarija na pozornici da bi istražio procesna i kolektivne ‘izmišljotine’ u koju ulažemo.



# Mouvinsitu izložba

BORIS GIBÉ & FLORENT HAMON (FR)

16. – 19.9. 18:00 – 23:00 — Foaje & TD

The exhibition of the project *Mouvinsitu* testifies an ongoing creative process, which began in 2011 by making short films. Film *What comes down must go up* is a first attempt. Concerning the loss of reference points, each short film is integrated in different installations which participate in a scenography based on the idea of a maze, that the audience is invited to discover. These proposals intend to provoke frictions and emphasize the notion of trace.

**BORIS GIBÉ** (FR) Immersed from a young age into the circus world and homelessness, Boris gets his first professional experience at the age of twelve. In 1996, as co-founder of the company Zampanos, he participated in four creations that toured the villages in France but also 14 African countries in 2003. Then came the exchange and collaborations with other companies such as Cirque Médran, Caha Cahin, Compagnie DCA (Decoufle), Ogres de Barback, Cirque Electrique, Cirque Pocheros, La Cie Christophe Haleb – La Zouze, Les Cambrioleurs (Julie Bérès), Kitsou Dubois... In 2004, Boris founded the company Les Choses de Rien and created *Le Phare* that received the grant of Beaumarchais-SACD and won the prize of Jeunes Talents Cirque 2004. His next works were *Installation Tripode*, *Bull* and *Les Fuyantes*.

**FLORENT HAMON** (FR) Florent has an acrobatic background and he studied film making. He juggled between trades of light technician and cameraman while working with circus Zampanos and Cirque Electrique. Then he joined the contemporary choreography program ex.e.r.ce 07, co-directed by Mathilde Monnier and Xavier LeRoy,

Izložba projekta *Mouvinsitu* svjedoči o kontinuiranom kreativnom procesu započetom 2011. godine snimanjem kratkih filmova. Film *What comes down must go up* bio je prvi pokušaj. Gubitkom referentnih točaka svaki kratki film je integriran u različite instalacije koje sudjeluju u scenografiji temeljenoj na ideji labirinta a publika je pozvana da ga otkrije. Ovi izazovi namjeravaju izazvati trenja i naglasiti pojam traga.

**BORIS GIBÉ** (FR) Od mlade dobi uronjen u svijet cirkusa i beskućništva, Boris svoje prvo profesionalno iskustvo stječe u dobi od dva naest godina. Kao suosnivač kolektiva Zampanos 1996. sudjeluje u četiri predstave koje su se izvodile u selima po Francuskoj te 2003. u 14 afričkih zemalja. Zatim slijede razmjene i suradnje s drugim kolektivima, poput Cirque Médran, Caha Cahin, Compagnie DCA (Decoufle), Ogres de Barback, Cirque Electrique, Cirque Poheros, La Cie Christophe Haleb – La Zouze, Les Cambrioleurs (Julie Bérès), Kitsou Dubois... 2004. Boris je osnovao kolektiv Les Choses de Rien te je za rad *Le Phare* dobio subvenciju Beaumarchais-SACD i osvojio nagradu Jeunes Talents Cirque 2004. Sljedeći radovi uključuju *Installation Tripode*, *Bull* i *Les Fuyantes*.

**FLORENT HAMON** (FR) U prošlosti se bavio akrobacijom, a studirao je filmsku režiju. Dok je radio s cirkusom Zampanos i Cirque Electrique žonglirao je između tehničara za rasvjetu i snimatelja, a zatim se pridružio suvremenom koreografskom programu ex.e.r.ce 07, pod

vodstvom Mathilde Monnier i Xaviera LeRoya, u CCN de Montpellier te je počeo raditi kao plesač u predstavama Yanna Lheureuxa, Laure Bonicel i Anne Lopez. Osmislio je koncertni performans *Montâgne*, 2006. i plesnu točku *Ball*, 2008. Trenutno surađuje s koreografima Mathieuem Hocquemillerom, Taniaom Carvalho i kazalištem Dromesko, dok istovremeno radi na vlastitim djelima u svom kolektivu Nomad'act te s kolektivom Les Choses de Rien s kojim umjetnički surađuje od 2004.

*Jako smo inspirirani fotografskim radom Gregoryja Crewdsona, Gilberta Garcina i Teuna Hocksa. Usto, atmosfera i dubina filmova Andreja Tarkovskog i Roya Andersona elementi su koje neprestano želimo postići na pozornici. Stripovi Marcia Antoina Mathieu jedan su od velikih izvora inspiracije zbog načina na koji se igra konvencijama medija... ...U ovom smo djelu željeli raditi na procesu snova i fantazija mašte. Ovo koreografsko i plastično istraživanje snova usmjereni na stvaranje fikcije oko ideja traga, gubljenja uporišta, značenja identiteta. U mise en abyme su burleska, paradoks, zbumnost, nepovezanost, neobičnost i absurd alati za upravljanje promjenama identiteta, zamagljivanja stvarnosti s fantazijom i snom i pokušaj otvaranja novih poetskih prostora. Potajno se brinemo kako se boriti protiv diktature slike te kako joj pristupiti više putem iskustva čula i u autentičnijoj stvarnosti?*

at CCN de Montpellier and started working as a dancer in productions by Yann Lheureux, Laure Bonicel and Anne Lopez. He created concert-performance *Montâgne* in 2006 and dance piece *Ball* in 2008. Currently, he is working with the choreographer Mathieu Hocquemiller, Tania Carvalho and the Theatre Dromesko, meanwhile developing his personal work with his company Nomad'act and with the company Les Choses de Rien where he is the artistic collaborator since 2004.

*We are greatly inspired by the photographic works of Gregory Crewdson, Gilbert Garcin and Teun Hocks. In addition, the atmosphere and the depth of films by Andrei Tarkovsky and Roy Anderson are elements which we are continuously aiming to reach on stage. The comic books of Marc Antoine Mathieu are one of the great sources of inspiration in the way he plays with the conventions of the medium..... In this piece we wanted to work on the process of dreams and fantasies of the imagination. This choreographic and plastic exploration of dreams aimed at creating a fiction around the notion of trace, loss of points of reference, the meanings of identity. In this mise en abyme, the burlesque, paradox, confusion, incoherence, strangeness and absurd are tools to operate shifts of identities, to blur reality with fantasy and dream and to try to open new poetic spaces. Our secret concern is how to fight the dictatorship of the image and to approach it at a more sensual experience and in a more authentic reality?*

# Dreamlab Communitas (wt)

## PROJECT EXPLORING THE POTENTIAL OF COMMUNITY THROUGH DREAMING MALA KLINE (SLO)

18.9. 18:00 — MM centar — Prezentacija umjetničkog istraživačkog laboratorija  
120 min — Ulaz besplatan — [www.malakline.com](http://www.malakline.com)

*Community isn't a property, nor is it a territory to be separated and defended against those who do not belong to it. Rather, it is a void, a debt, a gift to the other that also reminds us of our constitutive alterity with respect to ourselves.*

R. Eposito, Communitas

*Dreamlab* is a mobile laboratory for research and development of dream and imagery work in the context of performing arts. It serves as a platform where different approaches, practices and methods of work with imagination and body are being applied and developed as performative vehicles for a different production of relationality, creativity and knowledge. The collective formats of work and exchange enable the spaces in-between to unfold and become accessible as a space of potential, a space of unforeseen intelligence and creativity. Dreamlab was founded in 2011. In the current cycle (2013–14) the aim is to work with and develop the practice of collective dreaming and test it in diverse performative set-ups. The practice of collective dreaming is based on specific protocols of opening, embodiment and staging of dreams. The original dream material serves as a temporary source and framework of the collective creative process. The practice of collective dreaming opens up a multidimensional space with a different ecology of connectedness. It opens up a space that allows for an experience of *communitas* and its potential. The practice is

*Zajednica nije vlasništvo, niti je teritorij kojeg treba odvojiti i braniti od onih koji mu ne pripadaju. To je više praznina, dug, dar drugome koji nas podsjeća i na našu konstitutivnu drugost u odnosu na nas same.* R. Eposito, Communitas

*Dreamlab* je mobilni laboratorij za istraživanje i razvoj rada sa snovima i prikazima u kontekstu izvedbenih umjetnosti. To je platforma gdje se primjenjuju i razvijaju različiti pristupi, prakse i metode rada s maštom i tijelom kao izvedbenim sredstvima za različitu produkciju odnosa, kreativnosti i znanja. Kolektivni formati djela i razmjene omogućuju rastvaranje prostora među nama koji time postaje prostor potencijala, prostor nepredviđene inteligencije i kreativnosti. Dreamlab je osnovan 2011., a u postojećem ciklusu (2013./14.) cilj je raditi s i razvijati praksu kolektivnog sanjanja te je testirati u različitim izvedbenim situacijama. Praksa kolektivnog sanjanja temeljena je na specifičnim protokolima otvaranja, utjelovljivanja i uprizorenja snova. Izvorni materijal snova služi kao privremeni izvor i okvir kolektivnog kreativnog procesa. Praksa kolektivnog sanjanja otvara višedimenzionalni prostor s različitom ekologijom povezanosti. Otvara prostor koji dopušta iskustvo *communitasa* i njegova potencijala. Praksa je izvedbeno sredstvo koje nam omogućava da iskusimo i mislimo našu relacionalnost na

različit način i vježbamo različite načine kolektivnog stvaranja. To je istraživanje potencijalnosti tijela i mašte za stvaranje alternativnih vizija suživota.

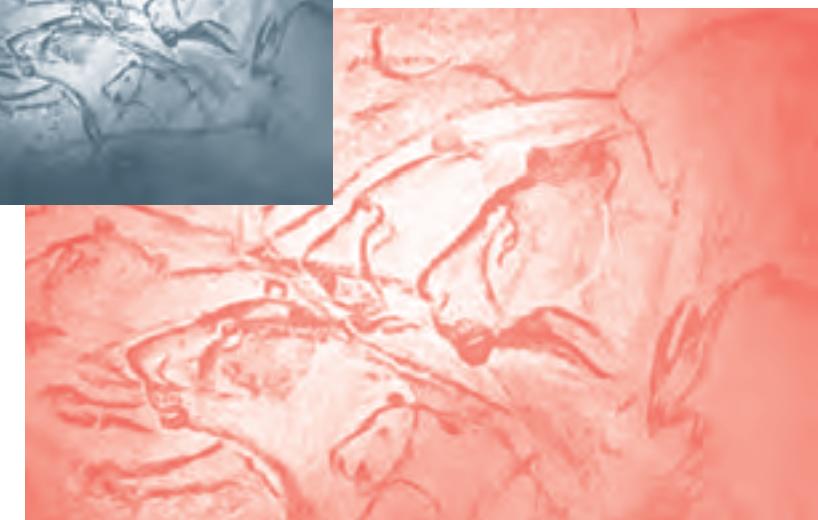
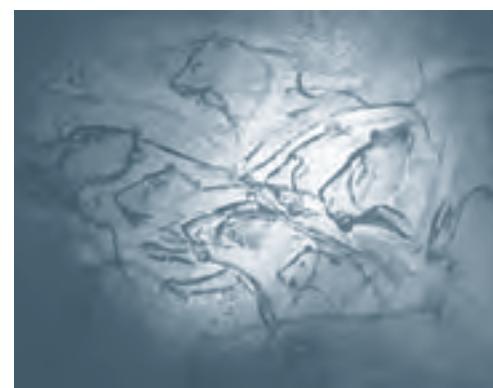
**MALA KLINE (SLO/BE/NL)** je performerica, koreografinja, istraživačica i spisateljica.

Diplomirala je filozofiju i komparativnu književnost (UL, Ljubljana) i magistrirala kazalište (DasArts, Amsterdam). Njen autorski rad temelji se na tehnologiji sanjanja – kreativnoj i performativnoj praksi temeljenoj na afektivnom i transformativnom izvođenju slika (prikaza). Intenzivno se bavi različitim istraživačkim, obrazovnim, izdavačkim i osnivačkim aktivnostima. Trenutno studira na School of Images (NYC) i piše doktorat o etici u izvedbenim umjetnostima na Odsjeku za filozofiju (UL, Ljubljana) i u okviru a-passa (poslijediplomskog programa za izvedbene umjetnosti u Bruxellesu). Dobitnica je niza značajnih nagrada na području suvremenog plesa u Sloveniji: Zlatna ptica, Povodni Moz te nedavno i Nagrade Ksenija Hribar za koreografiju.

a performative vehicle that allows us to experience and think our relationality differently and practice different modes of collective creation. It is an exploration of the potentiality of the body and imagination to create alternative visions of co-existence.

**MALA KLINE (SLO/BE/NL)** is a performer, choreographer, researcher and writer. She holds BA in philosophy and comparative literature (UL, Ljubljana) and MA in theater (DasArts, Amsterdam). Her own author-based work is embedded in technology of dreaming – creative and performative practice based on the affective and transformative performance of image. She is extensively engaged in different research, educational, publishing and founding activities. Currently studies with the School of Images (NYC) and is writing PhD on ethics in performing arts at the Department of Philosophy (UL, Ljubljana) and within the framework of a-pass (postmaster program for performing arts in Brussels). She has received major awards on the field of contemporary dance in Slovenia: Golden Bird Award (Zlata ptica), Triton Award (Povodni Moz) and recently Award of Ksenija Hribar for choreography.

*Špiljski lavovi, Chauvet-Pont-d'Arc / Cave lions, Chauvet-Pont-d'Arc*



# Sizifov Pink

O.N.E. (HR)

18.-22.9. 18:00-23:00 — Kafić & TD — Instalacija video-plesnog triptiha — O.N.E. I Festival Perforacije u suradnji s Ganzom

AUTORICA & KOREOGRAFIJA: Martina Nevistić — IZVODAČI: (Sizif) Sara Barbieri, Petra Chelfi, Pavle Heidler, (MsPink) Martina Nevistić — DIZAJNERICA: Dora Đurkesac — DRAMATURGINJA: Rona Žulj — SNIMATELJ I DIZAJN SVIJETLA: Luka Matić — MONTAŽA: Miro Manojlović — FOTOGRAFIJA: Dora Đurkesac, Luka Matić GLAZBA I DIZAJN ZVUKA: Luka Grubišić-Čabo — ORGANIZACIJA: Martina Nevistić, Amela Pašalić — KOSTIMOGRAFIJA: Martina Nevistić, Sara Barbieri — PRODUKCIJA: O.N.E. — KO-PRODUKCIJA: Festival Perforacije

A new multimedia project of the team of authors, O.N.E., takes the myth of Sisyphus as its starting point. Sisyphus, the absurd hero, Sisyphus as the symbol of perseverance and absurdity, Sisyphus who should be seen as happy in the end. The character of MsPink symbolizes the system and code of the consumer society, of consumerism, of what is imposed on us as important, while, in principle, it is essentially unimportant and absurd. Those absurdities of continuous and circular movement take on the principle of loop and thus the loop becomes the basic building block of the video. Three main performers appear in the video, whose movement is again characterized by repetitive sequences and the act of finding and missing each other. The video projection is divided into several parts, connected, but spatially split.

Sisyphus will thus question the absurdity of the movement that does not move (does not move on and does not move forward, but always returns to the beginning) as well as the persistence of perseverance that always leads to the starting point, and the willingness to start again. Also, on the visual level, it will question the patterns

Novi multimedijalni projekt autorskog tima O.N.E. kao polazišnu točku uzima mit o Sizifu. Sizifu, apsurdnom heroju, simbolu upornosti i besmisla, Sizifu kojeg ipak na kraju treba zamisliti sretnim. Lik MsPink simbolizira sustav i kod potrošačkog društva, konzumerizma, ono što nam se kontinuirano nameće kao bitno, dok je u suštini nebitno i apsurdno. Ti apsardi neprekidnog i kružnog kretanja uzimaju princip loop-a koji postaje osnovni gradbeni blok videa. U videu se pojavljuju tri glavna izvođača, čije je kretanje obilježeno ponavljajućim sekvencama i međusobnim nalaženjem i razmimoilaženjem. Video projekcija razlomljena u više dijelova, povezanih ali prostorno rascijepljenih.

Sizif će tako propitivati apsurdnost kretanja koje ne pokreće (ne pokreće 'dalje' i ne pokreće 'naprijed', nego se uvijek vraća na početak) kao i upornost ustrajanja koje uvijek iznova vodi na početnu točku, te volju da se ipak ponovno pokrene. Isto tako, na vizualnoj razini, propitivat će zakonitosti fragmenta u službi cjeline, kao i cjeline u službi fragmenta. Sizifov Pink propitivati će i gledateljsku percepцију – razlomljeno, istovremeno percipiranje ponuđenih materijala koji će se tek gledateljevim trudom spojiti u cjelinu s novim značenjem.



of a fragment in the service of the whole, and the whole in the service of a fragment. *Sisyphus' Pink Project* will also question the viewer's perception: fractured, simultaneous perception of the offered materials, which, only with the viewer's effort, merge into a whole with a new meaning.

MARTINA NEVISTIĆ (HR) In 2000 graduated from the School of Contemporary Dance Ana Maletić, after which she was a member of The Studio Contemporary Dance Company. In 2006 finished her studies at Faculty of Economics and in 2008 her studies at the SEAD in Austria. During her schooling, she collaborated with well-known choreographers: Anna MacRae, Salva Sanchis, Jule Flierl, Libby Farr, Susan Redhorst, Ted Stoffer and Sanja Tropp Fruehwald. Since autumn 2009, lives in Zagreb where she works as a dancer, performer, author and pedagogue.

I finished dance education and movement is the basis of my work. I think about how the movement of performers can influence viewers. Interactivity is important to me. How to play with the viewers' perception, but in a subtle way. Through my work I enter into collaborations with visual artists. In the relationship between video and dance happens something like choreographing in real time and post-choreographing, the dividing line between that provides space for new insights, new creativity and space for approaching the viewer. Even Nietzsche talked about the position of the third – the one that watches.

# Imitation of Life

BORIS NIKITIN (CH)

18. i 19.9. 20:00 — Velika &TD — Kazališna predstava — 80 min — Ulaz besplatan  
Culturescapes u Studentskom centru, u suradnji s festivalom Culturescapes Balkan 2013.  
Uz podršku Švicarskog vijeća za umjetnost Pro Helvetia — [www.borisnikitin.ch](http://www.borisnikitin.ch)

KONCEPT I REŽIJA: Boris Nikitin — OD I SA: Beatrice Fleischlin, Malte Scholz — SCENOGRAFIJA: PanteraPantera / Thomas Wüthrich, Jens Müller — DRAMATURGIJA: Cecilie Ullerup Schmidt — SVJETLO I ZVUK: Matthias Meppelink — MENADŽER: Boris Brüderlin / Paraform Produktionen — KOPRODUKCIJA: Treibstoff Theatertage Basel, Kaserne Basel i Hebbel am Ufer Berlin — Uz podršku Švicarskog vijeća za umjetnost Pro Helvetia

Fake diaries, fake images, fake secret service reports, fake scientific protocols, fake biographies, fake documents – at some point they were all believed to be real. Only when they were revealed to be fakes did it become clear that reality can deceive. Boris Nikitin thinks about fiction and reality in a documentary show about fraud, manipulation and the power of affirmation. Two actors and a counterfeiter are the central figures in this play. They are imitators who are able to impersonate somebody else. *Imitation of Life* is a theatrical balancing act between certainty and uncertainty about information. A profound piece which points to the origin of our suspicion that things might not be what they appear to be.

BORIS NIKITIN (CH) Born in Basel, studied at the Institut für Angewandte Theaterwissenschaft in Giessen, Germany. He creates performance projects and works as a curator for festivals and theatres. *Imitation of Life* is his third piece in collaboration with Malte Scholz. Both Woyzeck, which won the Jury Prize at the Festival 100° Berlin, and *F wie Fälschung (nach Orson Welles)* were invited to the Festival Impulse in 2009. In 2011, Nikitin created *Universal Export*, a piece about

lažni dnevnički, lažne slike, lažna izvješća tajnih službi, lažni znanstveni protokoli, lažne biografije, lažni dokumenti – u jednom se trenutku vjerovalo da su svi oni istiniti. Tek u trenutku kada je otkriveno da su lažni postalo je jasno da stvarnost može zavarati. U dokumentarnoj predstavi o prevari, manipulaciji i moći afirmacije Boris Nikitin razmišlja o fikciji i stvarnosti. Glavni su akteri ove drame dva glumca i krivotvoritelj. Oni su imitatori koji se mogu predstavljati kao netko drugi. *Imitacija života* je kazališno balansiranje između točnosti i netočnosti informacija. Duboko djelo koje ukazuje na podrijetlo naše sumnje da stvari možda i nisu onakve kakvima se čine.

BORIS NIKITIN (CH) Rođen u Baselu, završio je Institut für Angewandte Theaterwissenschaft u Giessenu, u Njemačkoj. Radi na performansima te kao kustos za festivalove i kazališta. *Imitacija života* njegov je treći rad u suradnji s Malteom Scholzom. I *Woyzeck*, koji je osvojio nagradu žirija na festivalu 100° Berlin i *F wie Fälschung (nach Orson Welles)* pozvani su na festival Impulse 2009. godine. 2011. godine Nikitin je realizirao *Universal Export*, djelo o istraživanju mozga i *Das*

Grundgesetz o ustavnom pravu. Također redovito surađuje sa Schauspielhaus Graz i Theater Freiburg.

*Većina se mojih projekata bavi pitanjem: što je stvarnost? Na kojim se kodovima, sporazumima i pravilima temelji naša ideja stvarnosti? Kako ja doživljavam stvarnost? U mojim se projektima uglavnom radi o konstrukciji stvarnosti i identiteta. To je vjerojatno povezano s mojom hibridnom pozadinom, s time što sam gay rusko-slovačko-francusko-švicarsko-židovsko-kršćanski umjetnik. Ako u svom umu i duši ne posjedujete jasnoću, jasnoća koju se svijet oko vas pretvara da posjeduje postaje lažna. To je vjerojatno i osnova svakog emancipacijskog pokreta: da shvaćate da je svijet oko vas prevara. To vam omogućuje djelovanje i donošenje vlastitih odluka.*

brain research, and *Das Grundgesetz* about constitutional law. He's also regularly collaborating with Schauspielhaus Graz and Theater Freiburg.

*Most of my projects deal with the questions: what is reality? What are our codes, agreements and rules our idea of reality is based on? How do I perceive reality? In my projects it's very much about the construction of reality and identity. It's probably connected to my hybrid background, being a gay Russian-Slovakian-French-Swiss-Jewish-Christian artist. If you haven't clarity in your mind or soul the clarity the world around you pretends to have becomes phony. That's probably the base of every emancipatory movement: that you realise that the world around you is fake. That allows you to act and to make own decisions.*



# Veja

18.9. u 21:00 — Atrij &TD — Koncert — 90 min — Ulaz besplatan — Muzički salon SC uz potporu HDS Zampa — [www.facebook.com/vejamusic](http://www.facebook.com/vejamusic)

**VEJA SU:** Goran Farkaš (vokal, mih, violina, gajde, kaval), Saša Farkaš (gitara, udaraljke), Marko Pernić (vokal, harmonika), Sebastijan Demark (bas gitara), Ljuban Rajić (cajon) i Marijan Jelenić (dizajner zvuka).

Veja comes from Pazin. It's focused on researching Istrian traditional folk music and performing it in more modern arrangements by using various traditional instruments from all over the world. Up to now, Veja has had around 50 performances in Croatia and neighbouring countries. Their most memorable concerts were those at the Ethnoambient festival in Solin, TradnEtno in Pazin and FolkHistria festival in Koper. Recently, they've returned from their first tour abroad, in France, where their performance at the most famous Parisian jazz club 'New Morning' stood out as an immense success among the audience, media and music professionals. Traditional music of the Istrian peninsula is their main motive and inspiration. In the midst of their many academic and professional obligations, it gives them the energy they need to create music with the dedication required to convey successfully their own experience of the music which moved, cheered and invigorated their parents and grandparents. Perhaps the ancestors of Veja's members would at first be astounded with the way in which their descendants are using mih (Istrian bagpipes), gajde (Slavonian bagpipes), kaval, fiddle, accordion and guitar together with bass guitar, djembe and cajon, but in time they would accept the fact that everything changes – thus grows, and all that grows – lives, inspires and opens new opportunities for creativity.

**Veja dolazi iz Pazina i bavi se istraživanjem istarske narodne tradicijske glazbe te izvođenjem iste u modernijim aranžmanima koristeći razne tradicijske instrumente iz cijelog svijeta. Veja je do sada održala 50-tak nastupa u Hrvatskoj ali i u susjednim zemljama. Članovi benda izdvajaju nastupe na festivalu Ethnoambient u Solinu, TradnEtno festivalu u Pazinu te FolkHistria festivalu u Kopru. Nedavno su održali i prvu inozemnu turneju u Francuskoj a posebice se izdvojio nastup u poznatom jazz klubu u Parizu 'New Morningu' gdje su bili odlično prihvaćeni od publike i pohvaljeni od strane medija i struke. Tradicijska glazba istarskog poluotoka njihov je glavni motiv i nadahnuc će im daje energije kako bi se u mnoštvu studentskih i radnih obveza uspjeli posvetiti i glazbenom stvaralaštvo i publici prenijeti vlastiti doživljaj glazbe koja je pokretala, vedrila i osnaživala njihove roditelje, bake i djedove. Možda bi se preci članova grupe Veja isprva začudili načinu na koji njihovi potomci danas koriste mih, gajde, kaval, violinu, harmoniku i gitaru uz bas gitaru, djembe i cajon, ali bi s vremenom prihvatili činjenicu da se sve mijenja, a time i raste, a sve što raste – živi, nadahnjuje i pruža nove prilike za nova stvaralaštva.**



Ovaj projekt sufinancirao je HDS ZAMP iz fonda sredstava koje služba ZAMP prikupi na ime prava na naknadu za prazne medije, a koja se sukladno odredbi Zakona o autorskom pravu i srodnim pravima dodjeljuju temeljem Natječaja HDS-a za potporu projekata s područja popularne glazbe.



# Eden

## MALA KLINE (SLO)

19.9. 21:30 — Polukružna &TD — Plesna i kazališna predstava — 60 min — Ulaz besplatan — U suradnji s Pekinbah/Kink Kong te uz potporu Ministrstvo za kulturo Republike Slovenije — Staro dobro je uвijek ganz novo! — [www.malakline.com](http://www.malakline.com)

KONCEPT, KREACIJA I IZVEDBA: Mala Kline — SCENA, KOSTIMI I SVJETLO: Petra Veber — GLAZBA: Alen i Nenad Sinkauz (East Rodeo) — GLAZBU UŽIVO IZVODE: Sašo Kalan & Luka Ropret — POMOĆ I TRENING: Lucija Barishić i Adriana Josipović — SAVJETNICA: Andrea Božić, Guy Cools — ASISTENTICA KOSTIMOGRAFIJE: Amanda Kapić — TEHNIČKI DIREKTOR: Luka Curk — TEHNIČAR: Hipi Jaja — PRODUCENT: Žiga Predan PRODUKCIJA: Pekinbah – Kink kong i E.P.I. center — KOPRODUKCIJA: Studentski centar u Zagrebu – Kultura promjene – Teatar &TD, DasArts Amsterdam, Kino Šiška, EN-KNAP / Španski borci — PARTNERI: Narodni dom Maribor, SON:DA — PODRŠKA: modul-dance, Ministarstvo kulture RS, Ministarstvo obrazovanja, znanosti, kulture i sporta RS, Grad Ljubljana — Uz potporu Programa Kulture Evropske Unije u sklopu modul-dance projekta [www.modul-dance.eu](http://www.modul-dance.eu)

*Eden* juxtaposes two worlds that are simultaneously present in the meeting between a performer and an audience. The here and now of the theatrical meeting collides with the realm of images that hover in the spaces within, outside and in-between the bodies. Working with these images through a figure of a clown, *Eden* collides opposites and stages paradoxes playfully and with a sense of humor. *Eden* is not a blissful state of rest. *Eden* is a place of healing with a razorblade. *Eden* was pre-premiered at New Ganz New Festival in 2012. In the same year, Mala Kline has with the performance *Eden* won a Moving Cake Award for Best Performance selected by the audience and Ksenija Hribar Award for female choreographer at Moving Cake Festival.

*Eden* suprotstavlja dva svijeta koja su istovremeno prisutna u susretu izvođača i publike. Ovdje i sada kazališnog susreta suprotstavlja se carstvu slika koje lebde u prostorima unutar, izvan i između tijela. Radeći s ovim slikama kroz lik klauna, *Eden* sudara suprotnosti te razigrano i sa smislim za humor uprizoruje parodokse. *Eden* nije blaženo stanje odmora. *Eden* je mjesto ozdravljenja sa žletom. Predstava *Eden* pretpremijerno je prikazana na Novom ganz novom festivalu 2012. godine. Mala Kline s predstavom *Eden* iste je godine na festivalu Gibanica osvojila nagradu Gibanica za najbolju predstavu po izboru publike te nagradu Ksenija Hribar za najbolju koreografkinju.



Zanima me kazalište kao mjesto prisjećanja na pitanja tko smo bili, tko smo sada i tko možemo biti. Radim u kazalištu jer mi ono pruža priliku za maštanje, razmišljanje, stvaranje novih svjetova – paralelnih našem. Uživam u tome što se sve može stvoriti iz ničeg i iznebuha. Radim tijelom i maštom. Istražujem kako slike pokreću ljude, kako nas povezuju i razmještaju.

I'm interested in theater as a place of remembrance of who we are, who we were and who we could be. I work in theater because it gives me an opportunity to imagine, think, and create different possible worlds, parallel to the one we live in. I love the fact that everything can be created from scratch and out of the blue. I work with imagination and body. I explore how images move people, how they displace us and connect us.

# Opet Roberta

ROBERTA MILEVOJ (HR)

20.9. 20:00 — Velika & TD — Plesna predstava — 60 min — Ulaz besplatan — Staro dobro je uvijek ganz novo!

KOREOGRAFIJA I IZVEDBA: Roberta Milevoj — GLAZBA: Nenad Sinkauz — DIZAJN SVJETLA: Bojan Gagić SAVJETNIK: Matija Ferlin — GRAFIČKI DIZAJN: Mauricio Ferlin — FOTOGRAFIJE: Goran Škofić — ODNOŠI S JAVNOŠĆU: Morena Milevoj — PRIJEVOD: Ana Uglešić — PARTNERI PROJEKTA: Studentski centar Sveučilišta u Zagrebu — Kultura promjene, Mediteranski plesni centar — Svetvinčenat i Hrvatski institut za pokret i ples FINANCIJSKA PODRŠKA: Grad Pula i Ministarstvo kulture RH

*Roberta Again* is Roberta Milevoj's new dance piece which explores the possibilities of reshaping the emotional experience of a natural space in an artificial setting such as a performance space. As the transit from the former into the latter is made, the material obtained by being in the natural place transforms. Backed by a specific musical background, such altered dance material creates a new perspective of the time and space of the performance.

Is the first, natural space just a place from which we draw inspiration for the other, artificial space? Is it possible to translate one space into the other? Is it possible for a space to change solely on the basis of a change of our perception? Is it possible to create a third, imaginary space by reviving a physical memory? Is what we see really the way we see it?

*I believe that the body, just like nature, is faced with a lack of the usual creating tools on disposal if it finds itself in a space rarely used for creating material. In such a situation, the conditions under which the show is being made change*

*Opet Roberta* je nova plesna predstava Roberte Milevoj koja istražuje mogućnosti preoblikovanja emotivnog doživljaja prirodnog prostora u umjetnom prostoru izvedbe. Creći materijal iz bivanja u prvom prostoru, prelaskom u drugi prostor dolazi do njegove transformacije. Tako promijenjen plesni materijal, podržan specifičnom glazbenom podlogom, stvara novu perspektivu vremena i prostora izvedbe.

Je li prvi, prirodni, prostor samo mjesto iz kojeg crpimo inspiraciju za drugi, umjetni, prostor? Je li moguće prevesti jedan prostor u drugi? Je li moguće da se prostor promijeni samo zato što se naša percepcija promijenila? Je li moguće stvoriti treći, imaginarni, prostor kroz ozivljavanje tjelesnog sjećanja? Je li ono što vidimo zaista to što vidimo?

*Vjerujem da je tijelo, kada se nalazi u neuobičajenom prostoru za stvaranje materijala, kao što je to priroda, suočeno s nedostatkom alata kojima inače raspolaže u stvaranju. U takvoj situaciji mijenjaju se i uvjeti u kojima predstava nastaje,*

*kao i percepcija samog stvaranja. Zanimala me usporedba tih dvaju iskustva: kako promatrati osobni doživljaj prirode u koreografskom smislu, kako obraditi ono prirodno u performativnom smislu. R. Milevoj*

*Odlučio sam snimiti 'live sessione' promatrujući Robertine kretnje. Nastojao sam ih snimiti kao da se radi o tipičnom 'field recordingu'. Te snimke tako su postale moja glazbena partitura. N. Sinkauz*

*along with the perception of the creation itself. I was interested in comparing the two experiences: how to observe one's personal perception of nature through choreography, how to deal with the natural when performing. R. Milevoj*

*I decided to record live sessions while observing Roberta's movements. I tried to do so as if doing some typical field recording. The recordings thus became my musical score. N. Sinkauz*

**ROBERTA MILEVOJ (HR)** Prvo plesno iskustvo stjeće u sedmoj godini u Studiju za stvaralačke aktivnosti ZARO u Puli. Profesionalno obrazovanje nastavlja u Hrvatskoj i inozemstvu sudjelujući na mnogim međunarodnim programima i radionicama. Od 2005. razvija svoj autorski rukopis te potpisuje više samostalnih, kraćih i cjelovečernjih predstava. 2010. dobitnica je Nagrada hrvatskog glumišta za najbolju žensku ulogu u predstavi *Nastup*. 2011. dobitnica je producijske nagrade Tjedna suvremenog plesa za predstavu *Roberta, Roberta*.

**ROBERTA MILEVOJ (HR)** Started dancing at the age of 7 in the Studio for Creation Activities ZARO in Pula. She continued to attend professional workshops in Croatia and abroad participating in many international programs and workshops. From 2005, she has been developing her own authorial handwriting and has authored few independent, short and full length performances. In 2010 she won the Croatian Actors' Guild Award for the best female role in the performance *Nastup*. In 2011 she won the best production award at the Contemporary Dance Week for the show *Roberta, Roberta*.



# 1999

## GÉRALD KURDIAN (FR)

20.9. 21:00 — Polukružna &TD — 55 min — Ulaz besplatan — Ciklus francuskih autora — U koprodukciji s festivalom Perforacije te u partnerstvu s Francuskim institutom [www.geraldkurdian.com](http://www.geraldkurdian.com)

KONCEPT I IZVEDBA: Gérald Kurdian — ZVUK I TEHNIKA: Adrien Gentizon — KOPRODUKCIJA: Centre Clark / Montréal, W2 productions — HVALA: Les Laboratoires d'Aubervilliers, Philippe Quesne / Vivarium Studio, CCN de Montpellier, la Ménagerie de Verre.

The 1999 project holds on to the 48 episodes of the *Space 1999* TV series (and its scenario) and tries to extract from it both imaginary dynamics to use them as a set of performative scores. On a concrete level, it consists in a cut-up of simple actions (walk, talk, run), little dances (mambo, tango) and chansons d'amour. The different *dispositifs* used in 1999 tend to set up synergistic relationships between anticipation movies (utopia of future) and musical self-education (utopia of present). Each one of them is defined in relation to each musical industry roles: performer, composer, graphic designer, video-clip director, artistic director, manager, etc. It's a model scale of a broad world, challenging the potentialities of an amateur musical project called *This is the hello monster!* Voluntarily lo-fi (as opposed to hi-fi), 1999 therefore tries to re-think one's understanding of *spectacle* and wishes to offer the audience members the choice of their investment.

Projekt 1999 poziva se na 48 epizoda televizijske serije *Space 1999* (i njihov scenarij) te pokušava iz njih izvući imaginarnu dinamiku da bi je iskoristio kao skup izvedbenih partitura. Na konkretnoj razini, sastoji se od isječaka jednostavnih radnji (hod, govor, trčanje), malih plesova (mambo, tango) i ljubavnih šansona. Različiti uređaji korišteni u 1999 nastoje uspostaviti sinergijske odnose između filmova očekivanja (utopija budućnosti) i glazbenog samoobrazovanja (utopija sadašnjosti). Svaki od njih definiran je u odnosu na svaku od uloga u glazbenoj industriji: izvođač, skladatelj, grafički dizajner, redatelj video spotova, umjetnički direktor, menadžer, itd. To je maketa velikoga svijeta, koja postavlja izazov pred potencijale amaterskog glazbenog projekta pod nazivom *This is the hello monster!* Namjerno u manjoj kvaliteti, lo-fi (u suprotnosti s višom kvalitetom, hi-fi), 1999 pokušava promišljati razumijevanje spektakla te želi publici ponuditi izbor vlastitog ulaganja.

**GÉRALD KURDIAN (FR)**, performer, tekstopisac i radijski umjetnik, prije sudjelovanja u suvremeno plesnom programu studija EX.E.R.CE 07 pod vodstvom Mathilde Monnier i Xaviera Le Roya, studirao je vizualne umjetnosti u Ecole Nationale Supérieure d'Arts de Paris-Cergy before taking part in the EX.E.R.CE 07 contemporary dance program directed by Mathilde Monnier and Xavier Le Roy. His musical performances have been shown in various places in Europe, Canada and the U.S. He has created several radio-documentaries and radio projects exploring sound performativity and contemporary arts critique. In parallel, he focused on, *This is the hello monster!*, his avant-pop solo band. Winner of the Paris Jeunes Talents contest and supported by the FAIR 2010, he performs regularly in France and abroad. His first LP, released in April 2010, was selected by the French newspaper *Liberation* as record of the year 2010.

**GÉRALD KURDIAN (FR)**, performer, songwriter and radio-artist, studied visual arts in Ecole Nationale Supérieure d'Arts de Paris-Cergy before taking part in the EX.E.R.CE 07 contemporary dance program directed by Mathilde Monnier and Xavier Le Roy. His musical performances have been shown in various places in Europe, Canada and the U.S. He has created several radio-documentaries and radio projects exploring sound performativity and contemporary arts critique. In parallel, he focused on, *This is the hello monster!*, his avant-pop solo band. Winner of the Paris Jeunes Talents contest and supported by the FAIR 2010, he performs regularly in France and abroad. His first LP, released in April 2010, was selected by the French newspaper *Liberation* as record of the year 2010.



# The Strength of Things

GÉRALD KURDIAN (FR)

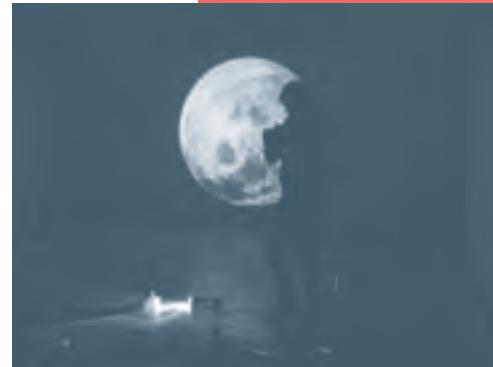
15.–22.9. non stop — dvorana SEK Teatra &TD — Umjetnička rezidencija — U koprodukciji s festivalom Perforacije te u partnerstvu s Francuskim institutom

Since the release of his first record under the name of *This is the hello monster!*, Gérald Kurdian develops a unique approach of musical performance questioning our different relationships to *spectacle* and the attuned sharing of its production. Working mainly on stage, he nevertheless tries to break open its limits, using pop music and its surroundings as a stimulating kit of critical tools. He wishes today to re-experiment the challenge of a new record and, in the same movement, to question his own understanding of what a *concert* can be, this in the frame of a project, *The Strength of Things*.

The imaginary field of *The Strength of Things* brings together the idea of an aging body, a history of technological progress, of political conflicts or sexual practices, for example. It confronts the basis of pop composition (verse-chorus-verse-chorus-bridge-chorus) and the synergetic use of different documents sampled on internet, produced with iPad applications (3D modeling, augmented reality, etc) or recorded with esoteric practitioners (psychics, energeticians, astrologists, etc), businessmen and gym subscribers. Live, it takes place as an *augmented* concert which various objects (songs, videos, actions) could simultaneously call upon and examine the codes of a *pop* culture swiveling between the archaism of its collective traditions and the industrial perspectives of its marketing. It hence carries in itself number of questions relating to progress and

Od objavljivanja prve ploče pod nazivom *This is the hello monster!*, Gérald Kurdian razvio je jedinstven pristup glazbenoj izvedbi propitujući naše drugačije odnose prema spektaklu i prilagođenu razmjeni njegove proizvodnje. Premda uglavnom radi na pozornici, on svejedno pokušava razbiti njene granice, koristeći pop glazbu i njeno okruženje kao stimulirajući alat kritičkog oruđa. Danas želi ponovno eksperimentirati s izazovom nove ploče te istom aktivnošću propitivati svoje vlastito razumijevanje onoga što *koncert* može biti, sve to u okviru projekta *The Strength of Things*.

Imaginarno polje projekta *The Strength of Things* okuplja ideje starenja tijela, povijesti tehnološkog napretka, političkih sukoba ili seksualnih praksi, na primjer. On suprostavlja osnove pop skladanja (stih-refren-stih-refren-most-refren) i sinergijske upotrebe različitih dokumenata uzorkovanih na internetu, proizvedenih aplikacijama za iPad (3D modeliranje, proširene stvarnosti, itd.) ili snimljene uz pomoć ezoteričnih praksi (vidovnjaci, energetičari, astrolozi, itd.), poslovnih ljudi i ljudi pretplaćenih na teretanu. Uživo se odvija kao *prošireni koncert* s različitim objektima (pjesme, video projekcije, radnje) koji bi se simultano mogli pozvati na i ispitivati kodove pop kulture koja se okreće oko arhaizma svoje kolektivne tradicije i industrijskih perspektiva svog marketinga. Stoga u sebi nosi brojna pitanja koja se odnose na napredak i utjecaj naših medija i domaćih novih tehnologija (tableta,



računala, smartphoneova) na naša tijela, naš imaginarij, naš doživljaj stvarnosti. To je u neku ruku pokušaj obuhvaćanja našeg kolektivnog nesvjesnog i prilika da se dobije globalni pogled na čudni i ponekad apsurdni dijalog koji suvremeni pojedinci vode sami sa sobom.

*Imam osjećaj da bi svrha umjetnosti trebala ostati začudna, svojevrsno prikrivena. Ipak, mogu odrediti površna nastojanja, očitije pravce u mojim izborima poput emancipiranja gledateljstva (redefiniranjem naših odgovornosti, buđenjem naših mogućnosti, cirkuliranjem našim suptilnim dimenzijama), iscrpljivanja suvremenih vokabulara (iako je to gotovo nemoguće i/ili bi bio posao za nekog semiotičara) recimo, bar poigravanje njima, izazivanje emocija i/ili afekata za razoružavanje izvođača i publike, otvaranje mogućnosti u okviru stvaranja, proizvodnje ili distribucije umjetnosti.*

influence of our medias and domestic new technologies (tablets, computers, smartphones) on our bodies, our imaginaries, our perception of reality. It is in a way a scope on our collective unconscious and an opportunity to take a global view on the strange and sometimes absurd dialog the contemporary individuals keep up with themselves.

*I have the sensation art's aim should remain uncanny, somehow underlying. I nevertheless can identify superficial efforts, more obvious directions in my choices such as emancipating spectatorship (by a redefinition of our responsibilities, an awakening of our possibilities, a circulation through our subtle dimensions), exhausting contemporary vocabularies (although this is almost impossible and/or would be some semiologist's job) so let's say, at least playing with them, triggering emotions and/or affects to disarm both the performer and audience, opening possibilities in the frame of creation, production or distribution of art.*

# Love Will Tear Us Apart

SAŠA BOŽIĆ I PETRA HRAŠČANEC (HR)

20.9. 23:00 — Velika dvorana &TD — Plesna predstava — 30min — Ulaz besplatan  
Staro dobro je uvijek ganz novo! — [www.defactoart.com](http://www.defactoart.com)

KONCEPT: Saša Božić — KOREOGRAFIJA: Saša Božić i Petra Hraščanec — IZVEDBA: Petra Hraščanec  
IZBOR GLAZBE: Saša Božić i Petra Hraščanec — PRODUCENTICA: Štefica Bartolin — FOTOGRAFIJE I VIDEO:  
Danko Stjepanović — PRODUKCIJA: de facto — Uz potporu Ministarstva Kulture RH

*Love will tear us apart*, first part of a trilogy dedicated to relationship between contemporary dance and a specific genre of pop music, is a solo created for performer Petra Hraščanec. The work itself fuses several genres and is somewhere between a rock concert, confession and abstract dance. The question of ownership over the performance at first was positioned within an abstract dance frame dealing only with the body and the politics of observation, extremely expanding into a broader arts and social context. Love in the title relates to love for dance, the act of dance itself, while the work debates the difference between dance and its realization as a social event through the constitution and definition of the performer herself. Performer Petra Hraščanec executes dance numbers, chosen love songs, while in the intermission we are to learn about seemingly ephemeral details about the origins of this production, weaving a fine net of relationships between powers which define the act of performance. The audience is invited to actively take on the responsibility about the sequences in the hierarchy of the act of performing.

PETRA HRAŠČANEC started her dance education in Zadar and then continued in School for contemporary dance 'Ana Maletić' in Zagreb, after which she enrolled

*Love will tear us apart*, prvi dio trilogije o odnosu suvremenog plesa i specifičnog žanra pop-glazbe, solo je kreiran za izvođačicu Petru Hraščanec. Sam rad žanrovske vrluda između rock-koncerta, ispo-vjedne forme i apstraktnog plesa. Pitanje vlasništva nad izvedbom isprva stavljeno u apstraktни plesni okvir bavljenja tijelom i politikom pogleda, ekstremno se proširuje u širi umjetnički i socijalni okvir. Ljubav iz naslova prenešena je u ljubav spram plesa, čina plesa samog, dok rad raspravlja razliku između plesa i njegove realizacije kao društvenog događanja kroz konstituciju pojma izvođačice same. Izvođačica Petra Hraščanec izvodi plesne numere, odabrane ljubavne pjesme, dok u pauzama saznamo naoko efemerne detalje o nastanku same produkcije, rasplićući suptilnu mrežu odnosa moći koja definira čin izvedbe. Gledatelj je pozvan da aktivno preuzme odgovornost u lancu hijerarhije izvođačkog čina.

PETRA HRAŠČANEC započela je plesnu edukaciju u Zadru a nastavila je u Školi suvremenog plesa Ane Maletić, potom je upisala i završila Salzburg Experimental Academy of Dance. Bila je članica ansambla Studija za suvremenih plesa, suočivačica je umjetničkih organizacija dance lab collective i 21:21. Suradivala je s koreografima, kao što su, Matthew William Smith, Begum

Erciyas, Sanja Petrovski, Katarina Đurđević, Sanja Tropp Fruehwald, Matija Ferlin, Ksenija Zec i Saša Božić, s kojim kontinuirano surađuje na plesnim i kazališnim projektima. Dobitnica je Nagrada hrvatskog glumišta 2012. za najbolju žensku plesnu izvedbu za solo *Love will tear us apart*.

SAŠA BOŽIĆ kazališni je redatelj, koreograf i plesni dramaturg. Surađivao je, kao dramaturg, s inozemnim koreografima poput Isabele Schaad, Simone Augherloney, Francesca Scavette, Martine Pisani, Dalije Aćin... Kroz 2008. i 2009. kordinirao je popratni program Eurokaza, bio je kučni dramaturg Zagrebačkog plesnog ansambla, surađivao na projektima Studija za suvremeni ples, a trenutno radi kao asistent na Odsjeku za scenski pokret pri Akademiji dramske umjetnosti u Zagrebu. S Barbarom Matijević vodi nezavisnu kazališnu skupinu *de facto*, u okviru koje ostvaruje niz međunarodnih suradnji i projekata.

and finished Salzburg Experimental Academy of Dance. She was a part of Studio Contemporary Dance Company ensemble, and she is the co-founder of artistic organizations dance lab collective and 21:21. She collaborated with choreographers such as: Matthew William Smith, Begum Erciyas, Sanja Petrovski, Katarina Đurđević, Sanja Tropp Fruehwald, Matija Ferlin, Ksenija Zec and Saša Božić, with whom she collaborates in his dance and theatre projects. She is the winner of Croatian Drama Artist Prize 2012. for best female dance performance for her solo in *Love will tear us apart*.

SAŠA BOŽIĆ is a Croatian theater director, choreograph and dance dramaturg. He worked as dramaturg with renowned European choreographers such as Isabele Schaad, Simone Augherloney, Francesco Scavetta, Martine Pisani, Dalija Aćin. During 2008. and 2009. he was the coordinator of Eurokaz programs, also he was the house dramaturg for Zagreb dance ensemble and collaborated with Studio Contemporary Dance Company. Currently he works as an assistant at the Department for Stage movement at the Academy of Dramatic Art in Zagreb. With Barbara Matijević he runs an independent theater group named *de facto*, in which he develops international cooperation and projects.



# Razgovori ugodni

CIKLUS MLADIH VIDEO AUTORA:

JOSIP HORVAT (HR) I MARTIN MRZLJAK (HR)

21.9. 21:00 — MM centar — 90 min — Ulaz besplatan — Program MM centra  
[www.josiphorvat.com](http://www.josiphorvat.com) — [www.martinmrzljak.com](http://www.martinmrzljak.com)

JOSIP HORVAT: *Husta* (isječci), *Kad narastem...* (isječci iz serije), *Portreti* (isječci), *Posljednja Huldra na ledu*  
MARTIN MRZLJAK: *Dance to..., Crveno i zeleno*

Josip Horvat and Martin Mrzljak are video artists of the youngest generation. What these artists have in common is that they reflect on the spectacle and refer to it in their themes; the question of gender and identity in Horvat, and questioning of the mass media and privacy in Mrzljak:

*...I decided to leave the surface and to spend some years in the mine with all the coalminers. Three months after I came in the mine tunnels, there was an earthquake and I was stuck between five walls. I had no choice, I started to eat stones, to squeeze the milky juices from root plants, imagining that the Sun never existed. When I was attacked by the army of underground rabbits, a fairy came to me. She had a leopard-patterned hairstyle and a yellow dress. I saw yellow and I thought that this was it, she is my savior, that she has been sent by St Nicholas, and that she is covered all in gold, but she just hit me with the scissors on my head and knocked me down. Finally I woke up in my forest, somewhere by a wonderful cold spring that was disappearing under an old oak in the ground and was forming a huge underground lake. And there he was! I thought that it was a satyr, so smelly, hairy, strong, and quiet, but no it was Pan himself—he was touching my fin. He turned me into a mermaid and gave me the lake. I sing for him often. Josip Horvat*

Josip Horvat i Martin Mrzljak video su autori najmlađe generacije. Ono što ove autore povezuje jednim dijelom je i promišljanje spektakla koji svaki od njih provlači kroz sebi bliske teme: pitanja roda i identiteta u Horvata, te propitivanje masovnih medija i privatnosti kod Mrzljaka:

*...Odlučio sam napustiti površinu i provesti nekoliko godina u rudniku sa svim ruderarima. Tri mjeseca nakon mog silaska u rudnik dogodio se potres i zarobio me između pet zidova. Nisam imao izbora, počeo sam jesti kamenje, istiskati mlječne sokove iz korijena biljaka, zamišljajući da Sunce nikada nije ni postojalo. Kada me napala vojska podzemnih zečeva, ukazala mi se vila. Imala je frizuru s leopard uzorkom i žutu haljinu. Vidio sam žuto i pomislio to je to, ona je moj spasitelj, pomislio sam da mi ju je poslao Sv. Nikola i da je sva prekrivena zlatom, ali ona me samo pogodila škarama u glavu i onesvijestila. Naponsjetku sam se probudio u svojoj šumi, negdje pored prekrasnog hladnog izvora koji je nestajao u zemlji ispod starog hrasta i oblikovao ogromno podzemno jezero. I tu je bio on! Pomislio sam da je satir, tako smrdljiv, dlakav, jak i tih, ali ne, bio je to Pan glamom i bradom – dirao je moju peraju. Pretvorio me u sirenu i dao mi jezero. Često pjevam za njega. Josip Horvat*

*...U prostor sam postavio disco kuglu na koju su digitalnim LCD projektorom projicirane vijesti uživo. Tada mi je definitno bilo jasno da me zanimaju mediji i načini i oblici serviranja različitih vrsta informacija, zabave, tj. politika informativne-zabave. Živimo u vrijeme u kojem mediji postaju globalni, moćniji nego ikada, vrijeme u kojem mediji postaju moćan alat u rukama politike i biznisa, a miksanje politike i zabave poprima ponekad surove i zastrašujuće oblike. Gdje su granice informiranja, a gdje manipuliranja, gdje su granice između informiranja i zabave? Ili sve to postaje jedan nejasan splin koji nas okružuje, koji nas istodobno pritišće i vodi? Nadalje sam 'brainstormao' različite varijacije i mogućnosti koje su me asocirale na zabavu, na spektakl, na akumuliranje viška atencije u informaciji i orkestracija opće pažnje i tehnologije koje je kroz svoj razvoj omogućila taj oblik medijacije među ljudima, državama, nacijama, kontinentima. Od svih silnih izlistanih i nabrojanih elemenata privukao me vatromet, te sam onda počeo istraživati o barutu i o njegovim primjenama kroz povijest i došao do spoznaje da je linija uporabe i zlouporabe uistinu neprepoznatljiva i da je jedina razlika kontekst i metodika dok su tehnologija i način djelovanja na terenu gotovo identični... Martin Mrzljak*

**JOSIP HORVAT (HR)** je završio BA na Nastavničkom odsjeku na Akademiji likovnih umjetnosti u Zagrebu (2009.) te MA na Odsjeku animiranog filma i novih medija (2011.), također na ALU u Zagrebu. Njegovi se uzori baziraju na 'camp' pokretu i umjetnicima poput Ulrike Ottinger, Jeana Genneta, Yvonne Reiner i Pine Bausch.

**MARTIN MRZLJAK (HR)** je završio MA na Odsjeku za animirani film i nove medije na ALU Zagreb. 2009. godine Sudjeluje u mnogim lokalnim i međunarodnim projektima poput UNESCO Digital Arts Awards 2007 u Parizu, te izlaze u zemlji i inozemstvu. Između ostalih nagrada dobio je i nagradu Essl 2011. godine za Hrvatsku.

*...Then I placed a disco ball in the room, with live news projected on it from a digital LCD projector. Then it was definitely clear to me that I was interested in the media and the methods and forms of serving different types of information, entertainment, i.e. the politics of informative entertainment. We live in a time in which the media has become global, more powerful than ever, time in which the media is becoming a powerful tool in the hands of politics and business, and mixing politics and fun sometimes takes on cruel and monstrous forms. Where are the limits of informing, and where of manipulation, where are the limits between informing and entertainment? Or does it all become a vague spleen that surrounds us, that oppresses and guides us at the same time? Furthermore, I brainstormed various variations and possibilities that associated me with entertainment, spectacle, accumulation of the surplus of attention in information and orchestration of general attention and technology that, through its development, enabled that form of mediation among people, states, nations and continents. Of all the listed elements I was most attracted by fireworks and I started researching about the gunpowder and its applications through history and I discovered that the dividing line between use and abuse is truly unrecognizable and that the only difference comes down to context and methodology, while technology and the way it works in the field are almost identical... Martin Mrzljak*

**JOSIP HORVAT (CRO)** holds a BA from the Academy of Fine Arts in Zagreb, Department of Art Education (2009) and an MA from the same Academy, Department of Animated Film and New Media (2011). His role models are based on 'Camp' movement and artists like Ulrike Ottinger, Jean Gennet, Yvonne Reiner and Pine Bausch.

**MARTIN MRZLJAK (CRO)** finished MA at the Academy of Fine Arts in Zagreb, Department of Animated Film and New Media in 2008. He has participated in numerous local and international projects, such as UNESCO Digital Arts Awards 2007 in Paris, and has exhibited in the country and abroad. Among other awards, he won the Essl Award for Croatia in 2011.

# Noć performansa

21.9. 22:00 — SC sve po svuda — Producija: Festival Perforacije — U suradnji s Ganzom — [www.perforacije.org](http://www.perforacije.org)

This year, the Night of Performances returns to the Student Center in Zagreb, in whose venues it already has attracted and delighted hundreds of visitors at the Performations 2011th edition. The intro into the Night makes the new project of Alen and Nenad Sinakuz and Ivan Marušić Klif, consisting of a film and an audio-visual performance, based upon the segmentation of Keelings curve that describes the changes in the concentration of CO2 in the atmosphere over the last 50 years, and interpretation of those elements as noise or random generator. Throughout the night, a series of various performances will follow in different venues of the Student Centre.

The Night of Performances is a site specific performance-art event in which Perforacije Week of Live Art invites local relevant Balkan artists to do projects that reflect their specific artistic universe as well as body of work in innovative ways to them and/or the arts. We value innovation of form and aesthetic and rely on their credibility and worthiness while also giving space to emerging and talented younger artists that need such places and opportunities to develop their own strategies of work, of survival and of relationship with the audiences.

Such project coming from a region not before renowned for its contemporary arts has attracted attention abroad and soon after our first edition we started planning for the overseas realization of this event.

Noć Performansa se ove godine vraća u Studentski centar u Zagrebu, u čijim je prostorima već privukla i oduševila stotine posjetitelja 2011. godine. Uvod u Noć će činiti novi projekt Alena i Nenada Sinkauza te Ivana Marušića Klifa koji se sastoji od filma i audio-vizualnog performansa, nastao na osnovu razlaganja Keelingove krivulje koja opisuje promjene u koncentraciji CO2 u atmosferi kroz zadnjih 50-tak godina u elemente koje interpretiraju kao šum ili random generator. U nastavku noći, niz će performansa biti izvedeno u raznim prostorima Studentskog centra.

Noć performansa je site-specific događaj u okviru kojeg Perforacije pozivaju domaće i regionalne umjetnike da predstave instalacije, eksperimente sa svjetлом / zvukom / pokretom, različite prostorne intervencije, modele participacije s publikom, itd. Cilj je omogućiti nove izvedbe koje odražavaju specifičan pristup pozvanih umjetnika, ali i otvarati nove perspektive kroz istraživanje i refleksiju u odnosu na vlastitu umjetničku praksu. Cijenimo inovaciju forme, ideja i estetike te se oslanjamamo na njihovu novu vjerodostojnost i vrijednost, istovremeno dajući prostor i talentiranim mlađim umjetnicima kojima trebaju mogućnosti da razviju vlastite strategije rada – preživljavanja i odnosa s publikom.

Događaju je pridodata i društvena dimenzija – performansi se izvode tijekom večeri, jedan za drugim u slobodnom okruženju, što ga čini važnim

i privlačnim za posjetitelje koji imaju mogućnost međusobnog povezivanja, kao i sa umjetnicima na nekonvencionalan način. Uz Zagreb, Noć Performansa izvodila se u Ljubljani, (Slovenija), Beogradu (Srbija), Skoplju (Makedonija), Brestu (Francuska), Portlandu (SAD) i Caenu (Francuska).

Besides Zagreb (Croatia) our home-town, Perforacije and/or the *Night of Performances* have already been to New York (USA), Belgrade (Serbia), Skopje (Macedonia), Brest (France), Bitola (Macedonia), Portland (USA) and Caen (France).



Noć performansa (Festival Perforacije 2011.)

# Noćne vizije (HR)

21.9. 23:00 — Dvorište SC — Multimedijalni performans — 90 min — Ulaz besplatan  
Program MM centra i Edukulture SC u sklopu Noći performansa

KONCEPT I ORGANIZACIJA: Nives Sertić — VIDEO AUTORI: Josip Horvat, Luana Lojić, Tihana Mandušić  
GLAZBENICI: Ana Horvat (skladateljica), Ivan Kapec (gitara), Nenad Kovačić (perkusije), Eda Rimanić (flauta)

A two-week multimedia workshop accompanied by the participation and collaboration of video artists and musicians of a younger generation. The workshop is a result of need and desire to connect the younger generation of artists from these artistic fields, and it was envisioned as a platform, place of encounter and collaboration. The result of the workshop will be a live act multimedia performance in the Student Centre exterior.

NIVES SERTIĆ (1984) graduated from the Academy of Fine Arts in Zagreb, Department of Animated Film and New Media in 2009. She has participated in numerous exhibitions in the country and abroad. She collaborates intensively with the dance scene as a video artist and performer. She also actively participates in the organization and creation of the scene for the artists of the youngest generation.

JOSIP HORVAT (1987) is a young video artist and performer whose role models are based on 'Camp' movement and artists like Ulrike Ottlinger, Jean Gennet, Yvonne Reiner and Pine Bausch. He holds an MA from the Academy of Fine Arts in Zagreb, Department of Animated Film and New Media.

LUANA LOJIĆ (1991) deals with video and performance, and this year she is finishing her undergraduate studies at the Academy of Fine Arts in Zagreb, Department of Animated Film and New Media.

Dvojeterna multimedijalna radionica na kojoj će sudjelovati i surađivati video umjetnici i glazbenici mlađe generacije. Radionica je proizašla iz potrebe i želje za spajanjem mlađe generacije umjetnika ovih umjetničkih područja, a zamišljena je kao platforma, mjesto susreta i suradnje. Rezultat radionice će biti u obliku live-act multimedijalnog performansa u eksterijeru SCZG-a.

NIVES SERTIĆ (1984.) diplomirala je 2009. na Odsjeku za animirani film i nove medije na ALU, Zagreb. Sudjeluje na mnogim izložbama u zemlji i inozemstvu. Surađuje intenzivno s plesnom scenom kao video umjetnica i performerica. Aktivno sudjeluje u organizaciji i kreiranju scene za umjetnike najmlađe generacije.

JOSIP HORVAT (1987.) mladi je video umjetnik i performer čiji se uzori baziraju na 'camp' pokretu i umjetnicima poput Ulrike Ottlinger, Jeana Genneta, Yvonne Reiner i Pine Bausch. Završio je MA na Odsjeku za animirani film i nove medije ALU Zagreb.

LUANA LOJIĆ (1991.) bavi se videom i performansom, a ove godine završava preddiplomski studij na Odsjeku za animirani film i nove medije ALU Zagreb.

TIHANA MANDUŠIĆ (1982.) završila je studij Novih medija na Akademiji likovnih umjetnosti u Zagrebu, studij Filma i videa na Umjetničkoj akademiji u Splitu, te fotografski dizajn na Umjetničkoj školi u Splitu. Sudjelovala je na mnogim grupnim izložbama i radionicama.

ANA HORVAT (1985.) završila je studij elektro-ničke kompozicije na Muzičkoj akademiji u Zagrebu. Do sada je skladala glazbu za elektroniku, komorne sastave, solo instrumente, film, performanse i umjetničke instalacije. Skladbe i projekti na kojima je sudjelovala predstavljeni su na koncertima, festivalima, izložbama, radionicama i tribinama u Hrvatskoj i inozemstvu.

EDA RIMANIĆ (1983.) diplomirala je flautu na Mužičkoj akademiji u Zagrebu 2005. godine. Nakon toga završava preddiplomski studij sociologije na Filozofskom fakultetu u Zagrebu. Trenutno radi na nekoliko projekata te je član benda Dvored i klasičnog ansambla Glazbene staze, a od 2011. predaje flautu u Osnovnoj glazbenoj školi Ivan Zajc u Zagrebu.

NENAD KOVAČIĆ završio je studij sociologije i etnologije na Filozofskom fakultetu u Zagrebu. Školuje se na muzičkim radionicama po cijelom svijetu. Svira i surađuje s bendovima kao što su Antenat, Afion, Zykopops, te radi glazbu za predstave. 2006. dobio je strukovnu glazbenu nagradu Status za najboljeg instrumentalista u kategoriji etno glazbe.

IVAN KAPEC (1970.) je gitarist i kompozitor iz Zagreba, gdje je završio Mužičku školu Vatroslav Lisinski, Odjel za jazz i popularnu glazbu. Od '90ih aktivno je uključen u jazz i elektro-ničku scenu. Svirao je u mnogim jazz ansamblima u zemlji i inozemstvu. 2003. dobitnik je nagrade Porin za najbolji jazz album.

TIHANA MANDUŠIĆ (1982) graduated from the Academy of Fine Arts in Zagreb, Department of New Media, from the Arts Academy in Split, Department of Film and Video, and Photographic Design at the School of Visual Arts in Split. She participated in numerous group exhibitions and workshops.

ANA HORVAT (1985) graduated Electronic Composition at the Academy of Music in Zagreb. So far she has composed electronic music, music for chamber ensembles, solo instruments, film, performances and installations. Compositions and projects she participated in were presented at concerts, festivals, exhibitions, workshops and forums in Croatia and abroad.

EDA RIMANIĆ (1983), graduated flute at the Academy of Music in Zagreb, and after that she earned a Bachelor's Degree in Sociology at the Faculty of Humanities and Social Sciences in Zagreb. She is currently working on several projects and is a member of Dvored band and Glazbene Staze classical ensemble, and since 2011 she has been teaching flute at Ivan Zajc Elementary Music School in Zagreb.

NENAD KOVAČIĆ graduated Sociology and Ethnology at the Faculty of Humanities and Social Sciences in Zagreb. His attends music workshops around the world. He plays and collaborates with numerous bands, such as Antenat, Afion, Zykopops and composes music for performances. In 2006 he received Status Award, given by the Croatian Musicians Union, for the best instrumentalist in the category of folk music.

IVAN KAPEC (1970) is a guitarist and composer from Zagreb where he finished Vatroslav Lisinski Music School, Department of Jazz and Pop Music. Since 1990s he has been actively involved in jazz and electronic scene. He has played in many jazz ensembles in the country and abroad. In 2003 he received the Porin Award for the best jazz album.

# L.I., Lingua Imperii

SILA JE BILA TOLIKO JAKA DA GA JE ONIJEMLILA  
ANAGOOR (IT)

22.9. 20:00 — Velika &TD — Kazališna predstava — 100 min — Ulaz besplatan — Ciklus mladih talijanskih autora & APAP Izvedbena Europa

REDATELJ: Simone Derai — DRAMATURGIJA: Simone Derai, Patrizia Vercesi — SUDJELUJU: Anna Bragagnolo, Mattia Beraldo, Moreno Callegari, Marco Crosato, Paola Dallan, Marco Menegoni, Gayanée Movsisyan, Eliza Oanca, Monica Tonietto i Hannes Perkmann, *Hauptsturmbannführer Aue*, Benno Steinegger, *Leutnant Voss* — KOSTIMOGRAFIJA: Serena Bussolaro, Silvia Bragagnolo, Simone Derai — ORIGINALNA GLAZBA: Mauro Martinuz, Paola Dallan, Marco Menegoni, Simone Derai, Gayanée Movsisyan, Monica Tonietto — KAMERMAN/VIDEO: Moreno Callegari, Simone Derai, Marco Menegoni — PRODUKCIJA: Anagoor 2012 — KOPRODUKCIJA: Trento Film Festival, Provincia Autonoma di Trento, Centrale Fies, Operaestate Festival — UZ PODRŠKU MREZE: APAP, program Evropske zajednice za kulturu — Realizirano uz pomoć Fondazione Cassa di Risparmio di Trento e Rovereto. — Anagoor je dio projekta Fies Factory.

Stories of unnameable hunts: not metaphors, but concrete historical phenomena, hateful old habits according to which some men have become predators of other men and, even in the twentieth century, have soaked the soil of Europe with the blood of millions of people: so much its civil heart as its vast and beautiful forests, reaching as far as its mountainous borders. Mourners who no longer want to be hunters and, in front of the resurfaced memory of the victims, complain the burden of guilt for the bloody hunting. The Caucasus – easternmost limit of Europe, natural boundary, Mountain of Languages (as it is sometimes known), inextricable tangle of ethnic groups, maze marking and confounding the boundaries at one and the same time – rises as the epicentre of memory and turns into a mythical place of this judgment. The theatrical form chosen for this creation of ours is the tragic chorus where singing and music, gesture and totemic vision are closely intertwined. A small community of women and men of various ages shoot their voice-darts in between a jolt to

Priče neizrecivog lova: ne radi se o metaforama, nego o konkretnim povijesnim fenomenima, stravičnim starim navikama ljudi zbog kojih su se neki od njih pretvorili u grabežljive drugih ljudi i, čak i u dvadesetom stoljeću, natapali tlo Europe krvlju milijuna žrtava: od gradova u samom njenom srcu, do njenih prostranih i prekrasnih šuma, pa sve do njenih planinskih granica. Ožalošćeni koji više ne žele biti lovci te koji, pred oživljenim sjećanjima na svoje žrtve, oplakuju teret krivnje zbog svog tog okrutnog lova. Kavkaz – najistočnija granica Europe, prirodna granica, Planina jezika (kako se ponekad naziva), nerazmršivi splet etničkih skupina, labirint koji istovremeno obilježava i mrsi granice – diže se kao epicentar sjećanja i pretvara se u mitsko mjesto ovoga suda. Kazališni oblik odabran za ovo djelo je tragični zbor u kojem se usko isprepliću pjevanje, glazba, pokret i simbolička vizija. Mala zajednica muškaraca i žena različite dobi u trzajima odapinju svoje glasovne strelice prema središtu oglakivanja i snivanja. U zboru je i pjevačica armenskog porijekla. Ona je tradicionalna čuvarica drevne i velike



glazbene baštine te živo sjećanje naroda ranjenog nikada zaboravljenim – ali često sramotno zanemarivanim – genocidom. Dok se na širokom središnjem ekranu pojavljuju mnoga žrtvina lica, na dva bočna LCD-a odvija se borba dvaju nacističkih časnika, koji zastupaju oprečne stavove o životu. L.I., Lingua Imperii je jezik carstva kao prisilne dominacije. To je siromašan, surov, varljiv jezik nacističke propagande. To su abecede i jezici naučeni silom. Ali to je i sredstvo za ušutkavanja, silom nametnuti dar vladara. U konačnici, to je sam jezik nasilja.

**ANAGOOR (IT)** su u gradu Castelfranco Veneto 2000. godine osnovali Simone Derai i Paola Dallan. Uskoro su im se pridružili i Marco Menegoni, Moreno Callegari, Serena Bussolaro i mnogi drugi, čime je to postao kolektivni projekt. 2008. godine Anagoor je nominiran za Premio Extra za performans *Jeug\**, a sljedeće je godine *Tempesta* dobila posebnu pohvalu za *Premio Scenario*. 2010. godine Anagoor je bio u finalu nagrade *Premio Off, Teatro Stabile del Veneto*, dok je 2011. postao dijelom projekta *Fies Factory* te međunarodne mreže *APAP (advancing performance arts project)*. Između 2010. i 2011. godine grupa je radila na nizu performansa

the heart a lament and a dream. The chorus includes a singer of Armenian origin. She is a traditional custodian of an ancient and vast musical heritage, and living memory of a people who was wounded by an unforgotten – yet often shamefully ignored – genocide. As on the wide central screen the victim's manifold face gradually emerges, on the two LCD side screens, a struggle unfolds between two Nazi officers, each championing opposing views of life. L.I., Lingua Imperii, is the language of the empire meant as coercive domination. It is the poor, brutal, deceitful language of the Nazi propaganda. It is the alphabets and the languages taught by force. But it is also a gag imposed as a violent gift by the rulers. Ultimately, it is the very language of violence.

**ANAGOOR (IT)** was founded in Castelfranco Veneto, Italy, in 2000, by Simone Derai and Paola Dallan soon followed by Marco Menegoni, Moreno Callegari, Serena Bussolaro and many others, thus making this project the experience of a collectivity. In 2008 Anagoor was nominated for Premio Extra for the performance *Jeug\** and, the following year, *Tempesta* received a special mention for Premio

Scenario. In 2010 Anagoor was finalist at the Premio Off of Teatro Stabile del Veneto, while in 2011 became part of the *Fies Factory* project and of the international network APAP (*advancing performance arts project*). Between 2010 and 2011 the group worked on an articulated cluster of performances around Mariano Fortuny's heritage. This project led to a main performance, *Fortuny*, which was then invited to the Venice Biennale directed by Alex Rigola, while they toured with *Tempesta* all around Italy, UK, Denmark, Portugal and France. In 2012 Anagoor premiered *L.I. Lingua Imperii* and the concert-movie *Et manchi pietà* about the life and the art of Italian Baroque painter Artemisia Gentileschi. In 2013 Anagoor is working for the first time on the direction of an opera: *Il Palazzo di Atlante* (1642), music by di Luigi Rossi, lyrics by Giulio Rospiglio, which will debut next august at the 63rd edition of the Sagra Musicale Malatestiana in Rimini, Italy. In June 2013 Anagoor has been awarded with the HYSTRIOS – CASTEL DEI MONDI prize. Anagoor has toured at many festivals, happenings and in cultural institutions all over Europe.

posvećenih naslijedu Mariana Fortunya. Glavni rezultat tog projekta, performans *Fortuny*, pozvan je na Venecijanski bijenale u režiji Alexa Rigole, dok su s *Tempestrom* gostovali diljem Italije, Ujedinjenog Kraljevstva, Danske, Portugala i Francuske. 2012. godine Anagoor je premijerno izveo *L.I. Lingua Imperii* te koncertni film *Et manchi pietà* o životu i radu talijanskog baroknog slikara Artemisia Gentileschia. 2013. godine Anagoor po prvi puta radi i na režiranju opere: *Il Palazzo di Atlante* (1642), uz glazbu Luigia Rossia i stihove Giulia Rospigliosia, koja će prvu izvedbu doživjeti sljedećeg kolovoza na 63. izdanju *Sagra Musicale Malatestiana* u talijanskom Riminiju. U lipnju 2013. Anagoor je primio nagradu HYSTRIOS – CASTEL DEI MONDI. Anagoor je gostovao na mnogim festivalima, događanjima i u kulturnim institucijama diljem Europe.



*Talijanski koreograf, Virgilio Sieni, jednom nam je rekao 'Budite ponosni. Biti zajednica u današnje je vrijeme politička poruka.' Naše kazalište, koje sačinjava nekoliko različitih, individualnih svojstvenosti i određenih doprinosa te intenzivni i artikulirani odnosi, izazov je svakom ekonomskom zdravom razumu, reakcija, možda, na tendenciju nekih solo kazališta posljednjih nekoliko godina. To je politički čin zajedničkog ostanka na pozornici ili na koncertu. To je znak harmonije, ne-desegregacije, otpora. Stoga, slijedimo samo jedno pravilo: zavjera, koja zajedno diše, mi ispred ja, zbor ispred protagonista. Zbor je naša osnovna stanica. Na toj osnovi, svaka se kreativna iznimka – njegovati i štititi – može razviti uz podršku svih.*

*The Italian choreographer Virgilio Sieni once told us: 'Be proud. To be a company today is a political statement. Our theater, formed by several different, individual peculiarities and specific contributions, and by intense and articulated relationships, is a challenge against any economic common sense, a reaction, perhaps, to the tendency of a certain solo theater of recent years. It is a political act to remain together on stage or in a concert. It is a sign of harmony, of non-desegregation, of resistance. Therefore we follow only one rule: the conspiracy, which is breathing together, we before me, the chorus before the protagonist. The chorus is our basic cell. On this basis, then any creative exception – to nourish and protect – can develop with the support of everybody.'*

# Malo je dovoljno

ALEKSANDAR STOJKOVIĆ (RS),  
ALEN SINKAUZ I NENAD SINKAUZ (HR)

22.9. 22:00 — MM centar — Glazbeno-scenska predstava — 55 min — Ulaz besplatan  
Muzički salon SC-a — Staro dobro je uvjek ganz novo!

IZVODE: Aleksandar Stojković, Alen Sinkauz i Nenad Sinkauz — TEKST: Aleksandar Stojković — GLAZBA: Alen Sinkauz (kontrabas, bas gitara, efekti) i Nenad Sinkauz (elektronika, ukulele, klavir) — AUTORICA PRODUKCIJE: Nataša Rajković — PRODUCENTICA: Davorka Begović — DRAMATURG: Sandro Siljan — INSPICIJENT I DRAMA-TURŠKI SAVJETNIK: Vedran Hleb — OBLIKOVANJE ZVUKA: Miroslav Piškulić — OBLIKOVANJE SVJETLA: Bojan Gagić — VIZUALNI IDENTITET: Miro Župa — PRODUKCIJA: Studentski centar Sveučilišta u Zagrebu — Kultura promjene — Teatar &TD — KOPRODUKCIJA: Kulturban

Little is enough, we admit, but one can never have enough of good music and nice words. Thus you must not miss the new project *Malo je dovoljno* (*A Bit is Enough*) that brought together a top team, musicians and composers Alen and Nenad Sinkauz (East Rodeo) and musical poet and writer Aleksandar Stojković (Goribor), because what awaits you is more than music and more than words – it is a singing story about life.

Starting with Stojković's stories and songs, i.e. motifs, and musical materials by Sinkauz brothers, in this project by Music Salon and &TD Theatre we explored the relationship between music and text, we created a new form and thus a unique musical-theatrical work. A work in which music and texts occasionally exchange roles, thus the text becomes musical material, and music becomes a narrative element. The harmonization of sound and words can be felt and thought simultaneously, which makes the experience complete and confirms that little is enough, and that we have all we need.

**Malo je dovoljno**, priznajemo, ali dobre glazbe i lijepih riječi nikada dosta. I zato novi projekt *Malo je dovoljno* koji je okupio vrhunsku ekipu, glazbenike i skladatelje Alena i Nenada Sinkauza (East Rodeo) i muzikalnog pjesnika i pisca Aleksandra Stojkovića (Goribor) ne smijete propustiti jer ono što vas čeka više je od glazbe i više je od riječi – to je priča o životu koja se pjeva.

Krenuvši od Stojkovićevih priča i pjesama odnosno motiva, te muzičkih materijala braće Sinkauz, u ovom projektu Muzičkog salona i Teatra &TD istraživali smo odnose između glazbe i teksta, gradili novu formu i stvorili jedinstveno glazbeno-scensko djelo. Djelo u kojem glazba i tekst povremeno izmjenjuju uloge, pa tekst postaje glazbeni materijal, a glazba narativni element. Tu uskladenost zvuka i riječi možemo istovremeno i misliti i osjećati što čini doživljaj potpunim i potvrđuje da je malo dovoljno, a da sve imamo.

**ALEKSANDAR STOJKOVIĆ (RS)** frontmen je i tekstopisac alternativnog rock benda Goribor koji je do sada objavio 8 albuma od kojih su neki bili proglašavani albumom godine, a većina ih je iznimno hvaljena i od kritike i od publike. Goribor je nastupio na brojnim festivalima u regiji. Talentiran, muzikalan i kreativan pjesnik, Stojković je do sada objavio 3 zbirke pjesama, a njegovo je iskreno i emocijama nabijeno pjesništvo nerijetko inspirirano životom u rudarskom gradiću na jugoistoku Srbije.

**ALEN SINKAUZ (HR)** magistrirao je muzikologiju na Filozofskom fakultetu u Padovi. Po zanimanju je skladatelj, basist i kontrabasist u raznim glazbenim, kazališnim i multidisciplinarnim projektima. Njegov je rad usmjeren istraživanju transverzalnih glazbenih formi i maksimalnoj otvorenosti prema različitim glazbenim izričajima. Od 2002. djeluje u hrvatsko-talijanskom eksperimentalnom bendu East Rodeo povezujući avant rock, živu elektroniku, noise, te eksperimentalnu i improviziranu glazbu. East Rodeo je objavio 3 albuma, a na posljednjem *Morning Cluster* gostuju i svjetski poznati glazbenici Marc Ribot, Greg Cohen i Warren Ellis. Alen Sinkauz sklada glazbu za kratkometražne i dokumentarne filmove, a kazališnim se radom bavi od 2002. godine.

**NENAD SINKAUZ (1980., HR)** magistrirao je etnomuzikologiju u Padovi, a glazbom se aktivno bavi od 1995. godine. Suosnivač je i član eksperimentalnog benda East Rodeo s kojim i danas djeluje. Od 2001. do 2009. je kao skladatelj, glazbenik i performer suradivao s eksperimentalnim kazalištem TAM teatromusica iz Padove i redateljem Micheleom Sambinom, nakon čega svoj kazališni rad nastavlja s Ivanom Sajko, te kao koautor i izvođač glazbeno-scenskog projekta *Malo je dovoljno*. Nastupio je na nizu glazbenih, kazališnih i filmskih festivala i pozornica diljem Europe.

**ALEKSANDAR STOJKOVIĆ (RS)** is the frontman and songwriter of the alternative rock band Goribor, which has so far released 8 albums; some of those albums were declared album of the year, and majority was highly praised by both critics and audience. Goribor has performed at numerous festivals in the region. Stojković has published three collections of poetry so far, and his honest and emotionally charged poetry is often inspired by life in a mining town in the southeast Serbia.

**ALEN SINKAUZ (CRO)** has a Masters Degree in Musicology from the Faculty of Humanities and Social Sciences in Padua. He is a composer, bass and double bass player in various music, theatre and multidisciplinary projects. His work is focused on study of transversal musical forms and maximum openness towards different musical expressions. Since 2002 he has been a member of Croatian-Italian experimental band East Rodeo which connects avant-garde, live electronics, noise and experimental and improvised music. East Rodeo has released three albums, and the newest one, *Morning Cluster* hosts world-renowned musicians Marc Ribot, Greg Cohen and Warren Ellis. Alen Sinkauz composes music for short film and documentaries, and he has been involved with theatre since 2002.

**NENAD SINKAUZ (1980, CRO)** has a Masters Degree in Ethnomusicology from Padua, and he has been actively involved with music since 1995. He is the co-author and a member of an experimental band East Rodeo. As a composer, musician and performer, from 2001 to 2009 he collaborated with TAM teatromusica experimental theatre from Padua and the director Michele Sambino, after which he continued his theatre work with Ivana Sajko and as the co-author and performer in a musical-theatrical project *Malo je dovoljno*. He has performed at a number of music, theatre and film festivals and stages all over Europe.

# The Iliad, 3 Men And A Hole

FELIX OTT (DE) I MARKO JASTREVSKI (HR)

30.9.-13.10. non stop — Kino SC — Umjetnička rezidencija — APAP Izvedbena Europa  
www.felixmathiasott.com — threemenonehole.wordpress.com

KONCEPT, REŽIJA: Felix Mathias Ott — IZVOĐAČ: Marko Jastrevski — PRODUKCIJA: Inge Zysk — PRODUKCIJA: Felix Mathias Ott — KOPRODUKCIJA: Sveučilište u Zagrebu, Studentski centar u Zagrebu, Kultura promjene, Tanzfabrik Berlin — UZ FINANCIJSKU POTPORU: Haupstadtkulurfonds Berlin — UZ PODRŠKU: APAP Izvedbena Europa

3 men, gravitating around the unique hole of a playground called *Troya golf club*. We are somewhere in between Europe and Asia, where the traces of an ancestral war are now covered by the contemporary terrain of a playful conflict which rules are perfectly known by the 3 elegant players. All what we can do is to watch them, to observe how the relations are constructing and deconstructing the singularities at work here – including us – in this game that we *know without understanding* it entirely. Has it started? Hasn't it always already started under the form of this permanent 'before the beginning' in which everything is still possible and never fixed in one unique form?

Thus, the movement of the conflict is not orientated anymore towards an external issue but takes the form of a multilayered spiral directed by a hole, by a fundamental emptiness that redistributes permanently the 3 identities and the type of ground they are stamping on. They are not going further, but they are going *deeper*; each of them is in a *personal* journey, but it happens out of the borders of the individual *personality*, since the struggle is not for *representing* clearly this or that well known character (Achilles, Hector or Agamemnon...) but for having the chance to pass from one *presence* to the other, from one aesthetic to the other, from one world to the other. We

Trojica muškaraca, gravitiraju oko jedne jedine rupe igrališta zvanog *Golf klub Troja*. Nalazimo se negdje između Europe i Azije, gdje su tragovi drevnog rata sada prekriveni modernim terenom razigranog sukoba čija su pravila savršeno poznata trojici elegantnih igrača. Sve što možemo jeste gledati ih, promatrati odnose koji konstruiraju i dekonstruiraju osobnosti na djelu – uključujući i nas – u ovoj igri koju *poznajemo*, ali je ne *razumijemo* u potpunosti. Je li počela? Nije li uvijek već počela, u obliku onog stalnog 'prije početka' u kojem je sve još uvijek moguće i nikada nije nepromjenjivo u jednom jedinstvenom obliku?

Prema tome, kretanje sukoba nije više usmjerenno na vanjski problem, već preuzima oblik višeslojne spirale kojom upravlja rupa, temeljnom prazninom koja trajno preraspodjeljuje tri identiteta i vrstu tla po kojem stupaju. Oni ne idu dalje, nego idu *dublje*; svaki je od njih na *osobnom* putovanju, ali koje se događa izvan granica individualne *osobnosti*, jer borba nije za jasno *predstavljanje* ovog ili onog poznatog lika (Ahileja, Hektora ili Agamemnona...) nego za priliku prelaska iz jedne *prisutnosti* u drugu, iz jedne estetike u drugu, iz jednog svijeta u drugi. Slijedimo ih, ponukani njihovom delikatnom i zastrašujućom dekadencijom koja je dopustila sustavu da iskoči iz svoje središnje točke što igru

i igrače dovodi u krizu, prisiljavajući ih da ponovno izmislite način stajanja. A zbog ovoga, *vrijeme je da pogledamo u rupu*. Uz zaokret pažnje uzrokovani ovim trima osjetljivim vodičima, zaranjamо kroz slojeve vremena, prelazimo različite razine imaginarnog, ukazanja i snova uništenih na onome na čemu se izgradila naša povijest, prelazimo od moderne političke pozornice do antičkog *polisa*, i natrag u svoju sadašnjost otkrivenu u svojoj nevidljivoj igri...i putovanje se nastavlja. Nikada nije završilo. Ono je, kao beskrajno ponavljanje početka, naša *Ilijada*.

**FELIX MATHIAS OTT (DE)** uglavnom se bavi plesom i koreografijom na području suvremenih izvedbenih umjetnosti, na potezu između Pariza i Berlina. Prvo je studirao scenografiju te se svojim performativnim korijenima vratio tijekom studija Contemporary dance, Context, Choreography na HZT-u Berlin u suradnji s UDK i Ernst Busch Hochschule u Berlinu. Od tada djeluje kao scenograf, video umjetnik, izvođač (ples/gluma), autor i koreograf diljem Europe vlastitih kreacija ili u suradnji s umjetnicima poput Mathilde Monnier, Borisa Charmatza, Björna Melhusa, Krzysztofa Warlikowskog, Yvesa Noela Genoda, Clementa Layesa, Maud le Pladec, Djega Agulla, među ostalima. Rad Felix Otta više teži stvoriti refleksivne nego konceptualne prostore, u kojima se gledatelje poziva da otkriju svoje nesvesne svjetove, da se oslanaju na vlastitu kreativnost da bi ponovo stvorili svijet uz pomoć fragmenata koje im predlaže umjetnikov nadrealni tekst. U okviru ovoga Felix želi stvoriti tihi uron iz stvarnosti u fikciju koja se želi suprotstaviti našim modernim načinima primanja informacija i utjecaja sa vrištećih manipulativnih sloganova. Dobitnik je nekoliko nagrada.

follow them, invited by their delicate and terrifying decadence that let the system derail out of its central point that *puts into crisis* the play and the players, forcing them to reinvent a way of standing. And for this, it is time to *look into the hole*.

With the twist of attention provoked by these 3 sensitive guides, we dive through the layers of time, we cross the different levels of imaginary, phantasms and dreams ruined on what our history builds itself, we pass from the contemporary stage of *politics* till the antique *Polis*, and back to our present revealed then in its invisible game... and the travel continues. It has never stopped. It is, as an endless repetition of a beginning, our *Iliad*.

**FELIX MATHIAS OTT (DE)** is mainly a dancer and choreographer in the field of contemporary performing arts who works between Paris and Berlin. He first studied stage design and came back later to his performative roots within a study in Contemporary dance, Context, Choreography at HZT Berlin in Cooperation with UdK and Ernst Busch Hochschule in Berlin. Since then he works as a stage designer, video artist, performer (dancing/acting), author and choreographer all over Europe for his own creations or with artists like Mathilde Monnier, Boris Charmatz, Björn Melhus, Krzysztof Warlikowski, Yves Noel Genod, Clement Layes, Maud le Pladec, Djego Agull among others. The work of Felix Ott tends to create reflexive more than conceptual spaces where the spectators are invited to discover their unconscious world, to call on their own creativity in order to recreate one world with the fragments that the surrealistic writing of the artist proposes to them. Within this, Felix wants to create a silent dive from reality into fiction, which wishes to contrast our contemporary ways of receiving information and getting influenced by screamed out manipulative slogans. He won several prizes.

# Halfbreadtechnique

(POSTKAPITALIZAM ZA POČETNIKE)

MARTIN SCHICK (CH)

15.10. 20:00 — Polukružna &TD — Plesna i kazališna predstava — 40 min — Ulaz besplatan — Culturescapes u Studentskom centru, u suradnji s Festivalom Culturescapes Balkan 2013. i Swiss Arts Councilom ProHelvetia — martinschick.wordpress.com

KONCEPT I IZVEDBA: Martin Schick

'Happiness is the only thing that doubles when it is shared' said Albert Schweitzer. The work of Swiss performer and choreographer Martin Schick is based on this premise and blurs the boundaries between the stage and real life. *HALFBREADTECHNIQUE* is a strikingly simple but original way of addressing the injustice in the world. Schick asks: why keep everything for yourself when there's enough to go around? His answer is to give various other artists –dancers from countries shaken by economic crisis – the chance to present themselves and their work on his stage. In Zagreb, one Croatian dancer is due to showcase his talent alongside Martin Schick. His thrilling performance tell us much about the art of surviving as an artist and as a human being in our money-ruled society. This intelligent and enjoyable induction into post-capitalism à la Schick provides audiences with food for thought.

MARTIN SCHICK (CH) is a freelance performer and choreographer from Switzerland, living in Berlin. He works on scenic plays, researches, performative acts and installations, investigating on human economies and the influence of socio-political movements to the art-environment and visa-versa. After visiting a private balletschool he studied theatre at the University of Arts

'Sreća je jedina stvar koja se udvostručuje kada se dijeli' rekao je Albert Schweitzer. Rad švicarskog izvođača i koreografa Martina Schicka temelji se na ovoj pretpostavci te zamagljuje granice između pozornice i stvarnoga života. *HALFBREADTECHNIQUE* na iznenađujuće se jednostavan, ali originalan način bavi nepravdom u svijetu. Schick pita: zašto zadržati sve za sebe kada toga ima dovoljno da se može dijeliti? Njegov je odgovor pružiti mnogim drugim umjetnicima – plesačima iz zemalja potresenih ekonomskom krizom – priliku da predstave sebe i svoj rad na njegovojo pozornici. U Zagrebu će jedan hrvatski plesač predstaviti svoj talent uz Martina Schicka. Njegova nam uzbudljiva predstava mnogo govori o umjetnosti preživljavanja kao umjetnika i kao čovjeka u našem društву kojime vlada novac. Ovaj inteligentan i ugodan uvod u post-kapitalizam à la Schick publici nudi materijal za razmišljanje.

MARTIN SCHICK slobodni je umjetnik i koreograf iz Švicarske koji živi u Berlinu. Radi na kazališnim predstavama, istraživanjima, performativnim aktima i instalacijama koji istražuju ljudsku ekonomiju i utjecaj socio-političkih pokreta na umjetničko okruženje i obrnuto. Nakon pohanđanja privatne škole baleta, studirao je dramske umjetnosti na University of Arts u Bernu. Zatim

je, nakon kratke karijere televizijskog i filmskog glumca, počeo raditi za nezavisnim kazališnim i plesnim produkcijama. U suradnji s Laurom Kalauz ostvario je CMMN SNS PRJCT (2011.) koji je upravo na svjetskoj turneji i Title (2009.) koji je 2009. godine osvojio ZKB pokroviteljsku nagradu u Theaterspektakel Zürich. 2012. godine stvorio je samostalno djelo pod nazivom *Not My Piece* u okviru BBI, koje je odabранo za Dane suvremenog švicarskog plesa 2013. U procesu je realizacije dva nova projekta.

Nakon umjetničkog obrazovanja počeli su me zanimati filmovi i televizija, ali dok se u filmovima umjetnik (u slučaju da se glumca može zvati umjetnikom – mislim da je to upitno...prije bih ga nazvao vojnikom) formatira, na području kazališta, a još više u suvremenom plesu, umjetnik može izmisliti nove formate. To je jedno od rijetkih mjesto gdje su mogući konflikti, otvorena pitanja i neuspjesi i čak ih se vidi kao potencijal. Premda smo dio velike mašine kulturne produkcije, još je uvijek moguće sudjelovanje u natjecateljskoj igri i borba za našu autorizaciju financijski potpomognute egzistencije ili za prepoznavanje/pažnju, još je uvijek moguć rad usmjerjen na proces, dok su iskrenost i hrabrost jednakо vrijedne kao i produktivnost – koje povlašteno stanje!

in Berne. Then after a short career as an actor for TV and cinema, he started to work for independent theatre and dance-productions. In collaboration with Laura Kalauz he realised CMMN SNS PRJCT (2011) which is on tour around the world and Title (2009), that was honoured with the ZKB patronage prize 2009 at Theaterspektakel Zürich. In 2012 he realised a solo piece called *Not My Piece* in the frame of the BBI, that was selected for the Swiss Contemporary Dance Days 2013. He is about to realize 2 new projects.

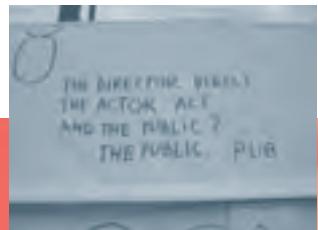
I was into movies and TV after my art education, but while in the movies the artist (in case an actor can be called artist – I find it questionable. I would rather call him a soldier) is getting formatted, in the field of theatre and even more in contemporary dance the artist can invent new formats. It is one of the few places where conflicts, open questions and failures are possible and even seen as potentials. Although we are a part of the big machine of culture-production, participating in the competitive game and fighting for our authorisation of a subsidized existence or for acknowledgement/ attention, process-oriented working is still possible, while honesty and courage are as valuable as productivity – what a luxury state!

# Spektakularni gledatelj

MARTIN SCHICK (CH)

16.10. 17:30 — Polukružna &TD — Radionica — 120 min — Ulaz besplatan — Culturescapes u Studentskom centru, u suradnji s Festivalom Culturescapes Balkan 2013. i Swiss Arts Councilom ProHelvetia

A practice oriented workshop for and about the audience. More and more artists are busy by activating the audience or by talking about the audience itself. Makers and spectators have placed themselves in a strange relationship. This workshop intends offering artists AND audience a space where individual and collective intelligence is addressed. Does this text now announce what this workshop is about? Did you ever go to a performance/ event due to the specificity of what it is about? Why are you coming to this workshop anyway?



Praktična radionica za i o publici. Sve više i više umjetnika zauzeto je aktiviranjem publike ili pričanjem o istoj. Stvaratelji i gledatelji postavili su se u čudan odnos. Ova radionica umjetnicima i publici namjerava ponuditi prostor koji se bavi individualnom i kolektivnom inteligencijom. Najavljuje li sad ovaj tekst temu ove radionice? Jeste li ikada pogledali neku izvedbu/događaj zbog onoga o čemu govorи? Zašto uopće dolazite na ovu radionicu?



# Nik Bärtsch's Ronin

22.10. 20:00 — Velika &TD — Koncert — 90 min — Ulaz besplatan — Culturescapes u Studentskom centru, u suradnji s Festivalom Culturescapes Balkan 2013. i Swiss Arts Councilom ProHelvetia — [www.nikbaertsch.com/ronin](http://www.nikbaertsch.com/ronin)

Sa svojim zen-funk kvartetom Ronin osnovanim 2001., ciriški kompozitor i pijanist Nik Bärtsch počinje rad na svom Ritual Groove Musicu, zajedno s Kasparom Rastom (bubnjevi), Shaom (bas i kontrabas, klarinet, alto sax) i Thomyjem Jordijem (bas, zamjenio Björn Meyer 2011.). Njihova glazba dosljedno prati istu estetsku viziju u raznim instrumentalnim oblicima – kreirajući maksimalan efekt minimalnim sredstvima. Uz turneje i izvedbe, Ronin posljednjih 6 godina svakog ponedjeljka navečer održava koncerete u vlastitom klubu u Zürichu, a od 2009. u klubu EXIL kojeg je suošnovao Nik Bärtsch. Ovaj dugotrajni eksperiment potiče i zahtijeva kontinuiranu glazbenu evoluciju – rezultat je interakcije, pažljivog slušanja, i kritičkog, čak i ironičnog glazbenog i verbalnog dijaloga. Tih ponedjeljaka glazbenici jedu i sviraju zajedno. Na ovaj je način Ronin, tijekom godina, samostalno kreirao vlastitu frazeologiju i veselo, ali dosljedno, nastavio svoj put društveno-glazbenog organizma. Nik Bärtsch kao kompozitor benda zapisuje većinu kompozicija u notaciji, ali u živim izvedbama postaje, u nekom trenutku, nemoguće reći što je komponirano, interpretirano ili improvizirano. Bend treba otkriti pravu tenziju i prikladnu dramsku strukturu za kompoziciju u trenutku izvedbe. Bend-organizam tako nadmudruje ne samo svoju kompoziciju, već i samoga sebe. Na ovaj način Ronin ljubazno, ali radikalno kontinuirano, radi na kolektivnom faziranju koje ne može biti uhvaćeno u notaciji. Može se postići kroz vježbanje i strpljenje, kroz zajedničko

With the zen-funk quartet Ronin founded in 2001, Zürich composer and pianist Nik Bärtsch proceeds with the work on his Ritual Groove Music, together with Kaspar Rast (drums), Sha (bass- and contrabass clarinet, alto sax) and Thomy Jordi (bass, replaced Björn Meyer in 2011). Percussionist Andi Pupato was a band member 2002-2012). Their music consistently follows the same aesthetic vision under various instrumental guises: creating the maximum effect by minimal means. In addition to its tours and performances, for six years Ronin has held a concert every Monday evening at its own club in Zürich – since 2009 at the club EXIL cofounded by Nik Bärtsch. This longterm experiment encourages and demands constant musical evolution – the result of interaction, attentive listening, and critical, even ironic musical and verbal dialogue. On these Mondays the musicians eat and play together. In this way Ronin has, over the years, independently created its own phraseology and proceeded blithely but consistently on its own path as a socio-musical organism. Nik Bärtsch as the band's composer precisely sets down most of the pieces in notation; but in live performances it becomes, at some point, impossible to tell what is composed, interpreted or improvised. The band has to discover the right tension and the suitable dramatic structure for a piece on the spur of the moment. The band-organism thus outwits not only the composition, but itself. In this way Ronin works politely but radical and in the long run on a collective phrasing which cannot be captured in notation. It

can only be gained through training and patience, through mutual respect and interest, through the ability to resonate with each other. Then familiar phrases, curious and vivid turns of phrase, webs of ghost notes and rhythmic punch lines will arise as if by themselves.

Despite the multiplicity of the band's influences, Ronin's music always possesses a strong individuality. They incorporate elements of disparate musical worlds, be they funk, new classical music or sounds from Japanese ritual music. However, these forms are never merely juxtaposed in a postmodernist fashion but instead amalgamated into a coherent new style. (Michel Mettler)

The Wall Street Journal has chosen Ronin's live show as one of the six best live shows in 2011 (together with Björk, Radiohead, Patti Smith, Feist and Anna Calvi).

**NIK BÄRTSCH** (CH) Pianist, composer and producer. 1997 Graduation from the 'Musikhochschule Zürich'. 1989–2001 studies in philosophy, linguistics and musicology at the University of Zürich. 2003–04 stay in Japan. Numerous awards from 1999, including the jazz priority award of Swiss Arts Council in 2006.

**KASPAR RAST** (CH) has been playing drums since the age of 6. Trained at the JMS in Zürich and the Drummers Collective in New York. Kaspar's list of concerts and tours covers Europe, Africa and South America.

**SHA** (CH) plays the saxophone and the bass clarinet. Among his teachers are Don Li, Nik Bärtsch, Sujay Bobade and Bänz Oester. Sha made his master in performance at the Jazz School in Lucerne with distinction. He is also a member of Mik Keusen's 'Blau' and the leader and composer for his own band 'Banryu'.

**THOMY JORDI** (CH) studied at the Swiss Jazz School and at the Musicians Institute in Los Angeles with Jeff Berlin. In 1988, Thomy moved to Berlin, where he worked as a

poštivanje i zanimanje, te kroz sposobnost da glazbenici rezoniraju jedni s drugima. Tada se poznate fraze, čudni i životni preokreti fraza, mreže duhova nota i ritmičke poante pojavljuju kao same od sebe. Usprkos raznim utjecajima, glazba benda Ronin uvjek posjeduje snažnu individualnost. Uključuju elemente različitih glazbenih svjetova, bili oni funk, nova klasična glazba ili zvuci japanske ritualne glazbe. Ipak, ove forme nisu nikad samo suprostavljene na postmodernistički način već su amalgamirane u koherentan novi stil. (Michel Mettler)

The Wall Street Journal odabrao je živu izvedbu Ronina kao jednu od šest najboljih živih izvedbi 2011. godine (uz Björk, Radiohead, Patti Smith, Feist i Annu Calvi).

**NIK BÄRTSCH** (CH) Pijanist, kompozitor i producent. 1997. diplomirao je na 'Musikhochschule Zürich'. 1989.–2001. studira filozofiju, lingvistiku i muzikologiju pri Osvojio je brojne nagrade od 1999., uključujući i Jazz Priority Award Swiss Arts Councila 2006.

**KASPAR RAST** svira bubnjeve od svoje 6 godine. Učio je na JMS-u u Zürichu i Drummers Collectivu u New Yorku. Gostovao je i svirao diljem Europe, Afrike i Južne Amerike.

**SHA** (CH) svira saksofon i bas klarinet. Među njegovim učiteljima su Don Li, Nik Bärtsch, Sujay Bobade i Bänz Oester. Sha je diplomirao na Jazz School u Luzernu. On je član benda Blau Mika Keusena i vođa i skladatelj za vlastiti bend Banryu.

**THOMY JORDI** je studirao na Swiss Jazz School i u the Musicians Institute u Los Angelesu s Jeff Berlinom. 1988. seli u Berlin gdje svira za različite umjetnike te kao redovni član u bendovima, gostujući i snimajući s pop zvijezdama poput Helge Schneider Mikis Theodorakis and Rosenstolz.

*Moj je djed, amaterski glazbenik, jednom rekao: 'Glazba je raj na zemlji.' Nikada nisam morao odlučiti ozbiljno se baviti glazbom – to se dogodilo prirodno. Prednost svakodnevnog glazbenog treninga jeste da ne bi trebali puno pričati – to remeti rezonancije koje su vrlo važne za dobar zvuk. Naš je glavni interes svirati kao radni bend. Prema našem iskustvu i stavovima, redovno sviranje i rad povećavaju razinu kvalitete: na glazbenoj, društvenoj, filozofskoj i ironičnoj razini. Osim gostovanja, već devet godina svakoga ponедјeljka sviramo u našem vlastitom klubu u Zürichu. Na taj se način glazbeni jezik razvija u jedinstveni dijalekt, pa čak i smiješni sleng.*

session player for various artists as well as a regular member in bandprojects, touring and recording with popstars like Helge Schneider Mikis Theodorakis and Rosenstolz.

*My grandfather, who was an amateur musician, said: 'Music is heaven on earth'. I never had to decide to seriously play music – it just happened naturally. The advantage of daily musical training is that you should not talk too much – it disturbs the resonances that are so important for a good sound. Our main interest is to play as a working band. We think and experience that regular playing and working increases the quality level: on a musical, social, philosophical and ironic level. Besides our touring, every Monday, for nine years already, we have been playing concerts in our own club in Zürich. This way the musical language develops into a unique dialect and even a funny slang.*



# APAP Izvedbena Europa

2011.-2016.

[www.apapnet.eu](http://www.apapnet.eu) — [www.facebook.com/apapnet.eu](https://www.facebook.com/apapnet.eu)

APAP Izvedbena Europa financiran je od strane Europske komisije. Sadržaj komunikacije je isključiva odgovornost autora i u nijednom slučaju ne predstavlja stajališta Europske komisije.

European network APAP (Advancing Performing Arts Project) has produced a large number of artistic programs and has created a European network to exchange artists and artistic projects, cultural workers and know-how in the last 13 years. The network has successfully introduced programs to connect the international and the local aspects of contemporary arts and created new presentation forms and means of intermediation between the arts and audiences. In 2011, APAP introduced new, five years long, program *Performing Europe*. It is a European program for the development of contemporary performing arts and its impact on European societies. It comprises the fields of production, presentation and distribution of artistic works and focuses on researching new ways of mediation. The project is interdisciplinary and brings together artists from various backgrounds, genres and generations. The program offers long term perspective of continuity to the artistic works, while theatre, dance, performance, visual arts, design, new media and film represent key elements in the development of new artistic forms. *Performing Europe* program includes established and emerging artists from all over Europe. Some of the most influential and renowned international artists commit themselves to the project as board of mentors, ensuring a transfer of artistic knowledge and an ongoing artistic dialogue between three

Europska mreža APAP (Advancing Performing Arts Project / Projekt unapređivanja izvedbenih umjetnosti) od svog je osnutka prije trinaest godina do danas producirala velik broj umjetničkih programa i stvorila europsku mrežu razmjene umjetnika, umjetničkih projekata, radnika u kulturi i ideja. Mreža je uspješno uvela programe povezivanja međunarodnih i lokalnih aspekata suvremenih izvedbenih umjetnosti u različitim okruženjima i kreirala nove forme prezentacije i intermedijacije između umjetnosti i publike. U 2011. godini APAP započinje novi petogodišnji program pod nazivom *Performing Europe (Izvedbena Europa)*. Program je to razvoja suvremenih izvedbenih umjetnosti i njihovog utjecaja na europska društva. Obuhvaća područja produkcije, prezentacije i distribucije umjetničkih djela i fokusira se na privlačenje nove publike te istražuje nove načine medijacije. Projekt je interdisciplinarnog karaktera i objedinjuje umjetnike iz različitih pozadina, žanrova i generacija. Program nudi dugoročnu perspektivu kontinuiranog umjetničkog rada, dok su kazalište, ples, performans, vizualne umjetnosti, dizajn, novi mediji i film ključni elementi razvoja novih umjetničkih oblika. Program *Izvedbene Europa* uključuje etablirane te nadolazeće autore iz cijele Europe. Osim toga uključuje i upravni odbor utjecajnih i renomiranih međunarodnih mentora kako bi se osigurao kontinuirani



dijalog između tri generacije umjetnika iz različitih polja djelovanja i različitih kulturnih konteksta. Nositelj projekta je: Szene Salzburg (Austrija), dok su suorganizatori: Bit Teatergarasjen Bergen (Norveška), Centrale Fies (Italija), C/U Foundation (Poljska), Kunsthzentrum BUDA (Belgija), Maison de la Culture, Amiens (Francuska), Studentski centar Sveučilišta u Zagrebu – Kultura promjene (Hrvatska) i Tanzfabrik Berlin (Njemačka).

generations of artists coming from different cultural and artistic backgrounds and practises. Project leader is: Szene Salzburg (Austria), and the co-organisers are: Bit Teatergarasjen Bergen (Norway), Centrale Fies (Italy), C/U Foundation (Poland), Kunsthzentrum BUDA (Belgium), Maison de la Culture, Amiens (France), Student Centre Zagreb – University of Zagreb – Culture of Change (Croatia) and Tanzfabrik Berlin (Germany).

# Culturescapes Balkan

Listopad – prosinac 2013. — U suradnji sa Swiss Arts Councilom Pro-Helvetia i Ministarstvom kulture RH — [www.culturescapes.ch](http://www.culturescapes.ch)

CULTURESCAPES as a multidisciplinary festival of culture is committed to the promotion of cross-cultural dialogue, cooperation and networking. Based in Basel, its influence extends far beyond. It sets out to explore how a cultural region can be experienced and how its *national* aspects can be addressed in a way that is both deeply serious and entertaining.

For the first time the festival will focus on a whole region: the Balkans. CULTURESCAPES Balkans wants visitors to broaden and re-examine their image of the Balkans. It seeks to maximize the impact and experience of art by opening the door to other *culturescapes* and providing its audiences with an opportunity to see the world as if with new eyes.

The eleventh edition of the festival – CULTURESCAPES Balkans – will take place in 9 countries in total. In Switzerland in more than 10 cities. Altogether more than 300 events in 8 disciplines – concerts, theatre/dance productions, exhibitions and artists in residence programmes, film presentations, readings and discussions with authors and lecture series at universities.

CULTURESCAPES kao multidisciplinarni festival kulture posvećen je promociji međukulturalnog dijaloga, suradnje i umrežavanja. Sa sjedištem u Baselu, njegov se utjecaj proteže mnogo dalje. Njegova je namjera istražiti kako se mogu doživjeti kulturne regije i kako se njihovim *nacionalnim* aspektima može baviti i na jako ozbiljan i na zabavan način.

Po prvi će se puta festival orijentirati na jednu cijelu regiju: Balkan. CULTURESCAPES Balkan želi nавести posjetitelje da prošire i preispitaju svoju sliku Balkana. Festival nastoji povećati utjecaj i iskustvo umjetnosti otvaranjem vrata drugim *culturescape-sima* (*kulturnim krajolicima*) i pružiti publici priliku da vidi svijet novim očima.

Jedanaesti po redu festival – CULTURESCAPES Balkan – održat će se u ukupno devet zemalja. U Švicarskoj u više od deset gradova. Sveukupno više od 300 događanja u osam disciplina – koncerti, kazališne/plesne produkcije, izložbe i umjetnici u rezidenciji, prikazivanje filmova, čitanja i razgovori s autorima i serije predavanja na sveučilištima.

Suradnja s Umjetničkim vijećem Švicarske Pro Helvetia omogućila je festivalu organizaciju 'povratnih događanja' umjetnika iz Švicarske u onoj regiji na koju je festival te godine orijentiran. Lokalne institucije i festivali postali su partneri, međusobno su se umrežili te su uključili švicarske projekte u svoje programe. Takva povratna događanja dobrodošla su prilika za podizanje svijesti o festivalu CULTURESCAPES i za jačanje partnerstva. Takvo davanje i uzimanje omoguće festivalu stvaranje veza između umjetnika i institucija na obje lokacije. Brojni ansambl i umjetnici sudjelovali su na turneji Swiss CULTURESCAPES, a među njima su ove godine i Boris Nikitin, Felix Pachlatko i Nik Bärtsch.

Cooperation with the Arts Council of Switzerland Pro Helvetia has allowed the festival to stage 'return events' by artists from Switzerland in each year's focus region. Local institutions and festivals have become partners, formed networks among themselves and included Swiss projects in their programmes. Such return events are a welcome opportunity to raise awareness of CULTURESCAPES and intensify partnerships. Such a give and take allows the festival to forge direct ties between artists and institutions in both places. Numerous ensembles and artists have gone on tour as part of Swiss CULTURESCAPES, among them this year Boris Nikitin, Felix Pachlatko and Nik Bärtsch.



# Festivalski tim

Hvala svim umjetnicima, suradnicima, partnerima, sponzorima i svim djelatnicima Studentskog centra u Zagrebu koji su omogućili realizaciju festivala! / Thanks to all the artists, collaborators, partners, sponsors and all Student Centre Zagreb's employees that have made this festival possible!

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CONCEPT & PROGRAM:  
Silvija Stipanov

IZVRŠNA PRODUKCIJA I KORDINACIJA  
FESTIVALA / EXECUTIVE PRODUCTION  
& FESTIVAL COORDINATION:  
Štefica Bartolin, Silvija Stipanov

ASISTENTI PRODUKCIJE /  
PRODUCTION ASSISTANTS:  
Jelena Kirin, Marta Lučić Jozak,  
László Levente-Norbert

GLAZBENI PROGRAM I PRODUKCIJA /  
MUSIC PROGRAM & PRODUCTION:  
Davorka Begović

SURADNICA ZA LIKOVNI  
PROGRAM / VISUAL ARTS  
PROGRAM COLLABORATOR:  
Karla Pudar

ODNOSI S JAVNOŠĆU /  
PUBLIC RELATIONS:  
Štefica Bartolin, Ana Suntešić

DRUŠTVENE MREŽE /  
SOCIAL NETWORKS:  
Marija Andrijašević, Marta Lučić Jozak

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Davor Višnić

MARKETING:  
Danijela Andrijašević

HOSPITALITY:  
Danijela Andrijašević, Iva Stojević

VIZUALNI IDENTITET /  
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Dario Dević i Hrvoje Živčić

REKLAMNI SPOT, BANNERI,  
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VIDEO, BANNERS, NEWSLETTERS:  
Ploha

FOTOGRAFI / PHOTOGRAPHERS:  
Damir Žižić, Marta Lučić Jozak

KRONIKE / CHRONICLES:  
Dinka Radonić, Andrija Gvozdić-Michl

INTERVJUI / INTERVIEWS:  
Deborah Hustić

PRIJEVOD / TRANSLATION:  
Zana Šaškin

VOLONTERKE / VOLUNTEERS:  
Snježana Kovačić, Lucija Klanac

INSPICIJENTI /  
STAGE MANAGERS:  
Jelena Erceg, Vedran Hleb

ŠEFOVI TEHNIKE /  
TECHNICAL DIRECTORS:  
Kruno Dolenc, Fahro Kulenović

TON / SOUND:  
Vlado Horvatić, Danijel Škrbo

SVJETLO / LIGHT:  
Boris Bogojević, Miljenko Bengez,  
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SCENA / STAGE:  
Dubravko Dolenc, Stipo Katavić,  
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STOLAR / CARPENTER:  
Dragan Pavlić

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Đurđa Janeš, Jagoda Kolenko

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Dijana Hrebak, Renata Matijević

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ŠEFICA KULTURE SC-A /  
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HR - 10000 Zagreb

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Ako želite isplanirati svoje GANZ iskustvo i biti sigurni da ćete imati sjedeće mjesto, rezervirajte svoje ulaznice za predstave već od 5.9. na [ganznovifestival@gmail.com](mailto:ganznovifestival@gmail.com) ili na 014593510 (11–13h i 18–20h) najkasnije do dana prije same izvedbe. Na dan izvedbi predstava pustit ćemo preostali broj ulaznica u promet pa tko prije do &TD-a, nje-gova je. Rezervirane i nerezervirane ulaznice se preuzimanju isključivo na dan izvedbe predstave na blagajni Teatra &TD (od 11 do 13 h te dva sata prije početka predstave). Za koncerte, projekcije, radionice, instalacije nije potrebno preuzeti ulaznice – samo se pojavit!

If you wanna plan your GANZ experience and be sure that you will have a seat, reserve your tickets for theatre performances already from 5.9. at [ganznovifestival@gmail.com](mailto:ganznovifestival@gmail.com) or on 014593510 (11–13h i 18–20h) latest one day before the performance itself. On the day of the performance we will release the remaining number of tickets in free circulation guided by the principle who arrives first, gets the ticket. All tickets will be issued on the day of the performances at &TD Theatre Box Office (11–13h and two hours before the show). There is no need to get your tickets for concerts, screenings, workshops, installations – just show up!



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