

**Little Front of New Performance and Dance – Quarantine
4-6.11.2004.**

The new edition of the **Little Front of New Performance and Dance** focuses this year on the productions and projects by the artists who were in one way or another connected to **Art-Workshop Lazareti** in Dubrovnik, one of the most innovative cultural centers in Croatia. Most of the artists whose work will be presented at the platform in Zagreb are carriers of radicalization of contemporary performing arts thinking in Croatia working on the crossroads of theatre, dance, performance, new-media etc.

4.11.2004.

Gallery Nova, Teslina 7, 20:00

ERVIN BABIĆ

The idea for the performance came from a video in which I assemble a drink, drink it and become an art piece. This performance is the second one of a series. I will sit at a table and eat currency bills. In the background a projection will run, a short clip repeating, from the first performance when I ate twenty kunas. The clip is dated with the date of the last performance and the price for me as an art piece. A street entertainer will perform music during the act.

4.11.2004.

Galerija SC, Savska 25, 21:00

BACAČI SJENKI & ORCHESTRA STOLPNIK present:

P r o c e s s _ C i t y , P a r t 3 - November, 4th 2004

(VJ process-in-progress)

Inspired by the works of Franz Kafka and Orson Welles

Translation to Croatian by Snješka Knežević

Concept, Dramaturgy and Direction: Boris Bakal

With: Katarina Bistronić Darvaš, Damir Klemenčić and Boris Bakal

VJ'ing: Ivan Slipčević, Plator Kovačević

Video supervision: Josip Visković and Boris Bakal

Dramaturgy Assistant: Luka Rukavina

Collaborator on Concept and Dramaturgy: Katarina Pejović

Space and Lighting: Boris Bakal & Pina Siotto

Produced by: Bacači Sjenki (Zagreb), Orchestra Stolpnik (Bologna) in association with Croatian Film Festival and Gallery SC

With the financial support of: Zagreb City Council of Culture, Bologna City Council of Arts and the Ministry of Culture of the Republic of Croatia

One of the essential ideas of this project is **the renewal of battlefield**: re-defining the territory of Kafka's "metaphysical" estrangement within the actual political and philosophical assumptions he dealt with throughout his life.

In the space between Kafka's and Welles' oeuvre, we make an attempt to talk about the creation in space and the space in creation; to dig the tunnel that would lead us to that obscure and secret place from which Kafka's voice arises.

This dramatisation includes all existing pieces of Kafka's novel: those published before his death, those selected and published by Max Brod as well as those found in Kafka's legacy. In turn, the spiral labyrinth of Totalitarianism built out of this material is no more than the fruit of individual's "bad habits" and his fear of discontinuity.

The concept and implementation of VJ'ing in «*process_city*» (live recording and processing of picture) derive out of this particular reading of Kafka's work, tending to avoid the seductive possibilities that the digital technology nowadays offers in an *ad nauseam* abundance. The performers have at their disposal a device for expanding their own range of expression and for working on a sort of instant intuitive reflection of their stage actions.

Thus VJ'ing holds the position of equal protagonist within the frame of "*process_city*". Here, the classical linear experience, otherwise immanent to the perception of performing act, enters the dialogue with other perspectives, details, reproductions and/or re-combinations of that same act.

Several strategies are being explored on the digital territory of "*process_city*": on the one hand, the digital eye surveys the protagonists in real time and space, much the same as the classical surveillance cameras. On the other hand, the cameras zoom in close-ups which, confronted with physical scenes, create psychological-semantic counterpoints, juxtapositions or complementarities. Furthermore, the scenes unfolding in real time-space in front of the spectator are being fractalised; reproduction and/or merging of those fractals construct new entities. As the sum of those strategies, the notorious use of digital mirror in "*process_city*" turns towards the metaphysical: the pixelated gaze subsides, approaching Zen state.

BACAČI SJENKI is a non-profit international artistic and production platform for interdisciplinary collaboration, creation and reflection of Intermedia Arts. Since its founding in 2001 to this day, BACAČI SJENKI has produced several projects: *Shadow Casters* (Zagreb 2001 and 2002, Bologna 2001, Graz 2002, Ljubljana 2002, Beograd 2002, New York 2003), *process_city, part III* (Zagreb, 2004) and *Man is Space: Vitić_dances* (Zagreb, 2004/06)

5.11.2004.

Tvornica Jedinstvo, Trnjanski nasip, 10:00

D.B. Indos – House of extreme music theatre: On pain & chess

5.11.2004.

pokusna dvorana ZKM-a, Teslina 7, 22:00

k.o

Roland Barthes: Lover's discourse

autori / authors : Saša Božić

: Selma Banich
: Oliver Frljić
: Marko Jastrevski
: Željka Sančanin
: Andrej Vučenović

izvode / performers: Selma Banich, Oliver Frljić, Marko Jastrevski, Željka Sančanin
video-servis: Andrej Vučenović
audio-servis: Damir Šimunović
moderator: Saša Božić
produkcija / production: k.o-kazališna grupa

Although it has been produced by millions of people, and it is dispersed in TV-shows, commercials, as well as in serious literature, the amorous discourse is yet hidden. Literary fragments by famous French philosopher Roland Barthes are investigating disregarded language, constructing the specific object of interest out of uttered love. Lovers discourse is a multi-media performance, influenced by the book of famous French Theoretician, which is trying to reflect the possibilities of language to perform the need for the other, and the reflection of self in the other. Contemplating about language, not as a representation of thoughts in the Heideggerian sense of the language as a “house of being”, but establishing Barthes thesis about dislocation of the language from the representational model of reality, we are trying to affirm the amorous speech as a place of creation, the space in which the figures (verbal, bodies) are being performed by itself through the models of simulation and something intractable.

The work on this project is not based on the representation of semantic potentiality of the book, but it tries to reevaluate lover's discourse as a potentially structured performing action, as defined by the author himself. Until now, the process has been moderated through different strategies in which the performers are constantly defining and simulating those performing actions during the rehearsal. Based on the method of transferring those actions into different modes, the certain topics are continually questioned (using archive-method, video and audio notes, photographs, practicing Meisner-technique). The ways the exercises are structured is based on R. Barthes' idea of performed desire through the Other. The Other (partner, image, and object) serves as a medium through which my own Desire has been realized for me.

Artistic trio **k . o** started its career in December 1998. through one excessive accidental slip on The Festival of Youth in Kikinda (Serbia) where we did our first performance *EXIT*. From 1998.- 2003. the group worked under the name **OBEPYU**. The group is constituted by: Saša Božić (dramaturg / theatre director), Željka Sančanin (choreographer, dancer / performer) and Andrej Vučenović (video artist). At the first the basic concept of work has been confrontation of different cultural and ideological patterns that members brought by themselves. That kind of work has created performances which extremely treated the concept of "artist" in politicaly violent time and space (performances: *49 years*, *Kafka gegen Pound*, *La primavera*). In the next performances (*The Mystery of Orgasm*, *Places Where...*, *(Hard To) Dig It*) the work of the group moved more towards dance and choreographical research ; the political bodies of performers have been transformed in “ thinking” bodies and theatre has been changed into dance. production, solo choreography / video instalation *Private in Vitro* confirms our constant interest for visual qualities of performing material and also develops previous choreographical elements which in *Private in Vitro* created new aspects of performativity headed towards the spectator and his process of visual perception and reproduction of performing image. The group is

currently working with a few invited artists on its last production based on the text *Lover's Discourse* by Roland Barthes. Planned as a multimedia happening, the projects investigates modes of artistic creation and collective work within performing media in the context of Barthes text.

kontakt / contact:

k . o . / kombinirane operacije

Klekovacka 32, 10000 Zagreb, Croatia

mail: k-o@net.hr

tel/ fax: +385-(0)1-2992105

GSM: +385-(0)98-9478725, +385-(0)98-767220

The project is realized through the working-platform of EkSperimental Free Scene Zagreb and it has been supported by the Zagreb City Office for Culture along with the Ministry of Culture of the Republic of Croatia.

5.11.2004.

Ceska beseda, Subiceva 20, 20:00

Heiner Müller: **MEDEA-MATERIAL**

Prijevod na hrvatski / Translation to Croatian: Snježana Rodek

Prijevod na engleski / Translation to Slovene: Milan Štefe

Redatelj / Director: Ivica Buljan

Dramaturg / Dramaturgy: Zlatko Wurzberg

Kompozitor / Composer: Mitja Vrhovnik Smrekar

Scenografija / Stage design: Slaven Tolj

Kostimi / Costume design: Ana Savić Gecan

Dizajn / Design: Damir Gamulin

Fotografije / Photography: Miha Fras & Domagoj Kunić

Savjetnik / Consultant: Vesna Kesić

Pomoćnik redatelja / Assistant director: Robert Waltl

Izvršni producent / Executive producer: Ranko Vučinić

Izvođači / Performers:

Senka Bulić

Ditka Haberl

Marko Mandić

Produkcija / Production: Mini teater Ljubljana

Koprodukcija / Co-production: Cankarjev dom, Ljubljana; ARL, Dubrovnik;

Kazalište Hotel Bulić, Zagreb; Novo kazalište, Zagreb; Teatar ITD, Zagreb

Müller's Medea depicts negative Arcadia in which the mythic dimension of the story is substituted by a historical one, where a pastoral antic landscape is transformed into a contemporary "devastated coast". The state of timeless presence of the myth has been replaced by a theatrical sense of passing time. The author subscribed subjective experience of intimate and social reality to opposing ethic choices and actions of three drama parts. Three-part construction of the drama configures the absence of the subject of speech, dialogue form on a number of discursive levels and a collective first person speech. The text does not follow narrative string of events that manufacture the drama but offers a view into its effects, into the mechanism of plot between the drama persons. Ironic description, incarnation of a person and a lyrical confession, are three different ways of depicting the same consciousness of defeat, acceptance and loyalty to one's own defeat. The tragic scene of myth has been replaced by a comic scene that gives an objective and rough description of the world. The comedy, literally, without a mediation of a metaphor, depicts the forces of sexuality and death that are the basic themes of the drama.

Dramaturgy of the text creates auto-referential performance in which the scene time is parallel to viewer's time, scene space is a sign of itself, the actor marks exclusively his own play, etc. Such dual representation shifts the attention away from the way the story is directed, thus attempting to subscribe to actor's presence and the spoken words an importance of a scene event. This theatre idea leaves aside the deep meaning of drama, myth, metaphor, the subjectivity of the character, and finds its meaning in vocal traces of the text, in physical reactions of actor's body. Expression of a human figure also carries within itself a political question of theatre (since the social norms and power relationships are already inscribed in the body on the scene). From this theatre any direct and explicit relation to political has been expelled: the dreams of the collectiveness of masses, a fantasy about the place of public gathering, the privileged position of citizens, critical instance...

Heiner Müller says: "In a way, art is a blind practice. I see a certain possibility in it: to use the theatre for really small groups (it hasn't existed for the masses for quite some time now) to produce areas of imagination, places where there is freedom to imagine. Against that imperialistic advance and the murder of imagination in stereotypes and prefabricated media standards, I think this is a first-class political task, even if the theme has absolutely nothing in common with political reality."

Zlatko Wurzburg

6.11.2004.

Mocvara, Trnjanski nasip, 16:00

Jutro / Morning

(po motivima drame "4.48 psihoza" Sarah Kane / based on "4.48 Psychosis" by Sarah Kane)

autori / authors: Kristina Bajza, Maja Kovač, Sanja Tropp i Mario Kovač
prijevod i dramaturška obrada / translation and dramaturgical treatment: Mario Kovač
kostimi, scena i odabir glazbe / costumes, stage design and music selection: ansambl /

the ensemble & Mario Kovač
pomoć pri izradi kostima / help with costume making: teta Fata / aunt Fata
tehničko vodstvo / technical assistance: Damir Kantoci
igraju / performers: Kristina Bajza, Maja Kovač, Sanja Tropp

produkcija / production: KUFER & Art Radionica Lazareti

fotografije / photographs: predstava/performance - Eva Kraljević, bolnica/hospital -
Damir Kantoci

Sarah Kane was born in 1971. Her first play *Blasted* premiered in 1995 at the Royal Court Theatre Upstairs. Her second play *Phaedra's Love* premiered in 1996. at the Gate Theatre. In April 1998 *Cleansed* was staged at the Royal Court Theatre Downstairs, in September of the same year *Crave* was performed at Traverse Theatre, Edinburgh produced by Paines Plougha and Bright Ltd. Her last play *4.48 Psychosis* premiered at the Royal Court Jerwood Theatre Upstairs in June 2000. Her short film *Skin*, produced by British Screen/Channel Four was first shown in June 1997. Sarah Kane committed suicide in 1999.

Sarah Kane's play "4.48 Psychosis" is the starting point of this project. The play itself is poetic enough to withstand a departure from the dramatic on its own, and especially after choreographic interventions. We were interested in finding out how far the body can go in its attempt at non-verbal expression of the feelings of anxiety, weakness, constriction. The text was chosen as a polygon for exploration of possibilities of constrained stage movement and speech; the way the body of the actress/dancer/performer acts in a performance space when it is intentionally limited by different physical and mental obstacles and limitations. We saw precisely the strong wish for suicide as an act of final severance with the earthly (physical) as the last step towards the unknown.

The performers of *Morning* were awarded the "Drop" award at the PUF festival in 2004 for "acting accomplishments and individual creative contribution to the quality of the performance as a whole".

PASKO BURDELEZ

After the performance Morning, in the same space

Continues life in peripheral or nearer prior places (quarantines) foremost and as its biggest value produces tension within the very predefined space. We always start from that one spot where our tongues got mixed up, but we build again; and why should we remember a forgotten tongue when from that point where our tongue was not even thought of we can move in different directions – nowhere – towards the center? That unknown, still not overvalued space, the space of pure happening. Let's close our eyes, the prior is ahead!

Pasko Burđelez

Rođen 9.9.1969. u Dubrovniku / Born 9.9.1969. in Dubrovnik

Živi i radi u Dubrovniku. / Lives and works in Dubrovnik.

kontakt / contact: pasko100@yahoo.com

Izložbe / Exhibitions:

1997

- Galerija Otok/otok Lokrum, Dubrovnik
- Projekt "Let Dubrovnik - Split", Split

1999

- 999 Pregled situacije na jugu, Dubrovnik
- Rabies Treatment, ulična akcija, Dubrovnik

2000

- Festa del Mare, Ancona/Dubrovnik

2001

- 26. salon mladih Zagreb
- PAC Multimedia, New Media Space Skopje
- Flip Croatia - Los Angeles Exchange, Dubrovnik

2002

- Galerija Otok Dubrovnik
- Galerija OK Rijeka
- Hot Destination, Marginal Destiny, Dubrovnik

2003

- 33. splitski salon Split

2004

- Artist in Residency, Schrattenberg, Austria